

## introduction

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<b>Irfan Hošič</b> <div>Confrence Chairman</div> <b>Attention! Clothing, Art, Identity</b>	

Scientific Conference *Attention! Clothing, Art, Identity* is a part of the started research project *Clothing as a symbol of identity* in 2011, with the main objective to bring together researchers from a broad scientific spectrum around the themes of clothing, fashion and art. Seeking a deviation from the conventional understanding of clothing as an exclusive textile or apparel technological issues, this conference is trying to expand interpretive field of clothing symbols and their various contexts, with emphasis on the contexts of crisis, tension and conflict. The sign "Attention!" indicates a global crisis in which opposing ideologies and different social worldviews determine social and political contemporary situation, which is reflected in the clothing practices and visual art. Due to the different and ambivalent understanding of clothing in different environments - in which the individual or collective clothing practices are related to an increase or a reduction of democratic values, one of the tasks of the scientific conference *Attention! Clothing, Art, Identity* is an affirmation of interdisciplinary research results. With a focus on perception of clothes and clothing sign, the conference brings together theoreticians of clothing and fashion, art historians, anthropologists, cultural theorists, sociologists and others. Some of the guidelines for which further investigations would be necessary to deepen, are of course the current bans on wearing the Islamic face coverings (burqa, niqab) in France and Belgium, legislation on prohibition of burqa and niqab in Federal Republic of Yugoslavia after the World War II, religious rules and rigid principles of "proper" clothing in different cultures; clothing phenomena in the prism of different ideologies, and other topics in which clothing dresscode is determined by neoliberal consumerism and media construction, which in turn leads to a certain tension and conflicts. It is evident and almost disturbing that in the above correlation, the relation between clothing, i.e. fashion, media image and artistic artifact transcends the borders of the functional and moves into the space of the symbolic with the pronounced intentions of tension.

## monday

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<b>Katarina Nina Simončič</b> <div>University of Zagreb (CRO)</div> <b>Contribution to knowledge of history of clo-thing: laws against luxury and their impact</b>	<b>7<sup>th</sup> oct. / 9.30am</b>

During history of clothing, clothes and fashion were not just a mere entertainment, but also served as visual signs of warning and means of social restriction and marginalization. Rules on clothing, ornamentation, and class distinction on the basis of clothes, were first mentioned in old Rome, and in the different time spans appear until the middle of 19<sup>th</sup> century. Known under name *laws against luxury*, in service of *ruling aristocracy* impacted the rhythm and direction of fashion changes from early Renaissance and further on. In this paper through historical overview on the examples of clothing forms and artefacts, their wider social role will be analyzed, as well as the issue of their impact on layered meaning of clothes and other body coverings. At the same time, the presence of historically established patterns of *prohibitions* and *warnings* through clothes in modern culture is going to be pointed out.

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<b>Danijela Velimirović</b> <div>University of Belgrade (SER)</div> <b>When shopping is not entertainment: fashion and consumption in FPRY (1952-1961)</b>	<b>7<sup>th</sup> oct. / 9.50am</b>

Since 1952 in Federal People's Republic of Yugoslavia, the discourse about socialization and rationalization of housework and new division of work in households became more prominent. Ideologically, newly created free time a woman could use for self-improvement, political activism, but for care also. Material investment in exterior appearance, fashion and beauty has become a main characteristic of modern city life in advanced socialistic environment. However, freakish Western fashion had to be a subject of overall reconsideration and valorisation in order to suit totalitarian regime pretensions. Standardization of fashion and change control was performed by means of specific aesthetic – "socialist good taste" (Đurđa Bartlet). However, the propagated ideal socialist clothes were an ideological construct that has a little to do with real life. Newborn "socialist lady", who according to dominant

discourse seeks leisure and wastes free time hopelessly searching for redefined last fashion boom. In order to prevent conflicts and possible disappointments in the state power, the regime engaged into the project of forming a series of institutions, which had to improve fashion production and bring out the trade revolution.

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<b>Kujraković Nusret</b> <div>Majlis of Islamic Community, Gradačac (B&amp;H)</div> <b>Law on prohibition of burqa and hijab from 1950 in PR B&amp;H</b>	<b>7<sup>th</sup> oct. / 10.10am</b>

This paper focuses on the Law on prohibition of wearing burqa and hijab adopted in 1950 at the National Assembly of People's Republic of B&H. Muslim women issue, especially issue of clothing of Muslim women in Bosnia and Herzegovina was actualized in Austro-Hungarian governance. It has been observed form various aspects and diametrically opposite ideological starting points. There are two approaches to this issue: traditional and modern, and big discussions were made if this is a religious or social issue. The central issue referred to covering/uncovering of Muslim women in newly created conditions in Bosnia and Herzegovina. Totalitarian communist government designed and conducted its final and radical solution and used state repressive instrument. In spite of use of force, arresting and financial punishment, there was a great resistance against this in most of Muslim women.

