

BELLISSIMA

Italy and High Fashion 1945-1968

curated by Maria Luisa Frisa, Anna Mattiolo, Stefano Tonchi

December 2, 2014 – May 3, 2015

www.fondazionemaxxi.it

Rome, November 2014. Through the visionary lens of fashion, *Bellissima. Italy and High Fashion 1945-1968* (December 2, 2014 – May 3, 2015), curated by Maria Luisa Frisa, Anna Mattiolo, Stefano Tonchi, portrays Italian culture at a time of extraordinary creativity in cinema, art, architecture, theater, and photography.

The exhibition will recreate the alluring atmosphere of Italian high fashion at a time when designers like Emilio Schuberth, Sorelle Fontana, Germana Marucelli, Mila Schön, Valentino, Simonetta, Roberto Capucci, Fernanda Gattinoni, Fendi, Renato Balestra, Biki, Irene Galitzine, Emilio Pucci, Fausto Sarli and many more were making important contributions to the image of Italy around the world.

The main partner of this event is Bulgari, the most famous Italian jewelry house in the world and a symbol of style and creativity for the past 130 years.

A richly illustrated book, in collaboration with Altaroma, pays tribute to the cities and personalities that helped write one of the most beautiful chapters in the history of Italian life and culture. The book is published by Electa.

A display installation by the architect Maria Giuseppina Grasso Cannizzo will highlight the relationship between the worlds of art and cinema. Clothing, accessories, and jewelry will be shown alongside important works of art. The backdrop for this visual extravaganza is Rome - the star of the Jubilee in 1950 and of the Olympics in 1960, the city of cinema and Hollywood divas, of the Via Veneto and the Dolce Vita - as well as cityscapes of Turin, Milan, Florence, Venice and Naples.

Bellissima stages a selection of 80 outfits by designers that define the very identity of Italian fashion, revealing its themes and distinguishing features. From the spectacular creations that lit up the grand balls and foyers of the theaters, accompanied by the glittering expressions of the finest jewelry, to the restrained elegance of the cocktail dresses; from the rigorous black and white graphic look, to the chromatic explosion – suspended between hallucinogenic Orientalism and spatial Pop Art – so typical of the 1960s; from the inventions made for the actresses of the so-called *Hollywood on the Tiber* (with outfits specially designed for Ava Gardner, Anita Ekberg, Ingrid Bergman, Lana Turner, Kim Novak, Anna Magnani), to the results of the sophisticated formal research that was the fruit of the intense collaboration between couturiers and artists. And then the daywear, suits and coats that describe the luxury that was expressed during the day.

Showcased alongside the outfits – which seem to come to life on La Rosa mannequins - are the accessories, as well – costume jewelry, shoes, hats, handbags –, which have promoted our fine craftsmanship around the world (among which Coppola e Toppo, Ferragamo, Fragiaco, Gucci, Roberta da Camerino).

Bulgari will exhibit a selection of one of a kind jewels highly representative of a key period for the Brand, rich in experimentation and style innovation.

Photographs by Pasquale De Antonis, Federico Garolla and Ugo Mulas, as well as paintings, tapestries, ceramics and sculptures by Carla Accardi, Getulio Alviani, Alberto Biasi, Alberto Burri, Massimo Campigli, Giuseppe Capogrossi, Lucio Fontana, Paolo Scheggi will also be on view, many of which thanks to the collaboration of the Galleria Nazionale d'Arte Moderna.

MAXXI will bring to life the atmospheres of the period when Paolo Scheggi designed the atelier of Germana Marucelli, with whom he also collaborated for some of her collections; when the Obelisco gallery, animated by Irene Brin, was a point of reference for photographers, couturiers, creatives, and Palma Bucarelli, the legendary director of GNAM (some of her outfits have been loaned by Museo Boncompagni Ludovisi for this occasion),

vivified the cultural life of the capital; when Mila Schön collaborated with Ugo Mulas, and was inspired by Fontana's cuts, and when Roberto Capucci's imagination was sparked by Burri's *cretti*.

The dialogue with contemporary art is enhanced by vb74, a performance by Vanessa Beecroft designed specifically for this event. In vb74 a group of women stages a ritual related to the question of being and appearing.

The Book

The book published by Electa completes and adds to the exhibition project: 464 pages and over 500 images, available both in Italian and in English, portraying the landscape of high Italian fashion in the postwar period as a polycentric phenomenon, a *visual atlas*, a tribute to the cities that contributed to one of the most beautiful pages of Italy's history of the costume. The book recounts both Italy's cities and its ladies of style like Marella Agnelli, Gioia Marchi Falck, Consuelo Crespi, Irene Brin and Palma Bucarelli; Milan and the Scala, Biki and Maria Callas, Germana Marucelli; high society Venice and the Naples of men's tailoring and the gala events in its palazzi; Florence and the fashion events held at Palazzo Pitti; and, of course, Rome, the Dolce Vita and Hollywood on the Tiber.

Controcanto

Controcanto is a very rich program that will accompany the exhibition and develop many of its themes by way of cinema, photography, lessons, talks involving some of the biggest names in fashion and a number of new talents, as well as designers and critics, experts and professionals. It all starts on December 13 with a cycle of six lessons on the history of fashion from the early twentieth century to today. In January a series of films will be shown, including Elio Petri's *The 10th Victim* and Federico Fellini's *8 1/2*, and a talk will be given by Oscar-winner Piero Tosi. Also in January, MAXXI will host five meetings with some of the great names that have contributed to the dissemination of Italian style: Roberto Capucci, Frida Giannini (Gucci), Antonio Marras, Maria Grazia Chiuri and Pier Paolo Piccioli (Valentino), photographer Giovanni Gastel. There will also be presentations of fashion books, and in March, Moustafà Sabbagh will teach a masterclass on fashion photography.

Designers in the exhibition

Maria Antonelli, Renato Balestra, Rocco Barocco, Delia Biagiotti Soldaini, Biki, Aurora Battilocchi, Sorelle Botti, Brunettini, Bulgari, Roberto Capucci, Caraceni, Carosa - Giovanna Caracciolo Ginetti, Clemente Cartoni, Cavallera, Clara Centinaro, Coppola e Toppo, Gigliola Curiel, Alberto Dal Cò, Patrick De Barentzen, Enzo, Alberto Fabiani, Fendi, Fercioni, Salvatore Ferragamo, Sorelle Fontana, Federico Forquet, Fragiaco, Irene Galitzine, Gallia e Peter, Fernanda Gattinoni, Gucci, Cesare Guidi, Heinz Riva, Pino Lancetti, André Laug, Laudadio, Lucarelli, Luciani, Germana Marucelli, Mila Schön, Mingolini - Gugenheim, Ognibene - Zendman, Pirovano, Emilio Pucci, Lorenzo Riva, Roberta di Camerino, Sanlorenzo, Fausto Sarli, Emilio Schuberth, Simonetta, Tiziani, Valentino, Jole Veneziani.

Honorary Committee

Giorgio Armani, Jean-Christophe Babin, Patrizio Bertelli, Lavinia Biagiotti Cigna, Mario Boselli, Roberto Capucci, Maria Grazia Chiuri, Diego Della Valle, Ferruccio Ferragamo, Giusi Ferré, Nicoletta Fiorucci, Micol Fontana, Frida Giannini, Karl Lagerfeld, Rosita Missoni, Jonathan Newhouse, Mirella Petteni Haggiag, Pierpaolo Piccioli, Miuccia Prada, Laudomia Pucci, Stefano Ricci, Franca Sozzani, Beatrice Trussardi, Silvia Venturini Fendi, Donatella Versace, Anna Wintour, Anna Zegna.

Scientific Committee

Gloria Bianchino, CSAC Università di Parma; Caterina Chiarelli, Galleria del Costume di Palazzo Pitti, Firenze; Doretta Davanzo Poli, fashion and textile historian, Venezia; Kaat Debo, MOMU Antwerp; Akiko Fukai, Kyoto Costume Institute; Bonizza Giordano Aragno, Italian fashion historian, Roma; Sofia Gnoli, Università degli Studi di Roma "La Sapienza"; Harold Koda, The Costume Institute at the Metropolitan Museum of Art, New York; Maria Stella Margozi, Museo Boncompagni Ludovisi, Roma; Marina Messina, Palazzo Morando | Costume Moda Immagine, Milano; Enrica Morini, Libera Università di Lingue e Comunicazione IULM, Milano; Alistair O'Neill, Central Saint Martins College of Art and Design, London; Adelheid Rasche, Kostümbibliothek Staatliche Museum, Berlin; Sonnet Stanfill, Victoria & Albert Museum, London; Valerie Steele, The Museum at FIT, New York.



