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(Non)Western Fashion Conference**
The Global Politics of Fashion

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ABSTRACTS

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Towards a History of ~~Costume~~ Sartorial Fashions
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Information about fashion is highly specific. Comparative studies are few, and much rich information remains 'locked' within national languages and cultural understandings. The rise of an Anglophone world is not helping. What are the effects today of 'fashion's' presumed universalism, even more marked with global associations and 'pretentions', and its cultural-contingent forms, for study in this area? As well as a fundamental linguistic aspect, there are also the matters of production, consumption and promotion, always in flux and subject to cultural 'translation' and (mis)understandings. This is not simply a contemporary issue, but has a long set of histories that are partially understood and tending to be quarantined within disciplinary frameworks and priorities.

To date there has been no overview or sustained reflection on the national traditions that led to the establishment of frameworks of what came to be called 'fashion studies', within the European social sciences in the early part of the twentieth century. These traditions were various and distinctive, ranging from the structural anthropology of the Prague Linguistic School in the 1920s and 1930s, to German and Scandinavian ethnology in the inter-war period, the French *Annales* School of the post-war period, and the film, literary theory and cultural studies which have so influenced the field in the past thirty years. In Japan in the early twentieth century, the study of cultural forms was influenced by translators of European aestheticism, in the work of Shuki Kuzo, for example.

This paper will discuss how some of the dominant narratives concerning the history of sartorial fashions have been created and the way in which they have been represented. As early as 1966 François Boucher complained in his magisterial volume that the history of costume was not yet known, only that of his society, France. It will discuss the preponderance of material concerning women's dress, which was present as early as Quicherat's *Histoire du Costume en France*… (1875), illustrated with line drawings. It will discuss the slowness in establishing the field as a research area, despite the rich seam of writing about dress in many cultures within their historical, philological and philosophical traditions. *Le Bulletin de la Société de l'histoire du costume*, which made use of black and white photography to render the splendour of dress was established by a painter-historian in 1907; this is quite late when we consider other areas of the applied arts. Finally it will outline the Hegelian view of the evolution of fashion that continues to dominate the way in which it is conceived of, despite many contradictions and counter-examples.

Slow and Local: Japanese Independent Designers in the Age of Globalization
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In the 2000s, fashion designers of new generation have emerged in Japan. They have developed the unique works by rethinking Japanese culture rather than by following the Western trend. Some designers that are dissatisfied with the global fashion system consider Japanese culture and craftsmanship as a starting point to make their original clothing. For example, designers of *Matohu* have made the long jacket *Nagagi*(literally, long clothing) based on kimono. The design is everlasting and they have produced it every season. *Nagagi* is crafted as an alternative to the present fast-changing system.

The aim of this presentation is to look at how Japanese designers have rediscovered 'Japaneseness' in designing clothes and to consider how they have constructed the cultural identity in the age of globalization. First of all, looking at the brands such as *Matohu, Sousou, Mina Perhonen* and so on, it is considered how designers have imbued cultural meanings in their fashionable clothing. Secondly, looking back on the history of 'hybrid clothing' in Japan briefly, it is examined how practitioners and designers struggled to bridge the gap between different traditions and what goals they tried to attain. Through these considerations, I would like to address the issue of cultural identity in Japanese fashion

Session 1A: The Global Politics of Fashion (Theory)

The Cultural Politics of Non-Western Fashion
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The topic of non-western fashion has been gaining traction as a legitimate field of scholarship in recent years and energised by the previous two Non-Western Fashion conferences. This rich vein of research and practice perhaps requires more attention

to developing new approaches to analytic frameworks in which to evaluate the state of fashion in non-western contexts and to more seamlessly discuss the convergence and dialectical appropriation of non-western in western fashion and western in non-western fashion. One indication of the lack of appropriate frames of analysis is the terminology non-western and its various synonyms including: relational fashion, transnational fashion, fusion fashion and new cultural alignments of fashion.

This paper focuses on emerging global cultural scenario of new forms of politics and power that underpin fashion cultures and their connections with identity politics and the politics of self-assertion and cultural distinctiveness. While fashion continues to be treated in mainstream media and electronic media as trivial and hedonistic frippery and a diversion, this gloss is punctuated by persistent examples of fashion controversies and serious debate. Here examples of controversies in non-western fashion are explored to put the elephant in the room on centre stage of the debate in order to explore the deeper issues that underpin the cultural politics of non-western fashion.

