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FASHION FILM/FASHION IN FILM:

**A look back at the history of Fashion Films and how
the Cinema shaped the Fashion world**

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Academic year: 2021/2022

Abstract

Recently, the unification of video platforms such as YouTube, Dailymotion, Vimeo and others has remarkably changed the way fashion brands communicate with their audiences. Fashion films have emerged as a new revolutionary tool adopted by luxury brands to construct their brands. The fashion film concept is used in the industry to indicate creative audiovisual projects produced for fashion brands. The designers' growing interest in the moving image was tossed by the technological possibilities and the now easily accessible electronic and digital production techniques and editing equipment but also, and perhaps more importantly, coincided with the shift of the fashion show towards a theatrical spectacle, a multimedia, multisensory experience.

There are some factors concerning the industry that must be analyzed before in order to understand the importance of fashion film.

We all know that Fashion used to be a sector mainly based on brick and mortar retail, the initial intention was to sell clothes, shoes, bags and accessories. Basically, Fashion used to be a «Business». *But now with all the aesthetically pleasing and creative fashion films that exists and that we see everywhere, including film festivals, can we still consider fashion films as a part of the mentioned «Business»? What are the reasons behind the transition from traditional form of advertising to fashion film? How and when the fashion industry did gave up on the fact of being just a business and decided to become a kind of Art? Could fashion film be considered Art?*

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Introduction

Europe has long been the stronghold of luxury ready-to-wear: Paris, Milan, London, so many capitals which, in the popular imagination, are synonymous with brands that combine fashion and prestige. To arrive at this mythical position, the luxury houses had to work a lot on their brand image. Indeed, a simple highlighting of the quality of a garment is no longer enough to arouse consumer desire. Élyette Roux in *Eternal Luxury*, tells us that "knowledge and {le} savoir-faire are no longer sufficient competitive advantages today, it becomes imperative for marks of long-term know-how, to remain desirable and win customers over to their universe" (2015, p.179). According to this marketing professor, this implies the construction of a complete imaginary which allow each brand to stand out. For this reason, we find at the center of their communication certain recurring elements such as tradition, excellence, symbols linked to the myth of the creator (Bathelot, 2018), but also a strong visual identity. Thanks to these foundations, brands can tell a believable story that their customers can relate to identify and join, often this results in an act of purchase.

Several media allow the transmission of this brand universe. In this essay, we are going to focus on the cinematic medium. Since a small decade, a new hybrid media product appeared on the screens: the fashion film.

By creating an immersive aesthetic that encapsulates brand identity, fashion film or mode goes beyond the ordinary pattern of commercials to offer real short films produced by great directors.

This rapprochement with the seventh art is consistent with the era of "hypercinema" as depicted by Lipovestky and Serroy in *L'Écran Global*:

Media culture and cinema in the hypermodern age (2007) and which will serve as a context symptomatic at the appearance of these films. Indeed, reflections of the development of technologies turn of the 21st century, these short films were quickly democratized by fashion industry players (University of Fashion - Lyon, 2021). Likewise that they have had their own category at the Cannes Lions International Festival since 2012 (Pek, 2013, p.2); and several festivals are dedicated to them in France and abroad. As examples, we can cite the Jolla International Fashion Film Festival or the Fashion Film Festival from Milan, Athens, and Istanbul.

If these fashion films have created a new genre of film and are the subject of awards- in the same way as the Oscars reward cinematographic releases each year - they are not on the bill of a neighborhood cinema. In fact, this composite format is broadcast during fashion weeks and/or relayed on social networks. Therefore, our research question asks to understand how fashion films would come under the cinema. Their appearance being recent, we presuppose that its initiators were based on the cultural practice filmmaking fashioned for more than a century already. How do they talk about it?

A fashion film may include auditory components such as monologue, conversation, sound effect, and music to portray a fashion image. The poetic impact and rhythmical sensation provided by sound effect and music, in particular, create a synesthesia-inducing atmosphere with other visual aspects. The effects may elicit perceptual association, as if one recalls a taste sensation through sound, allowing for the expression of sensuous fashion pictures. A fashion film, on the other hand, may communicate fashion pictures based on how information is grouped and explained.

Chapter 1: Fashion in Film and the influence of Fashion on Cinema.

Fashion in Film:

"Cinema has always needed elegance, and fashion has always dreamed of a window" (Philippe Avoury, in "Fashion & Cinema").

We cannot mention one without mentioning the other, fashion has quickly managed to conquer the world of entertainment and impose itself on our screens. A distinction is also to be made between the designers of haute couture and the creators of the costumes of films and series. While one evolves in the fashion industry, creating and selling haute couture clothes and accessories, the other is responsible for dressing the actors and actresses of films and/or series. However, the two professions are not intrinsically separated. Having become an issue, the involvement of fashion in the seventh art and the world of series is only increasing, and reveals a very old custom where visual art marries fashion art.

Ambassador of a style, a fashion and a unique time, the garment is often synonymous with a very specific period. It is notably showcased codes of a time spent, freezing a bygone clothing era.

A play is like life, and life is like a play. Movies may be seen of as a reflection of people's lives. People may use this mirror to not only peer into and reflect on life, humanity, and thought, but also to ponder on how they like to imitate the shape of the person in the mirror. Through viewing films and television shows from various eras, the author has observed many fashion-related films and television shows and uncovered the effect of these works on fashion communication. Movies have been the most consistent source of entertainment for the general public and the most

successful means of disseminating new fashion trends since the turn of the twentieth century. Fashion and cinema appear to be two independent art forms, but as movie stars promote new trends, they form a symbiotic relationship in which their personal style impacts how they dress in films. To conduct my study, I watched several Audrey Hepburn films and searched the Internet for various Givenchy costumes made for Audrey Hepburn. Cinema fashion, according to the research, is a progression from unconscious exhibition to planned production, as well as an examination and debate of current film fashion. . On the one hand, movies may illustrate and promote fashion in real life, while on the other, they can generate new fashion and consumer hot places in real life. Disguised advertisement of commercial and fashion items has a subtle influence on the audience in real life, allowing for greater economic aims.

This paper's research topic is primarily concerned with the link between cinema and television productions and fashion, as well as the contributions that film and television productions make to fashion communication. Film and fashion apparel are inextricably linked, and film clothing has arisen at a pivotal period in history. Film attire has distinct qualities depending on the historical time of knowledge of fashion.

The influence of Fashion on Cinema and the influence of Cinema on Fashion:

«Previously, luxury considered digital as a thorn in the side. From now on, it is a must to put in images and music its identity, explains Tamar Koifman, of Digital Luxury Group. Houses can communicate much more than in printed media, while social networks offer an important viral springboard. Connections become much more emotional. »

The specialist adds that "brands are thus targeting a younger, more connected clientele, with a lower purchase frequency, while strengthening their ties with their current clientele".

While these blockbusters can cost up to several million, the price of streaming on the web remains advantageous. "Fifteen years ago, these spots were only broadcast on television channels and in cinemas. The cost of purchasing advertising space was very high. Today, the budget is mainly devoted to the production of these films," says Serge Carreira, lecturer on luxury at Sciences-Po Paris.

Between advertising and creativity:

These branded contents blur a little more the border between advertising and cinematographic creation. Product placement or creative inspiration, which will

dominate? It is a real balancing act which, if not done well, can weaken the scope of the message.

“It is neither in the interest of brands nor in that of directors to offer banal works, adds Serge Carreira. Luxury must create a new genre; this kind of advertising film where the director explores his creativity, in an environment of constraints posed by the staging of the product. The romantic relationship between luxury and cinema still promises a few twists.

Films have always been a terrific method for people all around the world to unwind. We may all become engrossed in the fantastic people, scenery, music, and, of course, fashion. Regardless of the kind of film you enjoy, each cinematic experience has the potential to influence our daily lives.

Films have provided us with that "I have to have that" fashion moment for decades. Who can forget Julia Roberts radiating onscreen in her stunning off-the-shoulder crimson gown designed by Marilyn Vance in "Pretty Woman" (1990)? After that, every adolescent girl wanted to wear the knock-off version to her prom.

While not every film has the ability to start a trend, every now and then a film or a certain character may come along and start a fashion trend or movement.

Ever since early 1920s, when Hollywood began producing pictures, society has been infatuated with movie stars, particularly their on-screen and off-screen fashion choices. Costumes were chosen in the early days of the film business to reflect what people were wearing at the time. The 'big 5' cinema companies, RKO Radio Pictures, 20th Century Fox, Paramount Pictures, Warner Bros., and Metro-Goldwyn-Mayer, quickly realized the value of engaging fashion and costume designers to create their actors' outfits. By the 1920s and 1930s, movie idols had established themselves as

popular role models, thanks to the correct 'package.': fashion, hairstyle and make up.

Films and celebrities continue to influence fashion today, with some even becoming designers. It is critical to keep an eye on trends, especially in cinema, as any fashion designer knows. Consider the movie *Annie Hall* and the bohemian style. What celebrities wear on and off television has the power to either enhance or decrease sales of a given item. For example, in the movie *It Happened One Night*, Clark Gable was seen without an undershirt, causing undershirt sales to plummet practically immediately.



Clark Gable in It Happened One Night. (Photo Credit: Immortalephemera.com)

Throughout 1928 and 1941, Hollywood costume designers influenced fashion trends significantly. Gilbert Adrian (1903–1959) was the chief of Metro-Goldwyn-costume Mayer's department (MGM Studios). Adrian was responsible for designing the characteristic designs of several of MGM Studio's finest actresses, as well as launching a number of fashion fads unwittingly. After dressing Judy Garland in gingham for the 1939 film *The Wizard of Oz*, Adriene was responsible for the pattern's success.

Hubert de Givenchy (1927–2018), a favorite of famous actress Audrey Hepburn, was another well-known Hollywood designer. *Breakfast at Tiffany's* (1961), *Sabrina* (1954), and *Funny Face* (1955) were among the films in which he outfitted her (1957). Although Chanel is credited with inventing the Little Black Dress (LBD), it was Givenchy and Hepburn in *Breakfast at Tiffany's* who revived it. In every price range, from couture to mass market, the LBD remains an essential element of any woman's wardrobe.



*The iconic black dress worn by Audrey Hepburn in the opening of the 1961 romantic comedy film *Breakfast at Tiffany's*. Photo Credit: PurpleClover.com*

At a period when women were supposed to display their womanliness by wearing dresses and skirts, cinema stars like Katharine Hepburn, Greta Garbo, and Marlene Dietrich revolutionized the wearing of pants. Women may be just as seductive and feminine in pants as they could be in dresses and skirts, as these Hollywood superstars demonstrated.



Katharine Hepburn was one of the first actresses to frequently wear pants. (Photo Credit: The Life Picture Collection/Getty images)

Here are a few more movie classics that have affected our dress choices throughout the years.



Brigitte Bardot wowed in a bikini- from And God Created Woman. (Photo Credit: capitalpictures.com)

Brigitte Bardot made every woman rush out and buy a bikini in the French love play And God Created Woman.



James Dean, with fellow actor Sal Mineo, in a scene from Rebel without a Cause. (Photo Credit: Hulton Archive/Getty Images)

It became oh-so-cool to be a high school rebel thanks to James Dean's character Jim Stark in Rebel Without a Cause, as students throughout the United States began to wear leather jackets over white t-shirts and trousers.

The case of Coco Chanel and its cinema:

Coco Chanel is no longer someone to present. The one who had invented "poverty for billionaires", according to the expression of Paul Morand, left in our collective memory many shots such as the use of jersey, the little black dress called "Ford signed Chanel", the androgynous silhouettes which release the imagination of the corsets and other Froufrous Second Empire, confirming a world of rampant grandiloquent that is died at the foot of the stock market crack of 1929. But what remains to say on this sacred monster? The Victoria and Albert Museum proposes to question the relationship between fashion and cinema with a series of events, seminars and projections, starting precisely with this mythical and unavoidable figure. Two days devoted to this theme, on May 19 and 20, 2012, were an opportunity to invite two specialists in their respective fields (fashion journalist and biographer Justine Picardie and Ginette Vincendeau, film teacher at King's College) as well as To project films illustrating the work of Coco Chanel: *Les Amants* by Louis Malle (1958) and *Tonight Or Never* by Mervyn Leroy (1931).

What a place would have more conducive to discussing the relationship between Chanel and the cinema if not in South Kensington, between the Ciné Lumière de l'Institut Français, and the V & A with its collection of high-cost dresses and accessories. But beyond motionless clothes and under glass, Coco Chanel's art is appreciated in its movement, in its life. This is what Justine Picardie testified, using the latest biographical discoveries she published in her recent *Coco Chanel bibliography: The Legend and the Life* (Harper Collins 2011). In particular, she was able to have access to private archives and meet with the little-niece of Coco Chanel.

It is by returning in particular to her childhood in the orphanage of the Abbey of Aubazine that she will reveal, below pearls and diamonds, the shadows of an austere, rigorous life, tinged with blood and camellia, and the importance of building a world of facade by Coco Chanel. The one who dresses her story with lies to camouflage the truth created a character as much as a style. And the latter far exceeds that of a café-concert artist whom the public of officers called Coco. But what was her relationship with the world of the scene, or Hollywood glamor seeming in opposition to this new Chanel style? Talking about the scene in a broad sense, from a personal mythology that Coco invented allows the biographer to approach the relationship between Coco and the theater differently. The one who considered herself as an artisan more than an artist would first have stood out from the world of worldly to get closer to that of courtesans including Emilienne d'Alençon, without wanting to look like this casserole with immense hats, too made up Garçonne taste with androgynous style. Return to the forgetting his life as a courtesan, Coco prefers to create another creative myth: her relationship with Sarah Bernhardt and the Lady with camellias. These sacred monsters with tragic fate conceal enough morbidity to reflect the restricted palette of colors that Coco will use, white sheets in the black of mourning. Her modernism, her refusal of conventions will naturally be in agreement with the Russian ballet revolution, of their violence. She has been able to destroy by renewing her classical emotion and her costumes reflect the forefront in which she participated without denying her perception of the world. Witness the costumes for Antigone (1923) or the Blue Train (1924) revealing a change world where tennis players invade the scene like the sewing the theater costumes. Much more interesting because it is less known, the relationship between Coco Chanel and Hollywood to surprise when Justine Picardy reminds us that the United States was the place of exile of the father of the seamstress. This lie of a wine merchant who left to make a fortune on the other side of the Atlantic that was likely to tell Chanel,

to better recreate a myth to the measures of his imagination, made it possible to erase the memory of the one who had abandoned his Family, probably wandering drunk in the French countryside until the end of these days. But if she already dresses the stars, from Greta Garbo to Marlene Dietrich, the transition to the world of the screen is not without hesitation. Fear of dealing with a personal truth or afraid of a more glamorous world than the one she forces to create? It is not without difficulty that the film producer Samuel Goldwyn manages to bring this "fashion dictator", after three years of effort and in exchange for a colossal sum. Nothing is too expensive to seduce the one who represents the late chic while the recession is in full swing, causing an audience in search of escape. But none of the three films she collaborated, *Palmy Days* (1931) by Edward Sutherland, *the Greeks Had a Word for Them* (1932) by Lowell Sherman and *Tonight or Never* (1931) by Mervyn Leroy, will not have success discount.

