Costume Cinema and Materiality:
Telling the Story of Marie Antoinette through Dress

By Therése Andersson

Abstract

In 'Costume Cinema and Materiality: Telling the Story of Marie Antoinette through Dress' a materiality-based approach for analysing film narratives through costumes is examined. Sofia Coppola's film *Marie Antoinette* (2006) serves as the empirical starting point and the theme of dressing and redressing is pursued throughout the film, crystallizing costume as a significant feature for reading the movie. The article argues that costumes, on a symbolic level, work as agents. It thus focuses on the interdependence between costume and interpretations of the screenplay's main character. A theoretical notion of costumes and materiality is explored, and the idea is further developed in relation to stylistics constituted as emotions materialised in costume. As costumes are the main object for analysis, the discussion immediately centres on costumes produced by professional costume designers for the two-dimensional format of the film frame. In other words, costumes made for the moment: for a specific narrative and aesthetic expression.

Keywords: Film, Costume design, Dressing, Materiality, Narration, Emotions.

I start with the original source: then move away – I am not a teacher.
I am a Costume Designer.

Milena Canonero
Costume Designer on *Marie Antoinette* (2006)

Introduction

The opening scene of *Marie Antoinette* (Sofia Coppola, 2006) is set in Austria: a static image of a young Marie Antoinette (Kirsten Dunst) sleeping in a dark room. The darkness is driven away as an attendant draws the heavy curtains apart, letting the sunlight pour in. The establishing shot that follows shows Schönbrunn Palace in the early, grey morning light, before reverting to a close-up of Marie Antoinette waking up. The sequence is accompanied by a voice-over belonging to Marie Antoinette's mother, Maria Teresa, Archduchess of Austria (Marianne Faithful) announcing her plans for her youngest daughter: 'Friendship between Austria and France must be cemented by marriage /.../ My youngest daughter, Antoine, will be Queen of France'. Completely unaware of what the future has in store for her, Marie Antoinette allows the attendants to dress her just as on any other day. While she waits for them to lace the corset and finish her hair, she appears unconcerned and plays with her little pug. Dressed in a soft, velvety and lavender blue two-pieced dress, she then meets with her mother, before being sent off to France.

The theme of dressing and redressing, which is accentuated in the opening scene, is pursued throughout the film *Marie Antoinette*, crystallizing costume as a significant feature for reading the movie. In this article I will argue that costumes, on a symbolic level, work as agents; focusing on the interdependence between costume and interpretations of the screenplay's main character. Thus, I will explore a theoretical notion of costumes and materiality, and further develop this idea in relation to stylistics constituted as emotions materialised in costume.[1] This is an approach not commonly used in cinema studies, as the study of dress often engages with how certain films have influenced the fashion scene, or studying film stars as fashion icons, or considering how dress operates in relation to stardom (Moseley 2005: 1ff.).[2] As costumes are the main object for analysis, the discussion centres only on those designed by professional costume designers for the two-dimensional format of the film frame.[3] For *Marie Antoinette* a stylised look for the movie was created, and the costumes were consequently worked through with both a historical understanding and with the vision to give them a distinctly modern flair. The costumes designed by Academy Award winner Milena Canonero, were based on 18th century originals and then further modified for supporting the narrative and creating a specific look for the movie: a look that only exists inside the frame. Exhaustive references to the dress-historical context of Marie Antoinette – as a historical figure and fashion icon – are thus not considered here.[4]

Clothes are a key feature in the construction of cinematic identities, and one of the tools filmmakers have for telling a story. Costume design is intentionally made to support the narrative, and everything that appears on screen is carefully selected – every costume and accessory is a deliberate choice made by a designer.[5] Hence, costumes are designed to appear on one actor, on one set, lit and framed in a most specific way (Kurland & Landis 2004: 3). Each costume designer's approach to designing clothes for filmic characters is of course individual, but they share one common objective: they study human character and then translate their observations into fabric (Wyckoff 2009). Furthermore, costumes provide features as colour, silhouette, balance and symmetry to the film frame. As Debora Landis puts it: 'each frame of the film provides a proscenium for foreground and background action; cinematographers, production designers and costume designers collaborate to fill those rectangular dimensions /.../' (Kurland & Landis 2004: 5). Actors' movement in the proscenium then alters the symmetry of the frame, emphasising the action and directing the gaze. The costumes, their colours and configurations intervene with the actors' movements, allowing further characterisation on a more associative level.