A number of analytic frames will be interrogated to suggest that various oppositions need to be supplanted by more useful terms, including colonialism/post colonialism, local/global, inspiration/appropriation, authenticity/contrived, and legitimate/illegitimate. By exploring examples of non-western fashion innovations that have been deemed successful and others unsuccessful, the paper offers a new set of terms and frames of analysis to interrogate the phenomenon of non-western fashion.

Session 1B: The Global Politics of Bodyshape

Perfect Pants. Experimental research on pants patternmaking and fit adapted to the body morphology of the black African Woman
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This study concerns the adaptation of clothes to the body morphology of the fashion consumer in the framework of the Master's dissertation in Fashion Design, developed at Faculdade de Arquitectura, Universidade de Lisboa. We wish to put forth some of the problems faced by the consumer to find clothes that fit their specific body type. We focused on a particular consumer – the black African woman with gynoid body type originating from the Portuguese speaking countries – and on the pattern construction of a specific piece of clothing, the pants.

This consumer was chosen because of the lack of information on what concerned the body morphologies of these women, as opposed to the amount that was available concerning western body types. The female population of these African countries are an appealing case study as some of them belong to some of the fastest growing economies in the world such as Angola thus becoming strategic points of potential fashion industrialization and commercial success. However, in order to successfully achieve this, patterns that are representative of the body shapes of local populations are necessary. For this reason, a pattern of pants was developed, as practical research.

The paper is structured in two parts. The first one, focusing on the context of the research. The second part concerns a study involving 21 women (ten European and eleven African) to determine if there are in fact differences between these two groups of women's body measurements/shapes and if those differences should be translated into a pants pattern adapted to the black African woman's body type. The moulding technique was identified as the most effective method for constructing this alternative pattern.

Session 2A: The Global Politics of Cultural Ownership

Beyond Hegemonic Dress: Reclaiming Local Fashion Design Practices
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Hegemony as a prevailing force, with the power to restrict and control, is prevalent in all areas of our lives. When applied to the body it is manifest in both our inner and outer selves, with the clothes that we shroud it in being representations of dominant modes of design, manufacture and consumption. Hegemonic dress in this context is positioned within a set of ideals, legitimate or not; logical or not, that result in one dominant mode/style taking centre stage. Reaction and resistant to these dominant ideological and practical modes of production can be both subtle and explicit and it is the aim of this paper to discuss alternative and activist approaches to the production of clothes as a way of moving beyond hegemonic dress. Key to this is the extent to which methods of production and consumption can be more sustainable in their execution and feed into models of social equity. To become more sustainable and less hegemonic, it is argued, that we need to question existing modes of production and reclaim local design practices as a way of bringing about greater autonomy over what we are able to put on our bodies. To live in a global, predominantly capitalist, world, is to be constantly aware of how our lives and histories merge and this in turn impacts upon our identities as fashion designers, consumers and global citizens. Thus by analysing the relationship of objects to global processes, and those subsequently conceived in a local studio environment, we are able to comment on the value of social enterprise initiatives and approaches to design activism. To this aim reflection on the authors approach to design and the shaping of 'fashion' inspired objects with be provided together with an investigation into how models of development have relevance to both our global and local selves. Taking a practitioner approach to research it will discuss theories relating to aspects of liquid modernity and global identities and show how objects can become personalised and lead to a transformation of self. Analysing along the way the trajectory of materials borne of a global context and reshaped within a local context.

Embroidering Reality: The Invention and Re-Invention of Rabari Style
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Among Rabaris, migrant pastoralists in Kachchh district, Gujarat, India, caste dress of both men and women has traditionally featured dense embroidery, and embroidered textiles have been among the principal components of a woman's dowry. Rabaris' picturesque appearance has attracted the attention of the Hindi film industry, and is evident in films such as *Lagaan* (2001), and *Ram Leela* (2013). Rabari style is appropriated each year on a temporary basis by urbanites celebrating the dance festival of *Navratri* for which 'rustic' dress is essential. It also featured in a recent series of adverts for Gujarat Tourism in which Bollywood megastar, Amitabh Bachchan, dressed as a Rabari, walks the salt marshes of the Rann of Kachchh. These imaginings and re-imaginings purvey a romanticised view of rural life but convey little of the lived reality of Rabaris. Rabari style has also become a staple of the Indian fashion scene, appearing in the catwalk shows of designers such as Ritu Kumar and Aneeth Arora, as well as on the rails in chain stores Westside and Pantaloon. It has been assimilated into "Western" fashions, too, included most recently in the Spring/Summer 2014 collection of UK-based chain, Toast.
But what is Rabari style for Rabaris? In the post-colonial era, the gradual sedentarisation of the community has brought them into the urban sphere where their embroidered caste dress is associated with backwardness, and has attracted derision. Rabari style, ineffably cool on the catwalk, can in reality be something of a liability in small town Gujarat. Among Rabaris, these experiences triggered a series

