

ABOUT NOUVEAU REACH

"Nouveau Reach. Past, Present and Future of Luxury" brings together over thirty national and international luxury scholars and professionals to share the latest in research and practices. Given the quickly evolving global luxury market, leading figures will address the question "what knowledge will Canada need in order to thrive in an interconnected, evolving global landscape?"

The recent influx of luxury retailers and brands into Canada demonstrates confidence in high-income and "aspirational" shoppers to support increased luxury offerings, despite a worldwide slowing of the market. During this four-day conference, we will explore what distinguishes the Canadian luxury marketplace from its global counterparts by asking what is "Canadian luxury" and does it support or refute national and international images of Canada?

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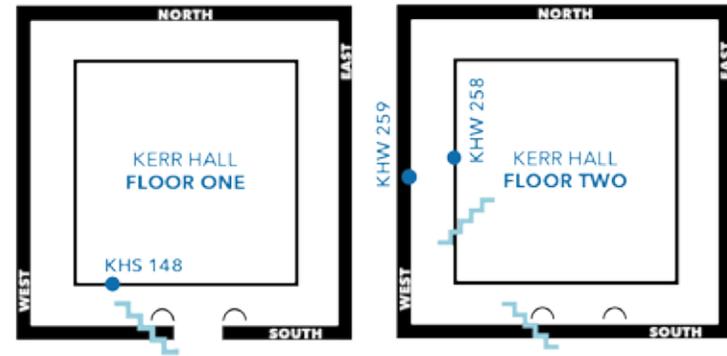
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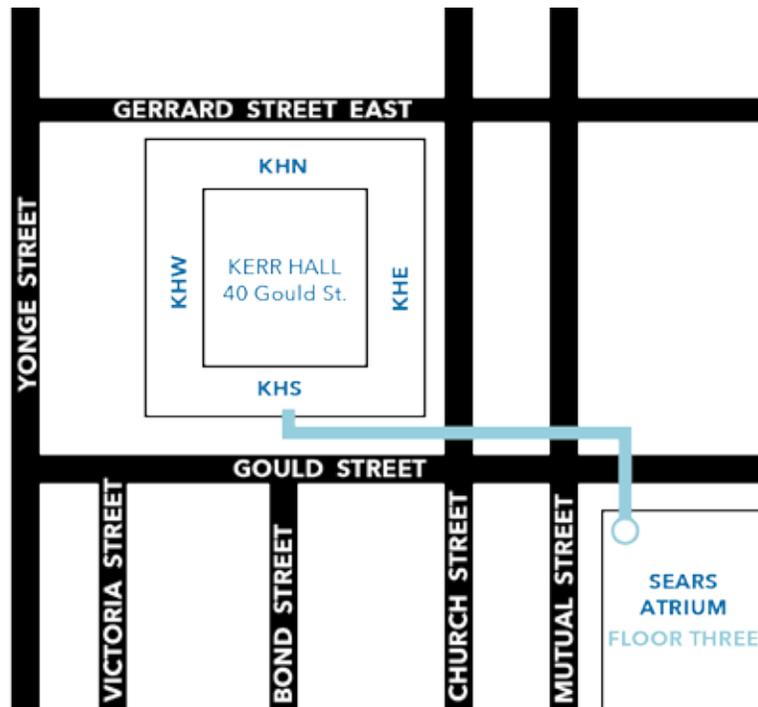
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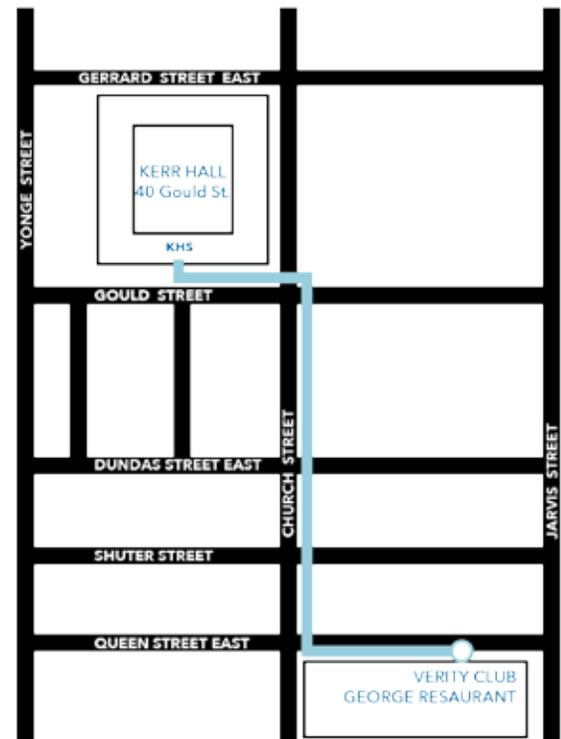
*KHS 148:
-Registration/Break Room

*KHW 259/258:
-Conference Rooms

RYERSON UNIVERSITY SCHOOL OF FASHION TO SEARS ATRIUM



VERITY CLUB - GEORGE RESTURANT 111 QUEEN ST E, TORONTO





SCHEDULE

SCHEDULE

TIMELINE

THURSDAY MAY 11, 2017 TO
SUNDAY MAY 14, 2017

THURSDAY MAY 11, 2017

Registration in KHS 148

Opening Remarks

Session 1

Break

Session 2

Reception

Thursday Plenary

12:00pm

1:30pm

2:00pm - 3:45pm

3:45pm - 4:00pm

4:00pm - 5:40pm

6:15pm

6:30pm

1.1. Making Luxury

SEARS ATRIUM

Moderator: Anjali Patel, blue chip fashion

Tala Berkes, TALA KAMEA

Farley Chatto, Farley Chatto Designs

Peggy Sue Deaven-Smiltnieks, Peggy Sue Collection

Sage Paul, Setsuné Indigenous Fashion Incubator

2.1. Critical Luxury Studies: From Overt to Covert Consumption

SEARS ATRIUM

Chair: Nigel Lezama, Brock University

John Armitage, Winchester School of Art, University of Southampton
"Rethinking Luxury Fashion Studies: 'Unboxing Reveals' as a New Form of Video Art"

Mark Featherstone, Keele University, Sociology
"The Ethics of Exorbitance: Luxury Things, Capitalism, and Ecology"

Veronica Manlow, Brooklyn College, Business Management
"The Dramas of Class in Luxury Selling"

Joanne Roberts, Winchester School of Art, University of Southampton
"The Secret Luxury Museum: Ignorance, Art, and the Freeport"

Plenary Speaker

Jonathan Faiers, Winchester School of Art, University of Southampton
"The New Belle Époque: Remembrance of Things Past"

FRIDAY MAY 12, 2017

Registration in KHS 148

Session 3

Lunch & Friday Plenary

Session 4

Break

Session 5

10:00am

10:30am - 12:10pm

12:30pm - 2:00pm

2:00pm - 3:40pm

3:40pm - 4:00pm

4:00pm - 5:40pm

3.1. Space, Art, and Fashion

KERR HALL WEST 259

Chair: Jess Clark, Brock University

*Annamma Joy, University of British Columbia, Faculty of Management
"M(Art)Worlds: Consumer Perceptions of How Luxury Brand Stores Become Art Institutions"*

*Ingrid Mida, Ryerson University, School of Fashion
"Curating Luxury in a Canadian Context"*

*Mark O'Connell, Seneca College for Applied Arts and Technology, Fashion Studies
"Rich Relations: The Uneasy Symbiosis of Art and Fashion"*

*Eve Townsend, Ryerson University, School of Fashion
"Affordable Luxury: American Costume Jewelry of the Twentieth Century"*

3.2. Changing Perceptions of Luxury Fashion

KERR HALL WEST 258

Chair: Alison Matthews David, Ryerson School of Fashion

*Keren Ben-Horin, Fashion Institute of Technology, Fashion and Textile Studies: History, Theory, Museum Practice
"An Inferiority Complex: Disguised Luxury in Fashion"*

*Sarah C. Byrd, Fashion Institute of Technology, Graduate Studies & Center for Continuing and Professional Studies
"The Myth of Luxury: Fashion's Aspirational Marketing"*

*Rebecca J. Kelly, Fashion Institute of Technology, Fashion and Textile Studies: History, Theory, Museum Practice
"Caught on Canvas: Fashion and Luxury in Visual Culture"*

