

ITALIAN

GLAMOUR

THE ESSENCE OF ITALIAN STYLE THROUGH FASHION AND COSTUME IN THE TWENTIETH CENTURY



Presented by
ENRICO QUINTO & PAOLO TINARELLI



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costume in the twentieth century

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For this exhibition an honour committee will be formed; representatives
will include personalities from both cultural institutions and the political sphere

The endorsement of relevant institutions will also be requested in addition
to that of the "Camera Nazionale della Moda"

The fashion archive of Enrico Quinto and Paolo Tinarelli has been painstakingly assembled over the last twenty years and traces the evolution of costume from the mid-nineteenth century to the present day.

This physical record, well known to experts in the field, developed in harmony with the growing interest, not only of the public at large but also of cultural institutions, in the subject of fashion. No longer is this subject approached simply from a contemporary perspective, merely as a transitory phenomenon, but rather as something to be valued with an eye to history, whether social or artistic.

Donations made to institutions and museums, as well as participation in numerous exhibitions worldwide, all has been instrumental in raising greater awareness and recognition of the Italian experience in the world of fashion.

The aim of the exhibition is **to define Italian Style through fashion from the immediate post-war period to the present day.**

We examine this shifting aesthetic through clothes, photography, film and personal testimony. To this end we shall endeavour to bring out those elements which combined to create an aura of mystique around the very idea of Italy and, by extension, of Italian Fashion.

Fundamental to the success of **Made In Italy** were not only the beauty of the land itself and its history but also the prestige of certain charismatic Italians who bore witness, at international level, to their heritage.

Glamour is a term which encapsulates an ensemble of mysterious sensations we feel when confronted by certain people or places. Excitement and attraction mingle but attend upon a third, almost luminous quality which, though hard to grasp, is nonetheless real and confers definition, a sense of self.

The Italian word fascino has very similar resonances. Italian Glamour is therefore **to be seen as a celebration which gives real substance to "Il Fascino Italiano"** through those many individual elements which combine to suggest a uniquely seductive idea.

The ancient Roman past has handed us down a classical ideal that will never fade.

The Italian art of the medieval, renaissance and baroque periods have described the occidental aesthetic.

Down the centuries it was in the courts of Florence, Naples, Ferrara, Mantua or in the Maritime Republics that those professions whose aim was to promote appreciation of the commonplace, the everyday, came to prominence. The quotidian was embraced by and became part of a pervasive humanistic ideal on human scale. We may therefore claim that our fabrics, our lace, the craft of goldsmiths, of tanners, of scent makers, all bear witness to an ancient tradition which has stood the test of time.

The nineteenth and twentieth centuries were heirs to this tradition and developed it not only through the new methods of production but also by means of a lively spirit of adaptation. In part this was made possible through innovations in the textile industry and the resultant new materials but it owes just as much to the use of inexpensive materials such as raffia, cork, ceramics or wood which emerged as emblematic of post-war creative renewal.

The originality of ideas, the quality and the self-assurance, which allowed for an aesthetic expression of a less formal way of life, are the pillars on which rest the idea of elegance summed up by the words: "Made In Italy".



ITALY AS SOURCE OF INSPIRATION

To understand the success of "Made In Italy" we must trace the development of "Italy" not simply as a country but as an idea. By the time of the grand tour, during the romantic period, Italy had already come to represent an exotic dream, a world apart, where natural and historical riches combined and spilled over into a kind of modern legend. Goethe called it "the land where lemons grow". Poets all over Europe viewed the country as a place of pilgrimage, evoking captivating imagery as if speaking of a new Garden of Eden.

Above all, it was the allure of the maritime destinations, principally Capri and the Amalfi Coast which facilitated the spread of a style of dress which came to define an era. Rich tourists who poured out of ships in Naples, coming from New York, Rio de Janeiro or Buenos Aires were seduced by a style which was at once grand and on a human scale, **a mysterious alchemy which ennobled the commonplace and made it elegant.** The historical palazzi, lived in with natural ease by the same families for centuries, deeply impressed them and this too helped consolidate an international notion of a specifically Italian style.

Rome, Florence, Venice, Palermo, all were rediscovered in an era where "tourism" referred to a more fulfilling experience than it does nowadays, where "tourists" were willing to immerse themselves for many months in a new universe of smells and flavours, sights and sounds.

Perhaps the "Dolce Far Niente" could be seen as a late Italian response to the more hedonistic "douceur de vivre" and was an essential ingredient in the creation of the new Italian myth. Images of happiness, joy and amusement found their clearest expression in fashion; light-hearted and ephemeral by definition.

To this picture where the real and the ideal engaged in playful conflict we must now throw in the utterly unreal and fictitious as Variety and Cinema burst onto the scene. **La Dolce Vita** is therefore not simply a film but a faithful portrait of a society and a state of mind, which, for better or worse, will forever be associated with the country and people of Italy.



CLOTHES ON SHOW

Our selection comprises around **three hundred dresses** from an archive of **over six thousand pieces**.

Many of these were documented by photographers when they first appeared and were seen being worn by famous actresses, models or other jet set personalities of the time.

On show will be pieces worn or which belonged to The Duchess of Windsor, Queen Paola of Belgium, HRH Princess Maria Gabriella di Savoia, HSH Princess Grace of Monaco, Princess Salima Aga Khan, Jacqueline Kennedy, Ava Gardner, Marilyn Monroe, Sophia Loren, Audrey Hepburn, Veruschka, Marisa Berenson, Grace Jones amongst many others.



THE CATALOGUE

This will constitute a resource for historians of Costume, for students and institutions as well as for those who are generally passionate about fashion. The catalogue will represent a **manual of fashion history** which documents both the themes and the examples on view through commentary by historians, journalists and fashion designers.

As such it will prove an important **archive of images which evoke the era** to which we address ourselves as well as a practical guide to the pieces on view. It will be produced in a contemporary graphic style.

All subjects will be addressed to the rigorous standards of accuracy required of such a text and contributions will be commissioned by experts in the field of fashion and costume.



ADDITIONAL EVENTS

The unique nature of the material on view in conjunction with photographic and documentary support from the leading names constitutes, in itself, an event of significant cultural importance.

The complex direction and spectacular effect of the installation will be complemented by a soundtrack, evoking the atmosphere of the period.

The inauguration will be launched with a reception in situ.

Our PR department and press office will cater to the international press and involve the major Italian authorities.





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