

Past Events and Outputs

8 June 2016: 'Advertising the Synthetics Revolution' Talk by Professor Regina Lee Blaszczyk, Leeds University

Nylon, Orlon acrylic, Dacron polyester, and Lycra spandex. These brand names rolled off the lips of American consumers between 1945 and 1970, thanks to the extensive advertising efforts of the American synthetics fiber maker, the DuPont Company. This lively presentation explores the story of DuPont as a marketer and advertiser, drawing visual images from popular magazines such as *Life*, *House & Garden*, and *Vogue*, and the DuPont corporate archive in the USA. Come to this talk to learn how the world's largest chemical company influenced postwar fashion!

27 April 2016: Dr Djurdja Bartlett, LCF in Conversation with Marketa Uhlirova, Director Fashion in Film Festival, Central St Martins, UAL

The talk focuses on the latest edition of Marketa's Fashion in Film festivals, *Wearing Time: Returns, Recalls, Renewals*, which took place in Miami in January this year, and will happen in London in 2017. Co-curated by Tom Gunning and Marketa Uhlirova, the festival *Wearing Time: Returns, Recalls, Renewals*, explores how film and fashion together evoke and reflect on the past.

The diverse historical and contemporary films include commercial cinema features, documentaries, artists' films, newsreel items, and fashion films. The festival asks what concrete manifestations of time fashion and clothing enable: What kind of chronologies and histories? Origins and memories? Echoes and shadows? Projections, visions, or premonitions?

From the earliest trick films to the dance numbers of contemporary Bollywood films, cinema can magically make clothing transform, appear, and disappear – but also, importantly, re-appear. Fashion in film has always been an important sign-posting device, deployed in multiple ways: to guide the viewer through time, to confuse, deceive, and disorient them, or even to dress the wounds of time.

10 February 2016: 'Early colour photography: the autochrome process' Seminar by Cally Blackman, Central St Martins, UAL

Concentrating on questions surrounding issues of realism and veracity, Cally's archival research investigates the value of the autochrome as evidence of the authentic colour of clothes in the early twentieth century with the aim of situating this little-known photographic process within the canon of the discipline's visual source material.

Cally's examination of the use of the autochrome process by amateurs in the private sphere, professionals in the commercial world and for ethnographic surveys aims to show that their deployment constitutes a meaningful alternative to crude colour printing processes and monochrome photography in the early twentieth century.

14 October 2015: Dr Djurdja Bartlett, LCF in Conversation with Penny Martin, editor *The Gentlewoman*

The London-based editor Penny Martin works at the forefront of modern fashion media, developing and executing award-winning printed, curatorial and digital projects. She is editor in chief of *The Gentlewoman*, which she helped launch in 2010, before which she was editor in chief of the pioneering online fashion website *SHOWstudio* for seven years. Between editing these two different but equally revolutionary media platforms, Penny was Professor of Fashion Imagery at the London College of Fashion. During her three years at the college, she curated two major exhibitions: "When You're a Boy: Men's Fashion Styled by Simon

Foxton” at The Photographers’ Gallery and “SHOWstudio: Fashion Revolution” at Somerset House.

27 May 2015: Round Table on Fashion and Feminism

Pamela Church Gibson, London College of Fashion, UAL; Georgia Murray, founder of GIRLS / CLUB zine; Ilya Parkins, Visiting Fellow, Gender Institute, London School of Economics; Chair: Djurdja Bartlett, London College of Fashion, UAL

Political or quasi-political? A huge debate followed Karl Lagerfeld’s presentation of Chanel’s fashion show as a fictional feminist demonstration in the autumn of 2014. Is the recent emphasis on feminism in the popular culture trivializing important gender issues or drawing much needed attention to them?

In the last one hundred years, feminism has appeared in four ‘waves’ with distinct political agendas. How have these agendas influenced the rapport between the feminist and the fashionable?

How do the new modernist studies, which perceive modernism as a much larger range of cultural forms, allow for fashion and femininity to become academic topics, and recognize women as agents of the modern?

What is the impact of the social media on the relationship between feminism and fashion?

18 March 2015: ‘Men's fashion blogging’

Men's fashion bloggers David Evans/Grey Fox and Jonathan Daniel Pryce/GarconJon in conversation with Dr Shaun Cole, London College of Fashion, UAL and Dr Agnès Rocamora, London College of Fashion, UAL

David Evans is the author of Greyfox, a fashion blog for men over 40, and with a focus on British-made menswear. In 2014 Esquire elected him one of the 20 most stylish men on Instagram. Jonathan Daniel Pryce specialises in fashion and street photography, which he documents on Garconjon. In 2012 he won photographer of the year at the Scottish fashion awards. He is also the author of 100 Beards (100beards.tumblr.com) and a contributor to Vogue Hommes. David and Jonathan are also behind the project Man/Men (www.manmen.uk), which looks at the manufacturing of British Menswear. In this event, they will be in conversation with Shaun Cole and Agnès Rocamora to discuss fashion blogging, contemporary menswear, and the British menswear industry.

