



# Fashion in Film Festival 2017



**FOR IMMEDIATE RELEASE**

## **Fashion in Film Festival 2017** **Wearing Time: Past, Present, Future, Dream**

10th Anniversary Fashion in Film Festival

Curated by Tom Gunning and Marketa Uhlirova

Main Festival: 11-26 March 2017

Exhibition: 15 February -17 March 2017 at Central Saint Martins window gallery.

Opening Party: 10 March, The Hoxton, Bloomsbury

Venues: **The Barbican, Curzon SOHO** and **Curzon Bloomsbury, Prince Charles Cinema, Rio Cinema, Picturehouse Central, Genesis Cinema, The Horse Hospital, Central Saint Martins, The Hoxton.**



## WEARING TIME: PAST, PRESENT, FUTURE, DREAM

To mark its 10th Anniversary, the Fashion in Film Festival returns with an exciting London-wide season of film screenings, performances, talks and an exhibition, exploring the connections between fashion, cinema and time.

Fashion in film has always been an important sign-posting device, deployed in multiple ways: to guide the viewer through time, but also to confuse, deceive, and disorient them, even to dress the wounds of time. Through a curated selection of well-loved and neglected cinema features, experimental shorts, artist films, newsreels, industry films, documentaries and fashion films, and through numerous talks, panels and special events, the festival program explores riddles posed by four different – though often overlapping – conceptions of time.

The four strands, Past, Present, Future and Dream, ask what concrete manifestations of time fashion and dress enable. What kind of chronologies and histories? What memories, echoes and ghostly shadows? What projections, visions or premonitions? Fashion's own relation to time may be vital and intimate, but it is far from transparent. Film, the art of time passing, helps illuminate some of its complexities.

Spanning ten of London's most prestigious arts and cinema venues, the festival presents our biggest and most ambitious programme yet, with a free exhibition at Central Saint Martins and over 25 film events.

## FESTIVAL HIGHLIGHTS

The first strand, **'The Future: What Does It Wear?'** will highlight the cinema as an important platform for expressing utopian as well as dystopian visions of the future. To give a concrete form to one's idea of the future involves not only taking an imaginative leap into the unfamiliar, but also great resourcefulness and creativity in re-using what already exists. For the future to speak to us, we must be able to recognise ourselves in it; it has to show itself as an unfamiliar version of the present. With science-fiction masterpieces such as **Things to Come** (William Cameron Menzies, 1936), **Ikarie XB-1** (Jindrich Polak, 1963) and **Solaris** (Andrei Tarkovsky, 1972), the audience will step into imagined worlds where costume and set design play the key role of giving the future a coherent and plausible look.

Secondly, **'The Past: Returns, Recalls, Renewals'** delves into fashion and film's capacity to return to – or suppress – the past. There is something uncanny about rediscovering an old familiar dress and indeed, it can awaken ghosts and revenants that return to haunt the living. No film has so well defined a modern sensibility of time as **Last Year in Marienbad** (Alain Resnais, 1961), which sets its meditation on the past and memory within the most fashionable locations, the 'Marienbad Spa' (the film was in fact filmed in Bavaria). Clothing has the power to transport the wearer, and the viewer, to the past, but it can



also be a marker of time. Narratives of aging and rejuvenation depend on convincing changes in fashions, hair, and make-up. Clothes can signal different times of day and accompanying rituals. 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. Even a single garment can measure cinematic time: Hollywood classic **Tales of Manhattan** (Julien Duvivier, 1964) follows the story of a single tailcoat through the lives of five different owners. In the British wartime propaganda short **In Which We Live: Being the Story of a Suit Told by Itself** (Richard Massingham, 1943), a suit is not only the star but also the talking protagonist.

Thirdly, **'Dream Fashion: the Unconscious'** explores the relation between fashion and dreaming. If cinema itself has frequently been likened to dream, here we pursue more specifically its investment in the dream, reverie and fantasy as a realm in which fashion can truly flourish. The Japanese masterpiece **Princess Raccoon** (2005) by the late Seijun Suzuki will have viewers succumb to unpredictable temporalities in which unconscious recesses of the mind are expressed. And in the silent spectacular **Aelita** (Yakov Protazanov, 1924), Soviet Russia's harsh social reality and its hopes of a better future are negotiated against the dream/nightmare of a 'progressive' Martian society kitted out in daring futurist-constructivist designs.