MUSEO NAZIONALE
DELLE ARTI DEL XXI SECOLO

Main partner Bulgari

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For the films in the exhibition thanks to Mediaset, Rai Cinema, Cinecittà Istituto Luce, Surf Film, Videodue

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For the fashion photography masterclass thanks to Dgtales Racconti Digitali, L'Oreal Divisione Prodotti Professionali, Accademia, ID

For the performance *vb74* by Vanessa Beecroft thanks to Grafiche Antiga, Giovanni Bonotto, L'Oreal Divisione Prodotti Professionali, Prada

Media partner Sky Arte HD, Edizioni Condé Nast, Pizza

The publicity pack and images of the exhibition can be downloaded from the Reserved Area of the Fondazione MAXXI's website at <http://www.fondazionemaxxi.it/area-riservata/> by typing in the password **areariservatamaxxi**

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MAXXI

MUSEO NAZIONALE
DELLE ARTI DEL XXI SECOLO

BELLISSIMA

L'Italia dell'alta moda 1945-1968

a cura di Maria Luisa Frisa, Anna Mattiolo, Stefano Tonchi

con il sostegno di

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Controcanto è stato realizzato grazie al sostegno di

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per il fashion photography masterclass si ringrazia



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per la performance **vb74** di **Vanessa Beecroft**
un ringraziamento a

Grafiche Antiga
Giovanni Bonotto
L'Oreal Divisione Prodotti Professionali
Prada

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Bellissima. Italy and High Fashion 1945-1968

Giovanna Melandri, Presidente Fondazione MAXXI

We are very pleased to open MAXXI's doors to a project that for the first time ever brings fashion to the National Museum of XXI Century Arts, thereby creating a research thread into the stylistic and cultural identity of a sector that is at the heart of Italian production.

Bellissima: Italy and High Fashion 1945–1968 tells the story of a remarkable moment of cultural liveliness, of an outstanding season in Italian creativity. The list of creators taken into account for the project is not meant to be exhaustive, however it intends but that intends to present Italian high fashion as an explosive phenomenon, characterized by its various nerve centers represented by the cities of Florence, Milan, Naples, Rome, Turin and Venice. By means of these geographical landmarks, *Bellissima* describes the climate of a period that went from 1945, at the beginning of the postwar period, to the upheavals of 1968, which brought about radical changes in every field of life, and lay the foundations for a definition of the international imaginaries of ready-to-wear fashion.

Our hope is that MAXXI, very much like a customs-free area and a place of encounter between various fields and experiences, may be able to contribute via this project to a fruitful reflection on the identity of Italian fashion today.

Looking at the period that stretched from 1945 to 1968 means describing an intrinsically Italian atmosphere, a stylistic and productive identity, which, in little more than two decades, underwent sweeping changes: from the development of high fashion right after the war, to the birth of ready-to-wear fashion in the late 1960s.

In those years of exceptional cultural ferment, the relationship between art and fashion was fluid, with a constant trading of ideas and cross-pollinations between the two languages: as Irene Brin, one of Italy's first fashion and costume reporters, put it: "You need to understand fashion through theater, books, museums." Hence, in those years, artists and creators shared their experiences, instruments and places of encounter: Caffè Rosati in Piazza del Popolo, Rome, and Bar Jamaica in Milan represented essential contexts of exchange and reciprocal enrichment.

This creative workshop dimension finds its perfect manifestation in this exhibition, which stages at MAXXI a unique dialogue between the outfits and the works of important artists.

Much more than simple points of reference, for many couturiers, artists were actually accomplices, travel companions with whom to share reflections and experiences.

The closeness between the two languages was fully achieved in the 1960s, when art crept into fashion's ideational and constructive devices, as well as into clothes design. A case in point are the clothes designed by Mila Schön, who was inspired by Lucio Fontana's slashes, but also the creations by Germana Marucelli, who introduced the infinite optical, perceptive and kinetic variations of Getulio Alviani in her pleated silks.

Bellissima tells the story of more than two decades of Italian fashion, tracing a collective and choral path that embraces different languages and experiences, making for a vivid fresco that revives the effervescence of Italian creativity.

I feel especially proud to present this exhibition, which is once again proof of our museum's interdisciplinary nature. Over the years MAXXI distinguished itself by its open programming, which combines art, architecture, dance, music, performances, cinema and design, thus creating a large workshop aimed at valorizing every form of contemporary creativity.

Bellissima. Italy and High Fashion 1945-1968

Jean-Christophe Babin, CEO of the Bulgari Group

Partnerships between companies and cultural institutions have for some time become successful examples of how collaboration between the public and the private sectors make it possible to preserve and promote a historical and artistic heritage which is unique in the world: the Italian one. These fruitful synergies are expressions of a long-term vision, based on shared objectives and goals, aiming to strike a balance between preservation, meeting market demands and the need for financial development.

However Italy is not only the land of beautiful buildings: there are indeed many museums which also deserve support, as, despite the many challenges they face, they still manage to offer a rich programme of extremely interesting events that draw thousands of tourists and locals every year, bringing prestige to the city and the country. Today, thanks to the *Bellissima, L'Italia dell'alta moda 1945-1968 (The Italy of High Fashion 1945-1968)* exhibition at the MAXXI, we will relive a time in which the creative vitality of fashion reflected the cultural ferment of a country wishing to project itself into a future bursting with new challenges and opportunities. Fashion, cinema, photography and art weave a lively dialogue through quotes and images bringing to life the rich tapestry of a period which was unique for the affirmation of the Italian way of life in the world.

Beyond its pride in being able to support a museum such as MAXXI, a jewel in the crown of Rome, Bulgari has chosen to sponsor *Bellissima* because the brand experienced a fundamental turning point from the immediate post-war period to the end of the sixties: during those years its style was definitively delineated as that unmistakable combination of colours, sumptuous shapes and elegant design which still characterise it to this day. During that period, Bulgari chose to move away from the traditions of the French school of jewellery, which dominated in those days, to create a bold and visionary style made of experimentation, innovation and cross-fertilisation between the worlds of jewellery, art and architecture. Those remarkable years are also those of the *Dolce Vita*, when the Eternal City became the favoured set for many Hollywood productions. Italian and international film stars of the day such as Elizabeth Taylor, Ingrid Bergman, Sophia Loren, Anna Magnani, Anita Ekberg and many others thus discovered the historic Bulgari store in Via Condotti and learned to love his creations, bringing increased international exposure and fame to the brand.

As jewels are the ideal finishing touch of an outfit, the Bulgari legend takes shape alongside that of the names which marked the story of high fashion between 1945 and 1968, establishing the "Made in Italy" label as a synonym for impeccable taste, exquisite craftsmanship and refined design. Italian *savoir faire*, which already during the Renaissance had created a new understanding of the world and figurative arts, thus became once again an inescapable cultural and aesthetic point of reference. The Bulgari creations exhibited at the MAXXI are a synthesis of the brand's fervid imagination during those years, from the iconic *Serpenti* design to the elegant *Melone* pouches, from the opulence of rubies and sapphires to antique coins which become decorative elements equal to precious stones. An anthology of the style of a Brand which for 130 years has remained true to its roots whilst constantly daring new creative horizons.

Bellissima. Italy and High Fashion 1945-1968

The World in a Room. Forms of the Atelier

Maria Luisa Frisa

The atelier or studio is a complex mechanism even when it is just a small room. It is not an addition to the artist's body, it is a system of reciprocal co-implications formed by the body, the setting and the objects.

A photographic portrait of Ennio Flaiano shows him at his work table, almost pushed up against the wall by the imposing typewriter. Alongside, just a few books. Giorgio Morandi's studio is a catalogue of the objects in his still lifes. The silence of those museum exhibits of the everyday stranded in the rooms on Via Fondazza in Bologna exploded every time the artist stood in front of the canvas positioned with manic precision on the easel.

In the "studios" of couturiers the materials are organized: endless varieties of fabrics, embroideries, buttons, ribbons, tapes, interfacings, paper patterns. And then newspaper cuttings, drawings, all kinds of bits and pieces used to compose atlases and maps which you can get lost in. A sort of always active archive that feeds the daily work of the couturier and everyone around him or her. Frenzied work that is not punctuated by the times of the imagination, but by those of production and the collective ritual of the presentation. A place where the respective properties of space and time are interwoven. Turning this last into as tangible a territory as the workplace.

In postwar Italy it was the complicities of design and curiosity that gave rise to a sort of generalized teeming of inventiveness that spread through the city. If the studio is the artist and the artist his studio, there were situations like the Galleria dell'Obelisco in Rome that became a meeting point not just for the variegated world of art, but also for collectors and dreamers, for couturiers and beautiful women, for intellectuals and idlers. Especially when the life and soul of that place was someone like Irene Brin, who maintained that the theater, books and museums are means for understanding fashion. Deeply convinced of this, she worked as a journalist and promoter of Italian fashion in the world and as a gallery manager, always intent on proposing new artists and interesting situations. Exploring fashion without prejudices, but out of a necessity intrinsic to her way of interpreting the present.

Le amiche, released as *The Girlfriends* in English, is a film made by Michelangelo Antonioni in 1955 that recounts the existential, amorous and working vicissitudes of a group of young women moving between the atelier of fashion (that will open with a show, after the restoration that we follow through the choices of style), the art gallery where the artist couple played by Valentina Cortese and Gabriele Ferzetti show their work, their studio/home, the women's apartments, the villas of the wealthy middle class and some bohemian trattorias. The protagonists move around by car and taxi through the Turin of Via Roma, designed by Marcello Piacentini. And they take the train on a journey of fashion from Turin to Rome. Modern women caught between the desire for emancipation through work, in fashion and in art, and the expectations of a society anchored to the image of the woman as first of all mother and wife.

