

The Graduate Center
The City University of New York

Film, Fashion, Cities

MALS 71300 cross-listed with WSCP 81000
TH: 6:30-8:30/Room: 3309

Prof. Eugenia Paulicelli

Office hours: TH: 4:15 to 5:15 or by appointment
Comparative Literature room: 4116-11
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Course Description

Fashion and Film share a highly interactive quality. As two of the most well-known and widespread commercial industries to grow out of modernity, cinema and fashion have always had a synergetic relationship insofar as they both use the technology of the camera and that of the body and performance. Costume is integral both to the actor's performance and to the cinematic rendition of visual narratives and experience. Since the birth of cinema in the late nineteenth century, the film scene has constituted a virtual shopping window for clothes, exhibiting and making desirable the newest fashions and goods available at department stores. Film costumes have not just borrowed from fashion and haute couture, but have also inspired the production of the fashion. Costumes in cinema have been used as narrative tools for telling stories on screen to emphasize character identity and development while also attracting a larger audience. More recently, the digital genre of "fashion film" has become a widespread advertising and storytelling tool for fashion luxury brands such as Ferragamo, Fendi, Louis Vuitton, and Gucci, among others. The course will be structured in four sections that will explore in depth the historical context of the interaction of film/fashion/costume from the silent era up to the present. Some rare American, Italian, and French films will be shown from the 1910s. The course will also include Hollywood films from the 1930s; films from the 1950s and 1960s; and contemporary production in film, fashion, music video and screen media. Gender representation and the role of women as audience, actors, characters and designers will be studied, as will race, queer and ethnic identities. Fashion and film are multibillion industries that are nourished by immaterial narratives and emotions and as such play a pivotal role in attracting tourism, business and culture. This is particularly crucial in a global city such as NYC where the creative industries thrive. The course will include guest speakers and to a "Fashion Practice Lab" with one or two NY based designer.

Reading Materials:

Required readings are posted on Blackboard

Optional Resources, Extra Reading Materials and Links will be posted on Blackboard

Learning Objectives:

- Analyze the phenomenology of dress and fashion in relation to the body and film;
- Connect and apply critical theory with and to dress/fashion and film;
- Critically interpret fashion and film as manifestations of mass culture and as creative industries;
- Elaborate a multidisciplinary method to study fashion and film and to study film through fashion and dress;
- Assess the material and immaterial properties of fashion;
- Map the most significant fashion films;
- Connect the history of film and the history of costume design and fashion;
- Understand the role of costume design in film.

Requirements:

Oral presentations on the readings, films and other related topics will be arranged on a weekly basis; students will be asked to lead discussions on given topics, readings and/or viewings.

2 short papers (750 words max) on single films in film review format to be posted on Blackboard. This material will be edited before being published on a page dedicated to fashion & film on the digital platform The Fabric of Cultures: <http://fabricofcultures.qwriting.qc.cuny.edu>

Catwalk Project: You will be required to find 5 films that have influenced fashion designers in their creations. Write brief description of each film indicating links and images to the corresponding fashion collection. The deadline for this project is April 15. The material will be uploaded to the Fabric of Cultures website.

Final Research paper of 15 pages. Think of your paper as the basis of a presentation for a conference or an article to be submitted to an academic journal or a digital/art/fashion project to be discussed in advance with the instructor. A project may take the form of a journal or scrapbook written and compiled in the style of your choice on a specific topic or type/character of your choice or on what we have discussed in class or during our fashion practice lab.

Readings:

Unless otherwise indicated, the readings will be available on Blackboard. Also on Blackboard, you will find extra sources and material from my previous classes on film and fashion that can be used for research.

All the films are available on closed reserve or via Netflix; Amazon Prime, Hulu, youtube unless otherwise noted. Students are required to see the films before the discussion in class.

Note that some of the readings may be subject to change as the course proceeds.

My main objective is to support you in class and throughout the learning stages of the semester. However, it is required that you do all assignments as best as you can and turn them in on time. Failure to do so will impact your grade and your learning process.

