



Beau Brummell & New Masculinities

Spring International Conference
at
Central Saint Martins, London

4 & 5 April 2024

An Association of Dress Historians and University of the Arts London,
Central Saint Martins collaboration.

Convened by Melanie Gale Davies | Co-convened by Emily Taylor

[Ticket link](#)

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Introduction

What do we know about Beau Brummell (1778 - 1840)? This question was first posed by Melanie Gale Davies at the conference: Millennial Masculinities (2019) convened by Vicki Karaminas at Massey University, Wellington, New Zealand. When Vicki joined the Association of Dress Historians as Chair of Trustees in 2021, an idea for the Beau Brummell and New Masculinities conference became a reality. We present an international gathering of thinkers who use this questioning as a point of discursive departure in the consideration of how contemporary and historic masculinities have been conceptualised and reworked. In so doing, the wider, intersectional, questions about power, inequalities, exploitation and oppression are brought into dialogue with both the way fashion has been, and is, used to further these inequalities, and its role in our resistance. We hope Beau Brummell and New Masculinities will inspire a synthesis of your own and look forward to welcoming you to the conference.

About The Association of Dress Historians

The Association of Dress Historians (ADH) supports and promotes the study and professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. The ADH is proud to support scholarship in dress and textile history through its international conferences, the publication of The Journal of Dress History, monetary awards for students and researchers, and ADH members' events. The ADH is passionate about sharing knowledge. The mission of the ADH is to start conversations, encourage the exchange of ideas, and expose new and exciting research.

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If you are passionate about dress and textile history like us, please consider becoming a member of The Association of Dress Historians.

Membership is open to anyone with an interest in the study or professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day.

The ADH is a volunteer run organisation: your membership fees, ticket sales and donations help us run not-for-profit events, our openly available The Journal of Dress History, and provide valuable awards that support, uplift and celebrate dress and textile history scholars and scholarship.

As a member you receive regular updates and invitations, as well as exclusive discounts to ADH and dress and textile history events.

ADH memberships are from £15 per annum: www.dresshistorians.org/membership.

Venue

[LVMH Lecture Theatre](#), Central Saint Martins, University of the Arts, London, UK

Address: 1 Granary Square, King's Cross, London, N1C 4AA

Google pin: <https://maps.app.goo.gl/mXkD8CxxKtkoF18r9>

Note: this conference is designed as an in-person event, with Zoom livestream available for accessibility.



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Conference Schedule

Thursday 4 April

09:30 – 10:00 *Registration & arrivals (welcome desk)*

10:00 – 10:30 Welcomes (LVMH Auditorium)

10:30 – 11:20 Keynote: **Dr Shaun Cole**
Beau Brummell and the curating of Dandy Style

11:20 – 11:40 *Refreshment break (LVMH room - provided)*

11:40 – 13:00 Parallel panels 1.1 - 1.3

1.1 LVMH Auditorium Convenor: Dr Liza Betts	1.2 Floor 2: Room C202 Convenor: Dr Emily Taylor	1.3 Floor 3: Room C303 Convenor: Dr Shaun Cole
<p>Theorising Masculinity in Fashion Studies</p> <p>Jay McCauley Bowstead, University of the Arts London: London College of Fashion / Central Saint Martins</p>	<p>‘I want a hero’: ‘Beau Brummell’s Coat and Romantic Masculine Mythologizing</p> <p>Diego Saglia, University of Parma</p>	<p>The Art of Dressing: Jews, Tailoring and the Performance of Respectability</p> <p>Jonathan C. Kaplan-Wajselbaum, Sydney Jewish Museum</p>
<p>‘Lord of Misrule’: Beau Brummell and the Carnavalesque</p> <p>Leigh Wetherall Dickson, Northumbria University</p>	<p>Pretty in Pink: A Dandy Suit from the Collection at The Harris, Preston.</p> <p>Scott Schiavone, The Harris Museum and Art Gallery</p>	<p>Gabriele D’Annunzio, Gianni Agnelli and their Influence on Italian Menswear in the 20th and the 21st Century</p> <p>Isabella Campagnol, Istituto Marangoni</p>
<p>Brummell and the New Masculinity of the 1820s and ‘30s</p> <p>Susan L. Siegfried, University of Michigan</p>	<p>Cut, Construction and Silhouette: The practice of bespoke tailoring and shifting forms of identity in the early nineteenth century</p> <p>Alberto Atalla Filho, London College</p>	<p>Feeling Like a Woman, Looking Like a Man: The female dandy as pop provocateur</p> <p>Ailsa Weaver, University of Technology, Sydney</p>

13:00 – 14:00 *Lunch & networking (provided)*

14:00 – 15:20 Parallel panels 2.1 – 2.3

2.1 LVHM Room Convenor: Lorraine Henry King	2.2 Floor 2: Room C202 Convenor: Melanie Davies	2.3 Floor 3: Room C303 <i>No papers</i>
<p>Fashioning Black Masculinities: Global Africa Style</p> <p>Dr Christine Checinska, V&A Museum, London</p>	<p>Stitching Masculinity: Mameluke sartorial influences and the evolution of French male fashionability in the Egyptian Campaign of 1798</p> <p>Tania Sheikhan, University College London, London</p>	
<p>My Grandfather's Closet: Beau Brummell and Black Male Modes of Dress</p> <p>Wanett Clyde, New York City College of Technology</p>	<p>South American Dandies: Fashion, Press and Masculinity in Buenos Aires and Rio de Janeiro (1850-1880)</p> <p>Teresita Garabana, Freie Universität Berlin / Universidad Nacional de San Martín</p>	
<p>Daddy Cool: Aging Black Male Bodies and Embodied Stylin'</p> <p>Dr Michael McMillan, University of the Arts London: Central Saint Martins</p>	<p>Tropical Dandies: Fashion and Power in North-western Australian Port Towns, c.1890– 1930</p> <p>Melissa Bellanta, Australian Catholic University</p>	

15:20 – 15:40 *Refreshments (provided)*

15:20-16:00 Poster presentations (LVMH Room)

16:00 – 16:50 Keynote: **Professor Monica L. Miller**
Minimalism and Abstraction: Brummell in Black

17:00 – 20:00 *Drinks reception & gathering (LVMH Room)*

Friday 5 April

09:30 – 10:00 *Registration & arrivals (welcome desk)*

10:00 – 10:50 Keynote: Dr Royce Mahawatte
**‘Died! Of an Englishman, John Russelton, Esq’:
 Beau Brummell and the fashionable disdain of
 supremacy in Bulwer Lytton’s *Pelham* (1828)**

10:50 – 11:10 *Refreshment break (provided, LVMH Room)*

11:10 – 12:30 Parallel panels 3.1 - 3.3

3.1 LVMH Auditorium Convenor: Dr Shaun Cole	3.2 Floor 2: Room C202 Convenor: Dr Sarah Cheang	3.3 Floor 3: Room C303 Co'r: Jay McCauley Bowstead
<p>“His Ghost Walks Among Us Still”: Troubling the Sartorial Legacy of Beau Brummell</p> <p>Chloe Chapin, Harvard University, Cambridge, MA</p>	<p>‘A Most Alarming Swelling!’: <i>Punch</i>, Swells, and Male Sartorial Display in Mid-nineteenth-century Britain</p> <p>Hannah Bradshaw</p>	<p>The Biopolitics of the Dressed Male Body: Understanding Normative, Embodied Masculinities in Everyday Life in Belgium and Italy</p> <p>Nicola Brajato, PhD University of Antwerp, Antwerp</p>
<p>Watching Beau Brummell: The Public Toilette</p> <p>Laura Fitzachary, Independent Researcher</p>	<p>Trés Beau: Visualising the Contemporary Dandy</p> <p>Nathaniel Dafydd Beard, Kingston School of Art, Kingston University</p>	<p>Queer Subjectivity and Dandyism: Examining the Self-presentation of Bright Young Men in Interwar Britain</p> <p>Dr Paul Bench, University of the Arts London: London College of Fashion, London</p>
<p>Dandy in Kimono: Victorian Masculinity and the Japanese kimono</p> <p>Dr Arisa Yamaguchi, University of Tsukuba</p>	<p>Hull Trawlermen: The Three-day Dandies</p> <p>Claire Day, Coventry University, London</p>	<p>Subversive Style: The Self-fashioning of Andre Leon Talley</p> <p>Jason Cyrus, Curator University of Warwick</p>

12:30 – 13:00 Publishing introductions and Q&A (LVMH Auditorium)
Pamela Church-Gibson (Intellect / Film Fashion and Consumption)
Kelly L. Reddy-Best (Costume Society of America / Iowa State University)

13:00 – 14:00 *Lunch & networking (provided, LVMH Room)*

14:00 – 15:20 Parallel panels 4.1 – 4.3

4.1 LVMH Auditorium Co'r: Dr Michael McMillan	4.2 Floor 2: Room C202 Convenor: Dr Emily Taylor	4.3 Floor 3: Room C303 Convenor: Jo Pickering
Dis:Identifying Dandyism? Male Attire and High Camp in Shondaland's 'Bridgerton' Änne Söll & Christian Wandhoff, Ruhr University Bochum	Scented Elegance: Practicing Masculinity in the Late 18th century Through Olfactory Practices Pauline Devriese, Fashion Museum Hasselt	What Would Virgil Abloh Do? Zara Korutz, Massey University, Wellington
Black Dandyism and Prince's Sartorial Legacy Dr Karen Turman, Harvard University, Cambridge, MA	The Rugged Guys: Contemporary Masculinity and Material Culture Adrian Ruda, TU Dortmund University, Dortmund	Gymbeaux Karmen Samson, Independent Scholar
Bigger than Bond: Idris Elba and the Gentleman Spy Lorraine Henry King, University of the Arts London: London College of Fashion	From Olympians to Deco Dandies: The Form and Fashioning of the Male Display Mannequin June Rowe, University of the Arts London: Central Saint Martins & London College of Fashion, London	"Exoticos" Against "Los Machos", Cassandro the Beau Brummell of Mexican Wrestling Guillermo Leon Ramirez M, Fashion Designer, Teacher, Researcher, Mexico City

15:20 – 15:40 *Refreshment break (provided)*

15:40 – 16:30 Keynote: Professor Vicki Karaminas
Fashion and New Masculinities

16:30 – 17:30 Discussion and new directions
Keynotes and invited participants

17:30 Finish



Keynote Presenters

In running order

Beau Brummell and the curating of Dandy Style

Dr Shaun Cole

Dr Shaun Cole is a writer, lecturer and curator, specialising in sexuality, gender and fashion and style. He is Associate Professor in Fashion at Winchester School of Art, University of Southampton, where he is also Co-Director of the 'Intersectionalities: Politics – Identities – Cultures' research group. Shaun was formerly Curator at the V&A, London, where he curated exhibitions such as 'Graphic Responses to AIDS' (1996), 'Dressing the Male' (1999) and 'Black British Style' (2004). He is on the Editorial board for the journals *Critical Studies in Men's Fashion*, *Costume* and *Fashion Studies*. He was a consultant on the exhibitions 'A Queer History of Fashion' (FIT New York) and 'Club to Catwalk: London Fashion in the 1980s' (V&A, London) and co-curator of the exhibition *Dandy Style* at Manchester Art Gallery (2022-3). He has written extensively on the subject of menswear, underwear and gay fashion. His publications include '*Don We Now Our Gay Apparel': Gay Men's Dress in the Twentieth Century* (2000), *The Story of Men's Underwear* (2010), *Fashion Media: Past and Present* (2013) and *Dandy Style: 250 Years of British Men's Fashion*. His most recent book is *Gay Men's Style: Fashion, Dress and Sexuality in the 21st Century* (2023).