15 October 2014: ‘Fashion Attack: the Style of Pussy Riot’

Talk by Dr Claire Shaw, University of Bristol

Media representations of Pussy Riot’s ‘Punk Prayer’ and its aftermath have focused on their style as an extension of western feminism and punk, but this is by no means the only layer of meaning contained in their ‘fashion attack’. Using images of Pussy Riot’s performances and the group’s own commentary on their style, which have been circulated on social media, the seminar traces Pussy Riot’s fashion aesthetic as part of a complex and evolving Russian tradition of clothes as rebellion. It considers, first, how Russian underground fashion provides a context and a vocabulary of protest fashion with which Pussy Riot engages, and, second, how the recent development of Russian ‘glamour’ politics has configured fashion as a key battleground on which to challenge Putin’s political hegemony. As such, the seminar engages with fashion both as a tool and an object of political protest and explores fashion as a form of dissent beyond the catwalk and internet.

4 June 2014: Second LCF Research Hubs Conference ‘Fashion and Politics’

Many fashion issues are highly political, and have been extensively explored. But, the relationship between fashion and politics itself has not attracted much attention in the

academia. The Fashion and Politics conference brings together the researchers from London College of Fashion to explore and debate the key issues in their interaction. Programmed by Dr. Djurdja Bartlett and Pamela Church Gibson of London College of Fashion, UAL, the conference is structured around a series of provocative, 20-minute 'position' papers debating themes such as Marx: capitalism and fashion; Fashion, masculinity, and political resistance in the Middle East; 'Black is beautiful: John S. Rock, somatic nationalism and race'; Curating the Political: the exhibition 'Aware: Art, Fashion and Identity, Royal Academy of the Arts; Aleksandar Petrovic's film 'I Even Met Happy Gypsies'; Teenager or Enemy of the State: Socialist Dandies in Post-war Europe; Eugenics, Gender and Fashion in Interwar Romania.

23 April 2014: 'Fashion, Film, Rome'

Talk by Professor Eugenia Paulicelli, Queens College and the Graduate Center at the City University of New York

Since the birth of Italian and European film in the second half of the nineteenth century, the role of costume, fabric and fashion has been crucial to convey cinema's new aesthetic dimension and establish with viewers a sensorial and emotional relationship through performance. The lecture focuses on the city of Rome and illustrate how it gained its reputation as a city of fashion and as a city of film following World War Two and during the years of the "Hollywood on the Tiber" phenomenon. The paper draws on material contained in a forthcoming book entitled: *Italian Style. Fashion & Film from Early Cinema to the Digital Age*, to be published by Bloomsbury Academic in 2015.

26 February 2014: 'Dressing Dangerously: Dysfunctional Fashion in Film'

Talk by Professor Jonathan Faiers, University of Southampton

From cinema's infancy film and dress have shared a special relationship. Clothing is a text as much as cinema, and constructs a fascinating visual language centred on representation that is under-researched. We all build a collection of favourite film moments and these frequently centre on clothing (the personal cinematic wardrobe). Many of these moments, however, feature clothing not fulfilling its popularly understood functions, which is to provide comfort, protection, dignity and style. In fact clothing on film, regularly refuses to perform these tasks and often functions in reverse; causing the wearer discomfort, embarrassment and harm.

14 December 2013: 'Fashion Media: Past and Present'

The discussion will be led by Dr Djurdja Bartlett, LCF, Dr Shaun Cole, LCF and Dr Agnès Rocamora, LCF (editors), and Marketa Uhlirova, CSM and Nilgin Yusuf, LCF (contributors).

Fashion Media: Past and Present is an edited collection of the papers presented at the two-day international conference on fashion media, organized by the Fashion Media and Imagery Research Hub in October 2010.

In a series of originally researched chapters, topics such as historic magazine cultures, contemporary digital innovations, art and film are brought into dialogue with a range of themes including gender, ethnicity, taste and authorship. Special attention is given to the changes that have taken place in both production and consumption of fashion media, whilst the fashion media's current concerns – such as technological triumphalism, obsolescence, the shift towards motion image and the threat to print cultures – are also debated.

