

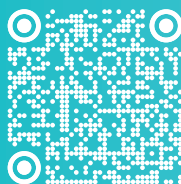
18 — 19th  
July 2025  
Rovinj, Croatia

Fashioning Ageing,  
Emotion and Memory  
in Film, Fashion Media,  
and Clothing



FCVC

# BOOK OF ABSTRACTS



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# **FCVC2025: Fashioning Ageing, Emotion and Memory in Film, Fashion Media and Clothing**

Co-convened by Dr Sarah Gilligan (UK) and Dr Petra Krpan (Croatia)

Fashion, Costume and Visual Cultures (FCVC) Network

Rovinj, Croatia, 18-19<sup>th</sup> July 2025

At FCVC2025, we wish to bring together a range of interdisciplinary researchers from different stages of their careers to (re)connect, experiment, and create. We will embrace slow research by creating a space for work-in-progress to be shared and new research, collaborations and creativity to emerge and grow. Balance and making time to be together to exchange ideas and begin to generate new knowledge will be at the centre of our time in Rovinj. FCVC2025 aims to combine critical thinking and discussion, with support to nurture our individual and collective well-being and futures.

According to the World Health Organisation, by 2030 1 in 6 people in the world will be aged 60 years or over. As we age, time seemingly becomes ever more precious and unpredictable. The relentless productivity and overconsumption that permeates Neoliberal culture appears to often to be at odds both with an ethos of sustainability, and of supporting individuals and communities. As the global population ages, it is imperative that mid-life and older adults embed a range of activities into their lives to support their health and well-being. Film and cinema going are an example of social and embodied activities that offer a means of creatively, emotionally, and intellectually working through the multifarious complexities of ageing on and beyond the screen. Craft, creativity, fashion media, digital media, and popular culture are ripe sources for critical, interdisciplinary analysis and offer individuals and communities the

means of (re)fashioning, mediating, and challenging dominant structures of representation and consumption.

FCVC2025 will centre on the exploration of how the distinct, yet symbiotic sartorial spaces of screen costuming, fashion media, and biographical wardrobes communicate the (re)fashioning of ageing identities, emotion, and memory in a range of contexts. We intend for the event to mark a new chapter for FCVC Network; marking new and expanded collaborations, interdisciplinary projects, and the development of a range of publications. We will be working closely with journal editors, and the team at Intellect to support delegates to publish their research.

**Dr. Sarah Gilligan** is an assistant professor (senior lecturer) in fashion communication in the School of Design, Arts, and Creative Industries at Northumbria University (UK). She is the cofounder and chair of the Fashion, Costume and Visual Cultures (FCVC) Network for which she was awarded a British Academy Rising Star Engagement Award. She has previously co-organised a range of FCVC Network events in Croatia, France and the UK, together with online events, mentoring early career researchers, and guest editing special issues of *Clothing Cultures* (6.1) *Queer Studies in Media and Popular Culture* (5.2-3), and *Critical Studies in Men's Fashion* (7.1-2). She is a long standing member of editorial team of *Film, Fashion and Consumption*, and on the editorial boards of several other fashion journals and is a member of the Steering Group of *Critical Costume*.

Sarah's sole and co-authored research centres on the distinct, yet symbiotic relationships between costuming identities, fashion, and star-celebrity culture in contemporary visual culture. She has published chapters in a range of edited collections, together with journal articles in *Fashion Theory*, *Film, Fashion and Consumption*, *Critical Studies in Fashion and Beauty*, *Journal of Asia Pacific Popular Culture*, *Critical Studies in Men's Fashion*, and the *Journal of Bodies, Sexualities and Masculinities*. Her current projects focus on costuming and fashioning ageing on and beyond the screen in Hollywood and European film and fashion media, adopting an interdisciplinary approach drawing from film, fashion, media and cultural studies.

**Dr. Petra Krpan** is an assistant professor in fashion theory and cultural studies at the University of Zagreb Faculty of Textile Technology, Department for Fashion and Textile Design (CRO). She is the cofounder and vice-chair of the Fashion, Costume and Visual Cultures (FCVC) Network. Since 2012, she has been working at the University of Zagreb, as

an assistant and later senior assistant, appointed in 2021, conducting lectures and seminars in Sociology of Fashion, Fashion Theory I & II, New Media and Fashion, Fashion Performance, and related subjects.

Petra's solo and collaborative research investigates the distinct yet interconnected relationships between photography, cyanotypes, textiles, and memory within contemporary visual culture. Her current projects examine the ways in which material practices and visual archives construct and mediate individual and collective memory, adopting an interdisciplinary methodology that draws from photographic theory, textile studies, and cultural history.

Petra has published numerous papers and authored the book *Contemporary Croatian Fashion Photography from the 1990s to the 2020s* (ULUPUH and Adris Foundation, 2022). Her work has been recognized with multiple awards, including the Rector's Award (2008) and two Awards for Best Young Artist (2015) and Best Publication (2022) by the Croatian Association of Artists of Applied Arts.

**Romana Andò, Leonardo Campagna, Gianni Denaro**

The Craft of Fashion: Intergenerational and Emotional Bonding through Clothing Repair  
and Reuse Practices

Sewing, embroidery, knitting, and crochet were essential household skills, often transmitted intergenerationally – particularly from mothers to daughters. However, the advent of fast fashion has led to the decline of these practices, reducing their economic and cultural significance. However, in the context of growing awareness of sustainability in fashion, the revival of these practices has gained renewed interest. Within this context, the *Verso una moda slow* Research Group in Sapienza University of Rome conducted a study to explore the transmission of textile repair and crafting skills across generations, as well as their impact on consumption habits. The study aims at understanding the value attributed to these practices, their evolution over time, and their influence on sustainable behaviors. Furthermore, it highlights the evolving significance of textile repair as both a practical and emotional cultural practice, emphasizing its role in promoting sustainable consumption and intergenerational transmission of knowledge. Employing a qualitative ethnographic approach, the study collected stories through semi-structured interviews with multiple generations of families across Italy. The sample included diverse geographic backgrounds and generational experiences, ensuring a comprehensive view of the cultural persistence of the repair and sewing practices.

The research findings indicate that while older generations learned these skills out of economic necessity, younger generations engage with them more selectively, often driven by environmental concerns and personal creativity. In some cases, skills skipped a generation, being revived by grandchildren rather than children. Interviewees expressed a strong emotional attachment to their handmade or repaired garments, viewing them as symbols of love and care. Despite the decline of traditional craftsmanship, the interviews show that this emphasis on recycling and repairing stems from a mindset that goes beyond fashion consumption, integrating values related to sustainability and environmental awareness.

**Romana Andò** is a Professor of “Sociology of Communication and Fashion” and “Audience Research” at Sapienza University of Rome, where she was, until 2024, Head of the International Master Programme in Fashion Studies. Her research interests concern audience studies: media consumption practices, fandom practices, TV engagement and social television, fashion consumption; fashion sustainability, girlhood and gender studies. She authored several articles, book chapters and books: among the many “Audience for Fashion. Consumare moda nei media e con i media” (Egea 2021) and she translated and curated the Italian edition of “Thinking through Fashion” (Meltemi 2022).

**Leonardo Campagna** is PhD in History of Europe and Adjunct Professor in “Fashion & Gender” at Sapienza University of Rome. He is also a Research Assistant for the *A Girls’ Eye View* project of the University of Exeter and Sapienza University of Rome. His research interests are Italian feminist and LGBTQ+history and politics, gender studies and queer theory, fashion and its relationship with contemporary politics. His latest publications are “Carla Lonzi’s Wardrobe” for *ZoneModa Journal*, and “The hero and the heroin: Inscription of AIDS on the male body”, for *Critical Studies in Men’s Fashion*.

**Gianni Denaro** obtained a Ph.D. in Product Design in 2021 from the PDTA Department at Sapienza University, with research focused on the Italian fashion system and Industry 4.0 innovations. In 2024, he got a research fellowship at the Italian Institute of Oriental Studies at Sapienza. His research focuses on the relationship between the fashion system and digital technologies, with particular attention to the effects this relationship has on consumption, processes, strategies, sustainability, and product development. In recent years, he has also worked as a freelance designer, developing fashion and communication projects in the Beauty & Wellness, Food, and Fashion industries. In December 2023, his monograph "Progettazione e produzione 4.0 nell'industria dell'abbigliamento in Italia" was published by Edizioni Nuova Cultura. In 2024, together with Juliana Biz Kroeger, he edited the volume "Conversations on Fashion Sustainability" (Edizioni Nuova Cultura).

## **Claire Baker**

### **The Babushka and the Headscarf: The Making of a Contemporary Legacy with Love**

This research was developed from work pre-PhD and pre-pandemic, stitching with a small number of isolated Babushkas<sup>1</sup> living inside the Chernobyl exclusion zone, and establishing close friendships. I approached this co-creation in a different way, devising a pilot activity to articulate our dialogue around making. Working with two Babushkas on an individual basis, this case study was a crucial component of my methodology. It presents the process of contemporising regional, historic, textile craft to preserve a significant legacy with a focus on cultural heritage.

The implementation of a reactive methodology addressed the global barriers that emerged throughout this research. Friendship as Method was central to the study which, through cooperative design and a feminist framework, emphasised reciprocity. Making embodied care and connectedness, imparting a sense of self, equalising the relationship between participant and researcher. Our friendships underpinned the creative activity, defining a reciprocal kinship and unspoken dialogue.

Information generated from the sessions included photographs, video, audio recordings, new conversations, and the resultant scarf designs. The social activity enlivened creativity, fostering positive emotions, nostalgia, well-being and an enhanced sense of self-worth and value. The women regained a sense of control, made their voices heard, and ultimately, generously placed their trust in me to bring our work to a mutually desirable outcome.

This case study emphasises the significance of haptic, dialogical methods and the role of personal, symbiotic relationships within the redesign process, adding authenticity, validity and valued insights to the making of new transcultural, affectional and respectful products. The women's willingness to share their knowledge was a gift, though tinged with sadness as this tiny community faces imminent disappearance, leaving behind a fragile embroidered legacy.

**Key Words:** Value. Loss. Emotion. Co-Creation. Separation. Ageing. Legacy. Memory-Identity. Heritage.

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<sup>1</sup> 'Grandmothers' or 'elders' in Russian, and the collective name for the women of the zone.



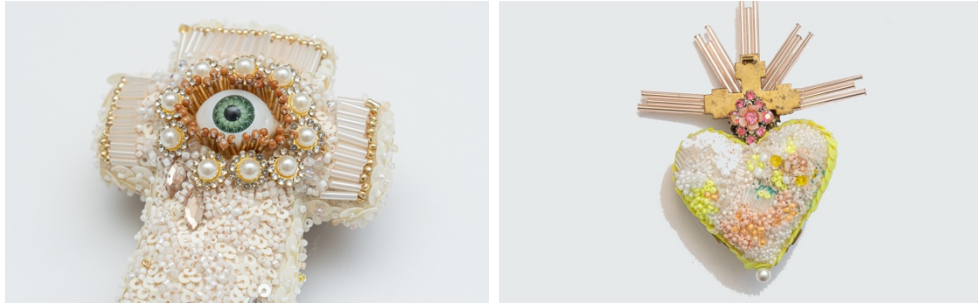
Since 2017, **Claire Baker** has immersed herself in researching the lived experiences of the aged and isolated people who still live in the Chornobyl exclusion zone, Ukraine, particularly around their cultural and textile practices, through an MFA and her PhD. She has built close relationships within this tiny community using embroidery as method and, as the connective thread between them. She views this as her life's work: sharing the Babushkas' stories of endurance, resilience, and strength while helping to preserve, safeguard, and advocate for their lost textiles. One intention is ensuring that some of the historical embroidery motifs peculiar to the Chornobyl area are not lost forever, due to the destruction of this whole region and its legacy of cultural artefacts.

As Tees Valley Visual Artist of the Year 2024, Claire is a prize-winning artist, maker and researcher. Her Red Thread exhibition at MIMA [2021-22], attracted over 14,000 visitors.

## Claire Baker

Make with meaning

*“Without emotions to motivate and push us, we would be passive and do nothing”* (Ratson, 2023)



Artefacts. *Relics and Reliquaries Project*. C A Baker, 2024.

Since 2017, my research has been critically underpinned by relationships and love, which I have now come to celebrate rather than conceal. All my making is emotion-led and affectional, with outcomes encapsulating what I feel.

This workshop invites you to embrace emotional making, storytelling and connectedness, through thinking, discussion, creativity and play. It offers a space for contemplative communication, with guidance and raw materials provided for a social, mindful, and exploratory process — free from deadlines or expectations.

What to expect:

- In the time given you could make a 3D, organically shaped, soft and portable object that fits in your hand, ready for you to take away with some emergency supplies, allowing you to stitch and/or embellish during quiet times.
- These sculptural textile objects are informed by memories. Bring along a small charm or message to enclose inside.
- A loving memory: Who it is for, or about? While making, tell your story. This will guide your creative process, it's meaning known only to you.
- Touch: Add varied-weight stitching, vibrant or muted colours, tiny mementoes. Simple embroidery and/or embellishment adds texture and perceived value, transforming your emotions into a tangible and comforting form. Go with your heart, almost subconsciously.

It is hoped that during the making process you will feel connected to your object and, your person.

