

Clothes on Film

Module description

The module introduces key themes within the study of clothes on film in order to provide you with a theoretical and critical to be familiar with. The aim is to explore how clothes are represented on film, and how fashion and costume design influence and distinguish each other. Particular attention will be given to the analysis of female visual representations that will be studied within the historical, political and social context in which they are produced as well as contrasted with popular culture references, films and other visual references that assert and/or liberate gender assumptions. The module's scope is interdisciplinary.

Syllabus

Week 1

7-10

Introduction

Reading: Calefato, P. (2004) 'Fashion and the Cinema' in *The Clothed Body*, Berg Publishers: London.

Gaines, J., Herzog, C., (1990) *Fabrications: Costume and the Female Body*, New York and London, Routledge, p. 1-27.

Week 2

14-10

Clothes, Style and National Identity

Film: *La Dolce vita* (1960) Federico Fellini

Reading: a selection from E. Paulicelli: Italian Style (2016) *Fashion and Film from Early Cinema to the Digital*.

Week 3

21-10

Film: *Accattone* (1961) Pier Paolo Pasolini

Visitor guest: Patricia Sequeira Brás is a Lecturer in Portuguese Studies at the Department of Cultures & Languages at Birkbeck College, University of London. In 2015, she concluded her doctoral research entitled 'The Political Gesture in Pedro Costa's Films'. The relationship between politics and cinema that motivated her doctoral work continues to shape her new research projects. Her current interests include representations of crises in cinema and video; documentary film and feminist practices of storytelling.

In the class, students will watch and discuss Pier Paolo Pasolini's film *Accattone* (1961). Set in the Roman slums of postwar Italy, the film follows a pimp Vittorio "Accattone" who lures a young woman, Stella, to work for him.

The discussion will be framed by Pasolini's writings about the film, and about how, according to him, young sub-proletarian's bodies and desires were captured by consumer capitalism, resulting in the adoption of bourgeois gestures and styles and the eradication of the sub-proletarian culture in the 1970s. On the other hand, students will also be invited to engage with Pasolini's argument in relation to their own contemporary experience; and to critically think about how subjectivities are constituted in and through social media as well as how fashion and visual arts have been co-opting the image of the young sub-proletarian.

Bibliography:

Colaiacomo, Paola (2007) *Factious Elegance: Pasolini and Male Fashion*, Marsilio Pitti Discovery.

To read:

Pasolini, Pier Paolo (2018) 'The "Discourse" of the Longhairs', *Corsair Writings*. Last accessed 19.08.2019. Available on: <https://libcom.org/library/corsair-writings-pier-paolo-pasolini>

Pasolini, Pier Paolo (1987) 'My "Accattonne" on TV after the genocide', Trans. Stuart Hood, *Lutheran Letters*, Carcanet Press, pp.100-105.

Week 4

28-10

Film: *L'Avventura* (1960) Michelangelo Antonioni

Reading of reference:

Paulicelli, E. (2016) *Italian Style, Fashion and Film from Early Cinema to the Digital*.

Week 5

4-11

Film: *Io la conosco bene* (1965) di Antonio Pietrangeli

Bruzzi, S. (1997) "Cinema and Haute Couture" in *Undressing Cinema: Clothing and Identity in the Movies*, Routledge: New York, p. 3-34.

Week 6

11-11

Film: *Cléo from 5 to 7* (1962) Agnès Varda

Film analysis and discussion.

Reading: Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Film Theory and Criticism : Introductory Readings*. Eds. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999: 833-44.

Flitterman-Lewis, S., (1990) *To Desire Differently: Feminism and The French Cinema*, University of Illinois Press, p. 215-248.

Week 7

18-11

Film: *Il Gattopardo* (1963) di Luchino Visconti

Reading: Bruzzi, S. (1997) "Desire and The costume Film, Picnic at Hanging Rock, The Age of Innocence, The Piano" in *Undressing Cinema: Clothing and Identity in the Movies*, Routledge: New York, p. 35-66.

Week 8

25-11

Film: *In the Mood for Love* (2000) Wong Kar Wai

Reading: Surface, Fabric, Weave: The Fashioned World of Wong Kar Wai in *Bruno, G.* (2014) *Surface: Matters of Aesthetics, Materiality, and Media*, University of Chicago Press, 83-105.

Week 9

2-12

Conversation with Vittoria Caterina Caratozzolo on Adriana Berselli.

Text: Adriana Berselli. L'avventura del costume. Cinema, teatro, televisione, moda, design, Dublin: Artdigiland, 2016.

Week 10

9- 12

Seminar

Reading texts:

Bruzzi, S. (1997), *Undressing Cinema: Clothing and Identity in the Movies*, Routledge: New York, Introduction.

Calefato, P. (2004) 'Fashion and the Cinema' in *The Clothed Body*, Berg Publishers: London.

Flitterman-Lewis, S., (1990) *To Desire Differently: Feminism and The French Cinema*, University of Illinois Press, pp. 215-248.

Paulicelli, E. (2016) 'Rome, Fashion, Film' in *Italian Style Fashion and Film from Early Cinema to the Digital*, pp.157-178.

Pasolini, Pier Paolo (2018) 'The "Discourse" of the Longhairs', *Corsair Writings*. Last accessed 19.08.2019. Available on: <https://libcom.org/library/corsair-writings-pier-paolo-pasolini>

Pasolini, Pier Paolo (1987) 'My "Accattone" on TV after the genocide', Trans. Stuart Hood, *Lutheran Letters*, Carcanet Press, pp.100-105.

Bibliography

Black, S., de la Haye, A., Entwistle, J., Root, R., Thomas, H. and Rocamora, A., eds. (2013) *The handbook of fashion studies*. Bloomsbury Academic, London, UK.

Bruno, G., (2014) *Surface: Matters of Aesthetics, Materiality, and Media* (University of Chicago Press, 2014).

Bruzzi, S., (1997) "Cinema and Haute Couture" in *Undressing Cinema: Clothing and Identity in the Movies*, Routledge: New York, p. 3-34.

Bruzzi, S., Church Gibson P., eds. (2000) *Fashion Cultures: Theories, Exploration and Analysis*, Routledge.

Calefato, P., (2004) 'Fashion and the Cinema' in *The Clothed Body*, Berg Publishers: London.

Church Gibson, P., (2012) *Fashion and Celebrity Culture*, Bloomsbury, London and New York.

Colaiacomo, P., (2007) *Factious Elegance: Pasolini and Male Fashion*, Marsilio Pitti Discovery.

Flitterman-Lewis, S., (1990) *To Desire Differently: Feminism and The French Cinema*, University of Illinois Press, p. 215-248.

Gaines, J., Herzog, C., (1990) *Fabrications: Costume and the Female Body*, New York and London, Routledge.

Mulvey, L. "Visual Pleasure and Narrative Cinema." *Film Theory and Criticism : Introductory Readings*. Eds. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999: 833-44.

Munich Adrienne, *Fashion in Film* (2011), *New Directions in National Cinema*, Indiana University Press: Bloomington

Pasolini, Pier Paolo (2018) 'The "Discourse" of the Longhairs', *Corsair Writings*. Last accessed 19.08.2019. Available on: <https://libcom.org/library/corsair-writings-pier-paolo-pasolini>

Pasolini, Pier Paolo (1987) 'My "Accattone" on TV after the genocide', Trans. Stuart Hood, *Lutheran Letters*, Carcanet Press, pp.100-105.

