London College of Fashion is delighted to be hosting this two-day conference to explore and discuss the history, currency and future of Fashion Media.

I would like to express enormous thanks to Dr. Djurdja Bartlett and Professor Penny Martin for programming this event and also to the many speakers and contributors from LCF, other University of the Arts London colleges and indeed, the rest of the world.

Issues surrounding fashion media are increasing in their prevalence across an industry where communicating through words or depicting through image can be complex, especially as we now live in an age where consumption is easier, faster and yet questioned more than ever before.

A thirst for dissecting and understanding the rapid changes within our fashion media culture is evident not least by the growth of our own course delivery here at London College of Fashion across both graduate and undergraduate, as well as those new territories being explored by our early career researchers. I am thrilled that this event is taking time to acknowledge these contributions to the ongoing debate.

This coming together to present and share ideas underpins the importance of continuing to set theoretical analysis alongside specialist practice within such an important industry. I hope that you enjoy and are stimulated by the ideas you hear over the next two days.

Professor Frances Corner, OBE
Head of London College of Fashion
Fashion media – perhaps the most immediate and complex manifestation of the social and technological revolution in media we are living through – has reached a pivotal moment. With the cultures of its production and dissemination facing radical changes forced by online fashion, there has never been such opportunity to redefine the purpose and character of fashion communications for over a century.

The Fashion Media: Yesterday, Today, Tomorrow conference takes this point in fashion culture’s evolution as an opportunity to examine its current themes and formations in relation to their historical precedents. Hitherto, the development of fashion media has been intersected by the broad social and technological transformations that have characterised modernity. By mapping the changes in fashion, beauty, femininity, identity formations and commodity culture, fashion media has visualised modernity in all its contradictions. This visual and textual legacy offers a unique context in which to explore the relationship between technology, society and identity, to evaluate those dynamics, and help devise modern, socially relevant fashion media for the future.

This conference focuses on the permanently changing boundaries between these concepts and categories, widening discussions of historic magazine culture and contemporary digital innovations into related themes of masculine representation, ethnicity, propriety and questions of quality and authorship. Bringing together the leading minds and voices in fashion research and practice, historical and contemporary shifts in fashion imagery and communications are all examined via concise presentations and informal discussion sessions. Capitalising on the academic and industry expertise represented in the participating speakers, chairs and the industry panel, fashion media’s present preoccupations – technological triumphalism, obsolescence, the shift towards motion image and threat to print cultures – will each be debated and the future potential of fashion media imagined.

Dr Djurdja Bartlett
Professor Penny Martin
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<tr>
<th>Time</th>
<th>Session 02</th>
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<tr>
<td>09:00</td>
<td>Tea / Registration</td>
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<tr>
<td>09:30</td>
<td><strong>Chair: Elizabeth Wilson</strong></td>
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<td>09:30</td>
<td>Valerie Steele: ‘Japan Fashion Now’</td>
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<td>Djurdja Bartlett: ‘An Unlikely Comrade: Coco Chanel and Socialist Fashion’</td>
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<td>Simona Segre: ‘Chinese Fashion Identity: From Factory to Web’</td>
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<td><strong>Session 03</strong></td>
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<td>14:15</td>
<td><strong>Chair: Joanne Entwistle</strong></td>
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<td>Anne Söll: ‘Painting Style – Taking Pictures: Fashion, Media and Gender in 1920s Portraiture’</td>
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<td>Nilgin Yusuf: ‘Caught on Camera: Unexpected Dialogues between the Fashioned Body and the Criminal Body’</td>
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<td>Shaun Cole: “Feels better because it fits better”: Advertising Underwear and Masculinity’</td>
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<td>16:30</td>
<td><strong>Pecha Kucha Sessions</strong></td>
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<td>16:30</td>
<td>Dr. Ane Lyng-Jorlén, Parsons Paris School of Art + Design and co-editor of Vestoj - Between Edge and Elite: niche fashion magazines</td>
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<td>16:30</td>
<td>Felice McDowell, PhD student, London College of Fashion - A brief history of the LCC sculpture exhibition in fashion magazine photo-spreads, 1948-1961</td>
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<td>16:30</td>
<td>Cheryl Roberts, PhD student and lecturer, University of Brighton – Dispelling the Myth; the influence of cinema on the fashion of young, working-class women in the 1930s</td>
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<td>16:30</td>
<td>Champagne Reception in collaboration with National Media Museum (by invitation only)</td>
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<td>16:30</td>
<td>Tea</td>
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**Timetable & Details**