Minimalism and Abstraction: Brummell in Black

Professor Monica L. Miller

Monica L. Miller is Professor of English and Africana Studies at Barnard College, Columbia University, having joined the faculty at Barnard in 2001. Professor Miller specializes in African-American and American literature and cultural studies. Her research interests include twentieth- and twenty-first-century African-American literature, film, and contemporary art; contemporary literature and cultural studies of the black diaspora; performance studies; and intersectional studies of race, gender, and sexuality. Her book, *Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity*, was published by Duke University Press in 2009. She is currently at work on *Blackness, Swedish Style: Figuring Blackness in a Place without Race*, which is a multi-genre investigation of multiculturalism, integration, and Afro-Swedishness in relation to Black European Studies and theories of diaspora and diasporic belonging. Documenting and theorizing the emergence of “blackness” in a place that has no obvious or well-developed colonial or imperial history, *Blackness Swedish Style* thinks differently about “diaspora” and the identities that emerge from it.



‘Died! Of an Englishman, John Russelton, Esq’: Beau Brummell and the fashionable distain of supremacy in Bulwer Lytton’s *Pelham* (1828)

Dr Royce Mahawatte

Royce Mahawatte is Senior Lecturer in Cultural Studies at Central Saint Martins, University of the Arts London. He is the author of the monograph *George Eliot and the Gothic Novel* (2013) and numerous book chapters, and journal articles including pieces in *Women’s Writing* and *Sexualities*. He has coedited, with Jacki Wilson, *Dangerous Bodies, New Global Perspectives on Fashion and Transgression* (Palgrave, 2023). The main area of his research looks at the idea of the nineteenth-century gentleman, by focusing on the white-raced body and how it was represented in writing spanning from 1820 to 1885. His work explores the new ways of imagining the gentleman which found expression in the rapidly expanding print cultures of the day. As the idea of the gentleman became unstable, following the Napoleonic war, and definitions of status changed from the abstract ideas of lineage and inheritance to the more tangible ideas of dress and cleanliness, the male body became a site of reimagined male identities. Royce's current work examines the cultural history of whiteness in Victorian fashion writing. His keynote presentation will present these ideas.



Fashion and New Masculinities

Professor Vicki Karaminas

Vicki Karaminas is Professor of Fashion and the Director of Doctoral Studies for the School of Design at Massey University New Zealand. She is the editor (with Peter McNeil) of *The Men's Fashion Reader*, (Bloomsbury, 2009) the first scholarly book to bring together writing on men's fashion in one volume. Her area of research is gender and sexuality with an emphasis on masculinities. She has published numerous book chapters and journal articles as well as eighteen books including (with Adam Geczy) *Fashion and Masculinities in Popular Culture* (Routledge, 2017) and *Fashionable Masculinities, Queers, Pimp Daddies and Lumbersexuals* (Rutgers U.P, 2022) with Adam Geczy and Pamela Church Gibson. She is Honorary Adjunct Professor at the Sydney College of the Arts, The University of Sydney and Honorary Fellow, Centre of Visual Art, Melbourne University.



Abstracts and Biographies

In alphabetical order of last name

Très Beau: Visualising the Contemporary Dandy

Nathaniel Dafydd Beard, Kingston School of Art, Kingston University, London

'Tight trousers chose us' was the title chosen for a seemingly innocuous photo of four men taken on a night out in Birmingham in July 2019 and uploaded to one of the men's Instagram feeds. Several re-shares later, this photo became a viral hit, with much commentary on the representation of their pose and chosen attire (Savin, 2019). Their trousers and shirts taut and tightly clinging to their torsos, emphasised their bodies, further adorned with tattoos and neatly trimmed hair. Such outfits can be found worn on many a night out in countless city centres, where these men represent a kind of visual archetype, an aesthetic form that has its roots in celebrity culture that places a seemingly, over-preened, artificialized aesthetic on a pedestal. Are these the contemporary dandies or Macaroni's of our era? Dandyism conjures up a vision of exaggerated 'good taste' with Beau Brummell himself warning against tight draping (1978) [1932]. But would Beau Brummell not now also be tattooed, spray-tanned and tightly jeaned? This paper seeks to question the visual aesthetics and notions of the contemporary dandy, as a connoisseur of life's pleasures, who reconfigures masculinity as a performative gesture for an enclosed community of likeminded dandy-lads.

References:

Brummell, B., and Parker, E. (1978) [1932] *Male and Female Costume*. New York, NY: Arno Press Inc.
Savin, J. (2021) 'The men from the "four lads in jeans" meme discuss the downsides of going viral', January, Cosmopolitan <https://www.cosmopolitan.com/uk/entertainment/a35249416/four-lads-jeans-meme/>



'Tight trousers chose us' @cj_humps_tattoos, 6th July 2019

Biography: Nathaniel Dafydd Beard is Senior Lecturer and Course Leader for BA Fashion Promotion and Communications at Kingston School of Art, Kingston University and a Co-Founder of the Fashion Research Network. His work has been published in *Fashion Theory: Journal of Dress, Body & Culture*, *Address: Journal of Fashion Writing & Criticism*, *BIAS: Journal of Dress Practice*, *Sexymachinery* and *Arc*, in book chapters in Germany, Italy, UK, and USA, and presented at conferences at the universities of Bologna, Brighton, Helsinki, Huddersfield, London, Oxford, Sheffield and Warwick, Institut Français de la Mode (Paris), Università Cattolica del Sacro Cuore (Milan), London College of Fashion, Royal College of Art and for the Costume Society and the Chicago Fashion Lyceum.

Tropical Dandies: Fashion and Power in Northwestern Australian Port Towns, c.1890–1930

Melissa Bellanta, Australian Catholic University

The remote, male-dominated outposts of Australian settler society, the ports of Broome and Darwin in the early twentieth century had close ties to Asia and to European imperial networks. The towns are fascinating sites in which to consider the relationship between menswear and hegemonic masculinity and, more broadly, between fashion and power. As in other tropical sites of European imperialism, men arriving in these towns from temperate climates went through a ritual of casting off their old clothes and dressing in the local mode. Comprising *sola topis* and white suits, this fashion inducted newcomers into the local version of hegemonic masculinity. This induction process helps to explain why dandyism was more evident in Broome and Darwin than in other parts of Australia. Apart from anything else, this dandyism was influenced by local socioeconomic factors: the relative affordability of Chinese tailors and laundries and Asian or Aboriginal servants charged with the upkeep of impeccable linen and freshly-whitened shoes. While there was an obviously racialised dimension to tropical white menswear some Asian immigrants brought to it their own panache. Offering examples of this in action, this paper will reflect on subaltern appropriations of fashion as well as its role in producing an historically and regionally specific version of hegemonic masculinity.



Biography: Melissa Bellanta is an Associate Professor of Modern History at the Australian Catholic University. As a social and cultural historian, her work explores masculinities, fashion, street culture and popular entertainments in Australia and the Anglophone world. She has recently completed a research fellowship at the Powerhouse Museum exploring queer dress in late twentieth-century Australia, and is the sole chief investigator of the Australian Research Council Discovery Project 'Men's Dress in Twentieth-Century Australia: Masculinity, Fashion, Social Change'. Having co-edited a special issue of *Fashion Theory* with Peter McNeil in 2019, Bellanta has also authored a chapter in the latest *Cambridge Global History of Fashion* co-edited by Christopher Breward, Beverly Lemire and Giorgio Riello. Her book *Larrikins: A History* (University of Queensland Press) won the Ernest Scott Award for the best book on Australian, New Zealand or colonial history in 2013. Bellanta has also published widely in leading international journals such as *Gender & History*, *Cultural & Social History*, *History Workshop Journal* and the *Journal of Victorian Culture*.

Queer Subjectivity and Dandyism: Examining the Self-Presentation of Bright Young Men in Interwar Britain

Dr Paul Bench, University of the Arts London: London College of Fashion, London

The Bright Young Men of the interwar period were well publicised socialites who used fashion/dress/styling as a form of resistance and re-calibrated established sartorial norms. They were inheritors of several overlapping and unstable male archetypes, such as the dandy, bachelor and aesthete. At public events and in private performances, they adopted dress styles of the past, in particular, of the eighteenth century. In their daily life, while still sometimes outré, their dressed self-presentation was less extreme, drawing from available menswear garments and accessories. These men refashioned, exaggerated and re-contextualised dress items. I argue that these sartorial strategies were part of a broader queer visual language within this largely privileged network in Britain before the Second World War. The naming of the homosexual as a pathologised identity can be mapped against histories of menswear, including John Flügel's theory of the 'Great Masculine Renunciation'. The Bright (and Queer) Young Men of interwar Britain occupied a moment in which the public downfall of Oscar Wilde, as the image of a homosexual, loomed large. However, there remained sufficient slippage between understandings of classed behaviours, historic masculinities and queer subjectivity, for them to exercise queer style in ways that later became more circumscribed.

Biography: Dr Paul Bench is an Associate Lecturer, working predominantly at London College of Fashion and Central Saint Martins. He teaches cultural and historical studies for both practice-based degrees and those focused on fashion history, culture and theory, at Bachelors and Masters level. His PhD research investigated the queer visual language of Stephen Tennant, Oliver Messel and Rex Whistler, addressing multiple categories of visual and material culture. His research deploys visual methods, exploring the relationships between and communication of images, including across time. His research interests are focused on queer histories and their intersection with visual and material culture.

Theorising Masculinities in Fashion Studies

Jay McCauley Bowstead, University of the Arts London: London College of Fashion / Central Saint Martins

This paper will examine how masculinities theory has inflected on the study of men's fashion. In recent years, an increasing variety of images of fashionable men has proliferated on the runway, on social media, and in photo-shoots – at the same time, political discourses of gender have become ever more polarised. As culture wars rage, Whig histories of a progressive forward march (and other teleological blandishments with which we once comforted ourselves) now seem dangerously complacent. Meanwhile, fashion itself faces increased uncertainty as an industry. Contemporary theorisations of masculinity owe much to the work of 1980s sociologists who combined an empirical study of how men and boys interacted, formed hierarchies, and were socialised, with conceptual insights drawn from the feminist movement, gay liberation, and ideas – such as cultural hegemony – taken from the radical left. In the new millennium, researchers continue to develop conceptualisations such as 'Inclusive Masculinities' and 'Hybrid Masculinities' to describe their observations and to situate them in a broader cultural context. How do these ideas help fashion scholars to make sense of menswear as a field of practice? How do men navigate contradictory and competing notions of identity through dress, and how do designers intervene in these debates?



Biography: Jay McCauley Bowstead lectures in Fashion Studies at London College of Fashion and guest lectures on BA Culture Criticism & Curation at Central Saint Martins. He has written widely on issues of fashion and masculinity and is currently developing a body of research focused on fashion and public policy. His publications include the monograph *Menswear Revolution* for Bloomsbury Academic, an article on new technologies, economics, and public policy for the journal *Fashion Practice*, a chapter in the Yale anthology *Dandy Style* (Cole & Lambert eds.), a co-authored article on designer Charles Jeffrey written with Fenella Hitchcock for *Critical Studies in Men's Fashion*, a chapter in *The Male Body in Representation* (Dexl & Gerlsbeck eds.) and a chapter in *Fashionable Masculinities* (Karaminas, Church-Gibson & Geczy eds.). In June 2020, he hosted, with Charlie Athill, his first conference *Globalising Men's Style*, a special issue of the journal *Critical Studies in Men's Fashion*, emerging from the conference, was published in 2021.