Since 2017, **Claire Baker** has immersed herself in researching the lived experiences of the aged and isolated people who still live in the Chernobyl exclusion zone, Ukraine, particularly around their cultural and textile practices, through an MFA and her PhD. She has built close relationships within this tiny community using embroidery as method and, as the connective

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## **Juliana Bez Kroeger**

Digital Fashion, Ageing, and Memory:

Exploring Italian Fashion Influencers over 60

Italy is among the world's most rapidly ageing nations, with approximately 23% of its population aged 65 or older, a proportion expected to grow significantly by 2050. Within this evolving demographic landscape, innovative sartorial icons have emerged on digital platforms, redefining traditional perceptions of ageing, style, and memory. Influencers such as Cecilia Matteucci Lavarini, Rossana Orlandi, and the Instagram profile *Sciuraglam* embody this phenomenon, leveraging digital media to enhance visibility, challenge stereotypes, and foster meaningful intergenerational dialogues through fashion. This paper investigates how Italian fashion influencers aged 60 and over navigate digital fashion spaces, blending heritage and innovation while crafting compelling narratives around ageing, memory, and emotion. Through an analysis of Instagram and other digital platforms, I explore how these influencers curate their biographical wardrobes, combining vintage pieces with contemporary high-fashion items, ultimately challenging conventional ageing tropes. Furthermore, I examine the emotional resonance and memory embedded in their digital storytelling. Through interactions with their followers, these influencers evoke nostalgia while simultaneously projecting empowered ageing identities rooted in Italy's cultural context. This digital refashioning offers valuable insights into the broader social dynamics of ageing, emotional well-being, and memory preservation in an increasingly digitized society. Ultimately, this contribution highlights the potential of digital platforms to redefine ageing narratives, fostering inclusivity and intergenerational dialogue through fashion.

Keywords: Digital Fashion; Ageing Influencers; Memory; Emotion; Italian Fashion.

**Juliana Bez Kroeger** is a researcher and creative technologist, as well as an adjunct lecturer in Fashion Digitalization at Sapienza University of Rome. She holds a bachelor's degree in communications from the University of the South of Santa Catarina (Unisul, Brazil) and a master's in history from the Federal University of Santa Catarina (Brazil). In 2020, she earned her Ph.D. in Performing Arts from Sapienza University. Her research focuses on the application of emerging technologies to fashion, cultural heritage, and factual media.

## **Lauren Boumaroun**

“Did She Sandblast Her Face?”: Wealth, Whiteness, and *The White Lotus*

*The White Lotus* is a social satire anthology series that follows a group of wealthy guests and employees at various locations of the fictional The White Lotus Resort & Spa. Set in Thailand, season three’s ensemble cast includes several complex, ageing women characters. Series creator Mike White has an especially keen ability to tap into the mindset of middle-aged women and articulate anxieties around their children, love lives, and aging. These women are then brought to life by costume designer Alex Bovaird.

In this paper, I analyze the characterization and costumes of five middle-aged women in the main cast, with a particular focus on three long-time friends on a “girls trip.” Jaclyn, Kate, and Laurie are well-dressed, wealthy white women who often discuss their feelings on ageing and appearance, making them rich subjects for analysis of how ageing women are depicted in media. Subtle differences in their costuming reveal much about portraying wealth through dress. Comparing them to Victoria, who is slightly older and vacationing with family, accentuates differing ideas of mature femininity. Furthermore, I discuss the show’s treatment of race by contrasting the girls trip trio with Belinda, a Black employee of The White Lotus in Hawaii who is part of a learning exchange program at the Thailand location.

While the series is critical of its rich, white guests, *The White Lotus*’s numerous brand partnerships privilege wealth and whiteness by emulating these characters’ aesthetics and making them aspirational. I conclude the paper with an analysis of the fashion partnerships aimed at middle-aged women, like those with Bloomingdale’s in-house brand AQUA and designer resortwear brand Camilla. Tracing the path from costume to fashion illuminates how these partnerships ultimately put the series’ offscreen brand at odds with the satirical nature of *The White Lotus*.

**Lauren Boumaroun** is a costume designer and academic based in Los Angeles, California. As a costume designer, she has worked on several independent films covering a variety of genres. Her scholarly research focuses on issues of labor, authorship, adaptation, and fandom as they relate to screen costume as well as cinematherapy and curation. She received her MA in Visual Culture: Costume Studies from New York University and her PhD in Cinema and

Media Studies from the University of California- Los Angeles. Dr. Boumaroun is currently working on a book project about the ethics of adapting screen costume designs into everyday fashions.

## **Avril Bown**

Fashion brands and ageing consumers

Hopes and fears: ageing women and style choices

I would like to facilitate a special interest group forum that focuses on the wider central theme of how clothing is used as a communication tool when presenting oneself to the world, and the behaviours that feed into clothing and style choices; with the specific lens of the importance of considering how clothing and style choices are made, and why people choose the clothing that they do, when presenting themselves to the world as they age.

I hope the discussions facilitated during this time will allow for networking opportunities amongst academics particularly interested in this research field, and offer potential for future collaboration. We know that clothing as a communicative tool is key; the way we dress our bodies is how we choose to present ourselves to the world. It is an armour with which to influence perception of oneself in society as we negotiate perception, bias and stereotyping. The cognition of such choices is often fuelled by conscious or unconscious choices that we make in regard to style and dress; selection may be influenced by many factors, not limited to - religious beliefs, stigmas in society, practicality, trends, economics. The influence of these and many other factors vary in impact through our life cycle. This session would allow for discussion surrounding such wider cultural context; with the intent of considering the psychology supporting women's choices as they make clothing and style judgements in latter years. I would like to lead a participatory workshop, in which a small group works in outside spaces in Rovinj, to collate primary research into how women over seventy in the area are motivated to make style and clothing choices, if they are at all.

The workshop would comprise of both a 'hopes and fears' public circle, and later, posed interview questions, to encourage locals and tourists alike to participate. Through answering central questions in modern culture, conclusions can be drawn into women's attitudes and struggles towards clothing and style in their latter years, and the contributing psychological and cultural factors that have fed these attitudes, as they pass into the over seventy age bracket; A complex interplay of body and culture. This segment of the population is growing faster in numbers than ever before globally, and as such the Fashion Industry needs such informative and economically critical insights, as it navigates how to cater to this demographic and their

spending power moving forward. This is an area I have already begun to collate primary research for in the UK, but would like to be able to draw comparisons with international audiences. The aim of this workshop is that through first hand primary research within this demographic, conclusions can begin to be drawn into what women of this age want from their clothing, how they want to feel, how they need and want clothing to perform for them, but also how they spend on clothing.

**Avril Bown** is currently a full time Lecturer in Fashion Communication and Strategy at London College of Fashion, specialising in audience psychographics and curatorial practice, with particular research interest in the area of Age and the Psychology of Dress. I have previously undertaken an initial study of 'Attitudes Towards Clothing and Style among Women over Seventy' and plan to develop this field of investigation further as I begin PhD study. Therefore, I am really pleased to have become aware of the symposium this summer, and hope to use the discussions formed during this time to gather further insight into the ever-changing identity of ageing consumers.



## **Nicola Brajato**

### The Biopolitics of the Wardrobe: Emotions and Corporeal Vulnerability in Non-Conforming Men's Sartorial Practices

This paper introduces an in-progress FWO-funded postdoctoral research project focusing on the intersection of biopolitics (Foucault 1990, 2004) and dress practices, specifically investigating how the dressed body functions as a site of biopolitical normalizing mechanism. Drawing on *wardrobe studies*, a methodological approach that reconciles the analysis of the materiality of clothing with a focus on practices of wearing within wider relational and social contexts (Woodward 2007), this ethnographic study explores how masculine dress norms operate as mechanisms of control and regulation both on an individual and population level. The research employs the analytical lens of the experiences of non-conforming men whose dress practices challenge conventional masculine dress codes.

Specifically, through the theme of “biographical wardrobes”, the paper will present the methodological framework created for this investigation and the results of wardrobe interviews conducted during research fieldwork with Belgian-based non-conforming men. The latter centered on two key aspects: first, the private space of the wardrobe, where participants navigate emotions like fear and anxiety while making dress choices that may deviate from masculine norms; and second, the everyday public sphere, where their non-conforming dressed bodies encounter various forms of resistance, from verbal harassment to physical aggression. Thus, the introduced analysis will explore the concept of *corporeal vulnerability* through dress practices at the emotional, verbal, and physical levels.

Finally, this paper aims to contribute to the ongoing conversation on the role of dressed appearances in queer people's lives by centering biographical wardrobes and emotions sparked by situating non-conforming aesthetics in public spaces. Moreover, by providing a methodological framework for wardrobe studies to explore experiences and emotions in non-conforming men's sartorial practices, the paper also seeks to contribute to the ethnographic investigation of everyday experiences of the relationship between men and dress, a perspective still underinvestigated in the (men's) fashion studies literature.

**Nicola Brajato**, PhD, is a postdoctoral researcher at the University of Antwerp, funded by the Research Foundation - Flanders (FWO). His work focuses on the relationship between fashion and masculinities at the intersection of fashion studies, critical studies on men and masculinities, and queer theory. He holds a PhD in social sciences from the University of Antwerp, where he conducted the project *Queering Masculinities: Dress, Gender, and the Body in the Antwerp Fashion Scene*. Nicola has published articles on the relationship between fashion, identity, and the body in different peer-reviewed journals, and he has collaborated with different fashion institutions, including La Cambre (Brussels), Modeklasse (University of Arts Vienna), Institut Français de la Mode, IED (Milano), and Polimoda (Florence). Nicola has guest-edited a special issue of the fashion studies journal *ZoneModa Journal* on the topic of fashion and gender (2023), and he is currently working on his first academic book titled *Queering Masculinities in Antwerp Fashion: Menswear, Bodies, and Sexuality* (Bloomsbury).

## **Ambrogia Cereda**

From silverblogging to timeless modeling: the double-faced legacy of mainstream fashion aesthetics

Starring legendary Jane Fonda, the last Golden Goose campaign seems to epitomize the idea that beauty and fashion have no age. This aesthetic configuration appears as the last phase of that (r)evolution slowly moving away from the digital context, where alternative/marginal interpretations of fashion and beauty started to appear about a decade ago, under many different labels: “grey panthers”, “top âgées”, “silver models”, indicating a tendency in fashion shows and news reports to recur to models outside of conventional aesthetic canons.

The world of fashion thus appears to be transformed by images that are both unconventional and inclusive. But the increasing presence of men and women with a “mature” appearance, who immediately attract the attention of the media and through the screen invite people to engage in the game of fashion and beauty at any age seems to require a more thorough analysis: are superstars and aging actors expanding the aesthetics of the fashion world or are they reinforcing the belief in the affiliation to a privileged elite that continues to be in charge for that role (until death tears them apart)?

Behind the rhetoric of a “fearless celebration of the unstoppable energy that makes each one of us a Super-Star” is the fashion industry actually expanding a stubbornly narrow aesthetic or is it creating a romanticized narrative only for those who want to take a revenge on their past memories?

**Ambrogia Cereda** is Lecturer in Sociology of culture. She held a PhD in Sociology and Methodology of Social Research at the Università Cattolica del Sacro Cuore of Milan, where she collaborates with ModaCult, Centre for the study of fashion and cultural production. She has worked on various projects in the field of consumption, design, and fashion-advertisement. She has extensive research experience on the issues related to the sociology of cultural production and visual sociology. Her main research interests are in the sociology of the body, with a special concern for the issues related to body image, gender identity, and emotions.

## **Danijel Cerkić**

### Modeling the Future: AI, Fashion, and the Body

My presentation examines the intersections of AI, fashion, and labor, with particular attention to H&M's latest announcement which features the so-called "digital twin"—an AI-generated model designed to replace real models in producing editorials, advertisements, and social media content.

Building on the idea that AI is not a objective, neutral, depersonalized tool but a deeply political mechanism that reinforces existing social structures, I will argue that AI's use in fashion can significantly shift power structures in image making process. Decision-making about aesthetics is no longer solely in the hands of industry professionals but increasingly influenced by tech companies and big data, changing who holds creative and cultural power.

A central focus will be placed on the (mediated) body, particularly how AI-driven modeling affects the replaceability of models, their embodied presence, and notions of youthfulness and aging. This discussion contends that AI-generated models will further reinforce existing norms around age in fashion, deepening ageism within the fashion industry. Rather than offering a definitive conclusion, I will suggest directions for further research, drawing on insights from relevant scholars to explore the broader cultural and ethical implications of AI-driven fashion image production.

**Danijel Čerkić** received a bachelor's degree in fashion design and is currently a first-year graduate student in Fashion and Media Studies at the University of Textile Technology in Zagreb. He lives in Zagreb, where he runs and manages his own design studio. Danijel works independently as a clothing designer and organizes sewing workshops. Since starting his graduate studies, he has developed a strong interest in new media, contemporary art, and fashion. He has participated in several group exhibitions related to design and has contributed to multiple student-led news and art websites.

