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~~Visualising Glossaries: Fashion,
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From Audrey Hepburn in

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Givenchy, to sharp-suited gangsters in Tarantino movies, clothing is central to film. In Undressing Cinema, Stella Bruzzi explores how far from being mere accessories, clothes are key elements in the construction of cinematic identities, and she

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proposes new and dynamic links between cinema, fashion and costume history, gender, queer theory and psychoanalysis. Bruzzi uses case studies drawn from contemporary popular cinema to reassess established ideas about costume and fashion in cinema,

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and to challenge conventional interpretations of how masculinity and femininity are constructed through clothing. Her wide-ranging study encompasses: * haute couture in film and the rise of the movie fashion designer, from Givenchy to Gaultier * the

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eroticism of period costume in
films such as *The Piano* and *The
Age of Innocence* * clothing the
modern femme fatale in *Single
White Female*, *Disclosure* and *The
Last Seduction* * generic male
chic in *Goodfellas*, *Reservoir
Dogs*, and *Leon* * pride, costume

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and masculinity in 'Blaxploitation' films, *Boyz n The Hood* and *New Jack City* * drag and gender confusion in cinema, from the rapertotic cross-dressing of *Mrs Doubtfire* to the eroticised ambiguity of *Orlando*.

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On fashion and film
Clothing And Identity In The
Movies Clothes Identities

Films By Bruzzi Stella 1997
Paperback
A fascinating look at one of the
most experimental, volatile, and
influential decades, Film, Fashion,
and the 1960s, examines the
numerous ways in which film and
fashion intersected and affected

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identity expression during the era. From *A Hard Day's Night* to *Breakfast at Tiffany's*, from the works of Ingmar Bergman to Blake Edwards, the groundbreaking cinema of the 1960s often used fashion as the ultimate expression for urbanity,

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youth, and political (un)awareness. Crumbling hierarchies brought together previously separate cultural domains, and these blurred boundaries could be seen in unisex fashions and roles played out on the silver screen. As this

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volume amply demonstrates, fashion in films from Italy, France, England, Sweden, India, and the United States helped portray the rapidly changing faces of this cultural avant-gardism. This blending of fashion and film ultimately created a new

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aesthetic that continues to influence the fashion and media of today.

Offering a broad perspective on the Hollywood dad, looking at important Hollywood fathers and discussing films from many

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genres, this book adopts a multi-faceted theoretical approach, making use of psychoanalysis, sociology and masculinity studies and contextualising the father figure within both Hollywood and American history.

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Rich with illustrations, this revised and updated second edition of Dress Codes systematically analyzes the meaning and relevance of clothing in American culture. Presented here is an up-to-date analysis of images of power and authority, gender,

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seduction (the sexy look, the alluring look, the glamorous look, the vulnerable look), wealth and beauty, youth and health, and leisure and political hierarchy. Taken together, the chapters offer to the student and the general reader a complete

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"semiotics of clothing" in a form that is highly readable, very entertaining, and thoroughly informative. The illustrations provide fascinating glimpses into the history of American fashion and clothing-along with their antecedents in Europe-as well as

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a fine collection of images from the more familiar world of contemporary America. Rubinstein has identified six distinct categories of dress in American society, upon which Dress Codes is based. "Clothing signs" were instituted by those in authority,

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have one meaning, indicate behavior, and are required attire (police uniforms, or the clothing of ministers and priests);

"clothing symbols," on the other hand, reflect the achievement of cultural values?wealth, beauty, you and health. The wearing of

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Clothing symbols? designer clothing or jewelry? may have several meanings; ' ' clothing tie-signs,? which are specific types of clothing that indicate membership in a community outside mainstream culture (Hasidic, Amish, or Hare Krishna

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attire). They were instituted by those in authority, have one meaning, they indicate expected behavior, and are required attire; clothing tie symbols emanate from hopes, fears, and dreams of particular groups. They include trendy styles such as hip-hop,

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hippie, and gothic. Another category, contemporary fashion, reflects consumer sentiments and the political and economic forces of the period. Personal dress, refers to the "I" component we bring in when dressing the public self (bowtie, dramatic, or artistic

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attire). Many of these images have their roots in the collective memory of western society.

Written in a lively and entertaining style, Dress Codes will fascinate both general readers and students interested in the history of fashion and

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costume, fashion design, human development, and gender studies.

