



History of Fashion

Instructor: Rita Maria Comanducci, Ph.D
Syllabus

Contact hrs/wk: 3

e-mail: ritacomanducci@interfree.it

Prerequisite: none

Office Hours: by arrangement

COURSE DESCRIPTION

Creativity, a taste for beauty, tradition and imagination have always been part of Italian culture, being key factors in the shaping of its extraordinary artistic heritage, and in the emergence of a specifically Italian style. Those same qualities that fed the blossoming of Renaissance painting, sculpture and architecture, and of an early market for extraordinary luxury goods, can be recognized behind the growth of a special Italian phenomenon of our own times, which was revealed to the world at the famous first catwalk in the Sala Bianca, at Pitti Palace, Florence, in 1952: that is, Italian High Fashion.

The aim of this course is to explore the evolution of Italian Fashion over the last eight centuries, engaging students in a visual and cultural journey that, from the fourteenth century to our own days, will help them to appreciate the evolution of the Italian market for fashion items such as luxury clothes, designer fabrics and precious accessories. A multi-faceted and cross-thematic approach to the understanding of the style, spirit, creativity, artistic content and artisanal know-how that are embedded in Italian Fashion will be an essential feature to this course. Society as a whole will be explored in order to highlight those developments that have led to the emergence of Italian High Fashion on the world stage. Students will be presented with a wide range of issues including: the impact of gender and political structures on the shaping of an individual and group identity through clothing; the contribution given by famous Renaissance artists to the production of luxury fabrics; the establishment of a Florentine silk economy in the fifteenth century; the emergence of writings on Fashion and style; the design experiments connected to the birth of Opera; and the impact of Hollywood and Cinecittà industries on Fashion production in our time.

Thanks to the material explored during each class students will be encouraged to establish dynamic relationships between cases pertaining to the past and contemporary fashion, costume and cultural issues; and, at the same time, to recognize the critical part played by Florence in all of this.

A variety of site visits ranging from specialist collections to contemporary workshops and ateliers will add freshness and excitement to this learning experience.

COURSE STRUCTURE

The course will consist of class presentations (slide lectures), site visits and a field trip. Each class lecture will be followed by a class discussion.

LEARNING OUTCOMES

By the end of the course students should have achieved:

- The ability to recognise and analyse in a critical way the fundamental aspects of Fashion evolution explored during the semester;
- The understanding of how artistic developments affected the market for clothes, fabrics and luxury goods;
- The ability to establish a connection between Fashion and wider cultural/economic phenomena;
- The ability to interpret primary and secondary sources and to use these sources to develop an independent vision of the subject;
- The ability to articulate in a fluent way, both in a written and oral form, the knowledge acquired.

ASSESSMENTS AND COURSE REQUIREMENTS

Students will be evaluated on the basis of the following:

- Participation and class discussion: 15%
- Test 1: 10%
- Mid Term Exam: 20%
- Test 2: 10%
- Final Paper: 20%
- Final Exam: 25%

Participation and class discussion: Participation and class discussion are essential. Each student is expected to give an active and critical contribution to the discussion.

Test 1 and Test 2: Tests 1 and 2 will consist of multiple choice questions.

Mid Term Exam and Final Exam: The Mid Term and Final Exams will be held in class and will consist of a mixed format test (multiple choice, open questions, identification of photos, blanks to be filled in).

Final Paper: The Final Paper will consist of an essay (up to 8 double spaced pages) on a topic selected by the student or proposed by the instructor. Final Paper topics will be assigned during week 4. **Submission is due by week 15.**

Optional Paper/s: Students who wish to improve their Mid Term or Final Grade are encouraged to submit in due time a short paper (3 to 4 pages) on a topic to be defined with the instructor.

Each of the above requirements will assess students' knowledge of what follows:

- topics presented and discussed in class
- topics presented and discussed during site visits/field trip
- class readings and handouts.

ATTENDANCE

Attendance is mandatory for all the classes, the site visits and the field trip.

Absences and late arrival will lower the final grade.

