

The bomber jacket MA-1 was originally designed as military apparel by the United States Air Force and later became part of the 'New Look', a military strategy that the US Army developed in the age of militarism and in the shadow of a possible atomic conflict during the cold war. It came into being as a civilian garment in Europe in the late 1950s. Since then it has evolved into different types and styles and has become a model in various subcultural contexts — a model that turned into an icon, possibly because it embodied a certain crisis chic and suggested protection. Dany's talk will reflect on questions such as: How directly does fashion respond to reality and why do styles in fashion often consist of random elements that strangely reappear in parallel with crises? How did the bomber jacket fare in the crises of 1992, 2001, 2008, and 2020? What role do self-referential loops play — when, e.g., a dystopian survival look is making a comeback — or are fashion styles now all mixed up anyway?

**Hans-Christian Dany** lives in Hamburg and writes in the morning. Sometimes his writing turns into books like, among others, *Speed. Eine Gesellschaft auf Droge* (2012), *Morgen werde ich Idiot. Kybernetik und Kontrollgesellschaft* (2013), or *No Dandy, No Fun* (2023, with Valérie Knoll).

**Lecture Series Models:** A model can be an object of admiration, a miniature or a prototype, an abstracted phenomenon or applied theory, a literary text — practically anything from a human body on a catwalk to a mathematical description of a system. It can elicit desire, provide understanding, guide action or thought. Despite the polysemy of the term, models across disciplines and fields share a fundamental characteristic: their effect depends on a specific relational quality. A model is always a model of or for something else, and the relation is reductive insofar as it is selective and considers only certain aspects of both object and model. Critical discussions of models often revolve around their restrictive function. And yet models are less prescriptive and more ambiguous than codified rules or norms. What is the critical purchase of models and how does their generative potential relate to their constitutive reduction? What are the stakes in decreasing or increasing, altering or proliferating the reductiveness of models? How can one work with and on models in a creative, productive manner without disavowing power asymmetries and their exclusionary or limiting effects?

# Hans-Christian Dany Model MA-1 The Bomber Jacket as a Shifting Object of Projection