The photographs that Ugo Mulas took in 1969 in Mila Schön's atelier, to document the backstage of a fashion feature for the magazine *Oggi* in which the singer Mina is the protagonist, show us Mila who, reflected in the large mirror, becomes a real presence alongside Mina. The atelier of the couturière, designed in an essential manner, is above all the place of the show and representation. A place shaped by the aesthetics of the 1960s, already projected into that future of fashion represented so well in Elio Petri's 1965 movie *The 10th Victim*. Her friendship with one of the greatest of Italian photographers, who also dabbled in fashion, transformed Mila's design, rendering it refined, cultured and at the same time glamorous: it was not an elitist, snobbish gesture. It is no coincidence that Diana Vreeland called Mila Schön the Italian Coco Chanel, comparing her to the woman who had radically changed the forms of dress through the aesthetics and poetics of modernism. Getting to know and becoming a friend of Lucio Fontana thanks to Mulas, she accompanied fashion on its transit between atelier, boutique and prêt-à-porter. In this movement she brought into focus the relationship and the exchange between the artistic gesture and the genetic code of fashion: "Mulas was linked to Schön by a profound friendship. He had infected her with his passion for art and his love for certain artists to the point where she designed an entire collection dedicated to Lucio Fontana, creating long dresses rent by cuts and holes. A Mila Schön ad campaign was shot in a setting reminiscent of Enrico Castellani, or another that evoked Mario Ceroli, just to name two such instances."

The atelier is compressed and expanded according to need, but also to the historical period. It is modified in relation to the evolution in both the mode of working and the reflection on the practices of design. In fashion the identity of the couturier is molded by alterations in the forms of creation and production and by his or her relationship with industry, changing first into stilista, then fashion designer and creative director: changes that mark the emergence of an increasingly complicated and business-oriented fashion system. In art on the other hand the word "artist" is pervaded by a different sort of sanctity: "today's artists do not so much express the tradition from which they come as the path they take between tradition and various contexts they traverse, and they do this by performing acts of translation. [...] Contemporary artists proceed by selection, additions, and then acts of multiplication. They do not seek an ideal state of the self, art or society. Instead, they organize signs in order to multiply one identity by another."

The atelier and studio, as places of connection between the creative mechanisms triggered by the "author" and the consequent actions of his or her collaborators, and as privileged zones in which to cultivate friendships and complicities, were transformed with the radical changes that took place between the 1960s and 1970s and with those imposed by the society of the spectacle. In the realm of fashion, the terms of comparison continued to expand, taking in industry, the ever more distant trajectories of business, out of the need to multiply the collections. The shift was from the landscape of the body to that of the territory, sanctioning the continual derailment of a creative practice that had disintegrated in contemporary culture¹⁰ and triggering the mutations of that "couturier superstar"—to use Olivier Saillard's apt definition¹¹—into a figure who is more and more a celebrity and an absolute protagonist. The couturier and the stilista pass through the atelier, but they no longer live there. The movement consists in transplanting "art" into heterogeneous fields, in comparing it with all the formats available. Nothing is more alien today than a disciplinary approach, a way of thinking enclosed in the specific nature of the medium.

Today creative people, not just artists but also architects, designers, industrialists and actors, are always portrayed in pose. Motionless cutouts in a setting of representation. Their gazes fixed in an attempt to seek complicity with the public.

Bellissima. Italy and High Fashion 1945-1968

THE PATHWAYS OF ART

Anna Mattiolo

In the essay written in 1967 entitled *Système de la mode (The Fashion System)*, Roland Barthes asserted that wearing an outfit is essentially an act of signification, that is to say, that the behavior linked to clothing tends to make up the structured systems of signs, difference, oppositions and contrasts, in this sense sharing the paths of art.

Between 1945 and 1968, Italy experienced many such oppositions and contrasts. The country was emerging from a world war, and the food shortage, the need to rebuild infrastructures and cities, and the problem of widespread illiteracy were just some of the dramatic issues that the country needed to find a remedy for. Italy was capable of reconstructing and reinventing. It was truly a revolution.

The cities were the privileged sites of such ferment. Rome and Milan, first and foremost, but also smaller cities, Turin, for instance, were all particularly active hotbeds of expression, mindsets, research, whose sole common denominator was overcoming that state of bewilderment, poised between fear and excitement, that took shape in “gesture, sign and material.”

Hence, art became the voice of this particularly exciting moment.

The Venice Biennale opened its doors once more, and quickly returned to its status as being the most prestigious international artistic event.

But more than any other city, it was Rome that was crossed, between 1948 and 1960, by all the political and civic and cultural passions pervading Italy. And so it was in Rome, in this fertile basin, that artists, writers, creatives found a place of encounter, conflict, debate; galleries, publishers, cafés, plazas, private houses provided space for “conversation.” The art of the time of rebirth experienced an exciting two decades between the avant-garde and conservatism, a mixture of identity that was hard to narrate due to its spurts and discontinuity.

To share the experiences of the artists, galleries were opened that would play an essential, pioneering role in the development of their explorations. The Obelisco gallery with its style icon Irene Brin, the gallery called La Tartaruga owned by Plinio de Martiis and his wife, Ninni Pirandello and Gian Tomaso Liverani's La Salita gallery were places that were set up to exhibit, but also to create a favorable environment.

Between Milan and Rome, that same path of expressive reduction had already begun with the monochrome works of Lucio Fontana, and with his choice of broad surfaces as a tabula rasa for a new, free creativity. Fontana's famous slashes, starting between 1958 and 1959, and then the other works by that hothouse of artists that developed around the Milanese Azimuth/Azimut gallery-cum-magazine bore witness this. Piero Manzoni and Enrico Castellani, Dadamaino, Agostino Bonalumi, Paolo Scheggi all had a brief yet intense experience, that took place in just one year, but that was a pivotal phenomenon of radical experimentation, reinforced by a lively and dynamic international dialogue. A situation that, in Rome, would then converse with Francesco Lo Savio and Fabio Mauri, and that in Milan was made stronger by the presence of Yves Klein, who, in 1957, presented his monochrome works, and became a point of reference for the new generation.

In the meantime, within just a few years Rome had become a cultural capital, the only one in Europe in almost a decade to establish an organic relationship with America, turning itself, based on its artistic scene, into a truly international city. In 1958, the Galleria Nazionale d'Arte Moderna, under the direction of Palma Bucarelli, another significant figure on the Roman scene, presented the work of Jackson Pollock in a European museum for the first time ever, while the gallerists Leo Castelli and Ileana Sonnabend arrived in Rome from the United States, ready to make contact with the city's effervescent artistic world.

Within this scenario, fashion served as a counterpoint, it lent itself to the artists' creativity, it conquered its independence, it fixed the historic memory of its time with legibility and sustainability supported by its potential for attainability that was greater than any other form of creativity.

The artists reacted to this enthusiastically, and they put themselves on the line by experimenting with new codes. Fashion possessed and channeled their research, making it pleasant and alluring: the outfit became a full-fledged creative act. Dorazio, Sanfilippo, Carla Accardi designed for the Como silk industries; Fontana inspired Mila Schön's designs; while Biasi's optical signs found a different terrain for their illusionism, Germana Marucelli put the project for her new atelier in the hands of Paolo Scheggi and launched the Optical line, produced together with the kinetic artist Getulio Alviani; Campigli included

clothing, hairstyles and jewelry in his paintings, recording and often anticipating what was new in fashion in his very elegant narrow-busted totemic women, captured in an expression of refined stupor. His portraits included those of Irene Brin, Elsa Schiaparelli, Muriel King and Germana Marucelli, for whom he designed motifs and fabrics for the Spring/Summer 1951 collection.

The inventor of a piece of clothing struggles with the same issues as the producer of a work of art, in terms of the choice of materials, the design, the cut. In fashion, just like in art, a dialectic relationship is established between style and color, in which both have the value of a sign.

The decade that followed the reconstruction years became the most propulsive of the entire twentieth century. The media and consumerism became the two pillars upon which mass society took shape. A new world of goods was born, which drew its motifs and formal strategies from the rich and more than ever varied pool of artistic experimentation. The environment, the "mood" was changed and so is the sensitivity of the artists, not too far away the squares exploded with youth unrest, and the world seemed to change overnight.

Nineteen sixty-eight was upon us.

Bellissima. Italy and High Fashion 1945-1968**Neorealist**

Stefano Tonchi

Leafing through the pages of *Bellezza*, *Novità*, and *Vogue*, the most important fashion magazines between the end of the war and 1968, helps us to understand how the Italian fashion system was born. If we look closely at the pictures by Pasquale De Antonis, Federico Garolla and Ugo Mulas, the leading photographers in those years, we can see how Italian identity was defined, that same Italian identity that, after decades of successes, these days would appear to be problematic.

