



*Climate Change:
Implications for Dress and the Body*

Dress & Body Association
annual conference

November 4-5, 2023

Our Mission Statement

“Dress” is a highly inclusive concept that includes all varieties of body supplements and body modifications* found in human cultures around the world. It is not limited to clothing, costume, or fashion or to any particular time, place, or economic structure. The mission of the Dress and Body Association (DBA) is to bring together scholars from diverse disciplines and areas of the world to share academic research about dress and body practices understood broadly, to offer quality opportunities for networking, and to forge links with like-minded individuals and organizations.

The Dress and Body Association is based entirely online, an essential structure for

1. Flexibility: In-person conferences are cumbersome and expensive to plan, which makes them difficult to change or adapt to new circumstances.
2. Accessibility: Travel is expensive and time-consuming. Many scholars cannot afford to travel. Even scholars with funding may have restrictions due to caretaking responsibilities, health issues, difficulty obtaining a visa, etc.
3. Inclusivity: ‘Dress and the body’ is a subject that pertains to all human cultures; the DBA is committed to including scholars from diverse disciplines and areas of the world.
4. Sustainability: International travel is not only expensive, but harmful to the planet. Online activities reduce consumption and waste.

*Joanne B. Eicher (2000), “Dress,” *Routledge International Encyclopedia of Women: Global Women’s Issues and Knowledge*, edited by Cheris Kramarae and Dale Spender, New York, Routledge: 422-423.

The Dress and Body Association is registered as a non-profit organization (501(c)(3)) in the state of Indiana (United States). Donations are tax-deductible.



2023 Dress and Body Association Conference

CALL FOR PAPERS

The Dress and Body Association invites submissions for the organization's fourth annual conference, **which will be held on November 4-5, 2023**. Consistent with our long-term goals for inclusivity and sustainability, all activities will be 100% online, including keynote speaker(s), research presentations, and opportunities for virtual networking.

Visit the DBA website—www.dress-body-association.org—to learn more about this organization and consider becoming a member.

Climate Change: Implications for Dress and the Body

For English speakers, there are two major definitions of “climate” as a noun:

1. The characteristic weather conditions of a country or region
2. The attitudes or conditions prevailing among a body of people

Curiously, we use the term “climate change” primarily (if not exclusively) in connection with deteriorating environmental conditions. Yet human bodies and dress are also... and have always been... impacted by changing “attitudes or conditions.” What changes happening today are having the greatest or most pertinent impacts? How are these changes affecting different “bodies of people” (societies, cultures, organizations, communities, etc.)?

Proposals for a paper or a virtual roundtable discussion on any topic related to dress and the body will be considered, but those related to this year's theme are most likely to be accepted. Changing “attitudes and conditions” may include but are not limited to:

- Technological innovations (e.g. AI-generated dress/bodies, biodegradable/fungal dress, biomimicry)
- Politics and political activism (e.g. bodies of intersectional solidarity)
- Circumstances of violence, conflict, and migration
- The physical environment and attitudes about it (e.g. consequences and adaptations to anthropogenic climate change)
- Cultural standards and ideals of beauty (e.g. “sexy” bodies or “healthy” bodies)
- Implementation (or revision) of laws and dress codes (e.g. reproductive rights, gender diversity, labor rights)
- Changes in education that impact future artists, designers, creators, and inventors
- Changes in industries (fashion, theater, advertising, healthcare, media, museums, etc.)

Both beginning and advanced scholars are welcome. Abstracts should be 200-300 words. Presenters do not need to submit a paper before the conference. Depending on the number of submissions and the time zones of presenters, each person should have approximately 20 minutes to speak with discussion at the end of each panel.

Although we welcome scholars, educators, and activists from any country, the language of the conference will be English. We will consider a panel in an alternative language if there is sufficient interest from a group of scholars. Abstracts must be written in English and should be drawn from original research; we ask that presenters not simply recycle papers given at other conferences. Pre-recorded presentations are allowed, but presenters must join the Zoom meeting to hear the other speakers on the panel and participate in the discussion in real time.

For best consideration, please submit your abstract by July 1, 2023. All submissions will be read by at least two reviewers in a single-blind review process. Authors can expect letters of acceptance by mid-August.

Registration through the DBA website will be required for access to the online platform. Donations are welcome, but not required to participate. The recommended donation is 20 USD for students and early-career scholars, 50 USD for mid-career and senior scholars.

To submit an abstract: dress-body-association.org/abstracts

To register for the conference: dress-body-association.org/conference-registration

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Dress & Body Association | dress.body.assoc@gmail.com

Schedule of activities

Live from Norway, starting Saturday, November 4th (November 3rd if you're in Hawaii)

8:15 GMT	Welcome
8:30-10:30	Group 1 Laini Burton, Shilpa Bhat, Aditi Basu
10:30-12:30	Group 2 Olga Lebedeva, Ksenia Gusarova, Berrak Burçak
12:30-13:30	Keynote Speaker: Liudmila Aliabieva
13:30-16:00	Group 3 Maja Wandasiewicz, Sue Ballyn, matt lambert/ Máret Anne Sara, Marius Janusauskas
16:00-18:00	Group 4 Katarzyna Kociołek, Adaku Ubelejit-Nte, Gillian Dyson/Phillipa Jackson

Live from the United States, ending on Sunday, November 5th for participants in Europe, Africa, Asia, and Australia

18:00-18:30	Publishing Opportunity: Jo Turney
18:30-21:00	Group 5 Megan Blair, Maeve Kane, Keiko Miyajima, Amy Dillard
21:00-23:30	Group 6 Nicholas O'Neill, Kate Catterall, Jaryn Macdonald, Heather Akou
23:30-1:30	Group 7 Jana Henry Funderburk, Mark Bieraugel, Saloni Mahajan

Important information!

