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THE MOVEMENT ISSUE

Issue 2
Autumn Term 2023

Cover by Miya Amrouni



Fido

LETTER FROM THE EDITOR

Perhaps what made me smile most when we came out with our launch issue of Queen's Gate's first literary journal, *1891*, was seeing each person who wrote an article feeling genuinely proud to see their name under what they wrote.

New year, new issue! It feels very fitting that *1891*'s second issue, **The Movement Issue**, welcomes you to the Spring Term of the 2023-24 academic year. This issue allowed for even more creative rush than the first. The *1891* team, along with submissions from the wider school, worked to produce an issue which moves from fashion to film to culture seamlessly. I am over the moon to see this issue include more short stories and poems, interestingly with a recurring theme of grief – as Lily Mellis-Apted so thoughtfully writes in her Untitled poem: “grief is just love with no place else to go”.

The art is flourishing in this issue as well – Miya Amrouni drew the striking cover, which encapsulates an interpretation of movement which is uncomfortable but also freeing, as one learns to let go of the constraining norms of society and maximize creativity instead. The love that everyone on the *1891* team received once our first issue was published was everything and more that we could have dreamed of, and seeing the printed issue on a stand in the library as I walk to and from lessons feels so rewarding – so, thank you to our readers who make us want to keep creating and of course Miss Cappella and Miss Wallace for encouraging and empowering what we do.

With that said, we hope you enjoy reading our second issue. Remember not to remain *too* still in life. Move – to see new perspectives, to find yourself in places you never thought you would be, to see how life isn't linear.

And notice what moves *you*.

Gioia Duenas-Dahms

A stylized, handwritten signature in blue ink, appearing to be 'GD' with a large, sweeping loop and a sharp, angular flourish extending upwards and to the right.

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CONTENTS

Threads of Time
Coco Shao

Rise, Resistance & Revolution
Tiana Wadhawan

The Power of Fashion Evolution
Ophelia Mayhew

Are Women Really Scoring?
Valentine Matussiere

Tell Me Her Name
Anonymous

Today
Anonymous

Caementa Day
Bobbie Bryceson

GUTS Is Not A Bad Idea, Right?
Cecily Morrissey

Fashion in Movement
Susannah Aves

Movement in Film
Alessa Lindblad-Hill

Untitled
Lily Mellis-Apted

The Night's Intrigue
Larissa Faillace

Inevitable
Nefeli Siokos

How Do Political Movements Influence Fashion?
Vittoria Aprille Borriello, Ella Johnson & Claudia Lynn

Can Greta Gerwig Direct My Life, Please?
Gioia Duenas-Dahms

Period 10: Mr Mataya
Daisy Barclay & Lily Mellis-Apted



Threads of Time

Coco Shao

A path of gold and silver thread,
Dawned upon the rocky land.
From East to West the journey goes,
Trade winds carried stories untold.
A glittering knife cuts the horizon in two,
With dawn's new hopes, skies will paint anew.

Hands of different tones first shook,
In friendship's grasp, a bond they took.
Amidst bustling markets and vibrant souks,
Languages mingled in cheerful spokes.
Through the art of trade, they'd learn,
The value of trust and respect's return.

The smell of fragrance from across the sea,
First made their scent known gracefully.
With camels laden and spirits high,
Through desert dunes and starlit skies.
From China's blooms to India's spices,
To Persia's roses, fragrant and nice.

It's a path of wealth, not just in gold,
But shared experiences and cultures mixed.
So let this path be where differences wane,
A tapestry of unity, where none remain.
The thread that weaves through every land.
The journey goes on, ever bold.



Gioia Duenas-Dahms

RISE, RESISTANCE & REVOLUTION

Questioning the popularity of “Pop-Culture”

Tiana Wadhawan

Pop-Culture: a common term used in light of social media and our Tik-Tok crazed generation. Now, although you think you may have skimmed past an article exactly like this in the Daily Mail this morning or maybe even come across it scrolling on Instagram, it probably highlighted why the subject is ‘bad’ or even ‘terrorising’ for youngsters. However, that is not entirely truthful as the long history behind what we call ‘Pop-Culture’ is rather inspiring and even interesting (believe it or not).

THE BIRTH OF POP-CULTURE

It all began in the mid-20th century, the post-World War II era which saw a surge in creativity and a shift in societal dynamics where the younger generation ruled, asserting their own preferences and tastes. This led to the world saying ‘goodbye’ to traditional forms and introduced a more accessible and democratic platform. These diverse influences produced a vibrant and rapidly evolving platform that captured the imagination of the masses.

The newly emerging movement started with music, fashion and cinema. The infectious beats of rock’n’ roll transcended gener-

ations of rebellious teenagers and introduced cultural classics known world-wide today. Fashion saw the growth of unconventional styles and daring designs courtesy of designers like Christian Dior and Christóbal Balenciaga whose creations intrigued many. Likewise, cinema transformed into a realist portal for social reflection and escapism with the growth of the sci-fi genre, exploring new technologies at the time. These realms of artistic exploration were no longer confined to the elite, but instead were shared to the other art fanatics that stimulated waves of ideas for years.

However, as the new movement gained momentum, it stirred debates and concerns about its impact of societal values and norms. Many traditionalists were wary of the perceived depletion of cultural heritage and raised questions about the true depth of what ‘Pop-Culture’ really had to offer to the youngsters of the 50s. They feared that the rapid pace of change may result in a superficial understanding of art and history as a whole. Although, as with any revolution or emergence, these

apprehensions were natural, accompanying the excitement of people as they were introduced to a new world of creativity and inspiration.

THE TECH-FILLED 80S

In the midst of poofy hair and biker jackets, the evolution of Pop Culture reached a pivotal height in the vibrancy of the 80s with the rise of technology and globalisation reshaping the very essence of cultural expression. Most of all, it was an exciting time for music lovers as they saw the emergence of Music Television (MTV), marking a shift in the way our playful beats were consumed.

Music videos became an integral part of artistic expression to allow creators to share the visual narrative behind

their words. The fusion of sound and sight opened doors of creativity, giving recognition to iconic figures whose style and image were as influential as their music such as Tina Turner's legendary video of 'What's Love Got to Do with It'. The video featured the artist herself walking down the streets of New York City in a leather miniskirt and denim jacket, gracing the public with her glamorous voice. The music video claimed 'Best Female Video' at the MTV Video Music Awards in 1985, inspiring other young female artists to make their own version of a leather-denim combo whilst strutting down the streets of The Big Apple.

Along with the rise of music culture, video gamers got to access immersive experiences after a shift from simple platforms due to the emergence of advanced technology, cap-

turing the imagination of players worldwide. This created a profound impact on story telling and narrative construction as the interactive nature of the games blurred the line between the consumer and creator, encouraging active participation across various fields. The biggest game of the 80s was indeed Pac-Man, with over 30 million active players across the US, who splurged \$8 million a week feeding quarters into arcade or bar games. Along with the craze over Pac-Man, Tetris and Super Mario Bros. were also extremely relevant and these are games we still continue to play over 40 years later.

These advancements in media and visual communication along with globalisation

played a significant role in blurring the cultural boundaries at the time. Cable networks,

"The fusion of sound and sight opened doors of creativity."

satellite television and the internet connected people across continents and so cultural exchange became widespread. The sharing of ideas, styles and influences proceeded to a global platform where artists drew inspiration from diverse groups, and cultural elements merged to create new and extremely exciting hybrids. 'Pop-Culture' quickly embraced a universal language that resonated with people worldwide.

Y2K

In recent times, the 2000s have made a comeback, giving homage to the icons and 'it' girls that rocked low-waisted jeans and velour tracksuits. When I think of the 2000s, the first things that come to mind are iPods packed

with Jay-Z, terrible reality television and, of course, Paris and Nicky Hilton. These icons only became famous due to the rising digital realm with platforms such as Facebook, YouTube and Twitter giving entertainment and inspiration to those around the world. They were responsible for the rapid spread of trends, memes and even people, where individuals could contribute to the growth of creators.

We've all heard and even watched the famous Kardashian family whose claim to fame began in Reality Television, giving us an insight into their daily life and family dramas (of which most were probably scripted). However, they opened doors to an entirely new breed of celebrity culture: individuals that achieved popularity by opening their lives to the public scrutiny. The worldwide phenomenon of instant fame extended even beyond television screens and seeped into social media, birthing 'influencers' which continue on to this day, providing inspiration and showcasing a way of life that others wish to lead.

Although we love talking about celebrities, the 2000s are also renowned for a surge in the popularity of rom-coms, leaving an undeniable mark on the landscape of Pop Culture. It is often said that the movies in the genre released today cannot match those of the Y2K era. They carried their own essence and a predictable story line: two people meet, fall in love, they dispute, come to terms and finally, live happily ever after. Although that

may get repetitive, each movie embraced relatable characters dealing with contemporary challenges, resonating with audiences by portraying relationships in the context of evolving social dynamics. The stars playing these characters further propelled the genre's appeal such as Julia Roberts in "Notting Hill", Ryan Reynolds in "The Proposal" and Kate Hudson in "How to Lose a Guy in 10 Days" (a personal favourite!).

I myself admit that I could spend hours a day catching up on what's 'new' in a world that seems like a fantasy, losing myself in the catchy tunes that become anthems, to trends that define eras. I like to think of it as a cultural time capsule that I would look back on in 10 years and question "was I really wearing pants 3 sizes too big for me?" This shared experience we may face over time sums up the idea around the worldwide movement of 'Pop-Culture', which itself is manifested through music, fashion, film,



literature and even internet phenomena. This constantly evolving entity has sparked worldly conversations, moulded perceptions and even provided a form of entertainment for all ages. ■

THE POWER OF FASHION EVOLUTION

Ophelia Mayhew

Fashion is one of those things that changes continuously due to the evolution and adaptation of new and old styles. An American fashion photographer for the New York Times, Bill Cunningham, once said “Fashion is the armour to survive the reality of everyday life.” To me this phrase is very impactful as over the last few hundred years fashion has evolved rapidly, and through that change, we get to see women take charge of their style and not feel restricted on what to wear and what not to wear.