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<b>Đermana Šeta</b> <div>CER Nahla, Sarajevo (B&amp;H)</div> <b>Analysis on influence of recent prohibition of Muslim women's clothing in Europe</b>	<b>7<sup>th</sup> oct. / 10.30am</b>

Today discussions and conflicts about prohibition of wearing Muslim women's clothes in Europe, but also in the world have overcome mere issue of secularism or neutral point of view of the state, and already serve as a space for conflict of different contemporary ideologies in fighting for predominance, and the main test of pluralism and tolerance of modern Western societies. This paper in this context will present the testimonies of women, who experienced this type of prohibition: Law of SFRY on prohibition of wearing burqa and hijab in 1950 and modern abjudication and prohibition in Europe (France, Germany...), and try to point out the importance of spe-

cific women's experience at the intersection of different identity characteristics of each woman, but also on the fact that often women, to whom these modern prohibition refers to, are the advocates/representatives of that course of Islamic teaching which calls for understanding, coexistence and multiculturalism that so stringently elude from us.

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<b>Hajrudin Hromadžić</b> <div>University of Rijeka (CRO)</div> <b>Fashion-clothing trends in politics: media, politicians and entertainment culture</b>	<b>7<sup>th</sup> oct. / 11.20am</b>

This paper will present and interpret the clothing (fashion) trends connected to politics and politicians on global level, emphasizing several contexts that seem to be important. At the first level of analysis, semiotic-semantic dimension of fashion expressions of some representative political samples is imposed (for example style richness of former Libyan president Gaddafi), dictation of clothing normativeness with a goal of practical manifestation of ideological and political uncontestedness (for example North Korea). But for the more complete contextualization, inseparably important are secondary levels of interpretation, which include problem of media construction and representation of fashion-stylistic discourse connected with politicians and politics. Those are the questions that directly address wider trends of spectacular tabloid tendencies in media, as well as general trend of so called celebritytization, which does not leave politics untouched, and by this also the connected current crisis of classical/traditional view of politics and political activism.

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<b>Aleksandar Pašagić</b> <div>Kamgrad, Zagreb (CRO)</div> <b>"First class infidel" – modern military uniform as a cultures conflict stage</b>	<b>7<sup>th</sup> oct. / 11.40am</b>

This paper analyzes popular morale patches – unofficial emblems that are, mostly by Velcro strap, attached to a uniform or other equipment, popular among military forces of USA. As the "war colours" of the new age their supposed purpose is multiple: increasing moral through determining own identity by the concepts of courage, strength and pride; determining their own belonging to American collective and provoking of the opponents.

All three aspects are often realized by their own principle of acceptance of the values that are perceived opposite to the enemy. Through the prism of frequent anti-Islamic slogans on these patches, deeper issues are being researched: transforming perceived enemy in the generic representative of own culture and religion, and deepening conflict through visual manipulation with symbols, that represent the values opposite of the enemies' ones or directly insult them. In conclusion, the consequences of accepting this behaviour are being questioned, as on the immediate success of modern military doctrine, but on intercultural relations on the general level as well.

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<b>Galijaš Armina</b> <div>University of Graz (A)</div> <b>Sweatsuit and golden necklace</b>	<b>7<sup>th</sup> oct. / 12.00pm</b>

When and how did a sweat suit become a clothing item in the ex-Yugoslavia, which is not used for sports exclusively? Did this clothing item become acceptable at the same time when violence escalated as an expression of feisty-patriarchal paradigm of society? Did men (mostly) dressed in sweat suits signalize their readiness to fight and compete? Did they break the previous dress code, showing revolt for the current one, or were they just imitating the bad guys from MTV's hip-hop and r'n'b music videos? Are they the authentic phenomenon of Balkan transition or just a part of global 90's subculture?

