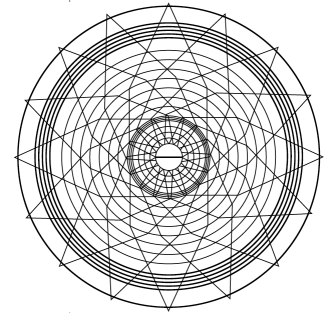


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NOSTALGIA, HOLLYWOOD STYLE: COSTUMES IN CONTEMPORARY FILMS ABOUT AMERICAN CINEMA HISTORY

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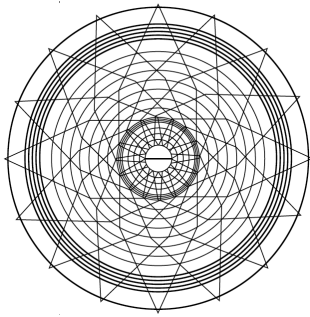
Abstract:

Over the course of the last two decades, the pursuit for retrospection relevant to contemporary mass culture has become more evident. Media, advertisement, design, fashion industry, television and cinema all deliberately borrow something from previous eras and play with transmitting these images from the past. Indeed, the nostalgic nature of contemporary culture is a peculiar trait of the time, a modern zeitgeist, which in fact contributes to the actualisation of key elements of culture of the past. It also aids better reflection on our present experience. Examination of these recursive images of the past in various contexts seems to be a promising area of research in the modern scientific field.

Referring to particular examples of nostalgic traits relevant to contemporary culture, it is worth noting the enhancement of tendencies related to nostalgic representation of the past in cinema, which has become even more evident over the last two decades.

One particular trend cannot go unnoticed – the emergence of retro style films that appeal to cinema history, and more specifically to a certain period in American cinema history, the Golden Age of Hollywood. However, little attention is paid to this phenomenon in academic research. Another understated issue is the prospect of examining various functions of costumes in contemporary nostalgia films.

Costumes in film aid to complement the visual images of characters. They also complete the psychological portraits of film characters on a non-verbal level by establishing a visual communication with the viewers. In the case of nostalgia films, costumes also function as part of a mechanism for constructing a nostalgic experience for the audience. When the object of nostalgia is a certain historical period as a cultural archetype, costumes take responsibility for representing this era visually. But when the film is nostalgic for specific cultural objects of the past, i.e. classic movies and related viewing experience, costume design is directly or indirectly influenced by aesthetic characteristics of these objects. Thus, when it comes to recreating a nostalgically sentimental image of the Golden Age of Hollywood, costumes naturally relate to the fashions seen in the old movies.



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In its turn, designing costumes in the Golden Age was considered one of the most important stages of film production. Classical Hollywood films operated somewhat as fashion newsreels. Luxurious costumes were particularly extravagant and eye-catching. Moreover, in the 1930s and 1940s there used to be a practice of shooting whole scenes as if they were fashion shows. While haute couture garments in motion could only be seen in elite salons at the time, Hollywood cinema took the role in exhibiting fashionable styles to the masses. And although costumes in classical Hollywood films not always projected the latest couture fashions (as there never was such a task to directly project fashion), stylish clothing on screen promoted the Hollywood myth of a glamorous lifestyle and established Hollywood film stars as new style icons and trendsetters.

This article explores certain strategies of referring to visual images of classical Hollywood cinema through costume design that are relevant to contemporary nostalgia films.

Keywords: Costume in Film, Classic Hollywood Cinema, Nostalgia Film, Image of the Past, Design, Visual Communication.

Contemporary art and mass culture undeniably favour the phenomenon of nostalgia. The tendency for retrospection, as well as representation of the past and its images, becomes quite a distinctive feature of contemporary advertising business, design, fashion industry, cinema and television. Such attention to the process of creating an idealised image of the past and its aesthetics may be indicative of the conflicting trends in the contemporary culture. On the one hand, nostalgia can be regarded as a regressive phenomenon, which symbolises the thematic and aesthetic crisis of postmodernism. On the other hand, the reassessment of the past and the actualisation of its images in terms of the contemporary cultural context, certainly offer a way to overcome the sense of fear and frustration for the present.

