

ABSTRACTS

Márton Bagyura – Luca Jáger

■ ***Fashion and Later Life in Digital Spaces***

Keywords: *ageism, digital representation, social media, granfluencer, silver hair model*

The study examines the issues of ageing and ageism in the context of the fashion industry and social media. Historically, fashion has been tied to the valorisation of youth, structurally limiting the representation of older generations. Although social media platforms have promised a more democratic space, the study argues that the digital sphere has not dismantled ageist hierarchies but has merely provided a new arena for exclusionary mechanisms. This dynamic is particularly pronounced in the case of older female content creators, where ageism and sexism intersect and reinforce one another. The study illustrates these mechanisms through the case of a Hungarian influencer.

Antal Bókay

■ ***Gaze – Fetish – Abject Mother: Psychoanalytic Interpretation of Alexander McQueen's Fashion Performance***

Keywords: *fashion, psychoanalysis, gaze, fetish, abject*

This study interprets Alexander McQueen's *Voss* fashion performance through a psychoanalytic lens. It argues that fashion is not merely aesthetic or commercial but expresses deep psychic structures of the self, the body, and desire. McQueen's performance follows a regressive trajectory from an adult perspective to Oedipal and pre-Oedipal, abject maternal states. Structured by the logics of the gaze (Jacques Lacan), the fetish (Sigmund Freud), and the abject (Julia Kristeva), *Voss* can be read as McQueen's self-analysis, in which the abject maternal body in the final scene signals the dominance of the death drive, foreshadowing the designer's later suicide.

Petra Egri

■ ***From Budapest to Mykonos: Polygamy of Place, Cosmopolitan Identity, and Fashion – Anna Amélie***

Keywords: *Ulrich Beck, Anna Amélie, case study, polygamy of place*

Globalisation constitutes one of the defining structural processes of late modernity, profoundly transforming not only economic systems of production but also the symbolic economies through which cultural meanings are produced, circulated, and consumed. In *What Is Globalization?*, Beck conceptualises globalisation not as a purely economic phenomenon but as a multidimensional social process that reconfigures everyday life, social relations, and systems of meaning. Fashion operates as a culturally embedded practice and semiotic system through which these global transformations are articulated and negotiated. As such, it functions as a form of symbolic mediation that renders visible the tensions, contradictions, and interdependencies between global flows and localised cultural contexts. Drawing on Beck's theoretical framework, this paper examines how the brand identity of Anna Amélie, situated across the geographically and culturally distinct contexts of Budapest and Mykonos, may be interpreted as a manifestation of global-local entanglement.

Judit Esküdt

■ ***From Aesthetic Capital to Brand Equity: The Meaning and Function of Artification in Fashion Communication***

Keywords: *artification, fashion, fashion communication, symbolic value, design communication*

In contemporary luxury and fashion, brand value is no longer given but must be continually reaffirmed as cultural status. In a saturated media environment, traditional sources of legitimacy – rarity, quality, craftsmanship – remain vital but no longer fully account for value creation, as consumers increasingly seek meaning and

identity. This paper examines artification as a mechanism of cultural positioning, outlines its key practices in fashion and design communication, addresses the risk of de-artification, and argues that artification functions as a liminal, identity-shaping ritual rather than merely a branding tactic.

Klára Gulyás

■ ***Identity Imprints: Roma/Gypsy Graduates' Consumer Patterns and Clothing Styles***

Keywords: *ethnicised consumption, identity construction, cultural representation, clothing preferences*

This study examines the ethnicised consumption practices of Roma graduates in the context of identity construction and cultural representation. The central research question is how the development of a positive Roma identity influences the consumption of cultural products and clothing preferences. Empirical analysis based on interviews and questionnaire data indicates that ethnicised consumption is not merely an aesthetic or cultural choice but also a means of expressing identity, challenging prejudice, and facilitating social mobility.

Anna Keszeg

■ ***The Temporal Paradox of Contemporary Fashion***

Keywords: *temporal paradox, time regimes, fast, slow*

The paper examines the temporal paradox of contemporary fashion by approaching dress as a material practice of time-making. Drawing on theoretical frameworks developed by Heike Jenss, Caroline Evans, and Alessandra Vaccari, fashion is understood not merely as operating within time but as actively producing and mediating temporal experience through material form and embodied wear. The analysis unfolds across three interrelated layers: “objective” time, understood through the instability of the contemporary present; temporal regimes structuring fashion production; and

lived temporal experience articulated through wearing. These concepts are explored through an analysis of Jenna Ortega’s Balmain dress worn at the 2025 Met Gala, whose metaphorical tailoring structure evokes both historical craftsmanship and futuristic abstraction. The garment exemplifies a uchronic temporality that transcends the fast/slow fashion dichotomy, positioning fashion as a critical site for negotiating multiple, coexisting temporalities in contemporary culture.