Ya'ara Keydar, NYU Steinhardt School of Culture, Education and Human Development

"Subtle Luxury: Textiles in the Mérode Altarpiece"

Plenary Speaker

Jana Scholze, Kingston University London, Faculty of Art, Design & Architecture

"Why Gather? The Luxury of Sharing Time and Space"

4.1. Luxury "Stuff"

KERR HALL WEST 259

Chair: Eve Townsend, Ryerson School of Fashion

*Jean-Yves Durand, University of Minho, Center for Research in Anthropology
"New Riches? Austerity and the Rebranding of 'Popular Crafts' as 'Luxury'"*

*Riley Kucheran, Ryerson and York Universities, Communication & Culture Program
"Comrags: At the Scene & Seams of Canadian Luxury"*

*Sophie Ratcliff, OCAD University, Contemporary Art, Design, and New Media Art Histories
"Neo-Kingly Things: Contemporary Furniture in the Restricted Field"*

*Malcolm Sanger, University of Toronto, Anthropology
"A 'Little Black Dress,' by Givenchy"*

4.2. Luxury and Places

KERR HALL WEST 258

Chair: Shaun Borstock, University of Hertfordshire

*John Armitage, Winchester School of Art, University of Southampton
Joanne Roberts, Winchester School of Art, University of Southampton
"Luxury: From Idea to Reality of Places"*

*Mario Paris, Politecnico di Milano, Urb&Com Lab, Dipartimento di Architettura e Studi Urbani
"Making Prestigious Places"*

5.1. Representing Luxury

KERR HALL WEST 259

Chair: Kimberly Wahl, Ryerson School of Fashion

April Calahan, Fashion Institute of Technology, Special Collections and History of Art
"Fashion and the Art of Pochoir"

Curt Lund, Hamline University, Digital Media Arts
Ron Ott, University of Minnesota, College of Design - Design, Housing and Apparel
"Erwin Blumenfeld: Visualizing Luxury in Fashion"

Cristina Vignone, Tiffany & Co., Tiffany Archives
"What's in a Name? Representations of Tiffany & Co. in Cartoons and Comic Strips"

M.C. Baumstark, University of Montana Western, Art History
"What Can Be in the World: Luxurious and Decolonial World-Building from a Ghetto Potter"

5.2. Fashioning the North (and West)

KERR HALL WEST 258

Chair: Daniel Drak, Ryerson School of Fashion

Kathryn Franklin, York University, Humanities
Rebecca Halliday, Ryerson and York Universities, Communication & Culture Program
"Toronto's World MasterCard Fashion Week: the Glamour and Luxury Semiotics of David Pecaut Square"

Susan Ingram, York University, Humanities
"Losangelization, Vancouverization, and the Locations of Global Luxury"

Julia Polyck-O'Neill, Brock University, Interdisciplinary Humanities Program
"Vancouver's Monuments and Counter-Monuments to Capital: The Public Artworks of Douglas Coupland and Ken Lum"

Nathaniel Weiner, Ryerson and York Universities, Communication & Culture Program
"Craftsmanship and Quality as Luxury: The Consumption of Place-Based Craft in Online Menswear Communities"

SATURDAY MAY 13, 2017

Session 6

Lunch and Saturday Plenary

Session 7

Cultural Visits

Conference Dinner

9:30am - 11:00am

11:30am - 1:00pm

1:00pm - 3:00pm

3:30pm - 6:00pm

7:00pm - 9:30pm

6.1. Breakout Group Session

Verity Club, 111d Queen St. E, Toronto ON

Discussion Facilitators: John Armitage
Jonathan Faiers
Giorgio Riello
Joanne Roberts
Jana Scholze

Plenary Speaker

Giorgio Riello, University of Warwick

"The Globalization of Luxury: Capitalism and the Global Life of Luxury"

7.1. Luxury IT: Identity and Technology

SEARS ATRIUM

Chair: Nigel Lezama, Brock University

Shaun Borstock, University of Hertfordshire, School of Creative Design
"Digital Customization and Luxury"

Marie O'Mahony, OCAD University, Faculty of Liberal Arts & Sciences
"Beyond the Catwalk: What Happens When Luxury Meets Digital?"

Thomai Serdari, NYU Leonard N. Stern School of Business
Bahar Saghaei, Diba Co.

"From Tehran to Tehranto: The Rich Kids of Iran and How They Impact the Taste for Luxury in Canada"

Soraya Thompson, Warwick Business School
"Is Luxury Rich?: Assessing Affluent and Non-Affluent Millennials' Feelings Towards Luxury"

Conference Dinner

Verity Club, 111d Queen St. E, Toronto ON

SUNDAY MAY 14, 2017

Session 8

10:00am - 12:30am

KERR HALL SOUTH 148

Canadian Luxury Consortium Breakfast and Roundtable



SPEAKERS

PLENARY SPEAKERS



DR. JONATHAN
FAIERS

Jonathan is Professor of Fashion Thinking at Winchester School of Art, University of Southampton and Co-Director of the Winchester Luxury Research Group. He has published widely on the relationship between film, fashion, and textiles culminating in his book *Dressing Dangerously: Dysfunctional Fashion in Film* (Yale University Press, 2013). His critically acclaimed work *Tartan* (Berg, 2008) interrogated the myth of clanship and established tartan as a cloth of subversion and conformity. Recently, he has written essays for *Alexander McQueen* (V&A, 2015), *Developing Dress History: New Directions in Method and Practice* (Bloomsbury, 2015), *London Couture 1923-1975: British Luxury* (V&A, 2015), and *Critical Luxury Studies: Art, Design and Media* (Edinburgh, 2016) and is currently researching a major new socio-cultural history of *Fur* for Yale. In 2014, Jonathan launched *Luxury: History, Culture, Consumption* (Taylor & Francis) the first peer-reviewed, academic journal to investigate this globally contested term.

The New Belle Époque: Remembrance of Things Past

This plenary talk explores the French economist Thomas Piketty's notion that today's unfair distribution of wealth, with the majority controlled by the fabled 1%, means that we are now living in a new belle époque. Jonathan applies Piketty's theory to Emile Zola's 1871 novel *La Curée* (The Kill) - featuring a caricature of Charles Frederick Worth, the father of haute couture - to consider contemporary haute couture, its relevance, its shifting demographics, and its possible relocation away from its traditional Parisian origins. If traditional haute couture is irrelevant today can we search for the future of true luxury fashion in the innovations suggested by digital technology and rapid prototyping? Or is this vision of future luxury similarly haunted by a visual language indebted to the experiments of fin de siècle radical design?



DR. GIORGIO RIELLO

Giorgio is Professor of Global History and Culture at the University of Warwick. He is author and editor of several books on the history of fashion, dress, and textiles, including the edited collection *Shoes: A History from Sandals to Sneakers* (2006), *Cotton: The Fabric that Made the Modern World* (2013), and, in collaboration with Peter McNeil, *Luxury: A Rich History* (2016). He is one of the leading scholars in the new field of Luxury Studies and is the founding organizer of The Luxury Network at the University of Warwick.

The Globalization of Luxury: Capitalism and the Global Life of Luxury

This plenary talk argues that luxury defines a certain form of twenty-first century capitalism. One might observe the amount of space given in the social and printed media to the luxury brands to get a sense not just of their economic and cultural power, but also of their relevance in defining economic and business models, consumer choices and the relationship between money, people and commodities: what this paper defines as 'capitalism' in this context. Luxury in the twenty-first century is on everyone's lips because it is perceived to embody the increasing disparity of wealth between a restricted global elite and the majority of us. This opposition used to be a topic of concern in the differential between the West and the rest of the world, but after a generation of growth for emerging economies, wealth disparity has become a home debate for the US, the UK and Australia, bringing a new set of concepts and concerns about luxury. In what ways is luxury changing consumer behaviour and the spatial environment of cities, shops, and public spaces? The power of the luxury brand is not just about its ability to sell products and create desire, but its capacity to mould its own forms, structures, and spatial categories.



DR. JANA SCHOLZE

Jana is an Associate Professor of Curating Contemporary Design at Kingston University. She was previously Curator of Contemporary Furniture and Product Design at London's V&A Museum. She co-curated the Museum's exhibition "What is Luxury?" (2015) and worked on headline shows such as "Cold War Modern: Design 1945-1972" (2009). She is a regular critic at international design and art schools, such as HEAD Geneva and the Sandberg Institute Amsterdam, an exhibition editor of *Design and Culture*, and a judge of various design awards. She has published recently on topics such as curating immateriality and immaterials in design museums.

