



The globalization of fashion is often understood as a standardizing process that levels out all national and cultural differences – as if all current fashion movements worldwide are heading in the same direction. Upon closer inspection however it becomes clear that the purported global trends are subject to numerous twists and turns: the seemingly identical signs and objects of fashion and hairstyles in fact dissolve into a host of distinct phenomena conditioned by their respective cultural historical context.

The concept of traveling fashion takes up James Clifford's idea of "traveling cultures" and places fashion in the context of the mobility and processuality of cultural practices. Fixed specifications of culture, which operate with ethnical ascriptions, prove to be instable; almost inevitably they become fluid, blurred, and indistinct. The conference shall explore the de- and re-contextualizations arising out of the transcultural circulation of fashion.

For this purpose we need to scrutinize the very notion of fashion itself: which concepts of fashion are suited for describing such transcultural exchange processes? What is the tacit understanding of fashion that is simply presupposed in the European context?

One express concern is not to plot the historical development of costume styles, but rather historicize superordinate theoretical concepts. By formulating fashion in terms of a concept that brings together the body, clothing, and space, we are able to gain a perspective on political and economic dimensions, for instance the processes of colonization and globalization.

By investigating transcultural fashion processes the control mechanisms at work in the fashion regimen also come into focus: the complex entwinement between the fashion industry, production conditions, and social relations. A preeminent role in this context is played by the visibility of fashion through the public media (social media, print media, fashion blogs, etc.): regulating the channels of attention is a pivotal mechanism of power.

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### **Elke aus dem Moore**

#### **"Prêt-à-partager" – A Transcultural Exchange Platform**

The project "prêt-à-partager", initiated and organised by Elke aus dem Moore, Head of the Visual Arts Department of ifa (Institute for Foreign Cultural Relations, Stuttgart/Berlin) started with an interdisciplinary art workshop in 2008 in Dakar, Senegal.

Artists from different professional fields from Africa and Europe came together for an interdisciplinary art workshop in order to explore subjects of fashion & style, art & perception, and movement & intervention in the public space in a wide variety of artistic genres.

The artists brought influences from the metropolises Berlin, Kinshasa, Dakar, London, Stuttgart, Douala, Hamburg and Johannesburg into the capital of Senegal and together developed projects.

The artworks created during the workshop – such as photographs, films and video, sound and room installations – have since been touring seven venues across West and South Africa as well as Germany with the "prêt-à-partager" exhibition. Thanks to a large programme of accompanying events, it has sparked off cooperation projects that have enlarged the transnational network.



Das von Elke aus dem Moore, Leiterin der Abteilung Kunst des ifa (Institut für Auslandsbeziehungen, Stuttgart/Berlin) initiierte und organisierte Projekt „prêt-à-partager“ begann im November 2008 mit einem interdisziplinären Kunstworkshop in Dakar, Senegal. Künstlerinnen und Künstler aus unterschiedlichen Bereichen aus Afrika und Europa kamen dort zusammen, um sich in einem Workshop multimedial und interdisziplinär mit Mode & Stil, Kunst & Wahrnehmung, Bewegung & Intervention im öffentlichen Raum auseinanderzusetzen. Sie brachten Einflüsse aus den Metropolen Berlin, Kinshasa, Dakar, London, Stuttgart, Douala, Hamburg und Johannesburg in die senegalesische Hauptstadt. Die bei dem Workshop entstandenen Kunstwerke – wie Fotografien, Film, Video-, Sound-, Rauminstallationen und textilen Objekte – sind seitdem in der Ausstellung „prêt-à-partager“ in sieben Städten in Süd- und Westafrika gezeigt worden (Dakar, Maputo, Lagos, Kapstadt, Douala, Accra und Addis Abeba). Es hat mittels seines umfangreichen Rahmenprogramms Kooperationen angestoßen, die das transnationale Netzwerk erweitert und die Ausstellung bereichert haben.

## CV

Elke aus dem Moore is Head of the Visual Arts Department at the Institute for Foreign Cultural Relations (ifa) and lives and works in Stuttgart, Germany.

As a curator for contemporary art, she designs and initiates the international exhibition program for the ifa that fosters and focuses on an exchange among artists from different societies while at the same time offering a place where political and societal issues can be discussed. In this, she applies the same approach that characterised her successful tenures as curator at the Shedhalle in Zürich (1999-2002), and as artistic director of the Künstlerhaus Stuttgart (2003-2006).

Elke aus dem Moore studied literature and art history in Osnabrück, Zürich und Bochum. She is member of several juries (Kunstpries "Europas Zukunft" Leipzig) and committees (IKT International Association of Curators of Contemporary Art), member of the Art Advisory Board of the Goethe Institute and of the Weissenhof Institute Stuttgart. She was nominated as a member of the Culture Advisory Board of the German Commission for UNESCO.

## Selected Publications

- Prêt-à-Partager – An Exchange on Art, Fashion and Sports. Exh.cat. Institut für Auslandsbeziehungen (ifa). Nuremberg 2010.
- Les Histoires Communes – Art and Fashion. Dress a Place of Self-Invention. Exh.cat. Künstlerhaus Stuttgart 2007.
- Entre Pindorama – Contemporary Brazilian Art and Antropofagia. Exh.cat. Künstlerhaus Stuttgart. Nuremberg 2005.
- Inselungen – Künstlerische Netzwerke und das archipelische Denken. Exh.cat. Künstlerhaus Stuttgart 2005.