of social reforms overseen by the community councils, including, in 1995, a ban on embroidery. This paper, therefore, explores perceptions of traditional dress in India by focusing on the caste dress of Rabaris. It considers how individuals and communities negotiate identity in contemporary India, reflecting on the factors that influence dress choices among different generations of Rabaris. It also reflects on the transformative power of the media and fashion to appropriate, re-fashion and transform traditional dress.

Session 2B: The Global Politics of (National) Fashion Identities

Textile Culture and Nation Building in Post-Soviet Uzbekistan
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The paper focuses on the relationship between fashion and textile design based on traditional techniques, fabrics and ornaments and the construction of national and cultural identity in Post- Soviet Uzbekistan. Since its independence in 1991, Uzbekistan underwent a process of discovery of its traditional textile heritage and started a revitalization of traditional textile handicraft production, in particular Ikat fabrics. Apart from that, efforts were made to establish modern fashion design nourished by Central Asian textile traditions – thus promoting what seems to be a strategy of self- orientalization. Both attempts are integrated into a national rhetoric on Uzbekistan's origin and culture. Actually, the core narrative of Uzbek culture building is based on the claim that the nation is the legitimate historical heir to the Silk Road and also on its own culture, particularly to distinguish itself from its Central Asian neighbors. The textile heritage therefore becomes a central component of this cultural narrative and depiction as a sovereign and bounded nation, a process of nation building for which Benedict Anderson coined the term "imagined communities". The paper – which refers to my research project and ethnographic research in Uzbekistan from 2010 to 2014 – asks in which way Uzbek consumers and designers deal with their own textile traditions. What is their view of the cultural heritage and how is it used under globalized market conditions? It argues how the revitalization of textile traditions is connected to ongoing processes in Uzbek society as the return to traditions and rituals and how fashion becomes an object of strategical cultural interests to consolidate territorial position.

Session 3A: The Global Politics of Agency

Questions of Agency and the Artisan within Uzbekistan
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This paper seeks to address how discourses of fashion intersect with global politico-economic processes by looking at the marketing of 'Uzbek' fashions and textiles both within Uzbekistan and internationally. The concepts of nationality and ethnicity within Central Asia will be examined closely and used as a lens for discussing how the greater political and economic dialogues of the region become embodied within the clothing and textiles.
Exploring the complexities of Central Asian identity politics is vital to understanding how ideas about culture, identity and value are conceptualised and connected within Uzbekistan and how these concepts are translated, interpreted and augmented for marketing materials aimed at a 'western' market.
Where does the role of the artisan fit within this matrix of culture, identity and value and how can her agency be understood within the structure of global value chains? How does the relationship between producer and consumer work when 'western'

designers or brands appropriate 'Uzbek' designs, in the climate for increased transparency across supply chains in fashion and textiles? How are these issues related to and explained by the socio-political and economic landscape of the region? The paper seeks to address these questions and link the roles of artisan – designer – manufacturer – retailer – consumer through a series of interviews, visual and textual analyses to consider the questions of agency and the artisan within Uzbekistan.