ABSENCES POLICY: Students are allowed two unjustified absences. To be excused for any additional absence, they must show a doctor's note (that is, not just a prescription or a

form attesting that they went to see a doctor). Each unexcused absence after the previous two will diminish the final grade by one point (e.g. from A to A-)

CLASSROOM POLICY

All students are expected to follow the uniform policy of the Institute. They are expected to develop the appropriate respect for the historical premises which the school occupies and they are not permitted to eat, drink or chew gum in class.

COURSE POLICY

Students are expected to be **on time** for all the classes and site visits and to **switch off** their cell phones, laptops, iPods and blackberry systems.

Tests and Exams will not be rescheduled.

Prescribed Readings are meant to be prepared before each class.

GRADING POLICY

Grade A: The student's work demonstrates an understanding of the subject that goes beyond assigned course readings. The student writes essays/exam questions that are an original synthesis of source materials, demonstrating the ability to evaluate source material critically. Written arguments are clear, well-organized and well-presented; oral presentations are concise and incisive. The student has distinguished himself/herself throughout the course of the semester for his/her contributions to class discussion.

Grade B: The student's work shows a clear understanding of assigned readings and materials covered in class. The student writes clear, well-organized and well-presented essays/exam questions; oral presentations are concise and incisive. The student is prepared in class and asks relevant questions.

Grade C: The student's work shows a basic understanding of the subject treated in assigned readings and covered in class. However, written and/or oral work is deficient in one or more of the following areas: clarity, organization or content. The student's work is generally in need of improvement

Grade D: The student's work shows occasional understanding of the subject treated in assigned readings and covered in class. Written and/or oral work is deficient in one of more of the follow areas: clarity, organization or content. The student does not participate in class discussion and has not frequented the instructor's office hours.

Grade F: The student's work does not demonstrate understanding of the subject treated in assigned readings and covered in class. Written and/or oral work are either insufficient or are not submitted. The student appears unprepared in class and has not frequented the instructor's office hours.

BIBLIOGRAPHY

Course Readings (all available in the **Course Reader**)

CALEFATO P., *Italian Fashion in the Latest Decades: From Its Original Features to the "New Vocabulary"*, «Journal of Asia-Pacific Pop Culture», I, 2016, pp. 1-17;

BELFANTI, C. M., *The Civilization of Fashion: at the Origins of a Western Social Institution*, «Journal of Social History», XVIII, 2009, pp. 261-83;

BERSELLI, A., *Souvenir of a Costume Designer*, in Paulicelli, Stutesman, Wallenberg (eds.), *Film, Fashion, and the 1960s*, cit., pp. 217-20;

