

Fashion in Italy 150 years of elegance

A journey through Italian style from 1861 to this day, from the women of the Risorgimento to Futurist artists, from divas of cinema to contemporary designers.

From September 17, 2011 to January 8, 2012 - extended until January 29, 2012
Rooms of the Arts, Reggia di Venaria (Turin)

Created by

Consorzio La Venaria Reale and Comitato Italia 150, with Fondazione Tirelli – Trappetti (Rome)

Art Direction

Gabriella Pescucci, Franca Sozzani
assisted by Dino Trappetti

Historical – Scientific Coordination

Clara Goria, Andrea Merlotti

Iconographic Research “Fashion in Italian cinema”

Sergio Toffetti

Olfactory section

Laura Tonatto

Display design

Michele De Lucchi



Fashion: the mirror and the identity of Italy

This extraordinary, unprecedented and unique event on the history of Italian fashion on the occasion of the celebrations for the 150th anniversary of Italy's Unification, is an idea conceived more than two years ago by Alberto Vanelli, the Director of Venaria Reale, and Dino Trappetti, President of Fondazione Tirelli Trappetti: the event that opened on September 17th, 2011 (until January 8th, 2012) is presented in the new Rooms of the Arts of the restored Reggia di Venaria, one of the five most visited cultural sites in Italy since 2007, when it was inaugurated after eight years of extensive works in the largest restoration project in Europe.

The reason for a great exhibition on fashion in the Bel Paese, on the occasion of the 150th anniversary of Italy's Unification, is rooted in the fact that fashion is one of the cornerstones of contemporary Italian identity, a symbol of the country's creativity, elegance, style and unsurpassed craftsmanship in the world. Moreover, fashion can provide different views and unique vantage points to observe the national landscape, summing up the habits, expectations, contrasts and yearnings of a country, as well as the changes in its customs and its historical, social, political, and cultural dimensions.

A journey in style



The exhibition unfolds as a long and exciting journey in history and imagination, across cinema, fiction and everyday life, with a display of the **original creations that belonged to historical figures** who set the taste of an era (like Gabriele D'Annunzio and Italy's Queens, Eleonora Duse and Lisa Cavalieri), but also famous **stage attires** like the dazzling creations by Piero Tosi for the genius of Luchino Visconti (the white ball gown worn by Angelica in *The Leopard*, played by Claudia Cardinale, the dress worn by Livia Serpieri, played by Alida Valli, in the drama *Senso*, and the outfits made famous by Silvana Mangano in *Death in Venice*); the famous and controversial pretino dress designed by Sorelle Fontana for Ava Gardner and reinterpreted by Piero Gherardi for Anita Ekberg in *La Dolce Vita*; the shoes by Ferragamo designed for Marilyn Monroe.

The display revolves around the fashion creations of the historical **Fondazione Tirelli Trappetti in Rome** and includes loans from leading museums and the creations of world-famous **contemporary Italian fashion**

designers.

The display - around 200 dresses - tells **the story of fashion in Italy from 1861 to this day**, as "Italian style" proper took form in the aftermath of the Second World War as a product of ancient artisan tradition and modern industrial production. Before that time, under the Kingdom, the national taste had taken tentative steps towards the definition of a national fashion identity but it still looked to Paris under Napoleon III's Second Empire and Eugénie for inspiration and guidance.

Significantly, the fashion center of Italy at the time was **Turin**, the natural gate to France. For twenty years under Fascism a strong push towards emancipation from French influence led to mixed results, with nationalist aspirations clashing against the cosmopolitan essence of fashion. It was with the Republic that Italian fashion finally flourished: the fashion shows organised in Florence by the Marquis Giovanni Battista Giorgini, starting in 1951, paved the way for a growing success that continued in Rome, in perfect synergy with the world of Cinema of the Sixties, and then moved to Milan, the creative home of *Made in Italy* and the undisputed capital of Italian fashion from the Seventies on.

For these reasons the display presents an overview spanning 150 years of the history of fashion organised in two macro-sections extending over two floors, also inaugurating the new spaces of the Rooms of the Arts in the Reggia, and corresponding to two different phases of fashion in Italy.

Section I

The first section extends from the **Unification of Italy to the creation of a national fashion identity** and it presents an outstanding selection by **Gabriella Pescucci**, acclaimed costume designer and Academy Award Winner, who gained unrestrained access to the treasure trove of the fabulous Tirelli Trappetti collection in Rome. This section consists of two



parts: the first, covering the entire first floor, spans from **fashion at the time of the Kingdom of Italy (1861-1946)**, with high quality creations that still lacked a national character. Ateliers and dressmakers across the Peninsula still looked across the border to nearby France for inspiration: however, different approaches laid the foundations for a truly Italian fashion, as the exhibition shows. The second section presents the **Fifties and Sixties, when the identity of Italian fashion finally came through and gained momentum**. The Republic found in fashion one of the strongest elements of national identity, that would contribute to the rebirth and the deliverance of Italy after the defeat of the Second World War.

The section opens with an evening gown that is thought to have belonged to the Countess of Castiglione and includes dresses by Pucci and Sorelle Fontana from the glorious era of haute couture in the Sixties: an exciting journey through the evolution of women's taste and style, marked by a constant change of mind of which emblematic examples are crinoline and tournure.