Clothing subjects the body to continuous transformation, and as Patrizia Calefato stresses, a garment can limit the body, 'condemning it to the forced task of representing a social role, position or hierarchy' (Calefato 2004: 2). As such, clothing can be a device for controlling the body, authorizing a system of correspondence between surface appearance and social order (ibid. 2004: 2). Applied to costume design and film, a character's story is visualised through clothing. At first glance the attire of a filmic character connotes time period, social status, and whether or not the cinematic world refers to fantasy or reality. A closer examination reveals more subtle details: a character's state of mind, motivations, and how the character wishes to be perceived (Wyckoff 2009). In this article I will explore this notion of character portrayals in relation to how the filmic presentation of *Marie Antoinette*, through the cinematography, mediates emotions. The narrative function of costumes is thus the starting point. The movie is not analysed as a transformation film,[6] even if this does have some affinity with dress. Instead the more complex theoretical notion of emotions materialised in costume will take centrestage.

Marie Antoinette is Sofia Coppola's third feature film, following *Virgin Suicides* (1999) and *Lost in Translation* (2003), and is based on Antonia Fraser's biography *Marie Antoinette: The Journey* (2001). Coppola's filmic style is in general fragmented and episodic, where symbolic and affective elements are left with scope: she is, in other words, using an approach that is reading affect through costume design and mise-en-scène. *Marie Antoinette* as such corresponds to the features of the filmic melodrama mode, referring to a somewhat loose category of films linked together by an engagement with emotional issues and dramatic register (Mercer & Shingler 2004: 1).[7] Coppola's objective to depict the inner experience of the teenage queen[8] corresponds neatly to the melodramatic sensibility

identified by Christine Gledhill as a mode with an 'intense focus on interior personal life' (Gledhill 1986: 46). The complete aesthetics of *Marie Antoinette* follows Geoffrey Nowell-Smith's view on melodramas as stories not primarily concerned with action, but rather with emotion (Nowell-Smith 1987:72). Julianne Pidduck calls attention to the stylistic devise of contemporary costume drama, as dramas of personal conflict, anguish, or desire, with an emphasis on intimate contained spaces (Pidduck 2004: 5). She refers to costume film as 'increasingly probing the folds and inner recesses of the boudoir' (ibid. 2004: 157). As a costume drama – enacted in a historical setting and filmed on location at Versailles – *Marie Antoinette* is not a standard period piece, rather an impressionistic and up beat take on the early years of the protagonist Marie Antoinette.[9] As Pam Cook points out, clothing is employed as creative reinvention in *Marie Antoinette*, where performance and personal style play a vital role. Costume and set design thus operate in various ways in this film: to capture an atmosphere of the period, to suggest mood, to reinforce and comment on character, and to project the state of mind of its heroine (Cook 2006: 38).

Cakes and Colours

In *Marie Antoinette* colour is used in a nuanced way, not only to describe the characters,[10] but applied in order to facilitate a specific look for the whole movie. A colour palette with bright, light, pastels is utilized, and the range of colours goes from very pale and soft to more shocking, creating a vast pastel bubble surrounding Marie Antoinette.[11] Allusions to macaroons, pastries and sweets occur frequently throughout the film and through different cinematic features: costume, music, dialogue, and of course as actual props. For instance, in one of the early sequences from Versailles, during an endless dinner party, the allusions are applied both visually and verbally. The scene begins with a near shot of a plate with dessert, cut to a close-up of Marie Antoinette dressed in an apricot coloured gown, similar in colour to the dessert just shown. The camera then follows Marie Antoinette's point of view as she looks around at the people with an unsteady gaze. The filmic images are surrounded by a buzzing sound, with occasional gossip and cruel comments at the expense of Marie Antoinette, such as 'how's the little Austrian holding up' and 'she looks like a little piece of cake'. On a conceptual level, the cakes and colours composed are not only utilised to evoke equivalence, but also for telling a story. In this case, a story with an unhappy ending.

