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THE END OF FASHION

SELECT REFEREED ABSTRACTS



Adriana Lacko, *Fashion Victim 1*. © The artist.



UNIVERSITY OF OTAGO
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The End of Fashion: An International Conference

8, 9 December 2016

College of Creative Arts, Massey University, Wellington

Conference Proceedings: Select Refereed Abstracts

Edited by Hilary Radner and Vicki Karaminas

With the Assistance of Frédéric Dichtel, Alistair Fox and Vanessa Gerrie

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Preface

When designer Yves Saint Laurent departed from the fashion industry in 2002 declaring, “I have nothing in common with this new world of fashion,” this was an indication of the changes that lay ahead. Fashion had reached its apogee, its end time in the ways that it was being produced, manufactured and consumed. Bloggers have emerged as power elites shifting the terrain of traditional fashion reporting and dramatically altering the ways in which fashion is disseminated. Commerce and media have united to create new ways of experiencing designers’ collections, with runway shows now competing against Internet live streaming, digital fashion films, Instagram and Pinterest. Fashion has claimed the museum and gallery space with major designer retrospectives and installations; concept stores and online sites have now replaced the department store and traditional forms of retailing.

For just over two days, *The End of Fashion* conference will bring together the world's leading scholars in fashion studies to Wellington, New Zealand's cultural capital, to discuss fashion’s future.

Vicki Karaminas, Hilary Radner
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Quality Assurance

Each abstract was reviewed anonymously by a minimum of two referees. Further quality assurance was provided by the editors

Abstracts

Living Flagships: Fashion, the Interior and Designer Identities

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Abstract

From Rem Koolhaas' shape-shifting Prada "Transformer" Pavilion to Louis Vuitton E-space art galleries, the flagship store has become a hybrid commerce and entertainment environment, engaging art, architecture, technology, and museum frameworks to create increasingly fantastical and immersive spaces for fashion consumption. In fact, this twenty-first-century trend for luxury fashion brands to collaborate with architects and interior designers in the production of spectacular theatres of consumption has deep historical roots. Couturiers including Worth, Poiret, Chanel, Schiaparelli, and Dior are among the many designers who employed architecture, and the interior to strengthen brand image and create phantasmagorical shopping experiences throughout the modern period. Drawing on this heritage, this paper will argue that many of these designers were in fact living flagships for their brands. This display of cultural and symbolic capital through art, architecture and the interior promotes the couturier's modern lifestyle, revealing his or her "authentic self" and aesthetic connoisseurship to the public gaze.

Specifically, this paper will examine the case studies of Gabrielle Chanel and Christian Dior to argue that elements of their seemingly private worlds, in particular the interior, were used to underscore the brand identities of their couture houses, and that a lineage can be drawn to these brands' current flagship spaces. In making this argument, Walter Benjamin's concept of "phantasmagoria" – a spectre where past and present collide in dream-like states – will be developed as a framework to consider how contemporary fashion brands engage with the personal mythologies and spaces of their once living flagships in the present (Benjamin 1999).

Keywords: *fashion brands, the modern interior, flagship store, Chanel, Dior*

Reference

Benjamin, Walter. 1999. *The Arcades Project*. Translated by Howard Eiland and Kevin McLaughlin. Cambridge and London: Harvard University Press.

Biography

Dr Jess Berry is Senior Lecturer in Design History at Monash University. Her research is concerned with fashion intersections with art, architecture and the interior, the fashion city and fashion film, and new media. Recent writings have appeared in *Designing the French Interior* (Bloomsbury 2015), *Critical Studies in Men's Fashion, Craft + Design Enquiry* and *Journal of Design History*. Her current project is *House of Fashion: Haute Couture and the Modern Interior*.

Digital Fashion and Sustainability – Investigating New Paradigms

Sandy Black

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Abstract

“Fashion is often very old-fashioned” stated Ines Haag of avant-garde design group Bless, interviewed in 2011 (Black 2012, 116–19). The twentieth century fashion system, predicated on bi-annual presentations to wholesale buyers appears increasingly inappropriate in the twenty-first century digital economy. External pressures such as natural resource depletion, escalating consumption and waste, globalized, conglomerate-led markets and financial fluctuations driven by the accelerating pace of fashion cycles, coupled with recent high-profile designer tragedies and resignations at luxury fashion brands, all strongly indicate that the current fashion system is unsustainable from the perspectives of environment, economy, and now its creative leadership. There is a critical need for fashion research to take a radical lead in shaping a more economically, socially, and environmentally sustainable fashion industry based on alternative paradigms and business models that harness new ways of creating and producing fashion and engaging with consumers through co-creation.

The designer fashion sector in the UK is economically significant, contributing £26 billion to the UK economy (“The British Fashion Industry” 2016); it comprises a high proportion of micro and small businesses that serve as a creative engine for much mass market fashion, but struggle to survive themselves. These design-led businesses have the capability to be highly agile, utilizing local and novel smaller-scale production methods and practices to meet changing demand efficiently. A number of innovators are developing alternative business models that harness digital technology for creative purposes (rather than purely for marketing and e-commerce), demonstrating the potential to be more environmentally (and economically) sustainable.

This paper presents findings from recent research into design-led micro and small fashion enterprises and their attitudes to digital technology and innovation, and includes case studies of businesses seeking to challenge the current paradigms and create models for future fashion.

Keywords: *sustainability, digital fashion, British design*

Reference

Black, Sandy. 2012. “Fashion Is Very Old-Fashioned.” In *The Sustainable Fashion Handbook*, edited by Sandy Black, 116-19. London: Thames and Hudson.
“The British Fashion Industry & London Fashion Week Facts and Figures.” 2016. londonfashionweek.com, February 16. Accessed October 24 2016.
http://londonfashionweek.com/news_detail.aspx?ID=779.

Biography

Sandy Black is Professor of Fashion & Textiles Design & Technology in the Centre for Sustainable Fashion, London College of Fashion, University of the Arts London, with extensive experience in the fashion industry designing her Sandy Black Knitwear label. Her current interdisciplinary research focuses on the role of design and new business models in addressing issues of sustainability in the fashion sector. In 2005, she initiated the *Interrogating Fashion* network to create a research agenda for future fashion, then led the project *Considerate Design for Personalised Fashion Products*. Her current research focuses on the role of design and new business models in addressing issues of sustainability in the fashion sector. Recent funded research into the designer fashion sector bridges research, innovation, business models and sustainability under the umbrella F.I.R.E (Fashion,

Innovation, Research, Evolution). She has published widely on sustainable fashion including *Eco Chic the Fashion Paradox* (2008); *The Sustainable Fashion Handbook* (2012); *The Handbook of Fashion Studies* (2013). She is founder and co-editor of the journal *Fashion Practice: Design, Creative Process and the Fashion Industry*.

Mapping a New Fashion System: The Role of the Museum

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Abstract

If fashion is a “living” phenomenon—contemporary, constantly changing, etc. – then a museum of fashion is ipso facto a cemetery for “dead” clothes.

Valerie Steele

Fashion and its material culture have always been part of museum social history and textile collections, but recently fashion has become fashionable and fashion exhibitions are proving to be a big winner for cultural institutions, attracting valuable media attention, huge audience and importantly, revenue through entry fees and the prestigious sponsorship opportunities that all this attention affords. The relationship between fashion and the museum is symbiotic. Fashion epitomizes “newness” and fashion exhibitions are deployed to give the museum brand this cachet, while fashion brands benefit from being associated with the cultural prestige of art galleries and with the public perception of museums as the guardians of an impartial canonical knowledge.

Can a museum be more than a cemetery for “dead” clothes and instead be viewed as a tastemaker that is contributing to the mapping of a new fashion system?

This paper will canvas the influence of museums in the making and sometimes, re-making of fashion histories in their exhibitions, and consider how curatorial interventions of display and interpretation that foreground drama, narrative, and glamour are engaging new audiences and are becoming new sites for the performance of fashion. It will examine the role of the curator in re-framing fashion, where the fashion designer has become an artist (such as Alexander McQueen’s *Savage Beauty* 2011; 2015), where craft is valorised (as in the exhibition titled *Home Sewn*, 2012-13) and the semiotics of fashion are psychoanalyzed (*The Concise Dictionary of Dress*, 2010). It will propose that the museum should be considered one of the key fashion spaces of the present, uniquely positioned to present, reflect, author, and create a picture of a future multivalent fashion system.

Keywords: *museums, fashion exhibitions, tastemakers*

Reference

Steele, Valerie. 1998. “A Museum of Fashion Is More Than a Clothes-Bag.” *Fashion Theory*, 2.4: 327-35.

Biography

Doris de Pont is the founder, curator, and director at the New Zealand Fashion Museum. An award-winning fashion designer for more than 25 years, she has designs included in museum and gallery exhibitions here and in Australia, with garments now in the permanent collection of Te Papa Tongarewa, the Museum of New Zealand, Auckland Museum, and the National Gallery of Victoria. In 2009, she returned to study at the University of Auckland and gained a First Class Honours degree in Museums and Cultural Heritage. Since its inception in 2010, Doris de Pont has curated six exhibitions for the NZFM and published accompanying books, including *Home Sewn* (Penguin NZ, 2012) and *BLACK: The History of Black in Fashion, Society and Culture in New Zealand* (Penguin NZ, 2012). She has also contributed to publications for other institutions, and is regularly invited to comment on fashion in the media.