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<b>Azra Hromadžić</b> <div>Syracuse University (USA)</div> <b>Politics and Poetics of Surfaces: Skin, Facades, and Accessories</b>	<b>7<sup>th</sup> oct. / 12.20pm</b>

Building on the long-term ethnographic fieldwork in the city of Mostar, Bosnia-Herzegovina, and in particular the Mostar Gymnasium, this paper investigates how people in this post-war and post-socialist country, especially youth, use facades (both literal and corporal) and accessories (jewellery, bags and pieces of attire), to negotiate tensions between dominant ideologies and their own aspirations. More specifically, looking at the ways in which young people employ, exaggerate, display, attach, produce, erase, hide or exchange accessories, pieces of clothing and graffiti reveals how individuals move out of themselves and into the world, while navigat-

ing contradictions that shape their coming of age. In addition, through these "surface" yet intimate engagements, attachments and exchanges, young people simultaneously resist and reproduce the normative modes of love and the law. In order to theoretically conceptualize these gestural and surface economies, I rely on the idea of "flesh" which is much less corporeal than interactive (Merleau-Ponty), and I build on the expanding field of mediations on and of "skin", including the works of Sara Ahmed and Jackie Stacey, Mary Flanagan and Austin Booth, Shannon Sullivan, Claudia Benthien and Steven Connor.

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<b>Elvira Islamović</b> <div>University of Bihać (B&amp;H)</div> <b>Sociological approach to fashion phenomenon: fashion and clothing as a means of identification and socialization</b>	<b>7<sup>th</sup> oct. / 15.30pm</b>

From the sociological point of view the theme of the paper is the phenomenon and function of fashion in modern society. Fashion as a massive social phenomenon does not only refer to clothing, but as means of human identification and socialization it is present today in all other aspects of life. In the consumerist society which enables to shop all the time, democratization of fashion occurs, and thus a possibility of choice, forming and transformation of identity, and presenting the identity to society. Fashion and clothing as an expression of social, cultural, political and artistic events, in this paper are observed not only through prism of consumerist society, globalization and union, but isolation and exclusion as well. For consideration of identity construction dynamics, it is necessary to understand social changes. In this context, the questions are posed about denying identity and conflict, created from the need for self-identification.

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<b>Dobriła Denegri</b> <div>Center of Contemporary Art, Torun (PL)</div> <b>Fashion and utopia</b>	<b>7<sup>th</sup> oct. / 15.50pm</b>

In the context of the topic of the conference Attention! Clothing, Art, Identity, which focuses on the exploration of the phenomenon of clothing and fashion in the prism of tension and conflict situations, it would be interesting to look back on those transdisciplinary practices of artists/architects/designers who imagine, create and design

garments and wearable elements that have specific or symbolic function to overcome these situations of danger or threat. The paper Fashion and utopia would just be an attempt to look at some interesting approaches of this type, arising from the process of integration of fashion, art, architecture, science and new technologies and which wish to formulate answers and alternatives to the multitude of factors that now threaten human existence. From cultural conflicts over ecological and environmental disasters, there are a series of potential sources of risk to which the younger generation of artists and other trans-disciplinary creative people react with projects, prototypes, ideas and actions whose concrete and symbolic meaning is to develop individual and collective awareness of strategies for prevention and social mobilization. Starting from the two exhibitions, "Spaceship Earth" and "Wonderingmode" implemented at the Center for Contemporary Art in Torun (Poland), and the works of some artists who have participated in them, with this paper Fashion and utopia I want to make a retrospection on these innovative and engaged approaches, through which the language of fashion evolves/integrates into the wider artistic and sociological discourse.

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<b>Krešimir Purgar</b> <div>Center for Visual Studies, Zagreb (CRO)</div> <b>Fashion advertising, art and masculinity: semiotic, iconological and historical perspective</b>	<b>7<sup>th</sup> oct. / 16.10pm</b>

This paper is assuming that the construction of masculine identity in advertising photograph and video – both as a presentation of masculine power and ambivalent variation of transitional identity – posses perceivable historical dimension. Fashion advertising uses canon paintings from art history, in order to legitimize a choice of modern photographs and their "transgressiveness" on the semiotic level. From the iconological point of view, this is imitating representative patterns of classical art portraits, and through their aesthetic and gender stylization the boundaries of moral, taste and concept of beauty are redefined. In this way, new aesthetic canon gains historical and artistic justification and allude from politics and aesthetic of gender identities to the iconological themes. The paper will use the theoretical explications by Mieka Bał, Norman Bryson, Svetlana Alpers and other theoreticians, so the concept of transhistorical

image in the perspective of visual studies could be explained by this specific example.

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<b>Irfan Hošič</b> <div>University of Bihać (B&amp;H)</div> <b>Art, fashion and media in the 20<sup>th</sup> ct. through the prism of scandal and shock</b>	<b>7<sup>th</sup> oct. / 16.30pm</b>

On the series of examples in art, fashion and media, the 20<sup>th</sup> century is possible to reconstruct as an epoch of scandal and shock. With Manet's *The Luncheon on the Grass* (1863). Duchamp's *Fountain* (1917), and twist of Else Schiaparelli (1930s), like with the mass media in the other half of the 20<sup>th</sup> century, introducing scandal and shock as new values of contemporary pop culture was enabled. In this context, and for the critically posed questions *How did scandal and shock become legitime devices of expression?*, i.e. *Is it about the marketing measure or pure aestheticism?!* the examples of Jean Paul Gaultier, Hussein Chalayan, Benetton, Levi's, Diesel and others will be used.