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**Kerstin Pinther****Negotiating Signs of Africa in the Fashion of Lamine Kouyaté, Buki Akib and Serge Mouangue**

Whereas the notion of 'culture' and 'authenticity' has been central to a critical discourse about contemporary art from Africa and its Diaspora, the strategies and contestations of the "Culture Game" (Oguibe 2004) are only sporadically debated in the growing field of African fashion design (e.g. Rabine 2002). This is the more surprising as 'Africa' has been sidelined as mere aesthetic inspiration by mainstream fashion for many decades and is only now considered as "fashion's new frontier" (Udé 2011). With the example of three fashion designers – Lamine Kouyaté, founder of Xuly Bët Funkin' Fashion Factory, whose reference lies rather on a conceptual frame than a stereotypical evocation of 'Africanness', Buki Akib, who, in her collection "Fela" brings the past and the rich cultural legacy of the 1970s onto the surface, and Serge Mouangue, a Cameroonian currently based in Japan, where he has started his "Wafrika" line, which consists of Japanese kimonos made out of printed Vlisco-fabrics – I intend to explore the complex ways in which contemporary designers address 'Africa' and subvert stereotypical notions of 'Africanness'.

**CV**

Kerstin Pinther is Assistant Professor for the Arts of Africa at the Institute of Art History at the Freie Universität Berlin. Her research focus is on modern and contemporary art and visual culture in West Africa, Egypt and the Diaspora as well as on architecture and urbanism in Africa. Among others she is currently involved in a collaborative research project on new art spaces in African Cities as well as – together with Michaela Oberhofer and colleagues from African universities – a new project on the history of fashion design in Cameroun and Nigeria. Kerstin Pinther also works as a curator. Her most recent travel-exhibition is *Afropolis. Stadt Medien, Kunst / Afropolis. City, Media, Art*, which was supported by the Kulturstiftung des Bundes / German Cultural Foundation (curated with Larissa Förster and Christian Hanussek).

**Selected Publications**

- Design in Afrika. In: Geschichte des nachhaltigen Designs. Mainz. Ed. by Simone Fuhs/David Brochhi (to be published in 2013).
- Verwobene Fäden: Textile Referenzen in der zeitgenössischen Kunst Afrikas und der Diaspora (with Kerstin Schankweiler). In: Frauen Kunst Wissenschaft 52/Dec., 2011, Stoffe weben Geschichte(n). Textile Kunstmateriale im transkulturellen Vergleich. Ed. by Birgit Haehnel (Guest Editor)/Marianne Koos, pp. 72-87.
- Architekturen der Migration. Migration der Architektur. Künstlerische Annäherungen. In: Die Kunst der Migration. Aktuelle Positionen zum europäisch-afrikanischen Diskurs. Material – Gestaltung – Kritik. Ed. by Sissi Helff/Marie-Hélène Gutberlet. Bielefeld 2011, pp. 169-181.
- Afropolis. Stadt, Medien, Kunst (with Larissa Förster, Christian Hanussek). Köln 2010 (English Edition 2012, Afropolis, City, Media, Art, Jacana Publishing South Africa).
- Wege durch Accra. Stadtbilder, Praxen und Diskurse (= Topics in Interdisciplinary African Studies 17). Köln 2010.

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**Antje Krause-Wahl**

### **Black Fashion in/and Painting – From Postcolonial Bricolage to Global Branding**

Recently the first "Black Fashion Week" was launched in Paris, focusing on designers of the African diasporas. During the same time paintings of Kehinde Wiley were shown, resulting in part from his travel to former French colonies.

Kehinde Wiley paints people with African heritage in the manner of traditional European "Herrscherportraits", whereas the ornaments in the background are inspired by African patterns. Similar strategies of mixing can be found in Barkley L. Hendrick's paintings from the 1960s and 1970s or in Kerry James Marshall's tableaus. All painters are questioning the visibility and invisibility of the Afro-American culture in combining elements, associated with different cultures. By looking closely at the style of the protagonists, I will elaborate on the role of fashion within this struggle for visibility. I will argue that within their use of fashion different concepts of "Traveling Fashion" can be found that are intertwined with the shift from a postcolonial to a global discourse.

2012 war in Paris die erste „Black Fashion Week“ zu sehen, die sich den Designern der afrikanischen Diaspora widmete. Zeitgleich präsentierte eine Pariser Galerie einige Gemälde des afro-amerikanischen Malers Kehinde Wiley, die unter anderem das Resultat seiner Reise in die ehemaligen französischen Kolonien waren.

In seinen Tafelbildern inszeniert Kehinde Wiley dunkelhäutige Menschen in aus der europäischen Malereigeschichte bekannten Herrscherposen vor afrikanisch inspirierten Hintergründen. Vergleichbare Strategien lassen sich auch bei Barkley L. Hendricks und Kerry James Marshall ausmachen, die mit ihren Bildern die Sichtbarkeit afro-amerikanischer Kultur thematisieren, indem sie Elemente, assoziiert mit verschiedenen Kulturen, kombinieren.

