

FONDAZIONE MAGNANI-ROCCA

MODA E PUBBLICITÀ IN ITALIA / FASHION AND ADVERTISING IN ITALY 1850-1950

Fondazione Magnani-Rocca

Mamiano di Traversetolo - Parma

September 10 – December 11, 2022

The birth of Italian fashion told through 150 fascinating works from the late nineteenth to the mid-twentieth century. Curated by Dario Cimorelli, Eugenia Paulicelli, and Stefano Roffi.

FASHION AND ADVERTISING are part of the collective imagination of an entire country, of a way of feeling, looking at and inventing the world. The exhibition investigates how the emergence of department stores fulfills the demands of a new society that wants to represent itself, a society born from the industrial revolution and finding the witnesses of its existence and diversity in clothes and objects. The development of the new places of consumption changes scale in size and speed: the innovating department stores are born from the traditional small shops where tailor-made suits were modeled and sewn. Customers enter lush buildings overflowing with goods and choose freely by finding the prêt-à-porter wear beside the made-to-measure suit, thus making up their own wardrobe, based on availability. Welcoming places, not excessively lavish, where prices are always displayed, where the offers of goods grant shopping opportunities for any budget, and where gifts of any kind are offered in profusion, in order to create customer loyalty. Indeed customer loyalty is precisely one of the worries of the new entrepreneurs, because competition is fierce between department stores: blames of imitation, search for effective slogans, creation, production and use of every promotional tool – from posters to illustrated catalogs, postcards, brochures, newspaper ads. Each department store studies its own promotional strategy and declines it on the various means of communication, where it proposes what artists and illustrators conceived, interpreting the languages of Italian customs and society in a period of unprecedented creativity.

Fashion on stage at the Villa dei Capolavori - From September 10 to December 11, 2022, in Fondazione Magnani-Rocca – the famous Villa dei Capolavori in Mamiano di Traversetolo, near Parma –, the halls near the ones permanently housing seminal works by Tiziano, Dürer, Van Dyck, Goya, Canova, Renoir, Monet, Cézanne, Morandi, and many others will illustrate the birth of Italian fashion thanks to the communication tools that have supported it, from posters to magazines and department store catalogs, in a chronological arc that begins in the nineteenth century and continues until the mid-twentieth century. Of great importance is the role of cinema in the development and communication of fashion since its birth, reconstructed within the exhibition and in the catalog. Consisting of about 150 works, the exhibition is produced thanks to the special collaboration with the Regional Directorate of Veneto Museums – Museo Nazionale Collezione Salce in Treviso, in addition to Civica Raccolta delle Stampe “Achille Bertarelli” - Castello Sforzesco - Milan, and

Museo e Real Bosco di Capodimonte. It is made possible thanks to the support of Fondazione Cariparma and Crédit Agricole Italia.

Fashion through advertising becomes a collective dream: from the mysterious *fin de siècle* ladies proposed by Aleardo Villa, Leopoldo Metlicovitz, Marcello Dudovich in the posters of Magazzini Mele, whose sumptuous elegance reflects the ambitions of a new bourgeois class on the rise, to the subtle, diaphanous “crisis women” of the 1920s, who want to finally be freed from the slavery of corsets and whalebones, up to the vigorous, sporty and dynamic modern woman, as outlined by Dudovich himself in the advertising of the 1930s for La Rinascente. At the beginning of the twentieth century, women’s struggles for the conquest of greater independence influence skirt lengths, haircuts, gestures, body language, as will the limitations imposed by economic sanctions against Italy due to its colonial policy at the end of the Thirties, giving rise to new rules, new constraints of “decency” and the use of materials produced within the country boundaries. In this span of time, fashion becomes, through posters, the immediate representation of a status and the mirror in which very rapid social and economic changes, moods, trends, whims, dreams are reflected.

Between the nineteenth and the twentieth centuries two elements contributed to the development of the apparel market: “the coming forward, during the second industrial revolution, of new social partners who aspire to participate and emphasize their role in society, and the subsequent birth of a new form of consumer offer – the department stores, born in France and spread in a short time in Italy as well as throughout Europe and the United States” Dario Cimorelli notices.