Day One / 21.10.10

Tea / Registration

09:00 – 09.30

Introduction

09.30 – 09.45

Djurdja Bartlett & Penny Martin

Session 01

Chair: Elizabeth Wilson

09.45 – 10.05

Valerie Steele: ‘Japan Fashion Now’

10.05 – 10.25

Sarah Cheang: ‘Fashion and Ethnicity in British Vogue’

10.25 – 10.45

Reina Lewis: ‘Modest Mediations: Faith-based fashion and the Communication of Style’

10.45 – 11.05

Barbara Vinken: ‘Muslim Fashion and the Media: Public Space and Burka’

11.05 – 11.25

Questions

11.25 – 11.50

Break

Session 02

Chair: Caroline Evans

11.50 – 12.10


12.10 – 12.30

Djurdja Bartlett: ‘An Unlikely Comrade: Coco Chanel and Socialist Fashion’

12.30 – 12.50

Simona Segre: ‘Chinese Fashion Identity: From Factory to Web’

12.50 – 13.10

Questions

13.10 – 14.15

Lunch

Session 03

Chair: Joanne Entwistle

14.15 – 14.35

Anne Söll: ‘Painting Style – Taking Pictures: Fashion, Media and Gender in 1920s Portraiture’

14.35 – 14.55

Alistair O’Neill: ‘A Curious Revolution has been taking place in the dress of what used to be called the ‘workman’: Walker Evans’ unpublished article on men’s fashion’

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Nilgin Yusuf: ‘Caught on Camera: Unexpected Dialogues between the Fashioned Body and the Criminal Body’

15.15 – 15.35

Shaun Cole: “Feels better because it fits better”: Advertising Underwear and Masculinity’

15.35 – 15.55

Questions

15.55 – 16.30

Tea

**University of The Arts London**

London College of Fashion

20 John Princes Street

London W1G 0BJ
# Timetable & Details

## Day Two / 22.10.10

### Session 01

**Chair:** Pamela Church Gibson  
**09:30 – 10.30**  
Charlotte Cotton: ‘The End is Where We Start From’ (Keynote speech)  
**10.30 – 10.50**  
Marketa Uhlirova: ‘The Stuff of Fashion and the Cinema Effect’  
**10.50 – 11.10**  
Friedrich Weltzien: ‘Guerrilla Media: Fashion, Art and Film’  
**11.10 – 11.30**  
Olga Goriunova: ‘Infectious and Idiotic: Fashionable Practices on the Internet’  
**11.30 – 11.50**  
Questions  
**11.50 – 12.05**  
Break

### Session 02

**Chair:** Paul Bevan  
**12.05 – 12.25**  
Magdalene Keaney: ‘Studio: The Final Frontier?’  
**12.25 – 12.45**  
Alice Beard: ‘Fun with Pins and Rope: How Caroline Baker Styled the Seventies’  
**12.45 – 13.05**  
Jason Evans: ‘DocuFashArt: Thinking About Cross-Fertilisation in Western Photography in the 1990s’  
**13.05 – 13.20**  
Questions  
**13.05 – 14.20**  
Lunch