Unlike the fashion photography of the 1930s—and far from the rarefied atmospheres of the atelier that dominated the representation of French couture—the Italian high fashion of those years was almost always photographed outside, far from the studio walls. The woman modeling such fashion was fully Italian, a woman who had emerged from the war poor and hungry, but free of prejudices. Indeed, the Resistance and the ensuing Liberation saw Italian women as being the protagonists of their fate in both their private and public lives. This new freedom, this sense of independence and the habit of working found fashion to be a fertile terrain of expression. So now fashion magazines portrayed women in motion, busy from morning until night, traveling, on a cruise, on a train, at the airport, women with international taste but who typically traveled across Italian landscapes.

The Roman photographer Pasquale De Antonis, who had come to fashion almost by chance, following the advice of the reporter Irene Brin, who also became one of his favorite subjects, combined high fashion clothes with the Classicism of Ancient Rome, and chose as a stage for his almost pictorial compositions the ruins of the Empire, the stones of Appia Antica, the Baroque palazzi, the frescoed rooms of the Capitoline Museums, and the interiors of art galleries. He also, spontaneously and with great sensitivity, photographed actresses such as Anna Magnani, and aristocratic women such as Marella Caracciolo, in intimate and revealing poses. Federico Garolla instead turned his camera lens toward modern Rome and its most graphic and rational architectures. His pictures showed a crowded city that was already famous for its traffic, the cars, the situations and the humanity. Garolla's photographs were often reportages in which he captured his characters and models in motion, in their work environments, and in places of entertainment. Both a connoisseur of fashion and a paparazzo, Garolla accurately recorded what went on inside the couturiers' ateliers, just as he did the life of the streets and in the Roman piazzas, using models whose faces and personalities were always different, and never banal.

Ugo Mulas' career as a photographer crossed many decades and recorded better than any other the entire evolution of Italian fashion, from the unreachable high fashion of the 1950s to the ready-to-wear high fashion of the 1960s, that of the refined (simple but not easy) solutions conceived by Mila Schön, which foreshadowed the marvelous Milanese ready-to-wear fashion of the 1970s and 1980s. In the photographer's most famous photo shoots from the 1950s and 1960s, he often recreated a sort of nineteenth-century Italian grand tour, photographing his models as they traveled around the country from one city to another: before the Ponte Vecchio in Florence, on the Navigli of Milan, in a Venetian gondola. These photographs had a twofold function: they narrated fashion, and also served as tour guides. In this latter capacity, they connected Italian history and geography with postwar politics, reinforcing America's mission to transform Italy into a manifesto of the success of the Marshall Plan against the offensive of Communist incivility. Paradoxically, the real locations of postcard Italy were the future set designs of fashion.

Similarly, the representation of Italy in a Neorealist key, for example in *La terra trema* (1948) directed by Luchino Visconti, as well as in the international collective imagination—suffice it to recall Diana Vreeland's living nativity scene in *Scanno* (1951)—was the point of arrival for a reconstruction of the image of Italy starting from the appreciation of its most ancient roots (to foreign eyes, including those of the tourists), nonetheless, with the safeguarding of a hope-filled modernity.

Upon closer examination, the clothes themselves, the Italian high fashion of the times was characterized by a strong sense of reality; they were luxury creations, but nonetheless comfortable and practical, too. There were precious textiles, important embroideries, hours after hours of hard work and great expertise in dressmaking, a maniacal attention to each and every detail, but often the final results were simple and elegantly discreet. Short cocktail dresses that were easy to move about in, or tight-fitting but modest little black dresses. Perfectly cut suits made up of a tight skirt and a short, comfortable jacket. Large, warm, roomy coats made of precious fabrics, always accompanied by long gloves and oversized handbags. When these

were dresses fashioned to be worn to the ball, to an important evening, embroidered and decorated to excess, with a skirt and a petticoat, and a damask and satin cape, they fulfilled specific functions: the grand soirée at the Scala in Milan, the premiere of the new film starring the Hollywood actors in Rome, the costume ball in Venice. Italian high fashion was never an art for its own sake—perhaps fashion never is—but rather served its patrons and followed their habits and lifestyles. The features of this moment in history were essential for both the nature of this high fashion born in a minor key, an almost Neorealist fashion owing to the fact that it was the custodian of past and artisanal traditions, and for its capacity to become a leader in the world as well as lay the foundations for Italy's future ready-to-wear fashion.

Between the end of the war and the social and political revolts of the 1970s, Italy experienced a unique opportunity, which it was ready to take advantage of, quietly starting from its awareness of reality and its potentials.

For centuries, Paris had been the only fashion capital in the world, and French was the only language spoken in the Florentine workshops as well as in the Lombard textile factories, which often supplied fabrics to the biggest labels from across the Alps. Anyone who wanted to deal with fashion had to go through the Parisian ateliers, from where fashions were launched and all the models originated. These were then copied, more or less rigorously, with or without the permission of the couturiers, by the major Italian dressmaking shops on down to the small-town seamstresses. But after 1945 and until 1968, notwithstanding the great talents active in Paris, from Christian Dior to Cristóbal Balenciaga, the weakness of the French textile system, with the priority afforded to heavy industry by the Marshall Plan, the lack of specialized low-cost labor, and the political instability, all these things made it hard to transform the success of the image of fashion across the Alps into a commercial success. Riskily, the elite in charge of French fashion, rigidly structured and regulated by the Chambre Syndicale de la Couture, and committed to an extremely creative search albeit one that was far-removed from reality, was unable to understand the social changes underway in the world, and to respond promptly to the demand, especially from American ladies, for a fashion that was suited to the new middle class, intrinsically democratic and projected toward the future. Until the mid-1960s, the French couture system did not really understand the modern woman, with her longing for independence and comfort in dressing, and her rejection of the rules of the ancien régime. Paradoxically, Christian Dior's New Look, so much imitated and so important in the definition of fashion between the postwar period and the 1960s, fully expressed the contradictions in the French fashion system, with its allusion to the past—the wasp waist, the corset, the full circle skirts that were unsuited to the life of the modern woman—, which denied the reality of the present and projected into a future that was only dreamed of.

The Italian dream, instead, had never been so real, and the advent of ready-to-wear clothing would soon realize all its potential.

Bellissima. Italy and High Fashion 1945-1968

Bellissima is a 1951 film directed by Luchino Visconti in which Anna Magnani starred in one of her most intense roles: she played the part of a mother who would stop at nothing to get her daughter to act in a movie made in Cinecittà. But “bellissima” is also a word that indicates female beauty around the world. It is the Italian way of life: a spectacular kaleidoscope of soft, relaxed, disorganized atmospheres, of sex and *dolce far niente*.

1945-1968 is the period that stretches from the reconstruction of a country buried under the ruins of war, and the radical undermining of the value system that had been built up in those years. It was the moment when fashion was articulated between individual traits and group qualities, offering itself as a platform on which cinema, art, literature and design were intertwined in a remarkable network of collaboration that would denote the outlines of the creative workshop that Italy continues to be today.

Bellissima: Italy and High Fashion 1945-1968 is not a history of high fashion, but, rather, the attempt to reassemble, through the lens of today, the complex and ever-changing image of Italian fashion, in a choral account made up of many exemplary stories that are the very fabric that will give shape and consistency to the great success of the “made in Italy” label. *Bellissima* stages a selection of outfits by a series of authors to whom is due the very identity of Italian fashion, revealing its themes and distinguishing features. From the spectacular creations that lit up the grand balls and foyers of the theaters, accompanied by the glittering expressions of the finest jewelry, to the restrained elegance of the cocktail dresses; from the rigorous black and white graphic look, to the chromatic explosion – suspended between hallucinogenic Orientalism and spatial Pop Art – so typical of the 1960s; from the inventions made for the actresses of the so-called *Hollywood on the Tiber*, to the results of the sophisticated formal research that was the fruit of the intense collaboration between couturiers and artists. Showcased alongside the outfits are the accessories, as well – costume jewelry, shoes, hats, handbags –, which have promoted our fine craftsmanship around the world.

The relationship between Italian high fashion and the textile industries, in its most successful expressions as daywear, becomes a way to understand the recent developments in fashion. Thus acknowledging our authors of high fashion as having cast light on an Italian model permeable to the most varied of suggestions, and the mirror of that luxury ready-to-wear that is still so unique and unrepeatable.

HIGH FASHION

The term high fashion is conventionally used for the production of exclusive custom-fitted clothing: elegant, luxurious garments made to measure and reserved for an elite and wealthy clientele. The disciplined, meticulous and precious work of high fashion – an expression of research devoted to the style and construction of the clothing – is acknowledged to have the value of a creative act, and the people who do it are granted the status of artists. In this sense, the innovative models, the ones that most strikingly subvert the established canons of beauty, become desirable precisely because of the prestige acquired by their creators. The Italian high fashion of the period immediately after the Second World War, just prior to the shows in Florence that are considered to mark its “birth,” made a deliberate effort, and one that was not free from conflict, to find a creative identity of its own that would set it free from the dominance of Parisian haute couture, with vision, hard work and the aspiration soon to have the world as its oyster.