Producing the “Creative” Entrepreneur:
Work and Innovation in the Fashion Industry
in Melbourne

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Abstract

This paper explores the nature of work and innovation in the fashion industry in Melbourne with a focus on the meaning and experience of entrepreneurial risk. We are interested in the diversity of “creative” work in the fashion industry, the terms and conditions of this work, and how creative professionals manage the tensions that often characterize project-based employment in creative fields. Examples of these tensions include employment insecurity, limited or unstable career pathways, expectations of employment mobility, the role of emerging digital economies, and the boom and bust cycles of global fashion markets. Set within these social and economic contexts, this paper explores the ways creative work is changing, as new and emerging models of entrepreneurship and innovation transform the fashion industry in Melbourne. We ground our discussion of these changes in an organizational ethnography of working life in the fashion industry in Melbourne. This ethnography has involved ongoing fieldwork, interviews, and observations with ten emerging designers operating their own start-up small businesses. In presenting the findings of our research, we will focus on the entrepreneurial innovations that are transforming the local fashion industry; the social, affective, material, and financial values that characterize creative work in fashion; and the novel models of social organization that partially mitigate employment insecurity in the fashion industry. Our findings suggest that fashion designers in Melbourne are increasingly positioned as paradigmatic entrepreneurial subjects. More than just creative practitioners, fashion designers are commercial way-finders, navigating uncertain worlds of risk and opportunity. We will close by focusing on some of the implications of our findings for the promotion of creative cities.

Key Words: *entrepreneurship, fashion, innovation, Melbourne, risk*

Biography

Dr Cameron Duff is Vice Chancellor’s Senior Research Fellow at the Centre for People, Organisation and Work at RMIT University, Melbourne, Australia. Duff’s research explores the role of social innovation and social entrepreneurship in responding to complex health and social problems in urban settings. Duff has explored these themes in qualitative studies of precarious urban lives in Australia and Canada with a focus on employment and unemployment, housing insecurity, and social inclusion. Duff’s first book, *Assemblages of Health: Deleuze’s Empiricism and the Ethology of Life*, was published in 2014 by Springer.

Dr Shanti Sumartojo is a Research Fellow in the School of Media and Communication at the RMIT University in Melbourne, Australia. She investigates the relationship between place and identity – specifically how the designed, discursive and experiential aspects of our surroundings affect us.

Andrea Eckersley is a lecturer in Fashion Design at RMIT University, Melbourne. She has recently completed a PhD in Fine Arts (Painting) at Monash University whilst chasing around two little boys. Primarily interested in the way the body interacts with abstract shapes, Andrea's work investigates the material aspects of creative practice with a particular focus on surfaces. Andrea is the art editor at the journal *Deleuze Studies* and exhibits regularly in Australia.

The Democratisation of Luxury Fashion

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Abstract

In this paper, we raise the following hypothesis: we argue that, on the one hand, social media allows the flow of fashion information, eroding a system previously based on closed doors during fashion shows; on the other hand, social media sites such as Instagram have accommodated a commercialization of this pluralism, as they are hijacked by luxury brands, thus creating a *democratization of aspirations and desire*, rather than of fashion.

The emergence of social media platforms such as Instagram is transforming how luxury fashion brands create marketing strategies to engage global consumers through visual storytelling and instantaneous two-way communication. This shift has presented luxury fashion brands with both a dilemma and an opportunity: is it possible to create a successful luxury brand identity centred on exclusivity, social status, desire, power and wealth, while adhering to the new fashion rules within the twenty-first century's context of digital communication which require transparency, accessibility, participation, and mass appeal? Despite the availability of scholarship relating to the historical and conceptual discourses of luxury fashion and democratization, there is still uncertainty about how, and if, social media, by allowing for greater public participation and comment, have intensified the process of democratization of luxury brands on digital media. This paper aims to investigate the marketing strategies that luxury fashion brands employ on social media to engage the modern consumer. A discussion of key theories in the field of luxury, branding, and democratization of fashion, a contextual review of current real-world examples of luxury fashion marketing campaigns on social media, and a textual analysis of the imagery and comments posted by the two luxury fashion brands of Gucci and Burberry as well as their followers via Instagram will inform this research. Through close examination of the marketing and consumer engagement strategies employed by luxury fashion brands via Instagram, this paper provides a scholarly perspective on the relationship between brands and consumer as it unfolds on social media, highlighting the complexity and paradox of the democratization of luxury fashion in the twenty-first century.

Keywords: *social media, Instagram, luxury fashion*

Biographies

Dr Tiziana Ferrero-Regis is a lecturer in Fashion History and Theory at Queensland University of Technology. She has a professional background in the creative industries and has published in several journals on a range of topics that include memory and history in cultural representations (*Recent Italian Cinema: Spaces, Contexts, Experiences*, Troubador, Leicester), the politics of fashion, the role of the designer, and fashion and film. From her visits to communities of women workers in the textile and clothing industry in India in the middle of the 1980s, she has developed an interest in the division of international labour and sustainability.

Emilie Wight holds a double degree in Business (Advertising and Public Relations) and Creative Industries (Media and Communication), from the Queensland University of Technology in 2007. Emilie's professional background spans across the fashion, retail and advertising sectors where she has gained over ten years' experience in creating high-impact, marketing and brand strategies, and client service. Most notably, from her experience at Westfield, Emilie contributed to the successful execution of programs including Unilever's (TRESemmé, Dove, Sunsilk), headline fashion partnership of the 2012 Gok Wan Style Tour and 2012–13 Fashion Festival; American Express' sponsorship of the *Vogue* Fashion Night Out event and Coty's launch of the Marc Jacobs Dot Fragrance at Westfield Sydney.

The Hauntology of Fashion: “Fashion Is Dead. Long Live Fashion”

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Abstract

This paper pays a direct reference to Jacques Derrida’s *Spectres of Marx* (1994, 99). A central thesis of this book is that in the approaching millennium, Marx exists more as a “hauntology”: there is no real or authentic Marx, only a series of ghosts that inhabit a wide variety of ideologies, practices, and aspirational systems. The ghost is the not-quite-substance, and yet “a ghost never dies, it remains always to come and to come-back.” The multilayered interpolation of the spectre, the spook, the phantom and the revenant by Derrida into the discourse of Marxism and communism can also be productively applied to the polemic of the end of fashion, beginning with the simple, glib refrain that “fashion is dead, long live fashion.” If fashion is dead, in what way does it live on? Yet, as we will show, the end of fashion is already pre-empted in fashion’s beginning: Frederick Worth’s mass appropriation from Renaissance and Baroque painting was the exhumation, the coming-back of an untold number of ghosts. With the fashion model, who is the original wearer of clothing, the ultimate wearer becomes, again, but another revenant (*revenir* is to come back). More recently, two other markers announce the “end of fashion”: Vivienne Westwood, Martin Margiela, and Rei Kawakubo. Westwood in her historicizations, and both she, Margiela and Kawakubo in the introduction of “history” into the garment itself: decay, tears, holes, stresses – hence the introduction of a ghost into the garment. One only wears the garment in its “afterlife” since the garment is itself a revenant (it has come back), but also in a degraded, weakened form. And presently, with the vast reservoir of sartorial references before us, we can furthermore create garments for ourselves using software, outsourcing and digital printing. We can cherry-pick styles and make them on the spot, or we can “Shazam” a designer garment and find its cheaper equivalent. Designs and designers are now embalmed corpses, on virtual display to be plundered and refashioned at will.

Keywords: *end of fashion, hauntology, Jacques Derrida, Karl Marx*

Reference

Derrida, Jacques. 1994. *Spectres of Marx*. Translated by Paggy Kamuf. London and New York: Routledge.

Biography

Dr Adam Geczy is an artist and writer who is Senior Lecturer at Sydney College of the Arts, a Faculty of the University of Sydney. With twenty-five years of artistic practice, his video installations and performance-based works have been exhibited throughout Australasia, Asia, and Europe to considerable critical acclaim. He is co-author with Dr Michael Carter of *Reframing Art and His Art: Histories, Theories and Exceptions* (Berg 2008) won the Choice Award for best academic title in art in 2009. With Vicki Karaminas, he has co-edited *Fashion and Art* (2012), and co-written *Queer Style* (2013), which was short-listed for the Australian Academic Book Award in 2014. The most recent titles are *Fashion and Orientalism* (Bloomsbury), *Fashionable Art* (2015, with Jacqueline Millner), *Fashion’s Double: Representations of Fashion in Painting, Photography and Film* (with Vicki Karaminas,

Bloomsbury 2015) and *The Artificial Body in Fashion and Art: Marionettes, Models and Mannequins* (2016). He is editor (with Vicki Karaminas) of *The Journal of Asia-Pacific Pop Culture* (Penn State University Press) and editor (with Jakelin Troy and Lorena Fontaine) of *ab-Original: Journal of Indigenous Studies and First Nations' and First Peoples' Cultures* (Penn State University Press).

Dr Vicki Karaminas is Professor of Fashion and Deputy Director of Doctoral Research at the College of Creative Arts, Massey University, Wellington New Zealand. With Adam Geczy, she has co-edited *Fashion and Art* (2012), co-written *Queer Style* (2013) and *Fashion's Double: Representations of Fashion in Painting, Photography and Film* (2015). She is the author of *Shanghai Street Style* (with Toni Johnson Woods), *Sydney Street Style* (with Toni Johnson Woods and Justine Taylor), and *Fashion in Popular Culture* (with Joseph Hancock and Toni Johnson Woods). Other book projects include, *The Men's Fashion Reader* (2009) and *Fashion in Fiction. Text and Clothing in Literature, Film and Television* (2009). She is editor (with Adam Geczy) of *the Journal of Asia-Pacific Pop Culture* (Penn State University Press).

