

## **“Hong Kong Pop 60+” Exhibition**

### **Audio Tour Script**

#### **Josephine Siao Fong-fong’s mini dress** **1960s**

After the Second World War, many immigrants from mainland China moved to Hong Kong, and the local population surged, exceeding 3 million by the early 1960s. However, the ancillary facilities for cultural and recreational activities failed to catch up. Plus, the impact of Western popular culture made the young generation restless and dissatisfied. They wanted to reject the influences of old society in terms of appearance, lifestyle and values.

The emergence of local movie stars, such as Connie Chan and Josephine Siao, encouraged young factory workers and college girls to become excellent imitators. Connie Chan, dressed in avant-garde style in her films and daring to resist power and patriarchy, became a beacon of hope for women factory workers living in drudgery. Josephine Siao had a modern, intelligent image, and became the idol of college girls.

The youth musical film wave emerged in the 1960s, providing young people with a gateway to release their emotions as well as a platform for achieving their dreams. During dance routines in the films, Western dances were performed, and these became trendy among young people. Moreover, the costumes and makeup of Connie Chan and Josephine Siao were also widely imitated.

Josephine Siao wore this mini dress in Cantonese musical films. Her dance poses and dresses were very popular with audiences. The mini dress became a sure-fire choice for many young women when going partying.

In the 1960s and 1970s, the garment industry flourished. Hong Kong’s textiles and ready-made garments accounted for more than half of total exports, and Western fashion became popular. In addition to mini dresses, women also favoured Western-style coats with modified *cheongsams*, tight-fitting wing collar blouses, big shawl collar jackets, and low-waist, bell-bottomed trousers, to replace the old-fashioned Chinese trouser suits and *cheongsams*.