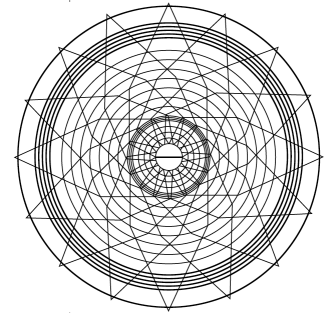
This tendency for nostalgia has been evident in the film industry probably since the fall of the classic Hollywood era in the late 1960s. The specific term nostalgia film appeared for the first time as a new concept in film studies of the 1970s (Le Sueur 1977). The term was later rediscovered and popularised by Fredric Jameson, who applied it to a wider cultural context of postmodernism (Jameson 1983).

Nostalgia films differ from the historical film genre. Here the past is addressed on sensual and emotional levels, unlike the literal replication of the past in historical movies. Moreover, for nostalgia films it is sometimes not even necessary to replicate the past on screen at all. These films can be set in the present or even in the future, while remaining as nostalgic movies. For instance, while set in the future, *Blade Runner* (1982, dir. Ridley Scott) provokes nostalgic longing for the film noir style of the 1940s, futuristic art deco architecture inspired by *Metropolis* (1927, dir. Fritz Lang) and sci-fi films of the 1950s. The object of nostalgia here is not the past itself, but the mass culture of the past.

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Nostalgic experience in such films can be provoked by means of stylisation, i.e. the reduction of cinematic language and its expressive possibilities to some archaic forms (like silent or monochrome films). Another way to visually stylise the nostalgia film is to fill the screen with material artefacts of the past, which are representative of the era they belong to, and thus can be recognised by the film audience as such (Sprengrer 2009). These artefacts usually fall into categories of design and material culture: elements of interior design and old furniture, technical devices that are no longer produced, and last but not least – clothing and accessories.

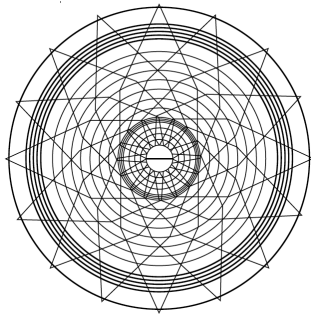
Film costumes are indeed powerful instruments for reconstructing the past on screen. Being a part of characters' identities, costumes present the visual information about the historical era and the culture they belong to (Cook 2005: 162-163). Clothing of the past is easily recognised by the audience as they mark the period of history that the film is set in, even when other visual objects on screen fail to do so. Set design, locations and material objects are no less important, but when for some reason they are not affiliated with the era the film is set in, costumes do the job of reflecting history on screen.

Despite the importance of costumes in nostalgia films, they seldom become the focus of academic research. Neither film costume historians nor film scholars try to analyse the nostalgic functions of clothing in cinema, probably because these costumes usually fall into the category of mere historical garments reconstructed for films.

Indeed, most costumes in nostalgia movies are more or less accurate period costumes that usually belong to the recent past. The most obvious strategy here would be to question the authenticity (or the lack of it) of these historical costumes. It works for those nostalgia films where the nostalgic object is a particular period in history, i.e. the decades of the Twentieth century and their representation in culture. But it is rather different when the films reconstruct not the mere image of the past, but instead are being nostalgic about certain objects of mass culture of the past – films, television series, comics and graphic novels etc. Here the costumes surpass the basic function of being true to the history. When working on such films, contemporary costume designers seek the inspiration in garments that belong to the fictional world addressed in these films.

Nostalgia films of the last two decades are often reflective of cinema history and of classical Hollywood movies in particular. This in a way reminds of Niklas Luhmann's concept of self-reference (Luhmann 1990). Various films of the time serve as examples of this self-referential code in contemporary cinema.