Aitor Throup and the End of the Runway

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Abstract

In reaction to the prompt of Li Edelkoort's call to arms that the "end of fashion as we know it" is here, I propose that there are designers changing the way their work is presented, not just to subvert the current traditional model, but as a way of validating their work in a "fast fashion" environment. Some designers are moving away from the traditional performance of the catwalk show and into the realms of installation, changing the way that fashion is viewed, presented and in turn, bought. The term "installation" encompasses static presentations, interactive presentations/performances and the curated exhibition. This changes the structure of the fashion system itself, not to mention opens up a plethora of other creative possibilities. I will look at the work of progressive artist/designer Aitor Throup and the way in which he has explored this model of presenting his designs as a way of connecting the viewer on an immersive level, in turn transcending the hierarchical catwalk system.

This paper will be an exploration into the ways in which Throup and others are utilizing this artistic medium to present work that results in upturning the fashion system as it stands. I will discuss how this is contributing to the shifting terrain of the fashion presentation landscape and how it reflects the ever-oscillating relationship with the art world due to the consumer's pressing desire for authenticity in a fast, economically driven industry. Designers want to validate their work at the same time as audiences and consumers want meaning and justification in the luxury items they purchase. Interdisciplinary fashion installation offers these factors up front.

This synergy between fashion and art has continued to develop in different ways over the decades because there has been a need to validate the creative process of a designer by anchoring it in the revered art world. This benefits both designer and consumer in how they see themselves in relation to creativity and intelligence, subverting the hierarchy of the traditional fashion system in which consumers are passive. Fashion is at its core a commodity and more often than not seen on a lower tier than that of fine art. Paradoxically, due to the hierarchy of the fashion system, people often feel excluded from it. I will take these factors into consideration in the course of this paper through the lens of Aitor Throup's fashion installations.

Keywords: *fashion, installation, art, runway, Aitor Throup*

Biography

Vanessa Gerrie is currently a PhD candidate at the College of Creative Arts, Massey University, Wellington. Her research project focuses on fashion installation contextualised within the critical conversation surrounding the relationship between art and fashion. Recent publications include "Bleeding for Fashion: Fred Hates Fashion Collective" in Express Media's *Buzzcut* series 2016 and "Revelations: Steve Carr's Stretching Time" in *Oculus Journal* (2014).

Trans-media Tilda: Making Clothing Strange

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Abstract

No longer are film, fashion, costume, and art distinct realms; within contemporary culture, they increasingly intersect and offer new strategies to not only promote fashion brands, but to also raise questions about the body, clothing, and identity, and where the boundaries between art, fashion, and costume lie (Geczy and Karaminas 2012; Church Gibson 2012).

Crossing film, performance art, fashion photography, and advertising, British actress Tilda Swinton's image, like that of many other contemporary actors and celebrities, "bleeds" across the media (see Church Gibson 2012). What is particularly interesting and unusual about Swinton, is how she appears to offer a self-reflexive image, which self-consciously draws attention to the very processes of construction, representation, and transformation that are offered through clothing and performance.

This paper will examine the ways in which Swinton's recent performances can be read in terms of a Brechtian alienation effect (Barnett 2014). With close reference to *A Bigger Splash* (Dir. Luca Guadagnino 2015), with costumes designed by Parisian fashion house Dior and its tie-in transmedia narrative in *AnOther Magazine* (Autumn/Winter 2015/2016), together with her performance collaborations with Fashion Curator Olivier Saillard: *Impossible Wardrobe* (2012), *Eternity Dress* (2013), and *Cloakroom* (2015), I will argue that Swinton's performances on and beyond the screen deliberately disrupt our expectations of the objectified female star-celebrity, and make costume and fashion "strange." Through her performances with their self-conscious silences and knowing looks on and beyond the screen, the audience is forced to reflect on the processes which construct her as an image. The curation, construction, and consumption of fashion are rendered visible as conceptual art, as the intersections between clothing and the body become the focus of elaborate performances.

Keywords: *fashion and film, celebrity and film, Tilda Swinton*

References

- Barnett, David. 2014. *Brecht in Practice: Theatre, Theory and Performance*. London: Bloomsbury Methuen Drama.
- Church-Gibson, Pamela. 2012. *Fashion and Celebrity Culture*. London: Berg.
- Geczy, Adam, and Vicki Karaminas. 2012. *Fashion and Art*. London: Berg.

Biography

Dr Sarah Gilligan is a Lecturer in Art, Design, and Contextual Studies at Hartlepool College, UK. Her academic research interests and publications center upon the construction, performance and transformation of gendered identities in contemporary visual culture. She is particularly interested in costuming, fashion and the body on and beyond the screen in Film, TV Drama, Photography and New Media. Sarah has published articles in the journals *Fashion Theory* and *Film, Fashion and Consumption*, together with chapters in a number of edited collections. She is currently completing her forthcoming monograph *Costume on Film: Gendering Identities in Popular Cinema* (Bloomsbury).

The Queen, the Duchess and the *Daily Mail*: The History and Conventions of Fashioning Royal Women for Public Consumption from Henrietta Maria to Kate Middleton

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Abstract

The contemporary fascination with British royal style, and wide reporting and copying of it, has a very long history. From conservative looks that showcase dynastic continuity and virtues of steadfastness and restraint, to styles that reveal sophistication and personal flair, royal clothing has always been invested with political currency. In particular, royal women have used sartorial choices to promote the styles, native materials, and design talents of their natal or marital court. Kate Middleton's current sovereignty as a style consumer, marketer, and icon, in showcasing British designers, and on international state visits, strategically patronizing local designers, paraded in the ubiquitous pages of the printed press and the internet, is such that the public clamour to copy or "steal" not just her style, but to buy the exact outfits she wears.

This paper examines the history and conventions of fashioning royal women for public consumption, beginning with Queen Henrietta Maria, the French consort of Charles I, who was hugely influential as a French fashion template at the seventeenth-century English court. Later queens, queen consorts, and aristocratic women will be discussed insofar as they embraced clothing that promoted aspects of national identity, political faction, and social ideals. This is currently relevant with the advent of Brexit. The British press has played a powerful role in this focus on clothing as an active agent in constructing ideals of femininity, female agency, national identity and the power, and ongoing relevance of the crown.

Keywords: *fashion and royalty, Kate Middleton, Henrietta Maria*

Biography

Erin Griffey is a specialist in early modern court culture, especially patronage, material culture and portraiture at the Stuart court. She has published widely in the area, most notably her recent book *On Display: Henrietta Maria and the Materials of Magnificence at the Stuart Court*, published with Yale University Press (2015). Her research interests extend to broader issues around portraiture, and its function and reception, as well as gender and sexuality in art, from the Renaissance to the present. She is also interested in early modern concepts and portrayals of beauty and fashion.

Her current project is a co-written book on the Stuart royal bedchamber with Dr. Olivia Fryman (Historic Royal Palaces, UK).

Toward a Situated Fashion Practice: Place-Making through Exhibition and Body-Site

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Abstract

The subtle interweaving of *place*, *space*, and *site* has been explored extensively across the fields of art, design, and philosophy by theorists including Edward S. Casey, Jane Rendell and John Potvin, who have demonstrated how these concepts can find application in practice. In these diverse fields, rigorous interrogation has led to greater nuance in disciplinary knowledge and enterprise. Yet, in fashion, these concepts are often loosely defined; they remain under-theorized and are often used interchangeably.

This is problematic given that dress and design are so strongly aligned with the physically emplaced human body, and with *where* fashion is situated, experienced and produced. There is impetus here to explore the various ways in which spaces, places, and sites are entwined with how fashion is encountered and practiced with greater rigor. As the terrain of fashion increasingly shifts into decentralized and digital realms, how is the place of fashion to be understood?

Place-making is framed through an exploration of the body as a phenomenological site (a body-site). It is proposed that this is not a 'mere modification' of place and space as Casey suggests, but rather, in containing the potential for action, it bears a greater resemblance to Rendell and Potvin's understanding of site, which is an agent of experiences and encounters, as befits the lived body. How might interrogation of the emplaced body-site through exhibition play a role in situating fashion design? What opportunities does exhibition offer as a mode for emplacing fashion and developing situated approaches to practice?

In this paper, it is suggested that the body-site is engaged in place-making through situated practices including designing, making, locating, experiencing, and performing dress. There is then the potential for the body-site to be actively engaged in the co-constitutive production of fashion and place through situated practices.

Keywords: *place, space, site*

Biography

Dr Tarryn Handcock is an interdisciplinary designer and academic based in Melbourne, Australia, lecturing at RMIT University's School of Fashion & Textiles. Handcock holds a practice-led PhD in fashion and textiles from RMIT University, and a Bachelor of Design (Honours with the University Medal) majoring in object and jewellery design from UNSW Art & Design. She specializes in the phenomenology of body and skin, and embodied processes of wear, with a focus on the human form and surface as a 'body-site' for conceptualizing, designing, and engaging with artefacts of dress.

Civil Uniforms: The End of Fashion?: Uniformity in Female Rights and Self-Defence Groups in the Twentieth and Twenty-first Century

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Abstract

In the last decades, the influence of military garments on fashion has attracted a lot of attention in costume studies. Under what circumstances would civil women's rights and self-defence groups opt for soldierly uniformity and, moreover, what does it look like?

Fashion, as the most visible of languages, has been – and still can be – the playground where women's positions in society and life are negotiated. However, if women who fight for social and political concerns decide to wear uniforms and thereby proclaim the end of (their interest in) fashion, they take an active part in the decision-making, and therefore create their own fashions.