Monarchy, Modernity and Military Dress Uniforms: Politics of Dress and Bodily Practice in The Siamese Royal Court of King Chulalongkorn
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In examining the history of dress across Asia, too often an artificial binary has been drawn between 'native traditions' (non-Western) and 'modern' (Western) dress, treating any incorporation of Western elements as mere pastiche or mimicry. Yet as Roces and Edwards have argued, such a view devalues both the political import of such incorporations, as well as the agency of local actors as conscious creators of sartorial expressions (2010: 4).
To borrow a quote from King Chulalongkorn's diary on the day of his arrival in Java in May 1896: 'It is an advantage for me to wear European dress because the locals fear the Europeans' (2011: 30). This paper examines the relationship between fashion and politics in the Siamese royal court during the reign of King Chulalongkorn (1868-1910). In particular, I will explore the effect and impact of the European sartorial style and self- representation, primarily focusing on how European dress styles and bodily practice were employed to inspire the ideology of a modernised nation and the notion of modernity.
To argue that the politics of non-Western and Western fashion is not a recent phenomenon, I propose a new investigation of Siamese diplomatic and political history from a vestimentary perspective with a particular insight into the European inspired military dress uniforms and men's fashion, taking their self-representing context into consideration. This paper will discuss King Chulalongkorn's political strategy of adopting and adapting the western fashions and military dress uniforms of the European courts of Victorian and Edwardian eras (1830's -1910's) among the Siamese royal household and courtiers. By investigating the adopted styles, materials used, military decorations and the care in selecting clothing style and textiles through photographic evidence, I will analyse how a new taste developed within the royal court for modernising Siam to suit a Western imperialist audience.

Session 3B: The Global Politics of Cultural Heritage Branding I

Bringing it All Back Home? An Examination of Hong Kong and China's Emerging Fashion Design Start-Up Community in Urban Asia
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This paper will focus on a range of young fashion designers who are increasingly returning to Hong Kong and China post-training and after workplace experience in overseas fashion centres. These "sea turtles" as they are known in their local markets are opting to develop their businesses and launch new fashion brands in Hong Kong representing a reverse flow of creative talent, cultural capital and design output. Methodologically, the chapter will be based on empirical findings from in-depth, semi-structured interviews providing grounded case examples of the way in which these new brands are incubated and launched into both existing and new markets on a local, regional and global scale.
Applying and critiquing the work of Appadurai, Benedict, Bauman and Robertson, the paper will proceed to analyse the specifics of this process of hybridization on which

cultural and material output are constantly transformed and adapted to produce dynamic cultural forms in the shape of new fashion and lifestyle brands. Also, the socio-cultural and marketing opportunities and challenges will be examined across the branding lifecycle of these Non-Western start-up brands and their attempts at reversing the prevailing glocalised trade flows. Given the global circulation of fashion brands, increasingly the geographic location of the brand and its cultural back-story are increasingly used to differentiate the brand through the promotional branding discourse in the interests of cutting through the competitive clutter of competing brands. This line of enquiry will focus on the ways in which the "cultural brand" story is crafted by the design team in multi-modal ways to highlight the brand's unique identity and to establish a dialogue with the potential consumer. This process operates by presenting the realities of the physical aspect of the brand, in addition to creating mythic associations, whilst highlighting the cultural origins of the brand, imagined or otherwise.

SUNDAY, 23ʳᵈ NOVEMBER

Sartorial Tightness and Asian Authoritarianism
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In 1927 and 1929 canonic fashion writer and psychologist J.C.Flügel published his famous 'Sexual and social sentiments' and 'On the Mental Attitudes to Present-day Clothes' theorizing a correlation between a desire for tight restrictive and stiff clothing and a conservative, authoritarian world-view. Being a true Freudian Flügel accounted for this via an overactive superego that was for him the source of both the need for a strict, repressive, external political authority and the shame that required the body to be hidden and held stiffly in check. An observation that was perhaps born out in the fascist uniforms of Spain, Italy and Germany in the years following its publication. Flügel based his theory on a survey which allowed him to classify attitudes to clothing types via their level of alienation from their clothes or incorporation of them into the ego. Since Roland Barthes researching fashion through the base motivations of individuals has fallen out of favour for quite legitimate reasons; the social being now thought more than the sum of its constitute parts. However, despite reservations about the approach in general, this paper seeks to reexamine Flügel's work and approach and investigate whether such a correlation can be shown to exist outside of a European context, and into present day political alignments and body images. Specifically it will test the correlation of attitudes to clothing and dress to political views in contemporary Japan. Whether Flügel's psychological approach to clothes is still in any way valid and applicable in other fashion systems than inter-war Europe is here investigated through similar, although updated, methodology. Are the sartorial associations of tighter, restrictive dress culturally dependant or are they really indicative of a universal psychological disposition?