For instance, in *Hugo* (2011), the director Martin Scorsese aims to construct a nostalgic image of the early 'cinema of attractions' era. He also presents a romanticised biography of the French film pioneer Georges Méliès and pays tribute to his works. *The Artist* (2011, dir. Michel Hazanavicius) is a stylistic imitation of two aesthetic modes of cinema at the time: silent films of 1920s (by giving up the sound) and classic Hollywood films of 1930s (by means of visual stylisation). Woody Allen, a director who regularly returns to the subject of nostalgia throughout his career



(Feyerabend 2009), gives a rather sentimental account of the Hollywood film industry in its blooming years in his *Café Society* (2016). Finally, the resonant film of Damien Chazelle, *La La Land* (2016), is yet another attempt to replicate the style of classical Hollywood musical film through the prism of nostalgia.

Classical Hollywood films, as well as the Hollywood film industry in 1930s and 1940s, definitely are nostalgic objects in most of these films, and the key to understanding the mechanism of nostalgia here would be to examine the films of that period with a specific focus on Hollywood costume design.

Hollywood Fashions and Screen Style of 1930s to 1950s.

Systematic appeal to the mythology of the Golden Age of Hollywood is not coincidental. This particular period of American cinema history is considered the most flourishing and prolific time for the industry. Hollywood films of 1930s to 1950s epitomised the results of a well-designed, standardised mode of film production. Classic Hollywood style is effortlessly recognised by the audience thanks to a combination of distinctive genre system, continuity editing, linear narrative and invisible style that leads to the cinematic visual realism. (Thompson, Bordwell 2010). Another aspect of the Classical Hollywood style is the dominance of the Motion Picture Production Code, an ethical system of moral guidelines that was applied to practically all films that were produced during that era.

The Hollywood film industry heavily relied on the benefits of the star system. Constructing the glamorous image of actors and actresses of the era was an important part of film marketing (Gundle 2008). Stars were made by transforming ordinary people to glamorous idols with near perfect faces, adorned in fashionable clothes. Their biographies were made up, their photographs were heavily retouched, their screen images were lit by magnificent lighting. Classic Hollywood stars had an almost magnetic appeal to the audience.

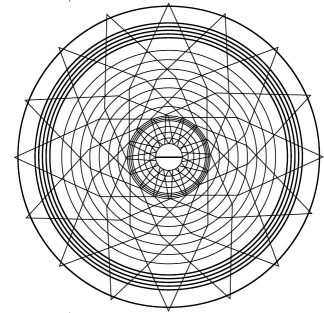
Costumes in classic Hollywood cinema were no ordinary clothes. They functioned as a certain visual code for communication with the audience (De Witt 1980). Costume is the most important part of the character's screen image that is perceived by the viewers at a non-verbal level. Before actors say their first lines, costumes engage in a communication with film viewers, informing the audience about characters' background, sometimes even finishing their psychological portraits (Berry 2000b). But there's more to it when examining the functions of Hollywood costumes of the 1930s and 1940s. These costumes were glamorous and sophisticated enough to become marketing tools that influenced the consumer behaviour of the audience. Moreover, they were the source of information for fashion trends and luxury (Bruzzi 1997: 4-5).

The practice of designing costumes for the silver screen in the 1930s to 1950s was handled with full attention. Each major film studio in Hollywood employed a costume designer on a full-time basis (Nadoolman Landis 2007: 72). Expensive materials and luxurious fabrics were never something to save on, even during the Great Depression times. The décor was exaggerated to the extremes: gowns sparkled with sequins,

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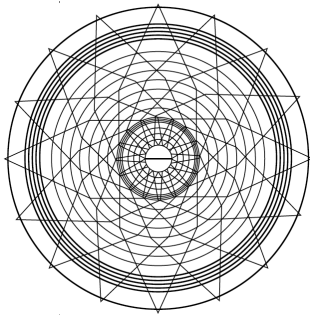


dressing gowns were trimmed with huge feathers and layers of chiffon or silk and contributed to the overall impression of luxury. These costumes were above all fashion trends, and influenced new styles and fashions at the same time (Chierichetti 1976: 8-10). They presented an alternative to the concept of 'Parisian chic', but in fact, they were as inaccessible as the French couture clothing. While fashions from Paris cost much more than most people could afford, the fashions of Hollywood screen were simply too extravagant for everyday life. This, however, has not diminished the influence that Hollywood costumes had over the tastes of the audience.