During the First World War in 1914, fashion really started to adapt due to changes in how people saw their everyday lives. For fashion, womenswear had to be more practical as more women started to volunteer and join workforces. Clothing that began to be increasingly popular included shorter skirts, tailored suits and looser silhouettes. The colour schemes also adapted, due

to a growth in funerals and visits to injured war members, which meant that the colour

schemes were simple and muted, out of respect for the horrors taking place in the war.

With the war over, materials that were once considered lavish had become increasingly inexpensive. This led to a lot of experimental

styles, some of which were considered very daring for women of that period. A garment named the flapper dress became one of the most iconic pieces of fashion in the 1920s. This was a straight cut, loose fitting dress, and the arms were left bare. Although women still wore corsets at that time, there was still such a transformation from where fashion was even only ten years prior.

Oh, but change didn't just stop there. In 1930, zippers were commissioned and were considered more efficient than the hook-and-eye closures which needed a lot of labour. The 1930s silhouette styles also changed from the 20s 'sack like' silhouette which was free of curves – 30s fashion decided to sinch clothing yet again, creating the 'soft and feminine' look.

In February of 1947, Christian Dior made his first splash into the fashion industry with

“Fashion has allowed for women to challenge their societal norms and shape their identities.”

his new collection being called the “New Look”. The “New Look” featured rounded shoulders with exaggerated butt lines and padded hips along with extravagantly full skirts. After the stiffness of the post-war era,

glamour became once again in fashion, and inspiration was taken from fashion houses such as Chanel and Dior. This new statement in fashion really bent the rules of how women were 'supposed' to dress, and created a whole new idea of fashion stepping forward into a new decade.

With the women's movement that happened in the late 1960s, corsets began to trickle out of fashion, and iconic designer Mary Quant invented the mini skirt. Quant's idea of inventing the mini skirt was to liberate women from the restrictions of long skirts and petticoats: as Quant would say, she wanted women to be able to run and catch the bus. This moment in fashion really challenged the current style, and there was a big jump from the styles of the 1950s to the 1960s. Mary Quant was really an inspiration as she empowered women through her bold moves and determination.

The 1970s were known as the era of fashion where things got fun. Styles were full of shearling coats, miniskirts and flared trousers. There were lots of different wide-ranging styles from fashion influencers of the time, such as Cecilia Hammond, Bianca Jagger and Jean Shrimpton.

Overall, fashion throughout the 20th Century witnessed remarkable changes and sparked a significant shift in woman's empowerment. This was from restrictive corsets and big skirts of the early stages of the century to more comfortable and liberating styles. Fashion has allowed for women to challenge their societal norms and shape their identities. Through fashion, women gained confidence to embrace their own unique styles. ■

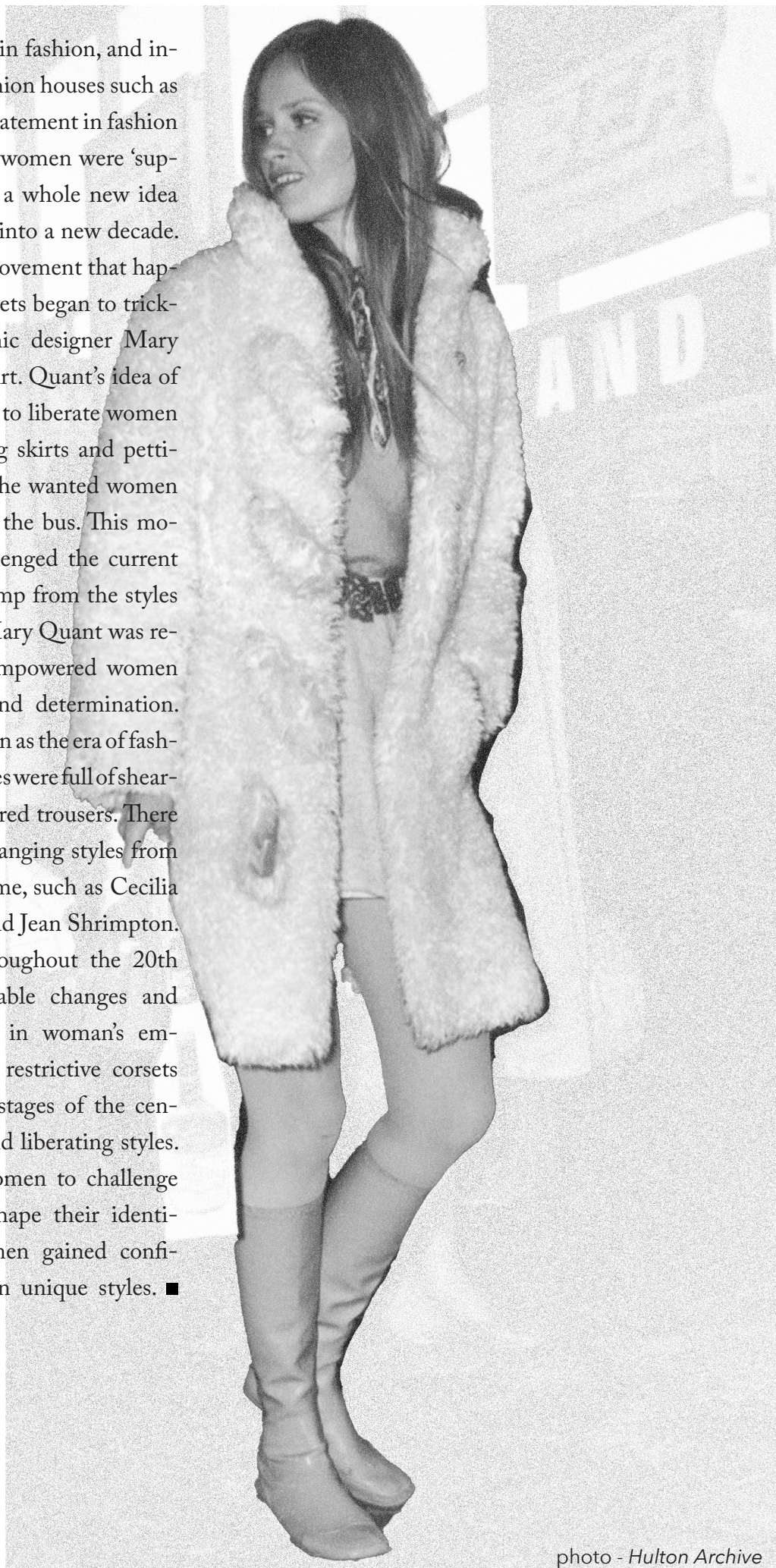


photo - Hulton Archive



Matilda Whitaker

ARE WOMEN REALLY SCORING?

How women's football has progressed over the last two decades

Valentine Matussiere

Over the past two decades, women's football has undergone a remarkable transformation, evolving from the shadows into the spotlight of the global sports stage. The journey has been marked by profound changes in infrastructure, investment, and societal attitudes, propelling the sport to unprecedented levels of popularity.

One of the key drivers behind the evolution of women's football has been increased investment. As major sporting organizations and clubs recognized the potential of the women's game, financial support began pouring in. This funding has been instrumental in developing better training facilities, providing professional contracts to players, and elevating the overall standard of the game. The strengthening of capital has enabled women's football to shed its amateur image and compete at a level comparable to men's football.

Improved infrastructure has been a crucial aspect of this evolution. From amateur programs to elite academies, the development of a comprehensive footballing ecosystem for women has been transformative. Young girls now have more opportunities to engage with the sport from an early age, allowing talent to flourish and creating a pipeline for future stars. The focus on infrastructure has not only enhanced the quality of play but has also facilitated

the growth of women's football at all levels.

Media coverage has played a pivotal role in shaping the narrative of women's football as well. Over the last 20 years, there has been a notable increase in the visibility of women's matches across various media platforms. Major broadcasters and streaming services have recognized the commercial value of women's football, leading to more extensive coverage of leagues and tournaments. The FIFA Women's World Cup, in particular, has become a global spectacle, drawing millions of viewers and generating substantial interest.

The rise of social media has further amplified the reach of women's football. Players now have direct channels to connect with fans, share their journeys, and inspire a new generation of athletes. The ability to engage with the audience on platforms like Instagram and X has contributed to the creation of personal brands for women footballers, making them more than just athletes, instead showcasing them as influential figures with significant fan followings. This increased following has also allowed female footballers to make it their full-

time job, allowing increasing time to elevate their technical abilities as well as their stamina.

The changing landscape of women's football is also a result of shifting societal attitudes towards

gender equality in sports. Advocacy for equal opportunities, treatment, and recognition has

gained momen-

tum. High-profile campaigns and initiatives have challenged stereotypes and broken down barriers, fostering an environment where women's football is seen as equally compelling and deserving of attention as its male counterpart. The success of the United States Women's National Team, for example, has become a symbol of excellence and empowerment, inspiring girls worldwide to pursue their footballing dreams.

The inclusivity and diversity within women's football has been celebrated and embraced. The sport has become a platform for promoting social change and challenging traditional norms. Initiatives aimed at addressing issues like pay disparity and promoting LGBTQ+ inclusion have contributed to a more inclusive and progressive image for women's football.

