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ABSTRACTS

Emma Dick: *Constructing Fashionable Dress And Identity In Bhutan*

This paper draws on work I carried out in the Royal Kingdom of Bhutan in 2008-2009 to co-develop a curriculum for 'Western-style' Tailoring for Chumey Vocational Training Institute in Bumthang district, Bhutan. In this paper, I present the historical, cultural and economic contexts for the evolution of the textile and garment industries in Bhutan; the development of handicraft industries, tourism and employment sectors by the Royal Government of Bhutan, and the relationship between international fashions, national dress and the construction of an emerging street-style identity in Bhutan.

The role of traditional media and new social network technology in presenting, mediating and creating a fashionable identity for Bhutanese youth is explored, and Bhutan's position within the international flow of garments, images, trends and aesthetic ideologies is discussed. Bhutan has close economic ties with India, Bangladesh and countries in South-East Asia. How do these trade routes and population flows contribute to the construction of fashionable dress and identity in contemporary Bhutan? How does Bhutan's position as luxury tourism destination contribute to the construction of fashionable identity for Bhutanese young people?

Key data is included from interviews conducted with staff and students engaged in teaching and learning the new skills in 'Western-style' sewing and pattern drafting techniques; with commercial tailors working in Thimpu, the capital city; young Bhutanese people interested in Fashion; and international NGO staff working in the region.

This paper places the case studies from Bhutan into the broader context surrounding questions of globalisation and ethnic identity – do styles in dress begin to resemble a homogenous international template, where everyone wears the same thing, or do subtle hybrid identities begin to emerge locally, or regionally? Bhutan presents a fascinating and unique case study to begin to answer these questions and pose new ways of thinking about 'non-Western' fashion and 'traditional' ethnic dress.

Tereza Kuldova: *Indian Haute Couture: The Aesthetic Economy of Neo-Imperial Atmospheres*

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Hye Eun Kim: *The Modernised Han Bok: History, Popularisation Efforts And Current Trends*

Today, the Han Bok, the Korean traditional dress, is only worn for weddings and national holidays including New Year's Day and the Full Moon Festival. Due to Westernisation, people are wearing the Han Bok less and less and, apart from these special occasions, it is quite rare to see people in the Han Bok.

The Han Bok was originally very loose-fitting and made mainly of silk. Over time, it was deemed uncomfortable and unpractical in that it did not meet the needs of everyday life and, for this reason, people sought to modernise it and a new-style Han Bok was introduced in the late 19th century.

Over the years, there have been many attempts to make the modernised Han Bok popular and, in the 1980s, it was even worn by a progressive social reformer as a sort of symbol in support of keeping cultural traditions alive. However, it has been difficult to convince people, who remain steadfast in their thinking that Western fashion is fashionable fashion, that the Han Bok is not out-dated.

There is a glimmer of hope, however, in that, thanks to a government education campaign, people are starting to recognise the environmentally-friendly aspect of the modernised Han Bok; for instance, the fact that it uses natural red clay dyes. For this reason, the new-style Han Bok is starting to be viewed in a more positive way; people working in the eco-industry are starting to be seen wearing it and it is even being used for school uniforms where it is seen as promoting eco-friendly values as well as promoting national customs and traditions.

By looking at the history of the modernised Han Bok and the attempts that have been made over the years to popularise it, I want to demonstrate the potential of combining certain Western and Eastern aspects or elements of clothes.

