

Fashioning Masculinities. The Art of Cinematic Menswear

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In contemporary times, the great creative freedom in fashion has driven designers to break down and challenge the stereotypes associated with gender, whether in men's or women's clothing. This special issue of *ZoneModa Journal*, *Fashioning Masculinities. The Art of Cinematic Menswear*, stems from the desire to investigate how the audiovisual world approaches male costume design, exploring the ways in which increasing gender fluidity is portrayed in fictional narratives. Additionally, it seeks to identify the essential elements of menswear, a subject on which, to date, far less has been written compared to female stage costume.

Through a constellation of contributions adopting a multidisciplinary approach, *Fashioning Masculinities. The Art of Cinematic Menswear* offers an in-depth analysis of several exemplary case studies, ranging from the classic Hollywood film industry (the look of Cary Grant in the article by Chiaia and Bariselli) to contemporary cinema (Cillian Murphy's transition from alien to Alpha male in the roles portrayed in *Peaky Blinders* and *Oppenheimer* in Meloni's essay). It also examines the role of costume in redefining certain archetypes such as the evolving figure of the detective (Caoduro), reconstructs the timeless image of the fictional character Dracula (Kiss with *The Immortality of Dracula's Fashion: The Man Behind the Cape*), and delves into the equally enduring queer image of one of the most important figures in Hong Kong cinema and a fashion pioneer, Leslie Cheung (Ronzhou). This issue weaves a network of reflections at the national level, from the representation of masculinity in contemporary criminal narratives like *The Sea Beyond* and *Suburra* (Tralli and Martina), to what is now termed a new form of "personalized masculinity" in hip-hop culture (Gatti), and finally, it delves into the tradition of the "Made in Naples" tailoring school, which plays a crucial role in the construction of male attire in Italian cinema history and beyond (Caterino).

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If the purpose was to draw attention to the role of menswear in the audiovisual industry, the result — at least we believe — exceeds the initial premises, prompting us to carefully reflect on the fluidity of the concepts of masculine and feminine in stage costume, from the moment these costumes are conceived and created to when they transcend the screen, entering the collective imagination, influencing and being influenced by the fashion industry.