Session 4A: The Global Politics of Muslim Fashion

Muslim Women and Sportswear: Exercise and Empowerment
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This paper contributes to knowledge of fashion globalization and cultural homogenization through sportswear and the "sports look". Its aim is to examine global fashion politics through the empowerment of Muslim women to exercise wearing traditional dress in the face of hegemonic branded sports fashion.

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The reinvention of traditional, veiled dress for sports and exercise asserts the conventions of modesty and conformity to standards of dress, while at the same time subverting it. Other ways of dressing subvert the boundaries of Western sports fashion, with its foci on functionality with its emphasis on body and performance, projection of self through colour and style, and the identity of the brand.

The paper takes a material cultural perspective to dress in the context of sports, recognizing that it is lived and embodied and that clothing "must always be considered as specific to social contexts" (Woodward 2008). It maps the emergence of health and fitness in the 1980s as significant elements of successful "lifestyles" for women, and expanded into range of individual and group activities at fitness and leisure centres. Further it recognizes the need to be seen and to conform to media and celebrity endorsement of health and fitness.

This research discusses issues of self and social identity, conformance and acceptability amongst Muslim women participating in recreational sport. It continues by examining how they adapt their adherence to veiled forms of dressing, through participation in exercise classes and swimming. The methodology takes an ethnographic approach to observing and interviewing groups of participants in each of these activities in a post-industrial city in the UK. It concludes by assessing the power of communities to engage and include, thereby providing an alternative insight into dichotomized views of fashion.

Run for Cover: The Non-Adoption of Westernised Sportswear
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The importance of sportswear in fashion cannot be denied, sportswear has been making its mark on the fashion scene for many years, never more so than the last 15, which has spurned many collaborations between designers and sports brands. However, when used in a sporting function the sportswear uniform is fairly ubiquitous. Apart from the odd change in colour or motif the overall look of sportswear in the twentieth century is the same throughout most Western countries; that is to say it seeks to expose the body and allow for performance. Furthermore during sporting activity the male gaze is socially acceptable. In Western societies this socially acceptable form of spectatorship, where athlete's bodies are viewed in terms of health, hard work and function rather than sexualised, still causes issue for societies where notions of modesty are more conservative. This has been highlighted during recent sporting events when Muslim women wore the sports Hijab and full body swimwear to allow them to compete. These high profile stories seem to have encouraged non-competitive Muslim women to take part in sport and fitness on their own terms, with their own sporting dress code. Through observations and interviews with British Muslim women, who are taking part in fitness but adopting their own sports uniform. This research seeks to examine this sporting dress code, discusses whether this inhibits the aims of carrying out fitness activities, and probes the advantages of modesty for all sportswomen.

Session 4B: The Global Politics of the Global Fashion Industry

Has African Fashion Found a Home: The Story of Ghana
Efua Vandyck (evandyck@yahoo.com or vandyef@ug.edu.gh), Mercy Kuma-Kpobee (mkumakpobee@ug.edu.gh) and Albie Mensah (albie.mensah@gmail.com)

The glitz and glamour of fashion on red carpets, runways, fashion shows, awards and festivals as seen today, were not associated with Ghanaian events until lately. Concepts such as setting of fashion trends with accompanying activities of designers, models, glamorous fashion icons, "fashion week" and studying fashion

programs in fashion institutions were "foreign" until lately. Today however, fashion has become a huge commodity and is being devoured very fast. The focus of this paper is to draw attention to the current fashion trends and events in Ghana and the confusion between what is Ghanaian identity and the use of wax print as an authentic representation of our identity in today's fashion. Our paper sheds light on the creation and history of fashions education in Ghana, the use of local musicians and movie stars to promote fashion and the promotion and appropriation of the Ghana Kentey and Adinkra symbols in Western Fashion. It concludes by asking provoking questions like whose agenda are we trying to fulfill in our quest to be "fashion conscious"? How do we benefit from this global fashion politics and has African fashion found a home?