Why Gather? The Luxury of Sharing Time and Space

In a world where direct contact seems to be replaceable by virtual gatherings and digitally enhanced realities, and when we are sceptical about whether the recorded debate we listen to actually happened rather than being cut, pasted and edited, direct contact can be seen as a rare event of true and life interaction and exchange. But have 'real-time' or 'life' events indeed become an exclusivity, or the 'true' luxury of our times? Why do we bother to coordinate busy schedules and travel thousands of miles to meet? Have we understood the importance and irreplaceability of actual events that allow selected groups of people to share a specific space to interact directly and experience something together? This paper interrogates notions of luxury and necessity in sharing time and space through the concept of performativity in current art and design practice.

PARTICIPANTS

DR. JOHN ARMITAGE

John is Professor of Media Arts at Winchester School of Art, University of Southampton and founding member of the Winchester Luxury Research Group. He co-edited the 2016 book *Critical Luxury Studies: Art, Design, Media* (Edinburgh University Press) with Joanne Roberts and is currently writing *Luxury and Visual Culture* (Bloomsbury) and co-editing *The Luxury Reader* (Bloomsbury) with Jonathan Faiers and Joanne Roberts. Armitage's research interests include luxury and visual culture and the work of Paul Virilio.

Rethinking Luxury Fashion Studies: "Unboxing Reveals" as a New Form of Video Art

Beginning with a conceptual account of luxury as a condition of great ease or stylishness, particularly when involving great expenditure, this talk shifts to a theoretical attempt to rethink our understanding of high fashion houses, such as Chanel, specializing in haute couture and ready-to-wear, luxury goods, and fashion accessories. However, attention is paid to the crucial theme and importance of luxury fashion in "unboxing reveals" on YouTube, rather than the generalities of luxury fashion. The concept of luxury fashion "unboxing reveals" is primordial in rethinking luxury fashion studies. The paper concludes with a critical evaluation of recent theoretical work in luxury fashion studies and an appraisal of the impact of luxury fashion "unboxing reveals" as a new form of video art that is generated, uploaded, displayed, viewed, rated, shared, and commented on by a wide variety of users.

Luxury: From Idea to Reality of Places

In 2015, London's Victoria and Albert Museum (hereafter V&A), in association with the Craft Council, staged an exhibition entitled 'What is Luxury?' The exhibition was sponsored by Northacre, a company that engages in the design, development, and marketing of prime residential sites in London. The V&A's exhibition addressed the question of the meaning of luxury and speculated on how this meaning might evolve and manifest itself in the future. As any visit to the exhibition revealed, luxury is a complex yet malleable term. In this paper, authors examine the idea of luxury before considering how this concept relates to the reality of luxury in the contemporary context. It highlights the important

transition of the idea of luxury from a morally dubious socio-cultural construction to a fully de-moralised economic commodity. In so doing, this paper offers reflections on the consequences of this ideational transition for the making of real luxury places in the contemporary era.

M.C. BAUMSTARK

Originally from Montana, M.C. Baumstark has an MA in Contemporary Art, Design, and New Media Art Histories at OCAD University. Her thesis, "Craftivist Clay: Resistance and Activism in Contemporary Ceramics," examined the emergence of craftivism in contemporary, Western ceramics including socially engaged, performative, political, and philanthropic ceramic works in the past 40 years. Currently, M.C. is an adjunct faculty member in Art History at the University of Montana Western, the co-director of the Lewistown Art Center, and the resident art historian for the Socially Engaged Craft Collective.

What Can Be in the World: Luxurious and Decolonial World-Building from a Ghetto Potter

This paper examines the ceramic work of artist Roberto Lugo as cultural production that is both craftivist and decolonial in nature, using the language of luxury to subvert an established discourse. A self-described "ghetto potter," Lugo's use of traditional ceramic techniques and materials, combined with his use of graffiti aesthetics, non-white subjecthood, and complex identity politics, actively participates in a delinking from the imperialist nature of the material and processes of European porcelain. In this way, Lugo's work assumes the language of European, western luxury in order to subvert it, assuming its authority as a way to unmask it. Lugo's pottery and sculptural work is largely illustrative in nature, often depicting portraits and bodies of people of color. This paper reveals how he uses this space, previously reserved for the hegemonic representations of colonialism, as one to explore complex identity politics around race, class, size discrimination, gang and state violence.

KEREN BEN-HORIN

Keren is a dress historian, curator, and author. She holds a BA in Fashion Design from Shenkar School of Design and MA in Fashion and Textile Studies from the Fashion Institute of Technology. Keren is the co-author of *She's Got Legs: a History of Hemlines and Fashion* (Schiffer, 2016) and the editor and contributing author of *The Sweater: A History* (Schiffer, 2017). As a curator, Keren has staged shows at Laurie M. Tisch Gallery, NY and Design Museum Holon, Israel. She teaches at the Fashion Institute of Technology and Berkeley College in New York.

An Inferiority Complex: Disguised Luxury in Fashion

This paper explores the long history of the practice of manipulating luxury—and specifically disguising luxury—via material objects. A number of twentieth century high-end designers have presented collections that resembled unfinished or “thrift shop” goods. This culminated in December 1992, when *Vogue* published a fashion editorial titled “Grunge & Glory,” featuring designs by Anna Sui, Ralph Lauren, Donna Karan, and Marc Jacobs. Inspired by Seattle’s emerging Grunge scene, it showed androgynous models in layered looks with oversized sweaters and plaid shirts. However, the sweaters were made from cashmere and the shirts from silk with price tags in the hundreds and thousands. Beginning with nineteenth-century French Empire silk dresses disguised as cotton muslin, this paper explores historical examples of the disguising of high-quality, luxury materials to seem cheap. Fashion editorials and material artifacts reveal how and why this phenomenon has evolved and the changing concepts of luxury it represents.

TALA BERKES

Tala is a graduate of the Ryerson University MA Fashion program. With training in multiple artistic disciplines, she is constantly expanding her creative portfolio. Tala is a freelance fashion and graphic designer, dabbling in film and music. In 2016, Tala worked with Frontier Design in Toronto to create the World’s Best Tuque.

DR. SHAUN BORSTROCK

Associate Dean of Business, Innovation and Projects, and Head of Design and the Design Research Group/Digital Hack Lab at the University of Hertfordshire, Shaun also works as an independent consultant to luxury brands across the globe, including Unity PR, The Cape Town Fashion

Council, Ford, Fortnum and Mason, and The British Luxury Council. His work explores how notions of luxury, design, consumerism and manufacture have played a role in determining the emergence of the “designer luxury” market. He is also exploring the potential impact and opportunities of additive manufacturing on creating bespoke luxury using both traditional and digital techniques.

Digital Customization and Luxury

It could be said that true luxury products are defined through skill, connoisseurship, rarity, craftsmanship, and innovation. Luxury brands, on the other hand, are defined by illusions of luxury, fashion, authenticity, the global market, and profit. Increasingly, luxury brands have introduced options to customize their products to enhance their offer, thereby creating the perception that the customer is purchasing something individual. However, customization options within the realms of the luxury brand do nothing more than offer variations on a theme. How can luxury brand customization effectively enhance the quality of individual luxury goods? This paper explores the role of technology in customization, arguing that technological developments are changing the perception of “the hand made,” including the relationship between technology and traditional hand production methods: hand stitching, limited production, craft skills. Specifically, it considers the transformation of mass production in luxury brands via new technological innovations like 3D printing.

SARAH C. BYRD

Sarah is a fashion historian, archivist, and educator. She received her BA in theatre from the University of Tennessee, Knoxville and MA in Fashion and Textile Studies from the Fashion Institute of Technology. Sarah currently teaches courses in fashion and textile history, menswear, and exhibition practicum at FIT in the Graduate Studies program and the Center for Continuing Education, and at the Textile Arts Center. She has worked as an archivist for Condé Nast, Ralph Lauren, Calvin Klein, Tommy Hilfiger, as well as for private clients. Her independent research focuses on early twentieth-century women’s novels and related films; the history of American cults and communes; contemporary fashion marketing; and the role of exhibitions in education. Sarah has contributed her research, writing, and editing to several publications including *The New French Couture* and *Open Lab* magazine.

