

Globalising Men's Style - Digital Programme

London College of Fashion: Masculinities Hub

Online Conference – 21-23 July 2020

(All times and dates are expressed in UK time)



Tuesday, 21 July

1.30pm – 3.00pm, Keynote Address; Film Screening and Conversation

- Introduction – Charlie Athill and Jay McCauley Bowstead
- Keynote Address – Dr Michael McMillan
- Vivek Vadoliya – *Kasaragod Boys* – screening and in conversation with Professor Shahidha Bari

4pm – 6pm, Designing National and Regional identities

- Lesiba Mabitsela – Performing Methods of Undress: {Re} Institute
- Marcin Róžyc – National Freaks and Dandies: Globalizing Men's Style in the Context of National but Anti-nationalist Polish identification
- Teleica Kirkland – Durbar in Zazzau
- Dr Elizabeth Ann Fretwell – Tailors, Menswear, and Identity in Benin, West Africa, 1950s-Present

Wednesday, 22 July

10am – 12pm, Re-articulating Subcultural and Marginalised Identities

- Premila van Ommen – Being Gurkha, Becoming British: Styling Military Legacies of Young Nepalis in Britain
- Sang Thai – All T, No Shade: Exploring Devices to Challenge Hegemonic Subjectivities of Race and Sexuality in the Asian Diaspora in Australia through the T-shirt
- James Whittaker – 'I'm the New-age Michael Jackson': Soundcloud Rappers and Hybrid Masculinity through Dress
- Paul Owen – My Mersey Paradise: The Fashion of Counter Culture – Obsession, Style, Place

1pm – 3pm, Constructing National and Regional Identity through Style

- Sarah Javaid – Sartorial Expressions of Jinnah and its Impact on the National Identity of Pakistan
- Gavin James Campbell – Stitching Tokugawa Japanese Menswear into Global Fashion
- Belinda Naylor – Trackies, Trainers and Threads: Grime Style
- Dr Lezley George – Kanduras and Khaleeji style: Investigating Gulf Masculinities and Dress

Thursday, 23 July

11am – 1pm Deconstructing/Queering Masculinities

- Dr Shaun Cole – Asian Diasporas and Gay Male Dress Choices
- Prabodh Mishra – A Walk beyond the Boundaries of Masculinity
- Roberto Filippello – Designing Queer Futures? Critical Fashion Practices in a Site of Conflict
- Dr Graham Roberts – Border Crossing: Contemporary Russian Fashion Photography and The Queering of Men's Style

2pm – 3.30pm Style as Social Practice

- Dr Nazli Alimen – Muslim Men and Dress in Turkey
- Dr Ashley Morgan – When Two Tribes Go To War: Welsh Rugby Shirts, Masculinity and Collective Identity
- Tony Sylvester – Shortcut To Trouble: Subcultural Folk Devils and Haircuts Down Under from the Sharpies to Ned Kelly

6.00 pm – 7.30 pm Hybridity and Style

- Dr Nathaniel Weiner – Japanophiles in Heavy Denim: Online Menswear Communities' Veneration of Japanese Denim, Workwear and Military Reproduction Clothing
- Saul Mauricio Rodriguez – Denim Jacket: From Subcultures to Global Fashion Mainstream
- Final Words – Jay McCauley Bowstead and Charlie Athill

Biographies and Abstracts

Michael McMillan

Biography

Michael McMillan is a London based writer, playwright, artist/curator, and scholar. His work as an artist/curator includes: 'The West Indian Front Room' (2005-06), and recently, 'No Colour Bar: Black British Art in Action 1960-1990' (2015-16), 'Rockers, Soulheads & Lovers: Sound Systems Back in Da Day' (2015-16). He wrote and directed the one-woman performance piece, 'Waiting For Myself To Appear' (2019) at the Geffrye Museum of the Home, which has been made into triptych film installation. His books include: *The Front Room: Migrant Aesthetics in the Home* (2009) and he was awarded the first Arts Doctorate from Middlesex University (2010). He is currently an Associate Lecturer in Cultural & Historical Studies, London College of Fashion, (University of the Arts London), and Research Associate, Visual Identities in Art & Design Research Centre (VIAD), University of Johannesburg.



Vivek Vadoliya

Biography

Vivek Vadoliya is a British Indian documentary and portrait photographer and director. He is currently based between London and Berlin. With its characteristically intimate register, his work explores notions of masculinity and South Asian identity. Vadoliya has published widely in such publications as *The Face*, *British Vogue*, *Elle India*, the *British Journal of Photography*, *King Kong*, *King Kong Garcon*, and *i-D Online*. His work was exhibited in the Palm Photo Prize, at the Print Space (2019), at the Barbican Centre London (2019), at Now Gallery London (2018), and in the IPF Photo Prize (2017).