Costumes that are too fluid, not glamorous and flashy, or unable to blend into the Hollywood mold and its hierarchy, this collaboration stops there. No matter the failure since according to the biographer, Coco has been able to make a fortune in the shadow of her father, scented America of his number 5. To review the very rare *tonight or Never* on the screen of a cinema, we can't help imagining the conflict between Chanel's creative world and Hollywood conventions. How could the one who preferred the servants to the bourgeois could accommodate such social clothing conventions, without forgetting that we are in the midst of the censorship of the Hays code. Gloria Swanson, an essential star of the time, will continue to shine with all these diamonds, covered with furs but letting the Coco touch from time to time with a simple white satin dress. But it is above all Chanel's ability to create models that can adapt to all types of the body and the women who will reveal herself, knowing the pregnant actress of several months without it appearing on the screen. Beyond her pride, this failure will only be superficial since she will make a lot

of people understand the importance of fashion and her advertising through cinema. Witness nowadays Cannes in the parade of actresses dressed by the great designers or posing for perfume advertisements, as Catherine Deneuve or Audrey Tautou will do. If the cinema has recently put back on stage the Chanel myth, from *Coco before Chanel* (2009) by Anne Fontaine to *Coco Chanel and Igor Stravinsky* (2009) by Jan Kounen, he does not exhaust the mysteries. More difficult to trace was her participation in French cinema as evidenced by Ginette Vincendeau, explained by the absence in the credits of Chanel. She therefore proposed a non-exhaustive list, to our surprise, result of her research: *the blood of a poet* of Cocteau (1930), *La Marseillaise* (1936), *the human beast* (1938) and *the rule of the game* (1939) de Renoir, *Le Quai des Brumes* (1927) de Carné, *Les Amants* (1958) de Malle, and *Ta suster* (1958) de Delbez, *Les Liaisons Dangerous* (1959) de Vadim, last year at *Marienbad* de Rénaïs, *Boccace 70: The work* (1962) of Visconti, *L'Education sentimental* (1962) by Astruc, *stolen kisses* (1968) by Truffaut and *too beautiful for you* de Blier (1989). If the quality of her work in the cinema takes precedence over quantity, as specified by Vincendeau, the analysis of her contribution is complicated from the moment when certain films will serve above all as an advertising brand for the Chanel house while others will only reveal the traces of it. This observation above all makes it possible to appreciate the range of the talent of Coco Chanel which sometimes has erased its universe to respect the logic of the narration of the film. Who would associate the famous waterproof and berets carried by Michèle Morgan in the *Quai des Mists* in Chanel? And yet, respecting the simplicity of the environment, she knew how to offer a costume that attracts light by its plasticity and transforms the character into appearance by its transparency. Like the Vincendeau analysis, she also creates a parallel between the woman and the man played by Jean Gabin with her cap and her military coat, mirror of human relationships proposed by Carné, while preventing the film be too dated by the

references of clothing. This analytical approach to costumes in relation to the cinematographic components makes it possible to reveal to its fair value the contribution of Chanel as a creator of costumes, the biographical approach completing it. Knowing for example Chanel's attachment to women's clothes of lower condition, the analysis of the Renoir play rule will oppose the simple but very elegant and very "Chanel" style of the pleated black dresses of the Lisette camera (played By Paulette Dubost) in contrast to the classless dresses of Christine, Marquise de la Chesnaye (Nora Gregor), Austro-Hungarian Jew. On the eve of the Second World War, this foreigner will not be able to make the weight in front of his Rivale Geneviève de Marrast (Mila Parély), the French Erotic Mistress with much more refined costumes and accessories, reflecting the cultural context of this tormented time and a precise knowledge of different social circles. Similarly, the analysis of post-war films reveals the change of status of Chanel which has become more iconic, dressed in life as on the Jeanne Moreau or Delphine Seyrig screen. In the year in Marienbad, the sumptuous and frozen baroque decor is in accordance with the costumes of A, this timeless and distant woman, declining the dresses in black and white, clear pearls with dark lace, creating a mythical female image Classic and flamboyant according to Chanel.

Last year in Marienbad:

In total harmony with the world created by Robbe-Grillet and the cinematographic choices of Resnais, Chanel's work does not lose its characteristics. As for his contribution to the film by Louis Malle *Les Amants*, he reflects the personal touch of Chanel whose importance of class reports, as if the director had staged the own universe of Coco: a good seeking to try the dresses of His boss, this one passing from the worldliest of the provincial mounted in Paris to the simplicity of a woman opening up to desire, scented at number 5 never abandoning her pearls and

stopping the race of time, even during the famous scene naked which was so scandal.

Les Amants:

The loved lovers in her love and her inner solitude, hides behind Jeanne Tournier (played by Moreau) the Chanel woman who entrusted Paul Morand, her thoughts transcribed in the Chanel pace (1976) "My life is the ' History- and often the drama of women alone, its misery, its greatness, the unequal and exciting fight that it must lead against itself, against men, against seducers, weaknesses and the danger that arise from all shares". Her work in the cinema only continues a personal mythology made of prevents to better protect areas of shadows and hidden lights. This lonely world under the splendor and the spotlights will no longer correspond to a new cinema to come with Brigitte Bardot as the Vincendeau analysis in her book Brigitte Bardot, French Star, International Icon. (BFI/Palgrave) Another characteristic typical of the world of cinema not to forget will be the absence of its collaboration with directors. The one who wanted to free up the woman from a certain era will be somewhat disinherited from her universe with for example the deconstruction of the icon that was Delphine Seyrig and muse of Chanel who became a housewife with dull and functional costumes in Jeanne Dielman, 23 Quai du Commerce, 1080 Brussels by Chantal Akerman. This anti-trustee cinema could only contradict the Chanel creation mechanism for which "reality is sad and we will always prefer this beautiful parasite that is imagination". Fashion in its relationship to cinema thus shows that beyond the surface of the objects is detected the intimate depth of their creator. A multidisciplinary approach also offers the possibility of opening the complexity of relationships between fashion and cinema. If silent cinema used very theatrical costumes to make the characters speak, with sound realism gradually imposes fashion creators until the next cinema revolution, perhaps? To be continued

in any case. The one who had been able to invent "poverty for billionaires" will also have offered a realistic but poetic space to the seventh art for stars stained with shadows as was the sky of her life. And to leave him the words of the end: "I will go to paradise to dress true angels, having done on earth, with the other angels, my hell".

The influence of cinema on Fashion:

We are going to talk about the importance of cinematographic films and how films influence fashion in the world.

The ability of films to influence contemporary fashion, whether haute couture or street style, is incredible! The fashion represented in the films is represented by the characters (actors). Spectators who want to embody these characters are inspired by style and start to wear the same clothes and accessories.

Hollywood influence on fashion:

In the early 1910s, the design of costumes in the films was hardly popular. With the silent screen, the actresses provided costumes from their personal wardrobe. However, during the golden age (1930-1959), Hollywood became aware of how much money could be generated by the promotion of new fashion creations. As a result, the Hollywood cinema industry is getting to work to build an image of endless splendor, luxury and consumption. Hollywood was, and is always a powerful social force that determines what is considered by the rest of the world to be beautiful and glamorous.

The silhouettes and classic cuts of the 1930s and 40s are still visible in many fashion models today. Even in black and white, the old Hollywood films highlighted the lush textures of the clothes, the detailed cuts and the simple silhouettes, characteristics of the fashion of the 1930s and 40s.



Presentation of an exhibition that relies on American fashion from the 1930s and 40s

The Chicago History Museum, 1601 N. Clark St., presents glamorous clothing from Paris, Hollywood, New York and Chicago in its latest exhibition: Silver Screen to Mainstream - American fashion in the 1930s and 40s.

With 30 pieces from the permanent collection of a museum, the exhibition focuses on how Hollywood dominated as a fashion and trends center during the Great Depression and the Second World War, said Virginia Heaven: Conservative Guest and associate professor in the fashion department.



According to Heaven, famous creators such as Chanel, Madeleine Vionnet, Valentina, Paul du Pont, Howard Greer and Adrian, are presented in one of their exhibition.

Even during the darkest days of the economy of the 1930s, around 80 to 85 million people went to the cinema each week, according to Heaven. For members of the upper and lower classes, cinema was a haven of peace, and the fact that the fashion of the big screen was exposed to such a large number of people resulted in its influence on American fashion. In addition to the vintage clothes on display, Heaven explained that the history of the Paris fashion capital in Hollywood is woven throughout the exhibition.

Having a room full of pretty things is not that interesting, unless there is a story that goes with it, said Heaven. It is essential that you know what you are trying to transmit when you start this process.

The influence of actresses in fashion:

Understanding fashion and the way it can supervise a character is an essential component of film production. Celebrities are the people most sought after by people for their inspiration. They are the mentors of ordinary people with regard to their opinions, their personality and fashion. Few people know that the latest trends that celebrities have or support to wear are based on the decisions of several people. Whether on the red carpet for a very coveted prize ceremony or for promotional purposes or even in films, stylists, designers and managers have a huge role to play in the choice of the wardrobe of the celebrity.

Famous actors and actresses are the heroes of the entertainment and fashion industry. The most important clothing choices that celebrities have been those that do not go unnoticed. These clothes have the most impact.

In addition, for many years, Oscars have become a major fashion show for the whole world, where creators who seek the largest exhibition choose the actors and actresses who best represent the values of their brands. The fashion world has been a convincing argument for cinema.



Since the dawn of the 20th century, cinema has been the most sustainable entertainment for masses and the most effective distribution channel for new fashion trends. Fashion and cinema are two artistic disciplines that flirt with each other in a symbiotic relationship where cinema stars broadcast new trends, and their styles influence fans. Marlene Dietrich is a clear example of this difficult situation. The Great Cinema Diva of the 1930s made her debut with the Blue Angel, the first European sound film, directed by Josef Von Sternberg. In this film, she shows a thin silhouette that does not correspond to the models of the time. At the same time, the Dietrich wardrobe on the screen is the forerunner of revolutionary androgynous style, which continues to influence the way women dress today.

Other actors who have an impact on fashion:



Another equally fruitful association was born on the set between actress Catherine Deneuve and stylist Yves Saint Laurent, to whom the filmmaker Luis Buñuel commanded, in 1967, the wardrobe that Deneuve will carry in the masterpiece Cinematographic "Belle de Jour". With this role, Deneuve becomes the face of the largest creators of its time.

Regarding the actors, Cary Grant is, without a doubt, the embodiment of classic elegance. His remarkable performances have always been supplemented by a great sense of style, which makes him the most adored leader of his generation.

At the same time, Humphrey Bogart popularized the trench coat in the emblematic film "Casablanca", directed by Michael Curtiz in 1942. As its name suggests, the trench coat was mainly used in military uniforms. After Bogart, men of all ages continue to include this room in their elegant cabinets.

The simple and urban style of James Dean in "Rebel Without a Cause", directed by Nicholas Ray in 1955, is one of the most influential changes in the 20th century in the field of male fashion. The combination of jeans, basic t-shirts and worn boots, clothing that until then was only used for work, found a place in the cupboards of young men from all over the world.

From cinema stars to Fashion icons:

The very controversial film *Grace of Monaco*, which took the poster in Quebec with Nicole Kidman at the top of the Grace Kelly, was provoking very divergent reactions, as much on the part of cinema critics as that of the spectators.

Grace Kelly remains one of these emblematic figures of elegance and class, more than 33 years after her death. She will have inspired throughout her short Hollywood career both directors as well-known as Alfred Hitchcock, who literally fantasized about her, and illustrious costume designers who have marked the story, like Edith Head and Helen Rose, the designer of her fabulous wedding dress. She will become, after her marriage to Prince Rainier, the prestigious ambassador of a Kyrielle of French couturiers, from Dior to Balenciaga.

The other fashion icon, the one which always sits in the forefront of chic and refinement, is Audrey Hepburn, the actress who was the muse of Hubert de Givenchy. You just have to see films like *Sabrina* (1954) or *Breakfast at Tiffany's* (1961) to understand the legend that still draws up today the unforgettable performer of *Funny Face* and *My Fair Lady*.

Among the cult sequences that will have marked the imagination of moviegoers and fashionistas, we must absolutely remember the iconic scene of *Seven Year Itch* (1955) where Marilyn Monroe, in white dress in the heart of Broadway, makes the whole world crack; a beautiful lesson in sensuality and glamor.

On the French cinema side, Mireille Darc, in the *Grand Blond with a black shoe* (1972), plays the card of exacerbated eroticism, molded in a long black dress with naked back guy Laroche. This sheath dress will revive the career of the Parisian couturier, then in full decline.

Success films will also have launched the careers of young talented designers. This is the case notably of *Annie Hall* (1977), of Woody Allen, where Diane Keaton immortalizes the famous Boyfriend Jacket and the male-feminine style of Ralph Lauren, the designer who goes up. Richard Gere, the sex symbol of the time, is the standard bearer of the Italian look by bringing the signature of Giorgio Armani in the film *American Gigolo* (1980).

Brigitte Bardot, from the start of her career, became the emblem of the emancipation of women and sexual freedom thanks to the film by Roger Vadim and God ... created the woman (1956). Her style will become an inexhaustible source of inspiration for the trendiest international claws. Another feature film which is a reference for stylists and specialized journalists is undoubtedly the *umbrellas of Cherbourg* (1964), by Jacques Demy, who will propel Catherine Deneuve at the forefront of European cinema.

From Fashion icons to Cinema stars:

Tom Ford and the creator-director dual role

When the PPR holding company expressed its interest in taking majority stakes in the Gucci group in 2003 (more than 60% of the shares precisely), Tom Ford announced that if that were to happen, he would be forced to leave because of a conflict surrounding control of the group's artistic direction. PPR eventually won the contract, and Tom Ford left of his own accord at the end of the following year.

Ford then returned to the United States and settled in Los Angeles, where he directed and produced his first feature film "A Single Man" with Colin Firth and Julianne Moore, which earned him an Oscar and Golden Globe nomination in 2010. And a BAFTA award.

In 2006, Tom Ford returned to fashion with his own label, initially with a line of ready-to-wear and cosmetics for men only, before launching a collection for women infused with the sophisticated, minimalist and sexy style that determined his trademark at Gucci. Ford recontacts Domenico de Sole who returns to work alongside him as managing director of Tom Ford.



Together, they expand the American brand's portfolio by focusing on eyeglasses and sunglasses while continuously developing a line of perfumes and cosmetics. The success is such that Tom Ford Beauty should achieve a turnover of more than a billion dollars by 2020, according to the prognoses of the brand.

In 2016, Tom Ford put on his director's cap and wrote and directed the critically acclaimed film "Nocturnal Animals", starring Amy Adams and Jake Gyllenhaal. The film ended up winning the Grand Jury Prize at the 73rd Venice Film Festival, and again received Golden Globe and Oscar nominations.

In March 2019, to pay tribute to his 25-year career in the fashion industry, Tom Ford was elected president of the Council of Fashion Designers of America (CFDA), succeeding Diane von Furstenberg, who held this position. For 13 consecutive years.

On the private side, Tom Ford remains a discreet man. Apart from the fact that he and his longtime partner, journalist Richard Buckley, have a son who was born in September 2012, little is known about the private life of the prodigy designer who, like his fashion, values the art of understatement.

The influence of costumes in films:



A film can be watched by millions of people, which makes it possible to touch and transform our reality for a short period. The spectator of a film is therefore transported for a few moments, carrying in him wishes to keep this moment of fantasy and relive it again and again.

With an influence that has been recorded since the beginnings of the film industry, the design of the costumes speaks to the masses in a way that haute couture will never be able to reach. The films are accessible and they take the spectator into a world dictated by strongly persuasive creative forces. Companies have appreciated the influence of media on consumers for years, and it is not surprising that retailers work with costumers. Among the companies similar to Banana Republic who created collections with costumers, let us quote H&M for *The Girl with the Dragon Tattoo* (Trish Summerville) and Neiman Marcus, Bloomingdales and Macy's all that carried a line inspired by *Oz the Great and Powerful* (Sue Wong, according to Gary Jones' work on the film).

When the fashion world finds its inspiration in the creation of costumes, we have the possibility of bringing this fantasy home. This is what has been happening for decades, especially when Edith Head's creations for Zaza influenced a resurgence of

fashion in the early 1900s inspired by Parisian parades (Maeder, 80). More contemporary, a popular television program like Mad Men has such a glamorous and nostalgic style that is perfectly suited to the right retailer. Costume designers Janie Bryant and Banana Republic joined forces to create a line that translates the 1960s look for the store's target market.



Jon Hamm in the role of Don Draper and Jessica adorned in that of Megan Draper in the television series Mad Men. The costume designer Janie Bryant worked with the luxury brand Banana Republic to create a attachment line for the series. This relationship cannot be considered a coincidence. This partnership, whether recognized or not, is strongly beneficial. From Adrian to Prada, costumers and fashion designers will always find themselves closely linked, companies will benefit from it and consumers will be able to have a piece of fantasy.

Chapter 2: A look back at the history of the Fashion Film and how it is currently developing.

History of the Fashion Film

This essay describes the history of the emergence of fashion films, a mixed format that can be traced back to the beginning of the film, but has recently "exploded" with advances in digital image production. As a form, fashion films should be seen in several contexts: new media and film, fashion industry and artistic practice.

Fashion films have become a symbol of growing interest in image building, fashion advertising and fashion experiences, especially in the expression of movement and time and the possibilities of marketing.

Fashion movies appeared in the early 21st century and can be understood as hybrid media objects. They borrow code from advertising, music videos, art and movie videos, and in recent years have established themselves as a repetitive brand strategy in communication in the fashion and luxury industries. Speakers of the constrained fashion film world, especially festival agents, claim it to be a unique film genre that takes linear and non-linear narrative forms and expresses the value of fashion through its videos. This content will be broadcasted on digital platforms,

festivals dedicated to this type of content, or other broadcast spaces such as specialized television channels. Limited to frozen images for a long time and recognized as a genre in the photographic field, fashion images explore for the first time the power of video enabled by the digital revolution and changes in cultural and consumer practices in the new societies. Increasingly the organization is affected. The term "Fashion Movie" is sometimes used to describe a story in a movie about a character in the fashion industry, such as drama, comedy, romance, or a character involved in fashion or costumes in particular. Fashion movies are often created and used for fashion brands, especially in the field of luxury fashion. They are the visual medium of film, short films, and sometimes video art, aimed at experimenting in filmmaking to promote and market the brand through visual experience. The focus of fashion films is on temptation, confusion, aesthetics, and various other factors that draw the attention of the audience while having a meaningful impact on current or potential consumers. Essays have been written and discussions have taken place. Like other subjects of art, subjectivity determines much of what can be said about fashion films. However, looking at fashion films as two separate categories: experimental / artistic and commercial / narrative makes it much easier to explore the subject.

My goal is to dig a bit deeper into the past and trace many of the key characteristics of fashion film back to the "pre-digital age" in order to better understand the motivating factors and methodologies of today's fashion filmmakers within a larger context of close interactions between fashion and various moving image cultures since the dawn of the cinema. As we all know, the dynamic and metamorphic possibilities of clothes and decoration are the driving force behind current fashion films. Understanding how time, movement and change have all played a significant role in the portrayal of fashion from the dawn of film. In the twentieth and twenty-first centuries, as well.