## Jacky Collins

### The Ageing Male Moral Spectrum: Dressing José Coronado

Clothing is vital to the construction of cinematic identities, yet to what extent can the way a character is dressed convey the moral principles or beliefs that guide them. This paper will focus on a range of characters that sit across a spectrum of morality played by one of Spain's most highly acclaimed film and TV actors in recent crime dramas. Building on collaborative research carried out over the last five years within the context of the Spanish audiovisual industry, ideas developed for this paper will apply approaches adopted in the analysis of the effect costuming has had on roles played by ageing Spanish male actors e.g. Antonio Banderas and Julio Bardem. Whilst these actors have experienced success with both Spanish and international audiences, work by the iconic José María Coronado García has not enjoyed the same global reach or attention outside the Spanish-speaking world. Primary texts chosen for this paper comprise 4 TV dramas screened on Netflix are *Vivir sin permiso* (2018–2020); *El inocente* (2021); *Entrevias* (2021-2024); *La chica de nieve* (2023-25). In these productions Coronado plays a Galician drug lord, an undercover Special Crime Unit officer, a vigilante grandfather and a veteran investigative journalist respectively, and an analysis of visual clues found in the dressing of these masculine identities will explore the ability of clothing to reflect a fictional character's morality.

**Dr Jacky Collins'** research and teaching at Stirling University (UK) spans Spanish and Latin American cultures, queer popular culture, and international crime fictions. Her recent co-authored articles with Sarah Gilligan on fashioning Spanish masculinities have appeared in the *Journal of Bodies, Sexualities and Masculinities* (4.1), and *Film, Fashion and Consumption* (8.2). Her previous publications include editing and contributing to numerous volumes, including: *(Re)collecting the Past* (2016), *Lesbian Realities / Lesbian Fictions in Contemporary Spain* (2011), and *Crime Scene Spain* (2009). Jacky is currently guest editing two forthcoming special issues of the *Journal of European Popular Culture* (Intellect).

## **Bernadette Coughlan**

### Ageing and representation in fashion media

When I first began working in the fashion industry, models were carefully selected on how they represented the brand. Personalised features such as tattoos were a taboo and often were photoshopped. Age wasn't just a number; it was a restriction. The focus was on the brands persona and not that of the model. As my years in industry progressed, I watched brands take a more inclusive approach- creating multi-cultural families in campaigns and acknowledging disabilities. The latest development in recent years has been the representation of older models in fashion campaigns. A welcome approach, it throws away notions of fashion only being for the youthful. However, it is not necessarily new. The renaissance magazine launched in 2017 proudly worked with models only over the age of 40. Through research & comparison of fashion campaigns over time, my paper & presentation will offer a visual exploration into how brands have cultivated the use of older models in their marketing. This will be compared with contrasting marketing from history where youth was the sales pitch for many products in both beauty and fashion. Questions over brand authenticity will be explored whilst also delving into target consumers and how inclusive campaigns make them feel.

**Bernadette Coughlan** is a course leader and lecturer at Nottingham Trent University on BA Fashion Business courses. I deliver teaching on all elements of the Fashion industry from concept to point of sale. As part of my role, I also teach internationally at our partner Hong Kong Design Institute. My personal research interests are history of fashion, international localized fashion, sustainable fashion, inclusive and collaborating teaching practices.

Prior to joining Nottingham Trent, I spent several successful years as a fashion buyer within the retail industry. I have worked across a multitude of product categories with a wide supplier base travelling to various countries to source product ranges. Passionate about people development, I am now sharing my knowledge with undergraduate students. I have been involved with Fashion & Retail apprenticeships for many years both assessing learners and developing new relevant criterion.

## **Tim Edwards**

### **The Gentlemanly Ideal: On the Limits of the Metrosexual**

Recent decades have witnessed an apparent resurgence of interest in men's fashion across western and affluent societies. This was often interpreted in terms of its relationship to feminism and gender politics or its apparent pluralism in incorporating more diverse forms of masculinity or liberalised attitudes towards male homosexuality. Whilst its limits were often exposed in terms of class (the rise of laddism) or sexism ("the same old wolf in designer clothing" – Jon Savage), its limits in terms of age have rarely been addressed. It is argued that men's interest in (and with it the promotion of) men's fashion stops at a point of men not being young and or becoming married and only the nostalgic vision of the stylish "gentleman" persists. This paper discusses this phenomenon through an analysis of three fora - a) the Hollywood idol and particularly the imaging/performativity of the career of George Clooney b) presentations of men's fashion and tropes of older masculinity within the UK edition of GQ (Gentlemen's Quarterly) magazine c) Instagram blogging and particularly greyfoxstyle by David Evans. Within and across this I aim to demonstrate both continuities and changes in how contemporary men's fashion for older men remains informed by archetypes of tailoring, the gentlemanly ideal, and sartorial styling, but remains strongly coded and limited according to questions of ageing.

**Dr Tim Edwards** is senior lecturer in Sociology at Nottingham Trent University and author of *Men in the Mirror* (Cassell, 1997; Bloomsbury, 2016) and *Fashion in Focus* (Routledge, 2011)

## Petra Egri

### Carrie(d) Away: Contextualising Sarah Jessica Parker and Ageism in *American Vogue*

One of the most talked about new TV series for 2021 was *And Just Like That*, the long-awaited reboot of *Sex and the City*. When the series was announced and social media was flooded with negative comments, Sarah Jessica Parker emphasized: “I don’t know what to tell you people! Especially on social media. Everyone has something to say. I know what I look like. I have no choice. What am I going to do about it? Stop aging? Disappear?” Parker’s statement was a response to criticisms, which purport that fashion and aging are incompatible concepts.

Fashion media has also addressed this phenomenon utilizing highly mixed but often negative messaging. The title „SJP is back” was written in large letters on the December 2021 cover of *American Vogue*, yet the famed actress’ body was photographed from a side position; she poses in a cream Dolce&Gabbana Alta Moda gown. Fashion media is, therefore, able to frame certain topics in different ways.

Ageing and fashion as a topic came to the forefront of fashion research in the 2000s when Julia Twigg conducted a visual and content analysis of *British Vogue*. In my paper, I will explore how *American Vogue* connects Sarah Jessica Parker’s fashionable body with ageing and how fashion media uses 'techniques' to visually represent Carrie Bradshaw’s ageing character, using Twigg’s categorizations: localisation, dilution, and personalisation.

**Petra Egri PhD** is a fashion theorist, head of the Department of Applied Arts at the University of Pécs, and a senior research fellow at the Hungarian Academy of Arts, Research Institute of Art Theory and Methodology. Her awarded book on radical fashion performance was published in 2023 in Hungarian. Egri has published her research in professional fashion journals (Fashion Studies Journal, Vestoj, BIAS) and served as a co-editor of three books about performances. Her paper, “The Allegorical Deconstruction of Socialist Style,” on late socialist neo-avantgarde fashion performances, was published in Russian Fashion Theory in 2019. Her study “Balmain x Barbie: A Fashion NFT Case Study” was published in the book Digital Fashion: Theory, Practice and Implications (Bloomsbury, 2024). In 2022, her co-curated fashion exhibition (SOCIAL\_EAST) was presented in New York City.



## Emma Jane Goldsmith

### Ageing with an archive: Documenting the tacit knowledge of a personal collector

Personal fashion-related archives can be inherited, passed down, or built over time. Owning a collection is costly, requires maintenance, and can be addictive. This paper explores two collectors, both teachers, with no professional ties to fashion: one collects Vivienne Westwood, and the other collects and wears 1940s dress. Both are active investors and only they will know when they have reached completion, fulfilment, or their financial ceiling point. Their collections are driven by passion and personal interest, offering a form of escapism and, in doing so, have become a second self. These archives are private, of exceptional value, embedded with narratives, but their voice is quiet. In tandem both are ageing commodities raising the question. *"How can fashion academics collaborate with personal collectors to acknowledge and harness their tacit and "embodied knowledge" (Davidson, 2019, p. 333) of their archives? Why is this necessary, is there an urgency and who benefits?"*

**Emma Jane Goldsmith** is a fashion academic at Northumbria University, specialising in womenswear design, pattern cutting, construction, and embellishment. As a Fashion Practitioner – designer, maker, and educator – her practice-based research reimagines the untold narratives of fashion icons / historical women initiated through a forensic study of fashion remnants. Her lens communicates the value of tacit knowledge accrued over time and its collaboration with other and traditional forms of curation. Her recent work involves collaborations with Fenwick, TWAM and The Bowes Museum, drawing on UK legacy archives. Prior to academia she worked overseas designing luxury product and collections where historical and contemporary garment archives were a consistent source of creative inspiration.

## **Kadian A. Gosler**

### Unfastening Norms: Co-Designing Inclusive Lingerie Futures for Ageing Bodies

#### Workshop Overview:

This interactive session challenges dominant lingerie narratives by centring ageing bodies in fashion design. Through creative experimentation and discussion, participants will explore how bras shape sense-of-self and agency for mature women. Using speculative design, collage, and brainstorming, we will reimagine intimate apparel that celebrates, rather than corrects, the realities of ageing.

#### Workshop Structure:

1. Introduction (10 mins) – A brief provocation on lingerie’s role in shaping perceptions of ageing. Participants will analyse media and socio-cultural narratives that frame ageing bodies as problems to “fix” or asexual identities to “hide”.
2. Mapping Norms (20 mins) – Using guided prompts, participants will map unwritten rules around bras for mature women and challenge societal pressures through visual collage.
3. Speculative Design (25 mins) – Small groups will co-design bras that embrace comfort, adaptability, and self-expression. Groups pitch concepts to a fictional “Age-Inclusive Council,” emphasising socio-cultural impact and potential wearer experience.
4. Reflection (5 mins) – A collective manifesto on inclusive lingerie futures.

#### Outcomes:

Participants will leave with a critical framework for analysing ageist norms in fashion, speculative design concepts, and new perspectives on ageing and agency in lingerie design.

**Dr Kadian A. Gosler** is redefining lingerie at the crossroads of design, technology, and wearer experience. A pioneering design researcher, earning her PhD from University of the Arts London, where she developed an experience-centred design process for Bra Wearables, a subset of smart bras. Her research interests include woman-centred design, ageing and the body, designing for wearer experience, adaptive and inclusive lingerie, and design processes. She

founded KDN Research & Design Atelier, a future-focused lab advancing bra wearables, 3D-printed lingerie, smart design, and experience-centred approaches to design. Passionate about inclusivity and innovation, Dr Gosler challenges traditional lingerie discourse, ensuring intimate apparel is shaped by the multifaceted wearer experiences, needs, and cutting-edge technology.

## **Alica Grilec, Marko Sredojevic and Irena Pandža Bajs**

### **Born to Ride: Brand Engagement, Identity and Ageing among Harley-Davidson Fans**

For many enthusiasts, Harley-Davidson represents more than a motorcycle brand – it is a way of life grounded in powerful feelings of authenticity and belonging. As a consummate lifestyle brand, Harley-Davidson connects with its followers through aspirational values, authenticity, and a strong sense of community (Lee, 2024). Its enduring success also reflects a deep brand admiration grounded in trust, love, and respect (Hartoyo et al., 2023). Over the decades, Harley-Davidson has cultivated one of the most powerful consumer subcultures in modern branding, where ownership of the product becomes a gateway to belonging, identity transformation, and emotional connection (Corney & Millage, 2014). Within this tightly bonded community, ownership is not merely about possessing a motorcycle but about gaining social acceptance, emotional bonding, and co-creating value through shared experiences and rituals (Catulli, Cook, & Potter, 2017). Personalization, symbolic attire, and ritualized group rides further reinforce how Harley-Davidson consumption becomes an extension of the self, particularly as riders age and seek deeper expressions of identity.

At the same time, global demographics are shifting significantly. According to the World Health Organization, by 2030 one in six people in the world will be aged 60 years or over. This demographic transformation highlights an urgent need for marketers to better understand the emotional drivers, identity negotiations, and loyalty motivations of older consumers — a rapidly growing yet often overlooked segment.

Building on this context, the present study seeks to explore how senior Harley-Davidson riders experience brand engagement in later life. Guided by the model of customer brand engagement proposed by Kumar and Nayak (2019), which identifies psychological ownership, value-congruity, brand attachment, and behavioral loyalty as key drivers of engagement, the research also incorporates ethnographic insights into Harley-Davidson's brand culture and community belonging (Corney & Millage, 2014; Catulli et al., 2017).

Based on this theoretical foundation, the following research question was developed: *How do senior Harley-Davidson riders experience brand engagement through psychological ownership, value-congruity, brand attachment, and behavioral loyalty?*

A qualitative narrative approach was adopted, collecting life stories from ten Harley-Davidson enthusiasts aged 50 and above to uncover how memory, identity, and loyalty evolve in later

life. For this conference presentation, five selected narratives will be shared to illustrate emerging themes related to ageing, brand meaning, and enduring emotional connection. These personal stories aim to enrich our understanding of lifestyle branding, ageing consumers, and the powerful role of brand communities in shaping self-expression and belonging.

**Dr. Alica Grilec** is an Assistant Professor at the Higher Colleges of Technology in the United Arab Emirates, with extensive international academic and research experience. She holds a Ph.D. in Economics, specializing in dynamic capabilities and organizational effectiveness. Her career bridges business, marketing, and the fashion industry, with a strong research focus on sustainable fashion, brand extensions, and service quality. Dr. Grilec has participated in numerous international research collaborations, served on scientific committees, and published widely in recognized journals. She is an active member of several professional associations and a dedicated Rotarian, committed to community service and professional development. Combining academic excellence with industry engagement, she is passionate about fostering innovation, mentoring future leaders, and contributing to the advancement of management and economic sciences globally.