Grading Scale:

Attendance and in Class Participation: 25%

Presentations and Catwalk Project: 35%

Film Review, short papers, Final Paper/Project: 40%

Week 1

TH January 31

Introduction to the course:

Fashion in Film, a Long History

Readings:

Stella Bruzzi, "Film and Fashion"; M. Ulhirova, One Hundreds Years of the Fashion Film: Frameworks and Histories;

Viewing before class:

D. W. Griffith, *The New York Hat* (1912)

In-Class viewing:

Rue de la Paix. Scène de la vie Parisienne (88' 1927)

Optional reading:

Tim Gunning, *Cinema of Attractions: Early Film, its Spectator and the Avant-Garde*

Week 2

TH February 7th

Fashion as a spectacle I

Veils and Couture

Viewing:

N. Oxilia, *Rapsodia Satanica* (Satanic Rhapsody) (1915-17)

Readings:

Mary Ann Doanne, "Veiling over Desire: Close-ups of the Woman;" Eugenia Paulicelli, "The Veil: Modernity in Motion in Nino Oxilia's *Rapsodia Satanica*" in *Italian Style*; Richard Dyer, "Conditions for Stardom" (the first 20 pages); Kracauer, *The Mass ornament and Shop Girls*

Extra Resources:

Michelle Tolini Finamore, from *Hollywood before Glamour. Fashion in American Silent Film, The Working Girl and the Fashionable Libertine: Fashion and Film in the Progressive Era*;

Nan Enstad, *Ladies of Labor. Girls of Adventure. Working Women, Popular Culture, and Labor Politics at the Turn of the Twentieth Century*; Antonia Lant, ed., following selections from *Red Velvet Seat. Women's Writing on the First Fifty Years of Cinema: "General Introduction" and "Introduction" to Part I*; Lu Marten, "Workers and Film" (1928); Introduction to Part IV; Antonia Dickson, "Wonders of the Kinetoscope"

Week 3

TH February 14

Fashion as Spectacle: Bodies in Motion

Viewing: William Seiter, *Roberta* (1935; Costume Designer Bernard Newman/Head Designer for Bergdorf Goodman); Clips from Fashion Shows in Film; Newsreels from the Istituto LUCE

Readings: Charles Eckert, "The Carole Lombard in Macy's Window"; C. Evans, *The Walkies: Early French Fashion Shows as a Cinema of Attractions*; Dyer, *Stars*, continued.

Extra Resources: Charlotte Herzog, "Powder Puff Promotion: The Fashion Show-in-the-Film"; Gaines, "Costume and Narrative: How Dress Tells the Woman's Story"; Jane Gaines, "On Wearing the Film. *Madam Satan* (1930)," Laura Mulvey, "Visual Pleasure and Narrative Cinema"; Doane, M.A. (1987) *The Desire to Desire: The Woman's Film in the 1940s*; Sarah Berry, *Screen Style: Fashion and Femininity in 1930s Hollywood* (2004)

Week 4

TH February 21st

Fashion as Spectacle: Dressed to Kill

Fashion Practice Lab I: Jana Jarosz/Art Director

Viewing: Howard Hawks, *The Big Sleep* (1946) and Charles Vidor *Gilda* (1946)

Readings: Richard Dyer, "Resistance through Charisma: Rita Hayworth and Gilda" and "Postscript: Queer and Women in Film Noir"; E. Ann Kaplan, "Introduction," in Kaplan ed., *Women in Film Noir*; Dyer, "Introduction," *Heavenly Bodies*.

