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Fashion and the Moving Image: EUscreen's online fashion exhibition



EUscreen, the online portal to Europe's television history, recently launched a range of online exhibitions, among which a fashion and trends exhibition. To find out more, Europeana Fashion spoke Dr. Dana Mustata who worked on the fashion and trends exhibition on EUscreen. Dana holds a PhD from Utrecht University in the history of Romanian television and is currently teaching at the Center for Journalism and Media Studies at Groningen University. Besides being an expert on media, Dana love fashion. So it was only natural she co-curated EUscreen's online fashion exhibition.

Now **EUscreen** is no stranger to **Europeana Fashion**. **EUscreen** and **Europeana Fashion** are both contributors to **Europeana** and the **Netherlands Institute for Sound and Vision** is both a **Europeana Fashion** and a **EUscreen** partner. Under **EUscreen's** Lifestyle and Consumerism topic you will find an array of interesting fashion material from a variety of content providers. The great news is that a selection of this fashion material will also be made available via the **Europeana Fashion** portal.

EF: What does EUscreen have to offer in terms of fashion?

DM: If one searches for fashion on the EUscreen portal, they will find 1451 items from 21 different countries spread across Europe. This includes videos, photographs and a more recently launched virtual exhibition. Items date back to the 1920s and 1930s until the present day.

This newsreel illustrates a fashion show in Sweden in 1923. This

[1936 clip](#) shows Miss Denmark presenting the latest in fashion at the time. The material covers a wide range of fashion-related themes: from clips showing runways in different countries (e.g. [this clip](#) showing a fashion presentation in communist Romania in 1972) and different time periods, to material showing the insides of the fashion industry (such as [this clip](#) showing the training of employees at the House of Fashion in Prague in 1959) to content about different designers (e.g. [this clip](#) about Yves Saint Laurent)

Many EUScreen items also discuss the role of fashion in society, such as [this Dutch clip](#) on fashion and religion and the influence of Virgin Mary on fashion)

EF: Nowadays, many designers decide to stream their fashion shows live online and SHOWstudio publishes fashion film online. Are these initiatives part of the evolution of fashion and the moving image?

DM: Fashion is highly visual and inevitably lends itself well to audiovisual presentations, whether in film, television or online audiovisual content. Talking specifically about television, fashion has had an important relation with this medium. Browsing through the EUScreen material, you realize that television has documented and recorded the evolution of trends and styles in different parts of the world throughout decades. Look at these pictures from a Dutch youth programme, they speak so evocatively about fashion in the 60s ([picture 1](#), [picture 2](#)).

On the other hand, television has lent itself to setting up role models for fashion and has been a good medium for popularizing trends and styles. Then, of course, television has been an outlet for fashion designers to present their creations and reach out to mass audiences.

However, what television as a medium adds to the presentation of fashion is an important social context. Television does not only show us fashion behind-the-scenes, but also additional information about its industry and its people. See [this clip about Karl Lagerfeld](#) not as a fashion designer, but as a photographer. Television also brings fashion into everyday life. For instance, [this German clip](#) talks about the comeback of the men's bag in the streets fashion. Or [this Austrian clip](#) tells about the popularity of the men's pullover in the 1980s.

Last, but not least, television has helped make fashion part of broader social discussions. The coverage of fashion in news reports, talk shows or studio debates has brought a strong social dimension to fashion. [This Deutsche Welle news clip](#), for instance, talks about fashion in relation to ethics, while [this Belgian news clip](#) on Sonia Rykiel illustrates how fashion can be used as a means of social integration for young disadvantaged people.

The relation between television and fashion is now exploring new directions, and those very much reflect changes in the television industry. Look at Fashion TV, for instance. It started in 1997 at a time when niche channels were spreading, when cable television was booming, when audiences could choose content according to their very specific interests. Nowadays, Fashion TV presents a lot of its broadcast content online on their own website. Fashion will still be present on television, primarily because it is very much part of our social life, culture and history which television constantly documents, records and archives. But broadcast content on fashion will proliferate to new platforms: from the usual television screen, to the online environment or the mobile phone.

EF: What do you foresee in the future for fashion and television?

DM: Fashion will still be present on television in the same ways in which it has been present until now. But changes in television technology could add new dimensions to audiovisual presentations of fashion. The switch to high definition television, to big screens or even to 3D image will enhance viewers' experience of fashion on television.

On the other hand, the spread of broadcast content in the online environment will offer new distribution outlets for fashion as well as new interactive ways of connecting to consumers, fans, fashionistas or just the casual fashion curious. New screen technologies, from tablets to mobile phones will also allow those interested in fashion to consume audiovisual content about fashion on-the-go.

EF: Is there a difference between fashion in a still image and fashion in the moving image?

DM: First of all, there are aesthetic differences: audiovisual images are about movement, which enhances the presentation of something as visual as fashion. The audiovisual image also works with space, sequencing and points of view, which delivers an enhanced mode of presentation. Not to mention that the moving image adds a new sensorial experience to the still image: the experience of sound.

The two types of content also differ in how they convey meaning: a photograph often makes a statement and fashion photographs in particular, often illustrate an attitude or a state of mind. The moving image, on the other hand, organizes different shots into a narrative, it tells a story: whether it is the envisioned story that a particular designer has for his or her collection or the story of the making of a photo shoot, for instance.

EF: Are you planning on any future fashion exhibitions on EUscreen?

DM: The recently launched EUscreen exhibition on fashion showcases just a mere fraction of all the items on this topic, which the portal has to offer. The aim of this exhibition was to show users how audiovisual material on fashion can be used to tell a story about fashion. There is such diverse material on this subject and so many angles that can be explored in relation to fashion that a wide range of exhibitions on fashion is possible using EUscreen material. Therefore, we invite people interested in fashion to explore the EUscreen material on this topic and make their own exhibitions, using the exhibition-making tools developed in EUscreen, which will become available to the user by the end of September.

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