In the first half of the 20th Century, the fashion industry was yet to discover the potential of filming fashion and using this as an effective advertising method. Meanwhile, feature films made in Hollywood were influencing fashion trends and setting new styles (Desjardins 2017: 70-74). Hollywood cinema has always been an art for the masses, while the couture fashion industry was famous for its exclusivity and general inaccessibility. Along with the classic channels of distributing current trends in fashion – printed magazines and advertising – films presented the fashionable costumes in movement and thus informed the mass audiences of what was considered chic at the time. The Hollywood screen was functioning as a catwalk where beautiful actresses slowly paraded through luxurious sets, representing the idea of a high life, this Hollywood myth of well-being that became an important cultural concept at the time (Herzog 1990: 135-136).

Though seemingly unreachable, this idea of a high life soon invaded the consumer society on several levels. The interest that the audience showed to the Hollywood film costumes of the 1930s resulted in the emergence of new commercial models. They were aimed to both advertise film fashions and reproduce them as new fashionable clothing lines inspired by the creativity of Hollywood costume designers (McDonald 2000: 54). A notable example of this new business mode was an enterprise created by Bernard Waldman. His Modern Merchandising Bureau launched the chain of Cinema Fashions boutiques, where an assortment of clothes consisted exclusively of Hollywood film costumes. Evening gowns and day suits were simplified and adapted to the needs of everyday life.

The business operated as following. Costume sketches for upcoming motion pictures reached Waldman directly from Hollywood studios long before these films were released in movie theatres. The Bureau's staff then estimated these sketches – only those models that had the potential to be sold went into production. Selected models were then simplified to be mass produced. The most extravagant costumes thus never made it to the stores because of their impracticality. When films that inspired these clothes were finally released, the boutiques all over the country were already filled with costume replicas with advertising materials attached. These materials included photographs and film production stills with the costume depicted on the actress who wore the garment on screen. Naturally, it went with references to the studio that produced the film, as well as its principal cast and crew (Eckert 1990 [1978]: 107). This commodification of film costumes was extremely profitable for both Waldman's Bureau and Hollywood studios that received extra publicity. The cost of



these replicas was much higher than average – thus, it contributed to the aura of exclusiveness and seeming inaccessibility of the Hollywood ideal.

Commodification affected the cosmetics industry as well. Since the 1920s, the products of Max Factor brand became available to general customers. The brand's reputation preceded itself. Max Factor was famous for creating innovative cosmetic goods exclusively for Hollywood actors and actresses that could transform any face to an iconic beauty (Stutesman 2017: 36-37). Advertising materials and magazine articles featuring the latest trends in make-up reassured its audience that everyone can become a star. Mastering the art of applying the make-up in Hollywood style was said to be the only thing needed for it (Berry 2000a: 126-128).

Nostalgia for the Classic Hollywood Style in Contemporary American Cinema

The images and styles of Classic Hollywood cinema are frequently addressed in contemporary nostalgia films. It is probably most common for revisionist films that replicate popular film genres of the past on a level of visual stylisation.

Sometimes such films appeal to nostalgic aesthetics on a more formal level. They attempt to mimic original motion pictures by deliberately limiting the expressive possibilities of modern cinema language and turning to archaic modes of production.

But mostly it is enough to show the fictional world on screen in the same way it was shown in the films of the past, to achieve the nostalgic effect. Whether this world would be presented as nostalgically idealised or not depends on the generic nature of original films, for the object of nostalgia here is not the historical era depicted on screen, but the films of this era themselves, as a distinctive feature of the mass culture of that period.

For instance, the reconstruction of film genres and styles of the past takes place in *King Kong* (2005, dir. Peter Jackson) and *Far From Heaven* (2002, dir. Todd Haynes). While *King Kong* happens to be an accurate remake of the 1933 original motion picture, *Far From Heaven* is more of an homage to the Hollywood melodrama films of the 1950s. Its visual style resembles that of Douglas Sirk classic films, focusing primarily on replicating vivid colours of the Technicolor system, a process that was used to colorize Hollywood films from the 1930s to 1960s.