In this early stage of Marie Antoinette's time at Versailles the colours worn and applied are light and icy, more sorbet-like. In the middle of the film – depicting her party years – her gowns become the most dessert-like in their choice of colour and even in cut, with bright yellow, pink and blue combinations creating a macaroon effect with the ornamentation of petticoats and skirts. Her dresses are modified in configuration as well and become bolder, with the gowns showing deeper

square-shaped décolletage and more daring garnish. In the final sequences of Marie Antoinette's life at Versailles, the colours grow a bit darker, faded, and become stricter. The fabric seems to change as well, and the dresses look heavier and more formal. The whole mise-en-scène subsequently becomes darkened and the film ends with a frame of her wrecked apartment overlaid with the sound of the guillotine as it slices the air. The colour palette applied might be translated to a depiction of Marie Antoinette's inner journey. The range of colours are comparable to those of the seasons, beginning with the light, spring-like pastels for her youth; bright summer colours representing her party years; and the darker, autumn-like shades for the last period at Versailles. As such, the costumes have metaphoric meaning; they are symbols of a stage in life and a state of mind. The costumes for *Marie Antoinette* are thus understood as being designed in order to communicate the inner experiences of the characters, with an aesthetics that promotes feelings.

Dressing and Framing the Part

Colour is in general a significant tool used to underline the narrative and create a cohesive fictional space (Kurland & Landis 2004: 5); the bright palette of *Marie Antoinette* works as connecting not only the different scenes, but connecting the symbolic level of the materiality of mise-en-scène, with emotions. The relationship between colour, costume and identity is thus significant for telling this story of Marie Antoinette. The impressionistic object of the narration is brought out through the mise-en-scène and the costumes focusing on non-verbal signs. As mentioned above, in the early stage of the movie Marie Antoinette's dresses are more sorbet-like in colour. Right at the beginning of the film, set in Austria, she is dressed in soft light blue, and the softness recurs in both the fabric and the cut, as if to underline her naivety. The light blue, innocent colour continues in her travel attire, which she wears on her way to the French border to meet her future husband for the first time. The scene is depicted as a crucial point in Marie Antoinette's life. She is subjected to changes beyond her control, and this is visually told through the change of clothes. When finally arriving at the border, she is completely dressed in white, almost like a bride. The scene is set in a cold and quiet landscape, surrounded by leafless trees. The frozen ground is covered with brown leaves, and Marie Antoinette is escorted to a temporary pavilion. When ceremonially crossing the threshold to the pavilion she is in effect leaving everything connected with her home and identity behind. She is stripped of all her clothes, while Comtesse de Noailles (Judy Davis) explains:

> DE NOAILLES: 'It is the custom that the bride not retain anything belonging to a foreign court, an etiquette always observed on such an occasion'.

Marie Antoinette departs in French couture, tightly laced up in a corset and wide pannier, and with a new identity as the Dauphine of France. The light fichu is ex-

changed for a taut necklace. The childish hair ribbon is gone, and instead her hair is decorated with a neat tricorne, of which symmetry and regulated shape indicate her new role. Dressed in icy light blue she finally meets Louis (Jason Schwartzman) with his entourage, and they depart for Versailles.

The cinematographic qualities of the shot and its editing also promote and reinforce how the characters are perceived. For *Marie Antoinette* the static camera aesthetics, which fill every frame with both space and detail, contribute to theatricality encouraging contemplation and the absorption of the film image on the part of the viewer. The static images create a somewhat agoraphobic atmosphere, where the characters look small and lost. A case in point is the wedding scene. Set in Versailles, the hall has a wide expanse and, despite of the gilded and floral decorations, looks harsh and cold. Dressed in white, crème and gold, Marie Antoinette and Louis both appear chilled, uneasy and confused. The subsequent close-ups reinforce the feeling of unease, focusing as they do on eyes and empty glances. Onlookers surround the couple, making them seem even more uncomfortable. These static sequences, composing a large part of the movie, are at times intervened with fast montage sequences like the one accompanied by Bow Wow Wow's 'I Want Candy', which resembles the aesthetics familiar of a music video. Close-ups of shoes, fans, textiles, ribbons, gowns, jewellery, champagne, pastries, playing cards and counters, are edited with a fast flow in a graphic style, the separate objects are thus linked together by the colours. The sequence is immediate, depicting the experience of hedonistic fun as Marie Antoinette and her friends are partying and trying out new outfits. Hence, the long shots as well as the long takes are more fluent and allusive; the close-ups are instantaneous. The cinematography thus contributes to the constitution of an emotional unity, a cohesive fictional space of fluent pastels.