‘A Most Alarming Swelling!’: *Punch*, swells, and male sartorial display in mid-nineteenth-century Britain

Hannah Bradshaw, Independent Scholar

This paper investigates the criticism by the prolific satirical magazine *Punch, or the London Charivari* (1841-2002) of what they perceived as transgressive masculinity through the recurring caricature of the swell, defined by the magazine as ‘over-dressed gentlemen’. Through a close study of a selection of *Punch* cartoons that depict the swell, I argue that his ridicule by the magazine provides greater nuance to J.C. Flügel’s concept of ‘the Great Masculine Renunciation’ and demonstrates that men were not immune from Mr. Punch’s sardonic pen. As one of the most prominent and successful Victorian illustrated periodicals, *Punch* provides a wealth of commentary on British Victorian middle-class life, with fashion a prominent subject and favourite tool for satire. Dress and gender historians have examined *Punch*’s persistent derision of women’s dress, most notably the crinoline. However, its similar lampooning of fashionable men and male sartorial display has received less attention despite featuring regularly in articles and cartoons throughout the nineteenth century. As such, by historicising, pluralising and problematising masculinity, this paper examines what it meant to be manly in Victorian Britain and the ways in which Victorian men continued to engage with fashion and navigated the complex, and oftentimes contradictory, prescriptions of Victorian manliness.



Biography: Hannah has recently completed her Master’s in Dress and Textile Histories at the University of Glasgow, with her dissertation on *Punch* and women’s masculine styles of dress in Britain from 1849-1868. She graduated from the University of Sydney in 2019 with First Class Honours in Art History and was awarded the University Medal. Her thesis examined masculinity and the iconography of Prince Albert in the portraits of Franz Xaver Winterhalter. Hannah has published her work in the journal *Critical Studies in Men’s Fashion*. Her research interests include masculinity and nineteenth-century dress and visual culture.

The Biopolitics of the Dressed Male Body: Understanding normative, embodied masculinities in everyday life in Belgium and Italy

Dr Nicola Brajato, University of Antwerp, Antwerp

The main aim of this paper is to introduce a new postdoctoral project by the Research Foundation Flanders (FWO). The project seeks to explore the relationship between dress and (non-conforming) masculinities in everyday life and the impact of gendered norms on the articulation, policing, and experience of the dressed male body in public space in Belgium and Italy. Considering the contemporary gap between the positive views on gender-fluid aesthetics fostered by both the fashion industry and scholarship focusing on high-end fashion, and the persistent policing of everyday embodiments of masculinity, enhanced by the increasing European anti-gender agenda (Colella 2021; Kuhar and Paternotte 2017), this research will investigate the experiences of non-conforming men's everyday dress practices and how the dressed male body can become the site for fear, shame, and social anxiety, but also for pride and self-determination. The research will investigate the experiences of non-conforming men's everyday dress practices and how the dressed male body can become the site for fear, shame, and social anxiety, but also for pride and self-determination. By so doing, this project aims to advance the idea that the dressed body is one of the pivotal dimensions through which biopolitics, what French philosopher Michel Foucault (1990, 2003, 2008) has defined as the power over life, maintains the gender binary and norms of masculinity. A perspective that has been overlooked, to date, in both the fields of (men's) fashion studies, and critical studies on men and masculinities. I argue that including the dressed body in a biopolitical discussion of gender, the body, and masculinity promises a deeper understanding of the biopolitical operations of gender in everyday life.

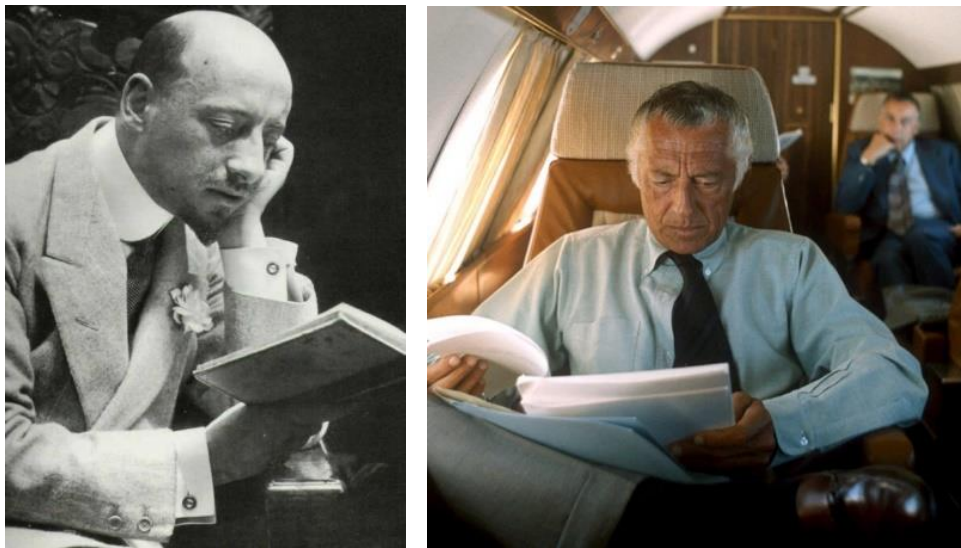
References: Colella, D. (2021) "Femonationalism and anti-gender backlash: the instrumental use of gender equality in the nationalist discourse of the Fratelli d'Italia party" in *Gender & Development*, 29:2- 3, 269-89; Foucault, M. (1990) *The History of Sexuality Vol. 1: An Introduction*. New York: Vintage Books; Foucault, M. (2003) *Society Must Be Defended: Lectures at the Collège de France, 1975–1976*. New York: Picador; Foucault, M. (2008) *The Birth of Biopolitics: Lectures at the Collège de France, 1978–79*. Basingstoke: Palgrave Macmillan; Kuhar, R. and Paternotte, D. (eds) (2017) *Anti-Gender Campaigns in Europe: Mobilizing against Equality*. London: Rowman & Littlefield.

Biography: Dr. Nicola Brajato (he/him) is a postdoctoral researcher in the field of fashion and gender studies 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 studies. He holds a PhD in Social Sciences from the University of Antwerp (Belgium), 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 academic journals and he has collaborated with several international fashion institutions.

Gabriele D'Annunzio, Gianni Agnelli and Their Influence on Italian Menswear in the 20th and the 21st Century

Isabella Campagnol, Istituto Marangoni, Milan, London

Meticulous to the point of obsession, Gabriele D'Annunzio, poet, war hero, aesthete and Italian dandy par excellence during the Belle Époque, owned dozens of exquisitely crafted outfits. From tailored uniforms, to elegant riding outfits, to sumptuous banyans, each piece was realized following his specific indications and often 'signed' with his own personal label which read 'Gabriel Nuncius Vestiarum Fecit'. To complete his looks, he even wrote the recipe for a custom perfume: 'Aqua Nuntia'. Gianni Agnelli, a successful industrialist who was at the helm of the FIAT automotive company for three decades, from 1966 to 1996, was, like D'Annunzio, renowned for his impeccable style: his distinctive tan, the watch worn over the cuff of his shirt, the nonchalantly mismatched suits, the slightly off-centre ties and his bespoke suede boots. A master in the 'sprezzatura', his style was imitated by men the world over. This paper aims to investigate, using, among other sources, the extensive D'Annunzio private archive of twentieth and twenty-first century, Italian magazines, the legacy of these two strong, dandyish personalities and the influence that they still have on Italian menswear.



Images: Gabriele D'Annunzio, circa 1912 (left) & Gianni Agnelli, circa 1985 (right)

Biography: Isabella Campagnol is a fashion and textile historian. From 2006 to 2014 she has been the curator of the *Rubelli Historical Collection and Archives*, in Venice, Italy. In 2015 Campagnol joined Istituto Marangoni, Milan, where she currently teaches History of Fashion. She is the author of *Forbidden Fashions. Invisible Luxuries in Early Venetian Convents*, TTUP, 2014 and of *Style from the Nile. Egyptomania in Fashion from the 19th Century to the Present Day*, Pen & Sword, 2022.

“His Ghost Walks Among Us Still”: Troubling the Sartorial Legacy of Beau Brummell

Chloe Chapin, Harvard University, Cambridge, MA

Beau Brummell reigns supreme in the sartorial imaginary, as the king of the dandies: the very origin of masculine fashionability. The problem with his outsized sartorial legacy is that much of it is closer to myth than reality. He didn't say many of the things attributed to him and even his contemporaries insisted that he shouldn't be called a dandy. Thus, I wonder, how we know what we think we know about the Beau? For this research, I have conducted an exhaustive survey of material, written by and about Brummell, including archival manuscripts in England and the U.S., Regency memoirs and over two dozen biographies. I ask: what is more important, the man or the myth? In this paper, I review my archival findings and argue that Brummell's lasting impact was as much a performance of aristocratic masculinity as an instigator of fashion trends. I also make an argument for the American origins of the style that Brummell made famous and offer a cautionary tale for the unacknowledged Anglocentrism of fashion history. Finally, I suggest that the audience for Brummell's performances of taste have been overlooked as an important site for constructions of both men's fashion and modern masculinity.

Biography: Chloe Chapin received her PhD in American Studies from Harvard University in 2023. She holds master's degrees in history (Harvard), fashion and textile studies (FIT), and design (Yale School of Drama). Prior to graduate school, she spent twenty years as a theatrical costume designer. She has taught at Harvard, FIT, Parsons, and Reed College, published articles in *Dress* and *Fashion Theory*, and held fellowships at the Smithsonian, Mount Vernon, Monticello, Huntington, and Winterthur libraries. She is currently turning her dissertation into a book manuscript: *Suits: the Founding Fathers, the Industries of America, and the Making of Modern Men*.

Fashioning Black Masculinities: Global Africa Style

Dr Christine Checinska, Victoria and Albert Museum (V&A), London

The crossing of geographic and psychological borders is a defining feature of what it is to be in diaspora. From African Caribbean perspectives, our history begins with the forced uprooting that powered the trans-Atlantic slave trade from the 16th to the 19th centuries. It has continued with waves of voluntary movement both within the Caribbean, and externally to the European metropolises and back to the African continent. This constant triangulation of the Atlantic results in the transcultural/transnational connections and exchanges underpinning Paul Gilroy's notion of the Black Atlantic. In the context of dandyism and the dandyesque, such connections and exchanges emerge as creolised forms of self-fashioning. Through a method that is in part autoethnographic, this paper considers three border crossings, to highlight nuanced, varied and shifting masculinities refashioned through the subconscious interweaving of cultures. The Haitian Revolution (1791–1804), in which its leaders wore *ancien régime* uniforms, challenging the colonialists' equation of Africans with nakedness and nakedness with primitivism, represents the first border crossing. The second places my Jamaican father and his four brothers' self-fashioning into the context of the Windrush Generation represented by the characterization of Sir Galahad in Sam Selvon's 1956 novel, *The Lonely Londoners*. The third considers a metaphorical border crossing that sees a collapse between past, present and future in the work of contemporary designer Adeju Thompson of Lagos Space Programme, a non-binary luxury design project based in Nigeria.