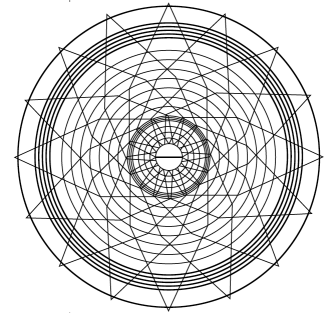
Stories about the past of the American film industry itself, as well as biographical films about people who were affiliated with Hollywood at the time, deserve specific attention and deeper research. Besides the replication of classical film aesthetics, these movies examine the nostalgic image of Hollywood as a star factory, the epitome of movie magic and glamorous lifestyle. Nonetheless, in these films the nostalgic effect often goes together with the critique on the industry and the examinations of its darker sides. Certain aspects of Hollywood lifestyle are being romanticised, while other aspects connected with the industry are depicted in the light of irony or straightforward criticism.

As noted previously, film costumes constitute the particular part of aesthetics of the past that are easily recognised by the audience as such. It is especially relevant to

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the nostalgic depiction of the old Hollywood style. The methods used to reproduce this aesthetic model vary greatly as they depend on different film contexts. Therefore, analysing these methods would contribute to the research field that covers various functions of film costumes, but seldom focuses on the nostalgic effect they might produce.

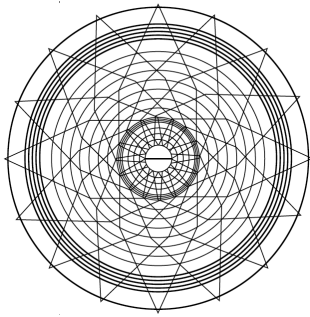
Costumes that provoke nostalgia for the past are usually related to this past. The connection, however, is not as evident for costumes in films set in the present time or future. Addition of retro style elements to current fashion trends is a much more complicated task. The examining of several specific cases would allow us to trace differences in both approaches.

Films with storylines that directly or indirectly address the Golden Age of Hollywood are usually filled with glamorous images of classic stars, imitations of key elements of films that were made during that era and some visual markers of the time that provoke the impression of being historically accurate. In *The Artist* the nostalgic effect is achieved by representing two obsolete modes of film production – silent films of the 1920s and musical films of the 1930s. The main female character of the film, Peppy Miller (Berenice Bejo), goes all the way from being a movie fan who accidentally got photographed with a Hollywood star, to an aspiring supporting actress and, finally – to becoming a movie icon herself in the early days of sound film.

Her costumes reflect her changing status. She is first seen in simple day suits in the style of the late 1920s that don't make her stand out. Her simple clothing in the beginning of the film emphasises her status as an ordinary girl who dreams of becoming a film star but which is unlikely to ever come true, unless for a lucky coincidence. Her image contrasts with that of her movie idol, George Valentin (Jean Dujardin), who is always seen in shining tuxedos and smart tailored suits. As their careers shift over the course of the film, Peppy's wardrobe gets filled with elegant dresses and sequined evening gowns. These dashing looks also reflect the changing fashion trends of 1929 and 1930. From loose dresses with a dropped waist and shortened hemline, fashions quickly changed to longer and tighter feminine silhouettes and elegant bias cut gowns that epitomised the 1930s.

With her career on the rise, Peppy acquires fur coats and chic veiled hats that correspond with her changing status. Her new position as a starlet calls for such classy and sophisticated styles because they match the expectations of how the Hollywood star should look. The emphasis on exquisite accessories in Peppy's looks is also determined by the fact that such decorative materials and fabrics as fur, ostrich feathers, sequins and translucent veils were especially useful for creating the Hollywood stars' glamorous images in the 1930s (Bailey 1982: 20-30). For instance, veiled hats, fur trims and feathers helped Travis Banton, the Paramount studio's costume designer in the 1930s, in creating a star image for Marlene Dietrich in her first Hollywood movies.

Another important case of a contemporary nostalgia film dealing with representation of the Hollywood industry in 1930s is Woody Allen's *Café Society*. The main female character here is Vonnie (Kristen Stewart), who denies artificial Hollywood



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fashions despite her position as a secretary to one of the industry's big bosses. The young girl is surrounded by both classy looking Hollywood stars and those who only dream to become stars and thus try to look appropriately. Vonnie's style is contrastingly simple, and it highlights her young age, while surrounding wannabe starlets mostly look older than their actual age thanks to massive accessories, jewellery and pretentious gowns. Instead of elegant and feminine gowns, she prefers sport shorts and cropped blouses, a look that she completes with short white socks and low-heeled sandals.

