Uhlírova, Marketa (2013), „100 Years of Fashion Film: Frameworks and Histories“, Fashion Theory Vol. 17

- p.137:
  - fashion film must be seen within a multitude of frameworks (cinema, new media, fashion industry, entertainment and art practice)
  - the matter of film reflected over the years a growing interest in the realm of fashion promotion (image making and experiencing)

- p.138:
  - fashion film creates intermediate links, it unfolds in time (photography was still) but fixes fashion as an image—>
moving and still image, source book - links!
  - constant adaptation of fashion film ignorer to suit the contemporary sensibilities

- p.139:
  - principal motivation through the kinetic (=of or relating to the motion of material bodies and the forces and energy associated therewith, https://www.merriam-webster.com/dictionary/kinetic) and metaphoric possibilities of dress and adornment (link: hand colored fashion film- only movement and color)
  - starting points: everyday performance of fashion - key elements movement and change (waering, gesturing, life cycle, eventual decay)
  - importance of movement already visible in the late nineteenth and early twenty century fashion plays (theatrical performances)
  - Caroline Evans -> movement was a trope of modernity form the turning over century
  - movement guiding themes within fashion photography/ avant garden photographers -> aimed dynamic, fluidity, motion, energetic sometimes even choreographed

- p.140:
  - definition of fashion film, either commissioned or financed by fashion houses, or manufactured to only serve the fashion industry and their community
  - examples: Women shoes in Lafayette Gallerie, Pathe Freres (1912)

- p.142
  - second example or Paul Poiret first promotional fashion film used for the Thousand and second night (1911)
  - evident that the body was shown fragmented, rather than a dressed body in movement —> goal: show details form multiple angles
  - newsreel = perfect mixture between fashion and cinema -> profitable for fashion businesses (through naming and sometimes direct commercial tie-ins)
  - newsreel was activated by 19th century world fairs and department stores -> logical consequence that cinema has been positioned as a kind of window shopping

- p.143
  - attraction between fashion and cinema was soon translated into soft sell strategies and became part in mainstream fiction films -> e.g Pathe Freres and Gaumont in France
  - 1910s and 1920s film was influences by color technologies in cinema
  - 1930s documentary film development -> showing behind the scenes images

- p.144
  - while filmmakers showed obvious interest in documentary and promotional films, photographers too took interest

- p.145
- Most striking experimentation in fashion film made by Erwin Blumenfeld
- 1980s -> designers started to integrate atmospheric/mood videos in catwalk shows
- First life fashion show London Fashion Week spring 1990 (by Rifat Ozbek, Jasper Conran, Anthony Prize)

- P.146
- Late 1990s and early 2000s -> first collaborative films as an alternative to the runway limitations
- Anna-Nicole Zische -> first designer who started exploring the manipulative power of video merged with clothing, designing the virtual body (film: Infinite Repetition, 2000)
- Another example: Hussein Chalayan (Place to Passage, Anaesthetics, Absent Presence) -> fashion + meditative films creating mental space
- Diane Pernet „Discipline Films“ -> first breaking through usual conventions, unleashing documentary style
- Turn over century -> designers incorporated video installations into catwalk shows

- P.147
- Alexander McQueen -> incorporated film as a constant backdrop into his fashion shows -> pioneer in creating the shift of the fashion show towards a theatrical spectacle a multimedia, multi sensory experience (SENSORIAL IMPACT)
- Origin of embedding moving image projection into fashion shows —-> „Bal Blanc“ 1930s (Anna Letizia Pecci Blunt and Man Ray) -> radical intermediate gesture that anticipated the expanded cinema tradition, destabilized the aesthetic coherence of the found film footage and turned guest bodies into dynamic screens (EXPANDED CINEMA)