Die Kleidung der Protagonisten spielt in allen Gemälden eine zentrale Rolle. Bei Barkley L. Hendricks beispielsweise entspricht die Bricolage als Stil auch dem Style der Kleidung (Kobena Mercer) und wird zu einem Ausdruck hybrider Identität. Bei Kehinde Wiley tragen fast alle Protagonisten den HipHop-Style der Street Culture, auch wenn Kehinde Wiley verschiedene Länder bereist, nach denen er die Arbeiten seiner Serie benennt, zum Beispiel „World Stage: China“; „...Lagos“ oder „...Frankreich“.

Mein Vortrag fragt nach den Veränderungen innerhalb einer Politik der Sichtbarkeit und nach der Rolle der Mode für diese. Ausgehend von den gemalten Kleidungsstücken sollen zwei verschiedene Konzepte von „Traveling Fashion“ unterschieden und im Spannungsfeld von Postkolonialisierung und Globalisierung verortet werden.

Dabei wird auch analysiert, welche Rolle die Modelinie spielt, die Kehinde Wiley zusammen mit dem Givenchy Designer Riccardo Tisci entworfen hat.

### **CV**

Antje Krause-Wahl is currently Professor for Art Theory at the Kunsthochschule Mainz. Her research interests are artist's identity, art education, artist's magazines and art and fashion. She is working on a project about the exchange between art and fashion in artist's and fashion magazines in the 20<sup>th</sup> century.

### **Selected Publications**

- Bilderordnungen. Strategien der Aneignung in Künstlerzeitschriften. In: kritische berichte, 4, 2012 (Künstlerzeitschriften, Ed. by Antje Krause-Wahl/Änne Söll).



- Auf den Seiten: Mode im Magazin. In: Not in Fashion: Mode und Fotografie in den 1990er Jahren. Ed. by Susanne Gaensheimer. Exh.cat. Museum für Moderne Kunst FFM. Bielefeld 2010.
- Why Artists Make Clips: Contemporary Connections between Art and Pop. In: Rewind, Play, Fast Forward. The Past, Present and Future of the Music Video. Ed. by Henry Keazor/Thorsten Wübbena. Bielefeld 2010, pp. 207-224.
- Between Studio and Catwalk – Artists in Fashion Magazines. In: Fashion Theory, 13, 2009, no. 1, pp. 7-27.
- Reden, Schreiben, Diskutieren. Zur Rolle der Theorie in der zeitgenössischen Künstler/innenausbildung. In: Kunstausbildung. Aneignung und Vermittlung künstlerischer Kompetenz. Ed. by Peter Schneemann/Wolfgang Brückle. Munich 2008, pp. 91-103.
- Konstruktionen von Identität. Renée Green, Tracey Emin, Rirkrit Tiravanija. Munich 2006.

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### **Simona Segre Reinach**

#### **The Shifting Sensibilities of Sino-Italian Relations in Fashion**

The whole process of 'fashion production' in China is fragmented, and the interested parties, instead of forming two contrasting blocks, China and the Western fashion system (China and Italy in our case), are characterized by constantly evolving relations which are problematic and conflictual. Business partnerships in fashion production then would seem to strain the monolithic idea of an ahistorical 'made in Italy' on the one hand, and on the other, a China which – in both stages, production and consumption – replicates a map of taste produced elsewhere. The process we describe is ascribable neither to two opposed aesthetics, Italian and Chinese, nor to two opposed concepts of fashion, but is a question of Italian-Chinese relations as expressed through fashion. Fashion is here intended, then, not simply in its merely stylistic aspects, but as symbolic capital.

#### **CV**

Simona Segre Reinach is a cultural anthropologist (MPhil at Cambridge University UK) and Contract Professor at Bologna University where she teaches Fashion Theory (BA) and Fashion Design History (MA). She has written from a global perspective about fashion theory in publications such as *The Fashion History Reader* and *Fashion Theory*. She is in the Board of Advisors of *Fashion Theory* (Berg) and *Dress Cultures* (Tauris). She has participated in the collaborative project "The new silk road" on sino-italian joint ventures (textile and fashion companies) with Prof. Sylvia Yanagisako (Stanford University, Ca). She has undertaken fieldwork in China (2002, 2004, 2005, 2006, 2008, 2010).

#### **Selected Publications**

- The Identity of Fashion in Contemporary China and The New Relation with the West. In: Chinese Fashion Practice, 4, 2012, pp. 57-70.
- Un mondo di mode. Il vestire globalizzato. Bari-Roma 2011.
- National Identities and International Recognition. In: Fashion Theory, 15, 2011, pp. 267-272.
- Four Models of Fashion Relationships. In: The Fashion Reader. Ed. by Linda Welters/Abby Lillethun. Oxford 2011, pp. 547-550.



- Italian and Chinese Agendas in the Global Fashion Industry. In: The Fashion History Reader: Global Perspectives. Ed. by Giorgio Riello/Peter Mc Neil. London/New York, pp. 534-542.
- Milan: The City of prêt à porter. In: Fashion's World Cities. Ed. by Christopher Breward/David Gilbert. Oxford/New York, pp. 123-134.