Şakir Özüdoğru: *Ottoman Costume In Modern Turkish Fashion Design Context*

Traditional costumes have always been an inspiration resource for fashion designers. Ottoman Empire, which is settled in 1299 and fell in 1923 by establishing of Republic of Turkey, provide a very wide resource to fashion professionals. After 1923, traditional clothing was replaced modern Western dress by the new republic and using of traditional apparel such as tarboosh, shalwar, and rawhide sandal is banned in public places in new republic. In modern Turkish Republic modernization of dress was considered as an important part of the modernization of whole country. Modern western clothing was taught to citizens by government officers, educational institutions, and missionaries of Turkish modernization. In this period from 1923 to 1962 an important production capacity formed in textile sector. Until 1972, the textile sector was extended by making of first planned development attempt. The 1980s were the years of foreign expansion for the sector. In the 1990s, textile and cloth exportation achieved growth. Also in these years, by custom union agreements Turkey entered the international market. In the period of Turkey's expanding in international market contract manufacturing based market approach on global scale was transformed into enterprises for branding. Thus, firms in Turkey needed to transform themselves to firms which offer novelty and creativity in order to survive. As a branding strategy, firms and fashion designers gave importance to local and traditional values. A group of fashion designers started to use elements of traditional Ottoman costume such as motifs, ornaments, production techniques, prints and silhouette. But they were not pure elements; they were combined with modern Westerns outfits, modernized production techniques, new fabrics etc. The aim of this study is investigate how fashion designers use

traditional Ottoman costume in their modern designs and in which ways they modernize traditional values without separating their roots.

Christine Tsui: *From Formalism To Spiritualism – Evolution Of The ‘National Identity’ Of Chinese Fashion*

Cheongsam is widely regarded as the national costume of Chinese by both local people and Western people. However, the younger generation of Chinese fashion designers does not tend to use Cheongsam as the hallmark of ‘Chinese’ identity anymore. Their artworks still exert strong odor of ‘Chinese’, but not in a ubiquitous format of Qipao, dragon, red lantern – all prevalent traditional ‘Chinese’ symbols. While imitating the work of Western contemporary designers, Chinese younger designers still perceive the ‘national identity’ as the primary source to distinguish themselves from the Western fashion designers. They believe the signature of national identity make their design stand out of the fierce competitive international market. This article explores how and why the ‘National Identity’ of Chinese fashion has been transformed from ‘formalism’ – an external format, to ‘spiritualism’ – an emotional expression of Chinese philosophy – ‘balance, peace and harmony’.

Toby Slade: *Neither East Nor West: Japanese Fashion In Modernity*

Japan occupies a unique position in the study of non-western fashion as it was the first non-western nation to engage fully with modernity and the first to develop ways to integrate western fashions into their clothing systems while also maintaining a role for indigenous clothing. The unique history of Japanese clothing fashions has led to some particular lingering characteristics in present fashions that do not exist in the same form elsewhere. This chapter will examine the history of Japanese clothing styles from the end of the Edo period to the present day with reference to the continuities that exist over that time. Special attention will be paid to differing forms of signalling class via clothing that come from Japan’s historical social structures, the notions of indigenous and foreign clothing that still exist in the fashion system and the propensity for Japanese fashion to place otherwise provocative styles in a non-serious conceptual category. These three themes will be tested through the major fashion moments of Japanese history, such as the political reopening of Japan and the decision to embrace foreign clothing, the diplomatic attempts to realign policy using clothing, and the process of military modernization and the adoption of a western uniforms. Also surveyed will be the development of the suit into universal Japanese male work attire and the corresponding forms of women’s clothing. The flapper-age of the Tokyo modern girl and the various moves to modernize women’s clothing will be examined along with the creation of a consumer culture in Japan through the post-war years and into the bubble period. Finally the present fashions and peculiarities in the Japanese fashion world will be looked at from the point of view of long historical trends. While often clearly delineated into indigenous kimono and foreign clothing the full story is a much more complex process of negotiating sartorial modernity via both modernising indigenous clothing while also localising foreign influences and building and intriguing dual structure.

Angela Jansen: *The Succes of Beldi: Branding Moroccan Urban Dress*

This paper aims to show how Moroccan urban dress was commoditized and how this process was largely influenced by the introduction of western fashion brands in Morocco during the last ten years. Contrary to other non-western regions, the introduction of western dress on a large scale in Morocco did not threaten the continuity of Moroccan urban dress, but boosted its development through the introduction of new consumption and commercialization patterns.