In addition to these factors, the global success of women's football can be attributed to the sheer passion and skill exhibited by the players. The narrative has shifted from a focus on gender to a celebration of the incredible talent and competitiveness inherent in the women's game. Moments of brilliance on the field, whether in domestic leagues or international competitions, have captured the imagination of fans and silenced sceptics who may have questioned the legitimacy of women's football.

However, there are valid concerns and questions still to be raised about the recent

incident of the 'Luis Rubiales kiss'. This is one example important to note which is overshadowing the achievements and progress made by women in football. It is essential to focus on

“women's football has firmly established itself as a major player in the beautiful game.”

the skill, talent, and hard work of the female athletes, rather than sensationalizing incidents that perpetuate and provoke stereotypes or objectify women in the sport. By prioritizing the promotion of women's football based on its merits, we can ensure a more positive and inclusive environment that encourages equal opportunities and respect for female athletes. It is important to strike a balance between celebrating the achievements of women in football and ensuring that incidents like this do not overshadow the broader goals of gender equality and fair treatment in the sport, let alone it happening at all. By continuing to support and champion women's football on its own merits, we can create a positive and empowering environment for all involved.

Overall, the evolution of women's football over the last 20 years is a story of progress, fuelled by increased investment, improved infrastructure, heightened media coverage and the remarkable talent of the players. The sport has transcended its previous limitations, emerging as a powerful force in the world of sports, inspiring millions and leaving an undeniable mark on the global sporting landscape. The journey is definitely ongoing, but the trajectory is clear: women's football has firmly established itself as a major player in the beautiful game. ■

Tell Me Her Name

Anonymous

And how she liked her tea.

Tell me about the sheepskin coat she wore

That still smells of samsara and cigarettes.

Tell me about her habits:

Cooking bacon on Sunday mornings,

Her shaking foot when watching movies,

The double-squeeze of her hand which meant 'I love you'.

Tell me that funny story about that scar she got on her left arm

And tell me about her talents - her perfect microwave cake (always pineapple), her smoky singing voice, her ability to wiggle her ears.

Place sugar and spice and all the nice memories into a pot

And charm her echo back to the world of the living.

Conjure her at this table so I can feel the weight of her elbows on the oak.

Summon her voice, chant her name and recite her idioms from the book of the dead.

I want to hear the gentle whoosh of her breath in this room.

Do not make her smaller, or lesser, or unworthy -

We have plenty of space here.

I would trade my life to see how her eyes lit up

When she picked you up from school.

I want every detail, so I can see her

Choosing her favourite soup in the tins aisle

And knitting your favourite cardigan,

The one with the hole in that you'll never throw away

Because it's the last tangible evidence that she was real.

Bring her back to life for me

And I'll help you to keep her here.

Trust me with the memory of her

And I will carry her out into the world,

Proudly, confidently, keeping her safe in my pocket

Like stones from the beach.

Photograph on 35mm by Gioia Duenas-Dahms
Gibson Beach, Sagaponack, August 2023

Today

Anonymous

As the gravel snapped beneath my feet
the sun fought its way past the lavender haze of the dawn.
A lone dog walker with a stick poised in his hand for the throw
Stops, crouches, and gently inhales the scent of fallen jasmine.

The Balinese from next door has twigs and burrs caught in his fur
And I pause, picking gently through the forest of softness
To find the dead matter,
Discarding it on the spongy earth.

At times I am so frightened of the end
Of everything: it's not so hard to think
Of one day close to time and space today
Where skies have cracked and shores are undersea
And people, all the human life, snuffed out
And caught between alive and something else.

But something sadder lurks in the vision:
The trees, the birds, the creatures so beloved
Exterminated from the earth
By what a human thinks is worth his time.

What is the point of all this paraphernalia
Bricks and mortar, the whirr and rock
Of a train car,
The fusillade of traffic
The buildings searching for a higher power -
We long so much to run from the ephemeral
That we forget
That we, too, are perishable objects on this earth,
That the salt and tides will wash us all clean,
One day.

But what a joy it is
to wake to the birdsong
Carried on a breeze through the cracked window,
To get caught in snow-globe rain
without an umbrella
To breathe in the petrichor after
a long drought
And what a privilege to swagger into the violet sunrise
and find a creature who, having his cleaning and preening needs satisfied,
Saunters away and leaves me to resume a walk of privilege
on this cherished earth.



Tiana Wadhawan



Ophelia Mayhew

CAEMENTA DAY

Bobbie Bryceson

Threateningly dark curves overwhelmed the page. The ancient Latin words “Caementa Day” (or ‘chip day’ as most people know it as) lay on the crisp, crumpled papers – every page full of details on how to become the ideal citizen, one that survives. One line in particular stuck out more than the rest: ‘seventy-six percent of students will not pass the test.’ That meant that seventy-six percent would be removed from society – only twenty-four percent were deemed useful enough to keep. This issue had arisen from overpopulation. Yes, the population had become so great that the government had to monitor which children they thought would contribute the most to their desired society. According to the newspaper that lay in front of her, every person had had a chip inserted into their brains, allowing the government to read their minds and discover their deepest secrets. What they did with that information was too horrible to think about.

Enika had long been confused with her sister. This had started from when she was a baby. You see, her mother, Ulima, gave birth to the twins in a grimy little hospital on the outskirts of the super-sized smoke ball that was the city. As frantic nurses jumped from patient to patient, Ulima watched in silence. She knew what the fate may be for her daughters; she knew that one day it would be their turn like it should have been hers. Ulima understood that she was helpless against the government that she knew all too well. So, she sat there, trying not to draw attention to herself, praying that the nurses would not realize who she was. Luckily for her, they were too preoccupied

with the many newborns that they had to chip.

Luckily for her, her children were identical.

Luckily for her, only she noticed that they had taken the same baby twice to get chipped.

She was certainly not going to point it out.

15 years later, Ulima had still not said a word.

Enika’s jade green eyes scanned the page, desperately trying to understand what was happening. The children had to be fifteen, it occurred on the fourteenth of November each year, and they were judged based off three categories: appearance, intelligence, and skill set. She felt sick at the thought of this. You see, it was not that she was not beautiful, it was simply that she was not conventionally beautiful. She had very fair skin with freckles, an asymmetrical face and bouncing caramel curls. When it came to being intelligent, it was not that she was not – she was – it was more that she did not apply her knowledge when she should. As for a range of skills, all she could do was write, and who cares about that? There were plenty of people who could write – what they wanted was somebody who could create new laws

of physics, understand arithmetic and cure the most incurable diseases. But that was not her.

As the bus pulled up to school, Enika was quite sure that she knew what lay ahead. Guards were patrolling every classroom and corridor, stalking staircases and appearing at every corner. Students sat, crammed into the lunchrooms where they used to enjoy their breaks. Her stomach knotted with stress – she could only focus her classmate's swollen eyes and red noses. The classroom clock's hands shivered with fear. Tick. Tock. Tick. Tock Its shaking voice filled the room Tick. Tock. Tick. Tock Time mocked the students awaiting their fates. One by one, pupils were called. One by one, pupils failed to return. Students held their breath as they watched their friends obediently following the guards, not knowing if they would ever see each other again. Even the teachers looked nervous.

Deep, rusty, stern voices called all of Enika's classmates and none returned. What felt like a century later, Enika was the only student remaining, drowning in her sweat and tears. She began to believe that she would be forgotten when, all of a sudden, a voice boomed, "Who are you?! We don't have anyone else on our list!"

That was when she realized.

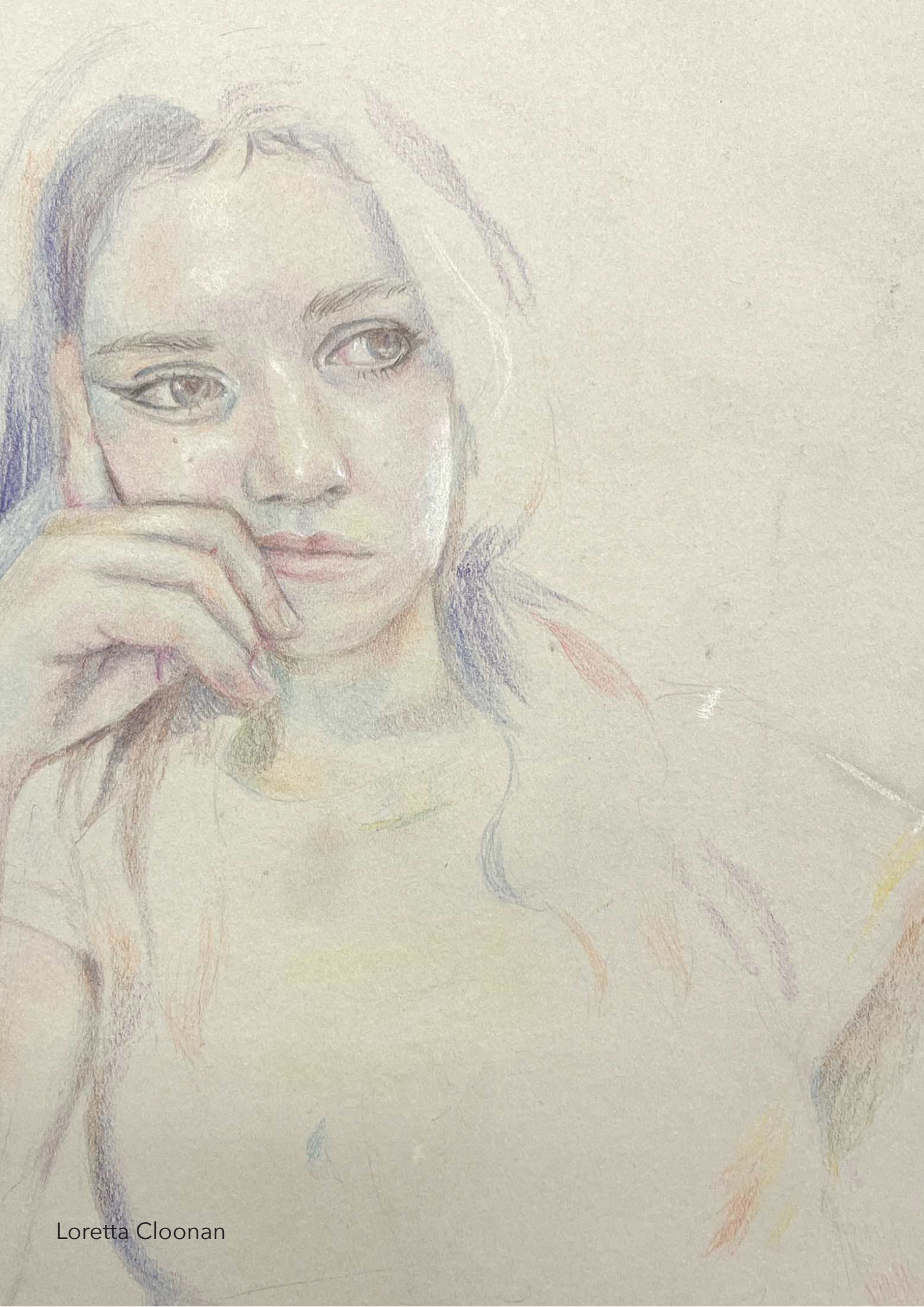
She realised why her mother had acted so calmly when she left for school, she realised why she never experienced the same sharp pains that everyone else did.

