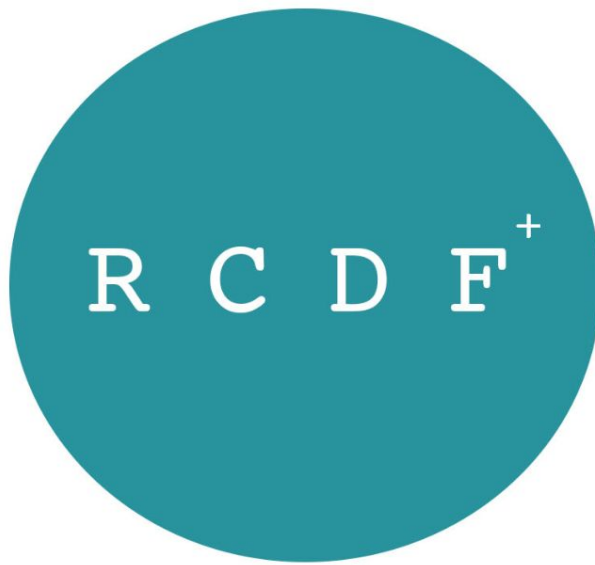


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Dear,

Welcome to the very first newsletter of the Research Collective for Decolonizing Fashion. This three-monthly newsletter will keep you posted on the latest developments regarding the Collective in addition to our website, Facebook page, twitter and Instagram account.

We have just finished our Seminar ReThinking Fashion Globalization co-organized with the Transboundary Fashion Seminar at Bunka Gakuin University in Tokyo and are already looking forward to our Decolonizing Fashion panels at the 45th Annual Meeting and Symposium of the Costume

We are also still looking for strong members to join our editorial team and positions are still available for Content Designers, Blog Editors and Graphic Designers!

Finally, we have some very interesting new blog posts on our website, so make sure to have a read and leave a comment so we can keep the discussion going!

Best wishes,

[The RCDF team](#)

TRANS—
BOUNDARY
FASHION

[ReThinking Fashion Globalization Seminar](#)

In mid-February we met for our ReThinking Fashion Globalization Seminar in collaboration with the Transboundary Fashion Research Project at Bunka Gakuen University in Tokyo. As with our Morocco (2012) and Hong Kong (2014) conferences, this was a single room event with sixteen papers presented over two days. A broad range of perspectives were presented, not just purely academic, but also pedagogical and institutional, and from the front lines of fashion enterprise and design.

Theoretically a pervasive re-politicization of fashion was evident across a wide range of papers, reflective of the times we live in. Resurgent nationalism, neo-imperialist agendas, anti-immigration movements, and the need for the sharply delineated identities that such evils necessitate dominate the discourse of

geopolitics, and the nightly news, in ways unimaginable when the Collective was founded just seven years ago. The modernist idea that the

nation is the starting point of identity and of fashion creation has returned in force and postmodern theories of an end of history, and a fashion transcending nationality, now seem more and more premature.

The program and abstracts of this seminar are available on our website, while pictures of the event have been posted on Facebook. An edited volume consisting of the papers presented is scheduled for 2021, edited by Sarah Cheang, Erica de Greef, Angela Jansen and Yoko Takagi. [Read more](#)



Two Decolonizing Fashion Panels at the Annual CSA Symposium

The 45th Annual Meeting and Symposium of the Costume Society of America will be held on 15-20 April 2019 in Seattle, Washington on 'The Pacific Rim and Beyond: Diffusion and Diversity in Dress.'

The Research Collective will be presenting two panels, consisting of nine papers that were selected through a blind peer reviewing process. The first panel 'Decolonizing Fashion Histories and Ethnographies' will consist of papers by Rebecca Fenton (Smithsonian Institution), Carol Tulloch (University of the Arts, London), Arti Sandhu (University of Cincinnati) and William Bamber (University of Washington), while the second panel 'Decolonizing Discourses and Institutions' will present papers by Sarah Cheang (Royal College of Art, London), Shehnaz Suterwalla (Royal College of Art, London), Osuanyi Quaicoo Essel (University of Education, Winneba), Elke Gaugele (Academy of Fine Arts, Vienna), Rachel Silberstein (University of Washington), Linda Welters (University of Rhode Island) and Abby Lillethun (Montclair State University).

A teal square with the white text "CFS." in a serif font, centered within the square.