**Marko Sredojević** is an experienced Lecturer, Journalist, and Public Relations Manager currently serving as Division Chair of the Faculty of Applied Media at the Higher Colleges of Technology in Fujairah, UAE. He holds a Master's degree in Cultural Studies and a Bachelor's degree in Journalism from Megatrend University. With over a decade of experience in academia, media, and public relations, Marko has taught courses ranging from Corporate Communication and Public Relations to Convergent Journalism and Digital Storytelling. He has a rich background in journalism and PR, having worked as a reporter, editor, and media officer in Serbia's sports and media industries. Marko's academic research focuses on media communication, journalism, and digital marketing, with several published papers and conference contributions. A Fellow of the Higher Education Academy, he is also a member of the Independent Journalists' Association of Serbia and the International Federation of Journalists.

**Dr. Irena Pandža Bajs** is an Associate Professor at the Department of Marketing, Faculty of Economics and Business, University of Zagreb. She holds a Ph.D. in Economics (Marketing) and a Master's degree in Business Management from the same institution, and a B.Sc. in Marketing from the School of Economics and Business Sarajevo. With extensive experience in teaching, research, and project work, she specializes in areas such as customer satisfaction management, perceived value, and sustainable consumption. Dr. Pandža Bajs has received

several recognitions, including the Mijo Mirković Award, and has contributed to multiple international conferences and academic journals. She is a member of CRODMA and the European Marketing Academy and has served on scientific and organizing committees for various conferences. Her research is widely cited, and she remains actively engaged in advancing marketing knowledge through teaching, publications, and international collaboration.

## **Rebecca Halliday**

### Second Act in the Front Row: Pamela Anderson as Transitory Fashionable Celebrity

In October 2023, the actress and model Pamela Anderson—who was raised and still resides on Canada’s West Coast—began a series of appearances on the Parisian fashion show circuit as an attendee, dressed in a demure colour palette of grays and pastels. At 56 years old, Anderson represents an unexpected entrant into the field of high fashion, more famous for her 1990s ‘sex symbol’ persona as a *Playboy* centerfold, an actress on the television series *Baywatch*, and, briefly, the wife of rock star Tommy Lee and subject of the pair’s tabloid scandals (see Brown 2025).

This paper frames Anderson in a new role as a transitory form of what Church Gibson (2012) terms the *fashionable celebrity*, one that can move out of the field and into her small-town anonymity as she chooses. Anderson’s appearances in Paris are one facet in the cultivation of a new profile that blends the public and private, in which she is in control over the nature and frequency of her mediatized representations. These fashion calendar appearances let Anderson reconstitute public perceptions of her body that have been so dominantly informed by her sexual iconicity and to mediate a less surgically enhanced body that so happens to be in its late-50s. Media responses to Anderson’s front-row appearances indeed fixate on Anderson’s makeup-free appearance: a refutation not just of the artificiality and labour of the actress persona but of expectations for ageing women. Fashion week works in concert with Anderson’s participation in the documentary profile *Pamela: A Love Story* (2023) and starring role in the feature film *The Last Showgirl* (2024). Finally, I speculate that Anderson’s invitation into high fashion reflects the industry’s continued fascination with 1990s icons and It-girls, as evidenced in runway appearances from 1990s supermodels, that further work to mediate fashionable ageing women.

**Rebecca Halliday** is an Assistant Teaching Professor and the Professional Communication Adviser at the University of Victoria in British Columbia, Canada. She previously taught at Toronto Metropolitan University in its School of Fashion and School of Professional Communication. Rebecca is an interdisciplinary researcher who examines the impact of digital and social media on consumer culture across the arenas of fashion, urban life, performance and politics, with an interest in users’ material and immaterial interactions with fashion content. She is the author of *The Fashion Show Goes Live: Exclusive and Mediatized Performance* (Bloomsbury, 2022) and

the co-editor of *Toronto Chic: A Locational History of Toronto Fashion* (University of Toronto Press, forthcoming). She has published articles and book chapters on fashion weeks, street style, fashion and cities, celebrity, unisex fashion, thrift haul videos, and crisis communications. As of 2024, she is an Editorial Board member of the *International Journal of Fashion Studies*.



## **Jill Hawkins**

### Expressing and embodying sensuality amongst older pole dancers

Socio-cultural shifts in health and leisure are driving an interest in sensual dance practice amongst older women. The majority of gym goers in the UK are over 50; strength is a status symbol for older women; people are having less sex, and sensual dance practices are becoming less taboo and more commercially popular. How do ageing women experience clothing and physical expression within sensual dance? I would like to present and discuss my research to date with a group of older women who engage in sensual dance arts and practices (pole dance, burlesque, exotic dance), their relationship with clothing used for these practices, and the relationship with associated depictions in visual culture. Facilitated discussion would explore themes of clothing, movement, sensuality, empowerment, taboo, liberation and self-esteem. I am in the early phases of research into this project, an extension of my psychology master's research, which explored the role of regular exercise in women's personal style and clothing choices. This highlighted that older women who regularly engaged in embodied exercise, such as pole dance, were more closely connected with their body and displayed more sustainable, authentic clothing choices. This project extends these findings by exploring the depictions of clothing, expressive style and physical bodies (shapes, movements, poses), the semiotics and fashion psychology of sensual dance practices amongst older people.

**Jill Hawkins** is a globally experienced fashion, culture and health researcher, speaker and educator. As a creative design researcher, trend analyst, and psychologist, she has over 17 years' experience understanding how people, society and the world are changing. She's worked for a whole spectrum of brands, helping Nike, Lego, Google, Arla, L'Oréal and Diageo ensure their purpose, product, communication, and mindset are relevant and adaptable for the future. She speaks regularly at conferences and events about shifts in fashion, health and creativity, and teaches trend skills, future thinking and fashion culture to students and professionals. Jill puts insights into the context of the future, making them approachable, actionable and engaging through creative methods and outputs: dynamic, sensorial in-person presentations and workshops, written word, magazines and visual stories. Jill has a degree in Fashion Marketing and an MA Design from Northumbria University, plus an MSc in Psychology from the University of Glasgow. She runs her own research consultancy and teaches at Vogue College of Fashion.

## Jo Jenkinson

Biographical wardrobes and soundtracks: How the cultural practices of dress and music adopted in youth impact on self-affirmation across the life course

The proposed paper reveals new insights into women's perspectives on youth and ageing, exploring how styled dress and music listening, as youth cultural practices, endure across the life course. It examines how dress and music function as memory resources, acting as conduits to personal and collective experiences of youth, and positions wardrobes and soundtracks as biographical markers. The study focuses on older women's narratives of participation in youth culture, emphasizing the multi-sensory, cross-temporal experience of remembering youth through dress and music. Ten women, aged between 50 and 83, from Northern England, each created a 'memory toolkit' that included clothing, photographs of styled dress, and music playlists for a 'Wardrobe and Soundtrack Interview.' This sensory interaction revealed how dress and music inhabit the body in both material and imagined forms, prompting a re-experiencing of youth through imaginative and often emotional remembering. As biographical objects that accompany our lives, dress and music reflect ageing over time, providing continuity and acting as markers or connectors to specific events or periods in life. This research highlights how cultural practices of dress and music adopted in youth are often maintained or re-ignited in later life, fostering self-affirmation and supporting the complex negotiation of gendered societal expectations surrounding femininity and age.

**Jo Jenkinson** is Reader and Deputy Head of the Manchester Fashion Institute, and co-lead of the F/fashion Narratives research group at Manchester Metropolitan University. Her research positions fashion, or self-styling, as a method and conduit for exploring the lived and remembered experiences of youth. Jo is co-founder of the *Portrait Youth* project, which empowers young people to explore their personal and collective identities through self-styling and portrait photography. She is also a co-founder of *Locating Menswear*, a network that aims to address the missing menswear narratives in fashion research. In this paper, Jo draws on her PhD research, *Wardrobes and Soundtracks: Women's Narratives of Youth, Experienced and Remembered through Dress and Music*.

**Susan B. Kaiser**

**Denise Green**

Nonlinear aging through time: A case of Joni Mitchell's style-fashion-dress

Building on Carol Tulloch's (2010) triad of style-fashion-dress, we introduce a complementary triad of time-age-generation to examine the interwoven temporal dynamics of fashion and identity. In this presentation, we consider how together, these two triads underscore the nonlinearity and often circuitous processes within an individual's lifetime, revealing how style-fashion-dress materializes shifting subjectivities and intersubjectivities within time-age-generation. Through an analysis of singer-songwriter Joni Mitchell's sartorial transformations from the 1960s to the present, we explore the intricate interplay between personal aesthetics and generational influences.

Mitchell's stylistic trajectory exemplifies fashion's circuitous temporality. Her 1966 song "Circle Game" evokes a sense of being captive on "a carousel of time," a metaphor reflected in her ongoing oscillation between bohemian and bourgeois aesthetics. Although her style trajectory has been more circuitous (and wandering) than explicitly circular over time, there are intriguing similarities between her looks in her 20s and 80s. The concept of generation, while an often fluid and ambiguous category of fashioned bodies in time, influences the recurrence of stylistic elements in Mitchell's dress. She was an early "hippie" influencer in the 1960s, with her long and straight or braided hair, and embroidered "peasant" blouses and skirts. Yet, she has had many different, less bohemian looks throughout her life – from her predilection for oversized suit jackets and permed hair in the 1980s to more streamlined styles as ambassador to Yves Saint Laurent in 2015. Now in her early 80s, Mitchell's recent sartorial choices reflect a re-engagement with earlier hippie styles, including embroidered, velvet garments, and long braids. Her contemporary style highlights the recursive, nonlinear nature of fashion's temporalities and the interdependence of time-age-generation in shaping and being shaped by style-fashion-dress.

**Susan B. Kaiser** is Professor Emerita at the University of California, Davis. Her research centers on the interplay between fashion studies and feminist cultural studies, with a current interest in rethinking time through fashion. She is the author of *The Social Psychology of Clothing: Symbolic Appearances in Context* (Fairchild 1997) and co-author of *Fashion and Cultural Studies*

(Bloomsbury 2012; revised with Denise Green in 2021), and more than 100 journal articles and book chapters. She is currently Editor of *Critical Studies in Fashion & Beauty*.

**Denise Nicole Green**, Ph.D. is an Associate Professor of Fashion Design and Management in the Department of Human Centered Design at Cornell University and Director of Graduate Studies in Fiber Science and Apparel Design. She is a curator, documentary filmmaker, fashion designer, and writer who combines ethnographic methods, creative design, and archival research to explore how fashion transforms individuals, communities, and ecologies. She also serves as Director of the Cornell Fashion + Textile Collection.

## **Sara Kaufman**

### Glamour Magic – Intention as an Active Resistance to the Destructive side of Fashion

As we age, we crave more time and meaningful memories, hoping to resist the passage of time. By promoting constant and fast-paced renewal, fashion often contradicts this desire. It doesn't preserve time or honor memory—it is built on the premise of obsolescence. This raises the question: can fashion, a system designed to erase the past in favor of more marketable novelty, offer a timeless, memorable alternative that allows us to embrace aging instead of constant reinvention?

In 1987, Elizabeth Wilson argued that clothing, like drama, is deeply rooted in ancient rituals and can acquire talismanic properties. Much like how certain garments make us feel confident or empowered, this idea mirrors sorceresses choosing special robes for rituals. While magic is often dismissed, its concept has always been part of society, akin to religion. We perform rituals, such as knocking on wood or wearing protective symbols like the Khamisa or Nazar, often without fully understanding their origins. Similarly, gestures like crossing oneself have become cultural rather than strictly religious, yet they are still accepted without questioning.

In the realm of magic, intention is a powerful force that fuels Glamour Magic. "Glamour" (from the Scots word *gramarye*, enchantment) is also often used in fashion media. Glamour Magic involves using fashion intentionally, making it a tool to express personal intent and resist the cycle of obsolescence. It embraces fashion as a language and reclaims it to serve personal purposes, rather than being dictated by trends.

Glamour Magic is rooted in time, emotion, intention, well-being and, like most ancient practices, in a great respect for the elders. In this essay, I analyze this practice as a form of active resistance to fashion as a destructive entity. By reclaiming our intentions, can we also reclaim time and space in an industry that increasingly rejects both?

**Sara Kaufman** is a fashion writer and researcher. Her words have been published by *Damn*, *WeAr Global Magazine*, *Rivista Studio*, *Sleek*, *Vestoj* and the *Fashion Studies Journal* among others. Her research topics revolve around the expression of social matters in fashion. She currently teaches BA Courses at IUAD, Milan. Where she also coordinates research activities. Her recent works include:

- *Fashion and disability. From diversity to equality?* ("Decentering fashion on the Silk Roads", Mallon S, Mihaleva G, Routledge, 2025);
- *Fashion's Problem with Motherhood* ("FASHION+", Reynerds D, ASP, 2024);
- *Fashion and Politics*, a special issue of "The Fashion Studies Journal" (guest editor, 2023);
- *Aesthetic Renaissance against Western conformity: The Role of Indigenous Culture* (presented at IFFTI, 2023);
- "An Intergenerational analysis of Streetwear" (Notebook 2022, Fabbri F, Pearson Education Resources);
- "*Weaving the lockdown away.*" ("The Fashion Studies Journal", Fashion and Mental Health Issue 2021);
- *Confinement – from pregnancy to lockdown.* ("The Fashion Studies Journal", Motherhood Fashion Issue, 2021)

## **Samantha Kemmy**

Between Illusion and reality, multiple selves and fragmented ageing femininity in *The Last*

*Showgirl* and *The Substance*

‘Remember you are one’ is the warning that accompanies the luminous green vial containing the titular Substance that will lead Elisabeth Sparkle played by Demi Moore to splinter into the younger, bouncier Sue. In *The Substance*, as in *The Last Showgirl*, both Moore and Pamela Anderson play dancer/performers who are outmoded and out-fleshed by the entertainment industries that surround them. The trajectories of these fictional characters mirror in part those of the ageing actors themselves, creating double representations of ageing in the media. It’s this series of representations both in and out of character and embodied by these actors that is the focus of this research.