She realized that she had never been chipped.

Enika looked up at the guard, shaking.

And she saw that the guard seemed to have realised it too. ■





Loretta Cloonan



Chloe Robertson



GUTS IS NOT A BAD IDEA, RIGHT?

Cecily Morrissey

When I first listened to Olivia Rodrigo's sophomore album *GUTS*, it struck me that her lyricism perfectly expresses what it is to be a teenager or young adult in today's society. Each song told its own story, from heartbreak and insecurity, to relishing the "golden years" of life. The album itself renders a sense of catharsis for its listener; I was left awe-struck by Rodrigo's vulnerability. Her ability to share these subjective experiences permitted her listeners to become engrossed in this superb collection of songs.

Olivia Rodrigo, the overnight star from her hit-single 'driver's license' comes back to the music industry with her new album: *GUTS*. The shift from her heart-rending and beloved debut album *SOUR* to the angsty, gut-wrenching style of *GUTS* beautifully exhibits Rodrigo's growth as an artist. At 20 years of age, Rodrigo deals with the pains of growing up and coping with the life-changing events which come with that, as seen in her

new record 'teenage dream', where she describes the feelings of regret and reminiscence: "Will I spend all the rest of my years wishing I could go back?"

According to Rodrigo, the record 'making the bed' is about is about feeling disillusioned with fame and struggling to find faithful friends. When I first listened to the record, I found that it flawlessly told the tale of how teenagers today are trying their hardest to make "core memories", and whilst doing so, make mistakes within relationships and situations – she writes that she tends to "push away all the people who know [her] the best". Rodrigo comments on the pressure of being a teenager and meeting new people whilst making sure to know who genuinely cares for you. It is evident that this song was the most difficult to write: in her interview with *poppy* buzz, Rodrigo stated that "It's sort of an interesting concept, something that I've never talked about before". I wonder whether the idea of making the most out of our teenage years is not tangible.

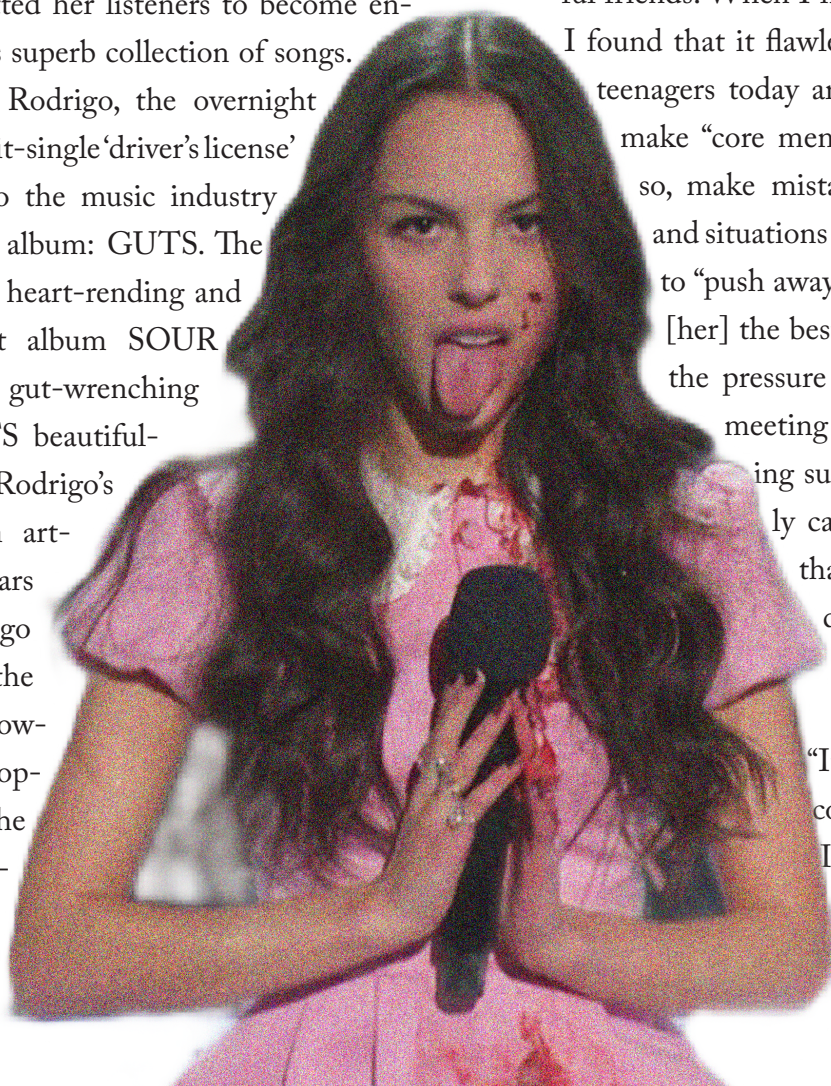


photo - Olivia Rodrigo for SNL

In the record, Rodrigo states “I’m playing the victim so well in my head, but it’s me who’s been making the bed”. I find this statement quite compelling, as some may argue that it is self-destructive to believe that making mistakes confines you to being the offender rather than the victim, and that it is merely a part of growth. Of course, one should not assume that they can hurt others deliberately and claim that they were accidents, yet in this song Rodrigo appears to be more self-deprecating: she sings “another thing I ruined I used to do for fun”. Despite there not being a shift in tone to a positive one by the end of the song, Rodrigo encapsulates the feeling of breaking a barrier where you acknowledge your problems, which many would shy away from admitting.

The record ‘pretty isn’t pretty’ is a song that I think is criminally underrated – Rodrigo captures the thought that insecurities can eat a person alive and that they never go away; she says, “you fix the things you hated, and you’d still feel so insecure”. Once again, Rodrigo comments on a topic that many teenagers know all too well: not feeling pretty enough. This song feels like a continuation of the record ‘jealousy, jealousy’ off her album SOUR, which similarly comments on insecurities – and, of course, the jealousies that come with that, as evident when she wrote “co-comparison is killing me slowly”. Although both these songs deal with the intolerable feeling of insecurity, Rodrigo’s growth is significantly clear – she seems to use ‘pretty isn’t pretty’ as a message to society: beauty is not something that should be confined to one “look”, as portrayed when she says, “I’ve chased some dumb ideal my whole life”. This “dumb ideal”

brings to light society’s “perfect” image of how women should look, which Rodrigo challenges by communicating to her listeners that following this belief merely leads to the decay of one’s true identity, leading to, of course, insecurity.

“I wonder whether the idea of making the most out of our teenage years is not tangible.”

The challenges that Rodrigo faced when writing her sophomore album GUTS were inevitable. The task of proving to the industry that you are not a “one-hit wonder” is gruelling, especially when you are competing against some of the most popular artists of the 21st century. However, with this album Rodrigo has demonstrated that her song-writing skills are only ever growing – one of my favourite lyrics from GUTS is “we both drew blood but man those cuts were never equal”. This lyric was written in her new record ‘the grudge’, which for me is some of her best work. This particular lyric for me is truly melancholic – Rodrigo portrays the act of two people hurting each other and therefore being metaphorically wounded, yet she argues that her “cuts” were larger than that of her significant other, illustrating that their relationship was one-sided. Indeed, her cuts will eventually form scars, yet they will always be imprinted on her, symbolising the everlasting remains of this destructive relationship. Interestingly, Rodrigo implements a semantic field of blood and brutality in her songwriting – take the song ‘favourite crime’ off SOUR which portrays a relationship where a “crime” has been committed; she wrote “one heart broke, four

hands bloody”. Once again Rodrigo comments on the ruthless nature of relationships – this sense of savagery that comes with being in love, resulting in, rather than death, a broken heart.