Biography: Dr Christine Checinska is the V&A's inaugural Senior Curator of Africa and Diaspora Textiles and Fashion. She is the Lead Curator of the V&A international touring exhibition *Africa Fashion* and a Research Associate at The Visual Identities in Art and Design Research Centre, (VIAD), University of Johannesburg. Prior to joining the V&A, Christine worked as a womenswear designer, academic, artist and curator. Her creative practice and research explore the relationship between fashion, culture and race. Christine has exhibited work in the group show *The Missing Thread*, Somerset House, London, September 2023-January 2024, and *Folded Life*, Johanne Jacobs Museum, Zurich, February 2021. She was a co-curator of *Makers Eye: Stories of Craft*, Crafts Council Gallery, London, July-October 2021. Her recent publications include 'Material Practices of Caribbean Artists Throughout the Diaspora', in *Crafting Kinship: A Visual Journal of Black Caribbean Makers*, Marlene Barnett (ed.), forthcoming 2024, *Africa Fashion*, 2022, and 'Re-Fashioning African Diasporic Masculinities' in *Fashion and Postcolonial Critique*, Elke Gaugele and Monica Tilton (eds.), 2019. In 2016 she delivered the TedxTalk *Disobedient Dress: Fashion as Everyday Activism*. Christine is a board member of the British Textile Biennial, Director-at-Large for the Textile Society of America and serves on the St Paul's Cathedral Visual Arts Committee. She was a former member of International Advisory board for Textile: *Journal of Cloth and Culture*.

<https://christinechecinska.com/>

My Grandfather's Closet - Beau Brummell and Black Male Modes of Dress

Wanett Clyde, New York City College of Technology, New York

Beau Brummell has a surprising connection with Black modes of fashionable dress. Taking note of how often fine clothing, had been mentioned in fugitive slave advertisement led to questions about how access to fine clothing could lead to successful escape pre-emancipation, and how the ability to dress well might lead to greater access to wealth and opportunity post-emancipation. There's a bridge here. A connection with the surprising discovery of Black social clubs named after Beau Brummell. There is an innate need to dress well, even in the circumstances of enslavement. This is connected with modern modes of dress for Black men. When I think of these connections, I think of men like my paternal grandfather, who's most defining characteristic, by far was that he was a sharply dressed man. But what drove this desire for being 'obsessively meticulous' in his dress? I think it stems, in part, from the sartorial legacy of slavery. Being denied personhood through dress is why so many enslaved people spent their limited funds on clothing. It's why those without funds refashioned and refitted castoffs. It's why, from post-emancipation to the period of the Civil Rights movement, through to modern day respectability politics, in the face of shifting gender identities and expression, there has been such a focus on appearance. Appearance as currency is ingrained in Black people. This pressure is applied from within and outside of their own communities following an extended period of having been denied that agency. It is this space that I'd like to explore: how black classism has bumped alongside the Beau Brummell's of the world, who are themselves symbols of colonialism. The pros and cons of these connections will be looked at through the lens of my late grandfather's closet.



Biography: Assistant Professor Wanett Clyde is the Collections Management Librarian at CUNY's New York City College of Technology, where in addition to managing the library's collection she oversees the university archives. Her research seeks to explore the intersection of Black history and fashion history, drawing out under credited African-American contributors, their critical innovations and accomplishments, and other meaningful connections in the overlapping research spheres.

Subversive Style: The Self-Fashioning of Andre Leon Talley

Jason Cyrus, University of Warwick, Warwick

A Chanel *couture* cape, a monogrammed Louis Vuitton mink stole, custom-made Manolo Blahnik patent leather court shoes. To André Leon Talley, these items were not just sartorial manifestations of luxury, but expressions of the emotional and psychological armour with which he faced the world. For a working-class Black man raised in the segregated Jim Crow Southern United States, the legendary *Vogue* editor's clothing demonstrated his accumulated capital within the fashion world as a flamboyant, expensively dressed image of Black flourishing. Through these pieces he made a visible, political statement that counteracted negative media representation of Blackness. Talley's fashion choices also held deeply personal meanings. Beneath the luxurious veneer he harboured incredible pain - relying on his knowledge, upbringing, faith, and love of beauty to inform his outsized style and fuel his *raison d'être*. Cultural critic Madison Moore theorizes this dynamic among queer people of colour as 'fabulousness.' Alongside Moore, I will employ the work of sociologist Pierre Bourdieu, feminist activist Audre Lorde, queer theorist José Esteban Muñoz to assess the potency of Talley's image-making. I will argue that an analysis of Talley's *Vogue* writing shows his inclusive utopia of style - which found its zenith in his own self fashioning. In so doing, Talley subverted the hegemonic, white, Western ideal of beauty frequently portrayed in the very magazine by which he was employed. My paper marks the first time Talley's *Vogue* oeuvre has received critical analysis, thereby offering new information to the field of fashion studies and a new perspective on Talley's underexplored literary legacy.

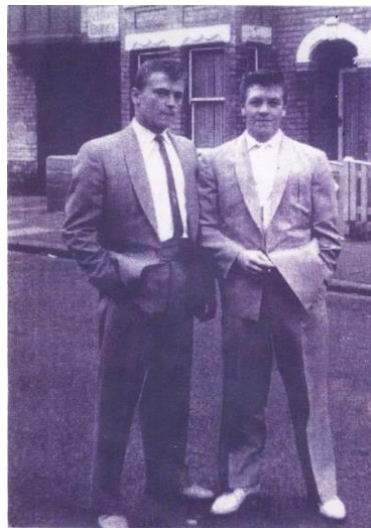


Biography: Jason Cyrus (he/him/his) is a curator who uses fashion and textile history to explore questions of identity, cultural exchange, and agency. His exhibitions have explored gender, intersectionality, the cotton industry in the 1800s, and enslavement. Prior to curating, Jason worked in brand marketing and merchandising for 11 years. Jason is an Associate Lecturer in Cultural and Historical Studies at the London College of Fashion. He holds a Master's degree in Art History and Curatorial Studies from York University, Canada, and has held research fellowships at the Art Gallery of Ontario, Royal Ontario Museum, Queen's University, and the Nova Scotia College of Art and Design. Jason is currently a PhD candidate the University of Warwick. His doctoral research examines the enduring hierarchy between French and Indian high fashion, labour, and creativity.

Hull trawlermen: The three-day dandies

Claire Day, Coventry University, London

Distinctive in sartorial appearance, Hull's distant-water trawlermen, between the 1950s and 1980s, created a (sub)cultural uniform related to their workforce but when at leisure. The men literally 'pushed the boat' out with their meticulous dandified 'shore suits', made-to-measure in pastel shades, with details such as Spanish waistbands, half-moon pockets, pleated backs and exceptionally wide trousers. Only their group, affiliated through employment, wore the style, and were never witnessed in public in anything but the shore suit. They constructed a dual existence, epitomised by the difference in dress at sea and on land. Information and documentation exists on the trawlermens' lifestyle, with most articles relating to the toils of fishing. This paper appraises the on and off duty attire, using an interpretive approach from oral history data captured in interviews. I argue that the shore suit, although an individual creation, was a pluralistic way in which the men's embodied performativity controlled their limited onshore environment, in particular, how they were perceived in the external sphere of their city, other UK ports and beyond. The various gazes directed at, and acted upon the men and their shore suit, will be discussed as well as how this has informed their cultural and social identity.



Source: Photographer unknown, *Alf Louth and Chris Cheevers in shore suits, St Matthew Street, Hull. 1961* [photograph] (Hull). Courtesy of A. Louth.

Biography: Claire Day's background covers fashion, textile design, and maritime history. Claire is an award-winning textile designer who has worked with luxury brands and manufacturers in the UK, Europe and Asia, and has explored the sustainable end-of-life management of textiles. Claire holds a PhD in History from the University of Hull, England. Her ongoing research is investigating the sub-cultural dress of distant-water trawlermen in the mid-twentieth century and their specific leisure 'uniform', worn when on leave. Alongside researching geographies of style. Claire is currently Course Director of the postgraduate course, MSc in International Fashion Marketing at Coventry University London.

Scented Elegance: Practicing Masculinity in the Late 18th Century through Olfactory Practices

Pauline Devriese, Fashion Museum Hasselt

This paper delves into an unexplored aspect of late eighteenth century dandyism: the scenting practices adopted by men. The research aims to uncover how men, like their female counterparts, utilized fragrance to express elegance and identity. Examining scent and dress in France and England from the sixteenth to eighteenth centuries, my study employs printed household manuals to explore scenting practices before, during, and after dressing. Findings reveal that scenting garments and linen was a pervasive practice, ingrained in the daily lives of individuals across all social classes and genders, and that this evolved over time. Before the eighteenth century, the practice of scenting primarily served a medicinal function: warding off diseases according to the miasma theory. Post-French Revolution, exemplified by the Muscadins or Incroyables, scent became a tool for self-expression, defying societal norms and contributing to the diversification of masculinities. Household manuals therefore shifted from medicinal recipes to emphasizing aesthetic scent application.



Image: Printed by Philip Dawe, Pantheon Macaroni, 1773, paper and ink, 35,1cmx25cm, The British Museum, J,5.42

Biography: Pauline Devriese is a master's graduate from Ghent University, specializing in early modern European dress and olfactory history. She has presented at the Universities of Antwerp and Madrid, the Four Elements of Fashion conference at IUAV in Venice, the Courtauld Institute in London, and the upcoming CAA conference. Currently, she serves as collections curator at the Fashion Museum Hasselt, Belgium.

Cut, Construction and Silhouette: The practice of bespoke tailoring and shifting forms of identity in the early nineteenth century

Alberto Atalla Filho, University of the Arts London: London College of Fashion

In parallel with the development of early nineteenth century men's social roles, the sartorial dandy style, with its elegance and neatness reflected in theories about 'hygienic and dress', opened new opportunities for men to dress and to 'dictate taste' for fashion. The wearing of plain, woollen, bespoke tailored clothing led to the need for improved construction and fit, which, in turn, stimulated the development of the already dominant London tailoring profession. The same period also witnessed the expansion of women's social roles, not least when it came to horse riding and walking. In response, tailors took their techniques for constructing male fitted clothing to produce women's walking habits alongside well-established garments for riding thus bringing together style and practicality. The style was deliberately masculine in its cut, construction, and silhouette. These developments contributed to the emergence of new social roles and meanings. Dandyism, alongside the craft of bespoke tailoring, therefore helped to break down established gender boundaries, offering new forms of identity for women and a route towards empowerment within a society where the male and female sex were understood to operate in separate spheres.



Biography: Alberto Atalla Filho is Associate Lecturer in Cultural and Historical Studies at UAL, London College of Fashion. He has over 35 years of experience working in the fashion industry in creative and technical roles, as well as lecturing and teaching in Brazil and UK. He holds a BA in Fashion Business with specialisation in Fashion Design from the Anhembí Morumbi University in São Paulo-Brazil, and a Master's degree in Pattern and Garment Technology from The London College of Fashion, where he is completing a practice-based PhD in Cultural and Historical Studies. He has collaborated with The Underpinnings Museum and his research interests focus on gender, fashion history, tailoring and embodied research as process of knowing.

Watching Beau Brummell: The Public Toilette

Laura Fitzachary, Independent Scholar

At the height of his fame, it is alleged that large numbers of men would collect in George Bryan Brummell's London house simply to observe him wash and dress. Such a claim is typically followed by a statement noting that their admiration was not overtly homo-erotic; that they admired Brummell as the supreme arbiter of style and taste and wished to learn from a man who carried the moniker, Beau. But what of the changing relationship between a gentleman and the art of the toilette' from the late eighteenth to the early nineteenth century. This paper aims to examine the public act of 'getting ready' and how Brummell's role within it sparks a conflict between the public's fascination with the private and 19th century suspicions of over-attention to appearance. Despite Brummell's eventual fate which was contradictory to the neat and clean reputation he built, it is worth noting his influence on the later (and even stricter) rules of men and their relationship with their dressing rooms. The ritualistic nature of 'getting ready' continues to the present day along with the public's fascination with an influential individual's routine. Is it borne out of admiration? Is it a by-product of the cult of celebrity? Does it carry a voyeuristic undertone? An exploration of Brummell's public toilette, and more specifically, a man's historic relationship with his dressing room may answer such questions.