Shahidha Bari

Biography

Shahidha Bari is an academic, critic and broadcaster. She is a Professor at the University of the Arts London, working in the fields of fashion, philosophy and visual culture, and the author of 'Dressed: The Secret Life of Clothes' (2019). Shahidha is the presenter of BBC Radio 3's nightly arts and ideas programme Free Thinking, and has hosted BBC Radio 4's Front Row and Saturday Review. She writes for The Guardian, Frieze art magazine, and the TLS among others. In 2016, she was the winner of The Observer Anthony Burgess Arts Journalism Prize. She was Chair of Judges

for the Forward Prizes for Poetry in 2019 and is currently judging the Baillie Gifford Non-Fiction Prize.

Lesiba Mabitsela

Biography

Fashion Practitioner and interdisciplinary artist, Lesiba Mabitsela was born in Pretoria, Gauteng in 1987. In 1991 he came to call Noordwyk – one of South Africa's first mixed-race suburbs in the north of Johannesburg – home. Mabitsela is based in Cape Town where he continues to pursue creative interventions that trouble the spaces between fashion, design, visual and public art. Incorporating costume, video, photography and performance into his work, he uses his background in fashion design to explore notions of Cultural Capital found in the relationship between post-Colonial perceptions of 'blackness', gender, religion and symbolic underpinnings of Western beauty and aesthetics. Lesiba Mabitsela has recently returned from Leiden, Netherlands where he was invited to present {Re} Institute for a workshop on 'Decolonising Fashion: Refashioning Objects in the Ethnographic Museum' hosted by the Research Centre for Material Culture (RCMC) and the Research Centre for Decolonising Fashion (RCDF).

Abstract

{Re} Institute is a project started by performance artist / fashion practitioner Lesiba Mabitsela, following his MA Thesis in Theatre and Performance through which his research interrogated and critiqued the colonialist irony of contemporary African masculinities and their forms of performative representation.

{Re} Institute has developed into a survey of how fashion and performance discourse can be used as analytical tools to question cultural institutional behaviour and to engage with institutional archives to 'talk back to' forms of African masculine representation. This is currently explored through the reinterpretation of the suit (with an emphasis on drapery as an aesthetic aligned with the concept of Performing Methods of Undress) and in response to archival material within art and ethnographic institutions. This performance intervention explores how the use of drapery in clothing design could be defined as a method of resistance in an attempt to re-imagine the common suit. The project aims to disrupt the image of corporate and/or cultural African institutions, which follow a strict Eurocentric 'formal' dress code, highlighting the ironies within African institutionalism. {Re} Institute aims to bring about an ideological and conceptual shift in how suits are designed, constructed and therefore presented: the resultant performance inspired a collective and democratic participation across existing hierarchies within the institution, re-imagining what an African institution can look like for one day as an act of decolonisation in 'the everyday' through clothing.

Marcin Różyc

Biography

Marcin Różyc is a fashion writer, curator, and lecturer. He cooperates with Vogue Polska and works as a fashion specialist in the Central Museum of Textiles in Łódź. He has lectured at the University of Warsaw, Fashion Department Academy of Fine Arts in Warsaw, Willy Brandt Center Wrocław, and at the Topographie des Terrors Berlin. He is the author of books: *New Polish Fashion* (Warsaw 2012), co-author of *Sounds and Seams* (Tarnów 2015), *Chrysalis* (London 2016) and *Helena Bohle-Szacka. Bridges/Die Brücken* (Białystok 2017). He was a curator of 'The Call of Fashion' (Museum of Modern Art in Warsaw), 'Chrysalis' (International Fashion Showcase London), 'Wielcy sarmaci tego kraju. Wielkie sarmatki tego kraju' (BWATarnów), 'Helena Bohle-Szacka. Bridges/Die Brücken' (Galeria Słędzinskich) and many other exhibitions.

Abstract

The resurgence of nationalism in Europe and Poland has resulted in an increase in anti-nationalist attitudes among new Polish designers. Some of them engage in a redefining of Sarmatian fashion, which is an archetype of typical Polish national style. This style was based on a belief that the ancestors of the Polish nobility were the ancient Sarmatians – nomadic tribes from Iran. The costume was formed between the 16th and 18th centuries based on Persian, Turkish and Hungarian fashion. There is a very long and still living tradition of redefining of the Sarmatism to create narratives that construct or deconstruct national phantasms. In the twenty-first century, Sarmatian men's dress (there were no national costumes for women), have become part of anti-fascist, anti-nationalist, avant-garde, queer culture and social groupings sharing those aforementioned values. On the other hand, some clothing (not fashion) brands use Sarmatism to create products for new nationalists. Two completely different groups use the same source of inspiration. During the conference, I will discuss diverse ways of using national symbols and local history (also from the communist-era) to build men's style which expresses notions of masculinity, religiosity, ethnicity, and sexuality.

Teleica Kirkland

Biography

Teleica Kirkland is a fashion historian, Associate Lecturer in Cultural and Historical Studies at London College of Fashion, and an Associate Lecturer in Cultural Studies and PhD candidate at Goldsmiths University. She is also the founder and Creative Director of the Costume Institute of the African Diaspora (CIAD) an organisation dedicated to researching the history and culture of dress and adornment from Africa and the African Diaspora.