Chinese Fashion Design: Rebuilding the Centre of the World
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In this paper I contend that by emphasising the economic flows of fashion instead of the aesthetic field, an alternate view of the fashion system emerges. Fashion is fundamentally a consumer activity, made acutely manifest in liquid modernity (Bauman 2011, 18-31), consequently new centres of fashion will gravitate toward sites of greater financial activity, in turn contradicting the cultural supremacy of traditional fashion capitals. In this way fashion is cast as a commodity and measured in dollar terms.
Therefore I argue the concept of Eurocentric hegemony, once represented as industrial might has become a mythological concept perpetuated by multinational corporations traditionally headquartered in Europe who manipulate their cultural heritage for profit. While for these foreign entities there may be degrees of fluidity to the international deployment of their brands, the certainty of profit margins is paramount to their corporate bottom line. Consequently the hollowing of European markets and a greater urgency for increased revenues from the developing economies of the Asian marketplace has meant a strategic focus on the emergent Chinese consumer, and an encroachment upon the territory of the domestic Chinese designer.
However the speed of digital and social media allows Chinese producers and consumers alike to respond quickly. Consequently the exotic, once appropriated from foreign countries for fresh contexts is no longer new, nor exclusive. An urgent economic undercurrent has replaced the allure of orientalism. In the past profits were repatriated to Europe yet increasingly financial capital flows in the opposite direction to Asia for the benefit of Asian investors. In this way, China's reputation as manufacturer to the world has been reshaped by a political mandate that underpins a new creative and financial impetus in order to challenge established models, and to offer China as an alternative and future powerhouse of global fashion.
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Glo-Cal Fashion Marketing Communication in China
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By revisiting the socioeconomic conditions across Greater China, the researcher looks at whether fashion marketing communication is done on a top-down or bottom-up basis in the Chinese fashion marketing industry, and also determines if such notion of fashion represents merely the original predetermined Western style or also involves an adaptation and appropriation of Chinese culture. The interdisciplinary research reviewed case studies on various socio-historical, economic and cultural influences on the Chinese fashion industry, and applied theories of media and communication studies. Primary research data was acquired through participant

observation in the Chinese high fashion magazine *Stylistic* in 2011 and through first-hand interviews with veteran Asia-Pacific fashion publicists from sixteen luxury and lifestyle brands, including Diesel, Estée Lauder, Fendi, Guerlain, Harvey Nichols, Hugo Boss, H&M, I.T. Apparels, Joyce Boutique, Lane Crawford, Loewe, Marc Jacobs (at ImagineX Group), MCM, Piaget, Van Cleef & Arpels, and Vivienne Westwood (at Moda Mia Hong Kong). The research provided original, updated insights to the ecosystem of glo-cal fashion marketing communication in Greater China. How fashion marketers negotiate with their headquarters and represent various fashion brands as 'luxury/street fashion' in the communication process under various cultural and socioeconomic influences, were scrutinized.

The rise of fashion businesses in mainland China and Hong Kong that help brands grow are attracting the attention of international fashion conglomerates. The interviews and participant observations confirm that the process of fashion marketing communication comprises a specific mode of appropriation and negotiation of meanings among the fashion media personnel, Asian fashion marketers and global fashion marketers. Global fashion marketers appear to have more power than the Asian fashion marketers, but headquarters and the regional marketing teams may now negotiate more often. The hidden politics of "glo-cal" fashion and luxury marketing communication were presented.

Session 5A: The Global Politics of Change

From Dog to Dragon: Cultural Changes on the Modern Costume of She Ethnic Group in China
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The She ethnic minority, with a population of 709,000 (by 2000), is one of the fifty-five ethnic minorities in China, of which the population is mainly distributed in the provinces of Fujian, Guangdong, Jiangxi, Anhui, Zhejiang and so on. According to She people's legend, their ancestor is a dog called Panhu, who was born in the queen's ear and married a beautiful princess after killing the enemy's king. But when we look at the change of the Panhu image in the last two hundred years, it has come to resemble more and more like a Qilin, which looks like the mixture of a dog and a dragon, whereby the dragon is the totem of China's majority group Han. Therefore, this paper questions whether the She's only cultural essence panhu will ever change into a dragon? Or, will the She become Han someday?

It is commonly accepted that changes today determine where we will be tomorrow and that innovation can be used as a starting point for envisioning what that tomorrow will look like. Therefore, this article focuses on how the costumes of the She ethnic group changed in the last one hundred and fifty years in order to understand how these beautiful treasures are handed down from one generation to the next. Based on historical documents and fieldwork, this article will trace the cultural changes of She costume in southern Zhejiang from late Qing Dynasty (1840) until now. The art features of She costume in different historical periods will be discussed in respect to color, style, decoration and so on, along with the effect of She culture and life on the changes of She costume.