Image of mid-late 18th century men's wig and grooming sets © Laura Fitzachary:

Biography: Laura Fitzachary is a historian and historical consultant based in Dublin, Ireland. After spending a decade working in the museum sector, she spent the last year living in Paris, writing for the art market, and working in the luxury fashion sector. She is known online as @seekthehistoric where she delves into the history of art, beauty and medieval architecture. An unlikely triad of interests, she has been published in various fields (including public archaeology, social history and medieval art history), appeared across all media platforms as a historical consultant and even hosted her own radio shows and live events - the list of which you can find on her website: seekthehistoric.com. Interdisciplinary connections and collaborations lie at the heart of what Laura does, with a particular focus on highlighting the importance of fashion, dress, and beauty history in Ireland and beyond.

South American Dandies: Fashion, press and masculinity in Buenos Aires and Rio de Janeiro (1850-1880)

Teresita Garabana, Freie Universität Berlin / Universidad Nacional de San Martín, Buenos Aires

In the second half of the 19th century, commercial exchanges between Europe and South America strengthened, facilitating the arrival of information and fashion-related products. In the southern hemisphere, two capitals emerged as paradigms of Europeanizing modernity: Rio de Janeiro and Buenos Aires. In both cities, journalism linked fashion with the female gender, but this does not mean that there were no men who consumed fashion and, furthermore, contributed to fashion journalism with their productions. In this work, I aim to analyze the presence of masculinities in fashion journalism in Buenos Aires and Rio de Janeiro, to demonstrate that in South America dandyism was associated with diverse values and attitudes. Through the analysis of a set of newspapers with fashion content, I propose that in Rio de Janeiro, within the framework of an aristocratic elite, men had more space to play with their own appearance. The press explicitly enabled the use of colors, ornaments, and special grooming, positively associating them with dandyism. In Buenos Aires, on the other hand, the press promoted a sober masculinity associated with the *gaucho*, and men who deviated from this norm were censored and pejoratively labeled as "dandies." Thus, a transnational approach to South American fashion journalism will not only allow us to explore a wide variety of masculine representations but also shed light on the diverse meanings attributed to dandyism.



Biography: Teresita Garabana is a Doctoral Candidate at the Universidad Nacional de San Martín (Buenos Aires, Argentina) and is currently finalizing her doctoral dissertation on the fashion press in Buenos Aires and Rio de Janeiro during the period 1850-1880, with an expected completion date of February 2024. She holds a Master's Degree in Historical Research from the Universidad de San Andrés (Buenos Aires, Argentina) and a Bachelor's degree in History from the Universidad Nacional de Tucumán. Teresita was supported as a doctoral fellow by CONICET (National Council for Science and Technology) and is currently living in Berlin, undertaking an extended research stay at the Freie Universität Berlin, funded by a DAAD scholarship.

Bigger than Bond: Idris Elba as the Gentleman Spy

Lorraine Henry King, University of the Arts London: London College of Fashion

Beau Brummell, James Bond the fictional British MI6 agent code named 007 and Black British actor Idris Elba are discussed in this presentation. Brummell's carefully curated, and exquisitely tailored suits were donned like an armour of nobility. Bond offers iterations of the contemporary quintessential Englishman that some argue Elba cannot deliver. These colonial notions of a gentleman, elite access and how the agency of corporeal skin impacts Idris Elba as Bond are addressed. Can Bond's suits, his powerful gadgets, his licence to kill and record-breaking box-office receipts continue if the armour of nobility is worn by Elba? Both Brummel and Bond's White skin carry embedded readings of privilege, subtly eliminating Black actors (Snead, Hall) from elite roles. Framing Idris Elba heroically, is in direct opposition to popular media readings of Black people in general and Black men specifically (DeVernay). This traditional quintessential Britishness, which includes the invisibility of whiteness means opportunities for heroic skin equity (Henry King) are lost. Whilst this scuppers Elba's gentleman spy portrayal for several reasons, he has already demonstrated heroism elsewhere. Amongst the many challenges the discourse around Idris Elba as bigger than Bond has remained unspoken and is discussed here.



Biography: Lorraine Henry King is Senior Lecturer and artist/practitioner at the University of the Arts London (UK). She is a broadcaster, Senior Fellow of Advance HE, and leads Equality Diversity and Inclusion initiatives. Her practice-based research positions Black skin as heroic. Lorraine has presented at several international conferences including *Critical Costume* (2015 - 2024), *EUPOP*, *The Superhero Project Vii* (2023) and is a member of Fashion Academics Creating Equality (FACE). Her publications include *Black Skin as Costume in Black Panther in Film, Fashion and Consumption* (2021) and *Heroic Skin: Superheroes, Excess and Black Skin as Costume in Superheroes and Excess: A Philosophical Inquiry* (2022).

The Art of Dressing: Jews, Tailoring and the Performance of Respectability

Jonathan C. Kaplan-Wajselbaum, Sydney Jewish Museum, Sydney

This paper examines Yiddish-speaking Jews beyond the general stereotype of the ‘Schnorrer’ [‘beggar’, ‘sponger’, ‘freeloader’] in tattered clothing: The sartorial reflection of a character who was perceived to be both unsophisticated and morally defective. At the turn of the twentieth century, Yiddish-speaking men, in east-central European as well as the countries of migration, were often characterised as slovenly, dishevelled beggars in the contemporary antisemitic literature. Elsewhere in popular literature they were depicted as otherworldly Hasidim, whose dress patterns harkened back to an earlier period of male sartorial splendour and effeminate display. These men, however, did not simply reproduce the conventions of bourgeois sartorial respectability. Even when well off and ‘well dressed’, they cannot simply be situated within the generalised, contemporary European ideals of masculine sartorial sobriety. With reference to photography, Yiddish-language advice literature, and scholarship on the tailored suit, this paper will explore questions of dress, Jewishness and the performance of respectability. In examining the patterns of Jewish male clothing consumption and performance of masculinity, this paper seeks a new understanding of the function of clothing, in the context of modern male Jewish subjectivities, during a period of political and social change, both within Jewish communities and wider societies.



Biography: Jonathan C. Kaplan-Wajselbaum is a senior educator and research manager at the Sydney Jewish Museum and adjunct fellow at the University of Technology Sydney, where he was awarded his doctorate in 2019. His research examines the function of clothing as a tool for self-fashioning and performance of modern, male Jewish subjectivities in central Europe at the fin de siècle. His recent monograph, *Jews in Suits: Men’s Dress in Vienna, 1890–1938* was published by Bloomsbury Visual Arts (2023).

What Would Virgil Abloh Do?

Zara Korutz, Massey University, Wellington

New York City celebrity dentist Dr. Lee Gause's Manhattan dental practice window asks the question: 'What Would Virgil Do with Dentistry?'. On display, behind the shopfront, are bear shaped sculptures by Bronx native, graffiti pioneer artist HEKTAD, as well as mixed-media, graphic screen prints by Japanese artist Takashi Murakami who, in collaborated with multihyphenate fashion designer Virgil Abloh, created a series of layered paintings and largescale sculptures titled 'America Now' (2018). 'America Now' disrupts the stratifications between fine art and popular culture and creates a dialogue about luxury, social status, and privilege. Streetstyle, like street art, can be considered a language of 'subcultural innovation' that attempts to be more 'authentic, original or real' (Haenfler 2014: 33), by challenging existing aesthetic systems and their distribution. This paper uses Danto's (1964) 'Imitation Theory of Art' to examine the work of Virgil Abloh, in relationship to the complexity and causation of art, positioned within the meta-modern Black Arts Movement (BAM). Using Virgil Abloh as the prototype of a new art-centered designer, this paper will advance Michel Foucault's (1972, 1978, 1995) concept of power and governance within social idealized norms, in relationship to fashion (Tynan 2019) and art, by looking at streetstyle as a reaction against mainstream society and insider/outsider agency (Bourdieu 1986, 1992), as it pertains to intersectional concepts of masculinities.



Image of Smile Design Manhattan Window. Image by Zara Korutz

Biography: Zara Korutz is a New York based adjunct professor, host of Unbiased Label podcast, and Fashion Studies PhD Candidate at Massey University, College of Creative Arts under the supervision of Professor Vicki Karaminas and Dr. Vanessa Gerrie. Her research project examines the relationship between fashion and art within a contemporary cultural context using fashion designer Virgil Abloh (1980-2021) as case study analysis. Zara earned an MA (with Distinction, 2020) in Fashion Critical Studies from Central Saint Martins, University of Arts. She has developed the Fashion, Culture and Theory course for the Bard Prison Initiative Program at the Fishkill Correctional Facility in Beacon, New York.

“Exoticos” Against “Los Machos”, Cassandro the Beau Brummell of Mexican Wrestling

Guillermo Leon Ramirez M, Independent Scholar

Dressed in his eight foot train and colorful jacket and with fluffy dyed blond hair, the 'exotico' fighter Cassandro breaks in the ring to face his opponent. Effeminacy is his most valuable strength and fashion and costumes his distinctive feature. Cassandro is not only the first 'exotico' to win against a straight fighter in Mexican wrestling, he is also a major character in the queer imagery of the Mexican and Latin queer community in the U.S. In Mexican wrestling, everything is a performance and some of the main characters are the 'exoticos'. These men are known as the dandies of wrestling because they reject vulgarity and rudeness. The main objective of this research is to analyze the image of Cassandro (the Beau Brummell of Mexican wrestling) through the observation of his fashions to appreciate his place as antecedent of visibility and representation of a queer identity in the mainstream media in Mexico. As Roland Barthes said, wrestling fighters are popular heroes because of the storytelling they communicate. I argue that Cassandro, and his effeminate masculinity, have a deeper significance as a hero of queer Latin fashion as well as a popular dandy.

Biography: Guillermo Leon Ramirez M (Mexico City), Fashion Designer, Teacher and Researcher Runs his own fashion label since 1997. He had presented his couture collections in Vancouver, Costa Rica, London, Madrid, Dubrovnik and Mexico. His designs are inspired by the history of fashion, Mexican colors, and the impact of stage costumes. He use to play with genderless, drama and glamour in every collection. Teacher since 1996, as academic he had present lectures in different symposiums: 1st. Cristobal Balenciaga Conference (Guetaria), ADH (U.K.) New Researchers, FHD (Barcelona) Symposiums and Universidad Iberoamericana (Mexico City). His research lines are History of fashion in Mexico and Dissident genderless fashion.

Daddy Cool: Aging Black Male Bodies and Embodied Stylin'

Dr Michael McMillan, University of the Arts London: Central Saint Martins.