Vonnie despises Hollywood's high society up to the moment she joins it herself. When her love affair with her boss no longer remains a secret, she suddenly changes her attitudes. Her new goal is to fit into this community of glamorous people. This transformation affects both her wardrobe and her behaviour. Her joyful attitude is replaced by outward snobbism and the mask of shallowness, while her looks now consist of bias cut silk evening gowns and feathered capes. White socks give their way to expensive jewels. Thus Vonnie ultimately gets into this Hollywood starlet character, by acquiring the looks she used to deny.

While being overall nostalgic about Hollywood's past, Joel and Ethan Coen's film *Hail, Caesar!* (2016) provides a critical view of the Golden Age era as well. The film is set in 1950s, and its main characters are yet again Hollywood stars, who encounter different problems that endanger their careers. The swashbuckling star Baird Whitlock (George Clooney) gets abducted by a group of communist screenwriters, who are definitely having a rough time during the McCarthy era. The star of underwater swimming performances on screen, DeeAnna Moran (Scarlett Johansson) finds herself pregnant during the filming of her next movie. While pregnancy doesn't really fit into busy filming schedules and aquatic sequences, the career of the Hollywood mermaid is at double risk because she is unmarried – a combination of facts that doesn't go well with the glamorous star image.

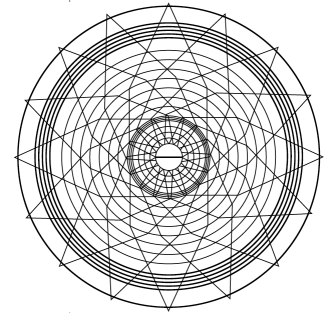
Despite a critical and mostly ironic depiction of 1950s Hollywood, the film constructs a nostalgic experience by imitating the long gone genres and film styles of the era. The eccentric costumes of these films-within-a-film are contrasted to simpler clothing that characters wear every day. Meanwhile, their on screen costumes definitely add to the ironic context of the film. The mermaid tail of DeeAnna's bathing suit brings so much trouble to the actress when she tries to take it off in vain. This particular scene emphasises the discomfort and difficulties that these inconvenient but visually attractive garments brought to the actors.

The Ancient Roman costume of Baird Whitlock gives the actor even more frustration, for he has to wear it when being abducted and, obviously, there are no options to change the outfit for a more common suit. Its irrelevance to the context of the scene, or more likely, its irrelevance outside the shooting of a film express the artificial nature and visual extravagance of classic Hollywood film costumes in general. Moreover, costumes in *Hail, Caesar!* are given so much attention not only because they represent the Hollywood style they appeal to, but also for their ironic function in the film.

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Thus *Hail, Caesar!* is both a nostalgia movie dedicated to classic films that no longer exists, and a critical account of the less pleasant sides of 1950s Hollywood. The latter in a way deconstructs the nostalgic discourse.

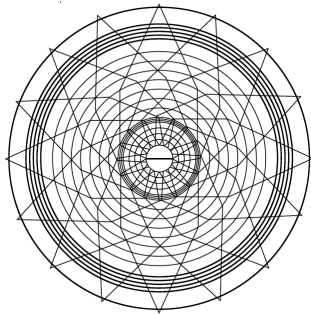
These three films examined above highlight different periods in Hollywood history. What they all have in common is their characters being fictional. Biographical films about real life people that were affiliated with Hollywood one way or another are somewhat different in terms of the nostalgic effect they produce.

Martin Scorsese's *The Aviator* (2004) is a cinematic take on the life of Howard Hughes, famous for his inventions in aviation as well as for his work in Hollywood. During the 1930s and 1940s Howard Hughes was one of the most eccentric film directors and producers, who launched the career of Jean Harlow. Hughes was as well affiliated with two big Hollywood stars of the time, Katharine Hepburn and Ava Gardner. The storyline of *The Aviator*, though, doesn't really dwell on stories of success of these Hollywood icons. Nor does the film express how their looks changed after Hollywood polishing. On the contrary, we see these screen divas already at their top. The audience thus easily recognise the actresses depicted in the film because they resemble their real life counterparts. Moreover, if some viewers had never seen any of these ladies before, they would still decipher the images as being a part of the Hollywood classy aesthetics of the time, because the general audience is quite familiar with the archetypes of Hollywood glamour.