These deliberately selected uniform styles are used to serve as strong visualization of discontent and resistance within a society. They are, therefore, fashions created from a public group with social and political concerns, fashions with an agenda. As an example, at the beginning of the twentieth century, British suffragettes decided to renounce individual dress and don a particular uniform to emphasize their cause. The plain white dress allowed them to fight together more or less under the same conditions, for the same goals. About a century later, two female self-defence groups in North India, the Gulabi Gang, and the Red Brigades, also decided to show their solidarity through wearing particular uniforms.

In order to be recognized as forces to be reckoned with, these women decided to wear uniforms, or, more accurately, to chose to create their own symbolically significant uniforms. So, fashion, even at its apparent end, still plays an important role.

Keywords: *feminism, fashion, uniforms*

Biography

Sabine Hirzer is a PhD-Candidate at the Institute of Art History at the University of Graz, under the supervision of Professor Sabine Flach. Sabine Hirzer's diploma thesis (2013): "The Uniformed Male Image: Concerning the Attire in Self-portraits of the Nineteenth and Twentieth Century" received an award from the Styria province. Her PhD thesis "Dress as Visualisation of 'Rebelling Women' in Graphics and Photographs since the Late Eighteenth Century" addresses the parameters of dress and politics, using embodiment theories. Since November 2015, she has been conducting the research for her thesis at the Lipperheidesche Costume Library in Berlin, with a scholarship from the state of Austria.

From Magazine to Mobile: WeChat and the Rise of Chinese Fashion

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Abstract

International voices have long dominated discussion of Chinese fashion. Since the advent of *Elle*, the first international fashion magazine to enter the Chinese market in 1988, fashion media groups like Condé Nast and Bauer have been significant in spreading Western fashion concepts and styles, shaping Chinese fashion by influencing and educating its fashion media and audiences, while connecting China to the global fashion industry. Recently, the rise of online and digital media has begun to erode the dominance of print. In China, WeChat, developed by a Chinese media company, is the pre-eminent mobile platform for presenting and discussing Chinese fashion, seeing the active involvement of Chinese fashion designers, brands, retailers, and magazines while facilitating a close connection to audiences.

Our paper reports the finding of a set of qualitative research interviews with Chinese fashion designers and representatives of the fashion media on the influence of social media on the development of Chinese fashion. The interviews explored the current status, working mechanisms and influence of Chinese fashion accounts on WeChat. Our findings examine why different segments of the fashion audience have quickly shifted their focus from fashion magazines, fashion blogs and Weibo to WeChat, including the basis for WeChat's new credibility as the main source of Chinese fashion information and discussion. Through its huge and constantly growing number of active users, WeChat has altered fashion diffusion in China, facilitating the development of a unique, localized fashion community through communication and information. Our findings indicate that the new relationships forged through this development will help the Chinese fashion industry develop a strong profile and identity. The final contention of the paper is that in the Chinese case, new media channels are leading to the decentralization of the international fashion system, encouraging increasing diversity in design, production, marketing, and opportunity.

Keywords: *Chinese fashion development, fashion media, fashion system, self-media, Wechat*

Biographies

Yating Jin is a Lecturer in the School of Design, Nanjing University of the Arts, Nanjing, China. She is a current PhD candidate in the School of Design, Swinburne University of Technology, Melbourne, Australia. Her research focuses on the differentiation of local fashion systems under the influence of globalization through the investigation of the Chinese fashion industry.

Associate Professor Carolyn Barnes (PhD Melb 2004) is Academic Director Research Training in the School of Design, Swinburne University of Technology, where she teaches design research methods. Her research investigates the role of design in public contexts, including its use in national self-representation in Australia's pavilions at international expositions. Her art writing focuses on artist-initiated activity, artists' networks and the legacy of modernism in Australian non-objective art post 1980. Carolyn is an assistant editor of the *International Journal of Design*. Craftsman House published her monograph on the Hong Kong-Australian artist John Young in 2005.

Dr Nanette Carter (PhD Melb 2015) is a Senior Lecturer in the School of Design, Swinburne University of Technology. Her research interests include consumption and everyday life, especially retail design, Australian design history including fashion, prefabricated housing, DIY culture and contemporary craft. She has published on the Australian post-war culture of DIY activity, Australian designer Prue Acton and the Australian fashion brand Sportsgirl. She has written the *Australian Dictionary of Biography's* entries on furniture designer Frederick Ward and textile designer and tastemaker Frances Burke.

A Silent Resistance: Rethinking Fashion in China through Chinese Hipsters – *Wen Yi Qing Nian*

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Abstract

“*Wen Yi Qing Nian*” translated to English means “literary and artistic youth,” which is also used to describe the English term “hipster.” They often dress themselves in the minimalist oversized style, in dark off-colour, and avoid putting their bodies on display in any conventional ways. Opinions about *Wen Yi Qing Nian* come in two varieties: positive reviews that regard them as cultural connoisseurs and protesters against the materialistic, money-driven modern society; negative reviews that consider them as narcissistic people in city-dweller outfits with twee behaviours. Since the word *Wen Yi Qing Nian* came out in around 2005, the meaning has been redefined again and again. With the advent of *Wen Yi Qing Nian*, Zen fashion also arose in the Chinese fashion industry, which is seen as a signature style for this group. This dynamic of meaning and style changes through times inspires me to rethink *Wen Yi Qing Nian* and its intersections with fashion, dress, and style.

This article is a fashion and cultural study of *Wen Yi Qing Nian*, and it demonstrates *Wen Yi Qing Nian*'s importance as an emerging Chinese youth subculture. *Wen Yi Qing Nian*, as a subculture, is accepted by society, and it marks an important moment of individuality in China. As a style, it is anticipated widely by mainstream fashion and mass culture. The aim of my work is to fill the void between academic and non-academic perspectives, since *Wen Yi Qing Nian* deserves the same scholarly and intellectual considerations as Hippies, Punks, and Goths among Western fashion academics.

Keywords: *fashion, identity, post-modern consumption, resistance, style, tribes, youth subculture, third space merchandising, Chinese hipsters, Zen design*

Biography

Leren Li is currently a PhD candidate at Royal College of Art in London. She received a Master of Arts degree in Fashion Studies from Parsons, The New School for Design, and she worked in the International Sales department of Oscar de la Renta in 2015. Combining theories with practices, her research concentrates on subculture studies, creative industries in Asia and contemporary Chinese fashion in the context of material culture and visual culture studies.

Online Identities: Street Style Fashions of Selected Johannesburg Youth

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Abstract

While avidly following fashion-oriented social media sites such as blogs when sourcing inspiration for personal styling ideas may have become commonplace for many, the use of social media as a fashion-sourcing platform seems to be particularly appealing to the youth. Oftentimes, the appeal is to post spontaneously shot photographs of urbanites displaying cosmopolitan street styles. Many of the online sites are independently authored as opposed to, say, fashion magazines, and garner immense popularity, which is made evident by the large number of followers that the sites amass. As such, the more popular online sites could be considered as being representative of their followers in terms of fashion/style preferences. Therefore, I refer to the authors of selected online sites as the “tastemakers” of the street styles they display on their sites.

In this paper, I discuss images showing street styles of Johannesburg urbanites posted by tastemakers of selected Johannesburg-based online sites. Both the street styles and online tastemakers of Johannesburg youth are currently experiencing a fair amount of interest due to the newly styled ways in which they present themselves. Researching youth culture is especially of value within a post-apartheid South African context, where many cultural groupings are re-constructing their identities free from the apartheid dogma that was imposed upon older generations of South Africans. Stuart Hall explains that identity is not so much about who we are, but rather a process of becoming, and this process should be informed by our history, language, and culture. With this in mind, I interrogate whether and how cultural identity plays a role in sartorial choices of youth street style in Johannesburg.

Keywords: *social media, street style, youth culture, Johannesburg*

Biography

Jacky Lucking is a lecturer in the Fashion Department. Faculty of Art, Design and Architecture at the University of Johannesburg. Her research focuses on fashion identities within South African youth cultures and subcultures. She is currently working on her PhD, which aims to further interrogate aspects of youth culture in Johannesburg using fashion as a catalyst to inform identity construction.

Material Concerns at The End of Fashion

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Abstract

In her *Anti_fashion* manifesto, Lidewij Edelkoort suggested that “we are facing the possibility of a world with just denim, nylon and jerseys for the rest of our lives. A world without Italian finishes, French silks, Belgian linens, English classics, Irish tweeds, Japanese synthetics and Spanish surfaces. . . . we will see the demise of the creative textile industries and with it, the death of fashion as we know it.” In New Zealand, this slow death started even before the 1980s, as Industry Development Commission reported on the textile and fashion industries (IDC 1985). Effects of the economic depression of the 1970s compounded with recommendations for larger, more efficient, export-driven textile and apparel operations.

The Eden Hore Dress Collection, now owned by the Central Otago District Council, preserves in its wonderfully flamboyant evening dresses of the 1970s some of the delightful textiles that were then available to New Zealand designers through a regulated system of imports and wholesalers. A comparative study of these textiles with those used in recent designer collections in New Zealand, and conversations with past and present designers, exposes changes in the marketplace and sites of manufacture, but does this signal the end of quality materials as Edelkoort highlights? Is the drive towards technological textiles crowding out the beauty and colour that these earlier fashions reveal? Or are lifestyles so altered that this doesn't matter?