Since we're hosting this year's conference from two different time zones, our schedule is based on GMT:

GMT+10	Australia
GMT+5.5	India
GMT+3	Russia, Turkey
GMT+1	Nigeria, Norway, Poland, Spain, Sweden, Belgium
GMT	UK
GMT-4	Eastern US and Canada
GMT-5	Middle US and Canada
GMT-7	Western US
GMT-10	Pacific US

I have included the "home time" for each presentation on the author's abstract page, but please double check your times!
The end of daylight savings time may (or may not) impact the time in your exact location.

Zoom link for Norway hosting:

Back up link, just in case:

Zoom link for US hosting:

Back up link, just in case:

Keynote Lecture

We can mend it: repair practices in times of crisis

Mendit Research Lab founded in Moscow in August 2021 is an independent practice-led female research collective that brings together 11 participants who are close in research and creative spirit united by their interest in clothing cultures, sustainable practices, textile activism and co-creative strategies. The Lab operates in a variety of formats ranging from traditional academic forms such as seminars and discussion groups to practice-based workshops working both within and outside academia. We look at repair as an act of care and attachment, as form of resistance and problem-solving, as a therapeutical and creative gesture, as form of sharing and coping with crisis.

Since its foundation the Lab has held dozens of workshops whose aim was to introduce people to mending, its various forms and contexts (visible/invisible, patching, stitching, embroidering, darning, remaking and repurposing etc.) as well as work with communities building a safe co-creative space. Mendit Research Lab activities and initiatives have demonstrated the potential of mending as art and design strategy, sustainable practice, community building tool and form of activism, silent protest and resistance.

Dr Liudmila Aliabieva is Editor-in-Chief of Russian Fashion Theory: the Journal of Dress, Body & Culture (2006 present), editor of the book series Fashion Theory Journal Library, Head of the PhD Program in Art & Design at the Higher School of Economics Research Institute (Moscow), founder of Mendit Research Lab, co-director (with Dr Anna Furse) of Performance Artistic Research Lab (PeARL), curator, the author of the podcasts Fashion Victims and Repair and Society.



Mendit Research Lab

on Instagram: [mendit_lab](https://www.instagram.com/mendit_lab)
and Telegram: https://t.me/mendit_lab

Fashion Theory Russia -- https://www.nlobooks.ru/magazines/teoriya_mody/

Abstracts (in order of speakers)

Laini Burton

Griffith University, l.burton@griffith.edu.au

8:30GMT / 18:30 in Australia

A Fraught Accessory:

The Mask as a Social, Cultural and Environmental Tool

Informed by fashion scholarship on the history of the mask, this paper will cast a critical lens on masking as a centuries-long climate sensing practice to illustrate how the mask functions as a supplement to the body in expressing socio-cultural and environmental anxieties to this day. I will explore masking practices between 1500 and 1800 when as an item of dress, the mask rapidly migrated across England and Europe. I demonstrate how wearing a mask in early modern Europe facilitated new forms of social mobility, cultural navigation, and environmental protection. Conversely, I discuss how masking became, and remains, a divisive practice and a politicised material culture artefact. By examining analogous, contemporary contexts to those experienced by the early modern masker, I ask what fashion history can teach us about the attitudes to masking today. In this current social, political, and environmental climate, does the mask possess the same psychological, social, and symbolic meaning it once did? In these questions is buried an aim of positioning the mask as an affirmative and relational aspect of dress that simultaneously facilitates discussion on broader issues such as race, gender, and class inequality. Therefore, this paper is seen as a call for expanding the discourses on masks and masking within dress and fashion studies.

Shilpa Bhat

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9:00GMT / 14:30 in India

The Sari and Abla Nari on Diaspora Literary Jacket Covers

Empire building in India inaugurated tremendous changes in socio-cultural and political spheres. Both men and women were controlled by deliberately creating specific discourses and representations of geographies, tourism and people. A careful gendered approach in a comparative frame allowed for the production of gendered subjectivities and depiction of Oriental fantasy. Through deploying diasporic and postcolonial theoretical framework the objective of my study is to unravel the finer strands of how Indian women were anchored in the collective imaginary in colonial India, how they are resuscitated and portrayed within Asian patriarchy and in diaspora fiction covers and whether the promotion of such images is sustainable. The findings highlight how the examination of comparative and typological similarities between these diverse contexts in the production of the image of the quintessential Indian woman, substantively focuses on the circulation of stereotypical, sexualized images and female, social and geographic identities.

Interconnecting this idea with the book covers of diaspora novels, the sari has a history intersecting colonialism, mythology; contemporary fashion, globalization and diaspora—an object that can be viewed if an individual virtually tours or travels within the geographical territories of the South Asian Indian cultures. Depending on the context, the commodification of clothes on book covers produces narratives that can have a potential impact on the manner in which a geographical region is perceived and can therefore exert implications on tourism. Perceptions are crucial in addressing sustainability goals since positive ones can enhance the sense of inclusiveness. The commodification of culture has implications for how geographic space is perceived and interpreted.