Further readings: Alan Silver, *Film Noir Reader*, 2004; Raymond Borde, *A Panorama of American Film Noir (1941-1953)*

Week 5

TH February 28th

Fashion as Spectacle: The Street

Instructor is away for a conference Short Paper/Film review due

Viewing: Charlie Ahearn, *Wild Style*, 1983

Readings: From Murray Forman and Mark Anthony Neal eds., *That's the Joint! The Hip-hop Studies Reader*, 2004: M. Forman, "Introduction;" Sally Banes, "Breaking: The History"; Craig Castleman, "The Politics of Graffiti"; **view also** *The Blak Panther*, (Ryan Coogler, 2018)

Week 6
TH March 7th
Screening Fashion/ Stars/Celebrities

Viewing: Blake Edwards, *Breakfast at Tiffany's*, 1961 and Jack Clayton, *The Great Gatsby*, 1974, and Baz Luhrmann, 2013

Further viewing: William Wyler, *Roman Holiday*, 1953; Stanley Donen, *Funny Face*, 1957

Readings: Pamela Church Gibson, "New Stars, New Fashions and the Female Audience: Cinema, Consumption and Cities 1953-1966"; Church Gibson, "Introduction" and "Film Stars as Fashion Icons" in Church Gibson, *Fashion and Celebrity Culture*, 2012

Week 7
TH, March 14th
Costume and Romantic Drama: From West to East
The Corset, the Pen, the Needle and the Cheongsam

Viewing: Luchino Visconti, *The Leopard*, 1963

Readings: Ivo Blom, *Reframing Visconti*, "Archeology of the Set"; "Costume: Veiling, Unveiling and Revealing with Visconti"

Week 8
TH March 21st
Romantic Drama (continued)

Viewing: Wong Kar Wai, *In the Mood for Love* (2000) and *The Hand* (2005), *Costume Design: William Chung Suk-Ping*

Readings: Pam Cook, "Screening the Past: Memory and Nostalgia in Cinema"; Giuliana Bruno, "Surface, Fabric, Weave: The Fashioned World of Wong Kar-Wai"; Laura Marks, "The Memory of Touch" in *The Skin of the Film*.

Extra Resources: Bruno, "Pleats of Matter, Folds of the Soul"; H. Clark, *The Cheongsam* (2000); Peter Stallybrass, "Worn Worlds"

Week 9
TH March 28th
Romantic Drama (continued)

Viewing: Luis Buñuel, *Belle du Jour*, 1967

Reading: Michael Wood, *Belle du Jour*, BFI

Week 10
TH, April 4th
Art House: Queering Fashion
Guest Speaker: Prof. Richard Move

Viewing: Jack Smith, *Normal Love*, 1963; Sally Potter, *Orlando*, 1992

Readings: Juan A. Suarez, “Kenneth Anger, Clothing, Queerness, Magic”; Ronald Gregg, “Fashion, Thrift Stores and the Space of Pleasure in the 1960s Queer Underground Film”; Stella Bruzzi, “The Erotic Strategy of Androgyny”

Week 11
TH, April 11th
Art House (continued)

Viewing: Alfred Hitchcock, *Vertigo* (1958); Costume Design: Edith Head

Readings: Charles Barr, *Vertigo*, BFI;

Extra Resources: Paddy Callistro and Edith Head, *Edith Head’s Hollywood*

Week 12
TH, April 18th
Art House Cinema: Fashion, Modernity and the City

Viewing: Federico Fellini, *La Dolce Vita*, 1960; Fritz Lang, *Metropolis*, 1927

Readings: Robert Gordon, “Hollywood and Italy: Industries and Fantasies”;

Eugenia Paulicelli, “Rome, Film, Fashion” in *Italian Style*

Extra Resources, D. Harvey, “The Art of Rent”

Spring Recess

Week 13
TH, May 2nd

Viewing: Michelangelo Antonioni, *Blow-up*, 1966; Costume Design: Jocelyn Rickards

Readings: Doane, selections from *The Emergence of Cinematic Time: “The Representability of Time”*; “Zeno’s Paradox: The Emergence of Cinematic Time”; “The Instant and the Archive”; Francesco Casetti, *The Place of the Observer in The Eye of the Century*; E. Paulicelli, “Launching Italian Style in Cinema and Fashion: The Films of Michelangelo Antonioni” in *Italian Style*

Extra Resources: Sarah Street, selections from *Costume and Cinema. Dress Codes in Popular Film*, “Introduction: Changing Texts”; Doane, “Film and the Masquerade: Theorizing the Female spectator” and “Masquerade Reconsidered: Further Thoughts on the Female Spectator”; Sam Rohdie, Antonioni, BFI

Week 14
TH, May 9th
Students’ final project presentations

May 19th: Final Paper due

CUNY Policy on Academic Integrity

The [CUNY Policy on Academic Integrity](#)

(<http://www.cuny.edu/about/info/policies/academic-integrity.pdf>), as adopted by the Board, is available to all students. Academic dishonesty is prohibited in the City University of New York and is punishable by penalties, including failing grades, suspension, and expulsion.