The glossy spectacle of both films, make for ideal identifications and it’s here that I will make use of Lacan’s (2006) ideas of ‘ideal I’, captation and the fragmentated body that emerge out of the mirror stage. I will consider how the illusionary and real collide to create multiple selves and discourses that speak to a fragmentary experience of femininity, ageing and relationships with the self and others. By engaging with multiple promotional texts and a comparative analysis of these films, I will consider what intertextual links surface and what discourses abound on costumed and fashioned ageing female bodies on screen.

I research and teach fashion cultures and histories as a lecturer in Critical and Historical Studies at Kingston School of Art and at London College of Fashion, UAL. As a researcher, I am interested in what can be revealed through examining how fashion is made and consumed by makers, wearers and commentators. I am particularly interested in what can be understood through media and cinema. My current research focuses on capturing through ethnography queerness and feminisms in club and music festival cultures. I am also interested in the sociology of the fashion industry, particularly roles connected with fashion production and ethical/sustainable practices.

## **Petra Krpan and Lea Popinjač**

### Photography and memory quilts

Throughout history, photography has been viewed as a memory record, a captured moment, a trace that remains on the negative. This flash talk aims to use the photograph as a material and memory record on fabric as a memory quilt. A memory quilt is a handmade textile piece created to commemorate personal or familial milestones. Traditionally crafted using old garments, scraps of fabric, or meaningful textiles, these quilts serve as intimate repositories of memory. Photographs are carefully selected, printed or transferred onto fabric, and sewn into the quilt - each photograph chosen for its emotional resonance and personal significance. Together, the photos and fabrics tell a story, forming a visual and tactile narrative of a life, a family, or a moment in time.

Memory quilts often accompany key transitions in life - rites of passage such as births, deaths, weddings, or anniversaries - echoing anthropologist Arnold van Gennep's (1909) theory of transitional rituals. In this context, the quilt becomes a symbolic object that marks the shift from one stage of life to another, capturing the ephemeral through the material. The creative process is central: from the deliberate act of photographing with intent, to the physical labour of stitching, collaging, and layering fabric and image. This process transforms the quilt into more than an artifact—it becomes a performative, reflective space where memory, art, and identity intersect. Each quilt is grounded in theoretical inquiry, drawing connections between visual culture, material studies, memory theory, and personal narrative. Through this interdisciplinary lens, memory quilts become powerful expressions of lived experience, emotional history, and artistic practice.

**Key words:** photography, memory, memory quilts, fabric, textures

Assistant professor of art **Lea Popinjač**, master of art education, was born in 1981 in Zagreb. In 2003, she graduated from the University of Zagreb, Faculty of Textile Technology. After that, she worked as a senior fashion designer before entering the Academy of Fine Arts in 2006, where she graduated from the Academy in 2012 in the class of professor Zlatan Vrkljan. After earning her BA and MA degrees, she worked for eight years as a professor of fine arts in Zagreb's Gornjogradska Gymnasium. In 2014, she started working as an external associate at



the Faculty of Textile Technology. Currently, she works as an assistant professor in textile art and design. In addition to working at the university, she continuously paints and exhibits at solo and group exhibitions and participates in art residencies and art symposiums in the country and abroad.

**Dr. Petra Krpan** is an assistant professor in fashion theory and cultural studies at the University of Zagreb Faculty of Textile Technology, Department for Fashion and Textile Design (CRO). She is the cofounder and vice-chair of the Fashion, Costume and Visual Cultures (FCVC) Network. Since 2012, she has been working at the University of Zagreb, as an assistant and later senior assistant, appointed in 2021, conducting lectures and seminars in Sociology of Fashion, Fashion Theory I & II, New Media and Fashion, Fashion Performance, and related subjects. Petra's solo and collaborative research investigates the distinct yet interconnected relationships between photography, cyanotypes, textiles, and memory within contemporary visual culture. Her current projects examine the ways in which material practices and visual archives construct and mediate individual and collective memory, adopting an interdisciplinary methodology that draws from photographic theory, textile studies, and cultural history.

Petra has published numerous papers and authored the book *Contemporary Croatian Fashion Photography from the 1990s to the 2020s* (ULUPUH and Adris Foundation, 2022). Her work has been recognized with multiple awards, including the Rector's Award (2008) and two Awards for Best Young Artist (2015) and Best Publication (2022) by the Croatian Association of Artists of Applied Arts.

## **Kenneth A Longden**

Fashioning ageing, emotion and memory in *The Substance*: Wearing the body, wearing the clothes

Coralie Fargeat's latest film, *The Substance* (2024), is a body horror that taps into the emotional and physical impact of ageing, of lost and found femininity and of womanhood. The film draws attention to these ideas through the concept of the socialised body and fashion. In her book, *Fashion and Film* (2011), Adrienne Munich's chapter, 'After Fashion' asks the question, "what happens to the aging woman as subject if she can no longer be fashionable?" (2011, p.324). 'After Fashion' is a way of describing how the ageing body, especially where women are concerned, goes out of fashion inducing a "yet to measured degree of rejection and loss.". These ideas become themes in Fargeat's film, and they are addressed in a typically disturbing way. This paper will therefore examine how *The Substance* draws attention to ideas that "women wear their bodies through their clothes" (Munich, 2011, p.324), emphasising how clothes socialize our bodies and produce us as social beings. Clothes and fashion play a significant part in visually showing transition and transgression in the film. Further, the costuming in the film has attracted an online a retail phenomenon whereby fans of the film attempt to replicate or purchase garments and fashions portrayed in the film for various cultural activities such as Halloween costuming.

Key words: Body Horror, Fashion, Ageing, Femininity

**Kenneth A Longden** is a lecturer in film, Television and Creative Technologies at the University of Salford. His works include, 'The curated TV experience with 'value added': Walter Presents, canned TV, curation, and post-production Culture'. *VIEW Journal of European Television History and Culture*, (2020), 'The agency and value of remakes: the television-to-film adaptation', McFarland (2018), 'China whispers: the symbolic, economic, and political presence of China in contemporary American science fiction film'. *Open Cultural Studies*, (2018), *Rereading Musicians and Their Audiences: Popular Music Autobiographies* (Bloomsbury Press, 2025), and various conference papers on film, television, and art. He is also a Fellow HEA.

## **Susan Marshall**

### Creating a Biographical Wardrobe

My black jacket is 28 years old.

Cherished

The wool, slightly shiny in places from wear and tear

When a button falls off, I stitch it back

and fix the threads clawed loose by the cat.

My black jacket is 28 years old.

My body has changed, blossomed, softened, produced two children, lost a mother, lost a father.

The jacket fits in a different way now, touches, holds

Bears witness to significant events

Memories are ingrained in the fabric, never wash out.

My black jacket is 28 years old

Look closely, it is worn, worn by me, worn fabric but not worn out,

Look closely at my hands, the same hands as before,

Yet different: rough skin, wrinkles

Aging

My black jacket is 28 years old

I could buy a new jacket or copy the pattern

I don't

My black jacket holds traces of twenty-five years of happy, sad, funny, poignant and ordinary everyday memories and emotions within its fabric. Worn, repaired, cherished, its aging imperfection is an archive of my life, and may be seen as a metaphor for my own aging. I would like to propose a workshop where participants discuss, write, draw and/or sew in order to create a biographical wardrobe of garments that are treasured for their emotional ties, whether personal, literary or on film.

**Dr Susan Marshall** is a costume designer, adjunct professor of Twentieth Century Fashion at FIT in Milan, Politecnico di Milano and lecturer in Costume Design at AFOL Moda Milan as well as a member of the Critical Costume Steering Group. Her book *Insubordinate Costume:*

*Inspiring Performance* was published by Routledge in December 2024. Based on her doctoral research at Goldsmiths University of London, the book provides readers with an overview of the costumes, designers, context and theory that have contributed to the emerging field of 'costume as performance'. Focusing on artists and their creative approach to space, form, materials and movement, iconic figures such as Loie Fuller, Oskar Schlemmer and Leigh Bowery are discussed together with contemporary examples of practitioners that blur disciplinary boundaries between fashion, dance, performance and theatre.

**Dyese Matthews**

**Denise Nicole Green**

Self-fashioning and style narratives of ageing Black women in Harlem

This research examines self-fashioning and style narratives as forms of place- and memory-making among middle-aged and elderly Black women in Harlem, New York City—a space shaped by both memories and imagined futures, often articulated through fashioned bodies (McKittrick and Woods 2007; Sutherland and Collier 2022; Tulloch 2016). Black women’s spatialized subjectivities are produced through fashion as a social process, from the wardrobes they curate to their dressed embodiment in daily life. Fashion serves as a medium for Black memory work, encoding stories across time and space. We argue that Black women are central to place-making and reclamation of Harlem, using embodied fashion as a form of memory work that amplifies their voices and challenges oppressive power structures.

This study employs a mixed-method qualitative approach, including ethnographic fieldwork, participant observation, and in-depth oral history wardrobe interviews. Over a two-year period (July 2022 – March 2024) the first author participated and observed Harlem’s social and cultural spaces. Additionally, we asked seven Harlem-based Black women to complete oral history wardrobe interviews, which included photo and garment elicitation and a demographic survey (Matthews and Reddy-Best 2022). During the interviews, we discussed all of the garments, accessories, and photographs in detail, which allowed for an intimate exploration of their dress practices and material archives.

Our findings reveal that through style narratives, these women build their own realities of Harlem as a physical and symbolic space that is rooted in memories and lived experiences. While style narratives are often framed as individual expressions, we argue that they also function collectively—producing Harlem as both an idea and physical space where Black bodies thrive. Through their wardrobes, stories, memories, and bodies, Black women are *becoming* memory workers who shape and sustain the ongoing legacy of Black fashion in Harlem.

**Dr. Dyese Matthews** is an award-winning researcher, author, and curator with a 10+ year academic background in fashion studies. In her research, teaching, curatorial, and community engagement initiatives, Dr. Matthews explores systems of fashion consumption, production,

distribution, and archiving through a critical lens. She primarily investigates how fashion is a medium and an embodied practice for liberation and identity expression. Dr. Matthews is the founder of *NoireNarratives*, a digital oral history project preserving everyday fashion stories across the African Diaspora. She also serves on the leadership board of the Fashion Studies Alliance, a New York-based network for fashion professionals and students. Dr. Matthews is currently an Assistant Professor at Parsons School of Fashion in New York City.

**Denise Nicole Green**, Ph.D. is an Associate Professor of Fashion Design and Management in the Department of Human Centered Design at Cornell University and Director of Graduate Studies in Fiber Science and Apparel Design. She is a curator, documentary filmmaker, fashion designer, and writer who combines ethnographic methods, creative design, and archival research to explore how fashion transforms individuals, communities, and ecologies. She has authored more than 40 journal articles and book chapters and is co-author (with Susan B. Kaiser) of the second edition of *Fashion and Cultural Studies* (Bloomsbury, 2022). She also serves as Director of the Cornell Fashion + Textile Collection.

## **Elise Maynard**

### Costuming Memory: Nostalgia in *Enigma Variations*

Ballet is an inherently traditional art form, with many of the most celebrated productions evoking nostalgia and cultural memory on stage. Many of the ballets performed today resurrect images from the past hundred years, with design concepts that have been continually reinterpreted and refreshed with each new revival. However, some productions go further, with nostalgia as their primary conceptual focus. This paper presentation examines Julia Trevelyan Oman's costume designs for The Royal Ballet's *Enigma Variations* (1968). *Enigma* is a narrative ballet that seeks to accurately depict the real individuals portrayed in Edward Elgar's music, which itself was an experiment in ventriloquising. It is a ballet steeped in nostalgia, centring on Elgar, his love of the Worcestershire countryside, and the friends and family who surrounded him at the threshold of his career. Oman's designs, based on Elgar's musical interpretations and family photographs, use carefully chosen colours and fabrics to define the ages of the characters, reinforcing a sense of memory and longing across generations. The palette, sampled from the hues of Elgar's own autumn trees, imbues the costumes with a softness that enhances both the historical setting and emotional depth of the work. Through these choices, the ballet captures a fleeting moment in time, as Elgar's family and friends gather at his home, awaiting a telegram that will determine the fate of his career, rendering the past both intimate and bittersweet on stage.

**Elise Maynard** MSc, BA (Hons) is a costume historian and PhD candidate at the University of Bristol. Her current research focuses on the ballet design work of Julia Trevelyan Oman. With a background in professional costume making, she incorporates practical techniques into her research, using material culture to deepen the understanding of historical design practices. Her work explores the intersections of performance, design, and cultural history, with a focus on how design choices can shape the cultural significance and impact of major productions. She is particularly interested in the role of nostalgia in costume design and its influence on audience perception. Affiliated with the University of Bristol (UK).