“The competition between department stores is fierce. Every means, every idea, every novelty is an opportunity to capture and retain customers. Posters, being the largest and most evident communication tool, will cover the walls of cities from the end of the nineteenth century to the early fifties, creating models and therefore worlds and ways of participation and representation. From Mele to Miccio in Naples, from Unione Cooperativa to La Rinascente in Milan, and Zingone in Rome, each department store offers itself through advertising, and the same is done by accessory companies, producing for example hats, gloves or footwear. The exhibition recounts this peculiar rising world of communication by presenting about 100 large posters, most of them restored for the occasion and never exhibited to the public since their creation. It also focuses on two unique cases that distinguish Italy from any country in the world: the communication of Magazzini Mele in Naples, the most impressive, widespread, rich promotional activity ever carried out, which began in 1889 and continued until the second decade of the twentieth century; and the communication of La Rinascente in Milan, which chooses Marcello Dudovich as artistic director from 1921 to 1956, thus maintaining a unique and unrepeatably stylistic coherence”, Stefano Roffi adds.

"Until the 1920s, women’s fashion had been basically French, while England was the reference for men’s wear. But this does not mean that the idea and project of creating Italian fashion did not exist. This thread runs through the nineteenth-century magazines in Italy until it becomes linked to patriotism after the period of national unification. In fact, at the beginning of the century this track acquires great visibility with the pioneering work of Rosa Genoni, who from the pages of women’s magazines launches the project of a national fashion as “pure Italian art” which, released from any subjection to the French, knew how to draw inspiration from the classical world and the

masterpieces of the Renaissance, combining craftsmanship and industry. Subsequently, the Fascist period saw the creation of a profile of Italian fashion (the Saloni in Turin, Ente Nazionale della Moda founded in 1935, etc.) which was the basis of what would become the great Italian fashion, starting from the postwar period”, so Eugenia Paulicelli, Full Professor and Founder of the specialization in “Fashion Studies” at the Graduate Center and Queens College of the City University of New York (CUNY).

The catalog - Published by Silvana Editoriale, the book offers essays by Dario Cimorelli, Ali Filippini, Eugenia Paulicelli, Stefano Roffi, in addition to the reproduction of all the works on display. Themes dealt with in the catalog:

- Fashion in Italy 1800/1950 (Eugenia Paulicelli)
- Department stores and communication (Dario Cimorelli)
- The shop windows of department stores (Ali Filippini)
- Cinema and fashion (Eugenia Paulicelli)
- Magazines between the mid-nineteenth and mid-twentieth centuries (Eugenia Paulicelli)
- Villa dei Capolavori wardrobes (Stefano Roffi).

MODA E PUBBLICITÀ IN ITALIA 1850-1950

FASHION AND ADVERTISING IN ITALY 1850-1950

Fondazione Magnani-Rocca, via Fondazione Magnani-Rocca 4, Mamiano di Traversetolo (Parma).

From September 10 to December 11, 2022. Opening hours: Tuesdays to Fridays 10 am-6pm (the ticket office closes at 5pm) - Saturdays, Sundays and holidays 10 am-7pm (the ticket office closes at 6pm). Also open on November 1 and December 8. Closed on Mondays (open on Monday October 31 in view of the holiday weekend).

Entrance: € 12.00 also valid for the permanent collections and the park - € 10.00 for groups of at least fifteen people - € 5.00 for schools. The ticket also includes a free visit to the Villa secret wardrobes. Information and group reservations: tel. 0521 848327/848148 info@magnanirocca.it www.magnanirocca.it

On Saturdays at 4 pm and on Sundays and holidays at 11.30 am, 3.30 pm, 4.30 pm, visit to the *Moda e Pubblicità in Italia* exhibition and to the secret wardrobes of the Villa with a specialized guide; you can book at segreteria@magnanirocca.it, or reach the museum entrance until seats are available; cost € 17.00 (entrance and guide).

Restaurant tel. 0521 1627509 whatsapp 393 7685543 e-mail marco@bstro.it

Info on the measures for a safe visit on the website www.magnanirocca.it.

Exhibition and Catalog (Silvana Editoriale) curated and edited by Dario Cimorelli, Eugenia Paulicelli, Stefano Roffi.

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