Csilla Kollár

■ ***Recycling at the Turn of the Century: A Special Gala Dress at the Hungarian National Museum***

Keywords: *recycling, ceremonial dress, wedding dress, Empire fashion, eighteenth-century silk*

In the 1890s, Ilona Diósgyőri Simon wore a distinctive gala dress as formal evening attire. A white silk dress from the 1820s was modified with decorative elements from different periods and executed in various techniques in order to conform to the style of the Hungarian gala dress. The eighteenth-century silk fabric, reminiscent of an apron, and the laced bodice may have been family heirlooms, as were the trimmings and the Biedermeier embroidery on the lower band of the skirt. In the 1980s, the great-grandchildren wore these turn-of-the-century ball gowns as wedding dresses, thereby conferring new meaning on family garments that had been worn and reused repeatedly over the centuries.

Emese M. Nagy

■ ***Costumes and Trends on the Folk Dance Stage***

Keywords: *art of folk dance, dance theatre, folk costume, theatrical costume*
With the emergence of folk dance on the stage, questions of costume and traditional dress arose alongside choreographic and aesthetic concerns. From the outset, stage folk dance attire has mediated between authenticity, visual expressiveness, and the prac-

tical demands of performance. Over time, original village garments, stylised adaptations, and newly conceived designs have appeared on stage in shifting proportions, reflecting changing attitudes towards tradition, regional identity, uniformity, and individuality. From the Gyöngyösbokréta movement through the Táncház movement to contemporary dance-theatre productions and collaborations with fashion designers, stage folk dance costume has remained a dynamic and evolving field at the intersection of cultural heritage and artistic innovation.

Gyula Maksa

■ ***Deconstructed Leopard Print: Fashion in Contemporary Afropolitan Comics***

Keywords: *afropolitanism, Aya of Yop City, fashion, comics, leopard print*

This study examines afropolitanism as a postcolonial worldview that reconceptualises African identity through mobility, transnational connections, and the dynamic interplay of the local and the global. Drawing on the theory of Achille Mbembe, it analyses afropolitan experience in contemporary fashion and francophone comics, with particular focus on *Aya of Yop City*. The paper demonstrates how fashion functions as a key semiotic system through which characters negotiate global media influences and local traditions. Special attention is given to the deconstruction of colonial stereotypes, notably through the re-signification of leopard print, which shifts from a colonial trope to an afropolitan aesthetic of self-representation and agency.

Jolán Orbán

■ ***Conceptual Fashion: Viktor & Rolf's Deconstructive Fashion Statements***

Keywords: *conceptual fashion, fashion artist, performativity, social criticism, sustainability*

“Is it fashion or is it art?” – this is the question posed by Roger Diederer in relation to the *Viktor & Rolf Fashion*

Statements Exhibition (2024). The designers respond, “Why can’t it be both?”, emphasising that they feel at home in exhibition halls, having organised thirty fashion exhibitions between 1994 and 2024. Avant-garde luxury fashion, conceptual fashion art, “fashion artists”, “art culture” – these are among the concepts critics use to describe the distinctiveness of Viktor & Rolf. This paper examines how the designers interrogate the boundary between fashion and art by deconstructing the institutions and language of fashion, art, and society.

Kata Zsófia Prém

■ ***From Tradition to Trends: Copyright Challenges in Folklore-Inspired Fashion***

Keywords: *fashion law, folklore, copyright, traditional costume, folk-inspired contemporary fashion, intellectual property protection*

This paper examines the use of folklore in contemporary fashion, highlighting both the potential and the limitations of copyright protection. While elements of folklore serve as inspiration for major brands’ collections, concerns regarding cultural appropriation have generated significant debate. Specific examples illustrate the distinction between respectful inspiration and offensive appropriation. The study analyses how creative freedom may be combined with respect for the dignity of cultural communities and demonstrates that protection can be achieved not only through legal regulation but also through recognition, transparency, and fairness.