Aditi Basu

Independent Researcher, aditibloyolajsr@gmail.com

9:30GMT / 15:00 in India

Adaptation to Tropical Climate: “Saree” and Identity-Creation in South Asia

In India, climatic variations are wide between different parts of the country and it is for this reason that the patterns of clothing or garments are also different. The eastern, southern and western zone climates are similar and can be recognised as hot-humid tropics.

Garments with a loose covering of the body are the special features of these zones and this type of garment is essential to obtain a maximum convective and evaporative heat loss with the available air movement across the clothing worn. The saree- “a magical unstitched garment”- is ideally suited to India’s blazingly hot climate and the modest-dress customs of both all communities. Sarees also remain traditional for women in other South Asian countries including Pakistan, Bangladesh, and Nepal. The first mention of sarees (alternately spelled saris) is in the Rig Veda, a Hindu book of hymns dating to 3,000 B.C.; draped garments show up on Indian sculptures from the first through sixth centuries, too. The word “saree” means “strip of cloth” in Sanskrit. But for the Indian women wrapping themselves in silk, cotton, or linen for millennia, these swaths of fabric are more than just simple garments. They are symbols of national pride, ambassadors for traditional (and cutting-edge) design and craftsmanship, and a prime example of the rich differences in India’s 29 states. The saree both as symbol and reality has filled the imagination of the subcontinent, with its appeal and its ability to conceal and reveal the personality of the person wearing it. India remains one of the last great handicraft cultures. It is a powerhouse for dyeing, printing, and silk weaving, all represented in at least one of the estimated 30 regional varieties of saris. Such is the popularity of saree that it is worn by people from different nationalities and has become an asset of Indian culture. Therefore, this research analyses how saree, as a tropical wear, has created international identity.

Olga Lebedeva

National Research University Higher School of Economics, Moscow

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10:30GMT / 13:30 in Russia

The truthful liars: the up-to-date fashion trompe l'oeil dresses in the context of pandemic bodily experience

Within the limits of the popular, in the last few years, fashion trend concerning to the so-called naked dresses one can observe a curious tendency introduced by such designers as Jean Paul Gaultier, Daniel Roseberry, Olivier Rousteing, Glenn Martens, etc. It involves different kinds of garments representing anatomical reality of human body on the surface of clothes via the effects known as trompe l'oeil or visual illusion. One of these externalising anatomy dresses was even called the most desirable one of spring 2022.

The idea of human body as an alienated object topologically structured beyond dichotomies of inner and outer was conceptualised by Lacan, inter alia, in his "Mirror Stage" theory as well as by means of his problematising relations between surface and depth neologism "extimité", which represents the most intimate things as the external ones.

The trompe l'oeil clothes takes its countdown from Elsa Schiaparelli's collaboration with surrealists on the eve of the Second World War. Nevertheless, the time of increasing attention to such ideas covers the period from the last third of the XX century till nowadays. The process could be seen as a kind of reaction to different transformations of our body's experience with technologies being integrated into our everyday life more and more. All this resulted in the notion of shifting and pushing limits of the body as well as growing feelings of uncertainty and insecurity in relation to the latter.

With the pandemic experience we confronted directly the inconceivable and uncontrollable biology of our bodies. In addition, being locked in rigidly limited physical spaces and at the same time expanded infinitely into virtual realm, our bodies revived our doubts about their boundaries. As usual, fashion reacts sensitively to what is happening.

Thus, fashionable "lying" dresses are able to tell us some truth about ourselves.

Ksenia Gusarova

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11:00GMT / 14:00 in Russia

Fin-de-siècle Women's Dress, Cruelty, and Interspecies Solidarity

The late nineteenth century witnessed one of the first international environmental alarms, caused by the depletion of wildlife species. Particular attention was drawn to some birds, such as the great egret, whose plumage was all the rage as decoration for hats and hair. Though the trade in feathers was driven by the interests of transnational commerce, the blame for bird slaughter was disproportionately placed on fashionable women, who were represented as heartless predators. In their greed for modish décor, these women supposedly had no pity for mother birds and their little ones, who perished by the thousand as a result of ruthless hunt for feathers.

In fact, many women did identify with the birds and worked to stop the massacre, forming Societies for the protection of avifauna. In this paper, however, I would like to focus on a different instance of interspecies solidarity — that between women and cats. Turn-of-the-century conservationists named domestic cats another major threat to birds, and encouraged the killing of free-roaming felines. I will argue that these recommendations and their implementation can be read as gender-specific violence by drawing on a wide range of popular imagery equating women with cats, from high society cartoons to anti-suffrage postcards. I will also examine women's creative reimagining of the figure of the cat and its relation to dress reform, focusing on Charlotte Perkins Gilman's fiction and journalism.