Session 5B: The Global Politics of Fashion (Politics)

Supporting the Self-Actualization of Workers and Women Through the Sustainable Production of Cross-Cultural Fashion
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The subject of "agency within global fashion politics" can be approached from the intersection of sustainable development principles with current garment manufacturing realities. In an evaluation of the corporate social responsibility (CSR) potential of the international clothing business, Laudal (2010) establishes six features that are consistent with the global economy at large. The outcome of which is a devaluation of labor and increased vulnerability of workers (ICFTU, 2005; Yimprasert & Hveem 2005). Many of these are impoverished women with children (Bolwig, Ponte, du Toit, Riisgaard & Halberg, 2008), a group that is also the focus of sustainable development efforts (United Nations' Millennium Development Goals, 2014).

This research aims at reversing the global manufacturing approach to instead prioritize the worker and connect them directly to consumers who may identify with the need for self- actualization. Through an international aid organization, an American university fashion and brand management program is collaborating with women involved in household garment production in Jaipur, India, to help them market their wares to western consumers. Impoverished women making "traditional" garments out of their homes will be able to sell these directly to US consumers due to the branding, styling, and online marketing that is conducted by the students. The marketing is guided by the students' understanding of the target market which they themselves are part of, yet the priority focus is the story behind the clothing, the plight of the women who make the garments and the larger issues of globalization. Certification of worker benefit and product safety will provide assurance when a consumer is making a Purchase Decision.

While the main goal is to empower these women economically as part of sustainable societal growth, the work will also enrich students' understanding of their field and inspire dialogue on contemporary global issues as they relate to ethics in fashion.

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Trickle-up and Trickle-down of Fashion through Politics: a Historical Case Study of Kunfa Haristyle in China
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Kunfa is the Chinese word for a particular hairstyle that originally represented certain minority ethnic tribes in China such as Khitan. For this hairstyle, the central part of the hair is shaved while leaving other hair remnants. This hairstyle was gradually adopted by small portions of Han Chinese (the largest ethnic group in China) during the Liao Dynasty (916-1125, established by the Khitan tribe) and Jin Dynasty (1115-1234, established by Jurchen tribe) and reached its peak popularity during the Qing dynasty (1644-1911, established by Manchu tribe).

This paper aims to investigate the process of how this Kunfa hairstyle extended from a sub-cultural domain to a mainstream domain by studying historical Chinese archives and archeological materials. Findings show that the hairstyle was firstly

used to express an ethnic identity by the tribes in order to distinguish themselves from other tribes. When these tribes obtained sovereignty over the entire country, they enforced all male, regardless of their ethnicity, to adopt this Kunfa hairstyle. As a consequence, *Kunfa* was promulgated from representing an 'ethnic' identity to a 'national' identity.

I argue that the case of *Kunfa* testifies of the fact that the trickle-down and trickle-up fashion system already existed in historical China and that the trickling process was fueled by a political enforcement rather than an organic evolvement. The process of a minority ethnic groups to obtain central power was a process of trickling-up of the hairstyle, while the process of enforcing everyone to accept the hair style was a processing of trickle-down. The driving force behind the process was the ruling of the minority ethnic groups. The trickling mechanism is through politics.

Dragon Robes and British Women: Fashion, Agency and Empires
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The reinvention of traditional and ceremonial dress for cosmopolitan fashion cultures involves a network of tensions between local and global, past and present. This paper focuses on the re-use of Chinese court robes within European fashion as a historical example that also introduces multiple forms of agency and the politics of imperialism. Chinoiserie motifs, and Chinese and Japanese garment shapes were an important influence on European fashion during the interwar period and most especially in the 1920s. While this oriental fashion trend has been widely recognised by fashion historians and raises many issues around western appropriation and orientalism, the wearing of actual Chinese robes by British women between 1912 and 1949 was a related yet materially very different trend. During what was a tumultuous period for China, female fashion cultures in Britain refigured the Dragon robe and the Mandarin's robe as desirable and high status evening coats.