The Myth of Luxury: Fashion’s Aspirational Marketing

This paper explores the ways that contemporary fashion corporations

create luxury for a diverse clientele. It examines the material object and related marketing, including e-commerce, retail stores, and promotional exhibitions as tools to educate consumers. It also draws on the author's experiences as a fashion archivist and educator to provide additional examples of how companies and the public perceive designer brands. Journalists and scholars often address this topic, but the consumer's understanding of quality is often overlooked or minimized. This paper remedies this lacuna by emphasizing the importance of production and materials to an educated class of luxury customers. It charts tensions between companies like Louis Vuitton's promotion of legacy, investment, and stylistic hallmarks and the rising consumer interest in brand names over quality.

APRIL CALAHAN

Fashion historian, writer, and art appraiser living and working in New York City, April is a Special Collections Associate and the Curator of Manuscript Collections and Designer Archives at the Fashion Institute of Technology. She holds an MA in Fashion and Textile Studies: Theory, History and Museum Practice from the Fashion Institute of Technology, and a Professional Certificate in Appraisal Studies: Fine and Decorative Arts from NYU. Before graduate studies, April enjoyed a decade-long career in contemporary art foundations and galleries and has lectured on the history of fashion. She is also the author of *Fashion Plates: 150 Years of Style* (Yale University Press, 2015) and the co-author of *Fashion and The Art of Pochoir* (Thames & Hudson, 2015).

Fashion and the Art of Pochoir

Before the rise of photography in the latter half of the nineteenth century, fashion plates were the predominant means of communicating sartorial trends to a diverse, often geographically diffuse audience. Their formulaic nature remained essentially unchanged for three hundred years until the first quarter of the twentieth century, when a centuries-old stenciling technique known as pochoir was reimagined and integrated into the world of fashion publishing. The painterly qualities of this technique—achieved by the application of layers of gouache paint by way of stencils—appealed to couturiers and publishers who were disenchanted with the machine-printed, mass-circulated fashion publications such as *Vogue* and *Les Modes*. This paper celebrates the use of pochoir between 1908 and 1925. Sourced entirely from primary sources, this paper examines the use of pochoir by the era's greatest fashion illustrators including Paul Iribe, Georges Lepape, George Barbier, A.É. Marty, Drian and Gerda Wegener.

FARLEY CHATTO

Farley is a Toronto-based designer with a global clientele who is renowned for his eponymous line of haute couture menswear launched in 1988. Trained in bespoke Italian menswear tailoring, Farley apprenticed at Lesage in Paris, in the world of Haute Couture—as the “premier” for the couture houses—YSL, Dior, Chanel and Lacroix to name a few. Over the course of more than 29 years in the fashion and design industry, he has dressed such notable celebrities as Sarah Jessica Parker, Chris Noth, Laurence Fishburne, Pauletta Washington, Drake, Eve, Elton John, and George Clooney. Farley has also amassed an impressive list of corporate clients, including MAC Cosmetics, Virgin, Barbie, Veuve Clicquot, Louis Vuitton and Target Canada. In addition to his corporate work and his label, Farley has provided costumes for the Toronto cast of the hit Broadway musical *The Producers* and *Hairspray*, as well as for the cast of the television and movies, *Hannibal*, *Suits*, *Reign*, *The Strain*, *Reds*, *Crimson Peak*, and *XXX- The Return of Xander Cage*. Farley teaches at Ryerson University, and he is also the in-house designer at Four Seasons Fur Co.

PEGGY SUE DEAVEN-SMILTNIKS

Peggy Sue graduated with a BFA from the Rhode Island School of Design (RISD). The 2016 Winner of the prestigious Toronto Fashion Incubator's New Labels' Competition, Peggy Sue founded her company, Peggy Sue Collection Inc., with the mission of taking steps towards revitalizing the North American Farm and Fiber Industry. She works directly with farmers, start-up mills and artisans to produce sustainable clothing that celebrates their skills. She has spoken at the first EcoSessions TO, Ryerson University, Seneca College, New York University [NYU] and the Rhode Island School of Design [RISD] on sustainable sourcing. Peggy Sue Collection has been featured at the Royal Ontario Museum's (ROM) Friday Night Live and the Gardiner Museum's Annual “12 Trees” Gala Exhibition. Most recently, Peggy Sue has been accepted into the TO Centre for Social Innovation's Climate Solution Agents of Change Programme. She is passionate about creating a product that tells a story and uses natural North American materials to their fullest extent; by growing and educating a conscious consumer and dedicated fiber industry. Having worked with many luxury brands and houses: Roksanda Illincic (London), Bruno Duluc (Los Angeles), SAKS Fifth Avenue 611

(New York City), Trinity Repertory Theater Company (Providence), Peggy Sue has come to believe that true luxury not only lies in the quality construction of her garments, but in the heritage of her fabrics and fibers that can be traced back to the individual farm that raised them, the mill that spun them, the artisan that made them. In a time when a garment's maker and its fiber source are anonymous, Peggy Sue seeks to affect change in the industry by producing an exclusively North American Collection that honors the Farmer, the Maker and the Creator. For without their time-honored skills, knowledge and hard work there would be no fiber, no fabric, *no fashion*.

DR. JEAN-YVES DURAND

Jean-Yves teaches anthropology and directs the research centre "Centro em Rede de Investigação em Antropologia" at the University of Minho (Braga, Portugal). Previously a Visiting Professor at the École du Louvre, he was also Director of Museu da Terra de Miranda, Miranda do Douro, Portugal, from 2010 to 2014. Jean-Yves is a member of the editorial board of *Ethnologie Française*, *Etnográfica*, and *Cadernos de Arte e Antropologia*. He recently convened the panel "Which Craft? Politics and Aesthetics of Handicraft in Post-Industrial Contexts" (European Association of Social Anthropologists 14th Conference, Milan) and organized the conferences "Vies et Morts des Objets du Quotidien" at the Musée de Salagon in Mane, France, and "Em concreto: o "Património Immaterial" no Terreno. Expectativas, Experiências, Perspectivas," in Guimarães, Portugal.

New Riches? Austerity and the Rebranding of "Popular Crafts" as "Luxury"

"Craft" has many overlapping meanings. When referring to exceptional objects produced as "arts and crafts," "studio crafts," or "decorative arts," the notion is clearly associated with luxury. At the other end of the spectrum, closer to a nebulous "folk culture," it refers to the production of ordinary artifacts used (often formerly) in daily life. Recent attention to these goods highlights some of the features through which craft relates to luxury, such as rarity of materials, skillfulness, tradition and "authenticity." A ten-year ethnographic study of craft revitalization processes in Portugal and a comparative look at other contexts help show the limits of converting craft into luxury. Spurred by economic distress and necessity, the proliferation of craft projects is incompatible with the exceptionality of luxury. It also collides with the evaluation devices that are necessary to the production of economic "singularities". Dominant social narratives associated to craft production—including cooperativism

and sustainable development—can hardly be reconciled with a view of popular craft as more than a reluctant luxury.

DR. MARK FEATHERSTONE

Mark is a sociologist of utopias, dystopias, idealised social systems, and the sociological imagination. He recently published "A Thanatology of Luxury from Nero to Bataille" in a special issue of *Cultural Politics* entitled "The Spirit of Luxury" (March 2016). His monograph on the sociological history of the concepts of utopia and dystopia, entitled *Tocqueville's Virus*, was recently published by Routledge. Mark regularly publishes in the *Journal of Cultural Research*, *Cultural Politics*, *Journal of Classical Sociology*, *Theory*, and *Fast Capitalism*.

The Ethics of Exorbitance: Luxury Things, Capitalism, and Ecology

This paper explores the phenomenon of luxury consumption in late capitalism and seeks to understand the significance of extravagance, exorbitance, and excess in the context of a global economy characterised by ever-widening inequality and unsustainable natural exploitation. First, it examines the extent of luxury consumption and extreme wealth under conditions of global capitalism, before exploring the roots of the valorization of excess in the modern thought of Mandeville and Smith. Following discussion of this work, which seeks economic justification for excess and exorbitance, the second part of the paper develops a psycho-social theory of the luxurious through reference to Marx's work on estrangement and fetishism and Freud's classic paper, "Beyond the Pleasure Principle." This offers a psycho-social explanation for the pursuit of excess that looks beyond the absurdity of luxury things towards a kind of metaphysical space that symbolises death for Freud, but crucially life for Marx, who imagines the communion of self, other, and world in unalienated luxurious existence. Finally, the paper extends the discussion of Freud and Marx through reference to perhaps the modern theorist of excess, Georges Bataille, in order to try to capture the contemporary significance of luxurious consumption, and, most importantly, suggest ways in which this practice may open out onto a new ecology, where conflicts between self, other, and world collapse towards a more sustainable red-green future, imagined through reference to the works of Maurice Merleau-Ponty.