Our final strand, **'The Present: the Fabric of Time'**, explores fashion and cinema's power to become manifestations of the present. How can dress or fabric embody cinematic time? How can the processes of making dress, wearing or fashioning oneself make time a tangible, felt entity? This strand tackles this most complex set of riddles largely through special events and talks, with an emphasis on performance, duration and process. In a world premiere at the Barbican, we are proud to team up with Lobster Films and MUBI to present a new cut of never-before seen rushes by French director Henri-Georges Clouzot, made in preparation for his film **The Inferno** (which remained unfinished in 1964). The awe-inspiring kinetic experiments will be accompanied by a newly commissioned musical score by Rollo Smallcombe. At Central Saint Martins, curators Alistair O'Neill and Inga Fraser will discuss British artist films of the late-20th century, which make explicit links between the materiality of dress and cinema. Works by **Alia Syed, John Maybury, Alexis Hunter** and **David Lamelas** will be considered in relation to the legacy of Annabel Nicolson's iconic performance *Reel Time* (1973), which conjoined a film projector and a sewing machine through a loop of celluloid. Agnès Varda's iconic film **Cléo from 5 to 7** (1962) represents time in its most pressing, existentialist form as it follows protagonist Cléo while she waits for the results of her cancer screening.

Among other films shown at the festival are: **Barbarella** (Roger Vadim, 1968), **Vertigo** (Alfred Hitchcock, 1958), **Tony Takitani** (Jun Ichikawa, 2004), **Lola Montes** (Max Ophuls, 1955), **Rose Hobart** (Joseph Cornell, 1936), **Om Shanti Om** (Farah Khan, 2007), **Beyond the Rocks** (Sam Wood, 1922), **My Fancy High Heels** (Chao-ti Ho, 2010), and numerous short films by artists including **Michelle Handelman, Jane and Louise Wilson** and **Jessica Mitrani**.



In addition to festival curators, the speakers in this year's festival include: **Sir Christopher Frayling** (author), **Frances Corner** (Head of College, LCF), **Caroline Evans** (Fashion Historian), **Alex Fury** (Fashion Journalist), **Timothy Long** (Fashion Curator), **Inga Fraser** (Art Curator), **Alistair O'Neill** (Fashion Curator), **Djurdja Bartlett** (Fashion Historian), **Cathy Haynes** (Artist), **Roger K. Burton** (Costume Designer), **Ian Christie** (Film Historian), **Alessandra Vaccari** (Fashion Historian), **Bel Jacobs** (Fashion Journalist), **Orsola de Castro** (Sustainability expert), **Tony Paley** (Journalist), and others.

All silent films will be accompanied by a live musical performance by Stephen Horne.

**Ticket information:** tickets prices range between £5 and £15. For more detail see venues' websites.

## **EXHIBITION**

### **FASHION IN THE PASSAGE OF TIME (15 FEBRUARY- 17 MARCH 2017)**

As part of the festival, we stage a Window Gallery exhibition at The Crossing, a public-access space at Central Saint Martins. The exhibition brings together rare archival shorts with contemporary art and fashion films that address themes of chronology, process, temporal and satirical restriction, fantasy, and moments when dress and artifice become the very fabric of cinematic time. A multi-screen peep-hole installation and an adjacent installation in which we project on three layers of gauze will showcase early Pathé shorts from the 1900s, industry and fashion films by **Werner Dressler, Nick Knight, Lernert & Sander** and **Vexed Generation**, and artist films by **Cindy Sherman, John Maybury** and **Jodie Mack**.

The exhibition is open-access and free of charge.