Positioned on a challenging boundary between fashion and fancy dress, modernity and the antique, the re-using of Chinese court robes was not everyday fashion, but acts of cultural cross-dressing by powerful and influential women, united by privileged access to global networks of diplomacy and trade. Artistic women, heiresses and even the Queen were pictured in Chinese robes. Using the evidence of fashion magazines, museum collections, paintings, literature, and retailer's catalogues, this paper considers Sino-British relations, traditional Chinese court dress and European fashion cultures in the first half of the twentieth century. By paying close attention to a range of cultural registers, this paper investigates the political and cultural tensions linking class, race and nation when Chinese robes became available as objects of agency for British women.

Session 6A: The Global Politics of Gender

Chen Man's Absolute Rules. Intimate Bodies and Public Narratives
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The aim of this paper is to explore the way in which underwear in contemporary Chinese visual culture becomes a fascinating site of performance of gender, sexual, and socio-economic identities. Through the creation of a language and a narrative that in turn showcase and erase selected parts of the male and female body, digitally enhanced photography, for both commercial and artistic purposes, becomes an ideal vehicles to circulate ideas, anxieties, and expectations about the production and the consumption of changing gender identities and roles in 21st century Chinese visual culture.

By looking at films, ads, the internet, commercial and digital photography, I will discuss and analyze how the triangulation of consumerism, consumption, and sexuality enables the emergence of socially accepted public expressions of desire that at once empower and restrict male and female subjects. I will focus my discussion on Chen Man, a groundbreaking digital photographer originally based in Beijing and now living in the USA, whose work is rapidly acquiring transnational significance around the world.

Cross Dressing in the Arab World
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Modern girls in Lebanon, as elsewhere in the 1920s, appropriated masculine attributes in photographs as a means of expanding the public role of women in society. Through a number of photographs of women cross-dressing in the 1920s and 1930s Lebanon, Syria, Palestine and Egypt, I will examine the ways in which novel ideas about the women's roles in society and politics in the Arab world were disseminated through dress, and how significant, radical changes occurred in female fashion, appearance, and sexual identity at that time. Additionally, this particular use of dress points to the ways in which local women responded creatively to the social and political change and contributed to a reconfiguration of the modes of being a woman in a rapidly modernizing world. These photographs in which women are cross-dressing in the Arab world, not only challenge the local social institutions — religions, state, and family — that regulated the place of women within patriarchy in the Middle East and North Africa but they also resist the Euro-American imagining of Arab culture as frozen in time, immutable and static. I argue that these women when dressing up like men are projecting an image of secular and modern women. Through cross-dressing, women explore their female subjectivity thus giving rise to the expression of a feminine imaginary, liberated from dominant norms of gendered self-presentation.

Session 6B: The Global Politics of Cultural Heritage Branding II

Stitching Across Time: Heritage and History in Contemporary Hong Kong Fashion
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'We can feed the thread through the needle with our eyes closed'
Mrs Leung, Linva Tailors, 2013

Wong Kar Wai's 2004 film 'The Hand' fetishises mid-century Hong Kong tailoring and 2005's 'In the Mood for Love' made the tailored cheongsam a star. Yet despite its celebration through popular culture, Hong Kong's population of master tailors (sifu) is rapidly dwindling and ageing.
Hong Kong's fashion identity is closely intertwined with the international fashion system, its role changes reflecting patterns and issues of the wider industry. In the past Hong Kong benefitted from a cost imperative that led to the Western fashion industry systematically deskilling its indigenous manufacturing workforce and offshoring to Asia. Hong Kong buzzed with factories supplying the world's wardrobes and its thriving tailoring industry was known worldwide and exploited its 'low-cost-high-speed' reputation to become a must-do on many tourist itineraries. The consequence of cost-driven fashion manufacturing resulted in Hong Kong losing its competitive advantage and the population of makers has greatly reduced as production shifted and as fashions changed consigning the once ubiquitous cheongsam to fashion history.

With the recent focus on heritage and slow fashion, making has become a key component in much Western fashion marketing. Companies in the UK and US are reviving old brands and launching new ones, using abandoned industrial equipment and reinvigorating local economies. This increased focus on country-of-origin, artisanship and sustainability also offers opportunities for the Hong Kong fashion industry to reposition itself (Porter & Kramer, 2006).

This paper is based on field research in Hong Kong and qualitative interviews and reviews the current renaissance of tailoring in Hong Kong using Shanghai Tang, Linva Tailors and Bonham Strand as case studies as well as discussing what it means for Hong Kong's cultural identity when Westerners learn the art of the Chinese tailor.