Boudoir

The emphasis on the non-verbal, on interior life and affect, is further unfolded in the intimate space of the boudoir. Marie Antoinette's private apartment might translate as the boudoir, and it is the site for unembellished and undisguised depictions of anxiety and anguish. Stressing the costume drama as a tale of personal conflict, these emotions are visualised through clothing. An example of this is the scene that takes place at dawn, after one of many parties, in which Marie Antoinette wakes up amidst the detritus of the festivities. The innocent look from before is gone; instead a decadent look is reinforced by the fact that she has been sleeping in her gown and make-up from the night before. The sequence is quiet, without dialogue, and accompanied only by the instrumental 'Tommib Help Buss' performed by Squarepusher. The static images showing the park in front of the castle, which opens the sequence, are lit simply by the soft light of daybreak, intercut with images of plates and trays with leftovers, champagne glasses, both

empty and half-filled, and expired candles. Movement breaks the stillness as servants carefully start to clean up the mess. As the camera pans the remainders of the party are exposed: shoes and empty champagne bottles on the floor, shawls tossed over chairs, and flower arrangements all broken up. Finally the panning reaches Marie Antoinette sleeping in her party gown. She is awakening by the sunlight shining through the window; with dishevelled hair and smudged make-up, she sits down and stares at the surrounding mess. She has lost an earring, the turquoise dress is creased and a piece of the garnished bodice is loose exposing the corset. She pulls herself together, walks out of the room, struggling to keep her hair in place with both hands. The cautious composition of these material details, the stillness and lack of dialogue, taken as a whole, combine to convey an expression of complete emptiness. The next sequence continues and reinforces the feeling of void as it shows Marie Antoinette huddled up in a bathtub wracked with a hangover. The dark circles under her eyes denote vulnerability and cracks in the façade. The probing of inner recesses of the boudoir as characteristics of contemporary costume drama, as suggested by Pidduck (Pidduck 2004: 157), literally applies in the case of *Marie Antoinette*.

Silhouette

Corseting is an apparent attire that alters an actor's gait and posture, while providing a distinct and readily identifiable silhouette (Kurland & Landis 2004: 5). The materiality of the corset thus restricts the physical depiction, as corsets control the actor's body and affect the breathing. These limitations function as tools in the portrayal of a character and thus offer further scope for analysis. One sequence, which is highly illustrative of how the themes of despair and disquiet are visualised and played out through mise-en-scène and costume, is when Marie Antoinette, dressed in a floral gown, is seen reading a letter from her mother, leaning towards a wall with a similar floral fabric. At the same time as the voice-over of Maria Teresa fills the cinematic room, the letter falls out of Marie Antoinette's hand. Maria Teresa admonishingly tells Marie Antoinette her concerns for her daughter's current situation. She is disappointed her daughter is not pregnant.

> MARIA TERESA: 'Dearest Antoinette, I'm pleased to tell you how wonderful your brothers and sisters are doing in their marriages /… / All this news which should fill me with contentment is diminished by reflections on your dangerous situation. Everything depends on the wife /…/.'

In distress Marie Antoinette leans towards the wall and becomes lost in its floral pattern, slowly sliding down the wall and becoming one with it. At the same time the camera moves gradually in only to stop in a close-up of her tearful, red face. Her inability to meet the expectations of people around her, especially her mother's demands, causes her to lose her grip. Her sense of self is dissolved in the floral patterns of the walls of Versailles. At the same time her choking existence is

laced in the corset, making it hard to breath. She has to struggle to regain her own self again. By using a similar cluttered pattern for both the wallpaper and the dress the feeling of inadequacy, and – maybe even more – confusion is visualised. The entrapment is materialised through the suffocating, laced corset, as well as the impression of the shrinking space due to the use of camera movement and its ever-narrowing focus. The symmetry and controlled shapes of corsets and panniers, epitomizing the court life and her mother's expectations, are later on contrasted by the flowing lines and light fabrics of the dresses worn at Le Petite Trianon. The time Marie Antoinette spends at her sanctuary might as well be described as an escape into a fantasy world. The images from Le Petit Trianon show Marie Antoinette laughing and running around in the garden picking flowers dressed almost like a country girl. In the scene where the dressmaker shows her fabric samples, she lets go of the silks and turns to fine cottons.

> MARIE ANTOINETTE: 'I want something more simple, natural. To wear in the garden'.