- BONITO FANELLI, R., *The Pomegranate Motif in Italian Renaissance Silks: Interpretation of Pattern and Color*, in S. Cavaciocchi (ed.), *La seta in Europa sec. XIII – XX*, Le Monnier, 1993, pp. 507-30;
- (excerpts from) CASTIGLIONE, BALDASSAR, *The Book of the Courtier (Il Cortegiano, 1528¹)*, translation by L. Eckstein Opdike, Charles Scribner's Sons, 1903, available online at: <https://archive.org/details/bookofcourtier00castuoft/page/n11>, pp. 36, 56, 79, 102-105, 179-80;
- CARATOZZOLO, V. C., *Enchanted Sandals: Italian Shoes and The Post-World War II International Scene*, in C. Giorcelli, P. Rabinowitz (eds.), *Accessorizing the Body: Habits of Being I*, University of Minnesota Press, 2011, pp. 220-36;
- COATSWORTH, E., OWEN-CROCKER, G. R., *Clothing the Past. Surviving Garments from Early Medieval to Early Modern Western Europe*, Brill, Leiden-Boston, 2017, p. 239;
- COLLIER FRICK, C., *Dressing Renaissance Florence. Family, Fortunes and Fine Clothing*, The Johns Hopkins University Press, pp. 77-80, 115-32, 160, 162-64, 164-67, 179-80, 187-200, 201-24, 233-37;
- COTTINI, L., *Elsa Schiaparelli*, in *Italian Innovators Podcasts*, Episode 3, available at: <https://soundcloud.com/italianinnovators/s1-e3-elsa-schiaparelli>;
- COX-REARICK, J., *Power-Dressing at the Courts of Cosimo de' Medici and François I: The "moda alla spagnola" of Spanish Consorts Eléonore d'Autriche and Eleonora di Toledo*, «Artibus et Historiae», XXX, 2009, pp. 39-69;
- COUTTS, H., EVANS, M., MONNAS L., *An Early Italian Textile Drawing in the Victoria and Albert Museum*, «The Burlington Magazine», CL, 2008, pp. 389-92;
- E. CURRIE, *Fashion and Masculinity in Renaissance Florence*, Bloombury, 2016, pp. 26-46, 75-89;
- (excerpts from) D'ANNUNZIO, G., *The Child of Pleasure (Il Piacere, 1890¹)*, translation by G. Harding and A. Symons, Mondial, New York, 2006, available online at the following address: <http://www.gutenberg.org/files/20015/20015-h/20015-h.htm>, pp. 9, 16, 37, 71, 126, 180, 195, 249-50, 258;
- DAVIDSON, B. F., *The Cope Embroideries Designed for Paul III by Perino del Vaga*, «Master Drawings», XXVIII, 1990, pp. 123-41;
- DEARBORN MASSAR, P., *Costume Drawings by Stefano della Bella for the Florentine Theater*, «Master Drawings», XVIII, 1970, pp. 243-266, 297-317;
- DUIJS, R., *Figured Riches, The Value of Gold Brocades in Fifteenth-Century Florentine Painting*, «Journal of the Warburg and Courtauld Institutes», LXII, 1999, pp. 60-92;
- FISCHEL A., *Fashion, the Ultimate Book of Costume*, Darling Kindersley, 2012, pp. 168-69, 170-71, 200-201, 204-205, 210-11, 224-25, 264-65;
- FRANCESCHI, F., *Florence and Silk in the Sixteenth Century: The Origins of a Long and Felicitous Union*, «Italian History and Culture», 1 (1995), pp. 4-17;
- GNOLI, S., *The Origins of Italian Fashion, 1900-1945*, V&A Publishing, Carocci, 2014, pp. 35, 43-46;
- LAUGHRAN, M. A., VIANELLO, A., *"Grandissima Gratia": The Power of Italian Renaissance Shoes as Intimate Wear*, in M. Bella Mirabella (ed.), *Ornamentalism: The Art of Renaissance Accessories*, The University of Michigan Press, 2016, pp. 253-90;
- MASOTTI, A., *Our Job is to Create Beauty. A Personal Memoir of La Perla*, in C. Giorcelli, P. Rabinowitz (eds.), *Fashioning the Nineteenth Century: Habits of Being 3*, University of Minnesota Press, 2014, pp. 23-28;
- MCCALL, T., *Brilliant Bodies: Material Culture and the Adornment of Men in North Italy's Quattrocento Courts*, in «I Tatti Studies in the Italian Renaissance», XVI, 2013, pp. 445-90;
- MCCALL, T., *The Materials for Renaissance Fashion*, «Renaissance Quarterly», LXX, 2017, pp. 1449-64;