THE PATHWAYS OF ART

In post-Second World War Italy design synergies and curiosity are what give shape to a sort of transversal inventive buzz that travels through the city. If the atelier is the artist, and the artist is his/her atelier, there are places like the Obelisco gallery in Rome that become a point of encounter not just owing to the varied artistic techniques, but also thanks to the collectors and dreamers, couturiers and beautiful women, intellectuals and loafers. Alongside the galleries, the Roman cafés play a similar role as places of encounter. The fashion ateliers filled the same streets as the art galleries, Via del Babuino, Via Margutta, Via di Ripetta, alongside cafés attended by the artists and at times decorated with their works. Artists took up the challenge by trying out new codes, and fashion embraced these codes and provided an outlet for the artists’ research by making it alluring and seductive. The outfit became a full-fledged creative act. Dorazio, Sanfilippo, Carla Accardi designed for the Como silk industries, Fontana and Calder inspired Mila Schön’s styles; Burri became a reference for Capucci; Scheggi and Alviani collaborated with Germana Marucelli.

THE LANDSCAPES OF FASHION

Three photographers to tell the story of the landscapes of Italian high fashion from the 1940s to the 1960s. **Pasquale De Antonis** (Teramo 1908 - Rome 2001) became involved in fashion almost by chance, thanks to his friend the journalist Irene Brin. He created a dialogue between high fashion clothing and Classical Ancient Rome, choosing as a stage for his almost painterly compositions the ruins of the Empire, the stones of Appia Antica, the Baroque palazzos, the frescoed rooms of the Capitoline Museums, and the interiors of art galleries. **Federico Garolla** (Naples 1925 - Milan 2012) brought modern Rome to the interior of his photographs, the most graphic and rational architectures of this crowded city, already assailed by the traffic, brimming with cars, situations, humanity. This photographer's pictures are reportages in which the author captures his subjects and his models in motion, in their work environment, and in places of entertainment. **Ugo Mulas** (Pozzolengo, Brescia 1928 - Milan 1973) documents the entire evolution of Italian fashion, from the unsurpassable fashion of the 1950s, to the ready-to-wear high fashion of the 1960s, that of the elegant solutions conceived Mila Schön, whose creations foreshadowed the great Milanese *prêt-à-porter* of the 1970s and 1980s. Mulas often sought a sort of nineteenth-century *grand tour* of Italy, photographing his models as they traveled around the country: posing before the Ponte Vecchio in Florence, on the Navigli in Milano, in a gondola in Venice.

SECTIONS

ARTY

The atelier as a place where culture is produced becomes a witness – especially over the course of the 1960s – to atmospheres marked by the complicity between fashion couturiers and artists. Some of the most emblematic cases are those of Roberto Capucci, Germana Marucelli, Mila Schön. Creators, who use the design of the outfit as a space in which to reflect upon the languages of contemporary art, and who cultivate a dialogue with artists and are thus transformed into visionary interpreters of the forms of their day and age. In some cases, traditional shapes are rethought in terms of structure and materials so that they can echo the artworks; in others, the presence of the artist is not just evoked, but it also becomes physical and tangible, as it concretely relates to the couturier's design. Such collaborations mark the start of a season in which fashion design is fully manifested as a rigorous discipline, and not simply the frivolous expression of the flair of the absolute creator.

DAYTIME

Daywear, suits, coats are the other side of high fashion, a less showy side that speaks of sophisticated luxury that doesn't require unique events to manifest itself. These are the objects that define the urban imaginaries of the modern age, which do not remain suspended in the rarefied dream-like atmospheres of gala events reserved for the chosen few. The details of their construction combined with the quality of Italian textiles, the craftsmanship that is juxtaposed with industrial work, underlie the formal solutions that characterize these outfits. High fashion's path is also the exploration of this territory, which allowed the great Italian couturiers, between the 1950s and 1960s, to take up the challenge, experiment, so as to design fashion that was high in quality, yet didn't have to express itself through grandiose and exaggerated styles. It is the path that led straight to ready-made clothing, and toward *prêt-à-porter* fashion.

BLACK & WHITE

Essential and graphic. The Manichean chromatic rhythm that alternates black and white is the design principle underlying some of the outfits on display, which represent the most successful expressions of Italian high fashion between the 1950s and 1960s, intended not as a place celebrating elite atmospheres, but as an outstanding creative workshop, the space in which to cast light on the poetics of the Italian creators. Hence, the colors black and white become the X-ray through which to read the qualities of those outfits that more than others experiment with new formal solutions, unexpected lengths, unprecedented combinations of materials, and that thus redesign the silhouettes of the bodies that wear them, making evident the evolution of the lines that crossed Italian high fashion in those years.

CINEMA

Cinecittà and Hollywood on the Tiber: between the 1950s and 1960s, Italian cinema and the major international productions are fueled by Rome's high fashion and its atmosphere. The atelier of Sorelle Fontana provides the scenario for Luciano Emmer's movie *The Girls from Rome* (1952), and also

designed by Sorelle Fontana are the outfits that parade by in the Turinese dressmaking shop portrayed by Michelangelo Antonioni in *The Girlfriends* (1955). Nor can we overlook the names of Fernanda Gattinoni, Emilio Schuberth, and later Valentino, Fabiani, Tiziani: these are just some of the names that are inextricably linked to the glamour of the actresses that represent *la dolce vita*. It's not just a question of costumes designed for great movies: Italian and international actresses who pass through Italy and the great Roman dressmaking shops become their loyal clients, and these couturiers become the privileged referents for the personal wardrobes of such icons of the silver screen as Ingrid Bergman, Ava Gardner, Gina Lollobrigida, Sophia Loren, Audrey Hepburn, Anna Magnani, Silvana Mangano, Kim Novak, Elizabeth Taylor.

GALA EVENING

The sartorial interpretation of the uniqueness that is proper to great events, the high fashion outfit is the instrument that marks the rhythm of the wearer's steps on the red carpet, that breathes life into the foyers of the greatest theaters on opening night, and the rooms of aristocratic palazzi where fancy balls are held. If between the 1940s and the 1950s the exaggerated volumes in clothing are the surface on which articulate precious embroideries, virtuositities of fine craftsmanship are brought to life, in the 1960s they are transformed into sophisticated architectures of the imagination, aimed at the realization of an impossible construction, a deliberately and obsessively unique and unrepeatable one.

COCKTAIL

Cocktail dresses tell of the stages in a day of elegance, accompanied by a lexicon in which words like "late afternoon" and "early evening" appear, social events that are an almost everyday occurrence, less spectacular than gala events, but no less important to decreeing the success, or lack thereof, of fashionable ladies' looks. Between the 1950s and the 1960s, the cocktail dress is the remarkable stage on which Italian creators can try out their boldest experiments: from the corolle line, accompanied by pumps with stiletto heels, often made of fabric matching the outfit, we slowly move toward more complex architectures that range from mid-lengths to very short ones, and that witness the addition of panels, bows, full sleeves and never-before-seen puffy blouses. The names of such lines become more complicated - "blown-glass," "alternated," "solar," "bubble," "box," "stem." Over the course of the 1960s the situations become more relaxed, less formal: pants make an appearance, toes become wider, and heels lower and thicker, and sometimes it is a spectacular piece of costume jewelry accompanied by a bejeweled sandal that is the real star of the outfit.

EXOTICISM

The appeal of the East and exoticism is transformed – in the creations of Italian high fashion – into elaborate and precious applications and embroidery: floral motifs, arabesques and geometric abstractions become the glittering parts of the silhouette, positioned on the collar, cuff and hem, and they sometimes invade the whole surface of the dress. But the sumptuous splendor reminiscent of *One Thousand and One Nights* is not exhausted in the decoration: in 1960 the Palazzo Pyjamas conceived by Irene Galitzine along with her young collaborator Federico Forquet are highly successful at the Florentine fashion events. The pant and tunic ensemble tells a story of relaxed atmospheres and modern noblewomen lying languidly on mountains of pillows in Roman palaces, as suggested by the pictures taken by Henry Clarke for his photographic essay *Le magnifiche sere in casa* published in *Vogue & Novità* in November 1965. This is another idea of luxury, a wholly Italian one, which associates preciousness and wearability in an invention that becomes a basic outfit, ideal for the mountains, a cruise, and even for Capri's "piazzetta."

SPACE

Sequins, fringes, aluminum chainmail, geometric designs in relief that modulate and enliven the synthetic shapes of fashion: the gleam of metal is the emblem of visions of the future, and of that Sixties aesthetic that was projected toward a tomorrow in style so well described in Elio Petri's *The 10th Victim*, 1965. Clothing shaped by Pop and Op Art ideas and that foreshadowed the sidereal scenarios of *2001: A Space Odyssey* directed by Stanley Kubrik (1968). This is the high fashion that is aware of the very young, that accompanies the syncopated dances and hyper-graphic poses of the *Vogue* models, and that moves from the Baroque palazzi of the Roman nobility, to the dance ring at the Piper Club, and the black and white set designs of TV variety shows.