KATHRYN FRANKLIN

Kathryn is a PhD candidate in the Humanities at York University. Her research focuses on representations of glamour and fashion in cities. Her work has been featured in *World Film Locations: Berlin* (2012) and *The Journal of Curatorial Studies* (2013). She is a co-editor at *Descant Magazine* and recently guest edited its 2014 issue on Berlin.

REBECCA HALLIDAY

Rebecca is a PhD candidate in the Joint Graduate Program in Communication & Culture at York and Ryerson Universities, and teaches in the MA program at the Ryerson School of Fashion. She holds an MA in Theatre and Performance Studies from York. Her dissertation research combines fashion, performance, communication, and cultural studies to examine the mediatization of the fashion show as a microcosm of online media's impact on consumer culture. Selected publications appear in the journals *Comunicazioni Sociali*, *Fashion Theory*, *Imaginations* and *TransCulturAl*, and in the volumes *Bridging Gaps in Celebrity Studies* (WaterHall Publishing) and *Crossing Boundaries: Fashion to Deconstruct and Reimagine Gender* (forthcoming from Intellect Press).

Toronto's World MasterCard Fashion Week: the Glamour and Luxury Semiotics of David Pecaut Square

The presence of a Fashion Week indicates the development and fostering of local design talent and a place-specific fashion aesthetic. Like fashion shows themselves, Fashion Weeks are ephemeral spectacles that alter cities' semiotic landscapes for a set period and then vanish. For Toronto's bi-annual World MasterCard Fashion Week, which ran until 2016, organizers erected a tent in David Pecaut Square, located in the financial, nightclub, and theatre district. Drawing from research into the relationship between fashion and cities, and operating within a framework of glamour theory, this paper examines how the descent of industry personnel, socialites, bloggers and national celebrities onto David Pecaut Square functioned in tandem with the nearby Mirvish theatre complexes, Roy Thomson Hall concert venue, TIFF Bell Lightbox, boutique hotels, restaurants and nightclubs to depict Toronto as eclectic and moneyed.

DR. SUSAN INGRAM

Susan is an Associate Professor in the Department of Humanities at York University, where she is affiliated with the Canadian Centre for German and European Studies and the Research Group on Translation and Transcultural Contact. She is the general editor of Intellect's *Urban Chic* series and author of a number of monographs, including *Wiener Chic: A Locational History of Vienna Fashion* (with Markus Reisenleitner). Her research on institutions of cultural modernity has appeared in such journals as *Space and Culture*, *Descant*, and *Imaginations: Journal of Cross-Cultural Image Studies*.

Losangelization, Vancouverization, and the Locations of Global Luxury

Can luxury be at home in Los Angeles, or Vancouver? Implicit in this question is a key supposition about luxury: that it exists as a concept in opposition to vulgarity on the one hand and frugality on the other. Luxury is therefore not so much about excellence, an empty signifier used to inculcate and justify neoliberal processes of competition, as it is about a particular form of exclusionary taste culture, one that can be shown to have a distinctively racialized lineage. In order to delineate the conditions and limits of luxury as a taste culture, this presentation turns to the place of fashion in the north and south termini of the North American Pacific Rim. This arc was characterized by postmodern dystopias in the 1990s and has in the meantime become the site of specific forms of gentrification (Losangelization and Vancouverization, respectively). This paper explores the roles that luxury has and has not played in these instances of gentrification and, more specifically, the forms and ethnic associations into which luxury tends to get translated in each of these sites. In examining examples of items made from luxurious substances such as gold and jade that would count as luxurious in other settings but that are resignified in terms of bling or feng shui in Los Angeles and Vancouver, this paper establishes the whitewashing work inherent in the luxury label.

DR. ANNAMMA JOY

Annamma is a Professor of Marketing at UBC Okanagan. She researches consumer behaviour and branding with a special focus on luxury brands, fashion brand experiences, consumer behaviour in the People's Republic of China, and aesthetic consumption, such as wine consumption and wine marketing. She is widely published in the *Journal of Consumer Research*, *Journal of Consumer Psychology*, *International Journal of Research in*

Marketing, Journal of Cross-Cultural Psychology, Journal of Economic Psychology, and Consumption, Markets and Culture. Annamma has also won several awards for articles and videos she helped produce.

M(Art)Worlds: Consumer Perceptions of How Luxury Brand Stores Become Art Institutions

Through an ethnographic study of how consumers perceive and experience Louis Vuitton flagship stores, this paper argues that luxury stores are becoming hybrid institutions, embodying elements of both art galleries and museums, within a context of exclusivity that is emblematic of luxury. This paper proposes the term “M(Art)World” to capture the essence of this aesthetically oriented strategy. Participants take note of companies’ elegant architecture, interior design, and adroit use of lighting that are modelled after those of museums housing world-class exhibits. Stores’ merchandise is artisanal, often produced in collaboration with artists. Objects for sale are displayed alongside actual art, rendering both products equivalent. Employees function as curators, offering guidance and knowledge, as well as goods for sale. I analyze how luxury consumers experience and evaluate the ways in which luxury stores operate as contemporary art institutions and extrapolate those insights into managerial implications for other retail venues.

REBECCA J. KELLY

An adjunct instructor at the Fashion Institute of Technology, Rebecca teaches courses in the history of fashion, men’s fashion, textiles history, historic interiors, and the decorative arts. She has published work in *American Fashion from Head to Toe* (ABC Clio, 2015) and *Twentieth-Century American Fashion* (Berg, 2005). She also works as a freelance textile conservator and consultant to clients including The Preservation Society of Newport County, The Newport Historical Society, Historic Deerfield, and The Queen Sofia Spanish Institute.

Caught on Canvas: Fashion and Luxury in Visual Culture

This paper investigates how visual perceptions of luxury changed in France, England, and North America at the close of the eighteenth century. Portraiture and fashion plates from the *Galerie des Modes et Costumes Français* serve as primary sources for this discussion. The paper presents new interpretations of these works, which provide a unique glimpse into the consumption and use of fashionable dress, accessories, and textiles during this time of cultural transformation. In the early modern period, heavily-embellished patterned silks and profusions of lace and jewels reigned supreme as sartorial indicators of

wealth and status. With Enlightenment thinking, however, came a slow and steady change in these attitudes towards dress. This paper uses works by Elisabeth Vigée Le Brun, Jean-Auguste-Dominique Ingres, and Franz Xaver Winterhalter to explore shifting paradigms of visual luxury and specifically the cycle of minimalism and “maximalism” that defines luxury fashions to this day.

YA’ARA KEYDAR

Ya’ara is an independent fashion scholar and curator and teaches the course “Fashion in Museums” at NYU SPS. Ya’ara’s fashion exhibition, “A Walk Of Art: Visionary Shoes,” opened January 23, 2017 in Parasol Gallery, New York. Previously, she curated the exhibition “Cinderella Syndrome: A Journey In The Footsteps Of The Stiletto,” co-curated “Beyond Measure: Fashion and the Plus-Size* Woman,” at 80WSE Gallery in New York, and curated the fashion exhibitions “Happily Ever After: The Israeli Bridal Gown Reimagined” and “Wedding Photographer: Bridal Portraits in Israel 1910-1990,” both exhibited in Israel. Ya’ara graduated from the Costume Studies program at NYU and is a 2016 winner of NYU Steinhardt’s Samuel Eshborn Award. She holds a bachelor’s degree with honors in fashion design from Shenkar College of Engineering and Design.

Subtle Luxury: Textiles in the Mérode Altarpiece

During the High Middle Ages, textiles acted as markers of secular, social, and economic status. Textiles dominate the Mérode Altarpiece, a fifteenth-century masterpiece attributed to Robert Campin, which captures a fascinating story of symbolism, color, religion, and biography in three acts. Employing historical, geopolitical, economic and biographical perspectives, this paper demonstrates the profound signification of this picture’s painted luxurious textiles to contemporary observers. The Mérode (1427-32, South Netherlands) depicts an Annunciation and is regarded as the opening salvo of the Early Netherlandish Style. It is also one of the first oil paintings, a then-novel technique that allowed microscopic attention to minute details and tactile textures. Using visual analysis of texture, color, accessories and trimmings, this paper argues that the Mérode Altarpiece marshals the subtlest details to entice its contemporary viewer and convey a message of the highest success, the most splendid luxury.