Abstract

Using the 2019 screening of Akinola Davies film Zazzau as its backdrop, this paper will look at the annual festival of Durbar, a vibrant celebration of the end of Ramadan in Kaduna State, Nigeria, to discuss how the Emir of the region and his entourage use traditional dress and contemporary fabrics to demonstrate their sartorial elegance.

The bold and flamboyant dress of the men is not only indicative of the pageantry of this procession but is reminiscent of the creative exuberance and stylishness of the annual carnivals in the Caribbean and Latin America. Amongst other analytical methods, the paper uses this comparison as a tool to discuss a reengagement with the creativity and styling of men's formal wear.

Durbar in Zazzau draws parallels between the robes of the Emir, men's costumes at carnival and Jonkanoo, the tailoring of Abrantie the Gentleman and the knitwear of Maxhosa to examine how social engagement, living culture and traditional fashion intersect to influence and impact the understanding of men's style.

Elizabeth Ann Fretwell

Biography

Elizabeth Ann Fretwell is Assistant Professor of History at Old Dominion University in Norfolk, VA. She received her PhD in African History from the University of Chicago in December 2018. Her research interests include visual and material culture, work and leisure, gender, and (post)colonialisms in francophone West Africa. She is currently working on a book manuscript on the history of tailoring, cultures of work, and identity in twentieth century Benin, West Africa.

Abstract

This paper explores how artisan tailors in Benin, West Africa, historically crafted and continue to make bespoke menswear and how, through their personal interactions with clients, they helped to invest meaning into these garments. These rural and semi-urban tailors pulled upon an array of inspirations to make their designs, including disassembled second-hand garments; images from European, American, and later African magazines and catalogues; photographs produced by local photographers; and craft knowledge acquired through apprenticeship and migration to different regions and countries in West Africa. Tailors' expertise over matters of style led them to play an important role in defining the uses and meanings of specific articles of clothing, fabrics, and styles, and suggesting ways that Beninois men might use these garments to express masculine, pan-African, ethnic, and class identities. To show the key role of tailors and menswear in articulating identity and affiliation in West Africa, this paper draws upon newspapers, visual and material culture, over eighty oral histories, and ethnographic research conducted with tailors and their clients.

Premila van Ommen

Biography

Premila van Ommen is a PhD Candidate in Cultural Studies at London College of Fashion (UAL). The working title of her PhD is *Being 'Gurkha', Becoming British: An investigation of military legacies on the cultural production and leisure events in shaping new Nepali (British) identities*.

Abstract

This presentation updates my ongoing research which examines the culture and leisure events of young Nepalis in Britain to explore how Gurkha narratives shape their identity formation. Combining military heritage discourses with cultural influences resulting from the conditions of multiple migration, young Nepalis in Britain move between modes of dress found in the worlds of Bollywood, Anime, Kpop, American Hip Hop and British urban music. Young men display tattoos of military regiments, accessorise with family medals and sport army style haircuts while producing drill and Afrobeat music videos. Spaces of popular culture consumption expand and conflate borders in the context of identity politics, as well as fantasies and raced desires as they consume East Asian media while producing Afro-beat and Drill music videos. Running and powerlifting youth teams combine their values of bodywork seamlessly with clubs nights and concerts by combining their events, which in turn aid youth awareness initiatives such as LGBTQ+ issues. My research presents these convergences of modes of dress and scenes to demonstrate cultural ruptures, continuities and new developments of young diasporic style.

Sang Thai

Biography

Sang Thai is a designer, lecturer and creative practice researcher at RMIT University (Australia). He has extensive industry design experience and degrees in both Architecture (The University of Melbourne) and Fashion (RMIT University). Sang is currently a Master's by Research candidate in the School of Fashion and Textiles at RMIT University with an interest in masculinity, intersectionality and the agency for fashion practice to contribute to social diversity and inclusion. He teaches into the Bachelor of Fashion Design program at RMIT University.

Abstract

The T-shirt is a ubiquitous fashion archetype that transcends the traditional hierarchies of luxury and mass market fashion. Worn by men and women the world over, it has particular significance in Australian culture through the advent of surf and skate brands of the 80's and 90's (e.g. Billabong, Rip Curl, Quiksilver and Globe). It is a staple sartorial choice for the contemporary Australian male, a reflection of the laid-back casual lifestyle and urban beach culture. 'All T, No Shade' is a practice-lead research project that explores the use of the men's t-shirt to challenge hegemonic subjectivities that

marginalise and discriminate. This project investigates how contemporary intersections of gender, masculinity, performativity, race privilege, and the Asian queer experience are embodied in the sartorial street practice of the Asian diasporas in Australia. Through an interdisciplinary approach that includes ethnography, the lived experience is used to inform authentic social research that is embedded in creative practice to speculate on opportunities for social activism through fashion. This project incorporates strategies of parody and irony to explore the T-shirt as a tool for subversive practice and empowerment beyond obvious pride signifiers and motifs such as the rainbow.