Bellissima. Italy and High Fashion 1945-1968**vb74****Performance by Vanessa Beecroft**

By wanting to propose a deep reflection on female identity, Vanessa Beecroft's work has always focused on nudity as the key by means of which to read the imaginaries and stereotypes of western culture in regard to femininity and sexuality, the body and its merchandizing. Ever since her very first creations in the 1990s, Beecroft's works have been full-fledged events where the spectators are directly involved in a direct and provocative confrontation. Immersed in *Tableaux vivants* the female bodies become the expression by way of their nudity and the reiterated elements that accentuate their archetypical nature. Hence, the viewer's tension is extended in a performance that is both univocal and multiple, both real and abstract.

In *vb74*, conceived specially by MAXXI on the occasion of *Bellissima. Italy and High Fashion 1945-1968*, a group of women stage the different rituals, passages, expressions linked to being and appearing. Thirty women of different ages and with perfectly dissimilar and differently shaped bodies unequivocally offer themselves up to the public's gaze. The hieratic posture, the roomy and lightweight clothing, the distracted gazes, the fake-innocent poses: everything is deliberately aimed at wanting to accentuate the condition of those bodies as though they were objects. But while the woman's body is objectified, being material for a *mise-en-scène*, an image for an appearance, the viewer is immediately transformed into a "voyeur," almost forced to pay more attention than he or she would like to. Hence, the public finds itself involved in a direct, immediate and urgent confrontation, which forces it to break down the limits that normally separate the scene from the viewer, the work from its public.

More than anything, fashion is the design of a body. Of bodies. Of all bodies. For the *Bellissima: Italy and Haute Couture 1945-1968*, Vanessa Beecroft has created a performance that, in a precise, almost obsessive manner, restores life to the frozen sequence of mannequins that inhabit the installation. By doing so, they capture the power and the story of the objects in the show, as though in an eternal snapshot. *vb74* forms a negative of the inanimate story that unravels in *Bellissima*. The colors disappear as they become basic. Flesh pinks become lost in black. Ethereal tulle appears as an x-ray of the fabrics. Only the forms remain. Forms that allude to clothes. Forms that reconstruct and tell the story of the body, of bodies. *vb74* brings the bodies back to life, irresistibly reasserting them. It goes beyond the paradoxical dimension of a fashion show, which is always forced to illustrate clothes and objects while depriving them of the movement and pulsations that are at the heart of their design.

vb74 thus brings back to life the complex visual language of those female bodies that have made our high fashion so immortal. It completes and contradicts the story of a moment in Italian history that is key to understanding the movements that gave the all-powerful "Made in Italy" label its international success. And it tells us of garments that express a supremely sophisticated form of mass production. But everything starts with high fashion, which means total design, the one-off piece constructed on the body of the individual, always absolutely unique. In the exhibition, fabrics, colors, forms and structural elements suddenly come back to life on the dummies. But the dummy is a standard body. An expedient, almost an illusion, which in the display is used to give rhythm to, and tell the story of, the clothes and objects on show.

Bellissima. Italy and High Fashion 1945-1968**CONTROCANTO**

Controcanto is a very rich program that will accompany the exhibition and develop many of its themes by way of cinema, photography, lessons and talks involving some of the biggest names in fashion and a number of new talents, as well as designers and critics, experts and professionals. It all starts on December 13 with a cycle of six lessons on fashion history from the early twentieth century to the present day. In January a series of films will be screened, including Elio Petri's *The 10th Victim* and Federico Fellini's *8½*, and a talk will be given by Oscar-winner costume designer Piero Tosi. Also in January, MAXXI will host five meetings with some of the personalities who have contributed to the dissemination of Italian style, including Capucci, Gucci and Valentino. There will also be presentations of fashion books, and in March, Moustafa Sabbagh will deliver a masterclass on fashion photography.

Controcanto has been made possible thanks to the support of Alta Roma.

FASHION HISTORY (from December 13, 2014)

MAXXI Auditorium, 11 a.m. – 1 p.m.

Six appointments to trace the remarkable history of Italian fashion in the twentieth and twenty-first centuries and the events of its protagonists through the stories of critics, experts, and scholars.

Saturday December 13: Mario Lupano and Alessandra Vaccari. *1910-1943: moda e modernismo*

Saturday January 17: Sofia Gnoli. *Gli anni Cinquanta dalla Hollywood sul Tevere alla sala bianca*

Saturday February 14: Elda Danese. *Gli anni Sessanta. La moda nella strada*

Saturday March 14: Luisa Valeriani. *Gli anni Settanta (1968-1978): il bazar e il laboratorio*

Saturday April 11: Simona Segre Reinach. *Gli anni Ottanta: i fondamenti del Made in Italy*

Saturday May 9: Maria Luisa Frisa. *In Between. La moda italiana contemporanea*

BIG NAMES IN FASHION (from January 2015)

MAXXI Auditorium

Five meetings with some of the key figures who have contributed to disseminating the Italian style: Roberto Capucci, Frida Giannini (Gucci), Antonio Marras, Maria Grazia Chiuri and Pier Paolo Piccioli (Valentino), photographer Giovanni Gastel.

CINEMA E MODA (from January 21, 2015)

MAXXI Auditorium

Three appointments, two classic films and a documentary to tell of the links between cinema and fashion during the era focused on by the exhibition, that of the *dolce vita* and Hollywood on the Tiber. Cult films like Federico Fellini's *8 1/2* (1963) and Elio Petri's *The 10th Victim* (1965) will be screened, in addition to a documentary followed by a meeting with Oscar-winner costume designer Piero Tosi. The project, curated by Mario Sesti, has been organized jointly with the Fondazione Cinema per Roma

MUSTAFA SABBAGH'S FASHION PHOTOGRAPHY MASTER CLASS (March 15 and 16, 2015)

MAXXI B.A.S.E. and museum galleries

promoted by MAXXI and IUAV in collaboration with Alta Roma.

This masterclass, limited to 10 participants chosen from among the most prestigious European photography schools, will offer an important opportunity for higher training within the field of photographic creativity and the making of the image, with an eye to the cross-pollination between contemporary art and high fashion. The masterclass is conceived so that it also involves the guidance of the internationally acclaimed photographer Mustafa Sabbagh, as concerns the techniques of professional shooting, from the conception of the image (i.e. planning, styling and art direction), to the installation of the photographic set, shooting technique, lighting, raw processing, composition and photoshopping, on down to the honing of the image. The best shots, chosen by an *ad hoc* jury, will be published in *i-D Magazine*, and shown during a special one-day event at MAXXI.

THE LIBRARY IS IN VOGUE (December 2015 – April 2015)

MAXXI B.A.S.E.

The creation of a "Rete delle Biblioteche della moda" (Fashion Library Network) will enhance what's already available at MAXXI B.A.S.E. and thus further satisfy the curiosity, research needs and stimuli aroused by the exhibition. It will also valorize the precious, specialized collections of the partner libraries. There will also be a cycle of presentations to familiarize the public with some of the most valuable publications dedicated to Italian fashion from 1945-1968.

ARCUS: INTERVENING IN SUPPORT OF CULTURAL HERITAGE

In the month of February 2004, the Ministry for Cultural Heritage and Activities was responsible for the constitution of Arcus SpA, a limited company devoted to supporting art, culture and the performing arts, in accordance with Law No. 291 of 16 October 2003. 291. The company capital is wholly underwritten by the Ministry of the Economy, while the company's day-to-day activities are based on the programmes established by annual decrees adopted by the Minister for Cultural Heritage and Activities – who also exercises the shareholder rights – together with the Minister for Infrastructures. Arcus may also develop independent projects.

Arcus's declared aim is that of providing innovative support for significant and ambitious projects within the world of cultural heritage and activities and its possible interrelations with the country's strategic infrastructures.

Within the ambit of Arcus's mission, supporting projects entails identifying important initiatives, contributing to the completion of planning, intervening in organizational and technical aspects, participating – where appropriate or necessary – in the financing of the project, monitoring its development and contributing to its successful outcome

It is important that Arcus's modus operandi is clearly understood, as explained above: the company intervenes to provide organizational and financial support for significant projects, but in no way is it comparable to an agency for the distribution of funding, nor may it be numbered among the "scattershot" distributors of public or private funds.

Arcus is, therefore, an original instrument for the support and launching of significant and innovative projects within the panorama of Italian culture. Economic support, where provided, must be seen as wholly instrumental within the ambit of a cultural project that is conceptually valid and operationally shared.

In more detail, Arcus provides assistance for initiatives relating, for example:

- to the establishment of projects for the restoration, redevelopment and improved fruition of the cultural heritage;
- to the preservation of the landscape and cultural heritage through actions and interventions also designed to mitigate the impact of existing or forthcoming infrastructures;
- to support the programming, monitoring and evaluation of interventions in the cultural heritage sector;
- to promote planning within the cultural heritage and activities sector and that of the performing arts;
- to identify and support projects valorizing and protecting cultural heritage through interventions with significant technological contents;
- to support projects relating to cultural tourism in the broadest sense of the term;
- to promote the birth and constitution of cultural catchment areas in relation to emblematic examples of cultural heritage within the ambit of an integrated and systemic vision capable of linking local cultural heritage, infrastructure, tourism, allied industries and transport;
- to intervene in the broad-based sector comprising initiatives designed to render the cultural heritage fully accessible to the differently able.