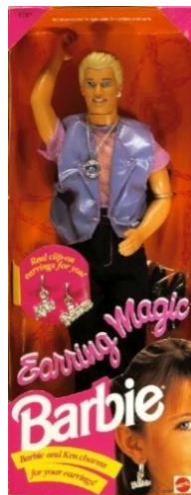
The saying, 'Once an adult, twice a child', is because aging bodies can become infantilized - such as making frail Black male dandified elders in care homes, more used to bespoke suits and snakeskin shoes, wear clothes not chosen by them and don polyester bibs to be fed. The field of fashion has an almost fascistic obsession with the dyad of youth and beauty. This not only serves to alienate aging individuals from engaging in and with fashion, but potentially precludes their clothing agency. This paper deals with masculinity and aging Black bodies by looking at, and engaging with, a very small selection of interview participants. (Only two, including the author.) It is an urgent contribution since aging men of color (and I would add women) are excluded from most representations. Many argue that fashion may fade, but style is eternal. Sweta Rajan-Rankin speaks about bodies, and embodied forms of dress in the patterning of everyday life challenging the exoticization and alien representation of the racialized bodies of older people. Carol Tulloch's 'style-fashion-dress', is conjoined here, with Christine Checinska's 'stylin' towards an engagement with aging Black British men's style. And from an insider, self-reflexive, poststructuralist approach, the decoloniality of Hall's 'reconstruction work' is used.

Biography: Michael McMillan, Arts. D. is a British born writer, playwright, artist/curator and scholar to parents from St Vincent & the Grenadines. He is best known for the much-loved and critically acclaimed installation 'The Front Room' which has been iterated nationally and internationally. His interdisciplinary practice centres around the praxis (theory and practice) of the creative process as well as ethnography, oral histories, material culture and performativity.

Earring Magic Ken: The Accidental Gay Doll (poster)

Frank New, Massey University, Wellington

In the early 1990s, the rise of queer culture was infiltrating mainstream America through a variety of media channels, from fashion magazines to television. Meanwhile, American toy company Mattel was conducting a survey to determine if their fashion doll *Ken* was worth keeping. The results of the survey suggested that he was still wanted, he just needed to be 'cool'. What transpired was the birth of *Magic Earring Ken* in 1993. Accused of being 'an accidental queer doll', Mattel had to respond to a backlash that ensued. Looking at the various aspects of popular culture that influenced *Magic Earring Ken*, one can see how, what were understood to be “underground” elements, trickled to the surface and into mainstream culture. This research examines the queer club fashion scene of the early 1990s which directly influenced the garments worn by *Magic Earring Ken*. Looking at the 1993 article by Dan Savage: 'Ken Comes Out: Barbie's boyfriend sports a cock ring' (The Chicago Reader), it explores the conflicting messages of the doll and the Mattel toy company's response. Looking at the time period of the early 1990s, when queer culture really began to infiltrate mainstream society, the research explores how this influence could have shaped the Mattel design team's decision when giving Ken this 'cool' new look.



Biography: Frank New is a queer, non-binary, multi-hyphenate artist based in New York. Frank wears many hats, including that of Fashion Researcher, Independent Scholar and Display Artist. Frank holds a Master of Arts in Costume Studies from New York University. In January 2024, Frank will begin work as a PhD Candidate in the line of Fashion Studies under the supervision of Dr. Vicki Karaminas at Massey University in Wellington, New Zealand. Frank has presented various parts of his research on 'Queer' Barbie and Queer Doll History from New Zealand to France. Additionally, Frank has had multiple publishing opportunities on his research.

Decorative Men (poster)

Muhammad Umer Rehman, Indus Valley School of Art and Architecture, Karachi

'Fashion' encompasses elements such as clothing, furniture, jewellery, and hairstyling. It is a well-established creative process that plays a defining role in how people are characterized. It also serves as a lens through which we can examine the relationship between objects and society across various times and eras. This paper aims to explore the evolution or re-emergence of an image once perceived as effeminate in men's traditional formal wear in Pakistan. In the context of South Asia, the examination of masculinity becomes particularly prominent when delving into the history of the Mughal Dynasty and how men's fashion evolved in colonial India. Mrinalini Sinha's (1999) study on colonial discourse offered a comparative analysis of masculinity, as perceived by the English and that of the colonized. It is after that she insisted that scholars/ historians should see people identified as men (Sinha, 1999), highlighting the continued relevance of gendered and sexed bodies in an ongoing scholarly discourse. Taking a cue from this discussion, this paper has emerged. Case studies are used as a way to build a discussion about masculinity through the gaze of colonizers and the colonized and the effects of this on the sartorial practices of men in the subcontinent.



Biography: Muhammad Umer Rehman identifies himself as a maker instead of a fashion designer. He completed his B.Des at the Pakistan Institute of Fashion and Design affiliated with La Chambre Syndicale de la Couture Parisienne. He did his master's at Savannah College of Art and Design, Savannah Georgia, US. Understanding the need for text and discourse about fashion of the Sub-continent, Umer embarked on another journey of acquiring an MA, in History of Design and Material Culture from the University of Brighton, Brighton, UK. He had the opportunity to work for some leading designer brands in Pakistan, honing his skills in design before taking teaching as a permanent career path. He has two decades of experience in the field of fashion. His research includes innovation in design through zero waste and sustainability in tradition through creative approaches. Fashion history and materiality. Connecting traditional practices with present-day needs.

From Olympians to Deco Dandies: The Form and Fashioning of the Male Display Mannequin

June Rowe, University of the Arts London: Central Saint Martins & London College of Fashion, London

Historical shifts in perceptions of masculinity have produced multiple forms and expressions of masculinities, expanding representations across fashion media. A familiar but less documented representation is that of the male fashion display mannequin. The history of the male mannequin is one visible marker of the fashioning of masculinity but remains a rarely discussed artefact. In this paper I unpick these three-dimensional constructions of the male body as historical narratives of masculinities. From the archive of a British mannequin manufacturer my research examines the renaissance of the male display figure from its early inceptions of the 1960s to the early 2000s. Based on a range of male celebrity, models and archetypes the archival materials reveal the design process of how masculinity is written into the form and fashioning of a figurative body from concept to sculpting to styling. The presentation explores company mannequin collections in their constructs of identity and gender from titles such as, sporting 'Gentlemen', 'Olympians', 'Club Man', 'Deco Dandies', 'Lads' and 'Boy Girl'. Though now almost obsolete objects, each collection shows the level of conception, realism and narrative applied to the fashioning of the male mannequin, which was considered in its time, a distinct cultural form for the fashion-conscious consumer of aspirational looks and masculine style.

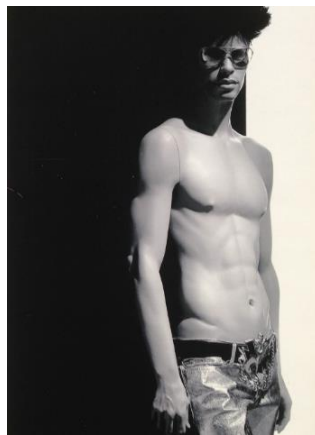


Image supplied by June Rowe

Biography: June Rowe is Associate Lecturer at Central St Martins and the London College of Fashion. She was awarded her doctorate from UAL in 2019 for an object-based study of the fashion mannequin: *Sculpting Beauty: A Cultural Analysis of Mannequin Design and Fashionable Feminine Silhouettes*. Research interests focus on the interrelationship of material and visual cultures in fashion, including iconography of the female body in fashion media and display. This extends into examining the cultural sources which influence design aesthetics and representations of fashionable bodies. Publications include 'Designer Unknown: Documenting the Mannequin Maker' for the edited volume *Fashioning Professionals* (2018).

The Rugged Guys: Contemporary Masculinity and Material Culture

Adrian Ruda, TU Dortmund University, Dortmund

Based on the men's fashion magazine *The Heritage Post*, this paper focuses on contemporary dandyism in Germany and the question of how masculinity is defined by material culture today. For over ten years, the Düsseldorf-based magazine has promoted itself as an institution for men's culture and lifestyle, setting itself apart from mass fashion. Under the rubric 'The Rugged Guys', the magazine features ordinary people, such as hairdressers or craftsmen, rather than professional models. Amateurs act as role models for personalised and sophisticated men's attire by demonstrating their belongings. A common feature is the visual arrangement of strategically selected essential tools, gadgets, and everyday personal items that frame masculinity. These objects are meant to reflect practicality, preparedness, and men's individuality. They serve as both evidence for lived biographies and advertisements for fashionable commodities. These contemporary dandies, playing with notions of vintage styles, appear not only as connoisseurs and avant-gardists but also as curators of masculinity who long for keeping men's cultural heritage up to date.



Biography: Adrian Ruda is a cultural anthropologist and postdoctoral researcher at TU Dortmund University's Department of Art and Material Culture. His research interests include historical anthropology, material culture studies, visual culture studies, fashion studies, the history of military uniform, pop and consumer culture. His book on the historical interdependency of military and fashion using the example of skulls as visual motifs has recently been published by Böhlau/Brill.

I Want A Hero: Beau Brummell's Coat and Romantic Masculine Mythologizing

Diego Saglia, University of Parma, Parma

Around 1803 John Weston of 34 Old Bond Street produced 'an exceed[ingly] good blue cloth great coat, made in ev[e]ry respect in the best manner' for an unknown client, often identified as George 'Beau' Brummell. Now in the Museum of London, the coat came to light in 1956 in the vaults of Coutts Bank, where it was deposited by the tailor who was a favourite of Brummell. This paper investigates this early nineteenth-century survivor, as a material artefact which encapsulates narratives of production through high-skilled handiwork, as well as stories of self-display within a rarefied segment of a wider 'society of the spectacle'. More specifically, it addresses Weston's creation as a material realization of heroic masculinity in the unheroic and demythologizing context of Romantic-period culture. This is exemplified in such literary works as Lord Byron's 'Oriental Tales'; The Ottava rima poems in the opening of 'Don Juan' (1819) and Pierce Egan's 'Tom and Jerry' novel 'Life in London' (1821). Placing the heroic texture of Brummell's coat in conversation with textual figurations of 'unheroic heroes', this paper expands and complicates discussions of heroism as a central, and contested, category in the construction of masculine, during the culturally transitional decades of the Romantic period.



Biography: Based at the University of Parma (Italy), Diego Saglia researches Romantic-period literature and culture, with a focus on exoticism and the Orient, Gothic, drama and performance, material culture, and the relations between British Romanticism and other European traditions. He is the current director of Italy's Interuniversity Centre for the Study of Romanticism (CISR), a contributor to the 'RÊVE (Romantic Europe: The Virtual Exhibition)' project, and a member of the advisory committee of the Byron Museum in Ravenna. Among his latest publications is the monograph *European Literatures in Britain, 1815-1832: Romantic Translations* (Cambridge UP, 2019).

Gymbeaux

Karmen Samson, Independent Scholar

As defined in the Urban Dictionary, a 'Gymbro' is 'a person whose personality and lifestyle are heavily influenced by the gym ... [who's] life choices usually revolve around lifting and proper nutrition.' This reflects a profound dedication to one's physical appearance, often verging on obsession. Extensive literature explores women's self-objectification, illustrating how women internalize an external perspective and evaluate themselves based on appearance. Recently, there has been an increased risk of male body-related concerns and self-objectification, attributed to redefined beauty ideals. Fashion, a tool for establishing societal appearance norms, plays a dominant role in this trend. These norms permeate through gatekeepers like social media influencers who seem to dictate the desired body image. Historical figures such as Beau Brummel have shaped societal appearance standards, contributing to the deconstruction of masculinities from both resistant and hegemonic perspectives. This paper aims to examine the contemporary impact of Gymbros' online representation on individuals' mental and physical health. This analysis will be contrasted with historical perspectives on the ideal male body in the late eighteenth century and its correlation to the heydays of the dandies. The discussion will encompass how men may experience body and muscle dysmorphia within the context of objectification, emphasizing the role of social and cultural factors influenced by fashion.