- O'MALLEY, M., *A Pair of Little Gilded Shoes: Commission, Cost, and Meaning in Renaissance Footwear*, «Renaissance Quarterly», LXIII, 2010, pp. 45-83;
- PAULICELLI, E., *Writing Fashion in Early Modern Italy. From Spezzatura to Satire*, Ashgate, 2014, pp. 51-86, 206-23;
- PAULICELLI, E., *Fashion, Film, and Rome*, in E. Paulicelli, D. Stutesman, L. Wallenberg (eds.), *Film, Fashion, and the 1960s*, Indiana University Press, 2017, pp. 91-111;
- PAULICELLI, E., *Adriana Berselli: Costume Designer for Film and Theater* in E. Paulicelli, D. Stutesman, L. Wallenberg (eds.), *Film, Fashion, and the 1960s*, Indiana University Press, 2017, pp. 213-16;
- PROTO PISANI, R. C., VACCARI, M. G., *Palazzo Davanzati Museum*, Firenze, Polistampa, 2011, pp. 157-61; 171-73;
- (THE) ROMAN CURIA, *The Uniform of the Swiss Guards*, accessible online at the following address:
http://www.vatican.va/roman_curia/swiss_guard/swissguard/divisa_en.htm;
- SALAH, A., *How Should a Rabbi Be Dressed?: The Question of Rabbinical Attire in Italy from Renaissance to Emancipation (Sixteenth–Nineteenth Centuries)*, in L. J. Greenspoon, *Fashioning Jews: Clothing, Culture and Commerce*, Purdue University Press, 2013, pp. 49-66;
- SALE HOLIAN, H. L., *Family Jewels: The Gendered Marking of Medici Women in Court Portraits of the Late Renaissance*, «Mediterranean Studies», XVII, 2008, pp. 148-82;
- SAMA, C. M., *Liberty, Equality, Frivolity! An Italian Critique of Fashion Periodicals*, «Eighteenth-Century Studies», XXXVII, 2004, pp. 389-414;
- SANTORE, C., *Julia Lombardo, "Somtuso Meretrize": A Portrait by Property*, «Renaissance Quarterly», 41, XLI, 1988, pp. 44-83;
- SAVINI, M., *Costume and Form. D'annunzio and Mutable Appearances*, in C. Giorcelli, P. Rabinowitz (eds.), *Fashioning the Nineteenth Century: Habits of Being 3*, University of Minnesota Press, 2014, pp. 156-180;
- STUARD, S. M., *Desirable Wares*, in ID., *Gilding the Market: Luxury and Fashion in Fourteenth-Century Italy*, University of Pennsylvania Press, 2006, pp. 20-55;
- STROCCHIA, S.T., *Nuns and Nunneries in Renaissance Florence*, The John Hopkins University Press, 2009, pp. 126-44;
- STUARD, S. M., *Desirable Wares*, in ID., *Gilding the Market: Luxury and Fashion in Fourteenth-Century Italy*, University of Pennsylvania Press, 2006, pp. 20-55;
- TONCAR, M., FETSCHERIN, M., *A Study of Visual Puffery in Fragrance Advertising. Is the message sent stronger than the Actual Scent?*, «European Journal of Marketing», XLVI, 2012, pp. 52-72;
- TOWNSEND, G., *Some Notes on Fashion in France during the Seventeenth and Eighteenth Centuries*, «Bulletin of the Museum of Fine Arts», XLIV, 1946, pp. 9-23; PAULICELLI, *Writing Fashion*, cit., pp. 206-23;
- WARBURG, A., *The Theatrical Costumes for the Intermedi of 1589*, in ID., *The Renewal of Pagan Antiquity*, Getty Research Institute for the History of Art and the Humanities, 1999, pp. 349–401;
- WHITE, N., *Reconstructing Italian Fashion. America and the Development of Italian Fashion Industry*, Berg, 2000, pp. 35, 43-46, 136-49.

COURSE OUTLINE AND SCHEDULE OF CLASSES AND READINGS

(The following schedule can be subject to change if required)

WEEK 1

◆ Introduction:

What is Fashion?

Readings: T. MCCALL, *The Materials for Renaissance Fashion*, «Renaissance Quarterly», LXX, 2017, pp. 1449-64; C. M. BELFANTI, *The Civilization of Fashion: at the Origins of a Western Social Institution*, «Journal of Social History», XVIII, 2009, pp. 261-83; Recommended Readings: C. MCDOWELL, *The Anatomy of Fashion: Why We Dress the Way We Do*, Phaidon Press, 2013; R. MEINHOLD, *Philosophic-anthropological implications of fashion*, in ID. *Fashion Myths: A Cultural Critique*, Transcript Verlag, 2013, pp. 37-110.

◆ Site Visit

High Fashion of the Past, High Fashion of the Present:

Walking Tour of Via della Vigna Nuova, Via Tornabuoni, Piazza Signoria and Visit of the Sassetti Chapel in Santa Trinita Church

Meeting point: Via della Vigna Nuova 19, in front of the main entrance to Palazzo Rucellai

Readings: C. COLLIER FRICK, *Visualizing the Republic in the Art. An Essay on Painted Clothes*, in ID., *Dressing Renaissance Florence. Family, Fortunes and Fine Clothing*, The Johns Hopkins University Press, pp. 201-24;

WEEK 2

◆ Taste for Luxury, Artistic Creativity, Color Symbolism and Gender Roles in the 14th and 15th Century: The Origins of Italian Fashion

Readings: COLLIER FRICK, *Dressing Renaissance Florence*, cit., pp. 77-80; 179-80; 187-200; S. M. STUARD, *Desirable Wares*, in ID., *Gilding the Market: Luxury and Fashion in Fourteenth-Century Italy*, University of Pennsylvania Press, 2006, pp. 20-55; RENAISSANCE CLOTHING RESEARCHER, *The Meaning of Renaissance and Medieval Clothing Colors*, accessible at: <http://renaissanceclothing.blogspot.com/search/label/Symbolic%20clothing%20colors>.