To achieve its aims Arcus draws on resources detailed in article 60 of Law 289 of 27 December 2002 (Financial Law 2003). The legislation provides for 3% of the funding for infrastructures being devoted to expenses relating to interventions safeguarding and in favour of cultural heritage and activities. Arcus is identified as the recipient structure for these funds. Furthermore, in accordance with article 3 of Law No. 43 of 31 March 2005, the above-mentioned percentage is increased annually by a further 2%. Moreover, the company may receive finances provided by the European Union, the state and other public and private bodies.

Arcus also works to bring potential stakeholders into contact with the various projects. When necessary, therefore, the company contacts foundations with banking origins or otherwise, local authorities, exponents of local bodies and civic society, the universities and private individuals in order to aggregate around the initiatives increasing resources and coordinated financing.

Arcus's ambitious project is therefore that of becoming the "glue" that renders operative the systemic capacity for the promotion and planned support of initiatives designed to enhance the cultural heritage and activities, with a view to ever better conservation, fruition and valorization. By taking appropriate measures, Arcus favours the necessary convergence of the various stakeholders, thus contributing to the success of the various cultural projects identified.

TELECOM ITALIA SUPPORTS CULTURE IN THE NAME OF INNOVATION

Contributing to the growth and development of the country including through support for activities and projects to disseminate culture and innovation taking advantage of one of its core businesses: it is with this objective that the Telecom Italia Group, within the scope of its Corporate Social Responsibility, has chosen to exploit the web as a cultural vehicle capable of bringing together and distributing contemporary knowledge, at the same time providing access free from constraints of space and time.

Falling within this context is the partnership with one of the main national cultural realities of contemporary arts: **Fondazione Maxxi** that with its series of *MaxxinWeb* meetings, organized together with Telecom Italia has, over the years, accompanied experts, curious and passionate people through a journey of cultural upgrade on the most current cultural artistic expressions and new applied technologies thanks to its dissemination through the Web and on social networks.

From the partnership with **Fondazione Accademia Nazionale di Santa Cecilia** comes the *PappanoinWeb* project, which is committed to bringing symphonic and chamber music to the general public of the web. During the four years of broadcast, concerts have been followed by over 150 thousand users in streaming, also thanks to the listening guides, the exclusive interviews and the opportunity to interact with an expert musicologist of the Academy during live shows.

To facilitate the country's approach to literature through innovative methods offered by digital technology, Telecom Italia also supports **Festivaletteratura** in Mantua (the Mantua literature festival). *The partnership takes the shape of the ScrittorinWeb* project: a series of meetings with some of the most popular international authors broadcast in live streaming and on demand directly from Mantua, providing the opportunity, during live shows, to interact with the protagonists of the Festival through the Group's social network.

The collaboration between Telecom Italia and **Scuola Holden** in Turin, the state-of-the-art laboratory of *Storytelling and Performing Arts* fits within this context. Among the projects that have been carried out is the social writing experiment *#wehaveadream*.

The webzine Eutopia comes from the partnership with **Editori Laterza**, with the aim of introducing the general public, particularly young people, to the debate on the prospects of a new European model of society. A critical and educational approach to give voice to a Europe able to talk to its citizens.

In the field of research and scientific dissemination, Telecom Italia has been supporting the Genoa **Science Festival** since its inception. For over 10 years the partnership has always found new forms of development, being inspired by the key values of innovation dissemination, accessibility, scientific content enhancement, in layman's perspective. *The Festivalscienzialive.it* project has enabled the Festival to get the Best Website Award as "the event that has best invested its means and energies in the web site".

Telecom Italia is now the leading ICT Group in the Country and, with TIM Brasil, an important player on the Brazilian market.

The offer portfolio - integrated and focused on advanced solutions for consumers, businesses and institutions, - includes telecommunications, internet, digital contents, cloud computing, office and system solutions. All under brand names such as Telecom Italia, TIM, Olivetti, symbols of familiarity and reliability, through which it can maintain strong customer proximity.

True to its industrial history, the Group's strategy is focused on innovation. For the development of cloud computing and next-generation networks it will invest 3.4 billion euro over the next three years.

BVLGARI

COMPANY PROFILE

Bulgari was founded in Rome in 1884 as a jewellery shop by the Greek silversmith Sotirio Bulgari. In 1905 the first shop inaugurated by Sotirio in Rome in Via Sistina was replaced by the flagship store in Via Condotti, which is still today the point of reference for all the Bulgari stores around the world. The jewels crafted by Sotirio gained instant renown among the local clientele and wealthy foreign tourists, thanks to his skilful interpretation of the fashionable trends of the time, mainly influenced by Art Déco and French design. His passion and inspiration were conveyed to his sons, Giorgio and Costantino. When Sotirio died, the two brothers took the helm and chose to focus on jewellery by strongly developing the business and providing a new creative impulse. Giorgio and Costantino chose to gradually move away from the French tradition and forged a distinctive style based on opulence, sense of volume, taste for colour and purity of lines.

By the '50s and '60s, Bulgari jewels had acquired a recognizable style and stood out as emblems of Italian excellence. It was right in that period that Rome became "the Hollywood on the Tiber". As the era of the *Dolce Vita* began, movie stars and celebrities from the Italian and international jet set became acquainted with Bulgari and fell in love: countless photos from the period immortalise celebrities like Elizabeth Taylor, Richard Burton, Audrey Hepburn and Ingrid Bergman coming in and out of the Condotti store. The brand thus achieved international fame, which encouraged the Group to begin its expansion abroad in the '70s with the opening of additional stores in New York, Geneva, Monte Carlo and Paris. At the same time, the Bulgari style became more and more recognizable. As years went by, major innovations were introduced in the Bulgari style and design, always in harmonious continuity with its inspiring legacy: the versatile modular jewellery, the audacious materials combinations such as ceramic and gold, the massive use of cabochon cut stones in prominent position, the juxtaposition of precious and semiprecious stones for the sake of an impressive chromatic effect, the use of ancient coins mounted in jewels. It was a totally new way to conceive jewels through wearable yet sophisticated creations which could be worn from morning until night. Such novelties marked the history of jewellery and shaped forever the Bulgari's identity. The success and expansion abroad were also followed by the first step in diversification: in 1970s Bulgari made an important mark in the world of watchmaking by launching its first watch, the celebrated BVLGARI BVLGARI, which has since become an icon of Bulgari style. With the great success of the BVLGARI BVLGARI model, watches became a significant part of the business and in Switzerland was founded a verticalised Bulgari watch manufacture. In the middle of 1990s a new phase of strong growth and new challenges began, and Bulgari chose to further diversify by entering the perfume business with the launch of its first fragrance, *Eau Parfumée au Thé Vert*, and of its first collection of silk accessories, then followed by a wide range of leatherwear and eyewear.

The opening of the first Bulgari Hotel in Milan in 2004, another pioneering step in the ambit of luxury business, was followed by the opening of a Bulgari resort in Bali and of a new Bulgari Hotel in London. In 2011 Bulgari joined forces with the luxury conglomerate LVMH (Louis Vuitton Moët Hennessy). In 2014 the Group proudly celebrated its 130th anniversary with the reopening of the Condotti flagship store after a lavish renovation by Peter Marino.

ALTAROMA

Altaroma is a share-holding consortium created by the Rome Chamber of Commerce in conjunction with Regione Lazio, the Municipality and the Provincia di Roma. Established in 1998 as ‘Agenzia per la Moda’, in 2002, following an in-depth restyling process, it was reformulated as an institutional tool to promote the image of Rome on the international Fashion circuit. The city of Rome, its environs and its artistic and cultural heritage represent a source of enormous potential for the Italian fashion system, both in terms of image as well as in terms of industrial resources, creativity and culture.

Altaroma’s mission is targeted at maximizing all forms of excellence and *neocouture*, as the definition of a new language, a meeting place between sartorial tradition and cutting-edge techniques in a context boasting a meld of art, fashion and culture.

Today, to all intents and purposes, Altaroma is the driving force behind Italian *haute couture*, serving as a new launch pad for emerging designers. Its key objectives include promoting *Made in Italy*, fostering tradition and protecting the artisanal values that have made Rome famous throughout the world.

Rome’s celebrated fashion week, AltaRomAltaModa, is held twice a year, in January and in July. In addition to the fashion shows of historic haute couture houses, the event also sees a large group of new talents interacting with various creative contexts. Rome serves as a source of inspiration and a stage for an increasingly large number of designers in search of visibility, substance and support

“AltaRomAltaModa” offers a new way of presenting creativity and products, thanks to a language based on fashion and its multiple interactions with art and culture. Not only an international stage for industry members but also an innovative workshop for businesses and high-end creativity. An event that is renewed year after year, involving historic couture houses, young designers, students, artisans, directors and photographers who, thanks to various projects, have become the protagonists of a community of creative talents, in keeping with the tradition and vocation of our territory.