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### **Burcu Dogramaci**

#### **"On the Orient Express with..." Reflections on the (Self-) Orientalization of Turkish-Born Fashion Designers**

As fashion designers working abroad, Atil Kutoglu, Hussein Chalayan, Rifat Ozbek and Erdem Moralioglu combine their Turkish or Turkish-Cyprian (Chalayan) background and their work. The increasing presence of Turkish designers in Western Europe since the late 1980s goes hand in hand with a stereotyping practice of attribution, owed in part to the coutouriers' own representational strategies. In fashion reviews, Kutoglu and Ozbek, in particular, have been praised for their "exotic" designs, which are said to synthesize "West" and "East". The presentation will address these attributions and look into the question of the extent to which designs, fashion shows, (Chalayan's burka references in the 1998 summer collection, "Between") and the fashion designers' own statements bring about these judgments or even facilitate them in the first place. To what extent can the self-Orientalization of internationally active fashion designers of Turkish descent be a strategy to position themselves in the global market?

Atil Kutoglu, Hussein Chalayan, Rifat Ozbek und Erdem Moralioglu eint ihre türkische oder türkisch-zypriotische (Chalayan) Herkunft und ihr Wirken als Modedesigner im Ausland. Die zunehmende Präsenz türkischer Designer in Westeuropa seit den späten 1980er Jahren geht einher mit einer stereotypisierenden Zuschreibungspraxis, die teilweise auch den eigenen Repräsentationsstrategien der Couturiers geschuldet ist. In Modekritiken werden vor allem Kutoglu und Ozbek für ihre „exotischen“ Entwürfe gelobt, die „West“ und „Ost“ zu einer Synthese bringen würden. Der Vortrag wird diese Zuschreibungen thematisieren und der Frage nachgehen, inwieweit Entwürfe, Modenschauen (Chalayans Burka-Referenzen in der Sommerkollektion 1998 „Between“) und eigene Statements der Modeschöpfer diese Urteile bedingen oder sogar überhaupt erst ermöglichen. Inwieweit kann die Selbst-Orientalisierung türkischstämmiger, international agierender Modedesigner eine Strategie zur Positionierung auf dem globalen Modemarkt sein?

### **CV**

Burcu Dogramaci (born 1971) is Professor of 20<sup>th</sup> Century and Contemporary Art in the Department of Art History at University of Munich since 2009. She studied architecture in Stuttgart as well as art history and German in Hamburg. In 2000, she earned her doctorate under Martin Warnke with a thesis on graphic art in the print media and fashion of the Weimar Republic. From 2001 to 2009, she held lectureships at the University of Hamburg, the Technical University of Hamburg-Harburg, Jacobs University in Bremen and at the Academy of Fashion and Design of Hamburg (AMD). In 2007, she completed her habilitation at the University of Hamburg with a thesis on the work and influence of German-speaking architects, city planners and sculptors in Turkey after 1927. She received research



scholarships from the German Research Institute (DFG, 2003-06) and the Aby M. Warburg Prize of the City of Hamburg (2005) and was awarded the Kurt-Hartwig-Siemers Research Prize by the Hamburg Scientific Foundation (HWS, 2008). In 2011/12 she was a fellow of the Senior Research in Residence Program at the Center for Advanced Studies at the LMU. Her research focuses on the areas of 20<sup>th</sup> century and contemporary art; exile, transfer of culture and migration; the interrelation between the visual arts and other art forms, in particular film and theater; urbanity and artistic aesthetics; intermediality in newspapers and books; the history and theory of photography; fashion history and theory.

### Selected Publications

- Migration und künstlerische Produktion. Bielefeld 2013 (forthcoming).
- Fotografieren und Forschen. Wissenschaftliche Expeditionen mit der Kamera im türkischen Exil nach 1933. Marburg 2013.
- Wechselbeziehungen. Mode, Malerei und Fotografie im 19. Jahrhundert. Marburg 2011.
- Netzwerke des Exils. Künstlerische Verflechtungen, Austausch und Patronage nach 1933. Berlin 2011 (Ed. with Karin Wimmer).
- Migration, kritische berichte 4, 2011 (Ed.).
- Schnittstellen. Mode und Fotografie im Dialog. Ed. with Sebastian Lux/Ulrich Rüter. Hamburg 2010.
- Großstadt. Motor der Künste in der Moderne. Berlin 2010 (Ed.).
- Kulturtransfer und nationale Identität. Deutschsprachige Architekten, Stadtplaner und Bildhauer in der Türkei nach 1927. Berlin 2008.

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### Patrik Steorn

#### Swedish 1960s fashion in the U.S. A Transnational Perspective on Fashion and National Identity

Accounts of Swedish dress of the post war era state that Sweden had an ambivalent attitude towards fashion-clothing, that its design and marketing industries in this field were relatively under-developed due to local patterns of production and consumption. (*Swedish Fashion* 2008) The 1960s is in fact notable for a significant domestic fashion culture with a group of creative designers and an innovative designer-maker industry which produced fashionable goods that were commercially successful in the global sphere. By focusing on fashion's capacity to add symbolic value and agency to material clothes my project aims at an examination of the role of fashion in transnational communications.

Within the interactions of American- Swedish fashion relations in the 1960s, an image of a 'fashionable' and contemporary Sweden was exported together with the actual garments, through a combination of the material and the symbolic effects of 'fashion'. This paper will focus on how textile and bodily sensuality and liberation were staged as representations of Swedish fashion within American fashion journalism – images and text – of this period. "Swedishness" is here understood as a mythology, a narrative complicit in the creation of constructed ideas that may come across as neutral or natural. (Barthes 2006) The fashion magazine is designated as a site of this transformative power, where image and text in dialogue form mythologies.