RILEY KUCHERAN

An MA candidate in the Communication & Culture Program at Ryerson and York Universities, Riley's thesis combines Critical Luxury Studies and Critical Management Studies to trace the theoretical history of luxury, conceptualize 'Canadian luxury' and define a more environmentally, ethically, and socially sustainable luxury retail model. Riley is also Ojibway from Biigtigong Nishnaabeg, and his research has taken an Indigenous turn: articulating industry needs and the challenges that Aboriginal luxury designers face. Professionally, Riley has worked for various corporate retailers in sales, stockroom management, merchandising and logistics; and most recently as a consultant for independently-owned retailers and luxury designers.

Comrags: At the Scene & Seams of Canadian Luxury

The development of luxury as a concept is marked with theoretical twists and turns, and has been co-opted differently across historical paradigms. However, what remains unclear is: what is Canadian luxury? Comrags, the label by Toronto-based fashion designers Judy Cornish and Joyce Gunhouse, does not initially appear to embrace the notion of luxury; their store is not situated on high-end Bloor Street, and Comrags clothes are not sold in exclusive boutiques. However, the designers pay meticulous attention to details in construction and fit, select fabrics from quality European textile mills, and charge high—but not exorbitant—prices. This paper proposes that Comrags represents true Canadian luxury, what some have termed "Slow Fashion," the move towards more environmentally sustainable and socially ethical practices. Using data obtained from oral history interviews with the designers and site visits, this paper discusses Comrags' model and contribution to Canadian identity and conceptions of luxury.

CURT LUND

Curt is Assistant Professor of Digital Media Arts at Hamline University in Saint Paul, Minnesota. His research focuses on graphic design, design history, and material culture. He co-curated the 2015 exhibit "Alexey Brodovitch: Art Director" (Goldstein Museum of Design, St. Paul, Minnesota), and his work has appeared in *Fashion Practice* and *Design and Culture*.

RON OTT

Ron received an MFA in Graphic Design from the University of Minnesota Department of Design, Housing & Apparel in 2015, where he is currently a lecturer. He co-curated the exhibit "Alexey Brodovitch: Art Director" at Goldstein Museum of Design in St. Paul, Minnesota in 2015. His research focuses on photography and typography; collage/photomontage, fashion photography and cultural metaphors, and text, line, and image in contemporary art.

Erwin Blumenfeld: Visualizing Luxury in Fashion

Preeminent photographer Erwin Blumenfeld took the fashion world by storm: Paris, New York... Minnesota? Among the glitterati, the Midwestern United States is generally portrayed as fly-over country. However, Minneapolis-based Dayton Corporation—later the parent company of fashion-forward retailer Target—originated The Oval Room, in its heyday one of the nation's premier couture fashion and luxury retail destinations west of the East Coast and east of the West Coast. Beginning in 1952, in collaboration with Dayton's vice president of advertising Stuart Wells and Oval Room buyer Jeanne Auerbacher, Blumenfeld created some of the most iconic and avant-garde visuals that had ever been seen in fashion advertising. Described by one biographer as "the peak of [Blumenfeld's] commercial endeavors," the Oval Room advertisements, which ran mainly in *Vogue* and *Harper's Bazaar*, were surreal interpretations of luxury and masterful examples of Blumenfeld's talents in the studio and in the darkroom: severe cropping, distortion, repetition, and other experimental techniques, which blurred the boundaries between commercial advertising and fine art.

DR. VERONICA MANLOW

Founding organizer of the In Pursuit of Luxury Consortium, Veronica published *Designing Clothes: Culture and Organization of the Fashion Industry* in 2007 (paperback, 2009). She also co-edited *Global Fashion Brands: Style, Luxury, History* (2014). As well, Veronica is an associate editor for the journal *Fashion, Style & Popular Culture*. Her research explores social representations created by luxury and mass-marketed brands through the incorporation of cultural signifiers, social and digital media, website and store design, events and collaborations. She is currently analyzing the career of the luxury salesperson and the perception of American brands abroad.

The Dramas of Class in Luxury Selling

Luxury is a system of knowledge and ideas embodied in products and used as signifiers of an upper class identity. Luxury brands convey this and other messages—that one has an advanced aesthetic appreciation and style—not only through products but through experiences provided to consumers within magnificently appointed flagship stores in fashion capitals and in the most prestigious locales. Luxury salespersons are at the forefront of this multibillion dollar enterprise yet they are at the bottom rung of the ladder, only above those who produce the luxury goods that bring prosperity to those in higher corporate positions and allow customers to convey an identity of prosperity, real or imagined. Salespersons transfer the symbolic capital by which consumers enact and announce, through their affiliation with a brand and the display of its often recognizable products, a presentation—indeed a dramatization—of a lived or desired lifestyle. This paper is a critical exploration of how salespersons interpret and negotiate economic and social class with respect to the luxury world, the cultural capital they themselves bring to their work, and the contradictions inherent in this enterprise.

INGRID MIDA

Collection Coordinator of the Ryerson Fashion Research Collection and a leading expert in the preservation of luxury Canadian fashion artefacts, Ingrid is a curator, dress historian and the lead author of *The Dress Detective: A Practical Guide to Object-Based Research in Fashion* (Bloomsbury, 2015). She has published in journals, including *Dress*, *Catwalk*, *The Journal of Fashion, Beauty, and Style*, *Clothing Cultures*, and *The Journal of Curatorial Studies*.

Curating Luxury in a Canadian Context: The Ryerson Fashion Research Collection

Like most university collections, the Ryerson Fashion Research Collection relies on the generosity of donors to contribute objects to its collection. The garments and accessories that have been collected to date represent a shared memory of what donors felt was important to save and to remember. This repository of more than 3500 objects is primarily made up of special occasion dress, and includes familiar luxury brands like Balenciaga, Balmain, Dior, Givenchy and Valentino. However, there are also garments with Canadian labels that are less well known but still demonstrate fine workmanship and details associated with luxury—such as Comrags, Ruth Dukas, Maggie Reeves, Pat McDonagh, Marilyn Brooks, and Wayne Clark. This paper proposes to resurrect and celebrate those forgotten labels and pieces from Canada's past.

MARK O'CONNELL

Mark has a BA from OCAD University and an MA in Fashion Theory from Ryerson University. He is a Professor and Program Coordinator of Fashion Studies at Seneca College, Toronto, Canada. Prior to teaching, Mark worked as a designer both in-house at M.A.C Cosmetics and for his own clothing line: Modular Menswear. Mark is also concurrently pursuing a PhD in Politics and Policy within the Communication & Culture faculty offered jointly at Ryerson and York Universities. His research explores the potential for social justice reforms in transnational fashion production and supply chains, from higher education and in public policy perspectives. In addition to his academic work Mark is also an artist and writer.

Rich Relations: The Uneasy Symbiosis of Art and Fashion

The new Fondation Louis Vuitton (LV) is the latest incarnation of the corporate/art mega-partnership, highlighting the increasingly uncomfortable relationship between art and fashion. This research explores the cartography between autonomous art culture and fashion commerce and the blurring of their overlapping borders. It focuses on LV, which has used the artistic practices of Sprouse and Murakami on bags and has staged the performative tableaux of Vanessa Beecroft, inadvertently spotlighting the capitalist foundations of the art world and moving the artwork into increasingly commercial manifestations. The art world has been happy to take the money, but is ambivalent towards the commercialization that co-branding brings. This paper argues that fashion has extended beyond sponsorship and is now colonizing the art practices it funds, threatening the cultural perception of art qua art. As evidenced by the repeated vandalizations of the Prada Marfa installation, not all are in favour of this new collaboration.

MARIE O'MAHONY

Marie is a Professor of Digital Futures at Ontario College of Art and Design (OCAD) University. She is currently undertaking her PhD, entitled "An assessment of the transformative impact of smart and advanced technologies on information gathering, storage and transmittance in textiles," at SMARTlab, University College Dublin (UCD). Marie is the author and co-author of a number of books, including *Techno Textiles 2: Revolutionary Fabrics for Fashion and Design* and *Cyborg: The Man-*

Machine. She also works as an industry consultant with clients including Hussein Chalayan, VF Corporation, Stylus Fashion and Coach.