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Keywords: *textiles, creative textile industries, technological textiles, Eden Hore Collection*

Biography

Jane Malthus is a part-time senior lecturer in the School of Design at Otago Polytechnic, New Zealand, where she teaches History of Dress and Design Culture and Context. She is also an independent dress historian and curator, contracted to the Central Otago District Council for work on their Eden Hore Dress Collection, and a professional practice fellow at the University of Otago. Her research focuses on social, cultural, and historical questions about nineteenth- and twentieth-century dress, often involving material artifacts in the Otago Museum collection, where she has been an honorary curator for over 30 years, or in the Eden Hore Collection. Recent papers published include “Interplay and Inter-place: A Collaborative Exhibition Addressing Place-Based Identity in Fashion Design” (2015), about a pop-up exhibition held in Auckland about Dunedin fashion, papers on fur and lace collections in Otago Museum (2013 and 2011), and a book chapter on “Black in the Victorian Era” (2012). Recent curations include “A Darker Eden: Fashion from Dunedin” with Otago Polytechnic colleagues (2015), “Fashionable Gold” with Moira White at Otago Museum (2014), “Not all White: Wedding Dresses by Carlson” with Tanya Carlson at the Dunedin Public Art Gallery (2014) and “Showstoppers: A Selection from Eden Hore’s Couture Collection” in Dunedin (2012).

Clicks and Mortar: The Race to Win in the Future of Online versus Offline Fashion Retail Branding

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Abstract

The fashion branding and retail industry have seemingly changed more rapidly in the last few years than in previous decades, while the environment for retail brands has never been more complex in terms of generating consumer engagement. We can perhaps most usefully typify this situation as a race, with the various fashion brands at all levels of the fashion industry jockeying for position (Porter 1980), suggesting that companies can only survive and prosper in a given business environment by understanding the competitive forces that prevail, such as technology and market forces, and adopting or embracing strategic approaches to tackle those things in order to prosper and survive in the future. In doing this, all fashion brands from value to luxury (Okonkwo 2009) are effectively jockeying for position in the race to win the hearts and minds of consumers against a backdrop of economic uncertainty. Set against this fashion brand retail race to win, are fourfold disruptive forces prevailing in the current retail environment: the evolution of the store as a business model, the increasing use of mobile technology, the dominance of social networking, and constantly evolving demographic shifts and trends. In addition, considerations such as competitive price points (Grewal et al. 2010); experiential consumerism (Pine and Gilmore 1999), personalisation; trust and convenience will also influence consumer behaviour and sales (Brown, Kozinets, and Sherry 2003).

In response to this, brands are strategically positioning themselves in various ways as traditional bricks and mortar retailers, pure digital retailers, omni-channel jugglers, and new players with disruptive business models, given the range of mergers and acquisitions taking place amidst this fashion e-commerce race facilitating the emergence of new digital business models and managerial shifts. At the heart of the issue, this exploratory paper will investigate the debate as to whether online or offline fashion branding strategies will dictate the future of fashion retail and consumption, by analysing the branding strategies. This will include the brand identity, brand presence, and developing brand relationships that are being implemented in different ways, by selected fashion organisations, in the race for their future survival.

Keywords: *branding, digital retailing, fashion e-commerce*

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Biography

Anne Peirson-Smith, PhD is an Assistant Professor in the Department of English, City University of Hong Kong, teaching and researching fashion communication and marketing, the creative industries, popular culture, public relations and branding, and has published numerous articles on these subjects. She has recently co-authored *Public Relations in Asia Pacific: Communicating Beyond Cultures* (John Wiley, 2009) and *Global Fashion Brands: Style, Luxury & History* (Intellect Books, 2014). In addition, she is an associate editor of *The Journal of Fashion, Style and Popular Culture* (Intellect Publishers) and *The Journal of Global Fashion Marketing* (Taylor & Francis online) and is also on the advisory board of *The Journal of Global Business* and *The East Asian Journal of Popular Culture* (Intellect Publishers).

Giving Fast Fashion the Boot: Valuing Slow Fashion in the Northamptonshire Footwear Industrial Cluster

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Abstract

In times of austerity, fashion budgets have shrunk; we buy less and consider more the value of our purchases (Wood 2008). Are they durable? Will they last? Are they going to date? Concurrently, consumers are increasingly recognizing their complicity in supporting an unsustainable fast fashion system (Siegle 2011). Consumers are increasingly spurning the cheap clothing that fails to both emulate socio-environmental value and deliver quality, and are turning to products that can.

Slow fashion provides just one alternative framework. By slowing design and making processes, one can facilitate a deeper connection with craft-maker, place, product, provenance, and consumer (Fletcher and Grose 2012; Fletcher 2014). It is abstractly positioned as a socio-environmentally more sustainable and equitable fashion model.

While slow fashion recognizes socio-environmental sustainability, its framework under-appreciates economic viability and the tensions that arise, consequential to the practiced realities of such a form of systemic change; of maintaining both craft labour and place-image branding, as well as connecting discerning consumers to places of production. This empirical study of Northamptonshire's footwear industrial cluster seeks to explore these tensions to tease out how slow fashion principles manifest themselves in an internationally competitive way, accrue luxury value and work to secure the longevity of the industrial cluster.

Keywords: *slow fashion, fast fashion system, place-image branding*

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- Wood, Zoe. 2008. "'Slow Fashion' Is a Must-Have . . . and Not Just for This Season." *The Guardian*, 3 August.

Biography

Kieran Phelan is a postgraduate student based at the Geography Department at the University of Nottingham. Under the supervision of Professor Louise Crewe and Dr Shaun French, he is critically exploring the concepts of slow fashion, creativity, and craft. in the context of UK policy directives that strive towards rebalancing the economy through reshoring manufacturing. He asks how "Made in Britain" branding strategies might be used to assert a new, value-based, luxury fashion value. In doing so, he seeks to question how this could provide a means to reconnect consumers to producers and operationalize slow fashion's vision for delivering products that emulate better and more sustainable fashion values, enshrined with a respect for provenance, place, and craftsmanship.

A Cross-Cultural Perspective on Fashion Selection and Consumption

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Abstract

Previous empirical findings have revealed that fashion consumers often seek different information sources, and use a wide array of product cues to compare, evaluate, and select a product (Rahman et al. 2010). However, little is known about why apparel shoppers select certain products that could escalate the likelihood of buying another complementary or non-complementary product.

In this study, we argue that product-related attributes (type, design, and assortment) and consumer characteristics (demographics, values, and lifestyles) greatly influence shoppers' decisions and choices. Prior literature (Narang 2010) suggests that demographics alone cannot fully explain how consumers think, act, and behave. We propose that product-related attributes, and consumer values and lifestyles could play a more significant role in product selection than demographic profile. However, published empirical research examining this complex relationship has been minimal, particularly in cross-cultural contexts. Our research seeks to advance our understanding on consumer choice and preference of apparel product(s) from a cross-cultural perspective. This research study was conducted in Canada, China, and India, because there are significant differences in these three countries with regard to social, cultural, and economic conditions (Hofstede 2001).

An online questionnaire survey was developed for data collection, and data-mining analysis was employed to identify any hidden/unpredictable patterns, as well as explore the emerging trends of consumer behaviour and preferences through apparel search and selection. Females aged 18 years old or above were recruited in this study. The results of this study will provide retailers with a greater understanding of the relationship between apparel attributes and consumer demographic and psychographic profiles in Canada, China, and India. A model will be developed to track patterns of shoppers' behaviour and preferences through a wide array of variables including product types, styles, consumer demographics, values, and lifestyles.

Keywords: *apparel attributes, consumer behaviour, cross-cultural study, product choice*

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Biographies

Osmud Rahman is an Associate Professor in the School of Fashion at Ryerson University in Toronto. His research interests lie in the areas of consumer behaviour, fashion design, marketing, and subculture. Over the last few years, he has disseminated a number of research projects including consumers' perceptions of denim jeans, young consumers' shopping attitudes and behaviour, and cross-national study of fashion aesthetic and function. Apart from these research areas, he is also interested in ethnic dresses, aging consumers, and multiculturalism. Currently, he is working on a cross-cultural project funded by the SSHRC Insight Development Grant. His works have appeared in various academic journals such as *Fashion Theory*, *Fashion Practice*, *Journal of Fashion Marketing and Management*, *The Design Journal*, and *International Journal of Design*.

Benjamin Fung is the Canada Research Chair in Data Mining for Cybersecurity, and an Associate Professor in the School of Information Studies at McGill University. He has over 80 refereed publications in the research area of data mining for digital humanities, consumer behaviour analysis, and privacy protection.

Film After Fashion: On Xavier Dolan's Transnational Fashionability

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Abstract

The cinema of contemporary Québécois director Xavier Dolan is celebrated for its elaborate aesthetic conjunction of music and image, positioned at the creative intersection of pop and fashion cultures. Dolan's first three films form a loose trilogy on impossible love: *I Killed My Mother* (2009) is a film under the influence of the French New Wave in its rupturing of the realist frame; *Heartbeats* (2010) offers an acerbic take on *l'amour fou*, notable for the gaudy romanticism of its neo-pop imagery; and *Laurence Anyways* (2012) has been praised for its expressive stylization. In effect, an analysis of Dolan's cinema lends itself to a critical understanding of dress in contemporary culture as a mode of personal expression more than as a social signifier. Since this conference will address recent talk of the end of the Western fashion system, I will aim to assess in this paper the relation of the contemporary auteur to the apparent exhaustion of creative design in the context of post-digital fashion media. How does the traditional role of the auteur signify in the digitally reconfigured visual landscape of film, fashion, and consumption?