If we talk about the principles of fashion for a moment, we should focus on wearing and gesturing as the foundations of everyday «performance». Movement had already been crucial to such advertising strategies as the theatrical «fashion play», its use of mannequins « live models » in the fashion show as well as fashion salon and other society events, and also the existence of live models and moving mechanical elements in retail displays, primarily shop windows, in the late nineteenth and early twentieth centuries.

Because the new medium was so adept at modifying consumption as attractive visual pleasure, film's power to promote fashion began to be used early on. From the twenties until the present, the two archetypal contemporary industries of fashion and movie have been chasing one other in a variety of direct and frequent contacts. Even if we ignore fiction films (that also had their own direct and indirect connections to the fashion industry) and only consider films that either were funded and established by fashion houses and manufacturers or were to straightforwardly serve the fashion industry and community, there seem to be numerous micro-histories that are still waiting to be told in archives.

I will refer to some of the specific instances that should be addressed in order to present merely a fragmentary wide range of different movie kinds that are most significant to the history of fashion cinema. Between 1898 and 1900, Georges Méliès, the pioneer of the trick and féerie film, created entertaining commercials for *Mystère corsets*, which featured music-hall dancers, and *Delion hats*, which had reverse motion, both of which are now considered lost. The films were apparently projected onto the street outside Houdin's magic theater, Théâtre Robert-Houdin, in Paris, which, although not wholly uncommon at the time, makes them an early case of a non-cinematic presentation of a "fashion film". Both of Méliès' films

emphasized ready-made pieces rather than the handiwork of couturiers who may have found cinema to be far too democratic, industrial, and unrefined a fit.

Other well-preserved fashion advertisements from subsequent decades are also for ready-to-wear companies. The Warner Corset Advertisement, for example, uses a traditional short comedy sketch structure and closes with a spectacular stop-motion animation sequence that depicts the corset folding, unfolding, and rotating to showcase its design and unique qualities in detail.

Paul Poiret's 1911 advertising film "covering the whole history of his designs" and incorporating footage of his mannequins from *The Thousand* and *Second Night* is possibly the earliest example of a couturier's foray into cinema. Poiret utilized a colorful video as a substitution for a live fashion show (with himself as a presenter-lecturer) while travelling worldwide two years later to avoid paying customs-related expenses for real clothes. In the 1990s and again in the 2000s, this approach resurfaced, with the modern fashion film establishing itself as a feasible alternative to the fashion show. Fashion has indeed been featured in "actuality" films since the dawn of cinema, and it has increasingly being handled as a separate subject. The newsreel became the most popular medium for exhibiting and advertising the latest designs, as well as delivering sartorial advice to women, starting in the 1910s. Women were featured singly or in small groups in newsreels, generally moving slowly and slowly enough for the spectator's eye to analyze the trends in depth.

Long and medium shots were interspersed with close-ups or extreme close-ups, and more mobile shots and effects were used throughout the 1910s and 1920s, gradually giving way to more complex editing techniques (zooming in and out, panning from top to bottom, etc.). The newsreel was an ideal combination of fashion and film because it clearly benefitted fashion firms while also increasing female viewer attendance. The newsreel and cinemagazine (as well as cinema in general) provided

a fashion mediation that was characterized by an open-to-all type of visual consumption.

In the 1930s, more basic documentary films on various behind-the-scenes parts of the fashion business debuted alongside newsreels and cinemagazines, generally cross-breeding the documentary with publicity and avant-garde methods. These videos were mostly intended for promotional and instructional objectives, rather than as straight advertising. *Making Fashion*, directed by Humphrey Jennings in 1939, is one such long advertising for couturier Norman Hartnell, who was also the film's co-producer. The short video follows Hartnell as he prepares his Spring/Summer 1938 collection, with pictures of his studio in action interspersed with photos revealing the designer's inspiration. Marcel L'Herbier's government-sponsored *La Mode rêvée*, released the same year, was to see French haute couture in the New York World's Fair at the outbreak of WWII.

While renowned filmmakers looked to be the natural choice for official documentary and promotional films, fashion photographers were also interested in branching out into filmmaking. In the early 1930s, George Hoyningen-Huene, for example, created a few short films, including an unfinished "underground" household drama starring Horst P. Horst and Lucien Lelong's wife Natalie Paley. He also produced a film on *French Vogue* in 1933, which has since been lost.

The films of Erwin Blumenfeld, whose video library from 1958 to 1964 was recently reedited for SHOWstudio by Adam Mufti, are among the most extensive and remarkable explorations in the fashion moving image by a photographer. Guy Bourdin, too, generated a corpus of fashion reels during the 1960s and 1980s, filmed on various stock during photo assignments and all of which he left as raw, unedited video.

Retailers and designers started to include atmospheric videos in their shops and catwalk shows during the 1980s, just as television perceive the plea of fashion-related programs (Jean Paul Gaultier's flagship boutique in Paris, for instance, had video screens mounted in the shop windows as well as the shop floor). Then, during London Fashion Week in the spring of 1990, Rifat Ozbek, Jasper Conran, and Antony Price made a bold decision to forego a live fashion show in favor of presenting videos, which was revolutionary at the time. The designers mostly cited artistic and financial considerations. Ozbek's twenty-minute "music video," directed by John Maybury, was unquestionably the most elaborate of the bunch. The film was shown at periodic intervals in an improvised theater/cinema that also served as a dispensary for the garments.

Smaller London-based garment brands like Bella Freud and Vexed Generation developed collaborative videos (Strap Hanging, 1999 and Lady Behave, 2000; Wrap Liberation, 1999) as an alternative to runway traditions in the late 1990s and early 2000s. At the same time, fashion designer-artist Anna-Nicole Ziesche began to experiment with video and its effects as a means of manipulating garments and "designing" on the virtual body without having to create a real end result. Ziesche employed the mirror effect to create countless clothing forms as she draped fabric on one side of her body in her debut video, Infinite Repetition (2000). She started focusing on the emotional intricacies of the intersections between body and garment in her later films (States of Mind and Dress, 2002; Unihorn, Uniform, 2003). Hussein Chalayan, in the meantime, created a large body of films and video installations to build on some of the topics he was investigating as a fashion designer.

As from the collaboration between photographer Mark Borthwick and Maison Martin Margiela, which showcased large video projections of three women wearing Margiela garments at the designer's Fall/Winter 1998 show, to Stella McCartney

releasing Chloe's horse-themed Spring/Summer 2001 collection with shots of running horses and Matthew Williamson projecting sunrises, designers started to integrate video projections into their shows in earnest around the turn of the century. Alexander McQueen, who generally art-directed the material himself, was one of the designers who most frequently used film as a "backdrop" to exhibitions. He included a beautiful underwater dance in his Spring/Summer 2003 collection Irene. The designers' renewed interest in the moving image was fueled by capabilities now widely available electronic and digital production techniques and editing equipment—but it also, and perhaps more importantly, coincided with the evolution of the fashion show into a theatrical spectacle, a multimedia, multisensory experience designed to fiercely impress the audience with the concept and creative process behind a collection.

The notably opulent fancy dress soiree "Bal Blanc," sponsored in 1930 by Countess Anna-Letizia Pecci-Blunt and co-organized by the artist Man Ray, is the prototype of a moving picture projection inserted in a fashion display. Ray installed a 35-mm projector at an upper-floor window of the Pecci-Blunts' Parisian townhouse with his then-assistant Lee Miller, and from this station envisioned a hand-tinted found film by Mèlie's onto guests, all dressed in white, dancing on a white floor which had been designed and built in the garden.

Around the turn of the twenty-first century, prominent fashion firms began to devote larger money to fashion films, which they disseminated online in addition to—or instead of—traditional mediums like television, cinema, and retail venues. Given the importance of new technology and new media in diverse methods of fashion image generation and presentation, the form of the fashion film in the "digital age" has undoubtedly altered dramatically. The increasing ubiquity of

fashion-as-moving-image is perhaps the most noticeable development stemming from the move to digital.

We may conclude that fashion films are particularly fascinating in terms of portraying new media aesthetics. A new method of communication is the desire to get closer to art, to investigate the moving picture in order to build an aesthetic peculiar to the world of fashion and to convey it via these images. This new language has an influence on fashion's imagination, which is regenerating itself after a lengthy period of stagnation.

How Fashion Film is developing?

The fashion market, however, seems to be very interested in this new media and is aiming to find new solutions for creating fresh imagery for a brand. Indeed, the Internet is a new way to connect with consumers. Consumers can write, watch, talk and listen to anybody and everybody on the Internet and also to the brand. This is why brand content is almost immediately outdated; it must always be new.

Probably the most interesting, revolutionary and avant-garde web solution in terms of creating brand imaginary is that of fashion movies. Indeed, fashion films reach similar targets that a (fashion) brand does by providing a communication strategy that accords with the new consumer. The consumer has large interpretative and imaginative spaces to explore. The more this world becomes close to the consumers' feelings, the more it will be perceived as the new Wonderland. Disclosing Instead of Declaiming Fashion brands in these short movies trace their own world to claim their uniqueness. The product may be the protagonist, but it often appears like a conceptual answer to a current way of life. Images in these frames are often unclear and may be mysterious and subjective, but never absolute. Consumers discover new territory in their mind by means of fashion brands, thanks to these images. Enjoying Instead of Selling Consequently, this Fashion Wonderland is something like a video game where consumers can lose themselves. Here, special heroes and heroines crowd the luxury market. The structure is mythological and works on people animated by universal virtues. In particular, in recent years, the most important value for fashion is that of the courage to be unique in a society that is always ready to judge and sentence. So, the set pictures are surreal and the real people in them have universal desires, passions and emotions. Nowadays, consumers do not like

repetition, and brands are considered boring if they impose themselves in the old communicative way. So, brands must surprise and intrigue the consumer through continuous innovation.

We study the production and contents of films meant to generate fashion experiences. We also examine how this type of film should be crafted to generate fashion experiences of wearable digital technology. Fashion film can be characterized as short films that are produced by fashion institutions (e.g., magazines, fashion houses, designers and filmmakers), distributed online (e.g., on Vimeo, YouTube) and intended to mediate fashion by focusing on experiences, storytelling, aesthetics and “personalities” of garments beyond their physical forms. This form of media affects how fashion is both defined and displayed. Such films “open fashion to a performative dimension with a different kind of sensorial and experiential complexity”. A digital fashion film platform, called SHOWStudio.com, follows an avant-garde tradition in fashion imagery, whilst most common films enhance engagement with the audience through storytelling. Fashion brands tell their stories and provoke the viewers by screening narratives that represent their key values. These films are oriented towards aesthetic delight, i.e. toward beauty, experiences and narratives, rather than towards explaining designs. They tell viewers who they can become, rather than presenting what a garment can do. Fashion films dematerialize garments and set them apart from their physical characteristics, thereby enabling them to become subjective elements. The fashion house Chanel and designer Karl Lagerfeld have created numerous films, one example being *Reincarnation* (Chanel 2014). This film conveys an aesthetic experience of a jacket design through the story of an encounter between Gabrielle Chanel and a lift-boy in a hotel near Salzburg. The film makes cinematic use of the environment, interior design and lighting, as well as the mood expressed by the two characters during an emotional dance. It portrays a garment within a fictional world where the

item carries a particular style and performs the fiction. It is that juxtaposition of a garment with a fiction that makes the audience desire and experience the item. This experience is then juxtaposed with viewers' own possible use of the garment. The film blends into that experience and, in that sense, we cannot distinguish between the media and the item. The fiction enables fashion, and fashion becomes fiction. As a way to display and produce fashion, moving images have a long tradition going all the way back to the silent film era. With the arrival of Internet, it became an essential aspect of the symbolic production. Since 2000, online fashion film has emerged as an influential media format.

By focusing on fashion film, we expand on existing design research about such digital fashion by recognizing that well-designed objects are not necessarily fashionable before they are mediatized. In fashion studies, it is often argued that becoming fashionable depends not only on the design of the garment, but also on how it is institutionalized.

Since the beginning of the new Millennium, fashion has developed new types of messages concerning the contents, producing new techniques and showing its ability to use new technologies with a greater eagerness and strength than other markets. Among these news, we certainly consider fashion films, shorts with very particular features compared to the most of the other online videos, and so particular to give birth to a new category with its own name. Additionally, in all the main fashion cities in the world we find Fashion Film Festivals. There are at least 4 today considering only London, of which the first in absolute was organized by Central Saint Martins in 2006, Fashion in Film; the second city that hosted this event was Paris, with ASVOFF, organized by the fashion designer and blogger Diane Pernet, and a festival that has today achieved its ninth edition. These are both international events, involving professionals from the world of fashion and art in general, famous

photographers who experiment the new tools and young filmmakers. Fashion films have developed their own language (net-aesthetics), creating brand imageries and becoming strategic tools to build up the visual identity of fashion brands and, whether they are fashion films with a narrative plot or fashion films without an authentic plot aiming only to create empathy with the viewer, in both cases we consider fashion film as a powerful tool for building up the visual identity of the fashion brand, crossing the boundaries of the brand entertainment.

Fashion film often looks like pure entertainment, offered by the brand to the internet user in Internet, and this is also the reason why fashion films are one of the best solutions of brand entertainment. On the other hand, however, we are aware that the only goal of the brand is to generate business in every initiative it undertakes, so even the fashion film has to be a branding tool working on the brand visual identity, because it needs to be a good investment for the company. The strength of this form of communication is precisely the great opportunity it offers to narrativize the brand world, to turn the communication into pure suggestion and entertainment, far from the purely commercial purposes, albeit only apparently. But how these narrativized contents become branded contents? The ambitious goal we have is therefore to rationalize what was born not to be rationally understood by the interlocutor: in fact, images bypass the conscious to reach and stimulate the unconscious and irrational part of individuals. When analyzed, a kind of violence or forcing is committed. On the opposite, however, in order to read the language of the images, as it is for any type of language, it is first necessary to decodify them and then proceed in the search for meaning.

Fashion film on the Internet is of course very different to fashion in film. Cinematic film is controlled by the time frame in which it is shown. One could argue that the cinema samples time but controls and preserves narrative flow and structure. Digital

media offers the spectator access to any given frame at any given time. Such freedom is relevant if we relate the impact of digital media to its representation of time as it offers the viewer a “permanent present” (Manovich 2001: 63). This concept is based on the notion that the flow of images is not restricted by time or the space in which the image is shown. This idea is not only relevant in relation to the study of digital media but has additional impact on how we perceive the ephemeral nature of fashion.

Prominent examples of fashion film, such as David Lynch’s online collaboration with Dior, are significant here. His short film *Blue Lady Shanghai* (2010) was based on narrative structure. The female protagonist is alarmed by the presence of a blue handbag in her hotel room and aims to discover her past through the mysterious object. Its eerie presence becomes a source of mystery, which remains unresolved. The object is fantastic and monstrous, yet ghostly at the time. The use and representation of the Dior handbag shows that the film clearly relies on the notion of commodity as spectacle. In this context images of fashion are not simply a vehicle of consumption relying on the discourse of commodity fetishism, as is the case with fashion advertising. Instead one could argue that fashion film aims to break down boundaries between consumption and representation, by relying on cinematic language. This implies that fashion film no longer merely depends on the illusionary concealment of the creation of value through the spectacle of the image, but offers the spectator an aestheticization of voyeurism. This is particularly apparent through the use of narrative in fashion film, which implies a shift from the viewer as consumer to the viewer as spectator. *Blue Lady Shanghai* (2010) can only be viewed online. By framing the fashion image in this way, one witnesses a link between the traditions of cinema with those of digital media. It is through this connection that fashion is seen in a new light. Such an approach refers in part to what Manovich describes as “soft cinema” (2005). A space in which the digital image relies on new

structures through which the production and consumption of fashion images is altered by and through technology.

The connection between the still and the moving image is relevant in fashion's relationship with time. Digital fashion films have enabled fashion to be part of what is called "permanent presence" (Manovich 2005). At the core of this shift is the fashion photograph—the shift from the still to the moving image is relevant when we consider fashion as an image or visual phenomenon. Historically the fashion image has been seen as still, but digital media offers a departure from the past, it offers a constant flow of moving images and active spectatorship. The idea of "permanent presence" suggests fashion is constantly renewed and at the same time caught in the here and now.

The Best Collaborations between creators and directors:

The fates of fashion and cinema are inseparable: creators draw their inspiration from dark rooms, and directors are ready to do anything to provide their characters with costumes to suit them. Holly Golightly in *Diamants sur Canapé* would she have become a pop sensation without the sophisticated creations of Hubert de Givenchy? And can you imagine *Belle de Jour* without Yves Saint Laurent or *Barbarella* without Paco Rabanne?