Rodrigo’s style shift from SOUR to GUTS is very distinguishable – she steers clear from her once bright, vibrant colours in SOUR to deeper, bolder ones in GUTS. Significantly, whilst both album covers display the colour purple, the difference in shades represents her eras in life: in SOUR, the colour of purple is lighter, implying her fresh and youthful teenage-hood, and in GUTS, a darker, striking purple, which highlights not only her permanent mark in the music industry, but also her growth into adulthood. ■

photo - Larissa Hoffman





photo - Jim Goldberg/The Face Magazine

FASHION IN MOVEMENT

Susannah Aves

As someone who intends to study Fashion Journalism at University next year, when I heard that this edition's theme was Movement, immediately, my mind was filled with exciting moments throughout fashion history. Some you may know already, and some you may not, but I am thrilled to be able to use this article as a means of promoting the idea that fashion is an incredibly meaningful and complex form of expression and art. It's not simply about pretty gowns and sparkly shoes, but it can change the world and really make people feel something. It moves people.

Movement and dynamism are core elements in fashion and design: how practical using a certain fabric is for someone who is always on the move; perhaps how a chiffon tutu complements the pirouettes of a ballerina; movement always has to be considered. In 1954, Marilyn Monroe wore a little white dress for the movie *Seven Year Itch* while standing above a subway grate in New York City, forcing the fabric to be blown in all sorts of directions as she smiled at the cameras and attempted to push the dress back down. While, at the time, this moment was met with great criticism and profound sexualisation, it still serves as an incredibly timeless and iconic moment in fashion and movie history. The curvaceous shapes created by the flying material are so beautiful and graceful, yet also exciting and dramatic. Without the wind blowing through the clothing, we simply wouldn't get

the same effect. While Monroe's beauty, besides the dress, continues to be celebrated and admired to this day, the little white dress impeccably functioned to complement her own natural beauty and famed bubbly personality.

I was reminded of this moment recently when looking at Prada's Spring 2024 Ready-to-Wear collection that was debuted in Milan at Fashion Week. Models paraded the runway wearing sheer, whimsical pastel dresses, so thin that they looked like liquid or "like gossamer pieces of glass candy", as journalist Kristen Bateman put it. As the models proceeded, the dresses fluttered behind as they went, creating a surreal and magical effect that was impossible to convey through photographs. The collection's show was so firmly rooted in using movement to create an other-worldly image that delighted attendants and fashion fans across the world.

This year, I created [**@TheDigitalArcadia**](#), an online fashion journalism platform via Instagram. While reading into the recent news that Creative Director Sarah Burton is stepping down, I reflected upon the history of the fashion house, Alexander McQueen. Often, people ask me what my favourite fashion show of all time is, and I never hesitate to answer with McQueen's Spring 1999 show. Model Shalom Harlow stood on a wooden turntable, originally wearing a white, cutaway



Aurora Agapov



photo - Matty Zimmerman/AP

frock coat gathered above her chest with a belt. Attacked by robots spraying green and black paint, Harlow rotated in circles as the machines drenched her in colour. The incredibly theatrical performance was profoundly ahead of its time, the theme of robots and AI being a mainstream topic right now. The revealed spectacle is a perfect example of how movement

can be channelled into fashion shows to create iconic and timeless historical moments.

Bella Hadid, the popular American model, is presumably a name that you are aware of. If you follow her on social media, you may have seen photos and videos from a show that she did earlier last year, where a white dress was sprayed onto her. Undoubtedly, in Coperni's Spring 2023 collection, they channelled inspiration from the McQueen 1999 show, yet they took it up a notch. Instead of using liquid spray paint, they used a medium called Fabrican, a patented

spray-on material from a can which hardens into a wearable, tangible textile. Incredible, right? The moment went viral as it had the same level of shock value and drama that the Spray Paint Dress possessed, showcasing how captivating and harmonious movement and fashion can be.

Without a doubt, fashion and movement go hand in hand. Whether that be the function of models on a runway to bring life and movement to the clothes that the brands wish to sell, or any of the examples that I have given above,

movement unequivocally has immense impact on the way we experience and feel clothes. Even when we were little, our parents would ask us to

“give them a spin” when we’d wear a pretty dress, the feeling of our skirts swirling around us filling us with pride and joy. Without realising it, fashion wouldn’t be fashion without the complexity of movement affecting the garments. ■

“Without a doubt, fashion and movement go hand in hand.”



photo - Alexander McQueen

MOVEMENT IN FILM

Alessa Lindblad-Hill

Cinema has been deployed in many different ways throughout European history. Germany used it to influence the population to succumb to nationalism to help them win during the First World War, but once the war was lost and Germany was plunged into hyperinflation, cinema was used as a visualisation of ideals that grew out of German Romanticism. A comparable situation occurred in early 20th century Russia - the ambitions of the post-Revolution era were encompassed by the radical new style called 'Montage'. Cinema continued to explore political and societal issues, but it also became more of an art form as opposed to a political springboard later in history. Through these essential film movements, cinema has undergone many changes. Directors began to think of films as novels and they the authors, and it was during the French New Wave that directors took a subversive approach to the rules of cinema, thereby ending the idea of strict customs within cinema.

German Expressionism was originally concentrated in Germany as a result of the nation's isolation in Europe during World War I. The Supreme Command combined all entertainment studios into UFA - the state-controlled film corporation that would serve national interests. The idea was to centralise all film talent to focus on nationalist films - pro-German and pro-government to help them win the war. Moreover, following

the war, Germany was in a state of hyperinflation - thus, these films were a way of entertaining and distracting audiences from the devastated economy. Some of the defining films of this movement would be *Metropolis* (Fritz Lang, 1927), *The Cabinet of Dr. Caligari* (Robert Weine, 1919), and *Nosferatu* (F.W. Murnau, 1922). *Metropolis* was one of the earliest presentations of a future city - a world divided between the privileged few and the exploited masses. Inspired by a 1924 trip to New York, Lang mixed art deco with Gothic to create his futuristic city with visually striking sets, a convention of the German expressionist movement. *The Cabinet of Dr. Caligari* is an excellent example of German Expressionist cinema, as Weine captured the national psyche during the depression by creating distorted sets - he did not want the *mise en scène* to look realistic, as he aimed to reflect the inner psychology of the characters and also the wider population. Soviet Montage was a new way of expressing ideas through cinema, contrasting the style of continuity that Hollywood used. The first film school was set up in 1919 in Russia, the VGIK, where Lev Kuleshov was the most influential teacher. Kuleshov devised a simple short film comprised of six shots: an image of a plate of soup, a child in a coffin and a woman reclining on a divan, each followed by the exact same shot of an actor's face. Audiences stated that they saw the man's face change in





“while film movements were at times products of societal developments, the films in turn influenced society”



photo - 2012-2024 BAMF Style

reaction to the previous shot. This belief that the same shot indicated different emotions showed that the meaning of an image could be altered when placed next to other images. Arguably the most prominent film of this movement would be *Battleship Potemkin* (Sergei Eisenstein, 1925). Eisenstein was commissioned to produce a film for the 20th anniversary of the first Russian Revolution. The most famous example of the Soviet Montage editing style features in this film during the massacre at Odessa. Cuts between the marching Cossacks and the innocent townsfolk create an atmosphere of horror and suffering, and extreme contrast between the oppressors and the innocent demonstrating how this technique can be used as a tool to create powerful propaganda.

Another example of a movement influenced by the political and societal background of the era would be Italian Neorealism. The films made during the Mussolini era did not address the plight of the working class, and it was the Italian screenwriter and film theorist Cesare Zavattini who advocated the idea of shifting the production of film away from studios, in order to film on actual locations. He also promoted the idea of using real people rather than actors to play the roles of characters. However, more importantly, it was imperative that the narrative analysed problems faced by those at the lower end of the social spectrum.

One of the most famous film movements would be the French New Wave in the late 1950s and 60s. It was led by film critics such as Jean-Luc Godard, Claude Chabrol, Jacques Rivette and François Truffaut who essentially changed the rules governing the grammar of cinema. Prior to this movement, films followed certain conventions,

such as continuity of editing so that the audience would not notice it and it would feel less intrusive. A key theme in French New Wave films is that they are flooded with discontinuous editing, achieved by the use of 'jump cuts'. This defied Hollywood editing etiquette where the film would flow at a specific pace. Many techniques of this movement have been used in other famous films such as *Pulp Fiction* (Quentin Tarantino, 1992) - the episodic theme where the narrative is told through a series of chapters was originally used in *Vivre Sa Vie* (Godard, 1962). The jump cuts used in *Taxi Driver* (Martin Scorsese, 1976) were inspired by Godard's debut film *Breathless* (1960). In fact many techniques derived from the French New Wave have been deployed by Scorsese in several of his films, such as *Goodfellas* (1990) where the freeze frame is used for dramatic effect.

In conclusion, film movements across the globe throughout history have been essential in shaping the industry as we know it today. They have inspired classic cult films by cult directors such as Tarantino and Scorsese, and editing techniques that originated in other countries are still widely employed today. It is important to note that while film movements were at times products of societal developments, the films in turn influenced society, with their images becoming part of the new social reality - as the French film critic André Bazin put it "reality is not art, but a realist art is one that can create an integral aesthetic of reality." ■



Untitled

Lily Mellis-Apted

Today my life took came to a pause

But I realised something

They don't stop flying

Their wings don't stop dancing through the bitter wind

But why

My world has collapsed. My wings have shattered, and I don't think I will ever fly again.

I know this sounds selfish

But why

Until I realised something today

The sun rises again, it doesn't wait

The birds sing again to their usual song

The rivers continue to stream, always in glow

And there is no pause for my fractured wings

For I recognised day turns to night and night turns to day

We have all picked up the pieces of pour wings and flown away

- grief is just love with no place else to go.

