



# Aesthetics of innocence: Camp Notes on Disney's Cinderella by Tommy Hilfiger at the Met's Gala [

Ediciones Complutense,  
2021-06-15

[info:eu-repo/semantics/article](#) [info:eu-repo/semantics/publishedVersion](#)

Analítica

Notes on the camp by Susan Sontag (1964) was the first establishment of the camp in the cultural and academic field; but it had never transcended to mass communication. With the 2019 Met Gala the camp reaches all audiences, through famous artists and models. In this article we approach the expression of camp through the design presented by Tommy Hilfiger for the actress Zendaya rewriting the fairy tale, Cinderella (Perrault, 1697). The aesthetic inspired by the 1950 Disney adaptation is presented as a camp element mixing concepts such as magic, transformation and innocence through fashion. Rewriting and reinterpreting European short stories is part of the literary and cinematographic tradition; fashion takes this over in designs using the elements of the story for a new construction of the story. The camp seeks to rewrite different socially accepted narratives such as femininity, through irony, imitation and exaggeration - elements of the camp - observed in many of the galas costumes. This work seeks to find the signs that define the aesthetics of innocence, the symbols that have become established myths representing childhood, and their possible use for the creation of a fashion design as a camp element. We will see the meeting points between the film adaptation, the presentation of the costume at the Met Gala and the camp sensibility

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**Título:** Aesthetics of innocence: Camp Notes on Disney's Cinderella by Tommy Hilfiger at the Met's Gala [electronic resource]

**Editorial:** Ediciones Complutense 2021-06-15

**Tipo Audiovisual:** Camp moda Disney cuentos hadas Camp fashion Disney stories fairy

**Variantes del título:** La estética de la inocencia: el uso camp de la Cenicienta Disney por Tommy Hilfiger en la Gala del Met

**Documento fuente:** Estudios LGBTIQ+, Comunicación y Cultura; Vol. 1 No. 1 (2021): Dossier temático: Repensar lo camp, investigar lo queer; 45-52

**Nota general:** application/pdf

**Restricciones de acceso:** Open access content. Open access content star

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**Lengua:** Spanish

**Enlace a fuente de información:** Estudios LGBTIQ+, Comunicación y Cultura; Vol. 1 No. 1 (2021): Dossier temático: Repensar lo camp, investigar lo queer; 45-52 Estudios LGBTIQ+, Comunicación y Cultura; Vol. 1 Núm. 1 (2021): Dossier temático: Repensar lo camp, investigar lo queer; 45-52 2792-3622

**Otras relaciones:** <https://revistas.ucm.es/index.php/ESLG/article/view/75234/4564456557660> /\*ref\*/Amícola, J. (2002). Camp Followers: Estética Camp y nueva carnavalización. CELEHIS-Revista del Centro de Letras Hispanoamericanas, 2002, (14), 167-175 /\*ref\*/Camps, R. (2015). Industria, cultura popular y estéticas de la inocencia. Disney, Ladró y las Fallas de Valencia. Millars: espai i historia, (38), 197-222. <http://dx.doi.org/10.6035/Millars.2015.38.8> /\*ref\*/Eco, U. (2015). Historia de la fealdad. Debolsillo /\*ref\*/Falcón, L. (2013) Y si los narradores se equivocaron? Metamorfosis de las adaptaciones audiovisuales de relatos tradicionales orientadas al público adolescente. Revista de Estudios de Juventud, 101, 35-53 /\*ref\*/Giroux, H. (2001). El ratoncito feroz: Disney o el fin de la inocencia. Fundación Germán Sánchez /\*ref\*/Hueso Fibla, S. (2009). Laberintos teóricos de lo Camp. Actas del II Congreso Internacional "Cuestiones críticas". FHyA-UNR, Rosario, Argentina /\*ref\*/Jiménez, G. y Marinas, L. (2020). Archivo camp. Memorias visuales e identidades outsider. Arte Y Políticas De Identidad, 22, 117-142. <https://doi.org/10.6018/reapi.433961> /\*ref\*/Merlock, K. (2006) Disney conversations. University Press of Mississippi /\*ref\*/Muñoz, A. y Martínez, M. (2015). Iconografía, estereotipos y manipulación fotográfica de la belleza femenina. Estudios sobre el mensaje periodístico, 21, (1), 369-384. [https://doi.org/10.5209/rev\\_ESMP.2015.v21.n1.49100](https://doi.org/10.5209/rev_ESMP.2015.v21.n1.49100) /\*ref\*/Okwodu, J. (2019, 7 de mayo). Zendaya and Law Roach Just Had a Literal Cinderella Moment on the Met Gala Red Carpet. VOGUE. <https://cutt.ly/Qj5LB9K> /\*ref\*/Sontag, S. (1964). Notes on "Camp". Partisan Review, 31(4), 515-530 /\*ref\*/Sontag, S. (2018). Contra la interpretación y otros ensayos. Debolsillo /\*ref\*/Vicens, A. (2019). Heroínas o Princesas: la evolución de las protagonistas de Disney. Unir Editorial /\*ref\*/Wilde, O. (1898). La decadencia de la mentira. Obras completas. Ed. Aguilar /\*ref\*/Willis, S. (1995). Problems with Pleasure. En J. Keenz, Inside the Mouse: Work and Play at Disney World. Duke University Press

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