
FASHION PROJECT
BAL HARBOUR SHOPS' CULTURAL SPACE
AND FASHION IN FILM
PRESENT

**WEARING TIME:
RETURNS, RECALLS,
RENEWALS**



A FASHION FILM FESTIVAL
JANUARY 28-31, 2016

The festival is complimentary and takes place at
Fashion Project, Bal Harbour Shops, Level 3

WEARING TIME: RETURNS, RECALLS, RENEWALS

Wearing Time: Returns, Recalls, Renewals, co-curated by Tom Gunning and Marketa Uhlirova, is a four-day film festival exploring how film and fashion together evoke and reflect on the past, and its connections with the present, and future.

The diverse historical and contemporary films include commercial cinema features, documentaries, artists' films, newsreel items, and fashion films. The festival asks what concrete manifestations of time fashion and clothing enable: What kind of chronologies and histories? Origins and memories? Echoes and shadows? Projections, visions, or premonitions?

Few things indicate the past as immediately as styles of dress. Period films are often referred to as "costume dramas" for this reason. As well as designating the past, clothing also marks the periods and stages of individual lives. Narratives of aging and rejuvenation depend on convincing changes in fashions, hair, and make-up. The opening of an old closet arouses nostalgia and feelings of loss for the body that inhabited the now-empty clothes. There is something uncanny about rediscovering an old familiar dress and indeed,

it can awaken ghosts and revenants that return to haunt the living.

Clothes can also signal different times of day and rituals that accompany these. As a major source of visual spectacle, Hollywood films in the studio era often announced the number of costume changes a leading lady would go through. Not only can dress become a vehicle with which to travel through time, it can also measure time; it allows us to wear time, even as time wears us out.

From the earliest trick films to the dance numbers of contemporary Bollywood films, cinema can magically make clothing transform, appear, and disappear – but also, importantly, re-appear. Fashion in film has always been an important sign-posting device, deployed in multiple ways: to guide the viewer through time; to confuse, deceive, and disorient; or even to dress the wounds of time.

The festival is presented in collaboration with Miami International Film Festival, Lowe Art Museum, and Lynn and Louis Wolfson II Florida Moving Image Archives. The screening room is designed by Tui Pranich and Tui Lifestyle.

SCHEDULE AT-A-GLANCE

Screenings and talks are complimentary and take place at Fashion Project, Bal Harbour Shops, Level 3. For questions contact info@fashionprojectbhs.com or 786.245.2200.

Thursday, January 28

7:00 pm Fashion is History: festival introduction by Kate Sinclair followed by a program of nine shorts

8:45 pm *Vertigo*

Friday, January 29

7:30 pm *Om Shanti Om*, introduced by Anupama Kapse

Saturday, January 30

1:30 *Tony Takitani*, introduced by Kate Sinclair

4:30 pm *Don't Look Now*

6:45 pm FP Talks/Fashion Time – Film Time: festival co-curators Tom Gunning and Marketa Uhlirova in conversation

8:15 pm *Lola Montes*

Sunday, January 31

2:30 pm *My Fancy High Heels*

4:00 pm Resurrecting and Re-editing the Cinema Diva: festival co-curator Tom Gunning introduces the artist films *Rose Hobart* and *Irma Vep*, *the Last Breath*

5:30 pm Costume Changes: *Doll Clothes* and *Grey Gardens*

THURSDAY JANUARY 28

7:00 PM

FASHION IS HISTORY

An introduction to the festival by Kate Sinclair is followed by a program of shorts by contemporary artists, animators, and image-makers along with historical trick and fashion films.