Berrak Burçak

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11:30GMT / 14:30 in Turkey

Debating Ottoman-Muslim female beauty, health and hygiene in late Ottoman history

A cursory glance at the late Ottoman press (illustrated periodicals, textbook for girls, advice and medical literature as well as novels written in Ottoman-Turkish addressed to an Ottoman Muslim audience and published in Istanbul ca. between the 1870s and 1900s) reveals a plethora of discussions on the aesthetics of the female body. A detailed examination manifests a “duty to beauty” discourse addressed to Ottoman Muslim urban elite women. Associating beauty with health and patriotism with special emphasis on natural beauty, the discourse showcases novel attitudes towards the Ottoman Muslim female body prompting such questions as why and how did aesthetics of the Ottoman Muslim elite female body, a personal matter relegated to the private space in the past, become a topic of heated public debate in the late Ottoman period? Why was female beauty associated with health and wellbeing? Which actors advised hygienic beauty pointing to the dangers of cosmetics with special reference to civic duty? I argue that the issue of female beauty provides both a lens into the various local and global forces such as epidemics, wars, mass migration, demographic issues as well as Western medicine, Western fashions, expansion of global trade, communication and the emergence of a consumer culture that brought female beauty to the forefront of late Ottoman public debates and how these forces interacted with each other towards scientizing and politicizing female beauty into serving as the building block for re(shaping) the position, role and representation of Muslim elite women in late Ottoman history.

Maja Wandasiewicz

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13:30GMT / 14:30 in Poland

Essential and Disposable: Female Bodies in the Portrayals of the Future in Mad Max: Fury Road (2015) and Blade Runner 2049 (2017)

The paper focuses on dystopian visions of the future of female bodies in “Mad Max: Fury Road” (2015) and “Blade Runner 2049” (2017), in which they are either portrayed as essential for reproduction in a world devastated by the climate catastrophe and almost completely devoid of the human race, or as disposable and not even necessarily human in a world ruled by the corporations. Both of these portrayals deprive female bodies of subjectivity and sense of humanity; in the future world envisioned either as scorched deserts, or never-ending grey cities in which nothing green can grow, female bodies are as defeated and crushed as the natural world. Through the lens of an eco-feminist analysis, this paper aims to discuss these particular portrayals of female bodies and connect dystopian visions of their future with contemporary attitudes to the bodies of women, as well as other marginalized groups of people (POC, people with disabilities, people from the queer community etc.). It raises a question of whether fighting for equality can be truly effective, when the governments’ indolence towards the climate crisis continues to affect the most vulnerable, making all the efforts less significant when faced with an upcoming global catastrophe. It concludes by stating the need to connect the fight for equality in a world still predominantly patriarchal, white, heteronormative, and able-bodied with the fight for a world that is not on the brink of annihilation, in which no body is ruthlessly exploited, used as a voiceless vessel, or discarded with an excuse of an on-going crisis.

Sue Ballyn

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14:00GMT / 15:00 in Spain

A Change in the Wind: LGBTGI+ and ageing

The call for papers for this conference pointed out how “Climate Change” can refer to many other things apart from the climatological. I want to pick up on that point to talk about something which is largely silenced or ignored by society today. What happens when a member of the LGTBQI+ community ages and has to look at the possibility of having to go into a residential home, assisted housing or having permanent help in their own home? Such a decision is often complicated, emotionally fraught, destabilising and confrontational for anybody.

Recent studies show how LBTQI+ fear ageing because in-home or residential care leaves them feeling vulnerable to abuse. Michael Adams, CEO of LGBTQ+ senior advocacy group SAGE recently said that “...more than a third of LGBTQ+ people may hide their sexual orientation or gender identity when they go into elder care for fear of discrimination and mistreatment” further commenting “And frankly, those fears are reality-based” Faced with such prospects many LBTGI+ people prefer to go back into the closet. In this paper I wish to discuss the plight of LBTGI+ people as they age, how their situation is largely ignored or silenced, and how, more often than not, the only way forward is to deny their sexual identity.

matt lambert and Máret Anne Sara

Konstfack University of Arts, matt.lambert@konstfack.se

14:30GMT / 15:30 in Sweden and Norway

Part of The Pile: Wearing to Build Solidarity

Craft knowledge when taken outside a craft vs Art binary enables us to unpick objects to see bodies and participate in constructing systems of empathy while expanding historical narratives. Within a collaborative project Máret Anne Sara and matt lambert, explore how common ground is formed meeting as an indigenous and queer body and how solidarity is built in collaborative making practices. Using the collaborative project as an illustration lambert is interested in how the act of wearing extends or adds to a making practice. Jewelry and craft have direct conversations with dress as objects made in these processes by “bodies” a non-neutral and political word that then make their way back to a/the/someone’s bod(y/ies) to be worn. This project explores the question of what it means to wear part of a political project and what is the responsibility if any of a wearer?

Máret Anne Sara is a Sámi artist based in Guovdageaidnu Norway. Her project Pile o’ Sápmi which was presented at Documenta 14 initiates a conversation around indigenous rights and present-day colonialism using reindeer bone and bone porcelain as a reflection on Buffalo bone from North America being shipped to Europe for the same processing. In short Pile o’ Sápmi started out as a reaction to government forced slaughter of the Sámi peoples’ reindeer in Finnmark, Norway. Sara approached matt lambert to turn unused components of the artistic project into wearable objects both large and performative and limited art jewelry which represented the best of craft in Norway during Milan Design Week 2019 and affordable production jewelry for the Norwegian National Museum in Oslo. The project has most recently participated in a photographic collaboration of Norwegian Fishermen wearing jewelry initiated by Benjamin Slotterøy in Sleneset Norway.