Dolan's youth has constantly been cited as an underlying factor in his critical success, and his public recognition and relative celebrity have been linked to his role as a representative of his generation. How are creative design, style, and celebrity – Dolan's "fashionability" so to speak – interlinked in the broader context of the twenty-first century fashion film? Can we think of Dolan as representing a specific form of popular auteurism navigating the transnational and multi-lingual spaces of world cinema production, reception, and exhibition? And, finally, how does this type of cinema, at once local and transnational, intersect with the so-called end of Western consumer fashion, the rise of the global luxury mega-brands, and the exhaustion of design creativity? The paper will use the example of Dolan's public profile as a brand ambassador for Louis Vuitton menswear to explore a more critical understanding of the term fashionability, here conceived as the combination of the director's public popularity and the ultra-stylized visual of his cinema to date, including his three most recent films: the taut thriller *Tom at the Farm* (2013), and the domestic dramas *Mommy* (2014) and *It's Only the End of the World* (2016). This paper will also seek to open out the study of Dolan's cinema to broader methodological questions of fashion and style in relation to transnational and multilingual identities and aesthetics. What is the tension between language and place, between linguistic specificity and cultural geography in Dolan's cinema? And what role does style play in relation to the local specificity of place (Quebec) and the more transnational framework of production, reception, and distribution in which his cinema operates?

A further aim of the paper will be to explore Dolan's cinema from an intermedial perspective, focusing in particular on the strategic value of pop through close analysis of his music videos for recording artists such as Indochine and Adele. Historically, music videos are as much about fashion as they are about music, borrowing their visual grammar in part from the still fashion image, hence the recent influence of both fashion photography and music video on the emergence of the forms of the contemporary digital fashion film. Photographers such as Jean-Baptiste Mondino and Jean-Paul Goude are early examples of 1980s postmodern video-auteurs, who transformed the music video into a "minor art form," in the words of Serge Daney, the French critic who was influential in promoting a semiotic analysis of the distinct codes and language of the form. Dolan's inclusion of an extended music video sequence in *Laurence Anyways* works as an escape mechanism into the world of idealization and seduction, effectively allowing the protagonist and audience to escape into the dream

world conjured up by fashion imagery. Dolan draws on the full battery of pop clichés: elliptical jump cuts and oblique close-ups; the retro-styled sequence is heavy on dry ice and wind-machines. Just like camp icon Dalida's version of *Bang Bang* played on a loop in the earlier film *Heartbeats*, the *Fade to Grey* sequence is an emblematic one that encapsulates Dolan's idiosyncratic blend of narrative and genre within a film that explores the formal tension between surface brilliance (fashion and the look) and thematic depth (identity and the body).

Keywords: *fashion and film, auteur cinema, Xavier Dolan*

Biography

Nick Rees-Roberts is Professor of Media and Cultural Studies at the University of Paris-Sorbonne nouvelle. He is the author of *French Queer Cinema* (Edinburgh University Press 2008/2014) and co-author of *Homo exoticus: race, classe et critique queer* (Armand Colin 2010), as well as journal articles on contemporary cinema, gender and sexuality, and fashion culture. He is currently writing a book for Bloomsbury Publishing entitled *Fashion Film: Art, Advertising, Documentary* to be published in 2017.

Collecting Disruption: The “End of Fashion” in the Museum

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Abstract

In this paper, I aim to provide an overview of development of Te Papa’s fashion collections, which throughout the organization's history have been variously described as “period costume,” “dress” and most recently as “fashion,” in order to consider strategies for their future growth in these times of radical change.

The shifts in terminology surrounding Te Papa’s fashion collections mirror internal changes in personalities, aspirations, and policies, and international trends in dress and fashion museology. In the 2000s, in response to the rise of New Zealand Fashion Week and the international popularity of the fashion blockbuster, Te Papa set out to stake a claim as a player within the New Zealand fashion world. With the 2010 launch of a major publication, *New Zealand Fashion Design* (Te Papa Press) by Angela Lassig, the, then, Senior Curator of History, Te Papa sought to strategically position itself as the Kaitiaki (Guardian) of New Zealand Fashion.

Six years on, what are the ramifications of the so-called end of fashion to such a positioning? What and how should we be collecting? Is dress museology better equipped than fashion museology to respond to the perceived changes as outlined by Lidewij Edelkoort in her *Anti_Fashion: A Manifesto*? As the fashion system changes, what museological systems need to be revolutionized in order to collect, interpret, and share fashion in this fast changing environment?

As an inter-disciplinary museum, which has never fully aligned itself with the fashion system, and in which fashion has always occupied a precarious position (the institution has never had a Dress & Textiles Department or dedicated curator), is Te Papa in fact better placed than more specialized fashion museums to embrace the end of fashion and the opportunities its provides?

Keywords: *fashion museology, dress museology, Te Papa Tongarewa*

Biography

Claire Regnault has worked as a curator in the museum and gallery sector for over 20 years, and is the Senior Curator NZ History & Culture at Te Papa. While her curatorial practice has ranged from contemporary art to Hip Hop, she is particularly passionate about New Zealand’s fashion history. Key exhibitions include: “Vogue New Zealand,” “Inside the Royal Wardrobe: Costume Designs by Kristian Fredrikson for the Royal NZ Ballet,” “Black Dress/White Vase: A Surrealist Tableau,” and “Fashion on Wheels: the NZ Gown of the Year.” Her fashion related publications include: *The Dress Circle: NZ Fashion Design Since 1940* (Te Papa) which was a finalist in the NZ Post Book Awards 2011, and *The New Zealand Gown of the Year* (Arty Bees Books, 2011), and essays in *Black: The History of Black in Fashion, Society and Culture in New Zealand* (Fashion Museum of New Zealand, 2011), and *Creamy Psychology: Yvonne Todd* (Victoria University Press, 2014).

Attention Deficit Fashion: A Framework for Understanding Micro-trends

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Abstract

This presentation reports on a conceptual framework we term Attention Deficit Fashion (ADF). ADF is the outcome of the current condition of Internet fame, social media, fast fashion, the constant need for newness that is commonplace among the generations who are considered natives in a digital world, the consumer power of this group, and the market’s desire to meet this consumer demand, which has resulted in micro-trends. Scholars have argued that the postmodern era is ending and we are entering a new phase of existence, termed as digimodernism, altermodernism, hypermodernity, automodernity, performatism, metamodernism, and post-postmodernism. Morgado (2014) suggested that two dress-related outcomes of this era are (1) collaborations between businesses and consumers, and (2) excessive consumption for the pleasure of consumption but mixed with anxiety of personal debt and consumer waste. We argue that social apps fuel the need for instant gratification and attention via one’s daily appearance but only in short or small doses. Consumers post images of their outfits on a daily basis for instant approval and in an effort to remain novel, we argue new outfits are selected frequently for continued approval while “old” outfits are discarded. The result is an industry now predicated on micro-trends, or subtle and sometimes unnoticed changes in the fashion marketplace that involve only a small percentage of the total industry’s activity. This could be changes limited to geography or demographics. While these trends may not necessarily grow to the wider marketplace, certain characteristics of the trend might be adopted in other locales or by other demographic groups.

Keywords: *micro-trends, social apps, fashion marketplace*

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Biographies

Andrew (Andy) Reilly, PhD, is an associate professor at the University of Hawai‘i, Mānoa where he teaches introduction to fashion and the behavioural aspects of fashion and dress courses. His research examines the intersections of gender and sexuality. He is also founder and editor of the journal *Critical Studies in Men’s Fashion* (Intellect), is Vice President of Scholarship for the International Textile and Apparel Association (2014–2017), and co-producer and host of *Hawai‘i Fashion Now*

Jana Hawley, PhD., Professor and PetSmart Endowed Chair serves as Director of the John and Doris Norton School of Family and Consumer Sciences at the University of Arizona. She has served as President of the International Textile and Apparel Association, was a Fulbright Scholar to India, a HERS Fellow, a President's Leadership Development Fellow, and an SEC Leadership Fellow. For nearly two decades, her scholarship has focused on the social, environmental, and economic issues that rise from consumption of apparel and textile products. She has received the highest teaching honour granted to a professor at the University of Missouri.

Children of the Revolution?: Men, Masculinity and Fashion in the New Russia

Graham H. Roberts

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Abstract

At the heart of the consumer revolution that has taken over Russia in the last twenty years or so has been fashion retailing. Brands from Zara to Gucci, Benetton to Armani, can be found in the countless shopping malls that have sprung up from Moscow to Murmansk. At the same time, a number of internationally renowned fashion designers have emerged in Russia, such as Gosha Rubchinsky, Ulyana Sergeenko, and Sasha Wilder. Their work can be seen both at the country's numerous fashion shows (including the annual Mercedes-Benz Russian Fashion Week), and in articles published online by Russia's growing army of fashion bloggers. Rather surprisingly, the Russian fashion revolution has attracted very little scholarly attention in the West. What little research has been produced has tended to focus on mainstream retailers (see for example Gurova 2015). For this reason, we propose looking at the country's fashion designers. In doing so, however, we focus on the related themes of men and masculinity. For there is not just a consumer revolution taking place in today's Russia; there is also a sexual revolution. Russia's President, Vladimir Putin, has made hegemonic, heteronormative (and indeed homophobic) masculinity a central pillar, both of his own personal popularity and of Russian national identity (Sperling 2015, Roberts 2016). One can see this trend in various areas of Russian popular culture (Gillespie 2016), including mainstream fashion advertising. Fashion retailers, like all brands, are ideological (Askegaard 2006, 91–102). In particular, they both reflect the dominant gender identity norms in a given society, and help circulate those very norms (Schroeder and Borgerson 1998, Schroeder and Zwick 2004). One could argue that this is especially true when that norm is hegemonic masculinity (Ricciardelli, Clow and White 2010). But what of fashion designers, many of whom may be working outside the mainstream? Does their niche status give them greater freedom to challenge the dominant ideology of the society in which they work, or on the contrary do they need to make a greater effort to conform in order to gain recognition? More precisely, what images of masculinity are conveyed by Russian fashion designers, both in their designs themselves and in their branding material (websites, social media pages, etc.)? To what extent do these designers collude with, or challenge, the dominant discourse on masculinity in contemporary Russia? More generally, what are the chances we might see, in Putin's increasingly totalitarian state, the end of Russian fashion design as a vibrant, disruptive artistic and commercial practice (Bartlett 2010)? And what might the ramifications of this be, not just for Russia, but for the global fashion system, and indeed for the role of men within that system? These are some of the questions we propose to address in our paper.