◆ Site Visit

Living at Home with Style:

Palazzo Davanzati Museum and its Collection of Ancient Laces

Meeting point: Via Porta Rossa 13

R. C. PROTO PISANI, M. G. VACCARI (eds), *Palazzo Davanzati Museum*, Firenze, Polistampa, 2011, pp. 157-61; 171-73.

Week 3

◆ Wealthy Businessmen, Famous Painters and Golden Fabrics: Italian Silk Economy of the Renaissance

Readings: F. FRANCESCHI, *Florence and Silk in the Sixteenth Century: The Origins of a Long and Felicitous Union*, «Italian History and Culture», 1 (1995), pp. 4-17; H. COUTTS, M. EVANS, L. MONNAS, *An Early Italian Textile Drawing in the Victoria and Albert Museum*, «The Burlington Magazine», CL, 2008, pp. 389-92.

◆ *Site Visit*

**Cloth of Gold for the 'Wise Kings' of Florence:
The Magi Chapel in Palazzo Medici**

Meeting point: Via Cavour 3

Readings: R. DUTTS, *Figured Riches, The Value of Gold Brocades in Fifteenth-Century Florentine Painting*, «Journal of the Warburg and Courtauld Institutes», LXII, 1999, pp. 60-92.

Week 4

TEST

◆ **Dressing the Bride, (Un)dressing the Courtesan: Female Outfits and Underwear in Early Modern Times**

Readings: COLLIER FRICK, *Dressing Renaissance Florence*, cit., pp. 115-32; 162-64; C. SANTORE, Julia Lombardo, "Somtuso Meretrize": A Portrait by Property, «Renaissance Quarterly», 41, XLI, 1988, pp. 44-83; E. COATSWORTH, G., R. OWEN-CROCKER, *Clothing the Past. Surviving Garments from Early Medieval to Early Modern Western Europe*, Brill, Leiden-Boston, 2017, p. 239.

◆ *Site Visit*

**Reproducing Renaissance Golden Fabrics for the contemporary High Fashion Market:
The Fondazione Lisio Arte della Seta and its Workshop**

Meeting point: Piazza San Marco, in front of the entrance to the Church

Readings: COLLIER FRICK, *Dressing Renaissance Florence*, cit., pp. 233-37; R. BONITO FANELLI, *The Pomegranate Motif in Italian Renaissance Silks: a Semiological Interpretation of Pattern and Color*, in S. Cavaciocchi (ed), *La seta in Europa sec. XIII - XX*, Le Monnier, 1993, pp. 507-30.

WEEK 5

◆ **Shoes and Accessories: Status, Extravagance and Precious Details**

Readings: M. A. LAUGHRAN, A. VIANELLO, "Grandissima Gratia": The Power of Italian Renaissance Shoes as Intimate Wear, in M. Bella Mirabella (ed.), *Ornamentalism: The Art of Renaissance Accessories*, The University of Michigan Press, 2016, pp. 253-90; M. O'MALLEY, *A Pair of Little Gilded Shoes: Commission, Cost, and Meaning in Renaissance Footwear*, «Renaissance Quarterly», LXIII, 2010, pp. 45-83.

◆ *Site Visit*

**Dream Shoes for 20th and 21st Century Feet:
Salvatore Ferragamo Museum**

Meeting point: Piazza Santa Trinita 5

Readings: V. C. CARATOZZOLO, *Enchanted Sandals: Italian Shoes and The Post-World War II International Scene*, in C. Giorcelli, P. Rabinowitz (eds.), *Accessorizing the Body: Habits of Being I*, University of Minnesota Press, 2011, pp. 220-36.