Together the films in this program offer contrasting perspectives through which to explore fashion's relation to the past. The early films exemplify the "fashion across the ages" format, common in silent cinema around 1910, itself derived from the popular theatrical form of the historical pageant. A perfect excuse to reanimate picturesque costumes, these tourist-like excursions into fashion's bygone days present history as a highly compressed succession of the most emblematic styles and typically end with a triumphant – though sometimes humorous – apotheosis in modern-day dress. Such a logic of validating the present through the past runs through Marcel L'Herbier's

promotional film *Dreamed Fashion* (*La mode rêvée*), a fantasy that imagines contemporary haute couture as a descendant, and update, of glorious eighteenth-century dress. If the idea of progression underlines much of the early films, it is then elegantly dismantled in Lerner & Sander's *Last Season*, a commentary on fashion's merciless quest for newness delivered in the duo's characteristically pithy and deadpan style. Bárta's *Vanished World of Gloves* is a playful excavation of a twentieth-century history of the world, of cinema, and of gloves that ends in a throbbing, post-apocalyptic world. And Jessica Mitrani's *Traveling Lady* combines animation with live action to conjure the daring spirit of journalist Nelly Bly, who voyaged around the world with little more than her clothes and a pot of anti-aging cream.

Talk and shorts: 75 minutes



Image: *Travelling Lady* / *The Perfect Brand*
© Jessica Mitrani

8:45 PM

Last Season

Netherlands 2013. Directed by Lernert & Sander.
Color.

Dreamed Fashion (*La mode rêvée*)

France, 1939. Directed by Marcel L'Herbier.
With Gaby Morlay, Jaque Catelain, Ève Francis.
Black & white. French and English.

Animated Fan (*L'Eventail animé*)

France, 1909. Directed by Émile Cohl / Gaumont.
Black & white.

Costume through the Ages, executed by the couturier Pascault (*Le Costume à travers les âges – Reconstitué par le couturier Pascault*)

France, 1911. Director anonymous / Pathé frères.
Black & white.

Beautiful Ladies' Hats (*Les Chapeaux des belles dames*)

France, 1909. Directed by Émile Cohl / Gaumont.
Black & white.

The History of Hats (*Histoire de chapeaux*)

France, 1910. Directed by Émile Cohl / Gaumont.
Black & white.

A Retrospective Look at Corsets (*Rétrospective sur les corsets*)

France, c. 1920. Director anonymous / Pathé newsreel.
Black & white.

The Vanished World of Gloves (*Zaniklý svět rukavic*)

Czechoslovakia, 1982. Directed by Jiří Bárta.
Black & white.

Traveling Lady

USA, 2014. Directed by Jessica Mitrani.
With Rossy de Palma.
Color. English.

Vertigo

Vertigo ranked highest in the latest *Sight & Sound* poll of film scholars and critics. Although a critical and box office flop when released, through the years Hitchcock's complex erotic thriller about the death of love and its possible return has gained an enthralled audience. James Stewart stars as a retired detective who attempts to re-fashion his lost love, as Kim Novak plays both the lover and her apparent double. The complexities of grasping the image of the beloved, the pain of loss, and the perils of recovering the past through control of costume have never been so stunningly visualized.

UK, 1958. Directed by Alfred Hitchcock. With Kim Novak and James Stewart. Costume design by Edith Head. Set design by Sam Corner and Frank R. McKelvy. Color. English. 129 minutes.



Image: Vertigo © Paramount / The Kobal Collection

FRIDAY JANUARY 29

7:30 PM

Om Shanti Om

Introduced by Anupama Kapse.

Farah Khan, one of the few mainstream female directors in contemporary Bollywood, is not the only Khan associated with *Om Shanti Om*. Megastar Shah Rukh Khan plays (ironically) an unknown film extra Om, in love with Shanti, a larger-than-life 1970s film star. The film's title is a tongue-in-cheek pun that reprises a religious incantation and film song "Om Shanti Om" from Subhash Ghai's 1980 thriller *Karz*. It tells a story of revenge and reincarnation, in which Om and Shanti must find each other by decoding clues left behind by their onscreen doubles. A romantic costume drama, ludic period film, art deco fantasy, and film-within-a-film, *Om Shanti Om* offers bold and spectacular reflections on nostalgia, stardom, and cinephilia in Bombay cinema.

India, 2007. Directed by Farah Khan. With Shah Rukh Khan, Deepika Padukone and Arjun Rampal. Costume design by Karan Johar, Manish Malhotra, Sanjeev Mulchandani. Art direction by Sabu Cyril. Color. Hindi/Urda with English subtitles. 162 minutes.



