

**Costume, Make-up, and Hairstyling in Small National Cinemas**

*Deadline for abstracts: February 27, 2026; deadline for submissions: June 15, 2026.*

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Czech costume designer Ester Krumbachová defined film costumes as phantoms. Clothing, as seen on screen and worn by fictional characters, is a rather slippery visual expression, offering hints and clues instead of exhaustive description. Throughout the 1960s, Krumbachová's own costume creations resembled haunting images, fitting for modernist cinema and Czech New Wave aesthetics. Through her personal estate, she was rediscovered years later, being one of the few costume designers in the region whose work was became an unmistakable part of local film heritage (see Svatoňová and Jeřábková, 2022).

But what about other movies, which are not carried by strong artistic visions but by genre conventions, star associations and collaborations with fashion industries? How does costume assist with negotiations of global genre labels vis-a-vis their local adjustments? How does screen style articulate domestic notions of heritage or modernity? And what about people, who designed these visions; sometimes staying invisible and other times crossing over from peripheral, culturally and nationally specific industries onto global recognition and opportunities? Although the area of costume design analysis emerged no later than in the early 1990s, these questions in the context of cinemas of small nations have been addressed only rarely.

Existing research offers wide range of approaches, stemming from scrutinizing various movies, through identifying and naming crucial designers, their working conditions and collaborations up to exploring intersections between fashion and screen clothing (see Herzog and Gaines, 1991 or Bruzzi, 1997 or Church Gibson and Bruzzi, 2013). The combination of star studies and film costume investigations have been beneficial both ways, as evident in case studies of numerous stars (see for example Vincendeau on Brigitte Bardot, 2013) or in edited collections focusing on fashioning film stars (see Moseley 2005). However, European film costumes have been addressed on a much scale: in chapters in the above-mentioned edited volumes, scant monographs (such as Paulicelli, 2016 or Chapman, 2021) or in various curated instalments with adjacent publications.

The area of screen make-up and hairstyling attracts even less academic scrutiny. Similarly to costuming, make-up and hair not only facilitate artistic and genre visions but also articulates and/or undermines cultural stereotypes and disseminates beauty ideals and glamour (see Dootson, 2016). Although these topics can be found in research regarding stardom and celebrity culture (see Berry, 2002), there is a potential for further exploration of individual films, trends and careers. Various contributions can thus shed light on below-the-line personnel not previously analyzed, or industrial practices and hierarchies as well as turn our attention to individual films not readily associated with the canon; historical perspectives, case studies or explorations of contemporary situations.

Contributions to the issue can cover following areas, but are not limited to them:

- Analysis of individual movies or cluster of films, focusing on costumes and/or make-up contributions to genre aesthetic, narration, character construction, world building, and visual design
- Individual careers of costume designers / make-up artists / hairdressers; contemporary as well as historical personalities
- Case studies of intersections between costume design and fashion
- The notion of historical accuracy and authenticity in film costume and screen make-up
- Working conditions, communications, cooperations and hierarchies on sets; both on domestic films and/or tv projects as well as runway productions
- Education and training in both areas
- Investigation of star images from the costume and/or make-up perspectives
- Concepts of beauty and glamour across different regions, periods and political regimes
- Costume and make-up and / versus performance
- Credits, Prestige, values and awards: establishing costume designers, make-up artists and hairdressers as organic components of film crews and their position within
- Reception, appropriation and dissemination of film fashion, costume styles and screen make-up

#### **Submission Guidelines:**

We invite scholars to submit papers that engage with these topics, offering fresh perspectives and rigorous analysis. Submissions should be original, unpublished works that contribute to the study of the Costume, Make-up and Hairstyling in Small National Cinemas. **Please send an abstract** (250 words + 3–5 bibliographic references) and a short bio (150 words) **via this form** by **February 27, 2026**. The authors will be informed of the decision by March 20, 2026. The deadline for submitting the full article is **June 15, 2026**. The special issue is slated for publication in early January 2027. The detailed submission guidelines can be found on our journal's website.

#### **Bibliography:**

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- Chapman, Llewella. *Fashioning James Bond: Costume, Gender and Identity in the World of 007*. London: Bloomsbury Academic, 2021.
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