## **QUOTES**

*Dress is very close to the body, it is evocative and also intensely personal because it is connected to our memories and dreams. It is a great story-telling device while also giving film rich texture. A garment can make you aware of time, and bring you into a time, sometimes very sharply, even physically.*

- Marketa Uhlířová, Co-curator

*I am against the idea of defining something in terms of its purity. I am more interested in its intersections and frontiers. The way that different art forms intersect feels exciting. As a theoretical or historical principle it can become deadly when you say this is cinema and nothing else.*

- Tom Gunning, Co-curator

*The Fashion Film Festival has become a very important part of the London cultural scene and we know that our audiences are going to enjoy this feature in our programme.*

- Damian Spandley, Director of Programme, Curzon Cinemas



*Central Saint Martins is immensely proud to be hosting the 10th Anniversary Fashion in Film Festival, Wearing Time. The inspirational and thought-provoking selection of films, exhibitions and talks promise to capture and narrate the power of fashion, dress and costume to visualise time. The seductive power of moving image cannot fail to challenge and intrigue audiences to reflect and question our own past, present and future reality, as well as dreams.*

- Anne Smith, Dean of Academic Programmes, Central Saint Martins

*The Fashion in Film Festival is an exceptional series of events which provides an intelligent viewpoint on both cinema and fashion as historically rich art forms.*

- Hywel Davies, Programme Director, Fashion, Central Saint Martins

## **CURATORS**

**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 and recipient of the Distinguished Achievement Award from the Andrew W. Mellon Foundation. He has written extensively on problems of early and silent film, American avant-garde cinema and Hollywood film.

**Marketa Uhlirova** is co-founder, director, and curator of the Fashion in Film Festival based at Central Saint Martins, University of the Arts London. She is the editor of Fashion in Film's publications, a contributor to museum exhibitions and is a regular speaker at the British Film Institute and Museum of the Moving Image, New York.

## **ABOUT THE FESTIVAL**

Fashion in Film Festival (FFF) is a research-led arts organisation based at Central Saint Martins, University of the Arts London. Since its foundation in 2006 by Marketa Uhlirova, Roger Burton and Christel Tsilibaris, it has continued to grow its reputation and international profile, establishing itself as the leading festival of its kind. Its highlight is a biennial festival in London, with a touring schedule which has previously included Museum of the Moving Image in New York, the Arnolfini in Bristol, The Danish Film Institute in Copenhagen, Kino Svetořor in Prague and Mode Biennale in Arnhem. Through its publication work, website and collaborations on film seasons, conferences and exhibitions, FFF offers vital resources for the study of fashion and costume design in the moving image.

Having successfully run five editions in the UK, and four in the US, the festival has grown in size and scope, gaining major support from critics as well as key industry and academic figures. We have maintained partnerships with some of the world's most prestigious arts venues (Tate Modern, BFI Southbank, Barbican) and education institutions (Yale University, CUNY).



Our festivals have been featured and profiled in The Guardian, The Independent, New York Times, El Pais, Time Out, Sight and Sound, SHOWstudio, US Vogue, Women's Wear Daily, Harper's Bazaar, So-en, AnOther, Dazed, Wonderland, Fashion Theory, and many other publications.

## NOTES TO EDITORS

Programme Curator: Tom Gunning and Marketa Uhlirova.

Curatorial Assistants: Marion Saurel, Caitlin Storrie, Anna Jacobs, Kate Sinclair.

## VENUES INFORMATIONS

Picturehouse Central

Corner of Shaftesbury Avenue and Great Windmill Street, London W1D 7DH  
<https://www.picturehouses.com/>

Rio Cinema

107 Kingsland High St, London E8 2PB  
<https://riocinema.org.uk>

Prince Charles Cinema

7 Leicester Pl, London WC2H 7BY  
<https://princecharlescinema.com>

Curzon Cinema

Soho:

99 Shaftesbury Ave, London W1D 5DY

Bloomsbury:

Brunswick Shopping Centre, The Brunswick, London WC1N 1AW  
<http://www.curzoncinemas.com/>

Genesis Cinema

93-95 Mile End Rd, London E1 4UJ  
<https://genesiscinema.co.uk>

Horse Hospital

Colonnade, Bloomsbury, London WC1N 1JD  
<http://www.thehorsehospital.com/>

The Barbican Centre

Silk St, London EC2Y 8DS  
<https://www.barbican.org.uk/film>

### For further information please contact:

Marion Saurel / 020 7514 8700 / mobile: 07340 961 900 / email: [m.saurel1@arts.ac.uk](mailto:m.saurel1@arts.ac.uk)