THE NIGHT'S INTRIGUE

Larissa Faillace

The sun had taken its final bow. The moon assumed the role and shone like a spotlight in the night's celestial theatre. Its edges were so delicately curved as if traced by an artist's hand, and its light painted the land as a palette of resplendent silver and indigo. The stars watched on shimmering with excitement. The moon bathed in the landscape while the nocturnal orchestra of leaves played, rustling and whooshing. From the forest's depths emerged a single enigmatic gleam of light. A faraway interest in the scene. The flicker of light shone like an isolated flame embraced by obscurity. Intrigued by this unexpected member, the stars blazed with curiosity.

Exploring the arrival of the unexpected newcomer, the wind traced the faint scent of wetness and decomposition of the land, pursued the meandering path, and gently swept aside the crisp auburn leaves scattered along the floor, resembling a mosaic of fiery hues revealing moss covered stones and vibrant ferns that carpeted the forest floor. Along the way, the wind ceased its subtle breeze and paused to study a weathered sign buried in the soil. Roots, like tentacles, devoured the plank, pulling it deep into the soil, becoming a part of the ecosystem. Appearing soft and damp, the wooden board was adorned by hunted green moss and lichen. Its message was faded yet still faintly discernible. "Keep Out" was etched onto it, vanished over time yet still a softened whisper

of caution.

An owl's call pierced the silent night, "who-who-who" echoed throughout the woodlands as a stale, earthy odour beckoned the wind's senses. The wind swirled around the scent, capturing hints of dampness, decay and dew. It followed this smell through the dense canopy fortress. The gates defiantly swung open and stood valiantly against the fierce winds; their hinges groaned with age and bore traces of the elements, marred by streaks of blood-red rust. Delicate cobwebs stretched over the frail iron bars; nature's ornaments embellished the entrance, and the weaved silken threads appeared weightless. A cloudy grey murk slithered up the walls, resembling curled fingers which clawed their way up the walls of this ominous structure, contaminating everything in a thick mist, a blur, muffling even the faintest of sounds. It clutched every surface and draped the walls in a shroud of moisture, a clammy caress, a trail of marshiness.

Deep in this murky haze stood a solitary two-storey house that leaned ominously towards the entrance. It loomed overhead like a malicious giant casting a foreboding shadow. Surrounded by a sea of overgrown, untamed thorns and towering, tall grass, the garden



The lethal combination of... and poisons... becom...

Isabel Suddock

THIS POINT Lawrence could run for office and won landslide. If he'd turn diplomacy, as Churchill...
that Lawrence pieced...
...and so were his...
...his father, whose...
...man, was an...
...unhappy marriage to live...
...his governess, Sarah Junner...
...as "Mr and Mrs Lawrence"
...had five... together, but



DEATHABLE BODY

choked with twisted bushes reaching out like skeletal hands frozen in a single position. The house stood slanted at a precarious angle as it sank into the earth on one side, its foundation toppled by the elements. Vines clung to its rugged, scarred surface, the walls resembling aged parchment which were camouflaged as part of the forest. Their slender, sinuous snake-like bodies slithered and enveloped the house, invading through the slanted, shattered glass panes. The wind howled throughout the premises, tried to find a way in, and it approached the sealed door, where ancient sentinels emerged from the haze. Their intertwined gnarled branches formed a dense curtain, and concealed the entrance from prying eyes.

A fierce gust of wind charged at the door, which stood with bolts drawn tightly. A network of heavy, twisted chains entrapped it; the chains marred by streaks of blood-red rust. The stars twinkled with anticipation. The wind charged and roared, the door creaked under immense pressure, and the wind's unseen fingers yanked at the latch yet were unable to open the door. As the night blanketed the house, a single speck of light emerged from the crevice of an aged window. It crawled along the frame, its delicate legs navigating the unstable, crooked windowsill. Its small luminescent abdomen radiated a soft glow, as it unveiled the dimly lit room within, accompanied by a faint buzzing sound of wings fluttering filling the air. ■

INEVITABLE

Nefeli Siokos

I found myself confined to the Accident and Emergency ward, a searing ache tearing through my broken leg with every breath. A throbbing mark peeped out of the bandage, resembling the colour of an overripe fig. My knee had begun to take up a life of its own. Not to my liking. Seeking solace in my unkempt copy of Nineteen Eighty-Four, I settled down, only to be greeted by a disappointing meal—boiled broccoli, devoid of any oil, and cold lacklustre beans straight from the tin. Such a meal seemed unfitting for Greece, a land renowned for its fresh fish and succulent skewered meat.

As I attempted to immerse myself in the dystopian world of Orwell's masterpiece, an unsettling disturbance shook the ward. The metallic bed frame clanged against the powdery wall, reverberating through the air. CLANK! CLANK! A cup of water, plonked in front of me earlier by a rather adenoidal nurse, ordering "Drrreenk it", quivered and spilled its contents onto the vinyl floor. "Earthquake! EARTHQUAKE!" shrieked the above-mentioned nurse, panic evident in her voice.

Helena darted down the stairs, disregarding all instructions to stay and monitor the patients. In the corridor, a chaotic scene unfolded. Patients, brought here from the most catastrophic accidents to those suffering from mere cuts and burns, desperately clambered out of their beds, driven by an insatiable need to pursue Helena.

In the midst of the commotion, I froze, unable to recall the safety precautions to take. In a state of panic, I tore out my IV drip and rashly thought I could make a dash for the door, only to be reminded with a jerk of pain

that my knee had been recently sawn in half and replaced. I made a snail's progress to the menacing, dark stairwell of the second floor; a treacherous betrayer. The floor was moving in the most frightening and disconcerting way, as though it had turned to jelly. A loud noise like a washing machine bursting into life, on the spin cycle, roared all around. A sinister crack slowly crept down the wall and across the floor and made its inexorable path towards me.

The memory of how I ended up in this ghastly state flowed back to me. It had been an oppressively hot summer's day as I strolled through the streets of Corfu, a gentle breeze providing some respite. Eventually, I found myself on the pier, gazing at the sea, its shimmering surface embracing the shore. A café by the name Manika hooked me towards a pile of honey-infused biscuits to satiate my hunger after a prolonged beach stay. As I entered, my senses were immediately surrounded by an orchestra of glasses clinking and the rhythmic clatter of worry beads. At a small table against the wall sat two gnarled old men having a huge argument, presumably about the ferry timetable. An essence of sweet Turkish coffee and cigars lingered around them.

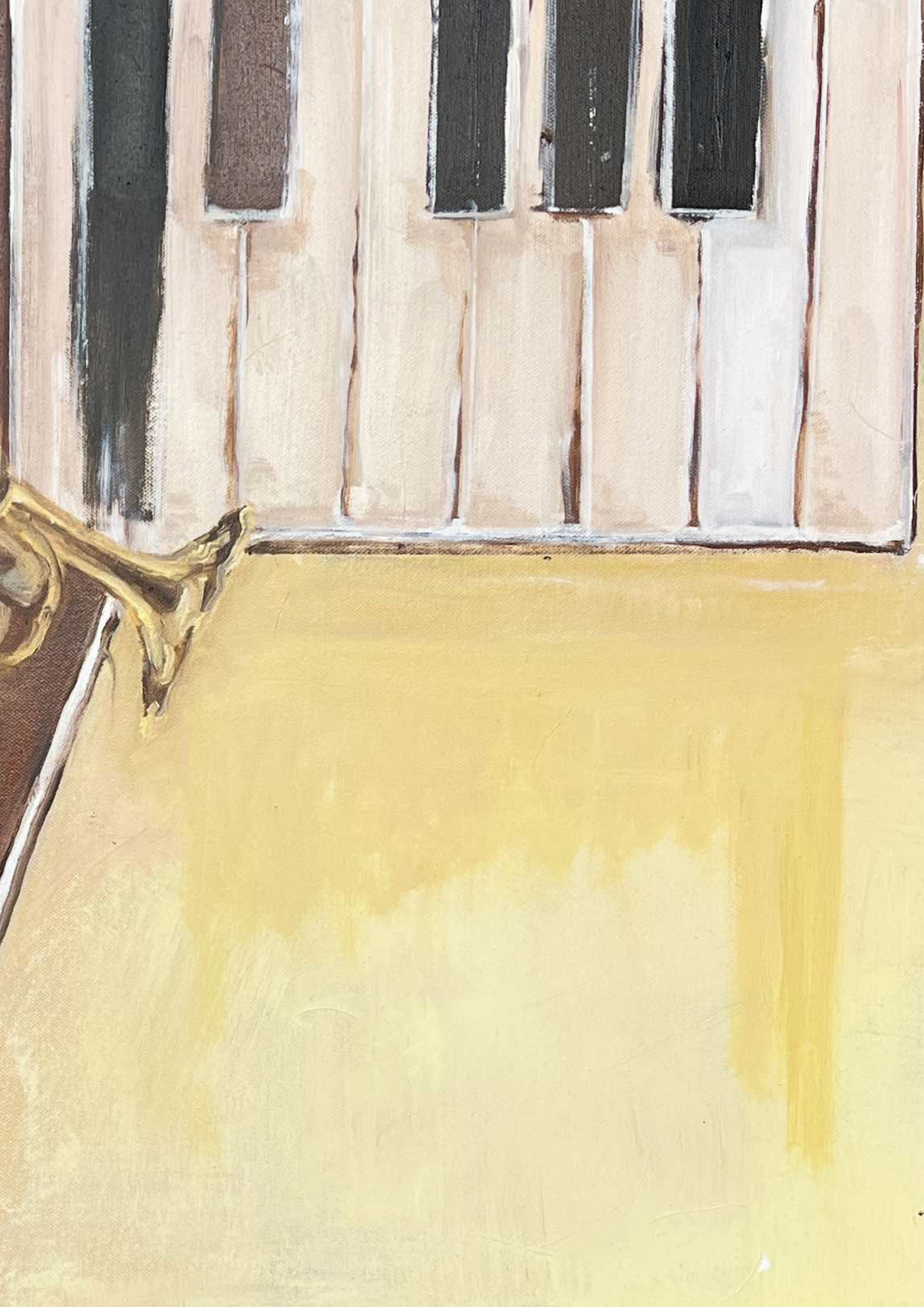
Just outside the café, I encountered a dishevelled man with tousled curls and grease-coloured nails. He carelessly handed me a newspaper. Weather warnings of an impending thunderstorm had been rampant throughout the day, but I paid no mind to them. Yet, as a dark cloud enveloped the sky, its shadowy fingers spread like ink staining paper, a sense of foreboding washed over me. Swiftly, droplets of water trickled down my neck, each one leaving an icy trail. A flash of lightning illuminated the heavens, accompanied by a thunderous roar. Driven by fear and trepidation, I sought shelter beneath the awning of a nearby restaurant. Then, in an instant, I found myself airborne, my body thrust into the air. A grinding pain tore through my leg, every nerve