Beyond the Catwalk, What Happens when Luxury meets Digital?

The digital has commanded a presence on the catwalk shows for a number of years with designers such as Hussein Chalayan and Iris van Herpen leading the way. In this paper we consider the impact of the digital on global luxury fashion and accessories. The question being asked is whether the digital is extending existing definitions of luxury or is it truly disruptive and about to change the nature of what we consider luxury to be? The paper is divided into three sections. In the first we look at how digital technology fits within existing aspects of luxury such as bespoke tailoring, craft and exclusivity. The second portion of the paper goes beyond traditional categories that denote luxury to explore new and emerging forms of digital within the market. This includes the client experience and their role in design and production. In the third and final section of the paper the nature of luxury and its global client demographic is considered. Inference is drawn on the consumer's likely engagement with digital luxe and this is used to propose scenarios that are disruptive as well as some that fit within existing definitions of what we consider luxury.

DR. MARIO PARIS

As researcher at Laboratorio Urb&Com at the Politecnico di Milano and PoliMI International Fellowship, Mario has written extensively on urban and regional planning, especially about (i) the localization of retail and advanced services within the metropolitan pattern of contemporary cities and (ii) how local contexts react to their presence. The edited volume *Making Prestigious Places? How Luxury Influences the Transformation of the Contemporary City* will be published by Routledge in October, 2017.

Making Prestigious Places

This study centers on the spatial dimension of luxury envisioned as a sector—with specific activities, operators, and investments—and as system of values, with a role as agent/accelerator of urban transformation. Traditionally, luxury is deeply related to the city, as a locus of production, consumption, and representation but, nowadays, a change in operators' approach marks a radical switch in the design of luxury spaces, their functional programs, and their operational rules. Following some trends related with marketing and market diversification, in several recent urban interventions practitioners use the urban/metropolitan environment as an asset and not only as a catchment basin for customers. Sometimes,

their actions on the city exceed the classic exclusiveness of luxury enclaves, involving an alternative dimension, related to what we can call "prestige" (Fang, 2015). The paper offers some reflections about the influences of this transformation in contemporary cities and the potential role of public actors within these processes.

ANJLI PATEL

Anjli is a fashion lawyer and trademark agent in Toronto. After studying computer science at Queen's University and attending law school at the University of Calgary, Anjli articulated at Borden Ladner Gervais LLP in Ottawa and was called to the bar in 2012. Since then, she has channeled a lifelong interest in design into blue chip fashion, a law firm that assists small businesses and independent designers in commercializing their creativity and protecting their ideas. Taking the world's first academic course in fashion law at Fordham University in New York was a highlight of Anjli's education, and provided the inspiration and knowledge she needed to start her firm. Alongside her law practice, Anjli has written for *The Business of Fashion, Paper*, and *Azure*, is a mentor at Ryerson University's Fashion Zone, and has co-chaired annual fundraisers for the Gardiner Museum and Design Exchange. Anjli is an ardent supporter of local designers and is respected for her ability to speak their language.

SAGE PAUL

Sage uses fashion, crafts and mixed materials to assert experience and political views: anti-fashion. Her broad practice is a commitment to carving out space for Indigenous women that empowers sovereignty, culture and resistance for balance. Recently, Sage was a curatorial leader and exhibiting artist of *Indian Giver: Truth Telling and Narratives of Representation* (2016), where Indigenous women challenged cultural appropriation through abstract fashion works. Sage was also a speaker for the *Walrus Magazine's* Walrus Talk Series: "What is Art, Anyway?" and Ryerson University's "Aware - We Are?", The School of Fashion's first-ever panel discussion about cultural appropriation. Sage's works have exhibited at the Woodland Cultural Centre, Royal Ontario Museum, Harbourfront Centre, and Art Gallery of Ontario. Sage has completed three fashion collections and designed wardrobe for film and theatre including with Danis Goulet, Kent Monkman and Herbie Barnes. She is the co-founder of Setsuné Indigenous Fashion Incubator, a platform to foster and present Indigenous artists working in fashion, textiles and

crafts, and she also sits on the board of directors for Native Women in the Arts as Secretary.

JULIA POLYCK-O'NEILL

An artist, curator, critic, and writer, Julia is a PhD candidate in Brock's Interdisciplinary Humanities Program. She engages in the close reading and analysis of conceptualist activity in visual arts and writing communities in the Vancouver area. Julia is currently completing her SSHRC-funded thesis project, "Rematerializing the Immaterial: An Interdisciplinary and Comparative Study of Vancouver's Conceptualist Movements in Visual Arts and Literature 1984-2014."

Vancouver's Monuments and Counter-Monuments to Capital: The Public Artworks of Douglas Coupland and Ken Lum

This paper conducts a material analysis of works by multidisciplinary Vancouver artists Douglas Coupland and Ken Lum. By examining their sociopolitical, cultural, and economic contexts, while also examining how they intersect with broader fields of production, this paper analyzes how these works of art, as cultural texts, interact with public space in Vancouver and become forms of capital themselves. Coupland's sculpture, *Digital Orca* (2010), was created for a high-end waterfront tourist area; Lum's large scale *Monument to East Vancouver* (2010) is a tribute to Vancouver's Downtown Eastside. Both works have since been reinterpreted, directly and indirectly, as fashion. Read according to Pierre Bourdieu's notion of capital and Susan B. Kaiser's argument for the relationship between dress and geography, these altered iterations of the artists' signs, as wearable items, point to how fashion systems can play an active role in establishing forms of capital, while also shifting the meaning of artworks and their uneven spatial contexts.

SOPHIE RATCLIFF

An MA candidate in Contemporary Art, Design and New Media Art Histories at OCAD University, Sophie has a long professional history in interior design. She is a full-time faculty member in the Interior Decorating Program at Humber College, teaching both design history and studio-based courses.

Neo-Kingly Things: Contemporary Furniture in the Restricted Field

At a time when Relational Aesthetics hold sway, art is increasingly

dematerialized. In this environment, design has moved into the space that art once occupied—a space of rarified objects. Focusing on the contemporary limited edition furniture spawned by the art-design phenomenon and its accompanying culture of hyper-luxury, this paper will explore how these objects function as tastemakers, informing and influencing our understanding of contemporary style, as well as how meaning is conveyed through ornament.

DR. JOANNE ROBERTS

Joanne is a Professor in Arts and Cultural Management at Winchester School of Art, University of Southampton and founding member of the Winchester Luxury Research Group. She earned her PhD from the Centre for Urban and Regional Development Studies, Newcastle University, UK. Her expertise includes international business, creativity and innovation, knowledge management, and luxury. With John Armitage, Joanne co-edited *Critical Luxury Studies. Art, Design, Media*, which defines the emerging field of Luxury Studies.

The Secret Luxury Museum: Ignorance, Art, and the Freeport

This paper considers "the secret luxury museum." Drawing on the field of ignorance studies, the paper develops a problematic concerned with the storage of luxury goods and, particularly, art works. The motivation behind the project is to think about the relationship between ignorance, art, and, as a case study, the freeport, increasingly used by the world's super-rich to store their luxury goods. Methodologically, the paper addresses the research problems involved with secrecy and luxury through a study of documentary evidence relating to the growth of freeports worldwide. While this research is still in progress, preliminary results suggest that the secret luxury museum is developing at an alarming rate. The significance of this research project, then, is that it points to rising levels of ignorance within the world of luxury goods. Yet, simultaneously, and, crucially, our own ignorance about the art that is stored in freeports is also expanding, thus giving us not only a new understanding of the relationship between secrecy, luxury, and the construction of new kinds of "museums" but, also, between ignorance, art and the freeport.

Luxury: From Idea to Reality of Places

In 2015, London's Victoria and Albert Museum (hereafter V&A), in association with the Craft Council, staged an exhibition entitled 'What is Luxury?' The exhibition was sponsored by Northacre, a company that engages in the design, development, and marketing of prime residential

sites in London. The V&A's exhibition addressed the question of the meaning of luxury and speculated on how this meaning might evolve and manifest itself in the future. As any visit to the exhibition revealed, luxury is a complex yet malleable term. In this paper, authors examine the idea of luxury before considering how this concept relates to the reality of luxury in the contemporary context. It highlights the important transition of the idea of luxury from a morally dubious socio-cultural construction to a fully de-moralised economic commodity. In so doing, this paper offers reflections on the consequences of this ideational transition for the making of real luxury places in the contemporary era.