Marius Janusauskas

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15:00GMT / 16:00 in Belgium

Tonight at Elke's Party: Male Crossdressing Practices in a Liminal Space

When is it acceptable for a male to dress in the clothing of the opposite sex? In normative culture, various transvestism practices are portrayed as gender absurdity entailing confusion and disruption of social norms. Although it stretches the imagination beyond gender polarity, in actuality it is rarely transgressive. The theorization of crossdressing in the context of fashion and queer scholarship allows for expanding conventional categories of sex, gender, and sexuality, producing new knowledge about variants of the practice of transvestism in the public domain. This paper investigates how males embody femininity through dress practices in a creative liminal space. Is cross-dressing always a form of free play or can it be institutionalized? In what ways can dressing up in the attire of the opposite sex or wearing a costume be linked to queer temporality? I aim to unpack the relationship between period dress, gender embodiment and cross-dressing practice. My scholarly inquiry is situated in the context of the social, the cultural and the political. This autoethnographic study employs queer methods to examine crossdressers' bodies, gender performance and costume choices at a Marie Antoinette-themed party in Antwerp. I conclude by discussing the broader implications of understanding the symbolic meanings of queer pleasure, redressing the historical present, and the grotesque image of the body.

Katarzyna Kociołek

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16:00GMT / 17:00 in Poland

Climate change, fashion curating and narratives of political resistance

Climate change has a widening impact on all spheres of our lives. One of its indirect effects is relational thinking in many academic disciplines (Go & Lawson 2017). This relational turn appears to have influenced not only the debates about sustainable fashion (Fletcher 2008, Gwilt & Rissanen 2011) but also fashion curatorial practices. The very word curate which is rooted in a Latin word “cura” (to care), implies the ethics of care, and aligns curatorial practices with greater care for the well-being of both humans and the environment. This presentation discusses the way dress and clothing are curated and represented as ensuring people’s mental and emotional stability in the moment of political crisis. The study is based on an exhibition entitled “Fashion under martial law” on display at the National Museum in Wrocław (Poland) from April 18th to July 30th 2023. By referring to the theories of fashion curating and museology (Vänskä & Clark 2017, Marstine 2006, Virgo 2006, Vitcomb 2003, Anderson 2000), the paper argues that the exhibition, curated by Dr Małgorzata Moźdzysłowska-Nawotka and Maria Duffek-Bartoszewska, not only connects fashion with political resistance but also renders the Polish fashion of the early 1980s as predating the contemporary re-use and re-cycle eclectic aesthetics triggered by climate change.

Adaku Ubelejit-Nte

University of Port Harcourt, adaku.nwauzor@uniport.edu.ng

16:30GMT / 17:30 in Nigeria

Changing but Toxic Beauty Culture and the Climate Crisis in Nigeria

This paper explores the connections between the changing beauty standards and toxic beauty culture that holds people of colour especially, blacks to a higher standard and their influence on the worsening climatic conditions. Beauty standards are constantly changing and the cultivation of socially pleasing appearances remain of import to men and women as they navigate their lives. The pursuit of ideals and values that designate people as beautiful or handsome in relation to one's skin colour, hair, body image, clothing and physical appearance predispose people to harmful procedures that deteriorate environmental conditions. Beauty practices and products enhance bodily beauty but their constituent properties and procedures have shown to be laden with fossil fuel derived ingredients toxic to the body and nature. Current studies show a growing corpus of literature in sustainable fashion but an understudied area is the impact of sexy and beautiful bodies on climate change. Secondary sources of data are used to demonstrate the implication of toxic beauty trends that tend to fit into the changing beauty ideals on human bodies and the environment. An ecological method is adopted to study the impact of human behaviour on the environment. The theory of anthropogenic climate change is suitable to explain the consequences of toxic beauty culture on human health, atmospheric and environmental conditions. The paper argues that banned hazardous ingredients in the developed nations have remained vital components of beauty products of the same companies exported to the developing nations especially, Nigeria. The study recommends that the adoption of sustainability principle in beauty practices and industry is key to a healthy body and eco-friendly environment.

Gillian Dyson and Phillipa Jackson

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17:00GMT / 17:00 in the UK

Dressing The Bare Bones in Fragments

This paper analyses implications for body and attire in creating clothing for performance art which challenges normalcy of the feminine. Jackson and Dyson will discuss their interdisciplinary research collaboration in designing garments for Dyson's performance artwork *Bare Bones*. The research considers cultural standards for and expectations of the feminine. Through experimentation of material construction with movement and voicing, they ask: Why does somatic interaction with this clothing contribute to deconstructing our understanding of functional and aesthetic garments, thus troubling the activity and 'beauty' of the body?

Dyson's practice-based-research is of conditions of menopause, building on concerns with the uncanny feminine, performing with inanimate objects to establish unnerving familiar and unfamiliar conditions. Jackson's garments are assembled through a Responsive Making method, responding intuitively to Dyson's work, with respect for the will of materials. This method is underpinned by post-human theory of intra-action (Barad 2007): experiential, haptic, tacit knowledge as key to the process (Bugg 2006).

Repurposed waste garments reveal softness, slackness, fold, and flow, whilst presenting supportive yet constraining property. Materials prompt or lead the performer, generating sculptural and sound content, thus contributing to construction of meaning in relationship to the female body.