James Whittaker

Biography

James Whittaker is a postgraduate student at the Cardiff School of Art and Design. They are interested in everything to do with masculinity, with a particular fascination for hybrid masculinities.

Abstract

Hybrid Masculinities performed through clothing have been documented extensively within the field of critical men's studies (Barry, 2018; Barry and Weiner, 2017; Gee, 2014 and Harrison, 2008). The main debate emerging from these discussions is whether the clothing worn by those inhabiting hybrid masculinities challenges the prevailing gender order, or do simply extends acceptable performances of masculinity (given that they are most often enacted by heterosexual, white privileged men) (Barry, 2018). This article analyses the clothing worn by artists within the short lived US hip-hop subgenre of Soundcloud Rap, which came to fruition in 2018. In order to examine the transgressive nature of their male gender identity within this genre, two areas of gender deviance through clothing will be addressed. First, the ways that Soundcloud rappers style greatly differs from the more rigidly heterosexual dress of the wider hip-hop genre (Penney, 2012). Secondly, the ways in which Soundcloud Rappers presented a wider challenge to men's clothing in music. This unique performance of men's dress ultimately shows a diversification rather than erosion of traditionally masculine gender projects, yet this was short-lived as the diversity died along with the performers and their music.

Paul Owen

Biography

Paul is a Senior Lecturer on the BA (Hons) Fashion Design and Communication programme at Liverpool John Moores University. He is actively engaged in practice-based research, currently exploring an obsession with deadstock – form and function. His work focuses on the significance of designer clothes for working class men, their interest in vintage sportswear labels and in particular sports footwear (trainers / sneakers).

Abstract

Sneakers, trainers, kicks, webs, strides, soles, creps, beaters, trabs or trainees: whatever you call your footwear, there is a particular tribe who are obsessed with it ... Liverpool has fashion deeply rooted in its identity. The Terrace Casuals was a British Sub-Culture born on the terraces of Anfield that went on to influence modern menswear as we know it today. Arguably it provided the one of the first accessible spaces where working-class men could engage with 'fashion'. My Mersey Paradise is the current strand of 'The Fashion of Counter Culture, Obsession, Style and Place' study. This project involves the archiving of stories from the football terraces of Anfield to the Victorian terraces of the suburbs, along with digitally recording artefacts, photography, magazine references, interviews and other ephemera that informed the Terrace Casuals movement. It is intended to demonstrate the impact and significance that branded labels and vintage sports footwear had in respect of this regional identity. To date, the study has revealed new insights into Liverpool and Merseyside. The presentation offers extracts from interviews with Robert Wade-Smith, Peter Hooton, Brendan (Jockey) Wyatt and Jay Montessori of Transalpino all of whom have first-hand experience of the movement, and records of personal and private collections. The presentation will provide viewers with the chance to engage with rare, original and vintage sneakers and their stories which informed the birth of the Casuals and the emerging style codes which evolved in Liverpool.

Sarah Javaid

Biography

Sarah is an Assistant Professor at Pakistan Institute of Fashion and Design in Lahore where she teaches History of Costume and Fashion Design Research. Her research interests stem from aspects of innovation and self-expression in a changing global context, exploring how these are triggered by socio-political causes, and how dress functions as a means of communication.

Abstract

Dress has not only has the power to reveal social hierarchies but it also speaks for individualism and signifies cultural and sub-cultural distinction. With its subversive undertones, this paper contributes demonstrates how politics and culture come together to challenge prevailing identities. The paper references key political figures who shaped the history of Pakistan during partition and explores the impact of their policies and sartorial practices on the men's fashion in Pakistan. Looking at the decolonization of South Asia, with a focus on men's dress in the 1940s, particularly the Muslim Sherwani, this study develops the historical context in which the political and social fashion culture of partition was constructed. This research informs the contemporary sociopolitical landscape through an interdisciplinary approach; initiating a debate on how men's dress 'co-constituted' national and religious identity of Pakistan.

Gavin James Campbell

Biography

Gavin James Campbell is an historian in the Graduate School of Global Studies at Doshisha University in Kyoto, Japan. His research focuses on Japan's cultural encounters with the western world. He is currently writing a book tentatively titled *Fashioning Japan: A Transnational History of Japanese Menswear, 1600-1935*.

Abstract

The great majority of scholarship on Japanese fashion assumes that restrictions on trade and travel 'closed' Japan during the years of Tokugawa rule (1603-1867), leaving it outside global fashion trends until the nineteenth century. This paper challenges that assertion, examining the deep connections between Japanese menswear and developments in global fashion, technology, and style.