### Session 03

**Chair:** Philip Delamore  
**14.20–14.40**  
Eugenie Shinkle: ‘Embodiment and Interactivity in Contemporary Fashion Media’  
**14.40 – 15.10**  
Elizabeth Wissinger: ‘Modelling Work within Changing Imagining Regimes’  
**15.10 – 15.30**  
Agnès Rocamora: ‘How New are New Media? the case of fashion blogs’  
**15.30 – 15.50**  
Alison Clarke: ‘Pre-loved Online: Fashion Brands in the Second-Hand Economy’  
**15.50 – 16.05**  
Questions  
**16.05 – 16.30**  
Tea

**Fashion Industry Panel Discussion**  
**Chair:** Penny Martin  
**16.30 – 17.30**  
Laura Bradley, Editor, i-D Online  
Katrina Dodd, Editor, Contagious FEED  
Matthew Moneypenny, CEO Trunk Archive  
**Conference Dinner**  
(Speakers, Chairs and Panellists only)
Speakers

**Djurdja Bartlett**
- Dr. Djurdja Bartlett is Research Fellow at London College of Fashion, University of the Arts London. She has published several articles and book chapters on the theme of fashion during socialism and post-socialism including “Let Them Wear Beige: The Petit-bourgeois World of Official Socialist Dress” (Fashion Theory 2004); “In Russia, at Last and Forever: The First Seven Years of Russian Vogue” (Fashion Theory, 2006); “El auténtico glamour soviético de la alta moda estalinista” (Revista de Occidente, 2007) and “New Russian Luxury”, Les Cahiers Européens de l’Imaginaire, 2010. She is author of FashionEast: The Spectre That Haunted Socialism (MIT Press, 2010), and editor of a volume on East Europe, Russia and the Caucasus in the Berg Encyclopedia of World Dress and Fashion (2010). Bartlett’s current research, funded by the British Academy, is on the relationship between East European and Western fashion throughout the 20th and 21st century up to today.

**Alice Beard**
- Alice Beard is Senior Lecturer in Design History at Kingston University. Her teaching and research is focused on fashion media and the intersections between fashion, design, text and photography. She is particularly interested in magazine cultures and uses oral history to reconstruct production and consumption histories. Her publications include articles in Fashion Theory: The Journal of Dress, Body and Culture; on fashion editorial in Nova magazine for the ‘Fashion & Underwear’ special edition (2002), and on the innovative and influential web project SHOWstudio for a special edition on ‘Fashion Curation’ (2008). She has contributed a chapter on styling in Nova and the construction of a fashionable ‘look’ in Hair: Styling, Culture and Fashion (Biddle-Perry & Cheang (eds.) 2008). Beard curated ‘Beauty Queens: Smiles, Swimsuits and Sabotage’ (2004) and ‘Remembering Nova Magazine 1965-1976’ (2006) at The Women’s Library, London. She is currently completing doctoral research on Nova magazine at Goldsmiths, University of London.

**Alison J Clarke**
- Dr. Alison J Clarke is Professor of Design History and Theory at the University of Applied Arts Vienna and Research Director of the Victor J. Papanek Foundation, Vienna. As a trained social anthropologist, she writes and lectures on aspects of material culture, fashion and consumption. Her most recent publication is Design Anthropology: Object Culture in the 21st Century (Springer 2010). She has co-organised international conferences on fashion (The Death of Taste: The Future of Fashion?, MAK Wien/ICA London 2007), written on the anthropology of fashion (‘Fashion and Anxiety’, with Daniel Miller, Fashion Theory 2002) and alternative economies of fashion (e.g. ‘Mother Swapping: Trafficking Second Hand Baby Wear’ in Commercial Cultures ed. P. Jackson et al. 2000; ‘The Second Hand Brand’ in Cultures of Commodity Branding eds. A. Bevan and D. Wengrow, 2010). Clarke is presently making a film on Austrian fashion customs.

**Sarah Cheang**
- Dr Sarah Cheang is Senior Lecturer in the Department of Cultural and Historical Studies, London College of Fashion, University of the Arts London. She has published numerous articles on fashions for Chinese things in British history, including the uses of Chinese textiles in the home, the retailing of Chinese objects in department stores, the gendered collecting of Chinese ceramics, and the breeding of Pekingese dogs. She co-edited Hair: Styling, Culture and Fashion (Berg 2008) and is currently working on a new monograph entitled Fashion and Ethnicity.