MALCOLM SANGER

Malcolm is a fourth-year undergraduate student at the University of Toronto, studying Anthropology, Material Culture, and Literature and Critical Theory. He is an Undergraduate Fellow at the Jackman Humanities Institute, editor of the *Trinity Review* literary journal, and a published poet and filmmaker. He runs a weekly film series called BOATS, or "Based on a True Story," that explores the space between documentary and fictional film.

A "Little Black Dress," by Givenchy

Givenchy's "little black dress," made of Neoprene, belongs in the rather large gulf between a formal dress and a wetsuit. Referring to theories of object agency, including those of Mitchell, Turkle, and Appadurai, this dress is made of nostalgia and irony, attempting to steal the aura (Benjamin) of Audrey Hepburn's iconic dress, but also transcend it. Givenchy's Neoprene incarnation is simultaneously a simulacrum (of the "LBD," this pervasive symbol of femininity) on top of other simulacra (Hepburn's dress was modeled on a Chanel dress) and a wetsuit. While Mitchell asks "what do pictures want" and Appadurai asks, "what do objects want," Sanger asks, "what does this Neoprene Givenchy dress want; what does it want us to do/think/etc.?" By using this nostalgic and ironic item to explore the agency of new luxury fashions, as well as Benjamin and Baudelaire's rather depressing outlook on fashion, this paper will extend observations from their respective eras to contemporary developments.

DR. THOMAÏ SERDARI

Contributor to *Luxury Daily* and *LVMH Fundamentals in Luxury Retail: A CPC/Parsons Collaboration* as well as co-editor of *Luxury: History, Culture, Consumption*, Thomai is an adjunct Associate Professor of Marketing at Leonard N. Stern School of Business, NYU. She is also a strategist in luxury marketing and branding. Drawing on her interdisciplinary training in both architecture and business, Thomai launched PIQLuxury, a membership organization that defines trends that will impact the future of premium and luxury brands.

BAHAR SAGHAEI

A specialist in interior design, Bahar is the founder and CEO of Diba Co., a company that introduces local and international artists, designers and luxury brands to the Iranian market while also promoting and marketing their products both domestically and internationally. Additionally, the company offers executive training for luxury and high-end brand staff. Previously, Bahar worked as a professional brand manager for a number of European brands in various segments of the market. She is a graduate of The Azad University. She also holds an MBA with a specialization in business integration from The University of Wurzburg in Germany.

From Tehran to Tehranto: The Rich Kids of Iran and How They Impact the Taste for Luxury in Canada

The Iranian-Canadian community is distinguished by notable cohesion in language, culture, and history. In part, Iranians' genuine interest and affinity for art and luxury bind together this diverse group of people. This paper investigates how the great numbers of Iranian-Canadian dual citizens have impacted the taste for luxury in Canada. Culturally similar to European traditions but geographically closer to American commercialism, Canada represents a unique case of consumers' culture coming into its own at a time when the traditional (European) narratives of luxury production are challenged by goods originating in new frontier countries. Is the strength of the Iranian-Canadian community manifested in demand for well-marketed brands? Does it reinforce trends similar to the ones in the American market where commercialism reigns? Or is this a case of propitious cohabitation, in which the aspiration for humanistic expression through material goods shapes the way Canadians grow as luxury consumers?

SORAYA THOMPSON

Soraya is the Regional English Digital Marketing Manager for Europe at the British Council, and she holds an MSc in Business (Marketing) from Warwick Business School. Her interest in luxury studies includes demographic attitudes towards luxury, the importance of upholding craftsmanship within luxury, and the growing accessibility of “affordable luxury” in the 21st century. Soraya also has a weekly e-newsletter MxM (Millennials by a Millennial) which uncovers the latest millennial discoveries in the fields of culture, food and travel. Soraya is also a freelance consultant for Northacre, a high-end residential property developer in central London, and has previously worked at HSBC in equity research marketing and London Fashion Week 2015/16.

Is Luxury Rich?

The luxury market is driven by consumer demand, and Generation Y will shape the future of the industry. However, there is limited research on Generation Y's traits, their consumption habits, and their relationship to luxury. This study explores the impact of wealth on luxury experiences, comparing luxury experiences between affluent and non-affluent members of Generation Y. It subsequently remedies limited theoretical and empirical research on Generation Y's relationship to luxury. Generation Y's increasing disposable income means that they will become the largest generational cohort of luxury consumers by 2018. Conducted using ZMET interviews with affluent and non-affluent members of Generation Y, this paper measures participants' feelings about chosen images of luxury, enabling them to freely explore different dimensions of luxury. Using thematic analysis of interviews, this work ultimately reveals that the future of luxury will continue to be divided by wealth, regardless of new generations of consumers.

EVE TOWNSEND

Eve holds an MA in Fashion from Ryerson University, where her research focused on the history of costume jewelry and its relation to the democratization of fashion. In support of this research, she was awarded an Ontario Graduate Fellowship (OGF) and a Social Science and Humanities Research Council Grant (SSHRC). She continues to research, write and lecture about jewelry and fashions from the Victorian era to today.

Affordable Luxury: American Costume Jewelry of the Twentieth Century

Luxury, fantasy, and humor are hallmarks of twentieth-century costume jewelry. Originally purchased and marketed as disposable accessories, today vintage costume jewelry serves as a unique lens through which to view the history of fashion. From the roaring twenties and dirty thirties to the feminist movement of the 1960s and 70s, fabulous faux baubles adorned women—of various social means—living throughout these eras. Beginning with the early plastic and wood jewels of the depression and wartime eras to the reintroduction of base metals after the Second World War, the materials and motifs explored within these designs speak back to the times in which they were made. Using a social history approach, this paper will examine the rise in popularity of costume jewelry throughout the twentieth century. Particular attention will be paid to the Schreiner Jewelry Company, whose designs rose to prominence during the 1940s and mirrored the success of the American ready-to-wear industry. For more than four decades, their elaborate rhinestone creations adorned women from models and film stars to factory workers.

CRISTINA VIGNONE

Cristina is the Assistant Archivist at Tiffany & Co. Archives. Her responsibilities include maintaining and managing the company's historical design, manufacturing and business records. She has considerable experience in maintaining corporate archives, having been the resident historian at Wells Fargo & Company and the Staten Island Museum History Library & Archives. Vignone is an experienced speaker on the blending of historical luxury initiatives with contemporary market demands.

What's in a Name? Representations of Tiffany & Co. in Cartoons and Comic Strips

The Tiffany & Co. Archives house the historical design, manufacturing, and business records of Tiffany & Co., the internationally renowned jeweler founded in New York in 1837. This includes clippings books featuring cartoons and comic strips that make reference to the company, beginning in the nineteenth century and continuing to the present day. This material is largely satirical and hyperbolic, humorously connecting current events to Tiffany by using the brand's association with luxury jewelry, stylish design, standards of excellence, and commitment to quality. The cartoons and comic strips also use Tiffany to convey general ideas about the unattainability of luxury, referencing the company's lack of sales, its wealthy and famous customers, its role in romantic gift giving, and its attraction to jewel thieves. This paper analyzes the cartoons and

comic strips, offering commentary on the ideas communicated through these illustrations to chart the relationship to topical news and the promotion of luxury goods.

NATHANIEL WEINER

Nathaniel is a PhD candidate in the Communication & Culture Program at York and Ryerson Universities. Through in-depth interviews and online ethnography Nathaniel explores men's online fashion communities, illuminating the cultural and experiential dimensions of online consumption and investigating the relationship between online shopping, community, and identity. His work sheds light on the new masculine identities found in online communities.

Craftsmanship and Quality as Luxury: The Consumption of Place-Based Craft in Online Menswear Communities

Luxury is often understood in terms of premium pricing, status distinction and individualised experience. Whereas studies of luxury have tended to be interested in branding, this paper looks at the symbolic work involved in consuming luxury. Based on a 'netography' of online menswear forums and in-depth interviews with 50 American, British and Canadian forum users, it shows how these communities produce a distinctive notion of luxury, based not on branding but on craftsmanship, quality and place. Members of these communities are fervent consumers of items falling outside the usual register of luxury; items such as English country shoes and Japanese denim. As with consumers of luxury brands, participants were influenced by company backstories, used their wardrobes in pursuit of 'distinction' and were willing to pay over-the-odds. However this was explained not in terms of expensiveness but, rather, a calculating masculine rationality seeking out the best product for the fairest price.