Dior in "The Great Alibi"

The characters in Alfred Hitchcock's films are among the most elegant in the history of cinema: just think of Tippi Hedren's mint green outfit in *The Birds*, Kim Novak's black dress in *Cold Sweats* or even the outfits of Grace Kelly in *La Main au collet*. If these great ladies have for many passed through the hands of Edith Head, legendary costume designer Oscar winner 8 times, *Le Grand Alibi*, a 1950 film noir with Marlene Dietrich marks a turning point. The German actress warns the production: "No Dior, no Dietrich". Also, the master of suspense hires the French designer to create his costumes. Wasp-waisted ensembles, tulle dresses and feathers galore: the perfect choice for the role of a theater actress accused of a monstrous crime.

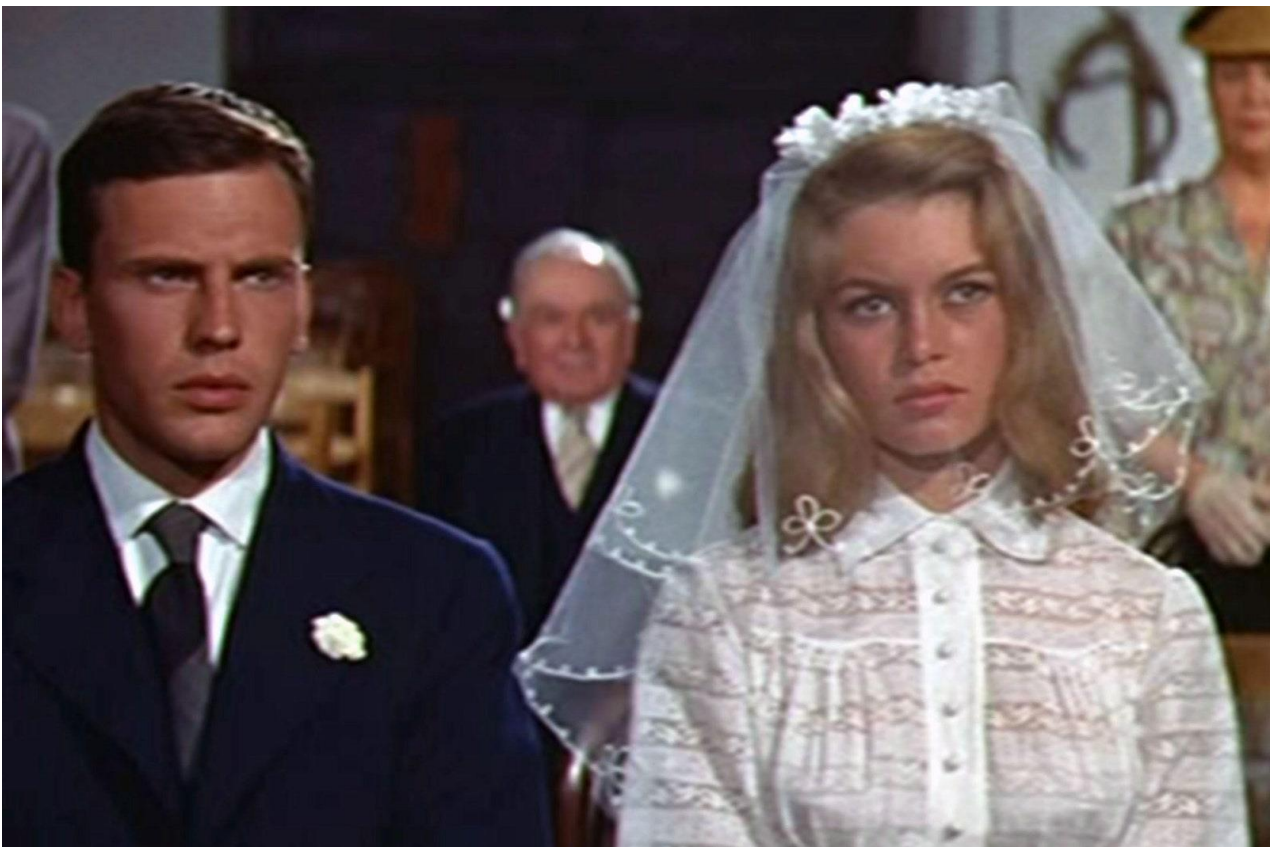


Marlene Dietrich in Dior in "Le grand Alibi" d'Alfred Hitchcock in 1950

TCD/Prod.DB / Alamy Stock Photo

Balmain in "And God...created woman"

Roger Vadim's frivolous melodrama immediately made Brigitte Bardot, his wife at the time, an international star. We see her nonchalantly strolling the Côte d'Azur in search of suitors. Bardot plays Juliette, a young woman whose sexual appetite and lack of inhibition turn a quiet fishing village upside down. With its seductive visual paste and pervasive sexuality, the film caused controversy in 1956, but it was Bardot who remained the film's major focus. Often barefoot, with her sulky pout and messy hair, she shines in her linen shirt dresses, boat necks, and close-fitting pencil skirts designed by Pierre Balmain. The French couturier would later mark the seal of his discreet glamor on the costumes for Bardot's next film, *La Parisienne* in 1957.



Brigitte Bardot in Pierre Balmain in "Et Dieu... créa la femme" of Roger Vadim Collection Christophel / Alamy Stock Photo

Chanel in "Last Year at Marienbad"

Filmed in sumptuous black and white, this dramatic film by Alain Resnais, which won the Golden Lion at Venice, is a founding work of the New Wave. The film follows a mysterious couple, played by Delphine Seyrig and Giorgio Albertazzi, who meet in a baroque hotel. Delphine Seyrig's elegant wardrobe, consisting of little black dresses, long silk crepe dresses and a feathered negligee, is the work of Coco Chanel. The stylist was no stranger to the art of costume, having spent much of the 1930s in Hollywood dressing actresses like Gloria Swanson and Ina Claire. But 1961 dramatically marked his return to the big screen. Coco Chanel's successor, Karl Lagerfeld also made a tribute to the film for his Spring/Summer 2011 fashion show where the models walked in a replica of the gardens of Marienbad.



Delphine Seyrig in Chanel in "L'année dernière à Marienbad" d'Alain Resnais in 1961 Evening Standard/Hulton Archive/Getty Images

Givenchy in "Diamonds on Sofa"

A cocktail dress with a long-brimmed hat, a double-breasted orange wool coat combined with small heels, a beige trench coat with a veil tied around the head. It's no surprise that Blake Edwards' Couch Diamonds is one of the most quoted films in the fashion world. Audrey Hepburn's main wardrobe is, of course, the work of Hubert de Givenchy. The actress and the creator met during the filming of the film Sabrina in 1952, before collaborating again for Funny face (1957), Ariane (1957), Charade (1963), Two crazy heads (1964), How to fly One Million Dollars (1966) and The Mexican Ransom (1987). The little black dress worn by Holly Golightly, which revolutionized her era, will remain Givenchy's most celebrated creation, exceeding 500,000 euros at an auction in 2006.



Audrey Hepburn in Hubert de Givenchy in "Diamants sur canapé" de Blake Edwards en 1961 Silver Screen Collection/Getty Images

Yves Saint Laurent in "Belle de Jour"

Yves Saint Laurent proved to be the perfect choice to create subversive costumes befitting the character of Séverine Serizy, a bourgeois housewife who turns into a prostitute in the afternoon in Luis Buñuel's 1967 classic. The designer dressed Catherine Deneuve austere frilled dresses, tambourine hats and a series of sensational coats, in fur-lined leather, gray wool and black vinyl. For a film which has just celebrated its 50th anniversary, it is difficult to do more up-to-date.



Catherine Deneuve in Yves Saint Laurent in "Belle de Jour" de Luis Buñuel in 1967 Paris Film/Five Film/Kobal/REX/Shutterstock

Paco Rabanne in "Barbarella"

We have often immortalized the cosmic creations of Paco Rabanne in the cinema, in particular Audrey Hepburn's scintillating faceted dress in the comedy *Voyage à deux*, but the costumes of *Barbarella*, the galactic farce signed Roger Vadim in 1968, are inventive incomparable. Jane Fonda plays the title role, an adventurer whose mission is to stop an evil scientist who has planned to destroy the galaxy. Fashion alone justifies watching this film: chainmail bralette, studded jumpsuits and plastic thigh-high boots match pronounced cat eyes and breathtaking puffy hair.



Jane Fonda in Paco Rabanne in "Barbarella" of Roger Vadim in 1968 Silver Screen Collection/Getty Images

Karl Lagerfeld in "Mistress"

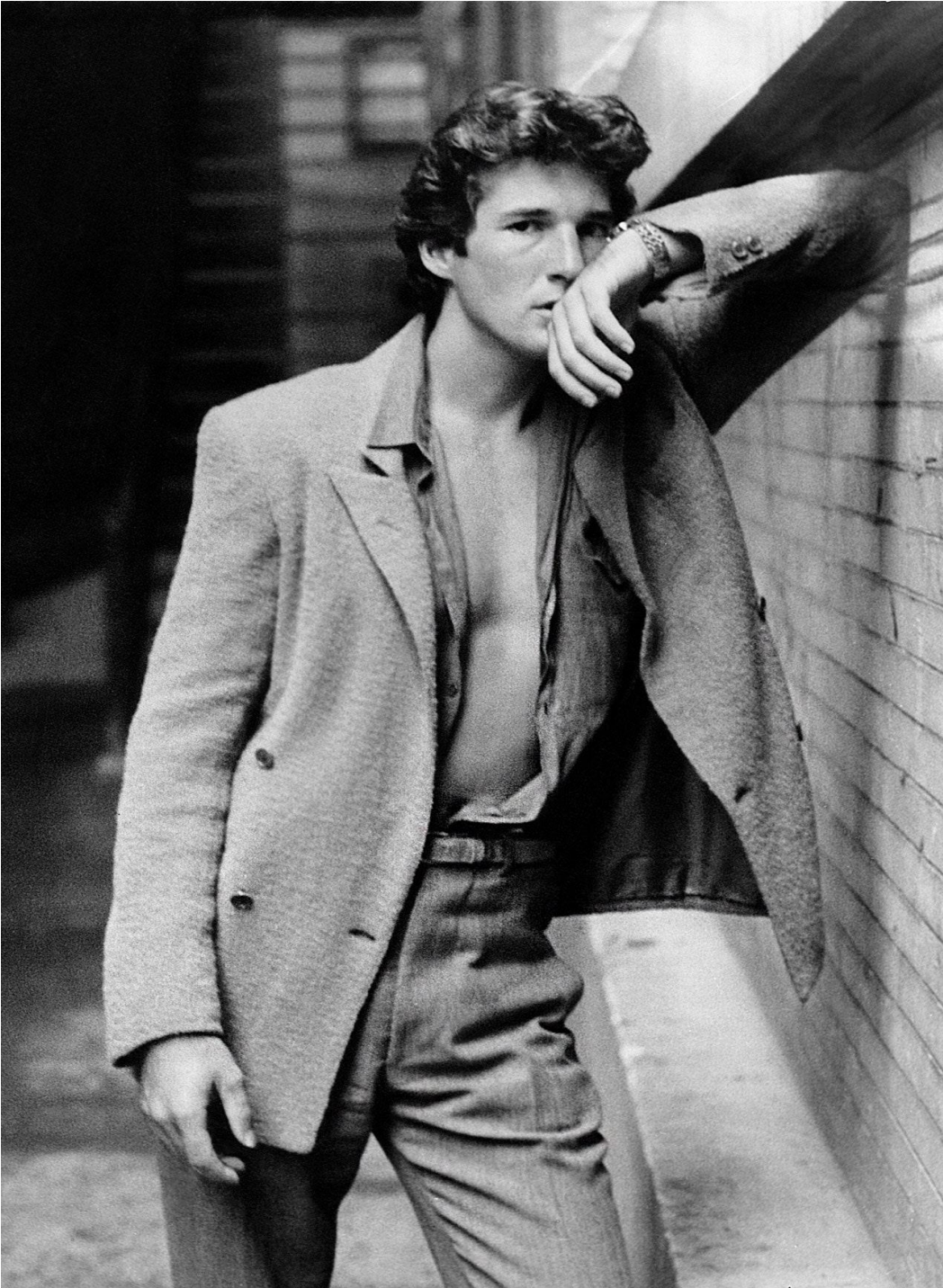
While breaking into a Parisian apartment, a small-time thief discovers a dominatrix's torture chamber. This is how Barbet Schroeder's 1975 film with Gérard Depardieu and Bulle Ogier opens, which will quickly lead us into an abyss of sadomasochism and deprivation. It was Karl Lagerfeld, then at the head of Chloé, who designed Bulle Ogier's provocative costumes. During the day, she wears strange jogging pants, but at night, here she is dressed in leather pants, long gloves, a purple cape, a black wig and blue eyeshadow.



Bulle Ogier in Chloé by Karl Lagerfeld in "Maîtresse" of Barbet Schroeder in 1975 Collection Christophel / Rnb © Les films du losange

Giorgio Armani in "American Gigolo"

The image of Richard Gere in the film *American Gigolo*, cigarette in hand, and belted camel coat back, has come to define Giorgio Armani's impeccable aesthetic. When the Italian designer was contacted to create the costumes for Paul Schrader's 1980 film, which tells the story of gigolo Julian Kaye, he was still at the start of his career. The perfect cuts of his costumes earned him the interest of the fashion industry, and allowed him to launch his career. It also marks the beginning of a long love affair between the creator and the cinema: he has since designed the costumes for the actors of *The Incorruptibles*, Christian Bale in *The Dark Knight*, Brad Pitt in *Inglourious Basterds* and Leonardo DiCaprio in *The Wolf of Wall Street*.



Richard Gere in Giorgio Armani in "American Gigolo" of Paul Schrader in 1980 Everett Collection Inc / Alamy Stock Photo

Azzedine Alaïa in "Dangerously Yours"

There are few Bond girls as stylish as May Day, villainous Max Zorin's henchwoman, played by Grace Jones in John Glen's *Dangerously Yours*. If Tanya Roberts, the other woman who has the favors of Roger Moore, is all in delicacy, with her doe eyes and her long dresses in pastel tones, Grace Jones, for her part, is not a fragile young lady. Her wardrobe is a lesson in dressing for a powerful woman: striped blazers, close-fitting bodysuits and striped hooded dresses. Most of these costumes were designed by Azzedine Alaïa. Body-hugging clothes in exaggerated silhouettes with their color blocks are perfect for a woman who happens to be 007's equal in many ways – whether she's beating up a man, or skydiving from the Eiffel Tower. .



Grace Jones en Azzedine Alaïa dans "Dangereusement Vôtre" de John Glen en 1985 Danjaq/Eon/Ua/Kobal/REX/Shutterstock

Prada in "Romeo + Juliet"

This reinterpretation of the Shakespearean tragedy by Baz Luhrmann in 1996 anchors the action in the contemporary American suburbs, in the face-to-face of two rival mafia families. To dress the eclectic characters that inhabit Baz Luhrmann's universe, costume designer Kym Barrett opted for garish Hawaiian shirts, leather jackets and sequin ball gowns. Dolce & Gabbana took care of providing the Capulet clan with their clothes, but concerning the Romeo embodied by Leonardo DiCaprio, there was only Prada to dress him: his navy blue wedding suit is the first garment on which the director and the brand collaborated. 17 years later, Luhrmann, Prada and DiCaprio would be reunited again for *The Great Gatsby*.



Leonardo DiCaprio in Prada in "Romeo + Juliet" of Baz Luhrmann in 1996 Moviestore collection Ltd / Alamy Stock Photo

Jean Paul Gaultier in "The Fifth Element"

The enfant terrible of French fashion worked with Pedro Almodóvar to design the costumes for *La Mauvaise Éducation* and *La Piel que habito*, but he is best remembered for his intervention on the costumes for the 1997 sci-fi epic Luc Besson. Between Milla Jovovich's strappy bodysuit, Bruce Willis' rubber jacket, Chris Tucker's satin top with a crown of roses collar and Gary Oldman's super villain costume, it's not easy to choose. Jean Paul Gaultier's attention to detail is felt throughout: don't miss the McDonald's waitress or the mysterious diva Plavalaguna, who remain essential in Halloween costume inspirations.



Chris Tucker in Jean Paul Gaultier in "Le Cinquième Élément" of Luc Besson in 1997 AF archive / Alamy Stock Photo

Raf Simons for Jil Sander in "Amore"

From *Call Me by Your Name* to *A Bigger Splash*, Luca Guadagnino's films are populated by stylish characters, but none of them quite so much as 2009's romantic *Amore*, which stars the director's muse, Tilda Swinton in the role of a family that marries a man from Milanese high society. Raf Simons, then artistic director of Jil Sander, provided Tilda Swinton's wardrobe: little square shift dresses, bright-toned knits and silky coats that reflect the refined minimalism that was her management's hallmark.



Tilda Swinton in Jil Sander in "Amore" of Luca Guadagnino in 2009 Everett Collection Inc / Alamy Stock Photo

Rodarte in Black Swan

It was Natalie Portman, the lead actress of *Black Swan* (awarded an Oscar for her role) who introduced director Darren Aronofsky to Kate and Laura Mulleavy, the two sisters behind the Rodarte brand. While most of the film's outfits are the work of Amy Westcott (the costume designer who previously worked with Aronofsky on *The Wrestler*), she collaborated with the styling duo on a slew of elaborate tutus, including the feathered costume in which Natalie Portman dances in the last scene. The stylists' moodboard brought together many inspirations, from the outfits of the dancers of the American Ballet Theater to films like *La Double vie de Véronique* and *La Pianiste*.