## tuesday

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<b>Čupić Simona</b> <div>University of Belgrade (SER)</div> <b>Significance and place of fashion in the construction of civil identity: Serbian Art 1918-1941</b>	<b>8<sup>th</sup> oct. / 9.00am</b>

On the European continent at the end of 18<sup>th</sup> century, started the process of art secularization, which culminated in the 20<sup>th</sup> century and essentially changed its character and social function as well. The change of historical and social opportunities, conditioned with abrupt industrial development, opened the new dilemmas in art, mutual to all areas involved in industrialization. In the new situation, the relation toward dressing was expressed as a form of cultural integration, economical and social disintegration of society that can be traced in different forms of visual culture. Disappearance of folk dressing is proportional to modernization process and higher culture of living. Clothing was a mark of social status. How fast one could procure the latest fashion items, quality, origin, ways of workmanship, are some of the characteristics of the social status of the one who wears them, but also of the other forms of social differentiation:

marital status, sex, profession, and even political orientation. The fact is, however, that dressing was very often just an external manifestation that underlined mimicry more than true acceptance of the new values. However, though the most banal, clothing was the most prominent status mark.

From satin, fur and jewellery, parasols and gloves, to cuts of dresses, clothing language testified the class anatomy. Role and place of fashion in the construction of civil identity of Serbian society, on this occasion will be analyzed and presented as a visual space of separation, but also a connection of primal and modern, as the characteristic of rural-bourgeois transformation and embodiment of the new society formed on the basis of such connection. Through the unbreakable bond of art, social and historical circumstances, extracting will be offered, and after that the interpretation of autochthon and individual characteristics of urban culture image, as the new and modern projection of reality, formed through the visual interpretation of urban everyday life.

**Mateja Maučec** 8<sup>th</sup> oct. / 9.20am  
University of Ljubljana (SLO)  
**Conflict through clothing display in the works of Ivana Kobilca**

The goal of the paper is to try answering the question, on the basis of specific works of Ivana Kobilca, about what kind of message did the painter express in displays of clothing. The paper also wants to determine if the choice of clothes of the portrayed brought conflict in her works, on purpose or by accident, and in which works is it possible to discover this conflict. The focus is on the opus made during the painter's stay in Sarajevo, because it is an assumption that specific Sarajevo milieu had significant impact on choice of the motives, as well of the details on her works.

The paper also deals with the issue of painter's autonomy in the choice of motives, impulses and experiences, which guided her while designing clothes, and emphasizes main problems she encountered in conservative Bosnian milieu that had impact on her works. While doing the analysis of the presented issues, for having an encompassing impression, the preserved photographs and extensive correspondence were included. It was expected that the painter, due to nature of her work, would avoid explicit provocativeness in her works, and if the conflicts were present at

all, they were in small extent and not on purpose.

**Suzana Lazarević** 8<sup>th</sup> oct. / 9.40am  
University of Belgrade (SER)  
**More than a uniform: working clothes of stewardesses of Yugoslavian air transport now and then**

The uniforms of Yugoslavian air transport stewardesses are observed as a complex phenomenon, connected to relevant elements of culture that as a collective, or support to one another, by performing a lot of functions encoded different meanings. While studying the clothes of flight hostesses, it was found out a lot about organizational principles of YAT, but also about different ideologies of a society in which this phenomenon is studied. Revealing messages that uniforms contain, gradually discovered a conceptual level on which this culture is performed. The reconstruction of stewardesses' uniforms gave an insight and discoveries about the culture, but as well on its mechanisms and processes. Social, economical, political and cultural reality reflected on the YAT stewardesses' clothes. However, uniform clothing of particular cut and colour did fit into fashion patterns of the time.

**Šeherzada Džafić** 8<sup>th</sup> oct. / 10.00am  
University of Bihać (B&H)  
**Raincoat or mistress. Establishing fictional identities by a clothing item**

Taking into consideration the new theoretical thesis in cultural studies that approach an identity as a discursive construction, especially presented in literature, the paper in its basis refers to literature works in which the identity of an individual and the complete collective is presented through clothes.