Use of Student Work

All programs in New York State undergo periodic reviews by accreditation agencies. For these purposes, samples of student work are occasionally made available to those professionals conducting the review. Anonymity is assured under these circumstances. If you do not wish to have your work made available for these purposes, please let the professor know before the start of the second class. Your cooperation is greatly appreciated.

Selected Bibliography on Fashion, Costume and Film

Please see the textbooks, the selection of readings for the class taken from relevant publications on the topics of the seminar and their bibliographical references.

You may also wish to check the following:

Deborah Nadoolman Landis, *Dressed. A Century of Hollywood Costume Design*, Collins: 2007

____. Ed., *Screencraft: Costume Design*;

____. Ed., *50 Designers/50: Concept to Character*, 2004

A good web-site for film and fashion

<http://www.brighton.ac.uk/screenarchive/fasion/index.html>

Resources for Research and Archives other than the GC Library

The New York Public Library has several important holdings for those conducting research in the history of fashion. The NYPL boasts several significant collections relative to fashion history including the [Fashion Group International records](#) and [Diana Vreeland papers](#). The [Tobe-Coburn School for Fashion Careers Records](#). The Library for Business and Industry (a branch on NYPL); FIT; The Costume Institute @ the MET; New York University Library; The New York Historical society; The Museum of the City of New York; The Tenement Museum; MAD; The Museum of Design; MOMA

General Select Bibliography on Fashion

Allman, J., ed., *Fashioning Nations: Clothing, Politics and African Identities in the 20th Century*, Bloomington: Indiana University Press

Appadurai, A., ed., *The Social Life of Things: Commodities in Cultural Perspective*, Cambridge, 1986

Arthur L. B., ed., *Religion, Dress and the Body*, New York and Oxford: Berg, 1999

Bell Q., *On Human Finery*, London: Hogarth Press, 1947

Bergler, E., *Fashion and the Unconscious*, New York, 1953

Barnard, M., *Fashion Theory. A Reader*, Routledge: 2007

Barthes, R., *The Fashion System*, New York, 1983

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_____. *The Language of Fashion*, Berg: 2006

Benson Ciaran, *The Cultural Psychology of Self*, London, 2001

Benstock, S., and S. Ferris, eds., *On Fashion*, New Brunswick, 1994

Betterton, R., ed., *Looking On: Images of Women in the Visual Arts and Media*, London: Pandora Books, 1987

Blaszczyk, R., L., ed. *Producing Fashion. Commerce, Culture and Consumers*, University of Pennsylvania Press: 2008

Bourdieu, P., *The Field of Cultural Production*, New York, 1993

Breward C., *The Culture of Fashion*, Manchester, 1995

_____. *Fashion*, Oxford, OUP, 2003

_____. And Evans C., eds., *Fashion and Modernity*, Berg: 2005

_____. And Gilbert D., eds., *Fashion's World Cities*, Berg: 2006

_____. *The Suit*, Reaktion Books, 2016

_____. *Fashioning London*, Berg: London, 2004

Brill D., *Goth Culture. Gender, Sexuality and Style*, Berg: 2008

Butler J., *Gender Trouble. Feminism and the Subversion of Identity*, New York, 1990

Carter, M., *Fashion Classics. From Carlyle to Barthes*, Berg: 2003

Clark, H., *Cheongsam*

Crane, D., *Fashion and its Social Agendas. Class, Gender, and Identity in Clothing*, Chicago: University of Chicago Press, 2000