Photography and writing in American fashion- and life-style press brought ideas of Sweden as a progressive and modern society together with conceptions of a candid culture with a



moral without boundaries. Against this background sensual qualities of dress and of models were transformed into alluring images of Swedishness.

## CV

Dr. Patrik Steorn is as a Researcher and a Senior Lecturer at the Centre for Fashion Studies, Stockholm University, and is currently doing research on the cultural aspects of the launch of Swedish fashion in the U.S. in the 1960s, funded through an awarded grant from Riksbankens Jubileumsfond. Steorn holds a PhD in art history from Stockholm University (2006), where he has been affiliated to the Centre for Fashion Studies since 2007. Swedish Fulbright Visiting Scholar at CUNY, New York in 2009, and associated research partner in "Fashioning the Early Modern in Europe. Creativity and Innovation 1500-1800" (2010-2011), financially supported by the HERA Joint Research Programme, a project that examines how creativity was developed and disseminated in Early Modern European fashion cultures. Steorn is also active outside Stockholm University as a curator for exhibitions on fashion, art and photography, is a member of the board of Swedish Art Critics Association, and communicates with a wider audience through writings and lectures on various topics within art history, visual culture, fashion studies, as well as gender and queer studies.

## Selected Publications

- Circulating Images of Unmanliness and Foreignness: Collector Niclas Holterman and European Caricatures in Sweden around 1800. Fashionable Encounters and Creative Communities in the Early Modern 1500-1850. In: *The Nordic Countries and the World. Dress, Accessories and Textiles*. Ed. by Maj Ringgaard/Kirsten Toftegaard/Tove Engelhardt Mathiasen et al. Oxford (forthcoming 2013).
- "Men can be Attractive and a Little Sexy...". Swedish Unisex Fashion in the 1960s and 1970s. In: *Nordic Fashion Studies*. Ed. by Peter McNeil/Louise Wallenberg. Stockholm 2012, pp. 19-36.
- Konstnärligt anti-mode. Reformdräkt i Sverige kring sekelskiftet 1900. In: *Mode: en introduktion: en tvärvetenskaplig betraktelse*. Ed. by Louise Wallenberg/Dirk Gindt. Stockholm 2009.
- Mode och skam. Om Sighsten Herrgård, AIDS, garderober och arkiv. Thematic Issue of *Lambda Nordica: Queer Fashion*, 3-4, 2009.
- Staging Masculinity and Identity. Visual Culture of Naked Men ca. 1900. In: *Contemporary Feminist Studies and its Relation to Art History and Visual Studies. Proceedings from a Conference in Gothenburg, March 28-19, 2007*. Ed. by Bia Mankell/Alexandra Reiff. *Gothenburg Studies in Art and Architecture* 28, Göteborgs universitet 2010, pp. 91-111.
- Nakna män. Maskulinitet och kreativitet i svensk bildkultur 1900–1915. Stockholm 2006.

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**Elke Gaugele**

### **Fabrics of Biometric Subjectivization. Fashion and Border Surveillance Technologies**

As a figure of thought "Traveling Fashion" points to a concept that connects body, dress and space. Investigating "Traveling Fashion" in that sense, this paper points out the correlation between fashion and airport border surveillance technologies. Based on my studies on the history of changing rooms and the development of three-dimensional body surface scanners for the fashion industry I will investigate the role of body and dress in border situations as well as the correspondence of fashion scans and airport border surveillance technologies. Therefore I will conceptualize fashion as a technology of biometric subjectivization. By producing avatars fashion scans transform the individual into a model for the global economy, which, according to Jean Baudrillard is based on the principle of modulation (travel) as such. At the same time fashion scans produce technological cross references to biometric security technologies and other identification processes of criminology. Fashion, body, image and space are not only connected in a new way socially and economically, but also politically. Fashion technologies are part of a control society's process of individualising, which as Deleuze describes it, forms the system of a variable geometry with numeric language. As apparatuses of technobiopower they are part of the biopolitical fabrication of global order. Parallel to the rise of airport security, the fashion scans made by body scanners create biometric body prints. Therefore they can be seen as the meeting place of a development of a biometric economic identity with the corresponding development of biometric control and identification technology for the security of state boundaries.

### **CV**

Elke Gaugele, Dr., is a cultural anthropologist and professor for Fashions & Styles at the Academy of Fine Arts in Vienna. She is head of the Institute for Education in the Arts and director of an innovative study programme on Fashion and Styles that brings together conceptual art and design practises with critical studies in fashion and popular cultures. She also worked as an Assistant Professor at the University of Cologne (1996-2006) and as a Research Fellow at Goldsmiths College/Department for Visual Arts in London (2003-04), as a Visiting Professor for Design Paedagogy (2004) and lecturer for Cultural Anthropology. Her recent work as international researcher and author focuses on the epistemologies of fashion, on biopolitics and aesthetic politics in fashion, on postcolonial approaches in fashion studies and on craftivist practices.