## **Eleanor O'Neill**

### Flawed Femininity: Knitwear on Screen

The recent release of *Bridget Jones: Mad About the Boy* (2025) brings a fresh opportunity to question the role of knitwear in the creation of the 'Frazzled English Woman' (FEW), a trend embodied by its main protagonist. Eternally tangled in narratives of nostalgia, comfort and the domestic, a piece of knitting is an emotionally charged fabric. It is also recognised, above other fabric constructions, as feminine. This paper will explore the significance of knitwear in the portrayal of women on screen, with a particular focus on those characterised as physically and emotionally 'chaotic'. The FEW trend embraces a kind of femininity at odds with hegemonic ideals of desirability. As such, in a patriarchal western society, the 'frazzled English woman' and her knitwear, are seen as 'other'. Marilyn Revel Delong's Apparel Body Construct, along with tools for broader costume analysis will be used to consider the role of knitwear in the creation of this 'flawed' femininity. Centring upon the analysis of the costuming of Bridget Jones, this paper will also call upon broader examples of the costuming of women on-screen in 21<sup>st</sup> century television programmes. Film and television are key informants of cultural and societal narratives and as such the way in which knitwear is contextualised on screen influences the broader discourse around the knitting discipline. The strength and precision of knitted structures somewhat conflicts with its use in the creation of the physically and emotionally 'chaotic'. Yet, such narratives transcend this creative discipline contributing to its continued and limited contextualisation publicly. This results in a lack of awareness of knitting's broader applicability across design disciplines which in turn helps maintain a limited social and cultural context within which the practice and its makers continue to exist.

**Eleanor O'Neill** is an Assistant Professor in the School of Design at Northumbria University. Her research interests are centred around understanding how knitting, as a process, a garment or an object, is valued in contemporary western culture. Her research focuses on the narratives surrounding knitting as a discipline and how they influence public understanding of this creative practice and its uses. Through her research, she seeks to understand how these narratives are communicated and maintained through everyday discourse. By encouraging a repositioning of knitting in the public psyche, the aim of her research is to encourage its use across diverse creative environments.



## Kayla Owen and Paul Owen

### adidas – So Much More Than Trainers



This study highlights the unexpected and positive networks of ageing men born from the legacy of the *Terrace Casuals*. The British subcultural group that rose from the football terraces of Anfield and went on to influence modern menswear globally. Footwear has always been a prominent style consideration for the *Casual* subculture, in forming identity, status and fashion rather than function. Many stories have been told of the adidas Samba, Mamba, Bamba, Kick ‘family’ and icons like the Trimm Trabs, Forest Hills and SL have always been praised. This fashion culture is steeped in the past and is particularly strong among those who first embraced the dress code in the 1980’s. These mid-life and older men have formed communities where trainers play a big part, but the network is much more than adidas, it is about the friendships that have been forged.

This presentation brings this ageing trainer community to the fore and reveals their ethos and emotional attachment to adidas and the three strip culture. Through investigation, the power

of these networks became clear, in fuelling individual passions for adidas - ‘our’ beloved brand, but also in highlighting that overtime, the friendships have become more important than the trainers. Being part of this community and becoming an adidas collector is a social activity that offers a means of contact; emotionally and intellectually, one which supports subscribers’ health and well-being. Exploring the distinct biographical sartorial space, of a specific subgroup of ageing identities fashioning dress codes harnessed within communities by emotion, memory, time and place. Emphasising the camaraderie, respect and integrity shown to individuals who are part of these networks, and drawing attention to the significance of the friendships constructed within these supportive, safe spaces for like-minded ageing style makers, highlights the importance of the well-being benefits that emerge.

Keywords: adidas / men / community / friendship / wellbeing.

**Kayla Owen** is an academic, fashion designer and PhD researcher. Her practice-based research has been widely published, most recently presented at the Università degli Studi di Firenze, Florence. Her Ph.D., *Wearer as Designer, Originating a New Approach to Leather Attire*, highlights opportunities for the re-alignment of community practice and the preservation of a specific material (leather) and related techniques and processes (restoration, customisation and conversion) which could be harnessed within a fashion garment context to build plural networks which adopt ethical thinking and approaches. The development of archival records as a place to preserve and nurture this artisan craftsmanship is central to this research. Kayla is a member of the International Textile and Apparel Association, the Fashion Research Network, is a Fellow of the Higher Education Authority and co-founder and editor of *Sole-Zine*, a poster-magazine dedicated to documenting and archiving British trainer culture.

**Paul Owen** is a practice-based researcher exploring notions that seek to redefine and challenge the existing conventions around fashion identity. He investigates tribes, subscribers and cohesive socio groups who are defined by their obsessions with symbols of value, status, individuality within community and the sense of belonging. His projects ‘The Fashion of Counterculture’ (menswear 1977-2002) and ‘Sole-Zine’ (British Trainer Culture) have a focus on men and their interest in vintage sportswear labels, documenting their obsessions, style and dress codes. Paul is also a core team member of the Locating Menswear Network part of the Westminster Menswear Archive.

## **Lea Popinjač and Petra Krpan**

### Cyanotypes and Traces

This workshop, *Cyanotypes and Traces*, explores the expressive potential of cyanotype printing as a medium for capturing memory, emotion and nostalgia through photographic and material traces. Cyanotype, an early photographic printing process using UV light, offers a hands-on and experimental approach to image-making. Participants will be introduced to its history and chemistry before engaging in practical exercises that incorporate found objects, organic materials, and personal artifacts. The workshop emphasizes the concept of "traces"—the impressions left behind by objects, bodies, and time—encouraging participants to think about memory, ephemerality, and storytelling through visual form. By layering objects, experimenting with exposure times, and manipulating compositions, attendees will create unique blue-toned prints that reflect personal narratives and conceptual explorations.

Through guided discussions and practical demonstrations, this workshop is designed for artists, photographers, and creatives of all skill levels. It fosters an open, experimental environment where participants can engage with the tactile and unpredictable nature of cyanotype printing. By the end, attendees will leave with a series of cyanotype prints and a deeper understanding of how photographic processes can act as a means of visual storytelling, and material exploration.

Assistant professor of art **Lea Popinjač**, master of art education, was born in 1981 in Zagreb. In 2003, she graduated from the University of Zagreb, Faculty of Textile Technology. After that, she worked as a senior fashion designer before entering the Academy of Fine Arts in 2006, where she graduated from the Academy in 2012 in the class of professor Zlatan Vrkljan. After earning her BA and MA degrees, she worked for eight years as a professor of fine arts in Zagreb's Gornjogradska Gymnasium. In 2014, she started working as an external associate at the Faculty of Textile Technology. Currently, she works as an assistant professor in textile art and design. In addition to working at the university, she continuously paints and exhibits at solo and group exhibitions and participates in art residencies and art symposiums in the country and abroad.

**Dr. Petra Krpan** is an assistant professor in fashion theory and cultural studies at the University of Zagreb Faculty of Textile Technology, Department for Fashion and Textile Design (CRO). She is the cofounder and vice-chair of the Fashion, Costume and Visual Cultures (FCVC) Network. Since 2012, she has been working at the University of Zagreb, as an assistant and later senior assistant, appointed in 2021, conducting lectures and seminars in Sociology of Fashion, Fashion Theory I & II, New Media and Fashion, Fashion Performance, and related subjects. Petra's solo and collaborative research investigates the distinct yet interconnected relationships between photography, cyanotypes, textiles, and memory within contemporary visual culture. Her current projects examine the ways in which material practices and visual archives construct and mediate individual and collective memory, adopting an interdisciplinary methodology that draws from photographic theory, textile studies, and cultural history.

Petra has published numerous papers and authored the book *Contemporary Croatian Fashion Photography from the 1990s to the 2020s* (ULUPUH and Adris Foundation, 2022). Her work has been recognized with multiple awards, including the Rector's Award (2008) and two Awards for Best Young Artist (2015) and Best Publication (2022) by the Croatian Association of Artists of Applied Arts.

## Esme Providence Brown

### Encased Power: Dressing for Authority, Submission, and Aging Bodies

In both corporate fashion and BDSM, restrictive clothing often signals authority. Latex, corsets, stilettos—garments associated with dominance—project power precisely through their constraints. Yet in practice, they limit movement, breath, and long-term autonomy. Drawing on my dual work in professional BDSM and academic fashion studies, this performance-based presentation interrogates the paradox of power dressing as both illusion and discipline. This project began in the dungeon but evolved through a recent session in which I abandoned heels and corsetry in favor of mobility, layering, and softness. The result was a deeper sense of agency—not only for me, but for the submissive. In my own aging body, comfort has become strategy, and movement, power. The garments that once signaled control now threaten collapse.

The performance begins in traditional Domme, the kind I once used in younger years or to advertise sessions but rarely worked in—then transitions through a gradual undressing. As I narrate the visible and invisible labor of dominance, I invite the audience to participate through brief, embodied exercises—holding postures of restriction, then release. These gestures mirror how we unconsciously dress our bodies to signal control, even at the cost of comfort. Referencing Foucault's discipline and surveillance, Wolf's *Beauty Myth*, and Berlant's *Cruel Optimism*, I argue that restrictive fashion offers the fantasy of authority while tethering the wearer to unsustainable ideals. This is especially true as bodies age. While the dominant's authority is tied to maintenance, the submissive—often unclothed—moves freely, raising questions about who is truly constrained.

Visual documentation from sessions will be integrated into the performance to underscore the shift from stylized discipline to embodied power. Through performance, theory, and shared physicality, this work explores how clothing mediates memory, aging, and the emotional cost of being seen as “in control.”

**Esme Providence Brown** is a performance-based researcher, artist, and writer currently pursuing graduate work in Costume Studies at New York University. Her interdisciplinary practice draws on fibers, textiles, and fashion as core materials, with an emphasis on embodiment, erotic labor, and aesthetics of control. She holds an MFA in Fibers & Materials

Studies and Documentary Film from Temple University and a BFA from Pratt Institute. In 2023, she was awarded a Fulbright grant for research on Indonesian textile traditions. Her research is informed by years of professional embodied practice, exploring intimacy, power exchange, and ritual in both private and public contexts. Esme has an extensive international exhibition history in visual art, and her movement practice—rooted in yogic studies—continues to inform her performance work. She has appeared on the *Conspirituality Podcast* to discuss the intersections of kink, spirituality, authoritarianism, and feminism, and is currently working on a book titled *Bound and Free: Sex Labor, Spirituality, and Surviving Fascism*.

## **Georgina Ripley**

### ‘A Fashion Odyssey’: Exhibiting nostalgia, memory and emotion

National Museums Scotland (NMS) holds the internationally significant archive of British fashion designer Jean Muir (1928-95), which numbers an estimated 18,000 objects. This collection traces the life of a brand from 1962 to 1995, comprising everything from design development material to aspects of the business archive. Alongside this, NMS holds small groups of Muir garments donated by loyal Muir clientele, which record the self-fashioning of her ageing consumer. These were outfits chosen for weddings, to collect an OBE, as workplace armour, or to clothe women in pregnancy; the majority tell stories of a lifetime of wear, each imprinted with precious memories of pivotal life events.

In 2028, NMS will stage a new exhibition to mark the centenary of Muir’s birth. ‘A Fashion Odyssey’ seeks to celebrate Muir’s work alongside that of Bill Gibb and Zandra Rhodes—a trio once described as ‘un-alike and unlike any others.’ However, the project poses a challenge to an encyclopaedic museum with a less-established fashion audience. With nostalgia at the heart of the exhibition’s appeal, it challenges the museum around how to attract wider audiences—including younger and non-specialist visitors—to engage with a narrative rooted in memories of and emotional connections to late 20th-century fashions.

The exhibition must address brand storytelling from two angles: communicating both these designers’ histories and a cohesive expression of the museum’s brand to build an emotional connection with audiences. Focusing primarily on Muir, this paper will first explore the heritage of Jean Muir Ltd, as told through the archive and the oral histories collected from her former employees, customers and collaborators. Secondly—citing the exhibition as another example of a social and embodied activity that creatively and intellectually engages with ageing identities—it will share research in progress around museum strategies for exhibiting nostalgia, memory and emotion.

**Georgina Ripley** is Principal Curator of Modern and Contemporary Design at National Museums Scotland, where she is responsible for fashion and textiles dating from 1850 to the present. She is the editor of *Little Black Dress: A Radical Fashion*, published in 2023 to coincide with the exhibition, *Beyond the Little Black Dress*. Her other exhibitions include the touring show, *Body Beautiful: Diversity on the Catwalk* (2019-2022), and the museum’s permanent *Fashion and Style*

gallery, which opened in 2016. Her current research focuses on progress toward diversity, equity and inclusion in the fashion and museum industries; representation of intersectional masculinities in styling and photography; and the archive of British fashion designer Jean Muir (fl. 1962-1995). Georgina holds an MA in the History of Dress from the Courtauld Institute of Art and has previously worked for organisations including the Royal Academy of Arts and National Galleries of Scotland.