The author who presented the identity of an individual/collective through clothes in the greatest extent was Nikolai Vasilijevic Gogolj, who with his literature work "Raincoat" (1950) became a role model to many South Slavic and B&H writers. With a thesis that an identity is fiction (Robins, 2005) by methods of interpretation, in the first place it will be pointed out in what way a raincoat as a clothing item becomes an identity mark, and in what way it helps making division between rich/poor, old/young, far/close, and for the main character it is of life's impor-

tance so he at the end equalizes it with his life companion.

**Musret Isanović** 8<sup>th</sup> oct. / 10.50am  
University of Zenica (B&H)  
**Clothing and fashion – conflict of tradition and modern**

The introductory part of the paper talks about clothing and fashion, from the perspective of traditional intellectual experience of contemporary philosophical and sociological thought. They are considered, both as a concept and as a phenomenon, in the prism of conflict between traditional and modern. At the end of modernism – the age of destruction of the intuition for principle, order and measure, and losing all power of spiritual self-control – clothing along with the human existence reaches the edge of meaning. It is desubstantialized and relativized. It is less in contact with its body and own purpose; in its "self-shaping" it does not want to obey their persuasion and define itself according to them. This is contributed particularly by disseminated fashion pluralism of postmodernism, logic of consumption and market. They radically question the traditional identity of clothes, systematically destroying its essence and denunciate its primordial purpose. Fashion has lost the relation with human existence, the basis of its meaning. It becomes a part of endless simulation game and is in front of immediate threat of losing similarity with a human image and itself, under threat of extinction in simulacrum.

**Katarina Peović Vuković** 8<sup>th</sup> oct. / 11.10am  
University of Rijeka (CRO)  
**Is the ruling fashion – fashion of the ruling class?**

Paraphrase of the Marx's famous slogan in *German Ideology*: "The ideas of the ruling class are always the ruling ideas", will refer to the conflicts in the interpretation of ideology. The complexity of the ideology in the current late-capitalist relations is based on the contradictions present in the classical Marxist, traditionalist and other critics of the consumerist culture. The paper will refer to some fundamental cultural-studies and semiotic terms and interpretations (hegemony, roundabout culture, representation, logo, interpellation, bricolage, articulation) that allow deepening the analysis of contemporary culture, particularly fashion

and lifestyles. Special emphasis will be put on the interpretation of fashion from the aspect of hegemony as a result of negotiations between the dominant and subordinate groups.

**Sead Alić** 8<sup>th</sup> oct. / 11.30am  
Media University, Koprivnica (CRO)  
**Dressing in the Age of Undressing**

The paper approaches the fashion phenomenon from the perspective of questioning media production of dressing trends, but 'undressing' as well, i.e. use of naked human body. In the age of pornografication of TV programs through different forms of delayed or disguised pornography – fashion displays addiction to the trends lay down by big media corporations.

*The Age of Undressing* tends to be exposed as hypocritical age that divides human soul, not only destroying traditional values, but human values in general. Destructiveness of undressing benefits from destructiveness of total covering of human (female) body: Fear from the Other who will see the face of a woman causes the fear in the Other from the person who hides the face of (his) woman. Industrialization of erotica was conducted by mass media. This paper also questions how much remained after mass media, immediate experience of body, clothes and touch.

**Naida Capuzzo Đerković** 8<sup>th</sup> oct. / 11.50am  
University of Geneva (CH)  
**Veils and Breasts: When the garment veils someone, it reveals another one.**

Deliberately provocative, title summarizes the purpose of this article: to analyse the wearing of headscarves and nudity as an expression of opposition to discrimination and stereotypes. In non-Muslim countries veil is seen as a symbol of patriarchal oppression against woman and some Western countries have legislated against headscarf in public areas. In the same time, feminist group like FEMEN use breast nudity (topless) to fight against sexism and religious institutions. On one side, pieces of clothing have shrunken; while on the other, they lengthen and dissimulate. Both have in common the opposition against stereotypes and discriminations. Regardless of the piece of fabric and size, this paper will address paradoxical homology through societal and group expectations associated with clothing and uniform, norm violations and social control.



On the occasion of 35<sup>th</sup> anniversary of Department of Textile Design in Bihać / 1978-2013

attention!  
clothing  
art  
identity

- 1 Faculty of Technical Engineering, Bihać // Irfan Ljubijankić Street
- 2 Hotel Emporium // Irfan Ljubijankić Street No 90
- 3 Bihać City Center // Bosanska Street



**Organized by**  
Faculty of Technical Engineering, University of Bihać

**Conference chairman**  
dr. Irfan Hošić

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attention!  
clothing  
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international scientific conference

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faculty of technical engineering, university of bihać / department of textile design