Keywords: *masculinity Russian consumer revolution, Vladimir Putin,*

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Biography

Graham H. Roberts is Reader in Russian Studies at the University of Paris West Nanterre La Défense, just outside Paris. The author of a PhD on Soviet avant-garde literature, he is currently Vice-President of the British-French Association for the Study of Russian Culture. He has recently published a monograph on consumer culture in Post-Soviet Russia.

“*Kawaii* ‘til I Die”:
A New Understanding of Harajuku’s *Kawaii* Fashion Style Tribes
and Their Displacement

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*Harajuku is a town where there are people who are enjoying their life every day
Every day is a festival for them. People who work at shops and people who come to
Harajuku for fun are like that. Ordinary Japanese people always think about work or
study. They think they should do something or they must not do something. But here,
there are many fun people whose way of thinking is different from others. Harajuku is
different from other towns. Things sold here, the people who are walking here. . . .
Their lifestyle is different and strange. Different from the usual. I have come to like
Harajuku because it is fun.*

Kurebayashi, Decora Model, Interview 2013

Abstract

The *kawaii* (cute) fashion style tribes of Harajuku, Tokyo, operate via complex systems of visual communication, which to date have largely eluded interpretation. Pre-determined by the public to be *anime* sex objects, curiosities for tourists, infantile and powerless, this group has been largely rendered silent by Cultural Studies, the Japanese government and popular print media alike, all seeking a piece of Harajuku’s cool cultural capital. As Harajuku fashion has a long history, these groups assume that this cultural capital is unending. This paper paints a much darker picture. As tourists crowd Harajuku on the hunt for style tribes, and the Government transforms the area into a luxury-shopping district for the Olympics, these iconic girls face displacement. Using interviews with local style icons of Harajuku, this paper presents a unique ethnographic account of how the local fashionistas explore their desire for love and acceptance through fashion and the construction of imaginary worlds in the face of the destruction of their town. This paper offers a critique of the overly structural emphasis on subcultures as provocative and resistant at the expense of the agency and individual experience of subcultural practitioners (Hebdige 1979; Muggleton 1998; McRobbie 2009). In its stead, this research offers new approaches for understanding style tribes through sociological studies of play and creativity (Winnicott 1971; Bateson 1987) and by building on pre-existing studies of other Japanese fashion style tribes (Kinsella 1995; Monden 2014; Steele 2010; Yano 2013).

Keywords: *style tribes, Harajuku fashion, Japanese fashion*

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Biography

Megan Russell is a Sociology PhD candidate in the School of Social Sciences, University of New South Wales Australia, specializing in *Kawaii* (Cute) Fashion Subcultures in Tokyo. She is a practicing *kawaii* subculturalist herself and works with models, designers, and participants in Lolita Fashion, Decora, Shironuri, Fairy Kei, and Gyaruu subcultures. Her other research areas of interest include Japanese pop culture (animanga, idol culture), otaku fan culture (maid cafes and VOLKS and AZONE dolls), and other feminine subcultural movements (girly tattooing, kawaii street art, burlesque, silks and pole).

“Getting the Shoes on the Right Feet”: Endorsement, Affect and Identification

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Abstract

In an increasingly dynamic consumer culture, academic studies have started to recognize brand identities as co-produced by both producers and consumers rather than determined and controlled by brand managers (da Silveira, Lagas, and Simones 2013). This happens through encounters (mediated or face-to-face) between the brand and the consumer. In their many solicited and unsolicited forms, endorsements account for a significant proportion of these encounters where a transference of identity is said to occur between endorser and product, reinforcing or changing consumer perceptions in positive or negative ways.

While existing literature successfully identifies endorsement as a key aspect of an evolving fashion system, it does little to understand the affective (Featherstone 2010) and material nuances of how this process *works* in terms of embodied experience, perception, and identification. Furthermore, a focus on consumer perception neglects the reciprocal affects endorsements now have on producers, and the strategies incorporated by both to deal with changing meanings in order to maintain a coherent and authentic identity and save face (Goffman 1967 in da Silveira, Lagas, and Simones 2013, 31). Existing studies therefore continue to reinforce dichotomies between consumption and production, representation and experience, structure and agency.

With a particular focus on peer and celebrity endorsement, this paper investigates the intersubjective processes of meaning-making that happen between the various bodies that materially engage with shoes throughout their biography or social life (Appadurai 1986, Kopytoff 1986). The study uses data from interviews, focus groups, and observations with wearers and producers of *Clarks Originals*, a well-known culturally meaningful brand of shoe, to ask how people and objects make one another, and how this process is mediated by representations. Ultimately, by understanding the visual and material in conjunction, shoes and their representations on the “right” (or wrong) feet provide us with an opportunity to reconceptualize or re-materialize the visual as an embodied and material realm (Rose and Divya 2012, 4).

Keywords: *peer endorsement, celebrity endorsement, Clarks Originals*

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Biography

Alexandra Sherlock is completing her PhD at The University of Sheffield (September 2016) while lecturing on the Bachelor of Fashion (design) (honours) program at RMIT University in Melbourne. Originally a textile designer, Alex worked in fashion design before turning to an academic career. Following a Master's in Material and Visual Culture at UCL, she became the postgraduate researcher for the ESRC funded research project *If the Shoe Fits: Footwear Identity and Transition* (2010–2013) in the Department of Sociological Studies at the University of Sheffield. Her PhD research uses *Clarks Originals* as a case study to understand the co-constitutive relationship between popular representations and embodied experiences of shoes in processes of identification.

Gold, Ash and Greenstone: The Smokefree Environments Act (1990) and the Rebirth of New Zealand Fashion

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Abstract

This paper explores the extent to which the Smokefree Environments Act (1990) facilitated the end of one era for New Zealand fashion and paved the way for a new image to rise from the ashes.

Before the establishment of New Zealand Fashion Week (2001), New Zealand's premier fashion event was the Benson and Hedges Fashion Design Awards (BHFDA). Established in 1964, the awards evoked a European fashion sensibility to strategically align itself with the glamour connoted by the gold packaged sponsor's product. In 1990, the New Zealand Government passed the Smokefree Environments Act, placing a sunset clause on tobacco sponsorship. Throughout the 1980s and 1990s, tension was evident within the BHFDA, as organizers sought to adapt the event to attract new underwriters, while remaining faithful to the golden connotations of the existing sponsors product. In the 1990s, Oceania and Avant-Garde sections were established subtly linking the BHFDA with the New Zealand Wearable Art Awards. The Wearable Art Awards foregrounded New Zealand creativity, championing the "have a go" attitude often associated with New Zealand design, and actively sought entries that conceptualized New Zealand's place within the Pacific. The 1995 BHFDA were the last to be sponsored by Benson and Hedges, forcing organizers to adapt to the expectations of the Health Sponsorship Council's (HSC) Smokefree brand. Publicity material proclaimed Smokefree was "taking the ash" out of fashion, implying an industry that had burnt itself out, was irrelevant, and now dead. With a pounamu (greenstone) pinhead as the Smokefree symbol, and drawing upon the Brand New Zealand ethos, the HSC repositioned New Zealand designer fashion as an international brand that was young and cutting-edge.

Keywords: *New Zealand Fashion, NZ Smoke Free Environments Act, Bensen and Hedges Design Awards*

Biography

Natalie Smith, holds a PhD in Art History from the University of Otago and is a teaching fellow in the Department of Sociology, Gender and Social Work. Her research interests lie in the art-fashion nexus, and she has published and curated exhibitions on New Zealand fashion. In 2014, she received a Ministry for Culture and Heritage New Zealand History Research Trust Fund Award to research the Benson and Hedges Fashion Design Awards.

Speed, Technology, Entropy: The Fashion System at Breaking Point

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Abstract

. . . the first product of consciousness would be its own speed in the distance of time, speed would be the causal idea, the idea before the idea.

Paul Virilio

The rapid pace of the contemporary fashion industry and the demands it places on its creative leaders is unsustainable, as demonstrated by the infamous meltdown of designer John Galliano in 2011 and the more recent publicity concerning Raf Simons's resignation from his post as Artistic Director at Christian Dior.

The work of Paul Virilio (2006, 2009) provides cultural and technological perspectives that allow us to contextualize this systemic crisis in new critical ways. This concept of speed in particular highlights a causal relationship between the rise of digital technology and the pressures now faced within the fashion industry. Recognizing digital media as a central arbiter of fashion discourse, its proliferation has further shifted attention away from the fashion artefact towards the image. Reflecting what Baudrillard refers to as the “ecstasy of communication” (2012), the fashion image is explicitly connected to the fashion system’s voracious appetite for product, as well as its desire for immediacy. This system may be understood as the embodiment of Francis Fukuyama’s liberal democracy, of which he writes in *The End of History and the Last Man* (1992). This paper therefore considers whether we have in fact reached the End of Fashion, and concludes with some considerations for what we can do to help overcome it.

Keywords: *fashion system, speed, sustainability, technology*

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Fukuyama, Francis. 1992. *The End of History and the Last Man*. New York: The Free Press.

Biography

Simon Swale is Senior Lecturer at the School of Design, Otago Polytechnic, Te Kura Matatini ki Otago, where he teaches predominantly in the fashion program. Having worked in the fashion industry for many years, he then pursued his interest in Cultural Studies with further study at the University of Otago. His current research areas of interest include dress and subcultures, the fashion image and technology, and the intersections of art and (fashion) design.

