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**

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, is 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

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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 Lernert & Sander’s Last Season, a commentary on fashion’s merciless quest for newness delivered in the duo’s characteristically pithy and deadpan style. Bártá’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 Mitriani’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 Mitriani
Last Season

Dreamed Fashion
(La mode rêvée)

Animated Fan
(L’Eventail animé)

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)

The History of Hats
(Histoire de chapeaux)

A Retrospective Look at Corsets
(Rétrospective sur les corsets)

The Vanished World of Gloves
(Zaniklý svět rukavic)

Traveling Lady

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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.


Image: Vertigo © Paramount / The Kobal Collection
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.

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.


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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.

FP TALKS/FASHION TIME – FILM TIME

Festival co-curators Tom Gunning and Marketa Uhlírová 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 Uhlírová, to explore these and other puzzles that came up in the process of curating this program.

Discussion: 60 minutes.

6.45 PM

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 cinemascopic 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 affair with Franz Liszt and the King of Bavaria.

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.


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.


Image: Rose Hobart © Anthology Film Archives, New York
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.


Image: Irma Vep, The Last Breath © Laura Leber

5.30 PM

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.


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.

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 Uhlirova** 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 *Umêlec*.

**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.

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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

The festival is generously sponsored by Bal Harbour Shops and Whitman Family Development. With grateful thanks to all individuals and organizations that made this program possible: Agnès Bertola at Gaumont Pathé archives; Zoran Sinobad at the Library of Congress; Cheryl Stephenson at Bal Harbour Shops; Alessandra Grignaschi, Judith Clark, James Hennessy, Samantha Traeger, Luisa Jimenez, Alejandra Zamparelli, and Andrea Gollin at Fashion Project; Tui Pranich and Kathleen Taylor of Tui Lifestyle; Rene Ramos at Lynn and Louis Wolfson II Florida Moving Image Archives; Jill Deupi and Susanne Haase at Lowe Art Museum; Jaie Laplante and Sarah Roffman at Miami International Film Festival; Michael Plunkett and Margaret Zwilling at Metro Pictures; Annette W at Studio Michelle Handelman; Tiffany Greenwood at Swank Motion Pictures; Ondřej Beck at Krátký Film Praha; Ben Crossley-Marra at Janus Films; Nathan Faustyn at Strand Releasing; Dave Franklin at Rialto Pictures; John Klacsman at Anthology Film Archives; Lynn Wu at Public Television Service; Maria Bergenman at SVT; John McKnight at BFI; and Charlie Smith at Charlie Smith Design.

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