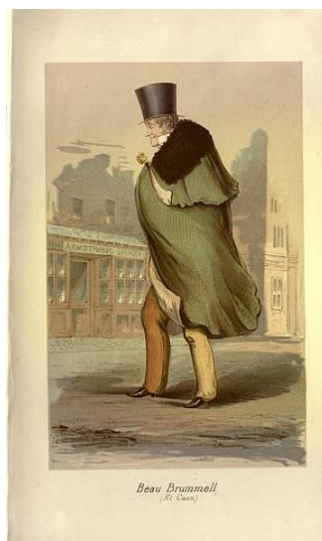


Biography: Karmen Samson is an independent fashion practitioner and scholar with interests in material culture and museology. In 2023 she obtained an MA in Arts and Culture with a focus on design cultures from the Vrije Universiteit Amsterdam. Additionally, she holds an MA in Fine Art and Design with a specialization in Critical Fashion Practices, as well as a BcS in Fashion and Textile Technologies. Her ongoing research delves into the inherent tension between commerce and culture within the realm of fashion and its myriad manifestation.

Brummell and the New Masculinity of the 1820s and '30s

Susan L. Siegfried, University of Michigan, Michigan

This paper explores the French appropriation of George Bryan 'Beau' Brummell's sartorial legacy in the 1820s and '30s. Parisian journalists seeking to redefine fashion extracted the analytical chapters from Brummell's 'Male and Female Costume', a little-studied, comprehensive history composed during his exile in France (1816-22), and published them in two leading periodicals in 1824 and 1829. The unsigned articles 'Principles of Costume' made an original contribution to the prevailing discourse on fashion, by presenting it as a formal system that followed rules of proportion and harmony, like the fine arts. Honoré de Balzac's 'Treatise on Elegant Living' (1831), commissioned by *La Mode*, grew directly out of the journal's earlier publication of 'Principles of Costume'. Balzac and *La Mode*'s editors staged a fictive interview with Brummell, who Balzac presented as the oracular authority on elegant living and source of the philosophy expounded in his Treatise. Brummell thus became the major inspiration for the performative dandyism of 1820s-30s Paris, while also advocating the latest trends in menswear. In contrast to the sheathed bodies of neoclassicism, Richard Dighton's rare, 1805 portrait of the Beau pictured what Brummell extolled in his history, the 'looser costume' and widened trousers of the 1810s and '20s, as the most 'perfect and elegant form [for] the lower limbs.'



"Beau Brummell (at Caen)", hand-colored engraving, 20.5 × 12.25 cm. From William Jesse, *The Life of George Brummell, esq., commonly called Beau Brummell*, 2nd. ed., 2 vols. (London: John C. Nimmo, 1886), 1: frontispiece

Biography: My recently completed book, *Le Goût nouveau: Fashion and Art in the 1820s and '30s*, is currently under review with Yale University Press. Other publications stemming from my research on visual representations of fashion include "The Allure of Dress in Ingres and Picasso," in *Picasso Ingres: Face to Face* (London: National Gallery, 2022); "Fashion in the Life of George Sand," with John Finkelberg, *Fashion Theory* 26, no. 5 (2022): 559-93; and "The Cultural Politics of Fashion and the French Revolution of 1830," in *Time, Media and Visuality in Post-Revolutionary France*, eds. I. Moon and R. Taws (London: Bloomsbury, 2021), 195-219.

Stitching Masculinity: Mameluke sartorial influences and the evolution of French male fashionability in the Egyptian Campaign of 1798

Tania Sheikhan, University College London, London

This paper offers a comprehensive exploration of sartorial appropriation and male fashionability during the Egyptian campaign of 1798 led by Napoleon Bonaparte. It specifically focuses on the interactions between French soldiers and the Mamelukes, the ruling dynasty of Egypt at that time. The research delves into the pivotal role played by textiles in expanding perceptions of identity and challenging conventional gendered norms. Of particular significance is the Kashmir shawl, a garment traditionally associated with eighteenth and nineteenth century female fashion in Europe. This study broadens the perspective by shifting the focus to male appropriation of Mameluke attire, emphasising the fetishisation of Mameluke textiles during the Directoire period, an area that remains under-explored in current scholarship. Mameluke fashion, widely studied in the context of eighteenth and nineteenth century female appropriation in Paris, is now re-examined in the context of 1798 Egypt, primarily through the lens of French male soldiers' fascination with and adoption of these styles. Three interconnected themes are emphasised in this research: French soldiers' adoption of Mameluke attire as a challenge to gendered narratives around textiles, the influence of this attire on French ideals of heroism and masculinity and the complexities of attire and identity within the post-revolutionary landscape.

Biography: I am a PhD candidate at University College London. My doctoral dissertation, titled 'Dressing the Part: Napoleon's Sartorial Politics and the Politics of Fashion, 1789-801,' where I examine Napoleon's clothing choices prior to becoming First Consul and Emperor. My research interests are centred on eighteenth and nineteenth-century European history, with particular emphasis on French sartorial politics (the strategic use of dress to convey political and social ideals), visual culture (fashion plates and print images featured in periodicals like the *Journal des Dames et des Modes*), and sartorial appropriation (the adoption and presentation of non-Western garments in shaping colonial narratives around cultural superiority).

Pretty in Pink: A Dandy Suit from the collection at The Harris, Preston.

Scott Schiavone, The Harris Museum and Art Gallery, Preston

In the early nineteenth century, the sartorial landscape of menswear shifted. Men, seeking to express their identity beyond conventional constraints, embraced fashion as a symbol of confidence and nonconformity. They became known as Dandies. As opposed to the over the top, colourful styles of previous eras, the Dandy image was a subdued, carefully curated look known for its emphasis on self-expression. Even though they preferred darker colours, there were always exceptions. A pink Dandy suit, in the collection at the Harris Museum, consisting of cream silk trousers, pink silk waistcoat and jacket, is dated to the 1820s. With its bright rosy hues, the original owner of this ensemble must have had it made as a powerful tool of self-expression, tailored to challenge traditional notions of masculinity. Not much is known about the provenance of this ensemble. Could it have been made for specific occasion, a club or event perhaps? It has even been suggested that it is an example of early 20th century fancy dress. This paper will examine the suit in closer detail, interrogating the possibility that this is perhaps a rare surviving example of an 1820s men's suit, fit for a flamboyant Dandy who was feeling 'In the Pink!'



Biography: Scott William Schiavone is Decorative Art Curator at The Harris Museum & Art Gallery in Preston. Scott is a fashion historian and has worked with fashion and textile collections in museums across the UK including Glasgow Museums, National Museums Scotland and The Fan Museum. Scott has his own YouTube channel, 'Fashion &...' which has over 5,400 subscribers. He is an accredited lecturer for The Arts Society. His areas of expertise are nineteenth and twentieth century French, British and American womenswear, luxury accessories and marginalised fashion histories.

Dis:Identifying Dandyism? Male attire and High Camp in Shondaland's 'Bridgerton'

Änne Söll & Christian Wandhoff, Ruhr University Bochum

As one of the most popular period television series, *Bridgerton* sports a bounty of pseudo Regency, diversified dandy roles that can be called, what Susan Sontag described as 'high camp'. At first glance, we argue, that camp as a 'sensibility that is disengaged, depoliticized or at least apolitical' (Sontag 1964) also applies to *Bridgerton*. In comparison to other period dramas, that are developing a string of conflicted masculine roles (Byrne et. al. 2018), *Bridgerton* reinstalls very traditional masculine stereotypes. But, the actors Regé-Jean Page and Jonathan Bailey not only appear to be 'objects prized by camp taste' and therefore 'old fashioned, out-of-date, démodé' (Sontag 1964), but can be read as sex-objects for heterosexual and homosexual desires. Our talk aims to unpack the questions of camp dandies: the relationship between queer, diverse and reactionary masculinities and their connection to desires, history and the male body. How is the image of the Regency dandy employed to cater to a modern audience and its diverse desires? How can the concept of 'dis:identification' (Muñoz 1999) help to explain the attraction of the array of *Bridgerton* men? What role do the costumes, or their absence, play for imagining 'dis:identified dandies'?

References:

Byrne, K. (et. al. eds.) (2018): *Conflicting Masculinities. Men in Television Period Drama*, London. | Muñoz, J. E. (1999): *Disidentifications. Queers of Color and the Performance of Politics*, Minneapolis/London. | Sontag, S. (2018 [1964]): *Notes on Camp*, London.

Biographies: In October 2022 Änne Söll and Christian Wandhoff presented a joint paper on the "The Jockstrap as contradictory signifier of male potency and vulnerability" at the Fashioning Masculinity symposium at the V&A Museum, which will be published in Ben Barry (eds.) *Handbook of Men's Fashion*, Intellect books 2024.

Christian Wandhoff is a Phd Student in art history. He studied comparative literature, art history and gender studies at the Ruhr University Bochum, Germany. His research focuses on photography, queer history, queer aesthetics, and masculinities. In his dissertation project he is working on liminal aesthetics and vulnerable masculinities in the photographic works of Amos Badertscher.

Änne Söll has been a professor for modern art history with a focus on gender and cultural studies at Ruhr University Bochum since 2016. Her recent research focusses on new objectivity, masculinity studies, men's fashion, portraiture and period-rooms. She has co-edited a volume on the *Materials, Practices and Politics of Shine in Modern Art and Popular Culture* (Bloomsbury 2021) and *Revisiting the Past in Museums and at Historic Sites* (Routledge 2022). The new co-edited volume *Under Construction. Kunst, Männlichkeit und Queerness seit 1970* will be published in 2024 by de Gruyter.

Black Dandyism and Prince's Sartorial Legacy

Dr Karen Turman, Harvard University, Cambridge, MA

'In the early morning when I'm feeling nice, I walk by the mirror and kiss it twice' states celebrated music and fashion icon Prince, in the song 'Prettyman' (1999). In 'Journaux Intimes' nineteenth century French poet and art critic, Charles Baudelaire, writes 'the dandy must aspire to be sublime without interruption; he must live and sleep before a mirror' (my translation). A 'prettyman' in front of a mirror, the quintessential Baudelairean dandy, aspired to the total sublimation of his existence, through a constantly deliberate and self-conscious alignment of style, artistic production, and social rebellion. What was the genesis of Prince's brand of dandyism in the socioeconomic context of Minneapolis during the 1970s? How did the dandyism exemplified by Black entertainers influence Prince's use of clothing, as a social and artistic rebellion? In this paper I analyse Prince's sartorial radicalism, leaning on historical precedents in Black dandyism, as a philosophical framework, while exploring the socioeconomic environment shaping Prince's dandyism locally in Minneapolis. Considering Prince as a dandy sheds new light on his profound cultural impact, as he redefined limits, questioning the social assumptions surrounding race, class, sex, fashion, and gender expression.

Biography: Dr. Karen Turman is currently a Preceptor in French at Harvard University. Her research interests include 19th-century Bohemian Paris and artist cultures, fashion studies, Black Paris, popular culture studies, the Francophone Pacific, ecocriticism and sustainability, and social justice topics in language pedagogy. Her current monograph, *Prettyman in the Mirror: Essays on Prince and Fashion*, explores Prince as a dandy figure through analysis of key sartorial moments throughout his career. She has recently published five essays on related topics including Prince, Josephine Baker, and the legacy of Black Paris as well as zoot suits and Morris Day's particular brand of dandyism.