### **Selected Publications**

- Thoughts on decolonizing Fashion and Textile Studies. In: Vienna Zocalo. Critical Crafting as a Postcolonial Strategy. Ed by Elke Gaugele et al. Vienna 2011, pp. 7-10.
- Youth Culture. In: 100.000 Years of Beauty. Ed. by Elisabeth Azoulay et al. (vol. 4: Modernity/Globalisations). Paris 2010, pp. 118-121.
- TechnoNaturen. Design&Styles. Ed. with Petra Eisele. Vienna 2008.
- Fashion Design. In: Design Dictionary. Perspectives on Design Terminology (Board of International Research in Design). Ed. by Michael Erlhoff/Tim Marshall. Cambridge (Mass.) 2008, pp. 273-276.
- Point Clouds in Scanner Look: Body Formats of Avatarisation. In: Elke Bippus/Dorothea Mink: Fashion Body Cult, Schriftenreihe der Hochschule für Künste 3, 2007, pp. 30-45.
- Jugend, Mode und Geschlecht. Die Inszenierung des Körpers in der Konsumkultur [English: Youth, Fashion and Gender. Staging the Body in a Culture of Consumption]. Ed. with Kristina Reiss. Frankfurt a.M./New York 2003.

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**Janis Jefferies****Fashioning the Future: The Travelling Self**

Metaphors of, and analogies with, travelling across borders of disciplines often occur in discussions of interdisciplinarity and the globalised world fashion is no exception. Mieke Bal, in writing about concepts, she maintains, "they travel between disciplines, between individual scholars, between historical periods, and between geographically dispersed academic communities." (Bal, 2002:24). However, we have to remind ourselves that interdisciplinarity is not a place, nor a fixed position, like a geographical destination nor a studio nor a lab but like thinking and making itself, takes place in and over time and in different contexts. The context of which I will speak explores the term "wearable technology" as part of communication devices which draw us ever nearer to the concept of travelling self. Such devices correspond with Marshall McLuhan's observation that the garment is an interface to the exterior mediated through digital technology. Further, Sabine Seymour in her introduction to *Fashioning Technology* (2002) has commented that "the electric age ushers us into a world in which we live and breathe and listen through the entire epidermis." Seymour quotes McLuhan's passage "the electric age ushers us into a world in which we live and breathe and listen with the entire epidermis" (McLuhan 1964:122), using it to support her vision of the enormous expressive potential of wearable garments. What do fashionable wearables communicate and what is the context of use? How do they amplify one's fantasy as part of a travelling self? Do they reveal new forms of social interaction within a globalised world? In Gökhan Mura's view, an augmented self and increased social awareness is potentially possible but the implications for an 'outward' travelling of an 'interior' self become paradoxically evident. Following Bal, I will test the value of parts, experimenting with different ways they might be combined to make wholes, and using the resulting wholes to refigure the parts in temporarily emergent ways.

**CV**

Janis Jefferies is Professor of Visual Arts, Goldsmiths, University of London, UK where she is also Senior Research Fellow, Constance Howard Resource and Research Centre in Textiles and Director of Goldsmiths Digital Studios, a research centre across Arts and Technology encompassing an MFA in Computational Studios Arts and a PHD in Arts and Computational Technology.

Jefferies is an Associate Research Fellow with Hexagram (Institute of Media, Arts and Technologies, Montreal, Canada) on two funded projects, *Narrative: Textiles Transmission and Translations* (2004-2007) and *Wearable Absence* (2006-2010). The *Wearable Absence* project (a system of wearable devices known as 'intelligent textiles'), developed by two teams of researchers led by Professor Barbara Layne of Concordia University, and Professor Janis Jefferies at Goldsmiths, University of London, U.K., has received national and international coverage with over 1 million hits on Google. The project was showcased at the FOFA Gallery as part of Congress 2010 in Montreal. Media coverage of this project has appeared in print, on TV and on the web worldwide in countries ranging from the Canada, USA, UK, to India, Germany, France, Russia, Columbia, Spain and Egypt, and media outlets such as the BBC, NBC, FOX News, Medical News Today and Science News. *Wearable Absence* was shown at the Edinburgh Science Festival, April 2011, featured in ISEA in September and is exhibited in the Smart Textile exhibition, Kaunas Biennial, Sept-Dec 2011.

She was PI on the AHRC funded E-Static Shadows practice-based research project (2007-2009, with Dr. Zane Berinza) investigating how electrostatic energy can be utilised to play a part in the development of responsive and interactive intelligent systems.

Jefferies is a member of several international advisory editorial and review boards including Transactions new section in Leonardo print journal that publishes short refereed papers. It



provides a fast track to publishing key new results, ideas and developments in practice, Textile: the Journal of Cloth and Culture and Craft (Berg Publishers), n.Paradoxa (feminist art journal, University of the Arts, London) and Kunapipi, published by the department of English Literature, University of Wollongong, Australia. She is part of an international curatorial board of Kasa Gallery, Istanbul and co curator of the Hangzhou Fiber Triennial in China opening September 20th 2013. She is currently an advisory board member of Aarhus University Faculty of the Arts, Denmark.

### Selected Publications

- Pattern, Patterning, Probe: The Happening of the Social: Devices, Sites and Methods. Ed. by Celia Lury/Nina Wakeford. London 2012, pp. 125-135.
- Wires and Wearables. In: This Pervasive Day: The Potential and Perils of Pervasive Computing. Ed. by Jeremy V. Pitt. London 2010, pp. 150-160.
- Loving Attention: An Outburst of Craft in Contemporary Art. In: Extra/ordinary: Craft Culture and Contemporary Art. Ed. by Maria Buszek/Kansas City Art Institute. Durham (USA) 2010, pp. 222-242.
- The Artist as Researcher in a Computer Mediated Culture. In: Art Practices in a Digital Culture. Ed. by Hazel Gardiner/Charlie Gere. Aldershot 2010, pp. 27-42.
- Interfaces of Performance Ed. by Janis Jefferies/Maria Chatzichristodoulou/Rachel Zerihan. Aldershot 2009.
- Contemporary Textiles: The Art Fabric. In: Contemporary Textiles: The Fabric of Fine Art. Ed. by Nadine Monem. London 2008, pp. 34-62.