screaming. Agonizing tears of torment radiated through my body from the impact. Around me, a startled crowd of diners erupted into a chaos of gasps and murmurs. The clatter of cutlery hitting plates echoed like an ominous backdrop to my suffering. These anxious onlookers rushed to my side, reflecting a mixture of empathy and shock. A server offered me half-melted ice cubes swathed in a napkin. The chilling cold of the ice sent a shiver through my body as I delicately pressed it against my throbbing leg. The memory fades, clouded by the blue lights of the ambulance that appeared like fleeting thoughts, flashing relentlessly.

Within the confines of the stairwell, the steps began to crumble, succumbing to the weight of a man formerly imprisoned to the psych ward, tormented by his dreadful delusions. His once vacant eyes reached out to me in a desperate plea for help, and his hands scrambled to find a grip. His cries echoed through the crumbling passage. Every torturous sound tore through the air, a haunting symphony of despair. In the face of imminent danger, my instinctual fight-or-flight response kicked in. Adrenaline surged through my veins, sharpening my senses. I knew I had to escape the crumbling stairwell before it consumed us all. Gripping onto the railing, I braced myself against the madness unfolding around me. With every thunderous rumble, the structure seemed to defy gravity for mere seconds, prolonging the suspense of its impending collapse. My eyes widened as I saw it – a jagged, snaking crack racing towards me. I risked a glance over my shoulder – the crack was only mere feet behind me, its presence a chilling reminder that escape was still far from certain. The building shuddered and groaned, and with an deafening roar, the crack consumed the space where I had been standing just moments before.

I lay there, dazed and disorientated, as dust and debris settled around me. My life unfolded in a rapid montage – moments of joy, defeat, and triumph. ■





HOW DO POLITICAL MOVEMENTS INFLUENCE FASHION?

Vittoria Aprile Borriello, Ella Johnson & Claudia Lynn

Throughout the 1920s, there were various political movements such as the prohibition of alcohol, but there was also a lot of gender politics regarding women's liberation. These political movements impacted fashion at the time in a monumental way.

The prohibition of alcohol was a major political movement in the 1920s. There was a national prohibition of alcohol called the noble experiment: the government did this because they wanted to decrease the level of crime and corruption, particularly following the end of the war two years prior. When people wanted to go out and drink, they would go to speak-easies which still sold banned alcohol. These were illegal taverns also referred to as “blind pigs” and “gin joints”, typically found in the basements or in secret rooms of fancy jazz clubs. In these bars there would be flapper girls who smoked in public, drank alcohol, dated freely and danced which was very shocking given the strict moral values of their Victorian parents. The flapper girl style is the most recognisable icon of 1920s fashion. These dresses were made of sheer, moveable fabric with a dropped waistline and a squared body. The mixing of fabrics for evening wear became very popular. Dresses could be ornately decorated with glass

beads, rhinestones, furs and fabric flowers.

The other key political movement of the 1920s was the vast change in gender politics. While the men were fighting at war in 1914-1918, the women had to fill in for the men's jobs in factories, as postal workers, as police and as drivers. This sparked more anger from women towards the government because of the inequality between men and women. Women filling in for men during this critical period proved that women were fully capable of doing men's jobs and that they should get the opportunity to work. In 1919 women were able to get higher paying jobs such as lawyers due to the sex disqualification act, which meant that a woman would not be disregarded as a part of society and must be included on franchises on the same terms as men. This impacted fashion because as women began to make their own money, they could finally buy it themselves and desire for luxury items grew.

The suffragette movement also heavily influenced the development of fashion in the 1920s. These women fought for 42 years to get the vote, and when they finally did in 1918, women became more expressive in their fashion

because they were allowed more freedoms in their own life. They began to wear more casual clothes such as women's sportswear and trousers. Women's sportswear included early bathing or cycling costumes, which demanded shorter skirts, bloomers, and other specific garments to enable more movement. However, in 1919 the fashion of sportswear in tennis became more at risk when Susanne Lengén, an Olympic tennis player, began to wear low-cut dresses and rolled-down stockings, an outfit the London press deemed "indecent". Nevertheless, her status as a very important player caused people to emulate her outfits. Her trademark white plimsolls inspired the unisex "Lengén shoe" spin-offs for Adidas' Stan Smith. Trousers in the 1920s were very popular, too: prior to the 1900s women could be arrested for wearing trousers, but they became celebrated as a representation of women's emancipation after the First World War. Coco Chanel was one of the first designers that did this for women.

Overall, the political movements in the 1920s that were trying to resolve problems of the post-war era, such as alcohol prohibition and gender rights, created many opportunities for women which allowed them to become more expressive with their sense of style and fashion.

Hippies and punks: two opposing styles in the 1970s. Chunky boots, plaid and chains were seen on those who would describe themselves as 'punk' whilst bell bottoms, psychedelic colors and headbands would be sported by those who declared themselves as part of the hippies. However, these two opposing styles were not coincidental. They were both heavily influenced by political movements happening throughout the 70s.

The Vietnam war started in 1955 and

ended in 1975, changing thousands of lives and influencing the hippie movement. Hippies started as a youth movement, opposing the Vietnam war, commercialism and establishment of societal norms. They fought for these changes by preaching for non-violence, peace and love. These morals were translated in their clothing as they often dangled the peace sign from necklaces or embroidered it onto t-shirts, and they wore floral clothing to symbolize ideals such as love and universal belonging. Men and women also wore very similar clothing which opposed social norms and challenged gender equality.

The leather, silver spikes, torn clothes and angry music of the punks, by contrast, challenged the political and social system during the late 70s and early 80s. Icons such as Vivienne Westwood, The Sex Pistols, and The Clash were the faces of this movement, influencing people to copy their striking look to oppose the conservative policies of Margaret Thatcher and Ronald Reagan at the time, as well as the social and economic hardships people were facing. The punks used fashion as a way to express their beliefs and advocate for social change. They believed in anarchy, freedom of the people and destruction of tradition, and clothing choices mirrored this. Punks were often seen wearing tartan as 'a finger up to the establishment' as it is such a loud pattern it will always be noticed, seen and heard. Wearing tartan was also a revolt against the establishment as tartan was originally worn to show support of England after the glorious revolution, and all monarchs wore it after King George's visit to Scotland. So, by wearing tartan but ripping it up, cutting holes in it and adding chains, punks were making a statement to the British monarchy that they were unhappy. Punks also wore safety pins to symbolize their DIY ethos, and symbolizing they were finding

a new way to live. These are just two examples of how punks used fashion to steer their beliefs.

Political movements during the 90s had a huge impact on the fashion industry. During this decade there were around four major political movements that managed to create the popular 90s style. Throughout the 1990s, style explored a mixture of rebellion, social consciousness, and cultural exploration in fashion. Political movements during this decade inspired alternative and subcultural styles while also raising awareness about important social issues.

The continuation of the feminist movement happened to emerge with the riot grrrl movement – a subcultural political movement that combined politics, feminism and punk music to support the independence of women and focused on issues of gender equality, sexual assault, and female empowerment. The intersection of these two acts allowed clothing to be bolder by increasing the amount of striking clothing and colours worn, often paired with a bold make up look. Boots, Scrunchies, acid-wash jeans, tube tops, flannels, ripped jeans and capri pants reigned supreme among '90s style trends; crimped hair and band T- shirts were also increasingly popular to create the alternative punk look seen frequently throughout the 90s, seen as a rebellion from the fashion norms.

Secondly, LGBTQ+ and activism gained a lot of support, allowing individuals to dress more freely in order to be comfortable with their sexuality. Clothing allowed these people to express their feelings, thoughts and concerns. The concept of "coming out" was an important aspect, with rainbow symbolism becoming prominent in fashion, especially during LGBTQ+ pride events, which is still seen in today's fashion choices.

The Multiculturalism and Cultural Appropriation debate during the 1990s marked a period of increased awareness and discussions around cultural appropriation. Diversity and cultural exchange were celebrated and discussed. This meant that a lot of clothing items incorporated pieces from different cultures. However, this did spark a debate regarding disrespecting cultures and being insensitive and inappropriate.

Finally, the growing understanding and concern over environmental issues led to an increase in sustainable and ethical fashion. Clothing being produced focused more on using eco-friendly materials such as using natural dye, but also not purchasing from brands who condemn the use of child labour. The interest in protecting and preserving our environment to benefit present and future generations laid foundations for the future of fashion, as sustainable clothes and brands are still gaining a lot of traction today.