Based on extensive field research, the first part of this chapter describes a number of phenomena in post-colonial Moroccan urban society that have contributed to the commoditization of Moroccan dress. This part focuses on the role of Moroccan fashion designers, the influence of Moroccan lifestyle magazines and the impact of western fashion brands. The second part of the chapter focuses on how Moroccan dress is being branded as *beldi*, the Moroccan-Arabic word for 'traditional/authentic/handmade,' while simultaneously being 'modernized' by Moroccan fashion designers. It is shown how the negotiation between 'tradition/local' and 'modern/global' in Moroccan urban dress is a reflection of an on-going negotiation in contemporary Moroccan urban society under the influences of globalization.

Maria Carolina Garcia: *Erratic Images: Fashion And Tourism In Mexico*

The 15th and 16th centuries Great Navigations introduced new consumer habits in Mexico, for the expansion of intercontinental commercial routes allowed the entrance of rare products in this market. Among those, there were cotton textiles adorned with flower patterns, known as *chintzes*. Brought to the Mexican coast by the international maritime trade route of Nau de China, they were very much appreciated by tehuanas, female zapotec natives who bought them in order to create intricate embroideries on top. After wearing them for special celebrations, they would sell and trade such garments in local markets, multiplying their presence through travellers in various countries and allowing a large dislocation of foreign images. These led the images present in zapotec textiles to be chosen by painter Frida Kahlo to organize her looks, creating the most powerful souvenir image in Mexican markets: the painter herself recreated industrially in blouses and skirts for the tourist. If commerce and use suggest the possibility of reaching cultural significations previously considered inaccessible, floral cottons embroidered by Mexican tehuanas and worn by Frida Kahlo supposedly would keep, inside image layers, a certain symbolic heritage. This research aims to decipher in which way and to which extent these *souvenir*-images of zapotec inspired looks establish communicational bonds with tourists. While addressing the presence of erratic and mongrel images in the artist's wardrobe, the study investigates in which ways the public image of Frida Kahlo works as a bridge to reach significations dislocated in the moving market of *souvenirs*, which, in turn, would refresh itself with simulacrum of the aimed bonds. The analysis considers to which extent they mingle with other culture images, resisting and surviving, no matter if the interchange of knowledge and artisan techniques among peoples comes to produce adaptations for industrial purposes.

Sarah Fee and MacKenzie Moon Ryan: *Striped Wrappers And 19th Century Indian Ocean Fashion: Muscat Cloth And Madagascar Silks*

Guiding most scholarship of fashion studies has been the assumption that it is a phenomenon of Western modernity. Anthropologists – and other scholars working in the global South – now challenge this as Eurocentric, claiming both fashion *and* modernity for Africa, Asia, Latin America and indigenous peoples (Craik 1994; Niessen 2003; Lemire 2010; Maynard 2004; Niessen 2003; Finane 2008). These studies have helped to challenge the notions of the "hegemony of Western fashion" and a related "trickle down" theory of emulation.

Notwithstanding its opening of conceptual and disciplinary boundaries, this new scholarship betrays an overriding tendency to examine fashion within twentieth century modernity, or, more often, the most recent phase of globalization.¹ Despite claims to reject "the West" as the motor of change, still, by insisting on moments of European contact, colonization, on industrial fabrics or tailored dress forms, or on current articulations with Western fashion styles and systems, these studies create the impression that only Western-inflected dress is fashionable.

This paper aims to show the existence of fashion cycles in the clothing article which scholars conventionally portray as quintessential "traditional" dress, or even anti-fashion: the hand-woven

striped body wrapper, the rectangular cloths that clothed men and women in Asia and Africa for much of history. This paper considers two illustrative case studies from the Western Indian Ocean: the checked wrappers made by weavers in southern Arabia for the East African market, and brocaded silks produced by highlands weavers of Madagascar. In both instances careful study of material objects and historic documents reveal that striping styles could change radically over time, and were subject to cycles of fashionability, linked not to Europe, but to regional social and commercial trends.

