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The Journal of Dress History is the academic publication of The Association of Dress Historians (ADH) through which scholars can articulate original research in a constructive, interdisciplinary, and peer reviewed environment. The ADH supports and promotes the study and professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. The ADH is Registered Charity #1014876 of The Charity Commission for England and Wales.

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The Editorial Board of The Journal of Dress History encourages the unsolicited submission for publication consideration of academic articles. Articles are welcomed from students, early career researchers, independent scholars, and established professionals. If you would like to discuss an idea for an article or book review, please contact journal@dresshistorians.org. If you would like to discuss an idea for an exhibition review, please contact exhibitions@dresshistorians.org.

The Journal of Dress History is designed on European standard A4 size paper (8.27 x 11.69 inches) and is intended to be read electronically, in consideration of the environment. The graphic design utilises the font, Baskerville, a serif typeface designed in 1754 by John Baskerville (1706–1775) in Birmingham, England. The logo of The Association of Dress Historians is a monogram of three letters, ADH, interwoven to represent the interdisciplinarity of our membership, committed to scholarship in dress history. The logo was designed in 2017 by Janet Mayo, longstanding ADH member.
As complex phenomena shaped by the cultural and social dynamics of a rapidly industrialised modernity, cinema and fashion developed an intricate relationship that can be traced to the early days of motion pictures. With a focus on the most turbulent decade of the twentieth century, the collection of essays in *Film, Fashion, and the 1960s* captures a period profoundly marked by cultural innovation, political activism, and a rising consumer demographic that questioned conventional boundaries and reshaped the urban environment. Within the wider context of revolutionary developments, the publication revisits a range of cinematic case studies and reflects upon the spirit of the decade through in-depth analyses of the intimate dialogue between film and fashion as two complex and tightly interwoven visual languages equally impacted by the booming youth culture and new forms of artistic expression.

Edited by Eugenia Paulicelli, Drake Stutesman, and Louise Wallenberg, the volume combines the expertise of a number of leading scholars established in the field of film and fashion studies. As outlined in the introduction, the book is organised into three overlapping sections that centre on topics concerning youth and sexual liberation, urban and national identity, as well as gender and tradition. These are concluded by an epilogue in which the costume designer Adriana Berselli provides a captivating account of her contribution to Michelangelo Antonioni’s *L’Avventura* [The Adventure] (1960). The individual case studies are presented in the form of separate chapters that could be treated as autonomous essays, but that, nevertheless, formulate a coherent structure in which innovative film narratives are explored through their engagement with images of a reconfiguring fashion system. In this sense, garments supporting the cinematic
experience are analysed as signifiers imbued with complex meanings that highlight the ability of the fashion system to act as a specific form of social change.

Departures from the hegemonic structures of the previous decade are introduced through interactions between music, popular culture, and carefree lifestyle of an emerging generation of young consumers. One of the decade’s transformative phases is especially well formulated in Ronald Gregg’s study of *A Hard Day’s Night* (1964) in which the author argues that the Beatles’ iconic haircuts and tight-fitting suits introduced as part of their new, polished image paved a way for the wider adoption of stylish androgynous looks that recontextualised masculinity and allowed for the development of the group’s later psychedelic fashions. As many 1960s aspirations were ultimately absorbed by mainstream culture, the analysis presented by Drake Stutesman offers an interesting juxtaposition of two films set within the fashion industry at each end of the period. By focusing on the symbolic value of the hat in an era that democratised hatlessness, the study of *A New Kind of Love* (1963) and *Puzzle of a Downfall Child* (1970) demonstrates a change in optimism at the beginning of the following decade.

Stutesman’s reading articulates the emerging contrasts between haute couture and ready-to-wear, authentic design and imitation, and American and European fashion. Differences in national industries and the interrelation of cinema, fashion, and metropolitan life are pointed out within the reconceptualised contexts of Paris and Rome. Here, Astrid Söderbergh Widding draws the reader’s attention to costumes designed by Christiane Fageol for *Vivre sa vie* [My Life to Live] (1962) and *Bande à part* [Band of Outsiders] (1964) in order to highlight the designer’s role in the sartorial display of playfulness, elegance, and timelessness in Jean-Luc Godard’s new wave cinema, while Eugenia Paulicelli discusses the way in which the promotion of Rome’s glamorous identity reinvented the cultural coding of a modern and sophisticated post-war Italy. American attitudes towards French fashion are addressed in further detail by Pat Kirkham and Marilyn Cohen, as the authors revisit *Breakfast at Tiffany’s* (1961) and *That Touch of Mink* (1962) in order to examine shifts in perception of class, age, morality, and stardom within the early 1960s New York.

The publication provides a holistic approach to fashion and film costume, which is understood as a “visual representation of a film’s zeitgeist” (p. 6). The revision of Ingmar Bergman’s cinematography presented by Louise Wallenberg offers a unique perspective on the director’s interest in costume design. As indicated by Wallenberg, Bergman’s collaboration with costume designer Mago (acronym for Max Goldstein) resulted in the creation of a “specific Bergmanesque femininity” (p. 179) and contributed to the display of a modern Swedish womanhood. In another invaluable contribution on the cinematic representation of gender, Pamela
Church Gibson demonstrates how the appearance of Julie Christie embodied a “socially acceptable face” of swinging London’s nonconformity and personified “female mobility and independence” both on and off the screen (pp. 145-146). The topic of gender is furthermore examined by Anupama Kapse in a remarkable study of Bombay melodramas in which the traditional white sari appeared as an important cultural and political signifier of female desire, agency, and rebellion.

Established conventions of the relationship between the body and costume are especially challenged in chapters centred on undressing, such as Amy Herzog’s essay on Andy Warhol’s underground cinema titled The Art of Undressing: Automation and Exposure at the Margins of Cinema, as well as on the erotic potential of clothing generated through discarded garments that “function as substitutes for the body” (p. 56) as observed by Stella Bruzzi in her analysis of Pier Paolo Pasolini’s Teorema [Theorem] (1968). Studies of underrepresented areas of the use of fashion and costume in cinema make the publication an excellent academic addition to the growing literature on the subject. Moreover, the significance of the decade is particularly evident in the final chapter in which Nick Rees-Roberts observes the enduring legacy of the 1960s, their temporal influence on contemporary cinema and symbolic position within the cultural memory.

The volume is written to a high academic standard and would be of great interest to scholars of film and fashion studies as well as those focused on the wider area of interdisciplinary cultural, visual, and gender studies. Furthermore, Film, Fashion, and the 1960s is an important resource that offers an additional perspective on the collaboration between directors and costume designers and may provide inspiration for further discussions. Most importantly, the range of topics illuminated by the analysis of the intermittency of cinema and fashion would appeal to readers interested in the cultural implications of the decade and its emerging trickle-up mechanisms that allowed consumers to transform themselves into active participants in the construction of the modern fashion system.
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Alicia Mihalić holds an MA in Theory and Culture of Fashion from The University of Zagreb, Croatia. For the past four years, she has been employed at the same graduate study programme as an Assistant Lecturer responsible for courses related to history and ethnology of dress and textiles. Her research explores the intersection of dress history, fashion theory, and material culture studies, and establishes connections between clothing and its socio-cultural representation in visual media. She is mainly interested in the phenomenon of nostalgia, trend mechanisms, and the revival of former dress styles through the development of marginal clothing discourses during the nineteenth and twentieth centuries. Her most recent research focuses on principles and practical implications of historical dress reconstruction within the museum environment.