Craik, J., *The Face of Fashion*, Routledge: London, 1994

_____. *Uniforms Exposed. From Conformity to Transgression*, Berg: 2005

_____. *Fashion: The Key Concepts*, Berg: 2008

Coward R., *Female Desires: How they are sought, Bought and Packaged*, London, 1984

Davis F., *Fashion, Culture and Identity*, Chicago, 1992

De Grazia V., *How Fascism Ruled Women. Italy: 1922-1943*, Berkeley, 1991

Eicher, J. B., *Dress and Ethnicity: Change Across Space and Time*, Berg: Oxford, 1995

_____. And S. L. Evenson, Lutz, H. A. eds., *The Visible Self: Global Perspectives on Dress, Culture, and Society*, New York: 2000, Fairchild

Elias, N., *The Civilizing Process*, New York, 1939

_____. *The Court Society*, Oxford, 1969

Ewen, S. and Ewen E., *Channels of Desire: Mass Images and the Shaping of American Consciousness*, New York, 1982

Ewen S., *All Consuming Images. The Politics of Style in Contemporary Society*

Fiske, J., *Understanding Popular Culture*, Boston, 1989

English B., *A Cultural History of Fashion in the 20th Century*, Berg: 2007

El Guindi F., *Veil. Modesty, Privacy and Resistance*, Berg: 2003

Evans, C., *Fashion at the Edge*, New Haven: Yale University Press, 2003

____ and Minna Thornton, *Women and Fashion*, London, 1989

_____. "Fashion, Representation, Femininity." *Feminist Review*, 38: 48-66

Finkelstein J., *The Fashioned Self*, Oxford, 1991

_____. *Fashion: An Introduction*, New York, 1998

Giddens, A., *Modernity and Self-Identity: Self and Society in the Late Modern Age*, Cambridge, 1991

Hall S., et al. *Culture, Media, Language: Working Papers in Cultural Studies, 1972-79*, London, 1980

Hansen Tranberg and K. Salaula, *The World of Secondhand Clothing and Zambia*, Chicago, 2000

Harvey D., *The Condition of Postmodernity*, Oxford, 1990

_____. *Paris. Capital of Modernity*, New York, 2003

Harre, R. and G. Gillet, *The Discursive Mind*, London, 1994

Hebdige, D., *Subculture: The Meaning of Style*, London, 1979

Hodkinson, P., *Goth. Identity, Style and Subculture*, Berg: 2002

Jackson T., and Shaw D., eds. *The Fashion Handbook*, Routledge: 2006

Jameson, F., and Miyoshi M., eds., *The Cultures of Globalization*, Duke UP: 1998

Kawamura Y., *Fashion-ology. An Introduction to Fashion Studies*, Oxford: Berg, 2005

King A., (ed.), *Culture, Globalization and the World-System: Contemporary Conditions for the Representation of Identity*, 1997

Kuchler, S., and Miller D., eds. *Clothing as Material Culture*, Berg: 2005

Lennon S. J., and Burns L. D., eds., *Social Science Aspects of Dress: New Directions* 5

Lynch A., Strauss M., *Changing Fashion. A critical Introduction to Trend Analysis and Meaning*, Berg: 2007

Malossi, G., ed., *Volare. The Icon of Italy in Global Pop Culture*, New York: Monacelli Press, 1999

Maynard, M., *Dress and Globalization*, Manchester: Manchester University Press, 2004

McNeil P., and Karaminas, V., eds., *The Men's Fashion Reader*, Berg: 2009

McRobbie, A., *Zoot Suits and Second-Hand Dresses*, Boston: Unwin Hyman, 1988

_____. *Feminism and Youth Culture*, Boston: Unwin Hyman, 1991

Miller, D., *Material Culture: Why Some Things Matter*, Chicago, 1998

_____. And M. Banerjee, *The Sari*, Oxford: Berg, 2003

_____. And S. Kuchler, eds., *Clothing as Material Culture*, Oxford: Berg, 2005

_____. Ed. *Materiality*, Durham: NC, Duke University Press, 2005

Muggleton, D., *Inside subculture. The Postmodern Meaning of Style*, Oxford: Berg, 2000

_____. And R. Weinzierl, eds., *The Post-Subcultures Reader*, Oxford: Berg, 2004.

Munich, A., ed., *Fashion in Film*, Bloomington: University of Indiana Press, 2011.