The link between Altaroma, its initiatives and the city is increasingly structured. Today, Rome is considered an additional fast-growing hub of international couture and one that offers a new concept of high fashion. Thanks to its immense cultural heritage, it is increasingly considered as yet another reference point on the map of Italy’s fast-paced creative and artistic scene. The city represents a place where historical sedimentation and cultural influences are fragmented, to subsequently be recomposed in order to coexist in a new dynamic dimension.

Rome exerts an appeal that makes it particularly inviting as a setting for culture, art and contemporary design. Today, its archaeological areas, its districts and its museums represent the expansion of a city that has once again become cosmopolitan, a centre of cultural, creative and artistic vibrancy. Altaroma is an innovative, national and international platform that promotes all-round creativity, where the different identities of its area coexist thus becoming more attractive to a public who, until now, had considered Rome as being out of the mainstream of fashion and creativity.

Upon its establishment, from an idea of Giovanni Rosa, its name was simply Rosa. The current world leading mannequin manufacturer started its business reproducing the features of known divas of Italian silent films, like Alida Valli, thus turning something until then merely seen as a tool into an incredibly realistic and emotionally powerful object. At that time the dawning Italian fashion industry required a way to arrange store windows and showcase the products in step with the times and in line with growing consumerism. Exactly in that moment did the story of one of the most creative, flexible and eclectic companies that Made in Italy could ever give birth to, began.

In 1969 Rachele Rigamonti, pioneer of female entrepreneurship, realised the unexploited potential of the company: She undertook it and gave it a new life, renaming it with the name it still boasts today: La Rosa. Not a family name anymore, but the name of the most passionate, admired, mentioned and feminine flower. A name that represents its very spirit.

The company took new momentum and in 1980 Rachele's son, Gigi Rigamonti, a young artist who had attended the arts academies until then, entered the company and implemented such a deep change that La Rosa shortly became one of the most searched for and admired world mannequin manufacturer. In Gigi's experience, the creation of mannequins was the shaping of a work of art, and his outstanding talent brought him to collaborate with all the major Made in Italy ambassadors, from Gianni Versace to Giorgio Armani and Valentino, up to more recent collaborations with the new fashion idols: Nicolas Ghesqui re and Alber Elbaz.

In 1996 Gigi's son and current CEO Mattia Rigamonti joined the company and renewed the production chain, opening up a new plant and introducing very strict rules in terms of ecosustainability of the production cycle.

Today La Rosa is a brand present with its products in over 20 markets: its mannequins are an expression of the best of Italian creativity and production strength pushed forward by the 3D scan and printing technologies are entirely manufactured in Italy, thus assuring elsewhere unachievable quality levels.

Press Office

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yoox.com, established in 2000, is the world's leading online lifestyle store for fashion, design and art.

Thanks to long-standing direct relationships with designers, manufacturers and official retailers worldwide, yoox.com offers a never-ending selection of products: an edited range of hard-to-find clothing and accessories from the world's most prestigious designers, exclusive capsule collections, eco-friendly proposals, a unique assortment of home design objects, as well as rare vintage finds and books.

Besides fashion and design, in 2012 yoox.com launched Art at yoox.com, a section fully devoted to art with a curated selection of compelling and collectable artworks chosen from the world's leading galleries and institutions, exclusive collaborations with emerging and established artists (Damien Hirst, Howard Hodgkin, Takahashi Murakami, Grayson Perry e Francesco Vezzoli), offering a series of limited editions (artworks, photography, prints, books and catalogs).

During the Venice Biennale in 2013, Padiglione Crepaccio at yoox.com was launched, where an exclusive exhibition presenting the works by the young Venetian artists on two stages simultaneously: both in reality and virtually on yoox.com.

In September 2014 internationally renowned art critic and curator Francesco Bonami was appointed as the new curator of yoox.com's art section.

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- Delivery is rapid and reliable to more than 100 countries around the world
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"The collaboration between contemporary art and fashion is of great effect. It's what makes people open their eyes. I always get my new ideas from these collaborations, this is why I like to collaborate with yoox.com. I believe contemporary art is a tag for the history, while fashion is an approach for movement"

Takashi Murakami, Artist

"Fashion has increasingly become a matter of connoisseurship - the ability to recognize the best pieces, to track them down, to integrate them into a personal style and to wear them in a way that is timeless"

Holly Brubach, Fashion Critic and Author, from *A Dedicated Follower of Fashion*

"Style doesn't have season. Nothing is démodé when it's a great piece"

Carlyne Cerf de Dudzele, Fashion Director/Fashion Editor at Large 1985–1995, Vogue, from *In Vogue: The Editor's Eye*



SKY ARTE HD

- SKY CHANNELS 110, 130 and 400 -

PAINTING, SCULPTURE, MUSIC, LITERATURE, DESIGN, ANCIENT AND CONTEMPORARY FORMS OF EXPRESSIONS:

ART AND KNOWLEDGE ARE THE HEART OF THE PLATFORM

SKY ARTE HD it's the first Italian TV channel dedicated to art in all its forms and it's now available to all Sky subscribers (who have HD in their subscription) on channels **110, 130** and **400** of the platform. Painting, sculpture, architecture, music, literature, theater, design and all forms of artistic expression are found within a single schedule dedicated not only to the fans who have the opportunity to deepen their interests, but also to the curious ones than can get closer to art in a brand new way, through both the major international productions (Sky Arts, BBC, Channel 4, Arte, PBS, Sundance Channel) and the original ones of the channel. Sky Arte HD tells the infinite resources of the world's artistic heritage, with a special consideration for the Italian extraordinary tradition and our artists' talent and it uses a contemporary and never didactic language, characterized by the contamination of genres.

The channel hosts all the languages of art. On the one hand, the Sistine Chapel, which was presented on Sky Arte HD in all its expressive power thanks to the original production *Michelangelo - The heart and the stone*, broadcast on Sky 3D with an exclusive documentary on the Sistine Chapel, on 1st November. On the other hand, the channel tells the provocations of Marina Abramovic and the charm of conductors such as Daniel Barenboim, or rock legends as Jim Morrison, eclectic talents as Tom Ford and the queen of photography Annie Leibovitz.

Among the **original productions**, there are programs especially created for children, such as *Art explained to kids*, which uses cheerfulness to help children and parents to discover art as an element that can be part of everyone's life; furthermore, there are travels in the contemporary world, as *Potevo farlo anch'io* hosted by Alessandro Cattelan and Francesco Bonami, who travel with us among the wonders and the paradoxes of the greatest masterpieces of contemporary life, with an ironic approach. Local events have a great relevance on the channel: exhibitions, shows and retrospectives will be told in the report *Great Exhibitions*, which describes step by step the complex mechanism of an exhibition, from the transport of works to the vernissage.

On the occasion of the Salone and Fuorisalone 2013, Sky Arte HD realized the original production *De.sign*, which led the audience in the heart of Milan design week with **daily capsules** dedicated to the **Fuorisalone**, with a **final report** on the whole **2013 edition** and an important doc series on the history of design. Another Sky Arte HD original production is *Bookshow*, a show entirely dedicated to books that tells their story through a simple but in-depth tripartite structure: **a book, a place, a guest**. *The crossed destinies hotel* is a carefree colorful cartoon which talks about particular meetings that have changed history; the set is a hotel where the room doors open and close on the fate of the protagonists. In June, Sky Arte HD presented *Contact*, another

original production that takes an extraordinary and fascinating journey in the forbidden city of photo proofs, near the **famous photographers of Magnum Photos**, the legendary agency founded in 1947.

In October, Sky Arte presents **Unveiled Masterpieces: Greta Scacchi** will explain how a great artist, as well as an extraordinary artistic interpreter, can also be a **real storyteller of her time**. In November a new season of **Contact** and **Street Art**, an original production dedicated to the world of street art, will be broadcast on Sky Arte.

Sky Arte HD relies on the contributions of Enel, main sponsor of the channel and of its flagship shows, as *Michelangelo - Il cuore e la pietra*. Enel participates actively in the creation of ad-hoc productions, such as *Corti di luce* and the specials dedicated to *Enel Contemporanea*, the contemporary art project sponsored by the company, now in its 6th edition.

Sky Arts HD has also signed some important partnership with the Istituto Luce-Cinecittà and with festivals, exhibitions and fairs to tell the main Italian cultural events, such as the Festival della Letteratura of Mantova, the RomaEuropa Festival and Artissima. Sky Arte HD will be a media **partner of the MAXXI**: starting from the month of October, there will be some original productions which will describe the main exhibitions of the season of the National Museum of the Arts of the XXI century (MAXXI).

In line with modern language of programming, the channel has a strong presence on the web and on social networks (Facebook, Twitter and Instagram), thanks to the website www.skyarte.it and Sky Go, the **streaming service program that allows you to watch Sky on PC and smartphones. The main contents of Sky Arte HD are also available on the Sky on Demand service.**

«We are making a big commitment – says Roberto Pisoni, head of of Sky Arte HD – because talking about arts on television, with all its facets and in a brand-new and original way is a great bet. Art, in its various expressions, both ancient and contemporary, both cultured and popular, is a life-changing experience, that offers an infinite source of exciting stories. We are proud to offer it to the Sky audience.»

Sky Arte HD Press Office

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