Feeling Like a Woman, Looking Like a Man: The female dandy as pop provocateur

Ailsa Weaver, University of Technology, Sydney

This paper takes its title from a song lyric most famously associated with Jamaican-American model, singer and actress Grace Jones. It is a signature of her subversive practice of re-interpretation of the established codes of fashioned identity. The paper explores how both Jones and singer-songwriter and musician Annie Lennox of Scottish duo Eurythmics, another notable nonmale pop celebrity who rose to international prominence in the early 1980s, used strategies that can be identified as forms of Brummellian dandyism to construct socio-discursive personas that remain ongoingly influential in the present day. As with Brummell, these provocative ‘female pop dandies’ were emblematic of new beauty ideals in an era characterised by a reconfiguration of societal power-relationships, based on class, gender and politics. Jones and Lennox, at this time, were strongly identified with the concept of the androgyne, being two of the 1980's most well-known pop culture ‘gender benders’. However, this paper proposes that their elegant and radical embodiment of masculine fashion can also be accurately theorised in consideration of notions of the Other, in relation to ‘total’ fashionable celebrity and with reference to the influential precedents of agitant dandies George Sand and Gilbert & George.

Biography: Ailsa Weaver (she/her) is a 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 interest in the performance of identity in early music video is currently being explored in doctoral research at the University of Technology, Sydney (UTS)’s Imagining Fashion Futures lab, with aspects of this project being presented at the international conferences IFFTI 2022 Fashion Re-imagined at Nottingham Trent University and Earth, Water, Air and Fire: The Four Elements of Fashion at Università Iuav di Venezia in 2023, and recently published in the peer reviewed journal Critical Studies in Men’s Fashion.

“Lord of Misrule”: Beau Brummell and the carnivalesque

Leigh Wetherall Dickson, Northumbria University, Newcastle

Beau Brummell’s trademark tailoring has its origins in his school days at Eton. Sir Thomas Lawrence’s portrait of Arthur Atherley, a contemporary of Brummell’s, demonstrates a familiar martial outline, but the specifics of the pared down style and muted pallet is the uniform of Montem polemen – an Etonian holiday of misrule and fancy dress, a type of initiation ceremony that involves a procession to Salt Hill. The Latin word ‘sal’ means both ‘salt’ and ‘wit’, both of which are integral to the festival. This paper will argue that Brummell not only adopted the uniform of the polemen but the spirit of Montem; he combined the aesthetic with a caustic wit resulting in an enigmatic form of masculinity that deflects rather than invites close engagement, and allows him to occupy the position of the lord of misrule, a mock king and mocker of the de facto monarch the prince Regent, during a period that can arguably be interpreted as an extended version of Montem: the Regency. Reading Brummell as a cipher of the carnivalesque provides a model for understanding the power and legacy of his elusiveness that can only be stitched together from a few images and reported bon mots.



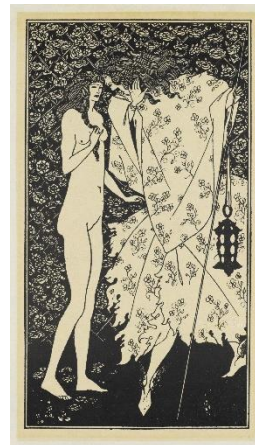
Portrait of Eton Schoolboys in Montem dress by Francis Alleyne, before 1815.

Biography: Leigh Wetherall Dickson is Associate Professor of English Literature at Northumbria University, and is currently working on a monograph that explores literary responses to the Regency (1811-1820) as it was happening, a key theme of which is the function of fashion.

Dandy in Kimono: Victorian masculinity and the Japanese kimono

Dr Arisa Yamaguchi, University of Tsukuba, Ibaraki

Late Victorian society saw the permeation of ‘separate spheres’ which further widened the division between men and women in society. This conservative division was not only evident in public and private spaces, but it also expanded its presence within Victorian sartorial culture. From the late 1860s, things and designs from Japan flourished in Britain. Japanese kimonos, above all, attracted artists and wealthy consumers. During the second half of the nineteenth century, Japanese kimonos were understood as highly feminine garments in Britain and this continued until the early twentieth century, when Japan began to be recognized for its military power. Thus, this paper seeks to show how male figures employ Japanese kimonos, both as dress and as an imaginary representation, beyond the accepted use of kimonos in mainstream fashion. Did Japanese kimonos play the role of veil merely to eliminate the ideal masculinity of late Victorian society? Or did it represent something completely different? To what extent did the discourse that the Orient was feminine respond to Victorian masculinity? To answer these questions, this paper focuses on two figures who wore, and represented kimonos, at the end of the nineteenth century: an illustrator from Sussex, Aubrey Beardsley (1872-1898) and an art collector and female impersonator, Herbert Pollitt (1871-1942). This paper demonstrates that Japanese kimonos hide *what should not be seen*, yet they also, paradoxically, allow this to be visible to the public eyes.



Images: Early childhood to adulthood photograph album, 1865-1895, Houghton Library, Harvard University, Ms Thr 447, Vol.1, sec 25 | The Mysterious Rose Garden, Aubrey Beardsley, 1894 (1895 printed), V&A, E. 379-1899

Biography: Dr Arisa (Allie) Yamaguchi is an Associate Professor at the University of Tsukuba in Japan. She took a MA in design history and material culture at The University of Brighton and obtained a PhD at the University of Tsukuba. She published an article “‘Thing to Wear’ to ‘Thing to Undress:’ Representation of Japanese Kimonos in Late Victorian Paintings,” in *the Journal of Dress History*, which received an honourable mention of the ADH Award in 2020. She recently focuses on the dress history of Victorian/Edwardian Britain, especially in association with Japanese culture. Arisa published her first book, *Sartorial Japonisme and the Experience of Kimonos in Britain, 1865-1914*, in 2023.

Conference Team

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With grateful thanks to the in-house technical, events and catering teams at Central Saint Martins who helped make this event possible.

Calls for Papers



The Journal of Dress History

Beau Brummell and New Masculinities edition

The Editorial Board of The Journal of Dress History is seeking to publish an edition dedicated to the themes and subjects of the Beau Brummell and New Masculinities conference. Authors do not have to have presented at the conference but must adhere to the conference themes and ethos. The Journal of Dress History encourages submission from writers at all stages of their career. Articles will be peer reviewed by the Journal advisory board.

Articles must be between 4000 - 6000 words, including footnotes. In addition, submissions require a 150 word abstract, a 150 word author's biography and a minimum of three images with descriptions and credits.

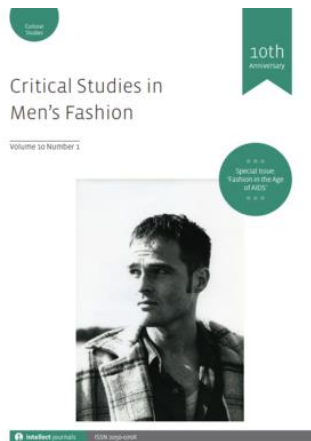
Authors are kindly requested to be members of the ADH if their article is selected. Annual individual membership is 15.00 GBP. The fees help us support future events and awards for our community.

If you would like to discuss an idea for your article, please contact journal@dresshistorians.org.

Book reviews and exhibitions reviews are equally welcome, contact:

Shelley Tobin books@dresshistorians.org

Caroleen Molenaar exhibitions@dresshistorians.org.



Critical Studies in Men's Fashion (Journal)

ISSN 2050070X, ONLINE ISSN 20500718

All articles submitted should be original work and must not be under consideration by other publications.

General Call for Papers

Contributions are welcome from any discipline, including but not limited to fashion studies, anthropology, art, art history, business, consumer studies, cultural studies, economics, gender studies, humanities, literature, marketing, psychology, queer studies, religion, sociology, and textiles. Diverse viewpoints and methods are encouraged.

The journal will accept articles that are theoretical or empirical, from any discipline or theoretical foundation. This is done in order to gain a broad understanding of men and fashion and provide a platform that is diverse and accepting of disparate viewpoints. In addition, the journal will also accept media reviews. Topics may include but are not limited to:

- Accessories
- Advertising imagery and appeals
- Androgyny
- Body image
- Branding
- Case studies of designers or leaders in the field of men's fashion
- Changes in menswear due to immigration
- Children and adolescents
- Cosmetics and grooming practices
- Cultural aesthetics of masculinity
- Cross dressing (men in women's clothing, women in men's clothing)
- Economics of the menswear industry
- Education
- Ethics
- Fantasy and costuming/dressing up
- Fragrance

- Generational differences/age effects on fashion
- Identity
- History of men's fashion
- Influence of television and film
- Legal aspects of the menswear industry
- Luxury goods
- Marketing strategies
- Modelling in the menswear industry
- Modernism/Postmodernism/Post Postmodernism
- Promotion in menswear industry
- Religious doctrine on men's appearance
- Textiles and their use in menswear
- Semiotics
- Sexuality and sexual behaviour as related to appearance

Articles will be selected on their content, scholarship, and technical quality. The content must be in line with the journals vision of advancing scholarship on men and appearance.

Journal contributors will receive a free PDF copy of their final work upon publication. Print copies of the journal may also be purchased by contributors at half price.

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The Association of Dress Historians International Conference
7-8 October 2024
at the National Portrait Gallery, London

Dress and Painting: Clothing and Textiles in Art

The Association of Dress Historians are delighted to introduce our two-day autumn International Conference for 2024 on the theme of Dress and Painting: Clothing and Textiles in Art. Confirmed keynote speakers are:

- Professor Aileen Ribeiro, Professor Emeritus of the Courtauld Institute of Art
- Dr Timothy McCall, Associate Professor of Art History at Villanova University
- Anna Reynolds, Deputy Surveyor of The King's Pictures at Royal Collection Trust

The conference intends to bring together scholars, professionals, and practitioners to explore and examine the wide range of interconnections between dress, textiles and painting across any culture or region of the world, from before classical antiquity to the present day. Papers are invited that investigate, but are not limited to, any of the following prompts:

- The value (and limitations) of painted sources for historians of dress including portraits, genre scenes, illuminated manuscripts, frescoes and miniatures
- The reality (or otherwise) of clothing portrayed in paintings through comparison with extant garments, documentary sources etc
- The practices of dressing up (e.g. fancy dress, professional robes) or dressing down (e.g. déshabillé) for portraits
- The symbolism of dress in paintings
- The role of clothing in interpretations of meaning or narrative
- Individual artists and their different approaches to depicting dress
- Artists' involvement in decisions about what sitters should wear for portraits
- Artists' personal attitudes to fashion and the selection of clothing worn in self-portraits
- Techniques used by artists to represent textiles and three-dimensional garments in paint
- The draped figure in painting – depictions of the clothed and unclothed body
- The role of the specialist drapery painter in artists' studios
- Overlapping spheres of production in the raw materials for paintings and textiles e.g. pigments and dyes, linen canvas, animal hair
- Paintings as fashion illustration, and their role in the fashion design process
- Textile designs inspired by paintings
- Painters who were also fashion/textile designers
- Museum practices of exhibiting paintings alongside items of dress

We welcome submissions for a 15–20-minute research presentation. To submit your proposal please send an abstract of no more than 200 words alongside a biography of no more than 50 words and an optional illustrative image* with caption to be included in an online programme to dressandpainting@dresshistorians.org by 00:00 BST on 28 April 2024.

*Please send images as separate tiff or jpeg attachments, include the relevant caption beneath your abstract. Image captions are not included in abstract word count.

The conference is guest chaired by Anna Reynolds (Royal Collection Trust) and co-convened by Kirsten Burrall (Deputy Chair of ADH)