The new clothes show a less forced and more relaxed life style, her gowns are all in white and little of the ruffle and garnish remains. Thus, the actual changes in French fashion that began in the 1780s are in the film used as a way to visualise Marie Antoinette's state of mind. As the heavy hoops are exchanged for simple, sheer muslin dresses, the style of the whole movie shifts into more naturalistic colours and lighting. The shots are mainly taken outdoors showing the garden and the countryside, using natural light to depict an easiness and more serene existence. From time to time the camera is pointed directly at the sun, letting the backlight create a glare behind Marie Antoinette. The outdoor sequences have no additional music, and are accompanied only by the sound of twittering birds. As the scenes are laid outdoors, and as the flowing lines of the dresses are emphasised, airiness and lightness are indicated. Both these stylistic devices visualise a sense of relief: finally being allowed to move freely and being able to breathe. Even if that relief is destined to be only temporary.

Conclusion

The concept of film costume accentuates a dressing situation of which the result becomes mediated and displayed, and where the clothes work as a key for understanding a particular movie. Film costumes are characteristic because they are made for the moment: for a specific narrative and aesthetic expression. As such they are designed for an individual actor or actress. Costume design thus involves conceptualizing and creating garments that capture and defines the personalities of fictional characters, and are therefore intended to embody the psychological, social and emotional condition of the character at a particular moment in the screenplay.

In *Marie Antoinette* the play with costume and style confronts the limitations of time and space; as such the style is well thought out and highly deliberate. For instance, one of the scenes in the 'I Want Candy' montage shows Marie Antoinette trying on new high-heeled shoes, and next to her on the floor lays a pair of well-worn, light blue Converse boots. The anachronistic feature is a cross-reference to today's fashion and youth culture, reminding the audiences that this is a film about teenagers and not really an 18th century period piece. This stylistic device generates a self-reflexive mode; making the construction of the movie visible, displaying the fact that this is fiction. The impressionistic approach and artistic license undertaken contributes to richness in texture and representation, making it original in the process. Instead of reproducing a cinematic version of classic portraits, a new picture is painted.

The aesthetics of the film might be described as an aesthetics of emotions, as it is fluent and impressionistic. The long shots and static camera mode interact with extreme close-ups, which gives a stage-like impression, operating on the level of the suggestive and allusive. The melodramatic approach, working with sensibilities instead of action, utilises an excessive mise-en-scène for revealing the non-verbal and non-explicit. I would suggest that the symbolism of the materiality of the mise-en-scène and of the costumes in *Marie Antoinette* works in part as an impressionistic key to an understanding of the movie, but foremost as an interpretation of the protagonist Marie Antoinette as an adolescent girl trying to survive. Hence emotions like despair and escapism are understood as being materialised in costume. For instance Marie Antoinette's despair is expressed through the play in floral patterns; her dress and the wall fabric are so similar she fades into it and becomes lost in it. The scene is palpable, depicting Marie Antoinette losing herself, her own identity and becoming one with Versailles. As the walls are closing in the intimacy and contained space of the boudoir is further thematised; for instance in the scene where Marie Antoinette wakes up in the remains of the party. She is depicted just as much in pieces as her messy apartment and her unkempt dress. The objects scattered around and the different pieces of fabric that compose her attire have a similar symbolic agency as the actor in terms of telling the story.

Altering the body through the materiality and aesthetics of dress might be a way of inscribing standards to appearance and performance given that clothes either limit or allow movements, and symbolise social roles. Applied to costume design and film, this notion becomes more apparent in *Marie Antoinette* due to their readability. It allows us to quickly grasping what the characters are all about. The actual changes in French fashion that began in the 1780s are in the film used as a way to visualise Marie Antoinette's state of mind. Depicting her time at Le Petit Trianon as a refuge visualised in costume through lightness in fabric and flowing lines, is quite the opposite of the entrapment of Versailles illustrated by symmetry, corsets and panniers. The costume conspires with the other cinematic features,

generating a symbolic network through the non-verbal and non-explicit, in accordance with the filmic melodrama mode, for telling a story through dress.

