

Editorial

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Issue 7 of ZoneModa Journal, edited by Pamela Church-Gibson and Sara Pesce, is dedicated to fashion and to celebrity culture. For some years the latter has been receiving attention in the academic field, considering the proliferation of publications, scientific journals (*Celebrity Studies*, Taylor & Francis, for example) and conferences dedicated both to the analysis of the concept of “celebrity” and to its effects and its (many) interpretations.

Talking about celebrities increasingly means talking about how they are dressed, to the point of understanding their complex personalities and, sometimes, their ideological position through the observation of their clothes. In fact, more and more the clothing worn by celebrities is also connected to cultural and political issues. One example among many was Michelle Obama, who, during her husband’s time as president, often preferred to wear American brands, thus increasing their public exposure, with significant consequences in sales (Yermack, 2010). Likewise, Kate Middleton, a recognised worldwide fashion icon (Logan, Ashleigh 2015), for the day of her wedding chose a dress made directly by Sarah Burton – creative director of Alexander McQueen – thus underlining her patriotism and exalting “British” style.

The wardrobe of celebrities therefore constitutes an important area for analysis, a collection of meanings capable of producing effects on several levels. In fact celebrities function as influencers: their ability to spread taste and style is directly proportional to their appearances in magazines or social networks, giving rise to mechanisms of public emulation, becoming true models of reference. They therefore constitute vectors for fashion communication.

Indeed the combination of fashion and celebrity works very well and has always worked: in the cinema, from its inception; on television, from its dissemination and then – of course – in the universe of the Internet and its social environments. In media spaces clothing is like “a book judged by its cover” (Eco, 1972), it communicates a great deal about who is wearing it, who produced it and the contexts to which it refers. And through celebrities garments often also become indicators of new trends: they illustrate changes in clothing conventions (always ongoing, always in progress), they dare, they amaze (think of Lady Gaga, for example) and sometimes they reassure. Without a doubt they get people talking. The authors of this issue write about this and more, considering celebrity culture a point of reference for talking about bodies, the historical evolution of clothes, the one-to-one relationship with fashion.

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Before concluding this short editorial I would like to focus on some important information regarding strategic choices related to ZoneModa Journal. Issue 7 inaugurates a new era for our journal, now available on the University of Bologna's digital platform with open access and a new look. In fact we have chosen to satisfy the needs of the reader, to make the articles available free of charge in a constantly updated online environment. All this was made possible by the joint efforts of Management and above all the collaboration with Piero Grandesso and the editors Stefano Brilli and Gianluigi Di Gangirolamo, to whom I extend my deepest thanks: without their precious contribution we would not have been able to reach our goal.

Enjoy the issue!

Bibliographic References

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