**Shaun Cole**
- Shaun Cole is a writer, lecturer and curator, and currently Course Director for Masters degrees in History and Culture of Fashion and Fashion Curation at London College of Fashion, University of the Arts London. He was formerly Head of Contemporary Programmes at the Victoria and Albert Museum, where he curated several exhibitions, most notably Graphic Responses to AIDS (1996), Dressing the Male (1999) and Black British Style (2004). Shaun Cole has also written and lectured on the subject of menswear and gay fashion and his publications include ‘Don We Now Our Gay Apparel’: Gay Men’s Dress in the Twentieth Century (2000), Dialogue: Relationships in Graphic Design (2005) and The Story of Men’s Underwear (2010).

**Charlotte Cotton**
- Charlotte Cotton is creative director of the National Media Museum, UK, and leading the museum’s creation of the Media Space, due to open in London in 2012. Previously, she was curator of photographs at the Victoria and Albert Museum, head of programming at The Photographers’ Gallery and head of the Wallis Annenberg Department of Photography at the Los Angeles County Museum of Art. She is author of books including Imperfect Beauty and The Photograph as Contemporary Art and founder of www.wordswithoutpictures.org

**Jason Evans**
- Jason Evans is Senior Lecturer in Photography for Fashion and Advertising at University of Wales, Newport. He works around photography as a cross genre practitioner, writer and teacher. His early visible output was through the style media and music industry though recently the internet offers him a new autonomy. He was the curator of Nothing is in the Place for the Krakow photomonth in May of this year which took a subjective look at the state of Britain in the 1990s through its photography (a version of this project is now on show at the Brighton Photo Fringe). He is currently exhibiting as part of Not in Fashion at the MMK in Frankfurt. He is author of the positive picture project www.thedailynice.com, spreading a little happiness since 2004. www.jasonevans.info

**Olga Goriunova**
- Dr. Olga Goriunova is Senior Lecturer in Media Practices at London Metropolitan University. She is the author of Art Platforms: Cultural Production on the Internet (forthcoming). Goriunova is curator of Fun in Software exhibition that tours between Bristol, Eindhoven and Dortmund in 2010-2011. She has been writing on digital aesthetics and organising festivals of software art with www.runme.org platform and Readme events.
Speakers

Magdalene Keaney

Magdalene Keaney is a curator and writer. She has written widely on photography and her first book, World’s Top Photographers: Fashion and Advertising was published by RotoVision in 2007. Keaney was Associate Curator of Photographs at the National Portrait Gallery, London, where she curated Irving Penn Portraits (2010). She is currently Curator and Creative Director of the Fashion Space Gallery at London College of Fashion, University of the Arts London.

www.fashionspacegallery.com

Penny Martin

Professor Penny Martin is a writer and curator of fashion and photography. She is Professor of Fashion Imagery at London College of Fashion, University of the Arts London and Editor in Chief of The Gentlewoman magazine, before which she was Editor in Chief of SHOWstudio.com from 2001 - 2008. Penny has lectured internationally and curated numerous exhibitions – most recently, When You’re A Boy: Men’s Fashion Styled by Simon Foxton at The Photographers’ Gallery, London in 2009. Penny contributes to many magazines and has also consulted to brands and individuals such as Juergen Teller, L'Oréal Paris, Stella McCartney, The Collective Shift, Viktor & Rolf and Yves Saint Laurent Beauté.