**Ania Sadkowska**

**Katherine Townsend**

“And I am quite shocked, as we delved into it... I am quite shocked about this new thing, that wasn't there 10 years ago” – Continuity and transformation in older men's clothing relationships and narratives

This paper draws on two consecutive qualitative research projects. In the first study, the aim was to develop an in-depth understanding of older British men's experiences of ageing through the lens of fashion and clothing. The follow-up study seeks to expand on earlier results, by examining the continuity and transformation, in how older men negotiate their ageing selves, through their evolving fashion and clothing practices, behaviours and aspirations.

Between 2013-2014, a series of in-depth, semi-structured interviews were undertaken with five mature fashion-conscious men (based in the Midlands, UK), which alongside wardrobe studies revealed the various ways in which they used their embodied relationships with clothing as a mechanism for articulating their individual and collective identities. A decade later, analysis and interpretation of personal inventories and a series of follow-up interviews with 3 of the original study participants, shines new light on the richness and complexity of the men's lived experiences, revealing the significance of clothing longevity, emotional connectivity and embodied memory, as the men continue to age.

In line with the phenomenological commitment to uncovering the multiplicity of meanings individuals attach to their lived experiences, the first study identified a series of thematic entities encompassing concepts such as fashion, clothing, style, embodiment, masculinity and the physical and social aspects of ageing; the follow-up study considers how a series of new factors and contexts are impacting on the participants' everyday lives, subsequent clothing preferences, adaptations, and use. In this paper, we discuss the importance of notable events and processes including retirement, physiological change, health issues and new pastimes, placing emphasis on their influence on the continuity and change in men's clothing relationships and narratives.

**Dr Ania Sadkowska** is a Fashion Designer, Senior Lecturer and Researcher at Coventry University, UK. In the past she worked as a Lecturer and Research Fellow at Nottingham Trent University, UK. Between 2014-17 Ania co-led a co-creative research project titled Emotional Fit: Developing a new fashion methodology with older women. Her research explores the intersection of sociology and psychology with art and design practices. Current projects span a variety of topics including fashion and ageing, transness, phenomenology, and art and design research methodologies. Ania has presented her work at various UK and international conferences and exhibitions including Italy, China, Sweden and USA.

**Katherine Townsend** (Ph.D) is Professor of Fashion and Textile Practice, whose work is aligned to Sustainable Transitions in the Fashion and Textile Research Centre, at Nottingham Trent University. Her research (and Ph.D. supervision) encompasses the development of participatory (clothing) design methodologies, towards emotional durability, social and sustainable innovation. Katherine has collaborated with groups of ‘overlooked wearers’, including older women (Emotional Fit, 2017-20), homeless and vulnerable people (NTU X Emmanuel House, 2020-2023) and healthcare workers (Redesigning PPE, AHRC 2021-ongoing). Her ethnographic research in Guatemala explores ways of sustaining traditional Maya textile and clothing practices (GCRF, 2019-ongoing). She is co-editor of the journal, *Craft Research*.

## **Cassandra Schreiber**

### At the end: the implications of ageing on star bodies and mythical heroes

In the many versions of Robin Hood created through cinema, the mythical hero is often defined as a virile young man, capable of splitting an arrow, fencing with the Sheriff of Nottingham, and charming the ladies. In 1976, however, another version of Robin Hood was presented to the cinema audience, in Richard Lester's *Robin and Marian*. Here a grey-bearded Sean Connery, whose ageing body is emphasised as failing him even though the actor himself was only in his mid-40s, portrays the hero. Unlike these other cinematic Robins before and after 1976, the Connery performance culminates in the death of the hero at the hands of Marian, a performance that is the return to cinema by the retired star Audrey Hepburn. As Connery and Hepburn portray the mythical couple of Robin Hood and Lady Marian, their performances take on the added layer of ageing heroes, alongside their own ageing star bodies, whilst also having to navigate elements of memory and nostalgia as it relates to a diegetic and non-diegetic past.

This paper considers whether stars (as defined by Dyer, 1979) and myths are able (or allowed) to age at all, and how these ageing bodies appear and are represented through costume as they inevitably do. *Robin and Marian* (Lester, 1976) provides a singular opportunity to consider the implications of the ageing bodies of two contemporary stars, who both were and to some extent still are defined by their appearance and desirability, as well as the implications of ageing upon the mythical bodies of a folk hero and his heroine.

*Key words:* Robin Hood, ageing, myth, stars, costume

With a background in Film Studies, **Cassandra Schreiber** studies cinematic and television texts with an interest in intertextuality, costume, and adaptations through the retelling of stories in culture. Her PhD (London College of Fashion) focuses on the cinematic versions of Robin Hood between 1938 and 2018, but she has also a keen interest in other mythical characters, such as for example James Bond, and how they are portrayed on screen. Even though these characters are rarely portrayed as ageing, the stars playing them do, meaning the aspect of time (where ageing functions as the physical manifestation) becomes central to how these representations are constructed and thus the meaning they convey.

## **Suzanne Rowland**

### **Vivienne Westwood's Fandom: Ageing and Identity in Britain and Japan**

In April 2024 I was invited to give a presentation on Vivienne Westwood's career and legacy. Audience members wearing vintage Westwood shared memories of buying Westwood and McClaren in the 1970s - clothes and accessories kept, treasured and still worn. Westwood is admired as an Avant Garde designer, champion of sustainability, and subversive rebel by her fans, now in their 60s, who still adhere to these values. There are parallels of fandom in Japan due to the influence of 'Seditionaries' on the Gosu-rori (Lolita + Gothic) fashion subculture.<sup>1</sup> Vivienne Westwood the designer and the brand is still very popular in Japan. This emerging research seeks to explore the collective adoption of Vivienne Westwood's clothing in Britain and Japan in the late 70s, and subsequent wearing and lifestyle practices ever since through the voices of a cohort who appear to be redefining ageing and identity through dress and defiance.<sup>2</sup>

### **Storytelling as a Research Methodology**

This workshop uses storytelling as a research framework to explore themes around memory, attachment, nostalgia, and ageing identities. Storytelling can 'heighten engagement with research, stimulate new avenues of thought, and offer creative enjoyment during the process. Each participant is invited to create a semi-fictional character based on fragments of their own research. A list of prompt questions, developed from ideas present in ethnographic research, actor-network theory and autoethnography, are used to guide the story-making process.<sup>3</sup> Stories are based around an imagined scenario, or day-in-the-life. Possibilities for capturing the story include writing, sketching or creating cartoons or story boards, with other forms of expression encouraged. At the end of the session, participants are invited to share their stories with the group and to reflect on how they might take this method forward into their own research practice. Working outside within the landscape of Rovinj will undoubtedly aid the flow of ideas.

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<sup>1</sup> Kurokawa, Yuko. "Vivienne Westwood's 'Seditionaries' Clothes and the Change in Japanese Girls' Cute Fashions in the early 1990s," *Costume*, 47, no. 1 (2013).

<sup>2</sup> Twigg, Julia. Majima, Shinobu. "Consumption and the constitution of age: Expenditure patterns on clothing, hair and cosmetics among post-war 'baby boomers.'" *Journal of Ageing Studies*, 30 (2014).

<sup>3</sup> Rowland, Suzanne. "'A Day in the Life of Daisy The Blouse Maker in 1916': Storytelling as a Creative Research and Teaching Methodology in Fashion History." *Fashion Studies* 4, no. 1 (2022). <https://doi.org/10.38055/fs040103>.

**Dr Suzanne Rowland** is a lecturer in fashion and dress history in the School of Humanities and Social Science at the University of Brighton. She is a material culture scholar and interdisciplinary theorist with broad research interests in fashion design, manufacturing, and cross-class consumption from the early nineteenth century to the present day. Her recreative practices include reproducing early 20th century everyday museum dress, and storytelling as a research and pedagogic methodology. Suzanne is currently adapting her PhD thesis into a monograph to be published by Bloomsbury: *The Blouse: Fashion, Manufacturing and Social Change for Women in Britain, 1890-1920*.

## **Riona Sylejmani**

### **Cross-Border Style: 90s Fashion Icons in the Balkans and Their Cultural Legacy**

The decade of the 90s marked a period where despite the political disruption and cultural transformation that were happening during this period fashion played a crucial role in shaping identity and form of self-expression. This flash talk will explore the influence of 90s fashion icons, both global and regional, who adapted trends to reflect the socio-political realities of the time. In a region that was going through shifting national identities and economic instability, fashion became a powerful form of rebellion, resilience and aspiration for something different.

This talk will explore how Balkan youth engaged with international fashion trends regardless of limited access and local constraints, the creative ways to reach them, whether by personalizing second-hand clothing or by drawing inspiration from the Western media. By analyzing fashion media, personal testimonies and archival footage. This discussion will explore the emotional links related to 90s fashion, illustrating how style became an expression of identity, resilience, and cultural belonging—elements that remain to drive Balkan aesthetics today.

**Riona Sylejmani** holds a Master's degree in Fashion Studies from Sapienza University of Rome, graduating with honors. Her thesis focused on Women's Empowerment and Fashion in Italy and Kosovo during the 90s. Two years ago, she began working as a Fashion and Costume Professor at AAB College in Pristina, Kosovo, where she continues to teach today. Passionate about research, Riona believes in fashion's power as a form of self-expression, using it to communicate profound cultural and societal messages. Through her academic work and creative endeavors, she aims to inspire others to recognize fashion's transformative potential—both in the classroom and beyond. Her commitment to exploring fashion's impact as a cultural medium continues to shape her approach to teaching and research.

## **Nilay Ulusoy**

### **Ageless Diva: Ajda Pekkan, Fashion, and the Cultural Politics of Timeless Femininity**

Ajda Pekkan is one of Turkey's most enduring pop culture icons, with a career spanning over six decades. Unlike many female celebrities who experience the pressures of visible aging, Pekkan has maintained a meticulously curated "timeless" image, blending fashion, beauty, and media representation. Her ever-evolving yet consistently youthful persona challenges conventional narratives of aging in the entertainment industry, positioning her as both a product and a producer of dominant beauty ideals. This presentation explores how her sartorial choices, public persona, and self-fashioning strategies construct a narrative of "ageless femininity" within the intersections of pop culture, fashion, and neoliberal post-feminism.

By analyzing her stage costumes, media appearances, and fashion collaborations from the 1970s to the present, this presentation examines how Pekkan's image reflects shifting cultural ideals of youth, beauty, and femininity. Her continued reinvention raises important questions about the role of celebrity culture in shaping aging identities and the extent to which fashion serves as both a tool of empowerment and a mechanism of unattainable beauty standards. Additionally, Pekkan's influence extends beyond personal branding, as her aesthetic choices resonate within Turkey's fashion industry, shaping trends and redefining notions of femininity for multiple generations.

Situating Pekkan within a broader discussion on fashion and aging, this presentation highlights how clothing, aesthetics, and self-representation function as cultural signifiers of both continuity and change. It argues that Pekkan's career offers a compelling case study for understanding the complex relationship between fashion, aging, and celebrity identity in a non-Western context, illustrating how style and image-making serve as powerful tools in navigating and negotiating cultural anxieties around aging.

**Keywords:** Ajda Pekkan, aging and fashion, celebrity culture, self-fashioning, neoliberal femininity, post-feminism

**Prof. Dr. Nilay Ulusoy** is a faculty member at Bahçeşehir University- Istanbul, specializing in media studies, visual culture, and the intersection of fashion and cinema. Her research

focuses on the representation of gender in Turkish television and film, as well as the cultural and economic dynamics of the fashion industry.



## **Miruna Vlad**

### **Performing National Identity: The Appropriation of the Romanian Traditional Costume for Right-Wing Populism**

This paper examines the appropriation of Romania's traditional costume by right-wing politicians as a tool for populism, a phenomenon currently evident in contemporary politics. The paper explores the historical role of the traditional costume in shaping a Romanian national identity, in relation to the 18th-century Romantic Wave across Europe. The historical analysis is informed by my family's archive of traditional garments, passed down by my great-grandmother, and gradually stored away as dress norms shifted during Communism. Additionally, the paper investigates the relationship between politicized heritage and the rise of ethnodesigners in post-Communist Romania. For the scope of the research, qualitative methods were employed, such as visual analysis, content analysis, autoethnography, and biographical wardrobe interviews.

A key finding is that the costume's appropriation had feminist origins. In mid-19th century Romania, aristocratic women adopted traditional peasant costumes to form a distinct national visual identity. This led to the establishment of craft workshops that provided employment to peasant women and helped create Romania's first national industry—textiles. Under Communism, urbanization and industrialization shifted the political agenda. Through biographical wardrobe interviews with my grandmother, I explored how social reforms impacted the transmission of family heritage, reflecting how traditional garments, once dormant, are now revived on the political stage. Today, some politicians wear traditional garments in their original form, while others rely on ethnodesign labels that modernize the costume. This benefits both small designers and politicians, giving the latter legitimacy and supporting the national economy.

While Western European populists focus on anti-immigrant rhetoric, Eastern European populists, including in Romania, stir nostalgia and antagonize the European Union. This paper sheds light on the interconnectedness of the traditional costume's appropriation for populism, national identity, the commercialization of nostalgia, and personal family stories linking contemporary Romanians to their heritage.

The paper will be published in the form of a wearable publication – inspired by the format of the traditional Romanian blouse. I would potentially like to include this in an installation accompanying the paper presentation.

**Miruna Vlad** (b.1999) is a fashion researcher, practitioner, and writer with a background in Fashion Design. She is based in Amsterdam (NL) and is currently a participant in the *Critical Fashion Practices* Master's Study (Arnhem, NL).