On any given day a well-dressed Tokugawa man might just as likely wear British wool, Indian cotton, Persian silk, Portuguese velvet, or Javanese batik. Even if the fabric came from a local weaver, his garment might be dyed with Siamese sappanwood or Mexican cochineal and made colourfast by a Dutch mordant. In short, even the man who never left his native village nevertheless often wore clothes bearing the creativity of many lands. These influences reached every social strata, and so familiar did many of these imported fabrics, colours, techniques and designs become that within a generation of their arrival they often no longer even felt foreign.

Fashion influences, moreover, never flowed in a single direction. By the end of the seventeenth century European men had adopted the *kimono* as a leisure wear staple. Restyled for a European and North American menswear market, the *kimono* marked its man as cultured, sophisticated and worldly. The cross-cutting influences in fabrics, colours and designs gave men imaginative connections with a world they would likely never themselves see. In countless ways, then, the business and the fantasy of fashion stitched Tokugawa Japan into a broader world. This paper begins to tell that story.

Keywords: Japan, kimono, global fashion

Belinda Naylor

Biography

Belinda Naylor is a radio and podcast producer with a focus on fashion. She graduated from the London College of Fashion with a Masters in Fashion Curation in 2016 and subsequently produced a 30 minute documentary for BBC Radio 4 entitled, *When Women Wore the Trousers*. She is particularly interested in workwear and its place in contemporary fashion. In 2019 Belinda created and produced a series of four podcasts celebrating fashion sub-cultures for the London College of Fashion.

Abstract

In 2019, Grime artist, Stormzy performed at Glastonbury wearing a Union Jack bullet-proof vest: it was one of the defining images of that year. Many of us know what Grime music sounds like; minimal, urgent, and insistent. Minimal is an adjective that could also be applied to the Grime look which is stripped of excess. This paper explores Grime style. Grime is a music genre which emerged in the early noughties, which is largely dominated by black men, and is embedded in the urban environment. Its roots are in inner City London housing estates and pirate radio. I would suggest that Grime is one of the last remaining sub-cultures. It is another scene; it is a way of life. Grime emerged off the back of Garage which was all about 'champagne' lyrics and 'champagne' looks. Versace and Moschino were the brands of choice. The stripped back style of Grime is a direct response to this excess. From tracksuits to trainers, gold to gloves; Grime style is defiantly British and anti-establishment. The locale of this genre is firmly embedded in East London and black street culture and is highly ritualised. This paper aims to give an insight into the social and sartorial practices of the black, British working-class man.

Lezley George

Biography

I am currently an Associate Lecturer (CHS) at LCF and have just completed a PhD – my thesis was entitled 'Modesty, dress-codes and local taste: Examining abaya-led fashion practices in the United Arab Emirates'. This project drew on research undertaken during the eight years when I taught fashion design and cultural studies in the UAE at the University of Sharjah and Herriot Watt, Dubai. Prior to that, I ran my own fashion company based in London for twenty years.

Abstract

Far more research is dedicated to assessing women's fashioned bodies in the Middle East, and particularly Gulf countries, than to men. In the Gulf, male national citizens typically wear a long dress-like garment (which are known as *kandura*, *disha-dasha* or *thobe*) their colours delineated depending on the particular GCC State in which they are worn. These garments are deemed traditional attire, but on closer inspection they reveal far more than cultural or national identity alone, and act as a site for investigating how new masculinities are (re)constructed through fashion and dress. This paper will examine these constructs and investigate their meanings for *Khaleeji* masculinity – meanings which are both bounded by and re-presented through this dressing regime.

Particularly focusing on the UAE, this research investigates how the *kandura* is combined with the *ghutra* (white headscarf) and *agal* (black rope with tassels), and is performatively styled to underline cultural authority and authenticity. Additionally, these items are accessorised by various global (luxury) products and provide further coded signs of fashion cultural capital

and taste that is exercised across various mixed gender and male-dominated spaces. Unlike the abaya, the outerwear garment worn by women across the UAE, Qatar and Saudi Arabia and to a lesser extent in Oman, Bahrain and Kuwait, men's national dress has not become as visibly 'fashionised'. However, distinctive know-how, and plays with detailing and colour can be observed. These act as Bourdieusian forms of capital, as identity markers, with influential leading figures shaping trends. Drawing on observational and interview material collected during an eight-year period of living, working and researching in the UAE, I critically unpack these ideas connected to masculinity, cultural/national identity and spatialities through embodiment and men's dress.

Shaun Cole

Biography

Shaun Cole is a writer, lecturer and curator, specialising in sexuality, gender and fashion and style. He is Associate Professor in Fashion at Winchester School of Art (University of Southampton), where is also co-Director of the 'Intersectionalities: politics, identities, cultures' research group. His publications include *Don We Now Our Gay Apparel': Gay Men's Dress in the Twentieth Century* (2000), *Dialogue: Relationships in Graphic Design* (2005) *The Story of Men's Underwear* (2010) and *Fashion Media: Past and Present* (2013).