Simona Segre Reinach

Simona Segre Reinach is a cultural anthropologist and fashion consultant. She is contract Professor of Fashion Studies at IULM University, Milan and Fashion Anthropology at IUAV University, Venice. She is currently undertaking research in China in a collaborative project of Cultural Anthropology on sino-italian joint ventures in the textile and fashion industry. She has written three books: Mode in Italy. Una lettura antropologica (Guerini 1999), La Moda. Un’introduzione (Laterza 2005, 2010) and Orientalismi. La moda nel mercato globale (Meltemi, 2006). She has published several articles and essays: China and Italy: Fast Fashion vs Pret à Porter. Towards a new Culture of Fashion’ (Fashion Theory, 2005); Milan, the city of prêt à porter in: C. Breward and D. Gilbert, eds. Fashion’s World Cities (Berg, 2006); Italian and Chinese Agendas in the Global Fashion Industry in: G. Riello and P. McNeil eds. The Fashion History Reader (Routledge London, 2010) and Milan as a Fashion City in: Berg Encyclopedia of World Dress and Fashion (Berg, 2010).

Reina Lewis


Eugenie Shinkle

Dr. Eugenie Shinkle is Senior Lecturer in Photographic Theory and Criticism at Westminster University. Originally trained as a civil engineer, her research focuses on the embodied dimensions of image perception, and she has written and lectured widely in this area. Her past research has explored touch and movement in video games, and, more recently, has concentrated on affective and embodied experience in fashion media. She is the editor of Fashion as Photograph: Viewing and Reviewing Images of Fashion (I.B. Tauris, 2008), and is a regular contributor to Source magazine.

Agnès Rocamora

Dr. Agnès Rocamora is a Senior Research Fellow and Senior Lecturer in Cultural and Historical Studies at London College of Fashion, University of the Arts London. She is the author of Fashioning the City: Paris, Fashion and the Media (I.B. Tauris, 2009). Her writing on the fields of fashion and fashion journalism has appeared in various journals, including Fashion Theory, the Journal of Consumer Culture and Sociology. She is a contributor to Fashion’s World Cities, edited by C. Breward and D. Gilbert (Berg, 2006) and to Fashion as Photograph, edited by E. Shinkle (IB Tauris, 2008).

Simona Segre Reinach

Simona Segre Reinach is a cultural anthropologist and fashion consultant. She is contract Professor of Fashion Studies at IULM University, Milan and Fashion Anthropology at IUAV University, Venice. She is currently undertaking research in China in a collaborative project of Cultural Anthropology on sino-italian joint ventures in the textile and fashion industry. She has written three books: Mode in Italy. Una lettura antropologica (Guerini 1999), La Moda. Un’introduzione (Laterza 2005, 2010) and Orientalismi. La moda nel mercato globale (Meltemi, 2006). She has published several articles and essays: China and Italy: Fast Fashion vs Pret à Porter. Towards a new Culture of Fashion’ (Fashion Theory, 2005); Milan, the city of prêt à porter in: C. Breward and D. Gilbert, eds. Fashion’s World Cities (Berg, 2006); Italian and Chinese Agendas in the Global Fashion Industry in: G. Riello and P. McNeil eds. The Fashion History Reader (Routledge London, 2010) and Milan as a Fashion City in: Berg Encyclopedia of World Dress and Fashion (Berg, 2010).

Alistair O’Neill

Alistair O’Neill is Senior Research Fellow in Fashion History and Theory at Central Saint Martins College of Art and Design, University of the Arts London. He also teaches at Parsons, New York and ESSEC, Paris. He is the author of London – after a fashion (2007); Photography and Fashion is published by Reaktion Books next year. He is currently a consultant for Somerset House Embankment Galleries, Pringle of Scotland and Margaret Howell.

Anné Söll

Dr. Ånne Söll is Research Fellow at the Institut für Künste und Medien at the University of Potsdam. She is an art historian, specialising in modern and contemporary art, concentrating on gender and media theory. She has written two books on the art of Pipilotti Rist and edited three interdisciplinary books: one on the theory of materiality, another on the subject of friendship and most recently a book on the aesthetics of “coolness”. Other publications include work on contemporary photography and fashion photography. Her current research concerns images of masculinity in portraiture of the 1920s.