Enikő Rűsz-Fogarasi

■ ***Early modern wells in Kolozsvár***

Keywords: *wells, bakeries, Kolozsvár, early modern time*

In early modern Kolozsvár, the drinking water supply was primarily ensured through a complex system of public, institutional, and private wells, the study of which requires a multidisciplinary approach connecting ar-

chaeology and written historical sources. Historical accounts mention public wells in several place of the city. Essential institutions, such as the city school and the bathhouse, maintained their own wells under city administration. The city's bakeries were particularly dependent on water; while some had private wells, others shared public ones and contributed to their maintenance. Private wells were indicators of social status, generally found in estates valued above 300 florins. Inheritance records frequently specified that heirs must share the use and upkeep of the yard's well, including its accessories like iron buckets and chains. Archaeologists have uncovered various structures, including a well-preserved stone-lined in the city. Our sources distinguish three main types: simple log wells (*bodonkút*), pulley wells (*csigás kút*), and sweep wells (*gémes kút*).

Livia Szélpál

■ ***Contemporary Representation of Women's Fashion in British Neo-Victorian Historical Novels: A Comparative Reading of Zadie Smith and John Fowles***

Keywords: *John Fowles, Zadie Smith, Neo-Victorian historical novel, women's fashion, New Woman*

This study compares *The French Lieutenant's Woman* (1969) and *The Fraud* (2023) in order to trace the representation of women's fashion in Neo-Victorian English historical novels. The paper analyses the role and appearance of the modern "New Woman". It highlights the influence of Victorian fashion, including Perkin's mauve. An enigmatic scene in *The French Lieutenant's Woman* (dir. Karel Reisz, 1981) is examined to contrast Ernestina's choker necklace with Sarah's bare neck, symbolising agency and historical memory. These novels use fashion to construct contemporary interpretations of history and to engage in socio-critical reflection.

Ildikó Tamás

■ ***Fashion/Community: A Brand-Based Network and Community in Hungary***

Keywords: *fashion, anthropology, community, participation, rituals, ageism, social media*

In this study, I examine the culture-shaping and social roles of fashion through the case of the Hungarian clothing brand Süel. I analyse contemporary practices of dress and the fashion world from the position of a participant observer, within an anthropological theoretical and methodological framework. In the present era, attachment to particular fashion brands can generate new trends and cultural phenomena. These developments are driven not only by fan-based communities but also by designers themselves, who devote considerable attention to interaction with their customers and with wider audiences interested in their work. In certain cases, the designer's personality and creative practice become significant forces of community formation. As a result, the designer cultivates not merely an audience – potentially definable as a group – but a community in which continuous participation plays a central and constitutive role.

Ákos Tömő

■ ***Travelled Roads and Untravelled Paths in the Fashion Street: New Opportunities in Researching and Interpreting Socialist Fashion***

Keywords: *socialist fashion, fashion theory, fashion discourse, Comecon Fashion Congress, Eastern Bloc*

What exactly was socialist fashion? Was it a fashion trend manifested in clothing, or primarily a discursive construct articulated in professional and institutional texts? By the mid-2020s, newly discovered archival sources and developments in fashion theory had opened up a range of new perspectives in the study of Central and Eastern European and Soviet fashion history. A key point of departure for these approaches is the

demand for a unified theoretical framework articulated at the Comecon Fashion Congress and the phenomenon of centralised socialist fashion management, which emerged as a conceptual approach at the turn of the 1950s and 1960s, lending socialist clothing culture a distinctive character. This study seeks to advance new perspectives in fashion research along these lines, incorporating and re-evaluating the professional achievements of the past two decades.

Orsolya Zay

■ ***The Story of the Golden Hairnet: Women's Headwear from Archaeological Discovery to Historical Interpretation***

Keywords: *early modern women's headwear, hair net, netted cap, social status, identity*

This paper examines early modern women's headwear in the Carpathian Basin, with particular focus on the social meanings attached to hair covering and marital status. In early modern society, women's appearance was regulated by normative systems in which hair visibility functioned as a key visual marker of social identity. Through the combined analysis of archaeological finds, written sources, and visual representations, the study explores the role of the hair net (*hálós főkötő*) as part of married women's headwear. A sixteenth-century burial from Sztána serves as a case study, demonstrating how headwear functioned not merely as dress but as a socially embedded sign system expressing status, gender, and life stage.