Abstract

Much of the discussion surrounding gay men and their chosen dress styles has, historically, been focussed on the West and globalised North connecting to what Dennis Altman (1982) termed the 'homosexualization of America' and 'the Americanization of the homosexual.' In recent years, however, increasing global LGBT rights, on the one hand, and increased incidents of homophobia, on the other, have contributed to changes in attitudes towards gay men in relation to their dressed appearances (including shifts in self-perception). Drawing on Benedict Anderson's theorisation of *Imagined Communities* (1991) in relation to migration, and Travis Kong's (2011) investigation of Chinese gay male identities in Hong Kong and London – and based on interviews with Asian gay men conducted between 2015-2018 – this paper will examine whether there are distinct dress styles adopted by gay men who are part of Asian diasporas. With a specific focus on China, Malaysia, India and Sri Lanka, it will examine the intersectional experiences of a number of men who were raised in and migrated from these Asian countries (or who were born into Asian families in Australia, the United States and United Kingdom) to understand the ways in which these Asian gay men negotiate their dressed appearance, in relation to cultural background, age, gender, occupation, place of residence, and gay scenes and communities.

Prabodh Mishra**Biography**

Prabodh Mishra is an Assistant Professor at Avantika University, Ujjain, India. The brain behind Feronia Fashion Night, the first androgynous fashion show of India, he has ten years of intertwining experience in industry and academia associating with wide variety of illustrious names across India, Asia and Europe. He has obtained a Bachelor of Fashion Technology from NIFT and Master of Science in International Fashion Marketing from Heriot Watt University, Edinburgh, UK.

Abstract

Working towards the upliftment of the LGBTQ+ community, the author organized multiple iterations of an event entitled Feronia Fashion Night in Jaipur (Goa) and Indore (Madhya Pradesh) with the underlying intention of breaking gender stereotypes and contesting existing standards of masculinity. These fashion shows focused on androgyny and tried to dissociate gender-identity from items of clothing in the contemporary social context. This paper, by sharing first-hand experience, discusses the scope for the acceptance of more fluid masculinities (both culturally and commercially) addressing the gap between social stakeholders and business decision makers. The paper also explores how initiatives that showcase men in the Sari (an important symbol of femininity in India) can help to reshape narratives of masculinity and introduce the discursive 'de-gendering' of clothes.

Roberto Filippello**Biography**

I am a PhD candidate and Queer Studies teaching associate at the University of Edinburgh, where I also convene the gender and sexuality studies research cluster 'SEXES'. In my research I employ queer and affect theories to investigate the politics of queer representation in the visual culture of fashion. My doctoral dissertation, 'Staging Queer Feelings: The Affective Economy of Fashion Photography at the Turn of the Twenty-first century', will be defended in the summer.

Abstract

This paper constitutes the first presentation of my work-in-progress research on the queer creative economy in Israel/Palestine. Here I explore the critical fashion practices of young menswear designers who have been developing queer creative collaborations across the border. These creative professionals are part of a larger movement of artists and designers in the Middle East who are experimenting with creative strategies aimed at configuring new styles of non-heteronormative masculinities and mobilizing feelings of transnational empathy and solidarity, vis-à-vis more traditional and radical modalities of 'resistance art'. The creative labour behind the design practices that I discuss challenges

Western models of production and aspires to develop political awareness in fashion consumers, beyond the discourses of responsible fashion promoted by Western companies. The paper ultimately contributes to ongoing scholarly work on feminist, anti-racist, and queer art practices of worldmaking under contested conditions, and seeks to address two main questions: can fashion, involved as it is in the performative shaping of political subjectivities, be an effective medium for social change? Can it cross borders and produce value by forging new forms of collectivity?

Graham Roberts

Biography

Graham H. Roberts teaches at Paris Nanterre University, where he is a member of the Centre de Recherches Plurilingues et Multidisciplinaires (CRPM, EA 4418). He is Associate Editor of the journal *Film, Fashion and Consumption*, and a member of the Editorial Board of the series *Fashion, Dress and Visual Cultures* (Anthem Press). Roberts co-organised with Dr Sarah Gilligan the 2019 'Fashion, Costume and Visual Cultures' conference, held in the northern French city of Roubaix. In 2019 he also co-edited with Vicki Karaminas of Massey University, Wellington, a special issue of *Critical Studies in Men's Fashion*, on 'Post-Soviet Masculinities'. His current research interests include the representation of masculinity in fashion photography, and sustainable fashion.