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### Organisers of the Conference

**Dr. Birgit Haehnel** is art historian and leader of the DFG-research project on *white textiles* and *whiteness* at the Technische Universität Darmstadt and in co-operation with the CePoG (Centrum für Postcolonial und Gender Studies). She has published widely and extensively on art and visual culture of the 17<sup>th</sup>, 19<sup>th</sup> to the 21<sup>st</sup> centuries with a special focus on ethnicity, gender and post-colonialism. Her scholarly interests include interdisciplinary research projects on fashion and textiles, migration, mediality and memory. She was Visiting Professor of textile studies at the University of Osnabrück in 2007/08. From 1997-2000 she was engaged in the long-term interdisciplinary research project *Das Subjekt und die Anderen*, University of Trier.

### Selected Publications

- The Trace of Wounds in the White Cloth. In: The Challenge of the Object/Die Herausforderung des Objekts. Ed by G. Ulrich Großmann/Petra Krutisch. Congress Proceedings, vol. 1-3, Nuremberg 2013 (in preparation).
- Zeitgeistikonen der Illegalität - massenmediales Phänomen und künstlerische Gegenstrategien. In: Migration und künstlerische Produktion. Bielefeld 2013 (forthcoming).
- Stoffe weben Geschichte(n) – Textilien im transkulturellen Vergleich (= FrauenKunst-Wissenschaft, 52). Marburg 2011.



- Slavery in Art and Literature. Approaches on Trauma, Memory and Visuality. Ed. with Melanie Ulz. Berlin 2010.
- Regelwerk und Umgestaltung. Nomadistische Denkweisen in der Kunstwahrnehmung nach 1945. Berlin 2007.
- Projektionen. Rassismus und Sexismus in der visuellen Kultur. Ed. with Annegret Friedrich et al. Marburg 1997.

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### **Prof. Dr. Alexandra Karentzos**

Alexandra Karentzos, PhD, is Professor of Fashion and Aesthetics at the Technische Universität Darmstadt in Germany. She was previously Junior Professor of Art History at the University of Trier and Assistant Curator at the Alte Nationalgalerie and the Nationalgalerie Hamburger Bahnhof – Museum of Contemporary Art (both in Berlin). In 2010 she was fellow at the Alfried Krupp Wissenschaftskolleg Greifswald and in 2007 at Dartmouth College, Hanover, NH, USA (Research group "No Laughing Matter. Visual Humor in Ideas of Race, Nationality, and Ethnicity"). Co-founder and member of the board of the Centre for Postcolonial and Gender Studies (CePoG) Trier. She is co-founder and editor of the new magazine for contemporary art and popular culture "Querformat" (issues on "Bric-à-brac", "Cigarettes", "Wellness", "Tattoos" and "Kissing").

Her research interests cover the art of the nineteenth century to the present, focusing especially on gender and post-colonial issues (irony and postcolonialism, orientalism, gender studies and system theory, construction of body and gender, art and tourism). Currently she is working on a research project on fashion and globalisation.

### **Selected Publications**

- Schlüsselwerke der Postcolonial Studies. Wiesbaden 2012 (co-editor Julia Reuter).
- Topologien des Reisens. Tourismus – Imagination – Migration / Topologies of Travel. Tourism – Imagination – Migration. Online-publication 2010 (co-editors Alma-Elisa Kittner, Julia Reuter). Link: [http://ubt.opus.hbz-nrw.de/volltexte/2010/565/pdf/Topologien\\_des\\_Reisens.pdf](http://ubt.opus.hbz-nrw.de/volltexte/2010/565/pdf/Topologien_des_Reisens.pdf)
- Fremde Männer – Other Men, issue of the magazine kritische berichte, 4, 2007 (co-editor Sabine Kampmann).
- Der Orient, die Fremde. Positionen zeitgenössischer Kunst und Literatur. Bielefeld 2006 (co-editor Regina Göckede).
- Kunstgöttinnen. Mythische Weiblichkeit zwischen Historismus und Secessionen. Marburg 2005.

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**Dr. Nina Trauth** studied Art history, Literature and Classical Archaeology at the universities of Karlsruhe, Heidelberg, Vienna, Basel, and Trier. From 2000-2003 she was a graduate student in the doctorate programme "Identity and Difference". Gender Constructions and Interculturality (18th-20th centuries) at the University of Trier. In 2005 she was awarded her doctorate from Trier University, with the subject "Maske und Person. Orientalismus im Porträt des Barock" (Masks and People. Orientalism in Baroque portraiture). After a Junior Research Fellowship as an Assistant Curator at the Staatliche Kunsthalle Karlsruhe, since 2009 Nina has been a Curator of the "ARMUT – Perspektiven in Kunst und Gesellschaft" (Poverty – Perspectives in Art and Society) exhibition of the Sonderforschungsbereich 600 "Fremdheit und Armut" (Collaborative Research Centre 600 "Strangers and Poor People") at the



University of Trier. In winter term 2011/12, Trauth held a Visiting Professorship for Postcolonial and Gender Studies in Art History at the University of Trier and, concurrently, a Postdoctoral Research Fellowship at the endowed professorship for Fashion and Aesthetics (Technische Universität Darmstadt).