WEEK 6

◆ **Male and Children's Attire**

Reading: E. CURRIE, *Fashion and Masculinity in Renaissance Florence*, Bloombury, 2016, pp. 26-46; COLLIER FRICK, *Dressing Renaissance Florence*, cit., pp. 160; 164-67.

◆ *Site Visit*

Fashion and Splendour for the Church:

The Collection of Holy Vestments in Santa Maria Novella Museum

Meeting point: Via della Vigna Nuova 18, in front of the main entrance to Palazzo Rucellai

Readings: B. F. DAVIDSON, *The Cope Embroideries Designed for Paul III by Perino del Vaga*, «Master Drawings», XXVIII, 1990, pp. 123-41; S.T. STROCCHIA, *Nuns and Nunneries in Renaissance Florence*, The John Hopkins University Press, 2009, pp. 126-44. Recommended Readings: A. SALAH, *How Should a Rabbi Be Dressed?: The Question of Rabbinical Attire in Italy from Renaissance to Emancipation (Sixteenth–Nineteenth Centuries)*, in L. J. Greenspoon (ed.), *Fashioning Jews: Clothing, Culture and Commerce*, Purdue University Press, 2013, pp. 49-66.

WEEK 7

Mid Term Exam (date to be announced).

WEEK 8

Mid Term Break

WEEK 9

◆ **Fashion, Power and Politics: Dressing at Court in the Sixteenth Century**

Readings: CURRIE, *Fashion and Masculinity*, cit., pp. 75-89; THE ROMAN CURIA, *The Uniform of the Swiss Guards*, accessible online at the following address:

http://www.vatican.va/roman_curia/swiss_guard/swissguard/divisa_en.htm.

◆ *Site Visit*

A Meeting with Eleonora di Toledo Granduchess of Tuscany in Palazzo Vecchio - with the Actor-Researchers of the MUSE

Meeting point: Main entrance to Palazzo Vecchio, next to the ticket office

Readings: J. COX-REARICK, *Power-Dressing at the Courts of Cosimo de' Medici and François I: The "moda alla spagnola" of Spanish Consorts Eléonore d'Autriche and Eleonora di Toledo*, «Artibus et Historiae», XXX, 2009, pp. 39-69.

WEEK 10

◆ **Mannerism and Baroque: Fashion for the Stage and the Birth of Opera**

Readings: A. WARBURG, *The Theatrical Costumes for the Intermedi of 1589*, in ID., *The Renewal of Pagan Antiquity*, Getty Research Institute for the History of Art and the Humanities, 1999, pp. 349-401.

◆ *Site Visit*

Behind the Scene:

The Workshop of Costumes and Scenes of the Pergola Theatre

Meeting point: Via della Pergola 12

Readings: P. DEARBORN MASSAR, *Costume Drawings by Stefano della Bella for the Florentine Theater*, «Master Drawings», XVIII, 1970, pp. 243-266, 297-317.

WEEK 11

◆ The Fashion of being Global: French *couture* in Italy between criticism and enthusiasm

Readings: G. TOWNSEND, *Some Notes on Fashion in France during the Seventeenth and Eighteenth Centuries*, «Bulletin of the Museum of Fine Arts», XLIV, 1946, pp. 9-23; E. PAULICELLI, *Writing Fashion in Early Modern Italy. From Spezzatura to Satire*, Ashgate, pp. 206-23.

◆ Site Visit.

Fashion in the Portrait from the 18th to the 20th century:

The Collections of the Galleria d'Arte Moderna

Meeting point: in front of the main entrance to Palazzo Pitti

Readings: C. M. SAMA, *Liberty, Equality, Frivolity! An Italian Critique of Fashion Periodicals*, «Eighteenth-Century Studies», XXXVII, 2004, pp. 389-414.