Volumes expand and shrink around the body, the focus shifts from the décolletage to the waistline and the padding of the back pouf, hemlines change, feminine necklines flourish and alternate with bodices, corsets and dress trains ... An exercise in variation along continuous lines that leads over time to the establishment of national ateliers in place of the former local dressmaker's shops.

Section II

The second section covers the period **from the Sixties to this day** and the display brings together a selection by **Franca Sozzani**, the editor-in-chief of Vogue Italia. It is at this time that *Italian style* and *Made in Italy* earn their place on the global scene, changing the image of the Country and turning the fashion industry into one of the strongest sectors of the national economy.

The section begins with the Sixties as a watershed and extends all the way to this day with the new generation of fashion designers: the display opens in the wake of the explosive effects of '68 that took apart and brought down well-established codes and certainties also in fashion and style, continuing with *prêt-à-porter* in the Eighties, all the way to this day and the clash of opulence and minimalism, as fashion becomes irreplaceable as an Italian industry characterized by flexibility and creativity, serial production and large manufacturing enterprises.

The section is home to all the greatest names of Italian style today, including Walter Albini, Giorgio Armani, Valentino, Gianni Versace, Gianfranco Ferré, Krizia, Franco Moschino, Dolce&Gabbana, Gucci, Salvatore Ferragamo, Fendi, Blumarine, Roberto Cavalli, Miuccia Prada, Alberta Ferretti and Max Mara to mention but a few.

The creations are presented in the spaces of the ancient Theater of Comedies of the Reggia, that was recently restored and that appears as a single-matter monochrome space inspired to the geometry of catwalks.



Display Design

The **spectacular design by Michele De Lucchi** in the dazzling spaces of the Reggia shrinks distances between the visitors and the dresses thanks to a **magical combination of mirrors** that plunge the visitors right into the scene and the history on show. The display opens with a dressing-room framed mirror that becomes more and more fragmented and deconstructed along the way. In this evocative and exciting mirror effect

figurative art reflects into photography, cinema and music, that in turn interact with the dresses on show and are further enriched by an **olfactory experience conceived by Laura Tonatto** exclusively for this exhibition, that will provide powerful and unique olfactory impressions of the days of yore.

Workshops and Labs

A program of workshops and laboratories is available for the duration of the exhibition for schools of all levels, organised by the Educational Department of Venaria Reale.

For Information and Reservations:

School groups: min. 15 max 28 students and 2 teachers

Reservation with advance payment within 7 days of the date of reservation

Tel. +39 011 4992355 (Monday to Friday from 9 to 17)

prenotazione.servizi.educativi@lavenariareale.it

All Italia 150 initiatives are organised under the High Patronage of the President of the Italian Republic.

Admission

- Full ticket: 12.00 euros
- Discounted ticket: 8,00 euros (over 65, under 18 and disabled visitors)
- Discounted ticket for groups: 8.00 euros (min. 12 people)
- Discounted ticket for schools: 5.00 euros (min. 15 students and 1 teacher)

How to get here

Venaria is located approximately 10 km from the centre of Turin and it can be reached:

- By GTT “Venaria Express” shuttle bus
- By bus: GTT lines 72, 11

- By train: GTT line Torino Dora – Ceres (Venaria, viale Roma stop)
GTT toll free number: +39 800 019152- www.comune.torino.it/gtt
- By car: Torino – Nord ring road, Venaria exit (La Venaria Reale – Reggia e Giardini) or Savonera / Venaria (La Venaria Reale - Scuderie Juarriane)
- By plane: Sandro Pertini International Airport at Caselle Torinese. From the airport take the Expressway to Turin or the Turin – Ceres train.
- *Flight Information: tel. +39 011 5676361 - www.aeroporto.torino.it*

The main PARKING AREAS near the Venaria Reale estate are:

Parking Area in viale Carlo Emanuele II - CARLO EMANUELE II PARKING AREA (access lane to the Park of La Mandria, recommended for COACHES, exit La Venaria Reale - Reggia e Giardini of the Torino-Nord ring road)

JUVARRA PARKING AREA (via Don Sapino, that can be reached from the Torino – Nord ring road, exit “Savonera/La Venaria Reale Scuderie Juarriane”)

Accessibility

The Reggia is accessible to visitors with motor disabilities and provides supports for deaf and blind visitors.

Services Available

Bookshop, cafés and snack bars, first-class restaurant, access for disabled visitors, audioguides, guided tours, didactic activities, location rental.

The Reggia offers several picnic areas and high-quality food services at affordable prices.

- **Caffé degli Argenti**, the café with a panoramic terrace where to enjoy sandwiches and cakes
- **Chiosco delle Rose**, the café and ice-cream parlor under the pergolas near a picnic area
- **Patio dei Giardini**, the restaurant-café plunged into the gardens, with a vast selection of hot and cold food
- **Gli Arconi**, a rest area with snacks and drinks dispensers

Info & reservations: tel. +39 011 4598835 - ristorazione@lavenariareale.it

Information, Reservations and Guided Tours:

Tel.: +39 011 4992333
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www.italia150.it