Natalie Portman in Rodarte in "Black Swan" of Darren Aronofsky in 2011 Moviestore/REX/Shutterstock

John Galliano in Atomic Blonde

In this 2017 David Leitch thriller, Charlize Theron plays an MI6 spy pursuing double agents on the eve of the fall of the Berlin Wall. Taking Helmut Newton's photographs as references, costume designer Cindy Evans selected fitted clothes, monochrome dresses and pieces from the biggest fashion houses. Dior lent her a cherry red coat from their archive, Burberry provided a trench coat, and Saint Laurent a pair of studded ankle boots. But the garment that we remember the most? The very shiny white coat worn by Charlize Theron in one of the first scenes, designed by John Galliano especially for the film.



Charlize Theron in John Galliano in "Atomic Blonde" of David Leitch (2017) Kata Vermes/Focus Features/Kobal/REX/Shutterstock

Chapter 3: The different types of Fashion Films and a list of the main Fashion Films in the 2000's era.

Types of FASHION FILMS:

On a study of forty fashion films, twenty-seven were classified as Promotional fashion films, three as Editorial fashion films, and ten as Independent fashion films as a result of classifying forty fashion films according to category. It demonstrates that new media fashion film is an excellent channel for digital communication and marketing for the business. The smallest sort of fashion film, on the other hand, emerged first since the shift to digital fashion magazines and the advent of digital fashion platforms happened far later than the fashion communication of digital firms. Furthermore, it resulted in a lower number of digital fashion magazine platforms compared to the number of fashion firms. The following are the outcomes of studying fashion film representation through the aspects of new media fashion film.

Promotional fashion film:

A promotional fashion film is created by a fashion brand and designer, or a distribution firm, with funding from a fashion company. Films for fashion campaigns are a good example. A promotional fashion film is made to introduce a seasonal or design idea and identity of a fashion company, mark an event, and optimize a

promotional effect with the help of well-known video artists or celebrities. Fashion brand websites, video communities, and social media may all be used as distribution methods for promotional fashion videos. In the case of digitally creative firms, the fashion video takes the role of the fashion show. In particular, distribution costs are modest, but the impact is enormous, implying that tiny independent companies have a competitive advantage.

In terms of promotional fashion film expressiveness, Kenzo produced an advertising fashion video directed by Sean Baker in the S/S of 2016. **Snowbird** was portrayed as a fashion image inside a story structure that included a thematic aspect of nomads desiring to migrate to the south (Nnadi, 2015). The protagonist walks the lonely desert, handing out cakes she baked, as parts of the mise-en-scene. People of varied characteristics, a picture of the heroine crossing the windy desert and hay, and a mat texture of fluttering grains of sand and dried grass are used to depict the sensation of primary colors of an ethnic mood in the unique area the heroine experiences (Fig. 1). The transformation of a woman who walked freely while giving out cakes into an old woman is depicted as a fashion picture of the nomadic sensibility through the transformational deed. **Escandalo** is a swimwear company Karla Colletto's advertising fashion film (Lefebure & Karla Colletto, 2013). Through the actions of a figure wearing a bikini and explanatory captions, it hilariously expresses an image of the 'It-girl' presented by the company. With an exaggerated motion, the heroine in a bikini takes a break at a resort, and in the middle of the screen, texts explaining these scenarios are placed. A close-up female face and the caption 'She reflected', for example, portray a scene in which the heroine is pondering something. The text 'deeply' is in the front while at the same time in the next scene. A camera viewpoint is framed out of a picture of the heroine placing a reflector on her face. A swimsuit from the seasonal line on a process is provided indirectly as props in this fashion film with the caption 'Her reputation was on the line.' Rather than a clear description of

the season theme and product of the brand, it communicates a hilarious mood through the performance of the character depicted as 'It-girl,' a parody of the wording and time change. It produces a virtual Muse and displays a funny fashion picture via a multilingual interface. 'Ioana Ciolacu', a Romanian fashion designer brand, produced **Lure** (2015) expressing the notion of 'hunting' in the S/S of 2015. (Atelier, 2016). It uses a nonlinear narrative framework to relate changes in events that occurred in a virtual area, regardless of their order. Fashion pictures are exhibited in the work from the performance of devices that cause continuous happenings in a virtual forest. The active hunting by a main figure in a black and white backdrop, as well as the transformation of hunted animals into print motifs of colorful attire, are depicted as dynamic images with a powerful visual effect in Fig. 2. Specifically, trophies gained through the object's hunting performance are turned into costume artwork. The object's performance shows itself as spots with liquid pouring over the body and rhythms, and it generates a visual feeling of touch through slow motion and close-up camera work with the heroine's fashion accessories accentuated with color contrast. Repetitive movements of the item and percussive sound are organized simultaneously in this method to create a sensation of synesthetic rhythm. That instance, a tale of cruel beauty and a season collection objective are linked to clothing and movements are portrayed as design components. Instead of expressing formative features of costume as the static, this work exhibits three-dimensional and sensual fashion imagery with recommended rhythmical and tactual characteristics.

Fashion businesses are creating promotional fashion videos as a new means of presenting the season notion or identity to the public, as demonstrated above. A promotional fashion video comprises a tale for fashion items and a fashion narrative made by a promotional fashion film expresses fashion fantasy by conveying a fashion story by manipulating and synthesizing the imaginary and the actual. Spectacle

fashion photographs are helpful for demonstrating design aspects by grabbing audience attention and creating tactile texture, as if touching directly, even if they are not being worn. In modern media fashion films, emotive devices use synesthesia to translate commercial values of fashion into non-material values and deliver the fashion message using pictures as instruments for creating complex sensual experiences.

Editorial Fashion film

In a new media environment, fashion media, including a fashion magazine, has shifted to internet mobile. Fashion magazines and platforms focused on online mobile media collaborating with artists from other industries such as fashion designers, filmmakers, and stylists to create an editorial fashion film that introduces a fashion trend and expresses things beautifully. The goal of the editorial fashion films is to promote a current fashion trend so that items from a variety of other fashion companies and designers may be used at the same time, while maintaining discretion in production and actively collaborating with artists from many sectors. Fashion pictures may be represented in a variety of ways in these situations. Vogue Italy, for example, presented Pietro Cocco's editorial fashion film **La Ragione** (2012). Fashion images are portrayed through male-female interactions and the Manzoni Theatre's backdrops. The woman interrogates the man about being late for his appointment, and the man, despite his denials, repeats his statements. Framing following 1 minute captures the woman's constantly shifting bags, while the closing scene decoration on the man's face reveals Occhiomagico's *Non è vero che l'umore non ha corpo* (1993), and the bags recorded by the camera work are from the Italian designer brand 'Benedetta Bruziches.'

Vogue Italy highlights the brand's designs as outstanding examples of how art and sarcasm may be combined (Marini, 2012). The most essential aspect of this work is that some parts in specific situations display fashion photos rather than lengthy product descriptions. The venue Manzoni chose for dating in this piece, with its artworks and floor patterns, as well as decorations and props like as books held by extras, creates an artistic mood. Changes in bags, a masculine image as an homage to Occhiomagico, and man-woman conversations depict fashion imagery in Cocco's own funny way. Habanera from the opera Carmen portrays a predicament of both characters in a hilarious manner, as does music constituting an aural aspect (Fig. 3). The editorial fashion video recreated conceptual themes of love, art, and irony with surrealistic nuance, and was shown by Vogue Italy. Benedetta Bruzziches, '12 FW collection was introduced as the notable fashion, and the editorial fashion film was presented by Vogue Italy. La Ragione (2012) builds a fashion style from all of the props found in a multi-cultural setting, as well as the movements and costumes of the characters and audio aspects, and displays them as a new media fashion picture. Despite the fact that this piece has a story, the story does not convey a fashion message. For example, the film **Europa II** (2017) was produced in conjunction with Gucci and Vogue Spain and directed by Imanol Ruiz de Lara. The fashion film is inspired by the 2019 'New-tro' style, which is a combination of the terms 'new' and 'retro,' and refers to a new retro with outwards and function (Lee et. al, 2019). Europa II is the goal, and it's based on an ancient arcade video game in which she must escape to another planet on a mysterious vessel.

The video presents fashion imagery by harmonizing lo-fi graphic pictures with a cosmic mood or oriental or Western style, as seen in Figure 4. "The inspiration is an ossuary, the crypts of the cardinals, of the monks in the 15th century, and the precious decoration," said Alessandro Michele, the creative director of Gucci, for the 2019 cruise collection in the Alyscamps burial cemetery. (2019, Gucci) Vogue Spain

set the tone for this new cultural movement by reimagining the Gucci collection as digital videos. Fashion film's expressive aspects are linked to one another, merging numerous genres. Editorial Fashion Film captures a new trend in fashion as a cultural melting pot. Rather than providing fashion objects and styles directly, it uses new media to portray sophisticated fashion culture topics that span a range of areas. It is significant in that it gives the audience a hint for expanding fashion regions and a variety of spectacles as a kind of fashion entertainment.

Independent Fashion Film:

A fashion film that prioritizes a creator's objective on fashion while avoiding the influence of fashion firms is known as an independent fashion film. It is distributed through independent channels such as fashion film festivals profiles and internet video communities, with the goal of constructing a personal portfolio as well as an artist's aesthetical expression. With the introduction of new media, it became possible to independently create and release a film to the public, even without a lot of money or distribution networks. Artists construct their own fashion images via independent fashion videos, differentiating themselves from the prevalent fashion. Independent fashion film becomes a testing ground for new ideas. **Entropy** (2014) is a 235-second indie fashion film created by Tarik Malak and Timothy, two video artists. It is made up of lengthy takes in which the whole film is filmed in its entirety without the use of any digital effects. Physical time has come to a halt due to entropy, yet fashion pictures are displayed through visual dynamism such as camera work and cutaway (Fig. 5). Only camera work is producing a movement and conveying a situation in the space-time that a chandelier is tumbling down at a magnificent banquet hall. It is not static indefinitely and, via dynamic framing,

transforms moments in reality that are uncapturable by the human eye into an event. A camera perspective depicting the appearance of models exquisite and scared, including a silhouette and precision of costume, makeup, jewelry, and model stance, creates fashion images in this work. Camera work creates unique fashion photographs by allowing for visual expansion that is not always possible with human vision. Unlike pictures exhibiting static fashion images, it provides us with dynamic fashion images formed by multilateral changes of an aspect beyond human experiences. The synthesis of digital pictures, in particular, connects a dynamic camera perspective with a scene freely moving in stationary time. Such a scenario captures a moment when the space-time is extended in a way that we can't easily feel in reality while still displaying a dynamic screen that moves fluidly. Camera work or montage may be a method for conveying a fashion picture, as demonstrated by interconnected screens like a continuous silhouette where each pattern is joined without a seam line. Such experimental fashion photographs, in particular, are portrayed in a highly realistic manner despite being modified, providing the viewer with a fresh and vivid virtual fashion experience, and expanding the expressive border of fashion.

Objects may be freely transformed using digital imagery. Human bodies can also be expressed in the new media space, escaping from reality's physical principles. The authored desire for the beauty of a human body is depicted in an independent fashion video made by visual artist Luke Clayton Thompson (Thompson, 2016). The nude body is too deformed and flexible as an object constituent to discern its shape. Against a pristine gallery, this twisted body flows flexibly. Digital photographs distort the realistic shape, which depicts the performance moving around the room as if time had frozen. A body that has been decoded by destroying its form magnifies emotion as the highest sensuous condition. Through the 'coded body,' Thompson attempted to incorporate the biological shape moving in an unrepaired manner into

beauty. As Deleuze (1969/2015) points out, the object's performance destroys its physical structure while maintaining attachment in a haptic realm. As a state in which sensibility is maximized, the grotesque physique projects a fashion image. **Pippin and the Pursuits of Life** is an independent fashion film created by the video artist Femke Huurdema and inspired by Maaïke Fransen's 2015 S/S Hoarding (Dis)order collection (Huurdema, 2015). Fransen transforms her own experience of suffering from collectomania into a bizarre surrealistic clothing in this collection (Grieco, 2014). Under the story-within-a-story technique of storytelling, it integrates commodities into a narrative and contains a conceptual aspect of a fairy-tale purpose. The collection's costumes and sets are presented in a fairytale setting, and the heroine's performance results in strange happenings. However, together with the collection's costume and props, such item elements provide a link to reality, displaying a fashion image of a youthful fantasy. It gives the narrative of imagination a chance and provides a virtual fashion experience. As a result, it reinterpreted collections rather than introducing or promoting them, and converted them into original fashion pictures or fashion tales using the medium of digital photos, while employing costume as props inspired by themes of fashion collections.



*Fig. 1: A fashion image in **Snowbirds** (2016). Captured by author from Baker & Kenzo.*



*Fig. 2: A fashion image in **Lure** (2015). Captured by author Groves, Groves, & Studioset (2015)*



*Fig. 3: A fashion image in **Europa II** (2017). Captured by author from Lara & Vogue Spain. (2017).*



*Fig. 4: A fashion image in **La Ragione** (2012). Captured by author from Cocco & Vogue Italia. (2012).*



Fig. 5: A fashion image in **Entropy** (2014). Captured by author from Malak, Douglas, & Swell. (2014).



Fig. 6: A fashion image in **Asymptote** (2016). Captured by author from Keller. (2016).

The main Fashion films of the 2000s era

Twenty two years ago, in 2000, the well-known fashion film platform called SHOWstudio was one of the very first platforms that pushed the trend of fashion films and developed its own specific type of fashion film. The one and only Nick Knight who is the cofounder of this platform, explains that fashion and film work together as a matter of course because clothes have a very strong visual effect and are especially designed for shaping and movement.

Starting from this interesting statement, in this part I will be diving a little deeper in some of the most appealing fashion films in the beginning of the 21th century:

Lady Blue Shanghai (David Lynch 2008) – Dior

Lady Blue Shanghai is part of a series of six films dedicated to the flagship of the Dior brand, the Lady Dior bag. Directed by David Lynch, a key figure in cinema of alternative author, it stages Marion Cotillard, muse of the brand since 2008 and renowned French actress. The Lady Dior advertising campaign is built around different cities: Paris, New York, London, Shanghai and Los Angeles, associated with a color of the bag, respectively: black, red, gray, blue. David Lynch's short film features a young Caucasian woman who came to Shanghai for professional reasons. Getting back in her hotel room, late at night, she discovers the famous bag in the center of the room surrounded by smoke and a luminous halo. The sight of the bag makes her relive her day, during which she fled with a young Shanghainese from a group of men chasing her. After a frantic race through the city she arrived at the top of a tower, the magic stops and her young lover disappears leaving her a blue rose.

The work of David Lynch, often qualified as surrealist, plays with the traditional codes of storytelling and is completely personal and unique. The use of this director can be seen as a kind of challenge and particularly appealing to us. This short film is totally in line with the work of the director and his hermetic and mysterious aspect does not surprise us. By emphasizing symbols and mystery, Lynch immerses us in an atmosphere in which we recognize certain commonplaces of his work: the blue rose, the red room or even the evocation of the blue box. As for both the first films we propose to start from its narrative construction. The short film is divided into three parts: first, the arrival of the heroine played by Marion Cotillard in a luxury hotel late at night; while entering her room she finds the phonogram playing loud old music. As she turns off the music, the Dior bag varnished deep blue appears in a plume of smoke and flashes. Frightened she calls the reception, two vigils come to the room to inspect the premises but do not find anything suspicious; they then begin to question the young woman to possibly awaken her memories. Thus, the first part presents the situation and the element disruptive: the mystery to be solved lies in the presence of the bag placed on a small golden pedestal as one might see in a store window.

The second part is purely evocative of a waking dream. By a dint of questions, the young woman begins to remember her strange day in the streets from Shanghai, pursued by invisible men, she fled, accompanied by a young Shanghainese, and finds herself on the roof of a tower overlooking the city, at the top of which the young man leaves her claiming that he cannot stay with her. All these scenes are presented in a constant blur and punctuated by a strong extra-diegetic music which recalls the music of the phonogram. The strongly iconic images specific to David Lynch takes us on a frantic race through Shanghai. At the top of the tower, Lynch brings our gaze to an advertising board placed on the tower next to theirs on which we can see on a bright yellow background the young woman herself dancing with her Dior bag.

Finally, the last part brings us back to the present of the hotel room. The young woman in tears looks at the bag and gets up to hug it. By opening it, there she discovers the blue rose that the young man had given her at the top of the tower. The short film ends with a blurry image of the young woman clutching the bag. Thereby, the short film, built around the flashback, recalls the old stories of impossible love.

In addition to its highly artistic and experimental aspect due to the many blurred planes, this short film is particularly symbolic and takes up certain codes specific to cinema of Lynch. As mentioned previously, we find the red room in which the young woman meets her young lover, a red room reminiscent of *Twin Peaks* (1990), room of dreams and mysteries. Similarly, we find the blue rose also present in *Twin Peaks* which evokes this impossible love, this unique and precious moment. Fact, unreal, the blue rose can evoke the precious among the precious or even the quest for the impossible. These objects respond to a certain Lynchian symbolism and are accompanied by other equally symbolic elements. One thinks in particular of pearls of jade evoked by the young woman: they are the ones that make the link between dream and reality.