- P.148
- Victor and Rolf -> created a link between fashion and art, going beyond the product with a need for fashion to escape reality, to use fashion for fantasy and create their own utopia
- Using film projections more explicit (compared to Ray), more like patterns -> Hamish Morrow
- Experiencing: the real time presence of fashion merged with the experience of virtual time and space ——> Victor and Rolf intermixed the real with the virtual, Alexander McQueen create and illusion of real (REALITY/VIRTUALITY)

P.149:
- Pioneered the idea of fashion magazine as website -> SHOWstudio by Nick Night and Peter Saville, encouraged fashion designers to make films to promote their collections

P.150
- Fashion brands did not developed with the time -> rather going backwards e.g. more cinematic influences than digital, e.g. Chanel and Prada commissioned Baz Luhrmann and Ridley Scott -> aiming to elevate from mass banality, elevate commercial into exquisite cinematic experience
- Due the lack of skills and underestimated promotional potential slow development of online fashion film
- SHOWstudios early intention -> show the artistic process, performance behind fashion

P.151:
- Early SHOWstudio works classified as moving stills -> create dialogue between the stasis of photography and the movement of cinema

P.152:
- 2008 Prada launched „Trembled Blossoms“ -> fashion film BOOM (CHANGED PERCEPTION OF FASHION FILM)
- Fashion film became mainstream due to replacement of catwalk shows and bigger budgets for film of big fashion houses
- Internet and its power changed the fashion industry -> placing a film reaches an immense audience -> general motivation connect to broader consumer audience
- 2010 F/W Burberry Porsum Collection established see and buy option -> fashion companies turned into media companies (holistic experience creations, new ways of production and buying are requested)

p.153/ Conclusion
- character of fashion film has changed during the digital age immensely
- first use of term fashion film -> around 1911 by the press in connection with Pathe Freres
- the idea of expanding fashion advertisement into moving images goes back to Georges Melies, as does the public presentation
- replacement of live fashion show by film was initiated by Paul Poiret
- incorporation of fashion film into multimedia spectacle traced back to Man Ray
- link between cinema and commerce between 1920s
- fashion films intention -> mesh commercial interest with entertainment and visual pleasure, by the time showing a distinctive use of experimental matters and innovation
Kahn, Nathalie (2012), „Cutting the Fashion Body: Why the Fashion Image is No Longer Still, Fashion Theory Vol.16

p.236
- fashion film became an integral part of the representation of fashion in the internet -> purpose of text: analyzing the effect of digital moving image on the representation of fashion

„The passive consumer as the active spectator“
- cinema (controls: narrative flow and structure, time frame during it is shown) fashion film: offers permanent freedom, flow of images is not restricted by time or space (viewer is able to fragment the film)

p.237:
- David Lynch Dior short film „Lady Shanghai“ exemplifies the idea that fashion film aims to break the boundaries between consumption and representation by relying on cinematic elements hereby it offers the specter an aestheticization of voyeurism due to the use of narrative structure (elevates the viewer from a consumer into spectator) (SPECTATORSHIP)
- interconnectivity to cinema -> only accessible online vs. only cinema
- seeing fashion as visual phenomena it becomes relevant to look at the shift from still to moving imagery -> digital media offers a constant flow of moving images and active spectatorship
- Permanent presence = fashion is constantly renewed and caught in the here and now

p.238:
The fashion Photograph as Iconic
- to understand the fashion image one has to return to the notions of time, fragmentation and a sense of play as it relates to the spectatorship
- still image = iconic, moving image = symbolic
- fashion photography -> represents a moment of time than fashion film = interact with each instant if the fashion circle

p.239:
SHOWstudio and the body in Motion
- showstudio aim is to create tactile participation, e.g. The Fashion Body -> aim to alter our relationship to fashion image
- linking the iconic with the symbolic -> interactive user involvement shows how crucial movement is to create symbolic value
- movement informs our experience of the image, movement = passing of time,

p.240
- the fashion image -> fragmented into many parts (by clicking it is turned into a moving image -> this movement creates a pleasure of looking and informs our notion of representation, fetishization and the body as object of phantasmagoria -> follows in fetishization of the body parts