Overall, the 90s allowed fashion to become a vehicle to express someone's feelings and personality whilst also being able to address serious political issues that may harm future or current generations. ■



photo - Fales Library NYU/Feminist Press



Maya Lambri

CAN GRETA GERWIG DIRECT MY LIFE, PLEASE?

Gioia Duenas-Dahms

From stepping into the scene with an angsty coming of age film, to reimagining and igniting a classic, to painting the summer pink with a striking commentary on the patriarchy,

Greta Gerwig is a force in film. Gerwig's films are vastly different from one another, but are equally as transformative and powerful. At the core of her films though, you can so clearly see *her*. A video of Gerwig directing *Lady Bird* establishes this perfectly: she laughs infectiously, telling Saoirse Ronan and Lucas Hedges to "run faster" or "collapse a little closer", and her eyes are so in love with the moment, with what she is doing and the characters she is bringing to life.

Gerwig's 2018 directorial debut, *Lady Bird*, received immediate critical acclaim – she stole Oscar nominations with the Big Three: Best Picture, Best Director and Writing. And through this, she paved the way for women in the industry immensely, especially being one of only seven women to ever be nominated for an Academy Award for Best Director. Gerwig did not attend film school, and instead received a B.A. in English from Barnard College in New York City. Film was something she learnt "on the job", working as an actress and writer in the industry for 11 years prior to the making of *Lady Bird*. Making the decision to direct *Lady Bird* was a gut-feeling; she had written the screenplay knowing a lot of great directors could synthesize her vision but, as discussed at

Telluride Film Festival in 2017: "I just knew that if I didn't do it, I would regret it forever, even if I made a less-great movie than they would have."

The story is set in 2000s Sacramento – the film begins with a poignant quote from one of California's most definitive writers of the 20th century, Joan Didion: "anyone who talks about California hedonism has never spent a Christmas in Sacramento" – and follows the story of Christine "Lady Bird" McPherson at the bittersweet age of seventeen; that strange but wonderful age where you're on the cusp of being wrapped up in your childhood but also about to set off and create the next chapter of your life. There is so much to love about this movie – it's funny and sad and endearing all at the same time. Most of all though, it feels so real. The abruptly moving scenes, which cut from one setting to another, make the viewer resonate even more with the story Gerwig is telling. Whether *Lady Bird* is mid-argument with her mother or obsessing over some pretentious guy or mending broken bridges with her best friend, *Lady Bird* is a love letter to not only Sacramento – where Gerwig grew up – but to being human. Although the film is loosely autobiographical, Gerwig comments



photo - Theo Wenner/ArtPartner

during a New York Film Festival press conference in 2017 how “nothing in the movie literally happened in my life, but it has a core of truth that resonates with what I know”. One of the most memorable scenes from this movie, and one that encapsulated the entirety of the film in one line, was when Lady Bird and her

mother go to the local Thrift Town to buy a dress for her upcoming prom. She is trying on a delicate pink, bejeweled dress and her mother comments on how she doesn't like it very much on her. Soon, this turns into a conversation where Lady Bird asks whether her mother even likes her, to which her mother replies saying that of course she loves her but just wants her to be the very best version of herself. Lady Bird replies, “what if this is the best version?” and her mother just looks at her, speculating if Lady Bird even believes that about herself.

The most iconic cast is also synonymous with Greta Gerwig's films, and the arrival of her second film in 2019, an adaption of Louisa May-Alcott's *Little Women*, reunites Saoirse Ronan and Timothée Chalamet to play the leads of Jo March and Laurie Laurence. *Little Women* is one of those films that has been re-done so many times that you have to ask which version the person is referring to when they mention it as their favorite film. As for most young girls, it is a favorite classic from their childhood: like Gerwig said, “I don't remember a time when I didn't know who Jo March was”. The book held an urgency and modernism that Gerwig so desperately wanted to bring to the screens. Louisa May-Alcott wrote a childhood story that was empowering and timeless, and

Gerwig molded that to become even more lasting. The plot of *Little Women* is simple and deep – it tells the story of the lives of four sisters in 1860s Massachusetts, and them growing up into equally individual and strong-

minded women.

Something I associate with Greta Gerwig's films is the unforgettable monologue her female leads deliver.

“I don't remember a time when I didn't know who Jo March was”

For *Little Women*, it is a tie between Amy's (Florence Pugh) monologue on how women are second-class citizens in society, something Laurie (Timothée Chalamet) won't ever understand – “well, I'm not a poet. I'm just a woman” – and Jo's painful and desperate cry that women shouldn't have to be confined to just one quality, but at the same time that there is too much of a familiarity in that belief: “I'm sick of being told that love is all a woman is fit for. But...I am so lonely.”

And of course, *Barbie* – the film that perhaps defines the summer of 2023, especially after its long-anticipated arrival. This film shot Gerwig into even more of the center sphere of the directors of Hollywood at this moment in time; it became the highest grossing film of 2023 in the US and worldwide, taking \$1.36 billion (as per Comscore data and Warner Brothers), and also made Gerwig the first solo female director to reach the billion-dollar milestone. The promotion and excitement that came for this film was genius, with countless accounts on social media hopping on the bandwagon of “this Barbie is...” posts – from your friends and family to even supermarkets and charities too. The most enticing part of the arrival of *Barbie* was agreeably the fact that no one knew what the plot would exactly entail – but for sure, it



would be great...it's Barbie, your childhood toy, brought to life. Brilliantly, Gerwig turned Barbie into the perfect film for both audiences, young and old; on the surface, it is a magically executed film where Barbie's "Barbie Land" world becomes even more tangible, but deeper it becomes a relevant and pressing commentary on the patriarchy. A moment from *Barbie* that really stuck out for me was the comparison between where Barbie can be anything in "Barbie Land" – a lawyer, a doctor, a journalist, a Nobel prize winner – to the grey, unsettling reality in the "Real World", where it is still the hard truth that women have to work so many degrees harder to get even a slice of what men are too often just served. *Barbie* was a massive jump for Gerwig: how over-the-top it purposely was completely stood out against the simplicity of Gerwig's previous films. She

told *The New York Times* that she "wanted to make something anarchic and wild and funny and cathartic" and her decision to combine the mega brand of *Barbie* with the mega issue of the patriarchy was so wise and thoughtful, and made addressing this societal problem even more dire.

So, as the world eagerly awaits the next project Gerwig will enchant with – a recent interview with *Vanity Fair* discusses how Gerwig is ready to make films "well into my 70s" – the biggest thing she has done is to inspire a new generation of female storytellers, whether it be through film or paper or canvas. Gerwig is moving the world to a brighter, better place and she has a lot of young girls grasping onto that stride with her and because of her. ■



photo - Alamy

PERIOD 10: MR MATAYA

In this interview series, 1891 gets to the crux of Queen's Gate's lifeline: our teachers. For our second issue, Daisy Barclay and Lily Mellis-Apted chat with Mr Mataya, Head of Queen's Gate's Art Department.

Lily Mellis-Apted What is one of your hidden talents?

Mr Mataya Juggling many objects at the same time.

LMA What would students be surprised to find out about you?

MM I used to dive and compete in single breath diving.

Daisy Barclay What are your top three favourite movies?

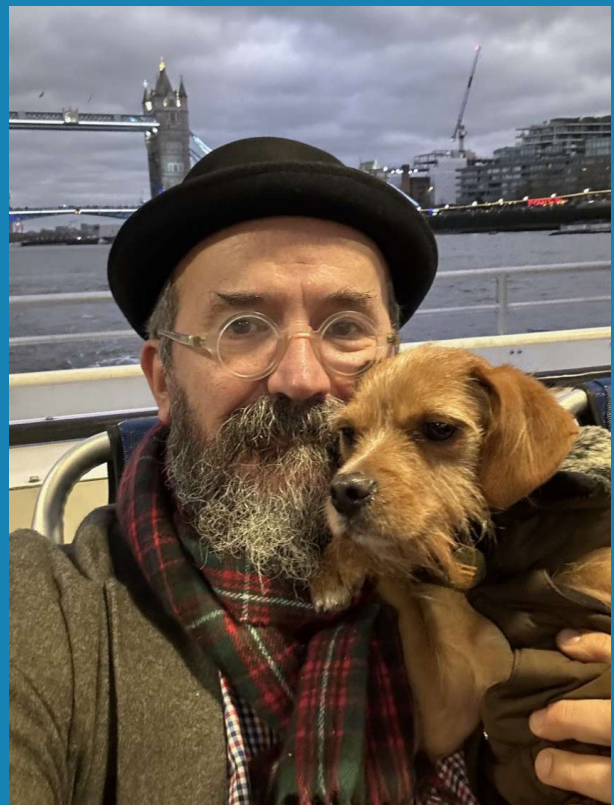
MM Pans Labyrinth, Bearcub and Matador.

LMA If you were to take up a different role in the school, which one would it be and why?

MM I wouldn't.

DB I know being an Art teacher this is the craziest question to ask, but who are your favourite artists? And if you can't choose one, your top three?

MM Pora Rego, Volgang Tillmans & Maple Thorpe.



DB What is your go-to ice cream flavour?

MM Almond or hazelnut!

LMA Favourite thing to cook and why?

MM Pasta and beans, as it's unique with a twist.

LMA What is your dream vacation?

MM Desert island whilst being alone.

DB Describe yourself in three words?

MM Witty, nice and loving.

LMA What is your most embarrassing teaching moment you're willing to share?

MM When I farted in a lesson or when spraying Mrs Kamaryc with a tomato on my first day of teaching.

LMA What "words of wisdom" do you have for school and life in general?

MM Be nice.

DB What were your first impressions when you entered Queen's Gate?

MM Weird because of all the stairs...



Sienna Sindelar-De
La Pena