Fashion in the Expanded Field: Strategies for Critical Fashion

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Abstract

This paper focuses on current strategies for critical fashion practices in an expanded field of fashion. In the late twentieth century and early twenty-first century, the field of fashion studies has increasingly scrutinized the relationship between fine art and fashion within an art museum context. Drawing a parallel with Rosalind Krauss' notion of sculpture in the expanded field (Krauss 1979), this paper documents the development of interdisciplinary fashion practices since the early 1990s, suggesting that an expanded field allows fashion practitioners to engage in a critical discussion of the fashion system. As a fashion practitioner focusing on non-productivist interdisciplinary techniques across multiple media (the fashion film, sculpture, installation, and performance), I test this notion by developing parallels between contemporary fashion and Krauss' 1979 diagnosis. Most literature connecting fashion and art focuses on defining this relationship. Some authors (Geczy and Karaminas 2012) discuss the evolution of fashion image-makers throughout the twentieth century as having moved from depicting perfection and elegance to articulating fashion's ephemerality via digital media formats. In this context, according to Robyn Healy, the cinematic/video apparatus has given fashion designers and curators the possibility to construct atmospheric environments and facilitated interdisciplinary practices, where clothes are presented as part of a larger work signifying the fashion idea (Healy 2013). With the advent of the digital age amidst growing concerns regarding sustainability and the fast fashion system, could this mean the end of a certain form of fashion related to production and consumption? Indeed, a postmodern understanding of fashion might suggest open-ended explorations of a possible new role for the designer within a post-product society (Margolin 1998). This paper argues for the relevance of establishing theories of interdisciplinary practice to better understand the contemporary field of fashion, challenging assumptions about fashion's role in the twenty-first century.

Keywords: *critical fashion, expanded field of fashion, fashion film, practice-based research*

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Biography

Lara Torres is currently a PhD student at the University of the Arts London where she develops a research project entitled "Towards a Practice of Unmaking: A Strategy for Critical Fashion Practices," under the supervision of Professor Sandy Black and Dr Thomas Makryniotis at the London College of Fashion. Her practice-based research debates the role of the fashion designer and questions fashion's critical agency. She has presented her work globally, and was awarded the Unique Design Award (2011) for the project "An Impossible Wardrobe for the Invisible" at the Fashioning the Future Awards in London. Her work was shown at the exhibition "The Future of Fashion Is Now" at Museum Boijmans Van Beuningen (2014), which travelled to Shenzhen and Shanghai in China (2016).

Posthuman Fashion: Undoing the Anthropocentrism of the Fashion System

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Abstract

“This is the end of fashion as we know it. Fashion is insular and placing itself outside society.” These provocative words are by the renowned trend forecaster Li Edelkoort in her manifesto *Anti_Fashion – Ten Reasons Why the Fashion System Is Obsolete* (2015). She argues that because the fashion industry is unsustainable, it has become “a ridiculous and pathetic parody” of itself and must be radically changed.

The objective of this paper is just this. It aims to lay out a research plan for solving the fundamental systemic flaw of the fast fashion system comprehensively, and to propose what is needed for developing a new theory of the “posthuman fashion system.”

The proposed paper argues that state-of-the-art attempts to solve unsustainability of fashion, made especially under “sustainable fashion,” have failed because 1) solutions have been practical and partial, 2) unsustainability has not been addressed as an essential systemic flaw, and 3) it has not been acknowledged that the fundamental problem is the anthropocentrism of the fashion system.

By focusing on the material, technological, and human agencies of fashion within the market economy system and its logic, the proposed paper sets out to investigate the underlying values of the fast fashion system regarding materiality, technology, and the human. It aims to open up space for developing a new, de-centred theory of the posthuman fashion system where core values are environmentalism, human rights, and dignity. Doing so, it aims to make room for a paradigmatic shift in the study of fashion.

Keywords: *posthuman, sustainable fashion, anthropocentrism of the fashion system*

Reference

Edelkoort, Lidewij. 2015. *Anti_Fashion. Ten Reasons Why the Fashion System Is Obsolete*.
Keynote address at the Design Indaba Conference, Cape Town, 25 February.

Biography

Annamari Vänskä PhD is Adjunct Professor of Fashion at the University of Turku where she is Collegium Researcher at the Turku Institute for Advanced Studies. She is also Adjunct Professor of Art History and Gender Studies at the University of Helsinki where she was named Adjunct Professor of the Year 2012. Vänskä has published widely on fashion and visual culture. Her revised and edited book *Fashionable Childhood: Children in Fashion Advertising* (forthcoming via Bloomsbury in 2016) was first published in Finnish in 2012 and awarded an honorary mention as “The Best Scientific Book of the Year.” She is currently researching posthuman fashion in the context of pet dogs. Vänskä is also an independent columnist and curator. Her biggest exhibition thus far is “Boutique – Where Art and Fashion Meet” (2012) that opened in Helsinki and has since been exhibited in New York, Washington, Tokyo, and Berlin.

The Interrelationship of Fashion Design and Communication:
Identifying and Analysing Opportunities
and Challenges Presented by the Use of Social Media
and e-commerce to Melbourne-Based Micro Fashion Practitioners

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Abstract

Fashion design and fashion communication impact each other, yet are commonly studied in isolation. This interrelationship is heightened in the case of micro fashion practitioners. This presentation offers an opportunity to seek a deeper understanding of the relationship between fashion communication and fashion design and the effects of technology on these relationships. Forming part of the context review of my practice-based PhD, this paper will specifically address how micro practitioners in Melbourne work with this relationship.

The ubiquitous nature of e-commerce and social media are a contributing factor in the acceleration of seasonal production cycles leading to an oversaturation of product and communication in the fashion industry (Menkes 2013, Seipp NA). Interaction with social media and e-commerce for both luxury and fast fashion brands is a strongly emerging area of research (Kontu and Vecchi 2014, Kontu et al. 2013, Montecchi, Roncha, and Nobbs 2013), there is however a dearth of research into how these technologies function within micro-scales practitioners who act as designers, marketers, and communicators of their brand.

This paper presents the findings of a focus group of six Melbourne-based micro practitioners, discussing the challenges they face and opportunities offered by integrating e-commerce and social media into their practice, as well as discussing its effects on design process.

Keywords: *Australian fashion, Melbourne, micro practitioners*

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Biography

Cassandra Wheat is a PhD candidate at the School of Fashion and Textiles at RMIT University. Her research by creative practice is focused on the relationship of fashion communication with fashion design in the digital space. In addition, Wheat is the co-owner of women's wear label Chorus and works as sessional lecturer in the prestigious Bachelor of Fashion (Design) (Honours) program. Prior to launching her label and commencing her research, she worked as a designer for Viktor & Rolf in Amsterdam, completed a Master's of Fashion at Domus Academy in Milan, and worked for varied independent and high-street fashion companies in Australia. Cassandra also holds a Bachelor of Design (Fashion) (Honours) from RMIT University.

“Up Yer Bum”: Bawdiness and Feminine Style

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Abstract

This paper will reflect on what happens when bawdy humour is expressed through a stereotypically feminine body. A range of examples, including *Ab Fab* and *Wish You Were Here* as well as punk artistes and comediennes, will be explored in order to understand how humour and unruliness can be used to derail stereotypical expectations as regards the fashionable body. Helen Reddington discusses the uneasy reaction to female punk groups who refused to be stars with their inappropriate parodies of sexual titillation, which so closely approximated yet inverted norms. Reddington refers to Dick Hebdige’s notion of subcultural “noise” as a way of conceptually understanding these violations of femininity. And it is this concept of “noise,” which “annoys” as opposed to sound, which “can be interpreted” (Reddington 2012, 117) which I will be applying to my reading of bawdiness and style.

If we consider that the original meaning of the word “*bawd*” is a woman who is in charge of a brothel, then the historical trajectory of bawdiness in relation to feminine style becomes rich in meaning – it acts as a counter cultural assault on questions of status, class, appropriateness, etiquette, and spectacle. The bawdiness, for example, of the English Music Hall stars offered up an intersectional and democratized version of style with their ribald take on an appropriately attired sexual feminine body. Indeed, there is also a rich history of satirical cartoons, which impertinently poked fun at fashion and the fashionable body. In the nineteenth century, these cartoons were as popular as fashion plates and both of these fed off each other to establish or demolish what was considered stylish and on trend.

This paper will therefore seek to discuss the dynamic relationship between satire and style, and how an insubordinate attitude has continued to keep the dictates of style and the tyranny of the norm in check.

Keywords: *fashion, female body, satirical cartoons, bawd*

Reference

Reddington, Helen. 2012. *The Lost Women of Rock Music: Female Musicians of the Punk Era*. Sheffield: Equinox Pub.

Biography

Jacki Willson is a University Academic Fellow in Performance and Culture at the University of Leeds. Her research includes the themes of gender, sexuality, woman as spectacle, dressing up, humour, spectatorship, cultural activism, and reflecting on the intersections between the categories of the artiste, artist, and the activist. She has written two monographs, *The Happy Stripper: Pleasures and Politics of the New Burlesque* (I.B.Tauris 2008) and *Being Gorgeous Feminism, Sexuality and the Pleasures of the Visual* (I.B.Tauris 2015). She is currently in the process of writing two publications – *Dressed for Love: Motherhood, Clothing and the Politics of Care* and another on *Bawdiness and Feminine Style*.

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THE END OF FASHION

SELECT REFERRED ABSTRACTS



Abshana Lallo, Fashion Victim 1. © The artist.