Paradoxically, research led to reconsideration of the naked female body. Cutting into garments revealed sections of flesh. Thus garments 'fail'; societal assumptions about gendered body ideals are questioned (Svendsen & Irons, 2006; Butler, 2006). 'Clothes rewrite the body, give it [different shape and expression]. This applies not only to the clothed body but also to the unclothed; or, more precisely, the unclothed body is always also clothed' (Svendsen & Irons, 2006:77). Jackson and Dyson argue this 'partial garment' foregrounds 'aesthetics of ugly' (2005: 130). Intersecting with the body boundaries, the body is masked but remains integral to understanding the garment: one cannot exist without the other (Negrin, 2016).

Megan Blair

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18:30GMT / 14:30 in Canada

Dress Codes, Feminism, and the Cultural Standards of Teenage Fashion in Canadian High Schools, 1968-1980

During the 1970s, Canadian high school students negotiated expectations about their dress, appropriate femininity, and bodily appearance with their desire to explore fashion trends and use clothing and physical appearance as a way to express feminist or political expressions. Fashion was one of many ways in which teenage girls explored feminism and asserted autonomy over their own body. Androgynous fashion, ultra-feminine fashion, pants, and mini-skirts were all approaches for girls to express their identity. These fashion trends, however, often contradicted school-sanctioned dress codes which limited self-expression and unequally targeted girls' bodies as potential sites of political and social turmoil.

Using oral history, newspapers, and school board records, this paper explores two threads relating to teenage girls' bodies, fashion, and feminism in the 1970s: how students responded to school dress codes, and students' use of fashion and bodily appearance as an expression of feminism. It argues that fashion was a legitimate way to express feminism for teenage girls and takes seriously the impact of dress codes, fashion choices, and expectations of femininity on girls' everyday lives. This paper reveals the individual and often discrete ways in which girls demanded autonomy over their bodies through their rejection of dress codes and through their individual and collective fashion choices.

Maeve Kane

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19:00GMT / 15:00 in the US

Too Hot to Handle: Climate Change's Impact on Authenticity in Historical Reenacting

Over the past fifty years, both hobby and museum-based historical reenactment and living history programming has increasingly focused on place-based authenticity. This means that costumed interpreters go to great lengths to reproduce the exact types of clothing and accessories worn in the past, down to style, cut, and weight of fabric worn at a specific time and place. In recent years, many historic sites and hobby groups have grappled with internal conflict over how to handle the effects of climate change on their historical interpretation. Many historic sites make modern safety concessions for sunscreen and modern sanitation, but until recently many of these concessions have been more or less invisible on the bodies of individual reenactors. As climate change brings hotter weather, less snow, and wildfire smoke to sites that did not historically deal with these conditions, museums and individual reenactors are grappling with how and whether to accommodate interpreter and visitor safety and health. Many of these strategies attempt to balance between place-based historical authenticity and providing or allowing accommodations that did not historically exist, like providing shade, allowing costumed interpreters to wear lighter or different styles of clothing, or providing programming in modern air conditioned spaces instead of historic spaces without filtered air. This paper is a case study of how these issues play out in American Revolution era reenacting in the US Northeast based on a broad range of interviews with hobby reenactors and museum professionals. The bodily experience of navigating these issues has provoked conflict within many reenacting groups about what historical authenticity is and why it matters, to what degree it must reside on individual bodies, the limits of disability accommodations, and whether human-caused climate change is real.

Keiko Miyajima

CUNY John Jay College, kmiyajima@jjay.cuny.edu

19:30 / 15:30 in the US

Fashioning Bodies, Gender and Queer Spaces: The Politics of Frills in Higashimura Akiko's Kuragehime

In *Kuragehime* (Princess Jellyfish), a 2008 “neo-shojo manga” authored by Higashimura Akiko, fashion is presented as an integral element that constitutes gender and social status for women: by wearing fashionable and appropriately gendered clothes and dresses, women can be socially accepted, can gain visibility and maneuver more successfully. However, this heteronormative premise of fashion as gender-constitutive is immediately compromised by a male transvestite character, Kuranosuke. The fact that he embodies and performs an ideal femininity better than any cis-gender woman while maintaining his male self-identity suggests that gender is fundamentally performable. By endorsing gender and fashion as performance, rather than as the socially-constitutive performative, the text enounces, only to reject, the compulsory heteronormativity implicit in fashion, society and bodies.

This paper will examine how Tsukimi and other female “otaku/fujoshi” characters, treated as social outcasts due to their queer obsessions with improper objects of love, use fashion-designing to protect their all female, womb-like domain, called Amamizukan, where they can continue to live happily together and love their objects of obsession. In the text, self-fashioning with frilled, jellyfish-like dresses are called “a weapon”, an effective means to gain social and economic power. Kawaii fashion functions as a powerful tool for resistance against the capitalist societal powers trying to destroy this pre-Oedipal female homosocial nest. With the help of Kuranosuke, the group of female otaku learn how to use clothes for their self-empowerment, rather than internalizing the socially-appropriate gender integrated in feminine attire. This self-empowerment, however, does not lead them along the normative path (conventional shojo trajectory) of the female bildungsroman (shojo romance). Instead of having its characters “grow up” into a heteronormative happy ending by establishing exclusively heterosexual dyads (and by extension heteronormative family and society), this “neo” shojo manga ends with the re-establishment (restoration) of the female-centered queer communal space.