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Notes

[1] The discussion is quite loosely inspired by Actor-Network-Theory and studies further applying and developing that approach. See for instance: Eva Knuts, *Något gammalt, något nytt - skapandet av bröllopsföreställningar.* Göteborg: Mara förlag, 2006. For an introduction to ANT see: Bruno Latour, *Reassembling the Social: An Introduction to Actor-Network-Theory.* Oxford: Oxford University Press, 2005

[2] See for instance: Rachel Moseley, *Fashioning Film Stars: Dress, Culture, Identity*. London: BFI, 2005, p. 1 ff. For a study on film stars as fashion icons, and dress in relation to stardom see for instance: Therése Andersson, *Beauty Box: Filmstjärnor och skönhetskultur i det tidiga 1900-talets Sverige*. Stockholm: Stockholms universitet / Almqvist & Wiksell International, 2006 / 2008

[3] The work of couturières, which occasionally design for cinema, is therefore not considered here; nor are extra cinematic, non-narrative purposes of costumes. Film costumes can of course exist independently of, and outside a narrative. Garments from famous films have a life outside the moving image as they are perceived as icons, venerated and exhibited in museums, or auctioned at sky-high prices. Stella Bruzzi, *Undressing Cinema: Clothing and Identity in the Movies.* London & New York: Routledge, 1997/2004, p. xiii, and Patrizia Calefato, *The Clothed Body.* Oxford: Berg Publishers, 2004, p. 96

[4] For a study on Marie Antoinette as a historical figure and fashion icon see for instance: Caroline Weber, *Queen of Fashion: What Marie Antoinette Wore to the Revolution*. New York: H. Holt, 2006

[5] For a discussion on dress and stardom pointing to subliminal readings of and counter-narratives in clothing, see for instance Drake Stutesman's article on Marlene Dietrich as star in *Morocco* (von Sternberg, 1930) and *Shanghai Express* (von Sternberg, 1932). Drake Stutesman, 'Storytelling: Marlene Dietrich's Face and John Frederic's Hats', in *Fashioning Film Stars: Dress, Culture, Identity*, ed. Rachel Moseley, London: BFI, 2005, pp. 27-38

[6] The story of transformation film refers to the successful change of appearance of the main female character, from an unappealing 'before' to an attractive 'after'; *Now, Voyager* (Rapper, 1942) and *She's All That* (Fleming, 1999). For a discussion on transformation film, see for instance Tamar Jeffers McDonald, *Hollywood Catwalk: Exploring Costume and Transformation in American Film.* London & New York: 2010

[7] See also: Christine Gledhill, 'The Melodramatic Field: An Investigation', in *Home is Where the Heart is*, ed. Christine Gledhill, London: BFI, 1987, pp. 1–39. Melodrama films include, for instance; *Gone With the Wind* (Flemming, 1939), *All That Heaven Allows* (Sirk, 1956), *Dr. Zhivago* (Lean, 1965), *The Way We Were* (Pollack, 1973), *The Color Purple* (Spielberg, 1984), *Philadelphia* (Demme, 1993), *Far From Heaven* (Haynes, 2002).

8　　See for instance: Production notes: http://www.sonypictures.com/movies/marieantoinette/site/ 2006 (23 Nov, 2007)

9　　As Julianne Pidduck points out: '...cinema can never offer an unmediated window onto the past, and historical fiction and costume drama alike depict the past through the stylistic, critical and generic vocabularies of present cultural production.' Pidduck, 2004, p. 4. For a discussion on *Marie Antoinette's* kinship with the Dogma 95 Manifesto, and diversity to conventional cinematographic rules of historical film see for instance Elise Wortel, *Textures of Time: A Study of Cinematic Sensations of Anachronism.* Nijmegen: Radbound University, 2008

10　The costumes for *Marie Antoinette* played, as mentioned above, a central part in the whole design of the film; each character of the court has his or her own unique look. For instance, Comtesse de Noialles (Judy Davis) is elegant and her style stands out, she wears a lot of yellow, citrus and lime in order to represent her 'acidic qualities', as Canonero puts it. Madame de Barry (Asia Argento) is the opposite, and more 'like an exotic bird, almost like a parrot', wearing turbans, feathers and a lot of jewellery. The parrot-epithet reoccurs from time to time, and in one of the early scenes the court ladies call her an 'exotic bird' behind her back, referring to her gaudy way of dressing in deep red, purple and lilac, as well as the feather accessories. In a couple of scenes, Madame de Barry actually walks around with a parrot on her shoulder, making the connection unavoidable.

11　As such, the palette was inspired by Laduree macaroons, and Coppola called the colour scheme of the movie 'a "cake and cookie" kind of thing'. Production notes, 2006 (23 Nov, 2007)

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