Agnieszka Szymońska

Agnieszka Szymońska is a PhD researcher at the University of Westminster. Her research focuses on the phenomenon of “coolness”, a concept still little known outside of sport and music context. She is the author of “Coolness: Emotions and Identity in Contemporary Popular Culture”, published in 2014. Her current research interests include “coolness in fashion photography” and she is the co-editor of Fashion and Cool, book in preparation.

Silver Birch

Silver Birch is a fashion and advertising photographer whose work has appeared in magazines such as Harper’s Bazaar, Elle, The Gentlewoman, Interview, GQ and W Magazine. She is the granddaughter of renowned photographer Sir Cecil Beaton.

Helen Book


Lina Tournadre

Lina Tournadre is a fashion historian specialising in fashion photography. Her research focuses on the history of photography and the dissemination of fashion through the photo industry. She teaches at Parsons, New York and ESSEC, Paris. She is the author of London – after a fashion (2007); Photography and Fashion is published by Reaktion Books next year. She is currently a consultant for Somerset House Embankment Galleries, Pringle of Scotland and Margaret Howell.
Valerie Steele
Valerie Steele (Ph.D., Yale University) is director and chief curator of The Museum at the Fashion Institute of Technology, where she has curated more than twenty exhibitions, including London Fashion, Gothic: Dark Glamour, and the current exhibition, Japan Fashion Now. Steele is also the author or editor of numerous books, including The Corset and Fetish: Fashion, Sex & Power. She is the founder and editor-in-chief of Fashion Theory: The Journal of Dress, Body and Culture.

Barbara Vinken
Prof. Dr. Barbara Vinken (M.A., Dr. phil. (Konstanz), Ph.D. (Yale), Dr. phil. habil. (Jena)) is Professor for French and Comparative Literature at Ludwig-Maximilians-University in Munich, Germany. Earlier she held professorships at the universities of Hamburg and Zurich. As visiting scholar, she taught at the Ecole des Hautes Etudes en Sciences Sociales in Paris, at the New York University, the Humboldt University, Berlin, and at the John Hopkins University. Among the books she published are: Fashion – Zeitgeist. Trends and Cycles in the Fashion System, Oxford/New York: Berg 2005; Die deutsche Mutter – Der lange Schatten eines Mythos [The German Mother – Long Shadows of a Myth], Frankfurt/Main: Fischer 2007; Flaubert. Durchkreuzte Moderne, Frankfurt: Fischer 2009.

Friedrich Weltzien
Prof. Dr. Friedrich Weltzien, Professor of Cultural History at the Kunsthochschule Berlin Weißensee, studied Art History, Archaeology and Philosophy at the Universities of Freiburg, Vienna, Cologne and the Free University Berlin, and gained PhD in 2001 with a research on the image of the human body between 1945 and 1955. He authored several publications on contemporary art, media theory in the long 19th and 20th century and aesthetics of production. Forthcoming is a book on autopoeitical practices in art and science during the romantic period (Fleck). Friedrich is interested in fashion as a cultural practice, incorporating and influencing all other forms of communication and expression.

Elizabeth Wissinger
Dr. Elizabeth A. Wissinger is an Associate Professor of Sociology at the City University of New York, at the BMCC campus in Manhattan. Her papers on modelling work have appeared in journals such as Ephemera: Theory and Politics in Organisation, The Sociological Review (with Joanne Entwistle), as well as in an edited volume, The Affective Turn: Theorising the Social (Duke University Press, 2007). She is currently working on a book about the history and contemporary ramifications of modelling work as it relates to imaging technology in the USA, slated for publication by New York University Press, as well as an edited anthology (with Joanne Entwistle) on modelling and fashion called Fashioning Models: Image, Text, and Industry, for Berg Publishers.