### Selected Publications

- From Charming to Abominable. The Annexation of Oriental Attire. In: The Challenge of the Object/Die Herausforderung des Objekts. Ed. by G. Ulrich Großmann/Petra Krutisch. Congress Proceedings, vol. 1-3. Nuremberg 2013 (in preparation).
- Fantasies of the Harem in European Portraiture of the Baroque Period. In: Seraglios and Harems in Theatre, Opera and Poetry from the Early Seventeenth Century to Lord Byron's Don Juan (1819–1824), Conference Proceedings of the Don Juan Archive Vienna, The Unesco International Theatre Institute in Vienna and The Austrian Cultural Forum Istanbul, 27.5. – 28.05.2010 at the Austrian Cultural Forum, Palais Yeniköy, Istanbul. Ed. by Michael Hüttler/H. E. Weidinger (in print).
- ARMUT – Perspektiven in Kunst und Gesellschaft. Ed. by Lukas Clemens/Nina Trauth/Herbert Uerlings. Exh.cat. Stadtmuseum Simeonstift Trier/Rheinisches Landesmuseum Trier/Museum der Brotkultur Ulm. Darmstadt 2011.
- Maske und Person: Orientalismus im Porträt des Barock. Berlin 2009.
- Le regard des peintres – Voyages d'artistes en Orient, de Gentile Bellini à la campagne d'Égypte. In: A la recherche de l'Orient. Paul Klee – Tapis du souvenir. Ed. by the Zentrum Paul Klee. Exh.cat. Zentrum Paul Klee, Bern. Ostfildern 2009, pp. 42–61 (also available in German).
- Von Houdon bis Rodin: Französische Plastik des 19. Jahrhunderts. Ed. by Siegmur Holsten/Nina Trauth. Exh.cat. Staatliche Kunsthalle Karlsruhe. Heidelberg 2007.

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### Moderators

**Endora Comer-Arldt**, M.A., is a PhD Candidate in the Department Fashion & Styles at the Academy of Fine Arts in Vienna. She studied History and Education at the Technische Universität Darmstadt and worked from 2007 till 2012 as a consultant in a management consultancy. Between April 2012 and August 2012 she worked as lecturer at the at the endowed professorship for Fashion and Aesthetics (Technische Universität Darmstadt). Since 2012 she works as an assistant to CEO for a Media Agency.

Currently she is working on her PhD thesis about the collaboration between fashion industry and Celebrities since 1980.

Her research interest includes fashion studies, the globalization of the fashion industry, history of economy, popular culture and cultural studies.

**Miriam Oesterreich**, M.A., studied Art History, Spanish Literature and Ancient American Cultures in Heidelberg, Havanna (Cuba), Valencia (Spain) and at the Freie Universität Berlin. As she specialized on Latin American topics, she wrote a thesis on the Mexican painter and muralist Raúl Anguiano and his treatment of indigenous subjects in the 1950s. She was research assistant in Transcultural Studies at the University of Heidelberg (2008-2011) and



started a PhD on historical advertising pictures dealing with 'exotic' bodies (supervisor is Prof. Werner Busch, Freie Universität Berlin). The past year she worked in the Wilhelm-Hack-Museum (Ludwigshafen a. Rh.) and initialized and curated the show DoubleVision with the artist Rajkamal Kahlon. Starting in April, she will be a research assistant at the Technische Universität Darmstadt, working in the department of Fashion and Aesthetics with Prof. Karentzos.

### Selected Publications

- Körper-Ästhetiken. Allegorische Verkörperungen als ästhetisches Prinzip. Ed. with Cornelia Logemann/Julia Rüthemann. Bielefeld 2013 (in print).
- Rajkamal Kahlon. Doppelbilder/Double Vision. Ed. by Miriam Oesterreich. Exh.cat. Wilhelm-Hack-Museum Ludwigshafen 21.04.-22.07.2012. Bielefeld/Berlin 2012.
- Der Troubadour und die America. Das Prinzip Personifikation und Geschlechtercodes (with Julia Rüthemann). In: Verflochtene Lebenswelten. Ed. by Antje Flüchter/Monika Mommertz (in preparation).
- Das atmende Dazwischen. In: Punkt.Systeme. Vom Pointillismus zum Pixel. Exh.cat. Wilhelm-Hack-Museum Ludwigshafen. 16.05.-30.09.2012. Heidelberg 2012, pp. 79-85.
- Der Beatus von El Burgo de Osma. Die Apokalypse – Eine Enthüllungsgeschichte? Einige Fragen zu Körperkonzepten in den Miniaturen von 1086. In: Visionen vom Weltende. Apokalypse-Faksimiles aus der Sammlung Detlef M. Noack. Ed. by Caroline Zöhl. Exh.cat. Berlin 2010, pp. 45-49.
- Indigenistische Aspekte im Werk Raúl Anguiano PUNKT – Die Reise nach Bonampak. In: Differenz und Herrschaft in den Amerikas. Repräsentationen des Anderen in Geschichte und Gegenwart. Ed. by Anne Ebert/Maria Lidola/Karoline Bahrs et al. Berlin 2009, pp. 283-294.