Amy Dillard

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20:00GMT / 16:00 in the US

Start with the Clothes

In 2001, Stanford Law Professor Deborah Rhode chaired the American Bar Association's Commission on Women in the Profession, and her report, *The Unfinished Agenda*, is a masterful consideration of sexism and misogyny in the legal profession. Rhode articulated the "double standard and the double bind" for women in the courtroom who must balance not being seen as "too 'soft' or too 'strident,' too 'aggressive' or 'not aggressive enough.'" In 2018, University of San Francisco Law Professor Lara Bazelon reflected on Rhode's ABA report in her essay, *What It Takes to be a Trial Lawyer if You're not a Man*; Bazelon writes, "Let's start with the clothes." This was especially resonant for me when I recently taught Rhode's report and Bazelon's essay in a #MeToo seminar, as I found myself in a profound, somatic experience, arising from the decade I spent as a public defender, "costuming up" for court every day.

Glenn Close's 1985 role of Teddy Barnes in *Jagged Edge* stands at the front edge of film representations of women trial lawyers in the United States; nearly twenty years later, Close returned to the courtroom as Patty Hewes in the television drama *Damages*. I have spent considerable time in as a repository research fellow, in the Glenn Close collection of the Elizabeth Sage Costume Collection at Indiana University, considering the costuming in Close's two trial lawyer roles to engage with legal scholarship on sexism in the courtroom.

In working with the Sage Collection, I bring material culture into traditional legal scholarship addressing what it feels like to be a woman in a courtroom. Using material objects as primary sources for developing legal scholarship is uncommon, and I believe the approach could be revelatory as my work will join another stream of emerging legal scholarship concerning synesthesia of law, which recognizes, among other things, how subject position can drive the way that law "feels" on the body.

Nicholas O'Neill

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21:00GMT / 16:00 in the US

Cold-Fashioned Empire: The Little Ice Age, the Fur Trade, and the Origins of Europe's Imperial Expansion

By the turn of the seventeenth century, the Little Ice Age had sent temperatures plummeting and Europeans scrambling for new ways to keep warm. As a fashion for fur spread throughout early modern European society, the fur-bearing mammals of the continent that had traditionally been used to make clothing were hunted to the brink of extinction. As Dutch whalers operating in the North Atlantic discovered when they went ashore to render blubber, however, the forests of North America were teeming with wildlife and, just as importantly, indigenous communities willing to trade their furs for manufactured goods. This paper is an exploratory effort to link the ravages of climate change with growing fashions for fur in the early stages of consumer society and the initial impetus for sustained European contact and settlement in North America. It seeks to highlight the combined histories of climate, consumption, and colonialism at the origins of capitalism.

Kate Catterall

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21:30GMT / 16:30 in the US

Clothing as Shelter

Clothing, like architectural design, once fulfilled vital functions for the body – insulation, protection, and temperature modulation: the pervasive use of heating, ventilation and air conditioning has now all-but usurped those functions. Once a primary mediator between the body and environment, clothing has come to occupy a subordinate role to that of mechanical climate control systems; all too often it appears ephemeral and insubstantial, a mere signifier of wealth, taste and status. Such is the power of the fashion industry moreover that vast populations around the globe dress observing an etiquette originating in Western Europe. Fashion designers taking as given the standard environmental context: 64-degree F (18-degrees C) in air-conditioned pods and hermetically sealed architectural spaces.

If colonization of sub-tropical regions of the United States (focusing on these areas with a view to the world at large) is to continue as resources to support such artificial lifestyles diminish, the relationship between body and environment will be radically reassessed, and models for climactically appropriate, sustainable modes of living will have to be borrowed and invented. Considering clothing as crucial part of a holistic system focused on sustainment of life assigns new meaning to its design. The interrelatedness of the design and manufacture of clothing, housing and infrastructure can lead to dynamic co-dependencies, or alliances, between now disparate fields, generating opportunities for thoughtful new lifestyles to emerge in harsh climactic conditions.

This presentation will introduce two experiments in regionally appropriate design that investigate the potential of clothing and shelter to mitigate the effects of the environment on the body, while exploring new relationships between clothing, architecture, infrastructure and manufacturing in sub-tropical regions of United States.

Jaryn Macdonald

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22:00GMT / 17:00 in the US

Lace and its implications within the Afternoon Dress in the TFC collection

The intended wearer of the Afternoon Dress from the Texas Fashion Collection (TFC) most likely aimed to assimilate into a higher class than the middle class they were a part of. In my research paper I analyze how understanding changes in the production of lace impact the perception of a garment, using the TFC's Afternoon Dress, as specific example. On the surface, this floor length garment made entirely from Irish Crochet Lace may give the impression that it is something that could only have been worn by someone of a higher class. However, with a deeper understanding of different historical, social, and industrial perspectives of lace, it can be understood that this is not necessarily the case.

This is done through the analysis of not only the history of lace and how it has been developed into a status symbol for the wealthy, but also the complicated connotations that Irish crochet lace carries as a handmade imitation of fine laces. It is also necessary to consider how the turn of the twentieth century, the industrial revolution and other major world events changed attitudes towards lace dramatically, contemporary to the dress' creation and presumably, when it would have been worn. Each of these concepts are carefully worked through with the Afternoon Dress in mind to reveal how one can assume the intended wearer of this garment would have been trying to appear as though they exist within a higher social standing. The paper uses historical evidence from multiple sources, supporting images, theoretical texts, as well as physical evidence from the garment itself.