In our era of 'fake news', Stella Bruzzi examines the dynamism that results from reusing and reconfiguring raw documentary data (documents, archive, news

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etc.) in creative ways. Through a series of individual case studies, this book offers an innovative framework for understanding how, in our century, film and media texts frequently represent reality and negotiate the instabilities of 'truth' by

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‘approximating’ factual events rather than merely representing them, through juxtaposing disparate, often colliding, perspectives of history and factual events. Covering areas such as true crime, politics and media, the book analyses the

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fluidity and instability of truth, arguing that 'approximation' is more prevalent now in our digital age, and that its conception is a result of viewers' accidental or unconscious connections and interventions. Original and thought-provoking,

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Approximation provides students and researchers of media, film and cultural studies a deeper insight into our understanding and acceptance of what truth really means today.

Costume and Cinema: Dress

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Clothing in Popular Film presents an overview of the literature on film costume, together with a series of detailed case studies which highlight how costume is a key signifier in film texts. Sarah Street demonstrates how costume relates in fundamental ways to

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the study of film narrative and mise-en-scène, in some cases constituting a language of its own. In particular the book foregrounds the related issues of adaptation and embodiment in a variety of different genres and investigates this under-explored

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area through extensive analysis of popular films including The Talented Mr Ripley, Desperately Seeking Susan, and The Matrix.

Paperback

From the catwalk to the shopping mall, from the big screen to the art museum, fashion plays an

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increasingly central role in The contemporary culture. Fashion Cultures investigates why we are so fascinated by fashion and the associated spheres of photography, magazines and television, and shopping. Fashion Cultures: * re-addresses the

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fashionable image, considering the work of designers from Paul Smith to Alexander McQueen and Hussein Chalayan * investigates the radicalism of fashion photography, from William Klein to Corinne Day * considers fashion for the 'unfashionable

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body' (the old and the big), The
football and fashion, and
geographies of style * explores
the relationship between fashion
and the moving image in
discussions of female cinema
icons - from Grace Kelly to
Gwyneth Paltrow - and iconic

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male images - from Cary Grant to Malcolm X and Mr Darcy - that have redefined notions of masculinity and cool * makes a significant intervention into contemporary gender politics and theory, exploring themes such as spectacle, masquerade, and the

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struggle between fashion and
feminism.

This is the first in-depth, book-
length study on fashion and
Italian cinema from the silent film
to the present. Italian cinema
launched Italian fashion to the

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world. The book is the story of this launch. The creation of an Italian style and fashion as they are perceived today, especially by foreigners, was a product of the post World War II years. Before then, Parisian fashion had dominated Europe and the world.

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Just as fashion was part of The Parisian and French national identity, the book explores the process of shaping and inventing an Italian style and fashion that ran parallel to, and at times took the lead in, the creation of an Italian national identity. In

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Bringing to the fore these intersections, as well as emphasizing the importance of craft in cinema, fashion and costume design, the book aims to offer new visions of films by directors such as Nino Oxilia, Mario Camerini, Alessandro

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Blasetti, Federico Fellini, Michelangelo Antonioni, Luchino Visconti and Paolo Sorrentino, of film stars such as Lyda Borelli, Francesca Bertini, Pina Menichelli, Lucia Bosè, Monica Vitti, Marcello Mastroianni, Toni Servillo and others, and the costume archives

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and designers who have been central to the development of Made in Italy and Italian style.

New Documentary: A Critical Introduction provides a comprehensive account of the last two decades of documentary

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filmmaking in Britain, the US and Europe. Stella Bruzzi's engaging textbook discusses key genres, filmmakers, and issues for the study of non-fiction film and television, including: * key texts such as the Zapruder film of Kennedy's assassination, Shoah,

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Hoop Dreams and Michael
Apted's 7 Up series *
documentary genres, from
current affairs programming to
'fly on the wall' documentaries to
'reality tv' series * the work of
documentary filmmakers such as
Emile de Antonio, Fred Wiseman,

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Nick Broomfield, Molly Dineen
and Paul Watson * the work of
avant-garde filmmakers such as
Chris Marker, Patrick Keiller, Peter
Greenaway and Wim Wenders,
whose films challenge
conventions of documentary
filmmaking * movies based on

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historical events, such as 'JFK'
and 'Nixon' * faux documentaries
such as This is Spinal Tap, Bob
Roberts and Man Bites Dog *
gender identity, queer theory,
performance, 'race' and
spectatorship. Bruzzi shows how
theories of documentary

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filmmaking can be applied to contemporary texts and genres, and discusses the relationship between recent, innovative examples of the genre and the more established canon of documentary.

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Dangerously Fashion in Film

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