Image: Om Shanti Om © Red Chillies Ent. /
The Kobal Collection

Cover image: Tony Takitani © Breath/Wilco Co /
The Kobal Collection

SATURDAY JANUARY 30

1:30 PM

Tony Takitani

Introduced by Kate Sinclair.

Jun Ichikawa's adaptation of a short story by Haruki Murakami is an exquisitely stylish and poignant meditation on emotional attachment and loss. Set against the background of postwar and modern-day Japan, the plot follows the life of Tony Takitani and the young woman, Eiko, he marries. Eiko's obsession with designer clothes and accessories is so powerful that it ends up consuming her and even threatens to outlive her. Yet her preoccupation is never treated as evidence of moral decline or superficiality; rather, it is an opportunity to probe complex human emotions such as pleasure and fulfilment, intimacy, isolation, longing, and letting go.

Japan, 2004. Directed by Jun Ichikawa. With Issei Ogata and Rie Miyazawa. Art direction by Yoshikazu Ichida. Color. Japanese with English subtitles. 105 minutes.



Image: Tony Takitani © Breath/Wilco Co / The Kobal Collection

4.30 PM

Don't Look Now

A red-hooded coat – that fairy-tale trope of Little Red Riding Hood – gains an ominous significance in Nicolas Roeg's masterful thriller. Based on a novella by Daphne du Maurier, the film tells of a married couple coming to terms with their daughter's accidental death by drowning. The girl's red coat and its blood-red color become the principal indicators of mental time travel, which takes on the form of traumatic flashbacks and sinister premonitions. *Don't Look Now* excels in generating a multiple sense of disorientation: temporal, visual, and spatial.

UK, 1973. Directed by Nicolas Roeg. With Julie Christie, Donald Sutherland, and Hilary Mason. Costume design by Marit Allen, Anna Maria Feo, and Andrea Galer. Art direction by Giovanni Soccol. Color. English. 110 minutes.



Image: Don't Look Now © Casey Prods-Eldorado Films / The Kobal Collection

6.45 PM

**FP TALKS/FASHION TIME –
FILM TIME**

Festival co-curators Tom Gunning and Marketa Uhlirova in conversation.

Fashion helps define the present moment but is also always judged against it. “Fashion’s most intimate relationship is its relation to time,” according to scholar Barbara Vinken. How, then, does fashion interact with film, often seen as the art of time? How does dress articulate filmic time, and can this interaction challenge the way we think of fashion and clothing? Join the co-curators of *Wearing Time*, film historian Tom Gunning and fashion historian Marketa Uhlirova, to explore these and other puzzles that came up in the process of curating this program.

Discussion: 60 minutes.



Image: Costume Across the Ages
© SVT - Sveriges Television

8.15 PM

Lola Montes

The final film by director Max Ophüls presents the life of the scandalous nineteenth-century courtesan Lola Montes as it might have been presented by a circus manager like P.T. Barnum. In breathtaking cinemascope and eye-popping color, spectacle competes with moments of tenderness and loss as Montes’ life is replayed as an acrobatic fashion show version of the remembrance of things past. Peter Ustinov gives a deadpan performance as the circus master whose zeal for profits may conceal a deeper passion, as he summons up flashbacks of Montes’s affairs with Franz Liszt and the King of Bavaria.

France, 1955. Directed by Max Ophüls. With Martine Carol, Peter Ustinov, and Anton Walbrook. Costume design by Georges Annenkov. Set design by Robert Christidès. Color. French with English subtitles. 116 minutes.



Image: Lola Montes © Rialto Pictures

SUNDAY JANUARY 31

2.30 PM

My Fancy High Heels

My Fancy High Heels is an experimental documentary that traces fashion to its materials, and through the production chain, revealing the troubling process that haunts the latest trends. While not pointing her finger at obvious villains, director Chao-ti Ho reveals very visible victims. From its opening delight in a pair of high heels on Manhattan sidewalks to its ambiguous animated conclusion, Ho raises issues with gentle intensity and sometimes disturbing images.