Abstract

The subject of this paper is contemporary Russian fashion photography. My aim is to locate such photography within current debates around subject construction, representation and masculinity. In the first part, I briefly discuss the ways in which a number of Russian fashion creatives - Serguei Teplov, Cyrille Gassiline, Gosha Rubchinskiy and Lotta Volkova - communicate men's style, both in at home and on the global stage. A number of their images raise important questions about the political nature of men's fashion photography, not just in twenty-first century Russia, but also in a more general sense. When it comes to crossing the border between the personal and political, few visual artists have done this more consistently than Russo-American photographer and filmmaker Slava Mogutin (Mogutin 2020a). I propose to focus on Mogutin in the second part of my paper. Various described as 'Russia's greatest art rebel' (Rosen 2017), and 'the bastard child of Mayakovsky and Helmut Newton' (LaBruce 2017), Mogutin - a close associate of Rubchinskiy and Volkova - was one of the first openly gay journalists to cover the emerging queer culture in post-Soviet Russia in a positive way. In his fashion photography, as elsewhere, Mogutin, self-styled 'exhibitionist and martyr' (Mogutin 2020b), queers masculinity (and indeed fashion photography as a medium) in order to raise questions about displacement and identity, the clash between individual desires and social norms, and - as he puts it - 'what it means to be a young man in the modern world.' I conclude with comments aimed at placing these creatives, and Mogutin in particular, in the global context of contemporary men's fashion photography.

Nazli Alimen

Biography

Nazlı Alimen, Ph.D. (London College of Fashion, UAL) is Lecturer in Fashion Business and Promotion at Birmingham City University. She is the author of *Faith and Fashion in Turkey: Consumption, Politics and Islamic Identities* (2018, I.B.Tauris). Dr. Alimen has also published in a variety of journals as well as writing a chapter for *The Routledge International Handbook of Veils and Veiling Practices*. Her research interests include visual and material cultures, particularly fashion and dress, consumer culture, and fashion marketing.

Abstract

Islamic rules of clothing and modesty apply not only to women but also to men. However, due to the visibility of the veil, scholarship and public discussions on Muslims' dress and fashion, both in Muslim-majority and Muslim-minority contexts, have mostly concentrated on women (see, e.g., Tarlo and Moors [eds.] 2013). Like observant Muslim women, observant Muslim men follow these rules (Alimen 2018a, 2018b). They do wear clothes and don accessories, such as loose trousers and silver rings, that are deemed 'Islamic' or represent their observant Muslim identities (ibid.). Nonetheless, observant Muslim men and Islamic masculinities have received comparatively limited scholarly attention in Turkey and elsewhere (see Hopkins 2006, Morin 2013).

Critically engaging with the scholarship on Muslims' fashion and dress and drawing from Bourdieu and Goffman as well as feminist literature on contemporary Muslims, this paper examines observant Muslim men's dress in Turkey. By doing so, it calls for more diverse and inclusive approaches to study and extend the scholarship on religiously-related dress and fashion. The paper also draws attention to needs for the diversity and inclusivity in fashion and dress research and to approaches to decolonise fashion studies.

Based on the fieldwork data, including in-depth interviews and photos collected and taken *in situ*, between 2012–2018 in Turkey, this paper illustrates (gendered) experiences and expressions related to Muslim men's dress. By exploring members of three faith-inspired communities, i.e. the Gülen, Süleymanlı, and Menzil, that are widespread within Turkey, it also examines and compares observant Muslim men's individual and community practices of (modest) dress. Thus, the paper sheds light on the interaction and intersection of different notions, e.g. gender, religion, and politics, on Muslim men's dress.

Ashley Morgan
Biography

Dr Ashley Morgan's current research interests relate to masculinity, sex and representations of the male body. She has published on male geek identity, sexual asceticism, men in skirts, and is about to start working on her first monograph on Welsh masculinity and a culture of oppression.

Abstract

Sport shirts are worn by fans to demonstrate allegiance to a specific team across all sites of sport (Turney, 2019) especially football and rugby (Derbaix and Decrop, 2011). Qualitative research exists on the meaning of Welsh rugby shirts for fans in terms of group membership, individual and collective identity and affect (Hall et al, 2011). Yet there is a surprising absence of literature on the relationship between Welsh rugby shirts and masculine identity, particularly when Welsh identity as a whole seems to be defined through masculinity (Morgan, forthcoming) and rugby is the national sport of Wales. This paper examines the ways in which rugby shirts worn by Welsh men in support of their rugby team are an attempt to create a national identity distinct from other British identities. Arguably, Welsh identity is based on the concept of perceived historical oppression of Welsh people (Walkerdine and Jiminez, 2012) by Englishmen and Englishness, which permeates the cultural collective unconscious (Morgan, forthcoming). In the context of rugby, therefore, male fans donning Welsh rugby shirts might resemble an army suiting up for battle (akin to that of Scottish kilts (Lictor, 2009)) which aims to enhance Welsh identity as successful rather than as oppressed.

Tony Sylvester
Biography

Tony Sylvester is an independent cultural and menswear researcher and journalist. He has been a freelance contributing editor to *GQ Style* and *Man About Town* magazine, and been published in *NME*, *Vice*, *L'Etiquette*, *WM Brown Magazine* and *The Quietus* amongst others, as well as contributing a regular column to Norwegian financial newspaper *Dagens Naeringsliv*. He is a regular contributor to the sartorial podcast *Handcut Radio*, and was featured in the bestselling book '*I Am Dandy*' by Natty Adams & Rose Callahan (Gestaltan 2012)

He creates and edits content for the London-based tailoring brand Timothy Everest, and is a content consultant for such menswear brands as Drake's and Beige Habilleur. His field of expertise is the comparative study of menswear, drawing connections between contemporary fashion and the historical context of masculinity and the male wardrobe. Research interests include the aesthetics of youth and music subcultures, twentieth Century dress and adornment and British, European and American tailoring.