WEEK 12

◆ Fashion and Style in the Printed Page: From Castiglione's *Cortegiano* to the Glamour of D'Annunzio's Women

Readings: PAULICELLI, *Writing Fashion*, cit., pp. 51-86; M. SAVINI, *Costume and Form D'Annunzio and Mutable Appearances*, in C. Giorelli, P. Rabinowitz (eds.), *Fashioning the Nineteenth Century: Habits of Being 3*, University of Minnesota Press, 2014, pp. 156-180; excerpts from BALDASSAR CASTIGLIONE, *The Book of the Courtier (Il Cortegiano, 1528¹)*, translation by L. Eckstein Opdike, Charles Scribner's Sons, 1903, available online at: <https://archive.org/details/bookofcourtier00castuoft/page/n11>, pp. 36, 56, 79, 102-105, 179-80; excerpts from G. D'ANNUNZIO, *The Child of Pleasure (Il Piacere, 1890¹)*, translation by G. Harding and A. Symons, Mondial, New York, 2006, available online at the following address: <http://www.gutenberg.org/files/20015/20015-h/20015-h.htm>, pp. 9, 16, 37, 71, 126, 180, 195, 249-50, 258.

◆ Site Visit

Fashion through the Centuries:

The Museo della Moda e del Costume

Meeting point: in front to the main entrance to Palazzo Pitti

Readings: A. FISCHER, *Fashion, the Ultimate Book of Costume*, Darling Kindersley, 2012, pp. 168-69, 170-71, 200-201, 204-205, 210-11, 224-25, 264-65.

WEEK 13

◆ The Revolution of the Twentieth Century and the Birth of Italian Fashion

Readings: S. GNOLI, *The Origins of Italian Fashion, 1900-1945*, V&A Publishing, Carocci, 2014, pp. 27-44, 56-72; N. WHITE, *Reconstructing Italian Fashion. America and the Development of Italian Fashion Industry*, Berg, 2000, pp. 35, 43-46; L. COTTINI, *Elsa Schiaparelli*, in *Italian Innovators Podcasts*, Episode 3, available at online at the following address: <https://soundcloud.com/italianinnovators/s1-e3-elsa-schiaparelli>

◆ Field Trip (Friday)

Seven Hundred Years of Italian Fabrics:

The Museo del Tessuto di Prato

Meeting point: Santa Maria Novella Train Station, in front of the entrance to the Pharmacy

WEEK 14

◆ Italian Fashion and the Cinema

Readings: E. PAULICELLI, *Fashion, Film, and Rome*, in E. Paulicelli, D. Stutesman, L. Wallenberg (eds.), *Film, Fashion, and the 1960s*, Indiana University Press, 2017, pp. 91-111; WHITE, *Reconstructing Italian Fashion*, cit., pp. 136-49.

◆ Site Visit

Visions of a Creative Mind:

The Fondazione Zeffirelli

Meeting point: Piazza San Firenze 5

Readings: E. PAULICELLI, *Adriana Berselli: Costume Designer for Film and Theater*, in Paulicelli, Stutesman, Wallenberg (eds.), *Film, Fashion, and the 1960s*, cit., pp. 213-16; A. BERSELLI, *Souvenir of a Costume Designer*, in Paulicelli, Stutesman, Wallenberg (eds.), *Film, Fashion, and the 1960s*, cit., pp. 217-20.

WEEK 15

FINAL PAPER DUE

◆ Site Visit

Wearing the Ephemeral: Fragrances and Make-up

The Officina Profumofarmaceutica of Santa Maria Novella

Meeting Point: Main entrance to Palazzo Rucellai, Via della Vigna Nuova 18

Readings: E. WELCH, *Scented Buttons and Perfumed Gloves: Smelling Things in Renaissance Italy*, in Bella Mirabella (ed.), *Ornamentalism*, cit., pp. 13-39; M. TONCAR, M. FETSCHERIN, *A Study of Visual Puffery in Fragrance Advertising. Is the message sent stronger than the Actual Scent?*, «European Journal of Marketing», XLVI, 2012, pp. 52-72.

◆ Italian Fashion in the Latest Decades - Summing Up

Readings: P. CALEFATO, *Italian Fashion in the Latest Decades: From Its Original Features to the "New Vocabulary"*, «Journal of Asia-Pacific Pop Culture», I, 2016, pp. 1-17.

Recommended Readings: B. ENGLISH, *A Cultural History of Fashion in the 20th and 21st Centuries : from Catwalk to Sidewalk*, Bloomsbury, 2013.

WEEK 16

Final Exam (date to be announced).