In Lynch's films, objects are often used as rites of passage between the reality and a parallel universe or another reality. Here, the jade beads play this role: when of her professional dinner, the young woman began to look at the Pearl Tower, remembering of a poem on the different types of jade beads – an emblematic Chinese stone – she got to hear those pearls and at that moment she was carried to the top of the Pearl Tower and this red room. In fact, the young woman felt the feeling of *Deja vu* in feeling like I've been to Shanghai before. From there, the young woman becomes narrator of her own story, her haunting voice accompanied by

music punctuates the story but gradually the voice fades to leave room only for the images and the music.

Finally, the whole story is catalyzed in the bag which inevitably recalls the blue box in Mulholland Drive: a mysterious box that carries an indecipherable secret. But the bag is the setting for the blue rose offered by the young Shanghainese at the top of the tower.

Highly symbolic, the bag is no longer a bag that carries everyday objects but a case who holds within it precious and rare objects evoking memories and dreams. We notice how far the product moves away from its primary utilitarian function by becoming true hero, holding within it the memory of lost love. Latest pictures showing the young woman hugging the bag against her heart refers to a kind of fetishism that we already noticed in Polanski. The object-bag is a sensory object that we carry against ourselves. Thus, the many transtextual clues place the film in continuity with Lynch's work. In addition, one cannot ignore the strong changes in plasticity, the importance of music and narration which are so many enunciative marks. This all evokes the myth of Cinderella where at midnight the magic goes out and everyone dreamed disappears to bring us back to our reality. In Cinderella only the vair slipper remains and recalls this lost world. The blue rose in its case embodied by the bag plays this role and evokes this lost world and this lived magic. We find the themes specific to the field of luxury considered here as a means of accessing a subtle and supreme happiness. The bag itself is a haven of happiness.



'Lady Blue Shanghai' (2010), David Lynch for Dior (framegrab).



The Lady Dior bag is shown from Cotillard's point of view.

Coco Avant Chanel (Anne Fontaine, 2009) - **Chanel**

Anne Fontaine's film reveals to us the youth and the beginnings of the one who would become a queen of the high fashion. A sad and lonely childhood. After the death of her mother, her father got rid of her by placing her at the orphanage. Every Sunday, the child will be waiting for him. He will never come back. The nuns will teach her at least a useful profession: that of a seamstress. But Gabrielle has others ambitions and fashion does not interest her. She would like to be a dancer, actress, and singer. We see her every night in a seedy cabaret where she performs the song what did Coco see? The nickname will stay with her. She draws attention of Étienne Balsa, a wealthy horse breeder, bon vivant, who would like to make her his episodic mistress, but she knows how to impose herself and settle in his home. In this troubled world and joyous of cavaliers and demi-mondaines, she understands that she does not want to depend on a man and that she has a gift: drawing hats. At that time, ladies hats are huge and ridiculously ornate. A friend actress orders it because she likes finesse and the sobriety of her creations. Same philosophy for dresses flashily overloaded with lace, feathers and too tight corsets that prevent women from breathing.

Coco dares to walk around naked in men's pajamas and it's very becoming. She dares to cut her hair. She rehabilitates the black color with her famous little black dress. "I invented my life because my life did not please me," she said. Boy Capel believes in her and will help her. This happiness will be short duration: the love of her life will perish in an accident. Chanel will never marry. But she found herself and, after these years of apprenticeship, will soon become this designer inspired, this legendary character. The film ends with this first part of her life.

For her tenth feature, Anne Fontaine aimed very high. It was necessary to bring a famous woman back to life in a setting period with all the dangers that entailed.

"With all my collaborators, she said, we had this same requirement not to fall into any of the traps of imagery, performance or folklore." For Catherine Leterrier, the costume designer, "the goal was not to make "history of the suit". The most important thing was to show the influences that generated the Chanel style. I went back in time drawing the first models that Chanel could have created, and which will engender her style." Same concern of the decorator Olivier Radot. "Instead of copying archives, I preferred to interpret, feel free to keep the essence, the feeling. The most interesting thing was to go to the sources of what influenced its creation. We are particularly attached to decorations of the orphanage, pressing hard enough on the aspect graphic and black and white.



Copyright Warner Bros. France - Film Coco avant Chanel

Remember Now (Lagerfeld, 2010) - Chanel

Remember now was directed by Karl Lagerfeld and broadcast during the Chanel Ready-to-Wear show Cruise 2010/2011 in Saint-Tropez. This fashion film is the second in a long series produced by the creator. Indeed, Lagerfeld was not originally a director; it is rather known for its qualities of couturier. If his collections are celebrated for their audacity and reinterpretation codes and symbols of Coco Chanel, it is only natural to see the same application during the making of his fashion films.

The story takes place in Saint-Tropez where all the clichés inherent in the decor are scene: the old port, the VIP Room, Rolls and yachts. One summer night, Alexandre (Pascal Greggory) goes to a nightclub and feels a bit disconnected. He comes across an acquaintance - much younger than him - who introduces him to his friends. He meets Carmen (Elisa Sednaoui) and flirts with her. They decide to leave the club and take a walk in the streets near the port. A little drunk and nostalgic for his youth, Alexandre thinks he recognizes personalities such as Colette, Brigitte Bardot, Jane Birkin, Alain Delon.

This auteur-style short film features a series of Chanel muses who take on the roles of popular celebrities and reproduce iconic scenes. For example, Baptiste Giabiconi and Sébastien Jondeau become the ghosts by Alain Delon and Maurice Ronet discussing on a docked sailboat as we can see them in *Plein soleil* (Clément, 1960) at the port of Ischia Ponte. If the physique and posture of models already marked a disturbing resemblance to the actors, this is the remark of Alexandre "they look like Alain Delon and Maurice Ronet in... .. I don't remember the movie" which explicitly confirms the reference. Few minutes later in the film, we see a young girl (Abbey Lee Kershaw) with towering blonde hair that tumbles into the camera shot dancing. Her physique and her sassy look - "She's crazy" says Alexandre – answer to the cliché of

the sex symbol of the 1960s. She moves around a motorcycle and we identify a subtle visual reference to the interpretation of the song Harley Davidson (1967) by Serge Gainsbourg by the artist. Concretely, the scene reminds us of the film *And God Created Woman* (Vadim (Dir.), 1956) where B.B. wanders in rhythm without wanting to stop. Again, Alexandre distinctly pronounces the reference to Bardot: "If she goes to the 70's party, she totally wrong, Bardot is twenty years earlier! "

The actor who plays Alexandre, Pascal Greggory, is himself accustomed to films by French author. For example, he was noticed in *Pauline à la plage* (1982) and *L'arbre, le mayor and the media library* (1992) by Éric Rohmer, but also in *Joan of Arc* (1998) by Luc Besson and *La Reine Margot* (1994) by Patrice Chéreau. Although we did not find the press release from Chanel which explains the approach of the film, this choice of actor seems to us well studied by the director.

Ultimately, the degree of intericonicity is very strong in this fashion film. Indeed, the main theme of the film being nostalgia, it is manifested by appearances of the French stars of the 20th century. If the references are the fruit of the reproduction of several cult sequences of French cinema, they are all clearer as the protagonist formulate explicitly. Just as the place and the atmosphere merge into the mythology of Saint Tropez. The place is highly symbolic for cinema and known for being the setting of many famous films such as *Pour un soir* (Godard, 1931) *And God created woman* (Vadim, 1956), *La Chamade* (Horseman, 1968).

Castello Cavalcanti (Anderson, 2013) - Prada

Castello Cavalcanti is the brainchild of Wes Anderson. It was broadcast on the occasion of the Rome International Film Festival in November 2013. In this comedy, Jason Schwartzman plays Jed Cavalcanti, a racing driver who participates in a Formula 1 competition in Italy. The driver loses control of his car and rush into the statue in the main square of the small village of Castello Cavalcanti. Irritated, he abandons the race and decides to wait for the bus. He then begins to speak with the inhabitants of the locality and realizes that among them are his ancestors. In staging, we recognize cinematic grammar Anderson with its characteristic vintage and over-aesthetic style. From a point of view interionic, a series of tributes to director Federico Fellini can be observed. Indeed, the degree of intericonicity is high in this fashion film. References are made from implicit way, but obvious for all people who have already watched the films of the director. The main sequence – that of the car race with the paparazzi on a motorcycle – is an overt reinterpretation of *Amarcord* (Fellini, 1973). Another visual relationship, the statue in which the pilot crashes is very similar to that of *La dolce vita* (Fellini, 1960). The main theme addressed in the film is the sacred bond of blood and the attachment to ancestors. By partnering with Anderson, the house skilfully plays with unreal decors of Anderson and the meticulousness of its executives to sell its image as the extension of a deeply rooted ancestral nature. As if consuming Prada amounted to tie with a legacy rooted in a certain idea of Italian style and life. We also note this desire to fit into a national history through small details such as the name of the race "Molte Miglia" which evokes the famous race of the mid-20th century endurance race that crossed half the country from Brescia to Rome: the "Mille Miglia". In summary, we retain this particular intention of the director to anchor himself in the Italian culture and in the historical Italian cinematographic heritage, which offers by the same occasion an equally historic dimension to the Prada house.



Figure 5. Schwartzman's outfit merges with the red/yellow walls of the café.

Reincarnation (Karl Lagerfeld 2014) – Chanel

Karl Lagerfeld and the Fashion house Chanel created plenty of film together for the brand, one of them being Reincarnation. This film conduct an aesthetic experience of a jacket design through the story of an encounter between Gabrielle Chanel and a lift-boy in a hotel near Salzburg. This film makes a cinematic use of the environment, of interior design and lighting, as well as the mood expressed by the two characters during an emotional dance. It portrays a garment within a fictional world where the item carries a particular style and performs the fiction. It is that juxtaposition of a garment with a fiction that makes the audience desire and experience the item. This experience is then juxtaposed with viewers' own possible use of the garment. The film blends into that experience and, in that sense, we cannot distinguish between the media and the item. The fiction enables fashion, and fashion becomes fiction.

Alexander McQueen (Steven Klein 2014)

Another interesting example is the fashion film made by Steven Klein for Alexander McQueen, SS 2014: in this short, the protagonist is a very blond-haired Kate Moss, with short hair, while she walks alone in the deserted streets of a metropolis, as New York could be. The woman seems to be chased and filmed by a man, maybe a stalker, with a camera in his hands, that she seems to recognize at first, or at least at the beginning of the film she turns her gaze to the camera, as if she were looking at him fearless. The woman then reaches her home and here something happens, but we don't know what: images show us an alternation of the protagonist's gazes who first seems worried and then terrified, with light flashes alternated to dark moments. Maybe the man followed her. Maybe the man wants to hurt or kill her, but nothing confirms or denies this interpretation. The music and sounds that accompany the video vision are the typical thriller sounds, such as the person's isolated footsteps, the breath, the squeak of a door, the noise of a camera that continues to shoot in the vacuum. We don't know exactly what happens, but the atmosphere wants to create discomfort and anxiety, and even fear of this male figure (or simply this camera), who follows and snoops the protagonist in a nocturne, cold, civic environment, where she is absolutely alone. The atmosphere is definitely dark: the colors, environment, feelings inspired by the video accompany a kind of unsolved foreboding. And all this reminds the world of Alexander McQueen.

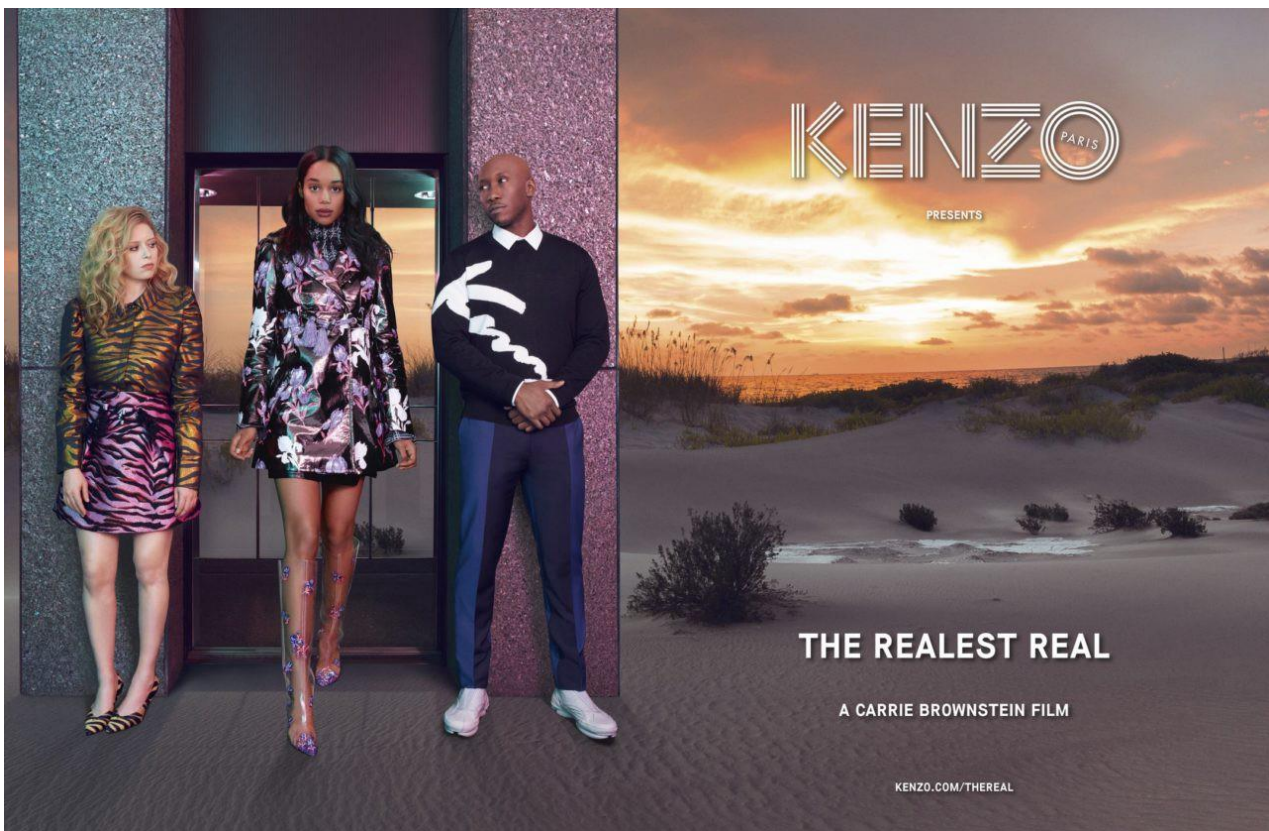
The Realest Real (Brownstein, 2016) - **Kenzo**

The Realest Real was designed by Carrie Brownstein as part of Kenzo's Fall Winter 2016 campaign. According to the latter, Humberto Leon and Carol Lim – who were at the head of Kenzo in 2016 – take industry codes very seriously, but want to insert a cross-disciplinary influence. In such a way that they introduce into their communication of elements that may sometimes seem incongruous such as theater

or automobile. With the aim of creating a new multi-dimensional landscape for fashion and that the elements could combine in a new way, they would address deliberately to non-worldly people (Hyland, 2016). This is why, they would have chosen Carrie Brownstein. The director had never produced a film alone or worked on fashion films before this one (Hyland, 2016). In an interview for *The Cut*, she explains that, to create the screenplay, she "{went} to Paris to see the fall collection which would serve as inspiration for the film, and which had a lot to do with the fandom and idolatry, but also how, in a way, fans can transform the physical aspect of the artist himself"²³ (Hyland, 2016). Far from following the recurring pattern of fashion films, this short film follows the structure of many sci-fi movies and cartoons such as *Aladdin* (Musker, Clements, 1992), *The Fairly OddParents* (Hartman, 2001-2017), but also *The Monkey's Paw* (Simmons, 2013), and *Wish Upon* (Leonetti, 2017). The film pushes the statements hyperbolic social networks at their peak. Lead actress Laura Harrier camps a rising Instagram figure, Abby. The young woman finds herself facing the materialization of its online interactions. The Minister (Mahershala Ali) of his "cloud" offers the opportunity to see her greatest wish – virtual – come true: that the actress Natasha Lyonne becomes his mother. Teleported into this new reality, she realizes the advantages and disadvantages of this life... and quickly ends up regretting her choice.

The discourse is relatively clear – social networks do not show the reality – it can be understood universally and does not target a specific culture. In addition, the choice of actors is a matter of popular culture. We are thinking in particular of Natasha Lyonne who made herself known through the series *Orange is the New Black* (Kohan, 2013-2019). According to Nielsen audience measurements, the fourth season was watched by 6.7 million Netflix subscribers in just three days (AFP, 2016), which proves the popularity of the program, without being specific to the French public.

