

8th AoMO Conference 2016, 1 – 4 September, 2016

CALL FOR PAPERS AND PRESENTATIONS



EMPOWERING THE INTANGIBLE

Stream:
“Fashionable Futures?”

Convener(s):

- Anja Overdiek, The Hague University of Applied Sciences, NL; a.overdiek@hhs.nl
- Emily Huggard, London College of Fashion, UK; e.huggard@fashion.art.as.uk

Bled, Slovenia

8th Art of Management & Organization Conference

1st-4th September 2016, hosted by IEDC-Bled School of Management

Conference theme - *Empowering the intangible: exploring, feeling and expressing through the arts*

Call for contributions: **Fashionable Futures?**

Conveners: Anja Overdiek, The Hague University of Applied Sciences - a.overdiek@hhs.nl

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Eunjeong Jeon, Trans-For-M-otion, 2010

In modern terms, fashion is not an art, it's a commodity. In hypermodern times, this verdict is debatable. Today, fashion is undeniably an aesthetic power with a strong influence on consumption, community building and styles of management and leadership. Often, this power is not quantifiable. It seems to revolve around a human desire for novelty and the fact that fashion is an interface between the human body and its environment.¹ This stream wants to explore and empower the intangibles of alternative fashion futures. So we are calling for papers, films and performances, which trace fashion(able) organizing beyond and besides the current power shared among large brands, large retailers and large media.

There is a belief that art's wider connotations -- craftsmanship, exclusivity and investment – can be projected onto a fashion brand and its products. We would like to explore the “understream” of this belief by inviting contributions on the intangible and emotional connection to brands and designers often pursued through **artist collaborations on fashion projects**. What felt, sensory and emotional aspects of attachment or rejection are detectable? And how does the artist feel about this kind of collaboration? How is “aura” produced and in how far do luxury brands shape the cooperations into global marketing spectacles for a new art-literate clientele? On the other hand, what is the reaction to this of **fashion activists** who offer alternative visions of the role of clothing and new materials as an interface and a powerful means of emotional expression channeling new values and using garments as performative and political devices? We certainly invite art performances here as well as critical reflection.

Another of our interests lies in the **community building power of fashion** visible in fashion blogger-communities and new, digital fashion start-ups like *Wool and the Gang* in U.K. What do we know and feel about the intangible social bond between consumers and global but also local producers? Are we entering the golden age of the creator/designer who does not have to participate in fashion's closed-loop. The rise of blogs and social platforms now allow

¹ See also the project and presentations on <http://www.craftingwearables.com/research.html> .

creators/designers to orient their businesses around genuine customer conversations in a format that is authentic, rather than tied to geography or a mass-marketing campaign. Fashion community building is often intertwined with the development of the creative city and particularly interesting in the clash between global brands and locally and sustainably invested small fashion ventures inspired by the **Slow Fashion movement**. Can we perceive and describe microcosms of Slow Fashion engaged in “mutual value creation”?

Moving more closely to the field of management and leadership, we are interested in questions about the staged individualism of the signature fashion designer versus the reality of **co-creation among diverse and complementary professionals in fashion projects**. Is there a future for the post-heroic fashion designer and how would that feel for her/him and her followers? Also, we would like to learn from the practice of pop-up and concept stores where management often means facilitating valuable experiences and creating **platforms for co-creation between producers and consumers**. What can organizations learn from these practices?

See for further conference information <http://www.artofmanagement.org/bled-slovenia-2016/>

Please feel free to submit your idea for any kind of format (paper, performance, artist/researcher dual presentation, industry practice case...) on at least two pages via email to the above mentioned conveners by December 7th, 2015!

References

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