Heather Akou

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22:30GMT / 18:30 in the US

The Changing Climate for Body Armor in the US: From Patents to Militarized Fashion Statements

Horrific conditions in the First World War (1914-18) convinced the US Army of the need to invent modern, flexible body armor. Patents from the 20th century show numerous advances in both materials and construction methods. Although it was first widely issued to ground troops during the Korean War (1951-1953), body armor did not become an “expected” part of military uniforms until the early 21st century.

As body armor has become more affordable and widely available—including to ordinary consumers, not just the military and police—it has begun trickling into mainstream American fashion, particularly among rap artists, hunters, gun enthusiasts, cross-fit athletes, and white supremacist militias. While it has very specific, physical functions, it can symbolize many different things depending on the context. Compared to other militarized fashions such as bomber jackets, trench coats, cargo pants, and camouflage, body armor is not as widespread since it is less adaptable and requires some specialized knowledge to purchase and wear.

US federal law bans anyone who has been convicted of a violent felony (a serious crime) from possessing or wearing body armor. However, in most states there are few restrictions. Laws on body armor vary widely and do not reflect the latest technologies. Efforts by some states to limit the use of body armor (for example, around schools or at political protests) have been met with opposition, including from political activists who question whether it is a good idea to limit body armor when automatic weapons are so widely available.

Jana Henry Funderburk

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23:30GMT / 18:30 in the US

A Course in Fast Fashion and It's Impact on Student Attitudes Toward Clothing

Today's young adult is worried about Climate Change, Global Warming and the future of Earth. They are pushing for solar energy, electric cars, and a reduction in food waste. Recycling has always been a habit for them. So, it's curious that, as a group, they have no connection to where they are getting their clothing, the environmental impact, and how to make different choices. In this paper, I will share the journey my students experienced while taking my Honors Seminar in Fast Fashion. We began the course with sharing favorite items of clothing, including why we love them, where we got them, etc. to create a touchpoint for their growth over the course of 16 weeks. The course included modules on how clothing is produced, the expenses involved (fabric, labor) and how industry works to cut those costs- and at what cost.

We looked at the environmental impacts of fibers and dyes. They discovered the dumping of donations. And what horrified them the most was that all of this information was available to them in mainstream newspapers, YouTube videos, and other easily accessible forms.

We spent time learning how to do better- shopping our own closets, stain removal, dyeing clothing, and learning to mend. These skills have been eliminated from education, but they are hungry to learn.

On the last day of the course, they were asked to once again share that favorite item of clothing, with new eyes. Courses like this can be a great offering for University Studies/General Education requirements. Often, we feel like we don't have something for the general population, but this was so easy to share.

Mark Bieraugel

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00:00GMT / 17:00 in the US

Favorable Cultural Climates: Hopscotching Across Time to Tell the History of Nonbinary Fashion

How does the cultural climate of a time and place affect how nonbinary people express their gender through clothing and accessories? What factors make it more a more favorable climate for nonbinary gender expression? To tell the history of nonbinary fashion specific times and locations were examined masquerades to macaronis to mollies. To 1930s lesbian bars and salons of France, zipping over to the unisex fashions of the 1960s. A drop into the music business through Bowie, Jagger, and later on Cobain and Styles. Crisscross to 1970s San Francisco where the Cockettes showed us how to be fantastical and nonbinary, and later on the New Romantics and punk that made microclimates for nonbinary gender expression. for the possibility of nonbinary gender expression. This examination led to a hopscotching across times and places to illuminate when and where nonbinary people might express their gender. From And finally to our current cultural climate which fosters nonbinary, agender, and gender expansive fashion.

Saloni Mahajan

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0:30GMT / 14:30 in the US

Unveiling the Afterlife of Bollywood Costumes

This paper delves into the intriguing realm of costumes beyond their on-screen appearances in Bollywood and investigates their existence as material objects separate from the bodies of intended performers. By exploring the fate of costumes once a film project concludes, this study sheds light on how these garments are disposed of, stored, or preserved, thus unraveling the lifespan of these material objects beyond their utilization in a production.

Costumes, as valuable assets, typically belong to the studios, and their ultimate destiny varies. Some studios opt to discard costumes once their purpose has been served, while others maintain meticulous records and retain them for potential use by background artists in future projects. Moreover, costumes worn by lead actors in large-scale film productions may undergo preservation or be auctioned off, showcasing different paths these garments can take once they depart from the film set. This paper will elucidate the process of wrapping up a film project and delve into the subsequent journey of costumes as independent entities beyond their presence on the screen and the performing bodies.

Furthermore, this chapter aims to not only inform the reader about current practices but also proposes strategies for fostering sustainability within the film industry. By exploring alternative avenues for costume disposition and preservation, the paper advocates for more environmentally conscious and socially responsible approaches. Recognizing the value of costumes as cultural artifacts and considering their potential for reuse or repurposing can contribute to a more sustainable and ethical film production ecosystem.

Through its investigation of the post-performance life of costumes, this paper provides valuable insights into the industry's practices and explores opportunities for fostering sustainability. By reimagining the trajectory of costumes beyond their immediate purpose, the film industry can adopt more responsible approaches, ensuring the preservation of cultural heritage while minimizing environmental impact.



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