[Looking for New Members to Join the RCDF Editorial Team](#)

The RCDF is looking for new members to join the RCDF's editorial team. Since the RCDF is exclusively run by volunteers and does not profit from any structural funding, only a strong believe in its goals and aims can justify the elaborate amounts of time and effort you will be putting into this project. With its members spread all over the world, in all time zones, the project involves a large amount of independent working, although regular skype meetings with the other team members, as well as the coordinator of the collective, are required. Being part of the RCDF's editorial team is a great opportunity to have a crucial input in a project, to personally contribute to disrupting the norm and changing dominant fashion discourse by making it more inclusive and diverse and to become part of a worldwide network of like-minded thinkers. Therefore, we are looking for highly motivated, proactive, self-sufficient and enthusiastic people, who can work both independently as well as part of a team.

We are looking to fill the following positions:

Editor-in-Chief

Responsible for coordinating all different tasks and members of the editorial team, assuring that deadlines are kept, supervising the general content of the different platforms and relating to the RCDF's steering committee as well as constantly improving and innovating the editorial team's activities

Assistant Editor-in-Chief

Responsible for the inbox of the collective, all email communication between the team members and mailings to be send out to the network, including the

monthly newsletter. This person is also responsible for continuously extending the network by approaching new institutions and individuals to collaborate with

Content Designer(s)

Responsible for generating and uploading a constant stream of content for the social media platforms (Twitter, Facebook, Instagram) as well as creating new content by writing opinion pieces, book reports, interviews with relevant researchers, designers and influencers, (museum) exhibitions, conferences, etc.

Blog Editor(s)

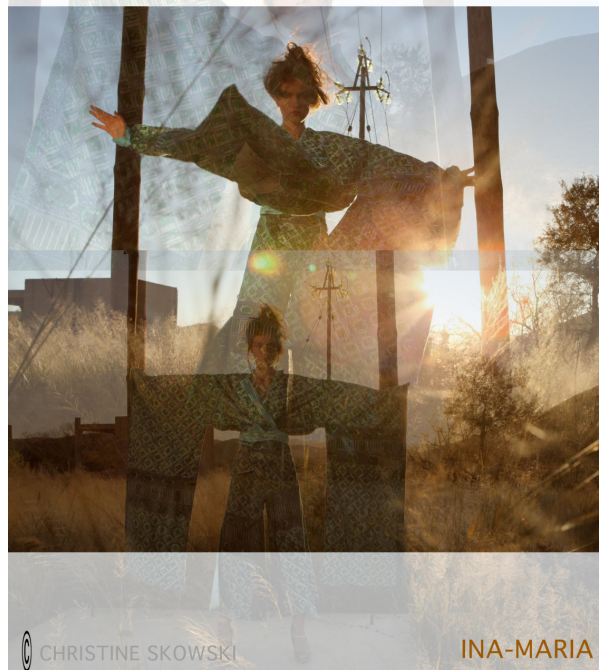
Responsible for identifying, coordinating and editing bi-weekly blog posts for the RCDF's website.

Web and/or graphic designer(s)

Responsible for the graphic identity of the RCDF as well as in charge of keeping the website functioning and improving.

If you are interested in one of these positions, please send your cv and a one page motivation letter by email to submission.rcdf@gmail.com

NEW AND NOTEWORTHY



[New Blogpost by Ina-Maria Shikongo](#)

Namibia has a young fashion industry, no more than twenty-five years old, that is largely focussed on formal evening wear and local fashion, but little retail. Formal training programs were only introduced in 1998 at the University of Namibia (UNAM) by Melanie Hartevelde and around 2000 at the College of the Arts in Katutura (COTA) by Beata Hamwalwa and later around 2006 by Cynthia Schimming, but the diploma only started in 2014. Most fashion design graduates are part-time fashion designers because of the market, which is seasonal. There are two important moments in the year for designers, which is around August for the Metric farewell, also known as prom night, and the wedding season, which is mainly centred around the school holidays in August-September and December. A new important moment that has been added to the agenda in recent years is the NAMAS (Namibia's music awards ceremony), where designers get to dress local celebrities. Since 2015, Windhoek Fashion Week was introduced, which gives local designers crucial visibility, but not always pay. Only a few designers succeed to make a living with fashion design, like Cynthia Schimming.

[New RCDF Members](#)

Vaibbhavi Pruthviraj Ranavaade (Independent scholar, Pune, India) is an independent scholar based in Pune, India. Her doctoral research 'A Semiotic

study of the Indian Sari' (Maharaja Sayajirao university of Baroda, Vadodara, 2018), focused on the non-verbal communication through the sari as well as its significance in contemporary fashion scenario and changing narratives of decolonization. She argues that the Sari is an inseparable part of India's sartorial story and has been iconic in representing the changing facets of the geo-political and socio-cultural changes that India has witnessed; where women have played a pivotal role. Indian women and the Sari form the core of history and legacy. Study of design intervention of the Sari to make it relevant for the new Indian women, led to understanding the fluid nature of fashion identities in the globalized world, simultaneously retaining the heritage and cultural values. With the European and American fashions and dynamic silhouettes that are popular among the Indian youth, the sari seemed to be pushed back or only relegated for occasional wear. Reviewing the theories for fashion change and reasons that explained the changes occurring in the world, they were compelling to understand meaning of the sari for Indian women, Indian fashion system and economy/ industry.