Taiwan, 2010. Directed by Chao-ti Ho. Music by Chih-hao Ke. Color. Mandarin with English subtitles. 55 minutes.



Image: My Fancy High Heels © Public Television Service

4.00 PM

RESURRECTING AND RE-EDITING THE CINEMA DIVA

Introduced by festival co-curator Tom Gunning.

Rose Hobart

American artist Joseph Cornell created delicate, whimsical, sometimes disturbing box collages in which he gathered everyday objects – toys, glasses, marbles, bits of wood – in dreamlike arrangements that evoke scenarios of desire and memory. In this collage film he performs a similar alchemy on a Hollywood melodrama, paying tribute to Rose Hobart, an almost forgotten diva of 1930s cinema. Cornell recut the 1929 film *East of Borneo*, eliminated all dialogue, overdubbed shots with irrelevant music, destroyed narrative logic, projected it through a blue filter, and added footage from scientific films, thereby transforming Hollywood schlock into a surrealist reverie. Cornell treats images of Hollywood glamor as if they were styles from the past that he re-cuts for a more contemporary look.

USA, 1936. Directed by Joseph Cornell. With Rose Hobart. Black & white. English. 19 minutes.



Image: Rose Hobart © Anthology Film Archives, New York

5.30 PM

Irma Vep, the Last Breath

The female jewel thief in a black body suit, Irma Vep (whose name is an anagram for Vampire), debuted in Louis Feuillade's 1915 silent film serial *Les Vampires*, and was played by the legendary performer Musidora. The figure has since been a source of fascination for playwrights and filmmakers. Michelle Handelman's 2014 film *Irma Vep, the Last Breath* refashions the character into a cross-dressing emblem of the modern mobile sense of gender and personal identity. Imagining the aging Musidora (who in her twilight years sometimes worked as a ticket-taker at the Cinémathèque française in Paris) confront her fictional counterpart, Handelman creates a landscape where costume can redefine identity and where the past comes to act on the present.

USA, 2014. Directed by Michelle Handelman. With Zackary Drucker and Flawless Sabrina. Costumes: threeASFOUR, Garo Sparo. Set design by Michelle Handelman, Nadja Verena Marcin. Color. English. HD Video. 33 minutes.



Image: Irma Vep, The Last Breath © Laura Leber

COSTUME CHANGES

Doll Clothes

Made in 1975, before her famous *Film Stills* series, Cindy Sherman's kooky animation *Doll Clothes* anticipates the artist's major theme of self-fashioning. Sherman is a paper doll who comes to life in order to exercise her freedom of choice over a selection of cut-out outfits – until a hand from above intervenes.

USA, 1975. Directed by Cindy Sherman. With Cindy Sherman. Black & white. English. 2 minutes.

Grey Gardens

The Maysles brothers' film is a generous, rambling portrayal of a mother-daughter relationship of the former socialites and beauties "Big Edie" and "Little Edie" Bouvier Beale, Jackie Kennedy's aunt and cousin. The two women are shown talking, squabbling, singing, and reminiscing over old photographs while performing daily routines in their vast, semi-derelict East Hampton estate, Grey Gardens. It is hardly surprising that the Maysles' film has become something of a must-see in fashion circles. Little Edie steals the show with her highly individual, eccentric, unwittingly "vintage" style: "I didn't have time, taking care of mother, to get out and buy clothes. So I used what was left of mine and mother's in the attic." While there is a tendency to focus on the women's glamorous past, Little Edie's sheer joy in wearing clothes helps anchor the film in the present, lending it a satisfying visual richness. Her frequent and ever-surprising costume changes create its unique sense of rhythm and flow.

USA, 1975. Directed by Albert Maysles, David Maysles, Ellen Hovde, Muffie Meyer. With Edith Bouvier Beale, Edith "Little Edie" Bouvier Beale, Brooks Hyers and Norman Vincent Peale. Color. English. 97 minutes.