Having grown up in a rapidly urbanizing rural setting in post-Communist Romania, Miruna witnessed the dynamic between old worlds being swallowed by new, emerging ones. She felt the tide of Capitalism rising and gradually submerging the autochthonous cultural identity, already subverted by the Communist Regime. Growing up with her grandparents in a fading rural community where religious rituals were still embedded in social life has left a lasting imprint in Miruna's work. Within her practice, she is researching topics such as cultural reproduction, nostalgia, and temporalities of fashion, and exploring the implications of her research within her garment-making process.

## Diya Wang

Threads of Legacy: *Hongbang* Tailoring and Cultural Memory through ‘*Fanhua (Blossoms Shanghai)*’ (2023)

On December of 2023, the TV series ‘*Fanhua*’ (Blossoms Shanghai), which follows the rise of Shanghai industrialists and business opportunities during China’s economic reforms, unexpectedly ignited what became known as the ‘*Bao-zong Effect*.’ A pivotal 4-minute scene in the series led to a surge in demand for custom-made ‘*Bao-zong suits*’ from *Hongbang* tailors, turning this historic and ageing craftsmanship into a contemporary fashion trend. This phenomenon not only rejuvenated public awareness of *Hongbang* tailors and their expertise in Western suits but also highlighted the role of media narratives in shaping cultural memory and reinterpreting heritage, while arousing emotional resonance and demand for ageing craftsmanship.

The *Hongbang* tailors, a group of Chinese craftsmen specialising in Western tailored suits, emerged in the 1870s in Fenghua, Ningbo. They mastered Western tailoring techniques while adapting them to the body shapes and preferences of Chinese consumers, giving rise to the distinctive ‘*Haipai*’ (Shanghai-style) suit. *Hongbang* tailors pioneered China’s Westernised fashion industry by the Republican era but saw a decline due to industrialisation and changing trends. Today, fewer than 100 *Hongbang* tailors remain, mostly over 70. Despite its resurgence through the TV series, the future of *Hongbang* tailoring hinges on balancing tradition with modern adaption.

This paper will review the historical development of *Hongbang* tailoring and examines how the series ‘*Fanhua*’ has reframed the cultural perceptions of *Hongbang* tailoring, driving revival through collective nostalgia and renewed identity. It also investigates *Hongbang* tailoring’s place in today’s fashion industry, analysing its potential for adaptation and the structural challenges such as ageing artisans and declining craftsmanship. Grounded in theories of cultural memory and identity, fashion and cultural transformation, this research explores the intersection of social history, fashion, and ageing craftsmanship, offering fresh insights into how storytelling and historical reinvention can recontextualise ageing craftsmanship in the contemporary era.

**Diya Wang** is a PhD Candidate at De Montfort University, where her research investigates the cross-cultural dynamics of dress and fashion in modern China (1860s-1940s) and contemporary China (2010s-2020s). Her work explores how China negotiated foreign influences through acceptance, resistance, and localisation, shaping cultural identity in fashion. By bridging theories of national identity and cultural hybridity, she aims to propose a cross-cultural negotiation model for fashion industry, offering fresh insights into cultural appreciation, interpretation, and creation in fashion. She also serves as a part-time lecturer for the MA fashion and textile programmes, MA Design Culture and Contour BA degree programme at DMU.

## Ailsa Weaver

“It takes a committee now to get me ready for anything”: Age, celebrity and the labour of the red carpet

This paper examines an under-theorised intersection between studies of celebrity culture, the labour of beauty, and emerging investigations of ageing, particularly as it effects representations of women. It does this through a unique lens: a candid recorded personal interview with 77-year old, two-time Best Supporting Actress Academy Award nominated Australian performer Jacki Weaver. Whereas discussions of celebrity feminine representation often take a position defining the influence of this visual culture upon a non-celebrity audience, the interview instead applies the perspective of the older actress as worker, and addresses the corporeality of her unique relationship to the wearing of fashion. It asks: if older women are often understood to be invisible (Weber et. al, 2021), how different is the experience of the woman of older age at her *most* visible?

Born in 1947, the diminutive Weaver became a national television star as a teenager and grew up under public scrutiny, both as an actor and quick-witted regular on entertainment panel shows, with her colourful and sometimes scandalous personal life being tabloid media fodder in Australia for over fifty years. Although Weaver had contributed to the history of Australian cinema in the 1970s and 1980s with roles in Ozploitation and cinema classics such as *Picnic at Hanging Rock* (1975), in her forties and fifties Weaver’s career was principally based in theatre performance and some television work for a domestic Australian audience. However, in 2010, her breakout performance as crime family matriarch Smurf in the independent film *Animal Kingdom*, directed by David Michod, led to an unexpectedly late and spectacular international career turn, with Golden Globe and Academy Award nominations bringing her to the attention of the international public via the media machine of the US red carpet awards season.

In this paper, Jacki Weaver answers questions about the steep learning curve of that first US awards season experience in her early 60s, reflects upon the contrasting subsequent experience of her second nomination year in 2012 for the David O. Russell film *Silver Linings Playbook*, and her now established presence on American promotional red carpets for major films and television productions such as *Yellowstone* (2021-2024), and other celebrity international events, now that she is a woman in her seventies. The interview provides a rare window into the lived

experience of the older actress in the eye of the contemporary media storm, with Weaver's frank responses being contextualised through the paper's theoretical framework, which draws upon a range of contemporary fashion and media scholarship (Church Gibson 2012, 2018; Holland 2004; Lawson & Draper, 2021; Twigg 2013; Weber et. al. 2021).

**Ailsa Weaver** (she/her) is a postdoctoral fashion researcher and longstanding art and design educator with a practice background in moving image, visual communication in the music industry, and curation. Ailsa's ongoing interest in the performance of identity in early music video was explored in a PhD undertaken at the University of Technology, Sydney (UTS)'s Imagining Fashion Futures lab, with aspects of this project being presented at *IFFTI 2022 Fashion Re-imagined* at Nottingham Trent University, *Earth, Water, Air and Fire: The Four Elements of Fashion* at Università Iuav di Venezia and *Culture in Practice*, the 31st Cultural Studies Association of Australasia Annual Conference at the University of South Australia in 2023, the Association of Dress Historians in conjunction with UAL Central Saint-Martins conference *Beau Brummell and New Masculinities* in 2024, and recently published in the peer reviewed journal *Critical Studies in Men's Fashion*.

**Birthe Weijkamp**

**Nora Veerman**

A wardrobe for your future self

In this workshop, participants will exchange perspectives on ageing, identity and the clothed body in an imaginative way. Participants will be asked to craft a (small) capsule wardrobe for a paper doll of themselves in 2050 by drawing, colouring, cutting out paper and/or fabric or any other form of expression using available materials. After a crafting session, the process and outcomes will be discussed based on questions revolving around changing the changing relation between clothes, body and identity over time.

Making paper dolls is a way often used by children to imagine (future) fashioned identities through a playful material process. For this workshop, it serves as a small-scale, creative method that spurs reflections on larger themes, e.g. the meanings of daily dress practices, continuity versus novelty, or perceptions of ageing bodies. At the same time, the making process confronts participants with the challenges of translating an imagined identity to material reality, and to consider the possibilities and limits of working with available materials.

The workshop allows for experimentation with practice-based methods and exchange of diverse perspectives related to the organisers' research on wardrobes as (auto)biographical sources and the experiences of home dressmakers.

**Birthe Weijkamp** is a fashion historian with roots in the museum world. She works as a freelance art and fashion historian, curating exhibitions, conducting research and bringing fashion history to life through fashion shows and living history. She also works as a lecturer at the University of Amsterdam, where she teaches classes on fashion history and (the history of) clothing technology. She has recently started a PhD at Radboud University Nijmegen, which combines fashion history with material culture. Her work explores extant historical wardrobes as a(n) (auto)biographical source through object-based research methods taken from museum practice.

**Nora Veerman** is a graduated fashion scholar with BA in Art History from the University of Amsterdam and an MA in Fashion Studies from Stockholm University. She is currently a PhD

candidate at Radboud University Nijmegen, where she studies the experiences and memories of home dressmakers in the Netherlands between 1950 and 1990 through the lense of material semiotics. She covers fashion and culture for Dutch newspaper de Volkskrant, and has written and lectured extensively on fashion history and theory for various other media and institutes. In addition, Veerman practices dressmaking and other (needlework) crafts to explore alternative ways of making and living.



## **Nathaniel Weiner**

### **Grey Foxes: Ageing Men in British Heritage Menswear Branded Content**

This paper presents initial findings from an investigation into British heritage menswear branded content. Employing visual analysis, it focuses on the representation of ageing (mid- to-late life) men in imagery produced for Instagram. While the brand Instagram accounts employ images of young models, they also present images of ageing men wearing the brands' garments and shoes. Building on the author's previous research into how older men perceive representation of men in fashion imagery, the paper highlights how this branded content expands the range of age representation in menswear, an area of fashion that, like womenswear, typically presents a youthful ideal.

The paper then goes on to interrogate how these men are styled and photographed to communicate brand meanings of 'Britishness' and 'heritage' that are homologous with the types of men depicted in the images. It argues that heritage brands use ageing men to present an image of timelessness and an unbroken connection to Britain's 'national past' (Wright, 1995) distinct from the cutting-edge youthful newness of contemporary fashion. The brands in question are polysemic (Hall, 1980) in their overlapping and sometimes contradictory class meanings; they mobilise both their original aristocratic meanings as brands selling business and leisure clothes to gentlemen, *and* the 'subcultural capital' (Thornton, 1996) derived from the brands' mid-late 20th century 'expropriation' (Fiske, 1989) by working-class subcultures. The ageing men in the images represent both of these masculine archetypes, but whereas the gentleman is already coded as a man in his mid-to-late life, the subculturalist remain associated with youth despite style canonical subcultures' ageing membership (Hodkinson & Bennett, 2012). The paper concludes that while heritage menswear branded content widens the representation of men in this subsection of fashion's visual culture, it also reflects nostalgia for older forms of Britishness and the incorporation of historicised youth subcultures into Britain's national past.

Key words: ageing, branded content, Instagram, menswear, nostalgia, subculture, visual culture

**Dr Nathaniel Weiner** is a Senior Lecturer in Cultural Studies at Central Saint Martins (University of the Arts London), where he co-ordinates Cultural Studies for the Fashion, Fashion Communication, Jewellery and Textiles courses. He holds a PhD in Communication & Culture from York University and Ryerson University's joint program. His research interests include consumption, digital cultures, heritage branding, masculinity, menswear and style subcultures. Nathaniel has published in *The European Journal of Cultural Studies*, *The International Journal of Fashion Studies*, *Men and Masculinities* and *Punk and Post- Punk*. His monograph *Sharp Dressed Men: Menswear, Masculinity and Consumption Online* is forthcoming from Palgrave Macmillan.

## **Sophie Wood**

### Luxury Beyond Youth: Aging, Heritage, and Emotional Durability in Burberry's SS25

#### Campaign

Fashion has long been associated with youth, disposability, and rapid trend cycles, yet the industry often overlooks older consumers who possess significant purchasing power in the luxury market. This paper explores representation of aging and discussions of biographical wardrobes using case studies drawn from my own research into individual's treasured garments and an analysis of Burberry's SS25 campaign *It's Always Burberry Weather: London in Love*.

Burberry's SS25 campaign includes 4 video portraits featuring people over 60 in which they discuss their treasured garments and clothing memories. Drawing on the author's empirical research into treasured garments, this paper will analyse how Burberry has used narratives of emotional durability to align the brand with personal identity, heritage and longevity. The campaign presents ageing as a marker of continuity and personal history rather than obsolescence, linking brand heritage with personal histories.

This paper argues that Burberry's approach not only fosters deeper customer-brand relationships but also contributes to a more inclusive fashion narrative. By celebrating clothing longevity and engaging with the lived experiences of wearers, the campaign redefines luxury as something enduring, emotionally resonant, and deeply embedded in personal and cultural histories. The paper contributes to broader discussions on ageing and fashion by recognizing ageing of both people and clothing items as an enriching process and positions shared clothing memories as a meaningful bridge across generations.

**Sophie Wood** is a senior lecturer at Birmingham City University, where she is the course director for MA Fashion Communication. Her Ph.D. thesis 'Treasured garments: Exploring value in the wardrobe' examined the material, emotional and cultural significance of special clothing items. Her research interests centre on everyday clothing practices and how these link to affective responses to fashion and sustainability.

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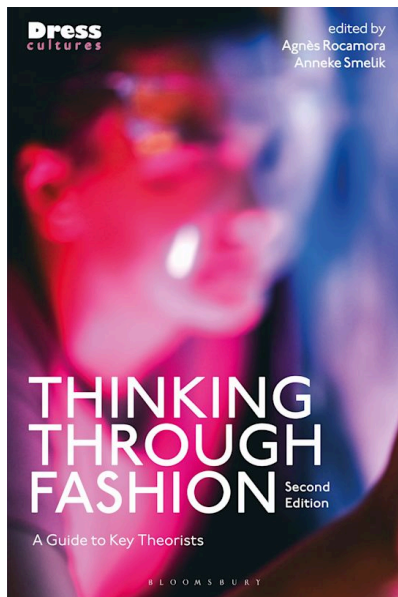
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