Marketa Uhlírova
Marketa Uhlírova is Co-founder, Director and Curator of the biennial Fashion in Film Festival based at Central Saint Martins College of Art and Design, University of the Arts London. She is the editor of Fashion in Film’s publications, including Between Stigma and Enigma (FFF, 2006), If Looks Could Kill: Cinema’s Images of Fashion, Crime and Violence (Koenig Books and FFF, 2008) and the forthcoming Birds of Paradise: Costume as Cinematic Spectacle (Wallflower Press and FFF, 2011). Marketa has worked variously as a researcher, curator and writer, and has contributed to journals and publications including Art Monthly, Detail, Fashion Theory, The Measure and the Berg Encyclopaedia of World Dress and Fashion (2010). She also lectures in Fashion History and Theory at Central Saint Martins College of Art and Design., University of the Arts London.

Nilgin Yusuf
Nilgin Yusuf is Director of Programmes in Media At London College of Fashion, University of the Arts London, School of Graduate Studies and Course Director of MA Fashion Media Production. Formerly Fashion Editor of the Sunday Times, she also worked as a fashion writer for the Daily Telegraph and ELLE magazine. Since completing an MA in Fashion History and Culture, she has been developing her own research and working on a book that deconstructs and explores the sartorial genres of criminal dress.
The Graduate School at London College of Fashion, University of the Arts London attracts self-motivated people who seek the dual challenge of independent study and close collaboration and find that exposure to the views of others widens their perspective, enriches the learning experience and accelerates creative development.

Our courses cover the breadth of the industry and range from Graduate Diploma’s to Masters Degrees.

www.fashion.arts.ac.uk/courses/postgraduate

Research at London College of Fashion, University of the Arts London thrives within our unique specialist environment and is supported and resourced by dedicated research facilities such as its world-class Library and Archive. Research students are able to study to MPhil and PhD level by pursuing an in-depth research project in an individually defined subject area.

www.fashion.arts.ac.uk/lcf-research

The research community at London College of Fashion is made up of a number of hubs and centres:

Centre for Fashion Science
- The Centre for Fashion Science research aims to develop new fashion-related products and processes connecting between new and old technologies, craft and industry, science, design, art and technology.

Fashion Media and Imagery
- The Fashion Media and Imagery hub explores the fields of communications, journalism, photography, digital media and cultural theory and its work focuses on comparative fashion studies, consumption studies, gender studies and the politics and sociology of fashion.

Historical and Cultural Studies
- Themes covered by the Historical and Cultural Studies hub include fashion, gender, faith, ethnicity, oral history and urban geography.

Artefact Performance and Curation Hub
- The Artefact Performance and Curation hub challenges the ethical, social, political and environmental impact of fashion arising out of a study of the body and its diverse modes of communication.

Pedagogic Research
- The Pedagogic Research hub specialises in researching fashion education to support and enhance the delivery of teaching and learning. Key areas of interest include providing a framework to support collaborative projects.

Forum for Drawing
- Nurturing a broad interpretation of drawing from paper to digital through series of presentations by researchers and research students for whom drawing plays an important but not always central role in their practice or research.

Management and Marketing Hub
- Clothing manufacture and retailing are major contributors to national economies throughout the world; understanding and affecting change through research has become a concern for participating businesses and governments. This research hub develops and consolidates activities of researchers addressing the consumption and business improvement of fashion design and its retailing.

Centre for Sustainable Fashion
- Connecting research, education and business to support, inspire and create innovative approaches to fashion. The Centre for Sustainable Fashion provokes, challenges and questions the fashion status quo. Collaboration enables the design of transforming solutions that can balance ecology, society and culture.

www.sustainable-fashion.com

Digital Fashion Studio
- Through Digital Fashion and the bureau service, students companies are able to access the technology necessary to achieve the competitive advantage essential for profitable business success. Technologies available include:
  - Digital Textile Print
  - Colour Management
  - Rapid Prototyping
  - Body Scanning
  - Foot Scanning
  - CAD/CAM
  - 3D and haptic design software

www.fashion.arts.ac.uk/digital_fashion_studio.htm