Abstract

In mid-1960s suburban Australia, a new youth cult started to emerge. The '10 Pound Pom' wave of British post-war immigration had brought the imported trends and styles of the Teds, Mods, Rockers and Skinheads down under (Jones, 2010). This British subcultural diaspora met with the exuberant spirit of Australian adolescence, and the suburbs of Adelaide, Perth and Melbourne became the breeding ground for young men developing their own distinctive approach to dress and identity. These so-called 'Sharpies' or 'Sharps' brought a slew of tabloid-friendly hooliganism (with the uniform to match) into the streets and onto TV screens, beginning a decade long Australian 'moral panic' (Taylor, 2004). An essential element of their look was their singular hairstyle - a proto-mullet that predates the UK's mid-1970s 'Bovver Boys' and Bowie's 'Starchild' shag. This idiosyncratic trend became shorthand for a uniquely Antipodean take on Stanley's Cohens' 'Folk Devil' (2011); their manner synonymous with antisocial behaviour, violence and trouble. In 2020, director Justin Kurzel will bring his vision of the quintessential Australian anti-hero with his cinematic adaptation of Peter Carey's *The True History of The Kelly Gang*. Eschewing the hirsute bearded bushranger look of Kelly, Kurzel's take has been referred to as 'a punkish makeover' presenting English actor George Mackay in the titular role with a distinctly ahistorical look, mining the Sharpie playbook as resonance to Australia's more recent folkloric past. This paper reflects on the history of Sharpie subcultural style, juxtaposing this legacy against modern interpretations and appropriations, following the threads from the backstreets of Collingwood and Richmond to the catwalks of Milan and the big screen.

Nathaniel Weiner

Biography

Nathaniel Weiner is a senior lecturer in Cultural Studies for the Fashion, Textiles and Jewellery programmes at Central Saint Martins, University of the Arts London. He holds a PhD in Communication and Culture from York University and Ryerson University's Joint Program in Communication and Culture. His research interests include consumer culture, menswear, online communities and youth subcultures. He has published research in *Men and Masculinities*, *The European Journal of Cultural Studies*, *International Journal of Fashion Studies* and *Punk & Post-Punk*.

Abstract

This paper looks at the veneration of Japanese reproduction brands within English-speaking online menswear communities. It is based on an online ethnography of these communities and in-depth interviews with men who participate in them. Beginning with a genealogy of Japanese menswear, this paper explains how American style came to influence Japanese clothing consumers and producers during the 1960s, 1970s and 1980s. The focus here is on changing class meanings with blue-collar American men's jeans and military surplus clothing becoming sought-after luxury commodities in the Japanese second-hand market. This paper then turns its attention to contemporary transnational consumption practices, detailing how expensive Japanese imports bestow 'subcultural capital' (Thornton, 1996) within online menswear communities. To the uninformed outsider, Japanese jeans, flight jackets and work boots are

indistinguishable from the cheaper, contemporary versions worn by huge numbers of men around the world. But within online menswear communities, the craftsmanship, high price point, and rarity of these Japanese clothes make them akin to luxury garments. This paper concludes by problematizing the orientalist assumptions implicit in the fetishizing of Japanese craftsmanship.

Saul Mauricio Rodriguez

Biography

Having been a scholar and professor in several universities in Colombia and other countries I am now a PhD candidate at the University of Ottawa. I have published extensively in security, war and international relations including two books and more than 25 peer-reviewed articles. At the same time, I am interested in critical cultural studies in topics such as youth, sexuality, fashion, music. I have been awarded several scholarships and fellowships from The Americas and Europe.

Abstract

Denim was a fabric associated with workers at the beginning of the twentieth century, nonetheless little by little this material was appropriated by youth subcultures such as hippies, punks, and metalheads among others as part of their effort to create an identity. In particular, the denim jacket became a symbol of group identity, but at the same time of individuality especially when patches were added onto it. Though these youth culture movements were spread across the world, nevertheless the denim jacket remained a recognisable piece of clothing that was worn in distant countries such as the US, Mexico and Japan. With the advent of internet (i.e Instagram) and the incorporation of this piece of clothing into the big names of fashion design, the denim jacket became a recognizable symbol of men's 'kick ass' personality, reaching a cult status. In this respect, this paper attempts to narrate how this transition happened and to describe the key characteristics around the construction of denim jacket as a symbol of masculinity, rebelliousness and cult status, particularly regarding the vintage pieces of brands like Levi's, Lee and Wrangler, which are 'salty' or have 'patina'.