23 January 2013: 'Inquiring into Fashion Styling'

Research Seminar by Philip Clarke, Southampton Solent and Paolo Volonté, Politecnico di Milano:

Styling as a profession plays a key role in the contemporary fashion system and stylists are responsible for the production of both 2D and 3D fashion imagery. However, the stylist's role remains largely unexplored, in comparison with other figures in the fashion system, such as the fashion designer. Clarke and Volonté will present their new project which critically evaluates the profession of fashion styling. The project aims to reconstruct the main social and cultural features of fashion stylists in a comparative way, focusing on three fashion capitals and exploring specific issues, such as the impact of intellectual property on the stylist's job or the balance between design and styling as sources of change in the western clothing system.

15 March 2012: Research Seminar 'Wrapped in the Past: Contemporary Russian Screen Fashion'

By Dr Vlad Strukov, University of Leeds

Since 2000 Russia has embraced all aspects of conspicuous consumption, with Moscow becoming the world centre of glamour and celebrity. Television and film productions have repackaged Russian and Soviet past, creating a new history of fashion and glamour for Russian audiences. Vlad Strukov explores the audio-visual politics of retro-fashion and Russian fascination with its own past by analysing Russian film and television. Examples will be drawn from Sergei Ursuliak's 2007 TV series *Liquidation* and Igor Voloshin's 2008 film *Nirvana*.

26 October 2012: Symposium 'Fashion Media: Theory and Practice'

Guest Speaker Farid Chenoune, fashion historian and curator, Paris: 'How to Make Fashion News: Christian Dior in the 1940s and early 1950s'. A symposium 'Fashion Media: Theory and Practice' presented the ongoing LCF research in both theory - Dr Djurdja Bartlett, Dr Shaun Cole, Dr Agnes Rocamora - and artistic practices - Paul Bevan, Itai Doron and Nilgin Yusuf.

15 November 2011: 'Paolo Pasolini and Male Fashion'

Talk by Paola Colaiacomo, Professor of English Literature and Dress Historian, Rome

In her book *Factious Elegance: Pasolini and Male Fashion* Paola Colaiacomo explores and reinterprets the intensely figurative nature of the clothed body in Pasolini's multimedia narrative, before and after films. For Pasolini, the "working-class physicality" of the youths that filled 1950s' Rome was a favourite focus for observing the mutual and competitive ongoing fashioning process involving body and clothes.

24 February 2011: In Conversation Series: Dr Djurdja Bartlett, LCF in conversation with Benedetta Barzini, Milan.

The talk will explore Barzini's varied career as a model, journalist, author and university lecturer, including her collaboration with fashion editor Diana Vreeland and fashion photographers Irving Penn, Richard Avedon and Steven Meisel.

**19 October 2011: 'Luxury Hackers: from Fordism to Tomfordism and Beyond':
Dr Djurdja Bartlett, LCF, in conversation with Danilo Venturi, Professor at Polimoda
Florence and global consultant for fashion and luxury companies.**

The talk will be organized around the topics presented in Venturi's book *Luxury Hackers*, which summarizes his vast experiences of art and music directing, branding and marketing for fashion and luxury goods. Venturi de-constructs and re-constructs, de-contextualizes and re-contextualizes all the concepts related to the today's fashion industry. He offers a series of new and original insights on a journey from Fordism as linear process of production, advertising and selling to Tomfordism, as person-brand where the designer is the entrepreneur and also the face of its own communication.

**21-22 October 2010: International Conference 'Fashion Media: Yesterday, Today
Tomorrow'**

The conference brings together the leading minds and voices in fashion research and practice to explore and debate the key issues facing fashion imagery and communications today and consider them in relation to historical and future media cultures.

Programmed by Dr. Djurdja Bartlett and Professor Penny Martin, the conference debates themes such as questions of national identity in historic magazine culture; masculinity and criminality in male dress; ethnicity and propriety in fashion representation; quality control in digital innovations and the future of online fashion. Recognising the burgeoning research interest in fashion media among undergraduate and postgraduate students, there will also be a Pecha Kucha session for postgraduate students and early career researchers to present their projects. The two days will culminate in an industry panel representing leading figures from print, online and film-related fashion cultures.

The conference *Fashion Media: Yesterday Today Tomorrow* resulted in an award-winning book. Edited by Dr Djurdja Bartlett, Dr Shaun Cole and Dr Agnès Rocamora, and published by Bloomsbury Academic in 2013, the book has won the prestigious PCA/ACA Ray and Pat Browne Award for Best Edited Collection in 2014.