Mary Ruppert-Stroescu: *Leadership Creativity Through Cultural Influences: Luxury Fashion Inspiration From The African Continent's Traditional Dress*

This study provides an overview of designers from the luxury fashion industry who have developed collections that reflect a distinct influence from non-Western cultures, specifically, traditional apparel from the African continent. By examining historic and contemporary documentation, the researcher defines specific interpretations of traditional non-Western dress into Western luxury apparel. The analysis reveals the importance of non-Western dress to design inspiration for fashion leaders.

Examples of the influence of African cultures on fashion leaders are evident in each decade of the 20th and 21st centuries; from Schaparelli's use of African fabrics in the 1930s, to YSL's famous African-inspired collection of 1967 to several of John Galliano's collections for Dior in the 21st century. This study is distinctive, as it focuses on reinterpretations of traditional garments, including fabrics and embellishments, separate from non-apparel related African influences on the designs, such as landscapes, plants, architecture or furniture.

Employing the theory of cultural materialism (Harris, 1980), where changes in technology and social structure influence changes in ideology. The question, "What is the mechanism through which designers integrate inspiration from traditional apparel from the African continent into their collections?" drives the research. Future avenues include interviewing designers who have been identified as prolific in designing with traditional garment influences.

By drawing parallels between Western luxury apparel and the non-Western traditional garments that stimulated them, this study highlights some of the strongest components of the traditional garments that inspired the designers. Building on this enhanced understanding, cultural development offices in non-Western countries will be better able to communicate and promote the rich resources available locally to international fashion design leaders. In addition, it is the researcher's hope to contribute to fashion design education through clarifying components of creative fashion design development through developing a model for interpreting traditional garments from diverse cultures.

Grace A.T. Otieno: *Breaking The Cultural Barrier In Clothing Designs; An Assessment Of The Role Of Information Communication Technology*

This paper provides an assessment of the interaction between non western traditional dress and western dress in shaping up clothing designs, and the use of information communication technologies (ICT) in clothing design in Kenya. It shows how these interactions have influenced socio-cultural change in clothing designs. The key questions are; what are the accepted norms of clothing design among Kenyan cultures? Does western style of clothing have a positive influence on non western designs? What are the clothing designs in Kenya? Does the use of ICT influence adoption of western fashion trends and clothing designs?

The paper discusses the adoption trends in western clothing designs and uses a case study of survey carried out in Kisumu town in Kenya. The traditional dress (non western) has maintained its stand in the African society today as a costume of building cultural relationships. The clothing has evolved from a collection of cultural traditions of the African people to the present designs

that we see today. This change has been influenced by the importation of second hand clothing as well as ready made clothing from Asian countries. In Kenya the Maasai and Turkana tribes have maintained their traditional dress as much as the waves of western culture are visible in Kenya. These dresses are of different materials of western influence. This paper will help in contributing to the development of relevant curriculum in training of clothing design specialists in multi-ethnic countries such as Kenya in a changing ICT environment. It also proposes policy considerations in promotion of entrepreneurial initiatives using ICT technologies in facilitating the design of current fashions in a changing cultural environment for a smooth integration of western and non western clothing.

Sarah Cheang: *Fashion and Ethnicity*

This paper focuses on the meaning of 'fashion', at a time when teaching curricula and fashion publishing are adopting a more 'global' approach. It questions the ways in which fashion, as a culturally specific concept, has both expressed and exploited ideas about race and ethnicity. The historical construction of concepts of 'fashion' and 'ethnic dress' as opposites has equated fashion with western modernity, and ethnic dress with non-western tradition. Recent scholarly debates on alternative non-Western fashion systems suggest the possibility of a new critical evaluation of what fashion and ethnicity mean in relation to each other.

The phenomenon of fashion has been theorised as a Western modernist project of human evolution and a progression into self-reflexivity, but how valid is this definition of fashion? Fashion cycles are said to feed on the instability of modern identity, but how stable are ethnic identities, now or in the past? Every new fashion may be 'a refusal to inherit' (according to Roland Barthes), but can ethnicity also be a situational and variable process of identification? Has fashion plurality opened up a space for ethnicity within fashion? Can any meaningful ethnic symbolism ever be assigned to fashion? In short, when thinking about fashion, under what circumstances does ethnicity matter?