Jean Harlow (Gwen Stefani) adorned in a golden bias cut evening gown and a fur cloak immediately evokes the images of extravagant costumes that used to capture the attention of movie-goers back in the 1930s (Young 2012: 8-9). The trouser suits of Katharine Hepburn (Cate Blanchett) are reminiscent of dashing images of certain Hollywood actresses who exploited male garments in their looks. Beside Katharine Hepburn herself, who was definitely famous for her strict trousers suits that she wore both on screen and off screen, Marlene Dietrich instantly comes to mind with her tuxedos, which were quite scandalous for the time. And last but not least – the stylish outfits with geometric patterns and sleek evening gowns of Ava Gardner (Kate Beckinsale) remind the audience about the changes in 1940s Hollywood fashion, when bias cut gowns were replaced by wide shoulder jackets.

These films effectively display how costumes represent the period styles of the eras they belong to. But what if the nostalgia film is set in the present time? Creating a nostalgic experience is a much more complicated task.

The retro style of Damien Chazelle's *La La Land* mostly concerns the visual qualities of the movie, and not the characters' costumes. Mia (Emma Stone) and Sebastian (Ryan Gosling), the main characters of the story, wear neutral costumes that lacks any distinctive features of either contemporary clothing or the fashions of the past. The basic wardrobe here tends to an indefinite classic style: simple but classy three-piece suits of Sebastian and elegant in their simplicity solid colour dresses of Mia, whether they appear in dancing sequences or in narrative scenes, do not give the audience any straightforward link to any particular period of history. But the reconstruction of the classic Hollywood musical and its alluring visual style contributes



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to a more complex interpretation of the film's costumes and their relation to the historical and cultural context.

Mary Zophres, the costume designer for *La La Land*, mentioned among her sources of inspiration several musical genre classics that inspired her work for the film. Her designs for Emma Stone's character in particular were influenced by Judy Garland's costumes in *A Star is Born* (1954, dir. George Cukor) and several gowns of Ginger Rogers in *Swing Time* (1936, dir. George Stevens). Zophres also noted Catherine Deneuve's costumes in *Les parapluies de Cherbourg* (1964) and *Les demoiselles de Rochefort* (1967), both directed by Jacques Demy, as her reference points. The visual style of *La La Land* also pays tribute to Demy's musical films (Miller 2017). Furthermore, costumes in all films mentioned by Zophres are characterised by certain minimalist style, which in turn is also true for clothing made by Zophres for Emma Stone in *La La Land*.

Contemporary nostalgia cinema tends to both represent and reassess the classical Hollywood style. It develops a specific complex of visual motifs and imagery that is responsible for the construction of a nostalgic experience for the audience. References to various contexts of the Golden Age of Hollywood do make sense, as this particular period of American cinema is famous for its escapist films that produced the unique mythology, a kind of idealised screen world that viewers appreciated and praised. Contemporary audiences can decipher this cultural code even if they are unfamiliar with the Hollywood cinema of that era. However, the object of nostalgia in these modern films is not the image of Hollywood itself, but more likely the escapism and the viewing experience of classic Hollywood films. Costumes and screen imagery are especially prominent in this kind of cinema. In this sense, examining the strategies of how old Hollywood fashion trends were reflected on screen will reveal the importance of design concepts in the visual aesthetics of nostalgia films.