Cutting the Fashion Body
- Freuds concept of fetishization, takes place through the fear of castration. The fetishized object depicts what is no longer present but already familiar -> e.g. silhouette
- pure fragmentations = pure fetishization

p.242
Nokia: The right knee
- referring to still and animated images as illusions -> (Mulvey: the moving image reverses the process, by means of an illusion that animates the inanimate frames of its origin
Benjamin: Photography = product of the cut, by moving images our relationship to reality changes again ->
argument: edited sequence makes the moving image more tangible

Nicholas Kirkwood: The Right Shin
- central theme not the cut but still image, movement and the condiment of the frame
- Friedberg (2006) -> The frame of the moving image screen marks a separation - an ontological cut - between the
  material surface of the wall and the view contained within its aperture
- fixed and moving images are defined by their limitations

by referencing the visual effects of the zoetrope (early history of the moving image) -> distinction between the gaze
  of the spectator and the technological limitations of vision
- concerned with time, image and sequential movement -> parallels to Deleuze

guiding questions: How is it possible to pass from one order to another? From stasis to motion, from single frame to
  moving frame? - Kirkchwood movement and stillness coexists
- film is seen as a metaphor for our mental apparatus -> abstraction of film, does not create an illusion of time -> but
disorientation, time is broken down in frames, like memories or impressions

Ruth Hogben: The Buttocks
- fetishizes the body and the time itself
- movement becomes symbolic and digital is sequence offers plays for spectator
- moment is drawn out like a memory -> creates link to Freuds notion of consciousness („unconscious mental processes
  are timeless“)

digital image and Freuds notion of the unconscious are offering a similar notion of the time -> Hogbens film offers
  the fashion image a new subject: a timeless body

Conclusion
- The fashion body = digital anatomy
- technology informs meaning -> creates difference between moving and still image
- digital fashion film offers a symbolic representation of time
- film examples (mentioned above) all reference the past but unlike photography they do not belong to it
- digital image = permanent presence

- p.103
- fashion film is whole integrated and synergistic with aspects of information technology, thus affecting the ways in which we access and participate in fashion culture as digital citizens and consumers
- consumers are getting more active in the meaning making process of fashion
- Digital media became key touchpoint to be integrated in the experience
- fashion and digital -> mutually entangled that there is an over saturation and proliferation of digital fashion culture

p.104
- netizen demand to create hybrid fashion culture, create a link between editorial content and commerce
- most keenly felt transformation in new media fashion landscape -> digital fashion film as a discrete and identifiable generic form not similar to fashion in film
- screen costuming -> distinction between dressing in reality and on screen
- distinguish between screen culture (digital) and fashion culture

p.105
- forms of the new fashion film: conventional catwalk display, background visual for catwalk (traditional), electrical look books, experimental films used to advertise the brand, promos for print magazines, e-stores, brand funded artist videos between 1-10min long

p.106
- key changes of fashion film -> the role of the viewer: from viewer as consumer to viewer as spectator -> reached through the transformation in fashions advertising function -> seeing fashion first as a still image (a position of consumption) to a moving image, (a position of spectatorship) (through cinematic elements such as editing and narrating)

p.107
- sub categories of fashion film -> boutique genre (e commerce) the designers film (creative individual or brand) or authored film (by film director ) artists film (brand funded created by established artists)
- Boutique film -> try to digitalize the quality and rarity of products (most used in high end luxury market)

p.109
- haptic visualities are like acts of touching through visual perception -> intimate relationship between viewer and screen -> aim: evoke a sense of touch
- boutique films trying to create a formal and aesthetic closeness, that is normally denied through the physical absence
- explains that the consumers is gaining a new relationship to fashion, reconstructed

p. 110
- important role of the development of capitalism in digital era
- transformation in relationship to consumption -> from adverstiment fashion film to artistic fashion film