

## **KIPOZ Solen (Turkey)**

### ***Globalization as Orientating and Gendering Phenomenon in Fashion Spectacle - paper***

Fashion is becoming a powerful sphere being the privileged site for cultural production. The apparent connections between femininity, fashion and orientalism in the global image economy, contributes not only to gendering role of globalization but also to its potent of transforming the differences in to similarities and commonalities what Jones and Leshkovich calls ( 2003) as 'homogenous heterogeneity'.

Growing desire for ' ethnic chic ' style and the proliferation of 'Oriental' trend in Euro-American fashion scene represent lifestyle scenarios with visions of timeless, exotic , spiritual, superficial , erotically charged and mysterious. These attractive visions of Non-western world reduces the 'traditional' from being frightening ' Other' to a mere fashion statement within the contemporary Orientalist discourse.

On the other hand the cross-cultural consumption creates countless local-global articulations in a mode of alienation of cultural product from its origin. The traditional, ethnic costume is taken as a source of exotic style , and is transformed in to somewhat ' modern' stylish element being a mere representation of unspoken history of material culture, without questioning its cultural meaning. Even the world ,ethnic and national dress can be conjured up to create another style in global community. The 'traditional' ,contributes to 'timeless' for fashion theory being suitable for continous modifications in accordance with contemporary fashion trend. The feminized imagination of fashion, in re-interpretation of 'Modern Traditional' style so called Sandra Niessen( 2003) , becomes the most powerful element of global circulation of wealth.

The scenarios of some successful re-interpretations of this phenomenon such as shalvar ( harem pant ), veil, sarong, kimono, cheongsam, shari etc. in style literature would be worth to analyze, in terms of both different levels of social adoption, redefinitions by their local culture which they belong to, and finally possible directions of clothing transformation for the fashion scene.

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education in Bologna and Milan. She has taught fashion design, fashion accessory collection, design marketing and consumption, fashion history and trend research in different universities. Currently she is developing projects on fashion research and writing articles in the frame of fashion theory.

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