Nissen, S., Leshkovich, A. M., C. Jones, eds., *Re-Orienting Fashion. The Globalization of Asian Dress*, 2004

Palmer A., H. Clark eds., *Old Clothes, New Looks*, Oxford: Berg, 2005

Paulicelli, E., *Fashion under Fascism. Beyond the Black Shirt*, Oxford: Berg, 2004

_____. *Italian Style. Fashion & Film from Early Cinema to the Digital Age*, 2016 and 2017

Paulicelli, E., and Clark H., eds. *The Fabric of Cultures. Fashion, Identity, Globalization*, Routledge: 2009.

____. Ed. *The Fabric of Cultures. Systems in the Making*, New York: Queens College Art Center, 2017

____. And Wissinger e., eds., *Fashion*, Special Issue of *WSQ (Women's Studies Quarterly)*; Spring 2013, CUNY Press.

Peiss, K., *Hope in a Jar: The Making of America's Beauty Culture*, New York, 1998

Pinzacklea, A., *Unpacking the Fashion Industry: Gender, Racism and Class in Production*, London: Routledge, 1990

Puwar, N., and Bhatia N., eds., *Fashion Theory. Fashion and Orientalism* 7:3-4 (September-December 2003)

Polhemus, T., *Street Style: From Sidewalk to Catwalk*, London, 1994

____. *Diesel: World Wide Wear*, Thames and Hudson

Quinn B., *Techno Fashion*, Berg: 2002

Riello G., and McNeil P., eds. *Shoes. A History from Sandals to Sneakers*, Berg: 2006

Root R., ed. *The Latin American Reader*, Berg: 2005

Scott J., and L. Tilly, "Women's Work and the Family in Nineteenth Century Europe" in *Comparative Studies in Society and History* 17:36-64 (1975)

Schneider J. and A. Weiner, *Cloth and the Human Experience*, Washington, 1988

Solomon M., ed., *The Psychology of Fashion*, Lexington, 1984

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____. *Paris Fashion. A Cultural History*, Oxford: Berg, 1999

----. Ed., *The Berg Companion to Fashion*, Oxford and NY: Berg, 2010

Stitzel J., *Fashioning Socialism. Clothing, Politics and Consumer Culture in East Germany*, Berg: 2005

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Tulloch, C., *The Birth of Cool. Style Narratives of the African Diaspora*, Berg: 2008

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Wilson, E., *Adorned in Dreams. Fashion and Modernity*, London, 1985

____ *Defining Dress. Dress as Object, Meaning and Identity*, Manchester: Manchester University Press

____ and J. Entwistle, *Body Dressing*, 2000

____ and J. Ash, *Chic Thrills*, University of California Press, 1992

Wissinger, E., *This Year's Model*, NYU Press,

Woodward, S., *Why Women Wear what they Wear*, Berg: 2007
Worth R., *Fashion for the People. A History of Clothing at Marks & Spenser*,
Berg:2006
M. Zakin, *Ready-Made Democracy. A History of Men's Dress in the American
Republic, 1760-1860*, Chicago: The University of Chicago Press, 2003

Journals

Fashion Theory; Costume; Selvedge (Eco fashion, craft etc); Costume, Fashion
Practice, International Journal of Fashion Studies.

Resources for Research other than the GC Library

The New York Public Library has a blog on Fashion :
<http://www.nypl.org/blogs/subject/fashion>
Or <http://www.nypl.org/blogs/paula-baxter>
The Library for Business and Industry (a branch on NYPL);
FIT ; The Costume Institute @ the MET; New York University Library;
The New York Historical society; The New York Library for the Performance Arts