Moreover, the place in which the action takes place is undefined, we imagine that this neutrality also serves to be internationally relevant. With a little hindsight, we perceive a certain coherence between this fashion film and the artistic direction of the house. Indeed, Kenzo was founded in France by a Japanese, and the designers who took over the brand afterwards are all of different origins. We can conclude that the label is rather cosmopolitan and seeks to develop its character international rather than anchoring itself in the French territory and its culture.



The myth of Orpheus and Eurydice (Coppola, 2016) – Gucci

Gucci's *The Myth of Orpheus and Eurydice* is a series of four short films directed by Gia Coppola in collaboration with Vogue US. The director modernizes the Greek tragedy of the same name for the Italian brand's Fall/Winter 2016 collection. The updated myth depicts the story of the musician Orpheus (played by Marcel Castenmiller) who descends into hell to retrieve his beloved Eurydice (played by Lou Doillon) with whom he got just married. The latter died after being pursued by Aristaeus and bitten by his venomous serpent. Orpheus goes down to the "club of Hades" and moves Hades with his music. The latter authorizes him to take back Eurydice with only one condition: Orpheus must not turn around during his ascent towards the light, otherwise his wife will return forever to the land of the dead. The streets of New York finally reached, Eurydice gets pushed around and let go of her companion's hand. Orpheus finally turns around and she disappears after shedding one last tear.

Visually, the spectator penetrates in a few seconds in the intimacy of the couple through the variations of colors and textures, but also through the rhythm of the editing. In addition, the play on light between earth and hell creates two distinct mini-universes: the first is suffocating and dark; the second is colorful and warm. The choice of the legend as a film theme represents an intertextual link in itself. However, this is a universal history and not an Italian culture. Moreover, the actors who take on the role of Orpheus and Eurydice are not specifically symbolic in the Italian cinema. In terms of intericonicity, we note all the same the dress worn by Eurydice in the Underworld which resembles that of the film *Orpheus* (1950) by Cocteau, but new, it is not part of the Italian cinematographic heritage. Likewise, at 28 level of the places and the atmosphere depicted, the actions took place in New York and the spring atmosphere then closed and spartan exteriors of the club is far

from cliché Italian. To better understand the frame composition, we can focus on the director Gia Coppola. Some research tells us that above all she has a training as a fashion photographer before embarking on directing (Ponchel, 2021). In his technique we can find the influence of the Coppola family.

In an article by Vogue US (Leitch, June 6, 2016), we understand that she was not recruited by Alessandro Michele by chance. The couturier would have chosen her to direct this hybrid project - between fashion film and narrative film - to take part in the overall creative vision (Leitch, June 6, 2016) which he undertook upon his rise to the head of the brand: It seemed interesting to me to accompany the public in these first six years of adventure, inviting visitors to cross the imagination, the stories, the unexpected and the sequins. So I created a playground dedicated to emotions; they are the same emotions than those presented in my campaigns, because these are the ones that allow me to better understand my imagination (Alessandro Michele quoted in the Luxury Journal, May 18, 2021). Indeed, the artistic director has the will to make his customers dream in a return to sources that go through the appropriation of universal myths. For example, by using the motif of the serpent which appears several times in the film, as well as in the collection of the designer. According to Gia Coppola: “Transmitting ancient symbolism in a modern way was important, and in the vein of Alessandro's vision (quoted by Leitch, June 6, 2016)”. The resumption of the oldest history of humanity allows the brand to anchor itself in a common and international history.

Past Forward (David O. Russel 2016) - **Prada**

The Prada fashion film *Past Forward*, by the award-winning American director David O. Russel. The narration of the film focuses on the dreams of three different women, who however live very similar emotions and enter into the same dreamy dimension, they develop the same themes. By reading this communicative choice, we infer that

women in the film represent almost all women, regardless from their skin color, socio-demographic clusters and lifestyles they have. The film's story begins showing the three different women: they all are elegant, and they are wearing formal clothes, and each one of them individually enters in the same building that is strongly modern. After that, each one of them comes back to her own room and gives us the idea of a futuristic situation, with object similar but at the same time revolutionary compared to those we currently use. The timeline seems that of a near future. Each woman receives a phone call on her transparent mobile and we understand it's not a good news, which causes headache in each of them, who therefore go to bed and start sleeping. The three dreams are identical and only the protagonist changes, becoming in turn each one of the three girls alone. What is narrated seems to be the fears of any woman: initially each of them is in the same space, maybe an airport and maybe they are leaving, but other two unknown women, without shoes, observe and inspect without discretion nor reserve, as perhaps only women know how to do with other women. The protagonists are uncomfortable, go to show their documents to the officials in uniform but immediately begin to escape and are therefore followed by the officials and the two previously mentioned women, and each of the three women seems frightened and tired. During the escape there is a random encounter, each woman with a different man: the editing slows down the frames sequence and the filmic time expands, giving centrality to this moment. Then the escape resumes and each girl is reached by the officials, there is a fight and all the girls are left on the ground, wounded, in the darkness. At this point the man of the previous encounter appears, stretching his hand and helping them to get up. Each couple arrives in a medical clinic to treat the wounds, but we discover that doctors don't have the mouth on their faces. The moment of terror is interrupted by the arrival of one of the two women seen at the beginning of the film, who strangles the doctor. Each couple continues running until each one arrives in a large hall and

each man and woman starts dancing, until they fall exhausted to the floor to then wake up by the sea. Now each woman wakes up and then the three women, in turn, go out from the building they had entered in and we see each woman first alone and then accompanied by their men in the dream. They are all in pairs and smile, when also the two initial women appears, who seem to be a couple by themselves. The last frame is however devoted to the thoughtful face of each of the three protagonists. It is again important to underline that, before each couple starts dancing in the dream, each protagonist looks at his own partner and the images immediately go fast to show us the memories of the past boyfriends with whom there was happiness at the beginning and then, when the relationship ended, despair. In this twelve-minute fashion film, therefore, Prada shows us the woman with her fears through the eyes of the director O. Russell: the fear of being observed by other women, of being persecuted, with the awareness that only a stretched hand can help in lifting her up again, especially if it's the hand of her own partner, but contemporarily there is the fear that the love story could end and lead to despair. This Prada woman especially shows her desire to react and go on in any case, with the certainty that she will continue to fight but with the hope of not being alone. Here too, quotations are strong, here represented by the clearly Hitchcock inspired soundtrack: for the entire short film, except for a slight interruption and deviation in the dancing moment, the soundtrack recalls that of the film *Marnie* (1964), focused entirely on the dual personality of this woman (Tippi Hedren) and the drams that she lived during her childhood, which strongly affected her balance and psyche. It will be the stretched hand of a man (Sean Connery) to save her from herself and her fears. In the case of *Past Forward*, the central theme is therefore not focused on the brand identity but on the personality of its own Muse, with her own fragility and strength: the protagonist is the "lector in fabula" by U. Eco, who is here instead defined as "ideal consumer", using the branding terminology.



Allison Williams and John Krasinski in "Past Forward." Photo: Prada

L'Odyssée de Cartier (Bruno Aveillan 2016) - Cartier

L'Odyssée de Cartier created by Bruno Aveillan on the occasion of the brand's 165th anniversary. Released simultaneously in America, France, China, Great Britain and the Middle East. 3 minutes 30 of absolute dream at a time when the audience must break records. The film is released in March 2012 has had more than 18 million visits in YouTube in February 2016. It tells the adventure of a leopard-shaped jewel that comes alive and must travel the world to reunite with its owner. This iconic Cartier animal crosses different emblematic places: Russian Steeps, the Sahara Dessert, the Black Forest, until it reaches Paris, the birthplace of the brand. The film's aesthetics mixes a XIX century setting with dreamlike universes, fantasy animals and iconic places. The values of excellence and grandeur that Cartier stands for acquire their maximum expression in this short film. The aesthetic delight thus becomes a total

immersion into the brand universe, and tries to create the desire of possessing the same beauty.

Fashion Film Festivals

Fashion films first appeared around the turn of the twenty-first century and may be thought of as hybrid media artifacts. Indeed, they borrow advertising codes with musical videos, art videos, and cinematic movies, and have been developed for a few years as a repeating brand strategy in the fashion and luxury industry's communication. Middle spokesperson limited to fashion films, particularly festival mediators, identify them as a whole cinematic genre, taking linear and non-linear narrative forms and expressing fashion values through their moving image.

Fashion film festivals have exploded all over the world. Following the founding of the pioneering Fashion in Film Festival in London in 2006, fashion critic and blogger Diane Pernet, who launched A Shaded View on Fashion Film in 2008, took up the initiative in Paris. Since then, the notion of a fashion film festival has evolved tremendously in several regions of the world. The fashion film festival made its debut as a unique subtype of film festival in 2014, when 10 new festivals were launched, and the list is continuously increasing.

The years in which these fashion (and/in) film festivals have originated and spread have also been significant for the fashion business.

Fashion film festivals, as a forum for fashion films and a global network of industry experts, are also crucial in this transformation. Most fashion film festivals mix research and teaching aspects like panels, presentations, and masterclasses with the glamour and festive appeal of a film festival by combining screenings with after parties and fashionable locales. Within what is fundamentally a decentralized and

digital/online activity, the events serve as locations for creative breeding and networking. While a fashion film's financial worth is unavoidable, the fashion film festival also emphasizes the film's aesthetic aspects. The festival event establishes a strong voice inside the value judgment of fashion films by developing a network of industry insiders and opinion leaders. The awards event serves as a tangible "approval" of fashion cinema as an art form, hence increasing its appeal beyond economic considerations. In this context, the matter of fashion sustainability may actually contribute to the festival's attractiveness, as this is an issue that is rapidly rising to the forefront of public consciousness, with a growing interest among consumers in sustainable fashion. As a "glamorous" event as well as a creative forum for collaborative brainstorming about the future of fashion film, the fashion film festival enables for serious ethical problems to surface without fashion (film) losing its allure. The first edition of the Canadian International Fashion Film Festival (2016), for example, incorporated a conversation on ethical fashion into premium screenings and a prominent red carpet awards night. Therefore, sustainability is concerned not just in terms of moralism, but also in terms of what luxury (high fashion) is in the first place, addressing both materiality and creative design.

The fashion film festival, as crucial "gatekeepers," has a considerable effect on the evolution of the fashion film genre. The festival's goal is to bring together industry insiders, filmmakers, producers, creative agencies, brands, labels, and designers in order to stimulate future creations while also offering a forum for learning and experimenting through analysis and conversation. Aside from the fashion it (re)presents, the fashion film festival event has also become a commodity: "Not merely the artwork itself, but more precisely its spectacular display has become a commodified product in the cultural economy" (de Valck 24). The fashion film festival is noteworthy for the study of film festivals since it involves a genre that is intended to be seen online, which eliminates one of the film festival's frequent aims

of showcasing new or difficult-to-find content. Aside from the networking aspect, the fashion film festival's major draw for a broader audience is its educational component, demonstrating a general interest in far more in-depth thinking about fashion and fashion-related visual culture. This active spectator posture is not confined to cinephiles, but rather represents a bigger shift connected to greater information available via internet communication, resulting in more informed customers. The fashion film festival is a "trendsetting" event that is ideal for researching and discussing issues around sustainability in fashion, not only in terms of ethics, but also with the goal of developing fashion as an artistic expression together with the industry's creatives, thanks to the combination of a spectacular environment and the attendance of opinion/industry leaders who participate in talks and panels. Further research on the communities around fashion film festivals might provide light on how the digital world is developing the internet user as both a spectator and a customer, and how the two are linked and inform one another.

Fashion customers have been increasingly conscious of the impact of mass purchasing of trend-based apparel over the last decade, and are gradually becoming more critical of where, how, and by whom their garments are created. As a result, 'sustainability' has become a popular issue in the fashion industry (and beyond). I'll look at three different sorts of fashion film festivals, each with its own picks and approaches to fashion films and their context.

London's Fashion in Film Festival:

The Fashion in Film event, founded by Marketa Uhlirova, Christel Tsilibaris, and Roger Burton, debuted in London in May 2006 as the first of its type. The festival's setup was influenced by the founders' academic backgrounds: Fashion in Film began

at The Horse Hospital and is currently housed at Central Saint Martins College of Art and Design, which is part of the University of the Arts London.

Fashion in Cinema is a concept that combines film screenings with other ventures including exhibits, discussion series, and conferences.

The Canadian International Fashion Film Festival:

The Canadian International Fashion Film Festival is an annual event that takes place in Canada.

The Fashion in Film festival in London does not refer to itself as a "fashion film festival" in the way that many other fashion film-related events do. Indeed, Fashion in Film covers a considerably larger range of films than what is commonly referred to as "fashion flicks" nowadays. This typically refers to a short film that is influenced by fashion in some way, either by showcasing it or by (re)creating the overall vibe or philosophy of a certain fashion item, brand, or movement. These films are firmly ingrained in today's online (commercial) culture and social media platforms, allowing for exploration of the potential of fashion as a business as well as an art form and practice.

The Canadian International Fashion Film Festival (CANIFFF) is one of the newest fashion film festivals, with an emphasis on current fashion films. Its debut edition took place in 2016. The festival was founded on a passion for fashion and a fascination with fashion films, with the goal of highlighting the artistic qualities of fashion films by providing a cinematic and offline platform, while also creating additional value for commercial purposes by promoting creativity in branded content through its awards. The audience is engaged with an insider's view on the

fashion film business, as well as an opportunity for emerging talent to network, which adds value to the festival for visitors.

The festival's goal is to immerse visitors in the world of fashion film by bringing them behind the scenes of the business and on a tour of the industry's principles. The CANIFFF places ethical fashion in a context of luxury and glamour, as evidenced by the opening of the festival in 2016 with a luxury screening and event at the four-star Le Germain Hotel, followed by an Ethical Fashion Initiative screening and talk on ethical fashion on the second day by Rebecca van Bergen[10]. Following that, the event concludes with a glamorous red carpet awards presentation and after party.

The Aesthetica Short Film Festival:

Aesthetica, an art and culture magazine launched in 2002, hosts the Aesthetica Short Film Festival (ASFF). Design, photography, fashion, architecture, movies, music, exhibits, and performances are all covered by the British publication. The festival began in 2011, and in 2014, it added a fashion and advertising category to its lineup, joining previously established categories such as animation, music videos, artists' films, documentary, thriller, dance, comedy, experimental drama, and family-friendly films.

The festival was also granted BAFTA qualifying status in this year. The distinction between the extra fashion and advertising categories is intriguing, signaling that a fashion film is more than just a fancy marketing tactic. Fashion films are 'taking new steps towards a new filmic and visual style of storytelling,' according to the festival's schedule, and even 'challenge the basic conceptions of fashion and aesthetics in today's society.' 'Initially a vehicle for marketing the newest in designer and technology items that is going on a new aesthetic endeavor,' advertising is defined.

Chapter 5: Film Festivals are the new fashion Runaways

Cannes Film Festival, The Red Carpet!

Associated with luxury, power and celebrity, the use of the red carpet to welcome distinguished guests has its origins in antiquity. Its first known appearance dates back to 458 BC. J.-C. in the work "Agamemnon" of Aeschylus. When this Trojan War hero returns home, his wife Clytemnestra rolls out a red carpet to welcome him. More than the carpet, it is especially its red color which is a mark of power and wealth. Difficult to obtain at that time, this hue, which moreover leaned more towards the purple side, was made from the purple murex, a marine mollusc which, in addition to being difficult to fish, had to be in large quantities to produce enough color.



James Monroe, fifth president of the United States from 1817 to 1825. [Artokoloro / Quint Lox - AFP/Aurimages]

Crossing the centuries, we find the use of a red carpet during the visit of the American president James Monroe in South Carolina in 1821. Then, it is used in the first class train cars in the United States as a mark of wealth and luxury.

The "red carpet" goes from the middle of the trains to that of Hollywood when in 1922, at the premiere of the film by Allan Dwan "Robin Hood" which stages Douglas Fairbanks, big star of the moment, the owner of the cinema decides to roll out a red carpet to welcome the entire film crew.

An initiative that will allow the association between, on the one hand, this brightly colored carpet and, on the other, the glamor and celebrity of movie stars.

In 1961, the Oscars ceremony set up a red carpet to guide the stars of the 7th art from getting out of their car to entering the building. "The first objective is obviously to provide a clear layout, the second and to avoid falls, and the third to accentuate the glamour", listed Hollywood historian Marc Wanamaker interviewed by the Los Angeles Times in 2017.

Many social events in the United States and then in Europe will follow the trend. The red carpet then becomes an essential element of social evenings and official receptions.

And the expression "rolling out the red carpet" passes into common parlance when it comes to receiving someone with consideration due to his rank or his celebrity.



Two kilometers of carpet used in Cannes

In Cannes, it was not until 1984 that the festival, which had existed for around twenty years, rolled out its red carpet on the steps of the Palais des Congrès.

That year, journalist Yves Mourousi was commissioned by Gilles Jacob, director of the Cannes Film Festival, to reorganize the climb up the stairs, which was causing a lot of confusion between onlookers, journalists, stars and security personnel. Yves Mourousi then decides to install a carpet on the sidewalk, which allows, there too, to guide the stars by creating a safety cordon on each side, but also to establish a ritual with strong media coverage.