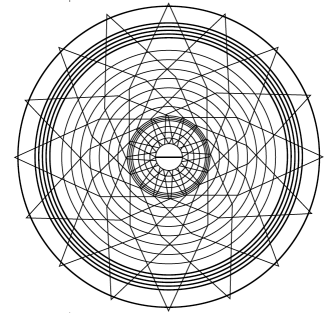
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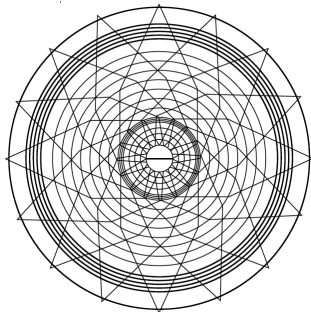
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НОСТАЛЬГИЯ ПО-ГОЛЛИВУДСКИ: КОСТЮМЫ В СОВРЕМЕННЫХ ФИЛЬМАХ ОБ ИСТОРИИ АМЕРИКАНСКОГО КИНО

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Аннотация:

На протяжении последних двух десятилетий в массовой культуре все чаще обнаруживается стремление к ретроспекции, к заимствованию образов культуры прошлого и их сознательному транслированию в сферах медиа, рекламы, дизайна, модной индустрии, телевидения и кинематографа. Действительно, ностальгический характер современной культуры — это своеобразный дух времени, который способствует актуализации элементов культуры прошлого и помогает лучше отрефлексировать наш актуальный опыт. Изучение подобной рекурсии образов прошлого в различных контекстах представляется перспективным направлением исследований в современном научном поле.

Обращаясь к конкретным примерам реализации этой тенденции в современной культуре, стоит отметить активизацию трендов, связанных с репрезентацией ностальгического образа прошлого в кинематографе, также характерную для последних двух десятилетий.

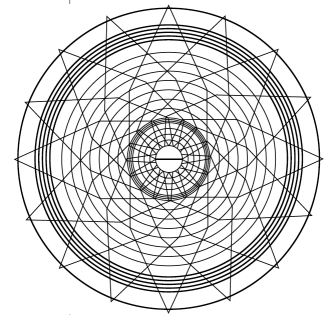
Особенно заметным представляется появление на экранах фильмов в стиле ретро, которые вызывают к образам истории кино и, конкретнее, к «золотой эре» голливудского кинематографа. Этот конкретный тренд тем не менее остается мало отрефлексированным в научном поле. Несколько недооцененным представляется и вопрос о перспективах изучения функций костюмов в ностальгическом кино.

Костюмы в кино позволяют не только достроить визуальный образ персонажей фильма, но также дополняют портрет героев невербальными характеристиками, которые вступают в визуальную коммуникацию со зрителем. В случае с ностальгическим кино костюмы также являются частью механизма конструирования ностальгического переживания у зрительской аудитории. Если объектом ностальгии в фильме является определенная эпоха как своеобразный культурный конструкт, то на костюмах будет лежать ответственность за репрезентацию выбранного исторического периода. Если же фильм провоцирует ностальгию по конкретным объектам культуры прошлого (например, по старым фильмам и опыту их просмотра), то дизайн костюмов также будет напрямую или косвенно апеллировать к эстетическим

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особенностям этих культурных объектов. Так, костюмы в фильмах, которые воссоздают ностальгический образ «золотой эры» голливудского кино, так или иначе связаны с кинокартинами той эпохи.

В свою очередь, создание костюмов в эпоху классического Голливуда являлось одним из важнейших этапов кинопроизводства. Голливудские фильмы той эпохи функционировали как своеобразные модные киножурналы: роскошные костюмы отличались экстравагантностью и притягивали к себе внимание зрительской аудитории. Более того, отдельные эпизоды в некоторых фильмах 1930–1940-х были буквально сконструированы как модные показы. В эпоху, когда элитарная высокая мода демонстрировалась исключительно в закрытых салонах, голливудское кино берет на себя функцию своеобразного вестника моды для масс. И хотя костюмы в американских фильмах тех лет далеко не всегда соответствовали трендам высокой моды (в силу отсутствия задачи их прямого воспроизведения), стильная одежда в кино способствовала становлению голливудского мифа о гламурном стиле жизни и подтверждала статус звезд американского кино как новых икон стиля.

В данной статье на примерах современных ностальгических фильмов рассматриваются различные стратегии трансляции визуальных образов классического голливудского кино через костюмы героев.

Ключевые слова: костюм в кино, классический Голливуд, ностальгическое кино, образ прошлого, дизайн, визуальная коммуникация