Tanja Devetak (associate professor, Faculty of Design, University of Primorska Slovenia) is an independent fashion researcher and associate professor at the Faculty of Design, associated member of University of Primorska in Slovenia and currently concluding her PhD thesis, which deals with fashion research in Slovenia from 1945 to 2010. The Slovenian fashion industry developed after 1945 from a tradition of textile production that started between the two world wars, particularly craft and manufacturing workshops. The research explores the nature of the relationships that the fashion industry, fashion magazines, professional fashion associations and fashion fairs had on establishing fashion values in everyday Slovenia. The fashion companies researched are: Rašica, Almira, Industrija usnja Vrhnika, Labod, Ideal and Mura, which were located throughout Slovenia. These brands were researched from the assumption of creating a Slovenian fashion identity, which should have developed in the context of the specific cultural and social environment of that timeframe, and thus could not, and should not, have exclusively followed global fashion trends. Slovenian fashion brands ran appropriate professional education, participating as co-founders of vocational colleges, and were active in establishing professional associations that systematically developed fashion design as a profession. They published their own internal magazines, where, in addition to features, they published updates on fashion design and contemporary fashion trends. Selected brands are reviewed in the context of political impact, cultural and social development in establishing the *fashioneasta* socialist identity, as well as the basis for emerging independent fashion designers in the 1980's.

Siobhan Mei (PhD student, University of Massachusetts Amherst, USA) is

a PhD candidate in Comparative Literature at the University of Massachusetts Amherst. Her dissertation, "Adieu madras, adieu foulard: Reading Dress, Textile Artisananship and Revolution in the Plantation Economies of the Atlantic World," brings together several diverse bodies of knowledge—Caribbean and US American fiction, colonial visual and textual culture, and contemporary art and fashion writing to explore the ways in which technologies of dress shaped (and continue to shape) politics of belonging and resistance in the Americas. This project shows how literary representations of dress and textile production in genres such as historical fiction offer a rich, yet largely unexplored, set of critical terrains for understanding the ways in which human-object relationships formed within the racially stratified labor economies of colonial plantation societies. In its attentiveness to the relationship between bodies and dress in the colonial Atlantic world, "Adieu madras, adieu foulard..." serves to historically contextualize the ongoing significance of public-self fashioning as a critical social issue.

New Literature

Elke Gaukele and Monica Titon (eds) [*Fashion and Postcolonial Critique*](#), Berlin: Sternberg Press, 2019.

Gwilt, Alison, Alice Payne, Evelise Anicet Ruthschilling (eds) [*Global Perspectives on Sustainable Fashion*](#). London: Bloomsbury, 2019.

Luvaas, Brent and Joanne Eicher, (eds.), [*The Anthropology of Dress and Fashion*](#). London: Bloomsbury, 2019.

New Exhibitions

[*Inca Dress Code*](#), Royal Museum of Art and History, Brussels, 23-11-2018 till 21-04-2019

[*Contemporary Muslim Fashions*](#), Museum of Applied Art (Museum Angewandte Kunst), Frankfurt, April 5 - September 15.

New CFP

5th International Textile and Costume Congress (ITCC), Indigenous Textile Crafts – Global Markets and Trends, 3-5 October, The Maharaja Sayajirao

University of Baroda, Gujarat (India), deadline submissions: 30th of April 2019

[Decolonial Summer School Middleburg](#)

What Does It Mean to "Decolonize"?

The Consumption of Life and the Regeneration of the Communal.

10th Anniversary of the Decolonial Summer School

18th of June – 4th of July 2019 (3 weeks)

University College Roosevelt II Middelburg - The Netherlands

The 10th anniversary of the Middelburg Decolonial Summer School, will explore the growing frustrations and disenchantments in face of the failed promises of modernity and development. The themes explored in the past 10 years will be brought in a new light. The analytics of the colonial matrix of power will be decentered and complemented by explorations of decolonial joy and decolonial love in the regeneration of the communal. In particular we will look at how the communal generated in various localities cannot be subsumed under the liberal common-good and the Marxist commons.

Application deadline: 10 June 2019

[Register here](#)



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