CREDITS

COLLABORATORS

Fashion Project is an experimental cultural space devoted to curatorial projects and programs that explore and celebrate fashion and the culture surrounding its design, innovation, production, and consumption. An initiative of Bal Harbour Shops, it was conceptualized and developed by Cathy Leff. Fashion Project is collaborating with groundbreaking London-based curator and exhibition-maker Judith Clark for thought-provoking exhibitions, programs, and activities.

Fashion in Film is an exhibition, research, and education project based at Central Saint Martins College of Art and Design, University of the Arts London. It is a leading international project exploring the common ground shared by fashion and film. In its programming it draws on a rich history of the moving image and brings together documentary and fashion films, commercials, newsreels, early cinema, and experimental film as well as classic and forgotten gems in European, American, and world cinemas. Through a focus on fashion and film costume, it brings together the fashion industry, cinephilia, popular culture, art, and the underground.

CONTRIBUTORS

Tom Gunning is Edwin A. and Betty L. Bergman Distinguished Service Professor of Art History, Cinema and Media Studies, and the College Classics at University of Chicago. He has written extensively on problems of early and silent film, American avant-garde cinema and Hollywood film. He has published two books, *The Films of Fritz Lang: Allegories of Vision and Modernity* (winner CINEMA & Cie award) and *D. W. Griffith and the Origins of American Narrative Film: The Early Years at Biograph*, and over one hundred articles, catalogue essays, and book chapters. In 2009 Gunning was the recipient of the Distinguished Achievement Award from the Andrew W. Mellon Foundation, in recognition of his major contribution to the fields of film history and theory.

Marketa Uhlířová is co-founder, director, and curator of the Fashion in Film Festival and a senior research fellow at Central Saint Martins, University of the Arts London. She is the editor of Fashion in Film's publications, including *If Looks Could Kill: Cinema's Images of Fashion, Crime and Violence* and *Birds of Paradise: Costume as Cinematic Spectacle* (winner of The Most Beautiful Swiss Books of 2014). She has contributed film programs and installations to museum exhibitions and is a regular speaker at the British Film Institute and Museum of the Moving Image, New York. She has contributed articles to journals and magazines, including *Fashion Theory*, *Art Monthly*, *Aperture*, and *Umělec*.

Anupama Kapse is assistant professor of film studies at Queens College, CUNY. Her specializations include silent cinema, comparative historiography, theories of film, melodrama, spectatorship, and star studies. Among her recent publications are the co-edited book *Silent Cinema and the Politics of Space* and the forthcoming *Film as Body/Politic: Indian Cinema, the Early Years*.

Kate Sinclair is research and production assistant for Fashion in Film as well as a freelance stylist. She graduated from University for the Creative Arts in 2015 with a first class honors BA degree in fashion promotion and imaging. Within styling and production, Kate has worked with clients including *Vanity Fair*, *The Sunday Times Style*, *Garage Magazine*, and *Wylde Magazine*.

**Seating during the film festival is limited.
Please arrive early.**

**A selection of books on film chosen
by the festival's curators is available at
Books & Books, Bal Harbour Shops.**

Fashion Project

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PARTNERS

The mission of Miami Dade College's **Miami International Film Festival** is to connect art with audiences and foster a value for cinema for future generations. Running annually since 1984, the 33rd edition will take place March 4–13, 2016.

The **Lynn and Louis Wolfson II Florida Moving Image Archives** collects, preserves, catalogs, and makes accessible film and video materials that document Florida's history and culture. The Archives is an essential resource for the community, state, and nation, and provides unique materials to researchers, film and video producers, and the general public. A year-round screening program features materials from the Archives' collections and those of other archives throughout the nation and abroad.

The **Lowe Art Museum** is Miami's oldest art institution, with a collection of more than 18,000 objects spanning 5,000 years of art and culture.

Tui Pranich is the creative director of **Tui Lifestyle**, with showrooms in Miami, New York City, Las Vegas, and Panama. Tui Lifestyle is a high-end home furnishing company offering white glove delivery and installation in as little as seventy-two hours. Pranich combines all elements of luxury living in turnkey collections that make stylish living a convenient, simple choice.

THANKS

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