This 60 meter long carpet covers the 24 steps of the staircase and is trodden by around 80,000 people during one edition of the festival. 200 square meters of fabrics which are changed on average 3 times a day. In total, 2 kilometers of carpet of stars

are used for the duration of the event. And since 2016, the Cannes carpet has had an exclusive color that bears the code name 0144.

After the festival, the mats are sent to Italy to be recycled into thermoformed plastic balls for industry. They thus know a second life as watering cans, sheaths, bumpers or car mats.

The Cannes carpet recycled into an evening dress

But this year, something new has appeared. The advertising studio Wolfgang and the French women's tailoring brand 17h10 transformed an 8-meter fall of carpet - clean - into a dress called "Red Carpet Dress". Its two creators, Amélie Delacour and Caroline Rey, wanted to creatively raise awareness of the massive pollution generated by the textile industry and promote more ethical fashion.

For several months, a whole team of stylists worked on this challenge of transforming carpet into evening wear. The great technical challenge is to soften the material to be able to sew it but also wear it. It took many tests and trials before proposing this gala dress made from the carpet of the 2018 edition. And on May 16, Lyon influencer Fadela Mecheri climbed the steps of the Cannes Film Festival under the watchful cameras from all over the world in order to publicize the problem of waste in the world of fashion.

Not sure that this means the death of the two kilometers of Cannes red carpet during the next editions of the festival, but the "red carpet dress" may have raised awareness of this useless waste produced by entertainment and fashion in the name of luxury and fame.



Getty Image

Cannes: the festival of brands

Long confined to the luxury boutiques of the arcades of the Croisette, with, on the red carpet, a few historic logos, such as Chopard or L'Oréal, fashion is now everywhere, with certain brands paying up to €100,000 for an appearance on the Red carpet.



Photo: Getty Images – Anne Hathaway

"It's the festival of brands rather than the Cannes Film Festival," jokes Vanessa Laurente. This former employee of L'Oréal and other luxury brands, who became a consultant, saw the impact of Cannes gain in importance, giving ideas to all luxury. "It's glam and glitter, Cannes is the most watched world festival, the one that has made people dream the most since the 1950s, it's normal that it arouses envy, especially after two years of Covid" explains the young woman, who has seen in companies arriving "impact officers" who calculate the fallout of an appearance, especially on the red carpet. Fashion and jewelry, but also cosmetics, food (Magnum), cars (Europcar), video games, coffee (Nespresso)... All are trying to take advantage of the local concentration of influencers and decision-makers. "It's also surfing on a very strong imagination, but also marquetry," notes the consultant.

The Cannes Film Festival is an opportunity for luxury brands to demonstrate their leadership on the planet people and, thereby, to benefit from an audience with the average consumer.

The climb of the steps is the only event of the Cannes Film Festival accessible to the general public. The red carpet is a free dream for an ardent crowd that throngs the steps of the Palace and admires the luxuriance of the outfits of celebrities, actresses, stars or starlets, who have the privilege of being invited to screenings. They seem to fly away from the big screen to present themselves, in flesh and blood, in the clothes of (brothers) Lumière.

The 75th edition of the Cannes Film Festival, which began on Wednesday May 17 and will end on Saturday May 28, is an opportunity for luxury brands from all sectors – fashion, jewellery, accessories, and beauty – which have a showroom in Cannes to demonstrate their magnificence. After two chaotic years (due to covid), this investment is priceless given the international influence that the Cannes Film Festival provides and the financial benefits that will result.

So here are open the auctions of the brands that will stand out the most, in terms of trends, extravagances, sparkles but also (it happens) bad taste. And the most prominent fashion designers who will climb the steps and will therefore be in the spotlight for ten days. Meet at the end of the festival to take stock.

In the meantime, here is a selection of the most spectacular outfits seen during the opening ceremony. Show must go on...

The Venice Film Festival is increasingly attracting the luxury industry:



Venice remains attractive more than ever. Especially with fashion houses and the luxury sector, which in this post-pandemic phase are increasing the number of events organized on site, from fashion shows to cultural initiatives, including all types of sponsorship and special events. After the shows of Saint Laurent, Valentino and Pierre Cardin or the inauguration of the Art Biennale last April, it is the turn of

the Venice Film Festival to offer the brands a very glamorous opportunity to show themselves and talk about them.

Press releases have been raining since the inauguration, on August 31, of the 79th edition of the Italian film festival, which will end on September 10. No longer just to announce, as in the past, the actors dressed by this or that house, but to announce all kinds of initiatives. Starting with the long-awaited evening, promoted by Saint Laurent and open to the public, dedicated to Catherine Deneuve.

"Une nuit avec Deneuve" will be held from 11 p.m. until the early morning at the Teatrino of Palazzo Grassi on September 6 with the screening of some of the most important films of the French actress. Artistic director Anthony Vaccarello wanted to pay tribute to the muse and friend of Yves Saint Laurent, who still remains very close to the house. Guest of honor at the Mostra, she received a golden lion for her entire career during the opening night of the festival on Wednesday.

The jeweler Cartier is not left out. It organizes various evenings and events throughout the week, including the opera "Les tears d'Eugénie" created in virtual reality by Mélanie Laurent. On September 6, he will also award the "Cartier Glory to the Filmmaker" prize to American director and screenwriter Walter Hill as part of the festival, of which he is one of the main sponsors. Like Armani Beauty, which will award the spectator prize in the "Orizzonti Extra" section.

The eyewear manufacturer of the LVMH group, Thélios, has also approached the Mostra, becoming this year "official exclusive eyewear sponsor" of the festival, via a three-year partnership. The company moved into a suite at the prestigious Hotel Excelsior, at the Lido of Venice where the event is taking place. It presents its new eyewear collections there, while organizing exclusive experiences for its customers and press conferences for certain selected films.

Chanel is also present at the festival with a film in competition in the XR creation section, "Venice Immersive". This is Rencontre(s) directed by Mathias Chelebourg with the voice of Marion Cotillard, produced by Atelier Daruma and the French house, which tells the story of the birth of the famous perfume N°5.

Added to this are the brands and designers, who have chosen Venice to organize initiatives in parallel with the Mostra du cinema. Like Diane von Fürstenberg, who celebrated there Thursday, in the presence of Hillary Clinton, the 13th edition of her DvF Awards, rewarding female figures who have worked to improve the lives of women. She notably awarded the Lifetime Leadership prize to Christine Lagarde.

The Italian knitwear brand Cruciani, recently acquired by Orlean Invest Holding, organized a meeting on the theme of fashion and cinema, seizing this opportunity of great visibility above all to talk about its new projects. The fashion house Ermanno Scervino finally took the opportunity to inaugurate a boutique in the City of the Doges in calle XXII Marzo with dinner and evening reserved for its best customers. What could be more chic, in fact, than the magical setting of Venice to multiply this kind of communication and seduction operations?



Toronto Film Festival

The next Venice Film festival ?

The curtain has just fallen on the Venice Film Festival, immediately passing the baton to the Toronto Film Festival: the month of September therefore continues to give emotions to cinephiles and red carpet enthusiasts with the Canadian festival, inaugurated on 8 September and closing on September 18th. The TIFF in fact always lasts 11 days, and starts on the Tuesday following Labor Day, the first Monday in September, counting among its guests, also for this edition, many celebrities from the big screen. Invariably in Gucci - and in total green - Harry Styles, on the occasion of the premiere of *My Policeman* alongside the ethereal Emma Corrin, who for the occasion opted for a minimal-circus look by Miu Miu.

In red, on the other hand, the two redheads par excellence on the red carpet (what a combo!), namely Jessica Chastain and Sadie Sink: the first, in a casual chic jumpsuit by Elie Saab, while the star of *The Whale* - and *Stranger Things* - is immortalized with a stunning cut out dress by Stella McCartney. A splendid re-appearance is also that of Jennifer Lawrence, between transparencies and I see-not-see in Dior, and of our local star Kasia Smutniak, in total black Prada.



GETTY IMAGES - Anna Diop in Carolina Herrera

Conclusion:

Fashion is an essential element of the seventh art and the numerous collaborations between designers and directors bear witness to this. If some great creators have made characters shine on the big screen, it is sometimes simply the creations that have remained iconic.

Some creators have found their muse in the cinema. This is the case of Hubert de Givenchy with Audrey Hepburn. The two artists have become great friends and the designer will create the wardrobe of many characters of the actress, notably in *Sabrina*, *Charade*, *Roman Holidays* or *Breakfast at Tiffany's*. Another friendship comes to life in the cinema; that between Catherine Deneuve and Yves Saint Laurent. The actress will propose to director Luis Buñuel that Yves Saint Laurent design the outfits of his character Séverine Serizy in the film *Belle de jour*. One of the pairs of shoes that had been created for the 1965 autumn-winter collection became so cult that they took the name *Belle de Jour*.

Creating outfits for the movies seems like a rite of passage for many designers. This is the case of Paco Rabanne who created the intergalactic outfits of Jane Fonda in *Barbarella*, a film by Roger Vadim released in 1968. This astronaut from the year 40000 sent on a mission by the President of the Earth wears brassieres in chainmail mesh and plastic waders that could not be more legendary.

For his adaptation of F. Scott Fitzgerald's novel *The Great Gatsby*, Baz Lurhmann and his wife, costume designer Catherine Martin, called on the genius of Miuccia Prada. The designer has adapted some forty Prada dresses to the director's crazy universe

and to the "roaring twenties", the period in which the story takes place. She notably created dresses for the character of Daisy Buchanan played by actress Carey Mulligan. The dress she wears in the party scene is inspired by the "candlestick dress" from the Prada Spring/Summer 2010 collection. The dresses in the film were also exhibited at Prada New York Epicenter in New York in 2013.

Wes Anderson, who on the other hand is very focused on the aesthetics of his films, collaborated with Marc Jacobs (at the time artistic director at Louis Vuitton) to create 8 exclusive luggage items in his film *The Darjeeling Limited*. They were made in the Louis Vuitton workshops in Asnières and are present throughout the film which follows 3 brothers during a train journey through India. The luggage is one of the centerpieces of the film since it is an allegory of the emotional baggage of the characters who get rid of it at the end of the film, a sign that they have evolved.

A striking piece remains unforgettable, although from a film released in 1972: the dress worn by Mireille Darc in *The tall blond with a black shoe*, a film directed by Yves Robert. The "surprise" dress created by Guy Laroche is presented as sober and austere with a turtleneck front and long sleeves, but it is when Mireille Darc turns around that it reveals a vertiginous bare back that will mark the spirits. This is also the bet made by the actress herself when she ordered this dress from the designer; learning that she will only shoot 8 days in the film, she decides to wear this iconic dress to make an impression.

The back of the dress is kept secret until the scene is filmed, so the dazed actor's reaction is totally authentic.

Another dress that remains unforgettable is the red dress worn by Julia Roberts in *Pretty Woman*. The dress was designed by costume designer Marilyn Vance who wanted to represent the evolution of Vivian Ward's character through her outfits.

The dress she wears to go to the opera shows the transformation of the prostitute into a woman of high society.

Collaborations between Fashion Houses and Directors are numerous and the cinema is undoubtedly a perfect staging of their creations.

Already in the last century, Henri Ford had understood that the cinema (then silent) was a vector of communication to make his products known throughout the United States. Today the cinema - or any other audiovisual medium of fiction - places brands in a real and emotional context identifiable by the consumer within a story that strives at best to evolve in a context of reality. Such is thus summarized the speech of the specialists of the placement of products, a technique marketing today with maturity. "Cinema is a reflection of life, the spectator must believe what he sees. Brands contribute to this reality and allow the director to create his fictional universe, says Olivier Bouthiller, director of Marques&Films. What would Taxi be without a clearly identified vehicle? If it had been an invented car, we would have found ourselves in a world of comics. "And life in the cinema evolves in the same way as the real one: for Taxi 4, on the screens next February 14, the Peugeot 406 gives way to the new 407 from the French manufacturer. Incidentally, the brand provided around sixty vehicles to be sacrificed for the needs of the film and around ten configurations of the star car depending on the scenarios. A heavy infrastructure... that the production was exempted from financing.

If the placement of brands in the cinema can contribute to reducing production costs, it does not do so directly: "Placement does not enter into the financing of the film, underlines Jean-Patrick Flandé, of Film Media Consultant, unless It is not a question of a partnership with a department or a region, but it is more a matter of subsidies placed within an agreement of cultural value in exchange for filming highlighting a place, a region. We remember in 1995 the film by Étienne Chatiliez, Le

Bonheur est dans le pré, which took place mainly in the Gers. The success of the film helping, coupled with a poster campaign of a fortnight, happiness was in the Gers, the department gaining notoriety and recording the following year a tourist frequentation up by 30%. An operation that remains today in the annals. More recently in terms of cross-promotion, we could discover in Guillaume Canet's latest film, Tell No One, in a totally scripted way, the presence of the Yahoo! search engine, which contributed to bringing a dose of realism to searches of the hero in the unfolding of the story. In this "win-win" agreement, Yahoo! France served as a promotional medium for the film before and during its release.

"Win-win" agreement

With product placement, depending on the potential of a film - and the means used to make it - a production can bet on an equivalent of financing between 3,000 and 50,000 euros. At the extreme, on very heavy productions, investments can be valued at several hundred thousand euros. "It's not much, specifies Jean-Patrick Flandé, in view of the colossal budgets committed to such productions. "From 1 to 5% of a film's budget," according to Olivier Bouthiller. But the space available within a feature film is not expandable. So as not to harm the story, and a fortiori the film, all the specialists are unanimous as to the number of advertisers that can be present per feature film. "Five to ten brands per film," says Catherine Emond, founder of the Casablanca agency. For an advertiser, the mistake not to commit is to believe that he will be able to advertise in a film. »

But what about the interest of a brand to offer a place in a film? While we ask an advertising message to be effective, the reasoning in terms of product placement is quite different. For Jean-Marc Lehu, lecturer in marketing at the University of Paris I-Panthéon Sorbonne, author of Advertising is in the film (see box), "the return on investment of a product placement cannot be done only in terms of notoriety or

image. If we don't come looking for such a return on investment in terms of sales, we will never be able to identify them, trace them..." The presence of a brand in the cinema is played out in the medium and long term, and not suddenly. This is why product placement agencies such as Film Media Consultant, Marques&Films or Casablanca - the latter defining itself as "film consulting agency" - have a range of clients with whom they work exclusively. . "The contracts signed with these agencies guarantee advertisers a recurrence of intelligent placements in very different films within which the brand will always have the same positioning. It is in this case that brand placement produces its unconscious effect on the consumer", insists Jean-Marc Lehu.

It is obvious that the cinema is an effective communication medium when it comes to marking a population. The turnover achieved by Hollywood blockbusters bears witness to this. This industry, and more particularly Hollywood, has always been able to fascinate the whole world and often sows subliminal messages through their works. Indeed, the American fiefdom of cinema has often carried a hidden political goal in order to orient the opinion of the masses (we speak of American soft power). This art of presenting a vision of reality, often Manichean and simplistic (the US are the good guys, the Russians are the bad guys) has long allowed certain brands to establish themselves as symbols of success. We can cite James Bond, the charismatic secret agent, handsome, seductive and successful in everything, who drives vehicles that have made the masses fantasize.

Aston Martin, which recorded a turnover of 282 million pounds in 2018, benefited for years from the aura of this emblematic character of the cinema, which must have boosted the car manufacturer's sales among fan customers of the character.



In another genre, even more marked, a film like *The Devil Wears Prada*, has enormously helped the brand to gain top of mind. The film had a huge popular impact, and all the luxury fashion brands that allowed themselves to appear on the screen, marked a whole generation of buyers and future buyers. In 2016, to celebrate the tenth anniversary of the film's release, *Vanity Fair* listed box office results over the Independence Day weekend in the United States over the past fifteen years. *The Devil Wears Prada* will come in 2nd behind *Superman Returns*.

Luxury particularly appreciates the rapprochement with the cinema and its actors, adored by the general public. Brands often use them for their official spots, in order to strengthen the link with the spectators of the big film franchises, we can cite Johnny Depp for Dior while Chanel offers Brad Pitt and Lancôme: Julia Roberts.



In addition to stealing the stars of Hollywood blockbusters, thrillers or romantic films, luxury also borrows other codes from cinema. Director David Lynch, known among others for Mulholland Drive, has produced commercials for Chanel, Christian Louboutin and Gucci.

The number of classic product placements in the cinema is incalculable, we will still mention the film Transformers 3 which, according to the Brandchannel site of the Interbrand group (Omnicom), has no less than 71 placements visible on the screen Armani, Beats, Budweiser, Cadillac, Chevrolet, Coca-Cola, Goodyear, Gucci, Nike, Red Bull...

Whether it is cinema, music, or even sport, luxury floods these mainstream media through subliminal or sometimes totally assumed placements. The industry knows how to play with the codes of these media and ride the wave of popularity

continuously. The audience represented by these media is very sensitive to the message of the brands because it has already appropriated the characters praising the sign. It is now impossible to imagine the absence of these brands in the cinema or in music videos, however, it is sometimes difficult for them to remain in control of their image through these media. Rap and Hollywood have not finished making the heyday of luxury all over the world.

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