



**Fall 2018 – History of Italian Fashion**  
**IDSEM-UG 9200**  
**Tuesday and Thursday, 3:00 p.m. – 5:45 p.m.**  
**Classroom Location: Villa Ulivi, Aula Lucca**

---

**Class Description:**

Prerequisites: none.

“Dress is the envelope that enables the body to be seen on the social stage and that defines its identity (age, gender, job, religion) and also the sense of its belonging to a given hierarchy, from the prince to the field worker”. The aim of this course is to explore the history of Italian fashion with an interdisciplinary approach focused on social, cultural and political aspects. By focusing on select key topics students will acquire a basic knowledge of the history of Italian fashion from the Renaissance to the present, understand the complex and multivalent vestimentary codes that help to order social interaction and become able to decode it. These abilities will provide students with a useful basis for understanding the capital role of the fashion of the past both as the origin of a ‘language’ of clothes still in use and as a boundless source of inspiration for contemporary designers.

**Instructor Details:**

Name: Patricia Lurati

NYUGlobalHome Email Address: pl462@nyu.edu

Office Hours: Tuesday and Wednesday, 2:00 p.m. – 3:00 p.m.

Villa Ulivi Office Location: top floor

Villa Ulivi Phone Number: +39 055 5007 300

**Desired Outcomes:**

On completion of this course, students should:

- Have improved their ability to think critically, engage in complex reasoning and express their thoughts clearly through their written work
- Have acquired a basic knowledge of the development of Italian fashion from the Renaissance to the present
- Have improved their ability to analyze primary source materials
- Have improved their understanding of the social, cultural and political meaning of fashion

- Have mastered a basic understanding of past fashion as a source of inspiration for contemporary designers

## Assessment Components

- Attendance, Participation and Image Assignments: 20%
- Written Analysis (two 3 page reaction papers): 20%
- Oral Presentation (10 minute length): 15%
- Midterm Exam (approximately 8 page paper): 20%
- Final Exam (approximately 10 page paper): 25%

Failure to submit or fulfill any required course component results in failure of the class.

The assignments will be:

### 1. Written Visual Analysis (2)

Write a 3 page paper describing and analyzing the social, cultural or political meaning of:

1. clothing using paddings corsets or high heels to reshape natural anatomy in an image of your choice.
2. an image of your choice with a figure in black clothing.

### 2. Oral Presentation

Students present the findings of their Midterm Exam. The presentation should take 10 minutes.

### 3. Midterm Exam

Write a 8 page paper describing and analyzing the social, cultural and political meanings of an outfit depicted in a painting seen at the Uffizi with attention to the details, including textiles, accessories, and hairstyle.

N.B. Any arguments, ideas, and insights of others, as well as direct quotations, citations and paraphrases of another scholar's words or ideas from articles, books, or any other source require a citation in a footnote or endnote. **This assignment must end with a Bibliography: that is all sources cited in notes must be listed on a separate attached to the end of the paper.**

### 4. Final Exam

Write a 10 page paper describing two Rosa Genoni or Elsa Schiaparelli dresses, analyzing the fashion designer's personality, her connection with the social, cultural and political environment and the reflection of her style in a contemporary fashion designer's dress.

N.B. Any arguments, ideas, and insights of others, as well as direct quotations, citations and paraphrases of another scholar's words or ideas from articles, books, or any other source require a citation in a footnote or endnote. **This assignment must end with the Bibliography as for the Midterm paper.**

**Each page has to be: Font: Times New Roman,12-point size; margins: 1" on left, right, top, and bottom; spacing: double-space everything.**

**Readings and Amici Cards** Readings are listed under the sessions for which they are assigned and must be done **in advance**. Unless otherwise noted, all readings are available in electronic form in the electronic course reader on the NYU Classes site for this course. All other readings may be found in books in the library located in Villa Ulivi. It is essential that you keep up with the reading as they serve as the basis for class discussion. Active participation in class discussion is an essential component of your class participation grade, which is worth 20% of your final grade.

All students at NYU in Florence receive Amici cards. NYU in Florence provides you with an “*Amici* membership card”, which grants you free, unlimited admission to many of the State museums. It is required **for every site visit** for this class that you bring **this card AND another form of photo identification**, and that you arrive to the meeting point at least **5 minutes before** the beginning of class. Failure to do so will require that you pay for your own admission to the museum.

## Assessment Expectations:

- **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, incisive and supplemented by appropriate visual materials. 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, incisive and supplemented by appropriate visual materials. 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.

## Grading Guidelines

A = 94-100

A minus = 90-93

B plus = 87-89

B = 84-86

B minus = 80-83

C plus = 77-79

C = 74-76

C minus = 70-73

D plus = 67-69

D = 65-66

F = below 65

### **Grading Policy:**

Please refer to Assessment Expectations and the policy on late submission of work

### **Academic Accommodations:**

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see the [Moses Center](#) for further information.

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Center for Students with Disabilities at (212) 998-4980 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. For more information, see [Study Away and Disability](#).

### **Attendance Policy:**

Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. **To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student's final course grade.** Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

For courses that meet once a week, one unexcused absence will be penalized by a two percent deduction from the student's final course grade. For courses that meet two or more times a week, the same penalty will apply to the number of class times over a single week

### **Excused Absences:**

In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule

that is mutually agreed upon between the faculty member and the student. **The only excused absences are those approved by the Office of Academic Support; they are as follows:**

***Absence Due to Illness***

- If you are sick, please see a doctor. Contact the Office of Student Life for assistance.
- For absences that last for **two or more consecutive days**, a doctor's certificate, "certificato medico" is required. The doctor will indicate in writing the number of days of bed rest required. Please note these certificates can only be obtained on the day you see the doctor and cannot be written for you afterwards.
- Absences can ONLY be excused if they are reported WITHIN 48 HRS of your return to class via the online [NYU Florence Absence Form](#)
- OAS will not accept a student email or telephone call regarding an absence due to illness
- OAS will only notify faculty of absences REPORTED on the ABSENCE FORM
- The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences

***Due to Religious Observance***

- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday
- Information regarding absences due to religious observance must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online [NYU Florence Absence Form](#)
- Please note that no excused absences for reasons other than illness can be applied retroactively.

***Due to a class conflict with a program sponsored lecture, event, or activity***

- All students are entitled to miss one class period without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by La Pietra Dialogues, Acton Miscellany or the Graduate Lecture series.
- Information regarding absences due to a class conflict must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online [NYU Florence Absence Form](#)
- Please note that no excused absences for reasons other than illness can be applied retroactively.

**Students with questions or needing clarification about this policy are instructed to contact a member of the Office of Academic Support located in Villa Ulivi or to email [florence.academicsupport@nyu.edu](mailto:florence.academicsupport@nyu.edu)**

**Late Submission of Work**

- All course work must be submitted on time, in class on the date specified on the syllabus.

- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date
- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.

## Plagiarism Policy

PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:

The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

In the event of suspected or confirmed cases of plagiarism, the faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school.

## Writing Center:

The Writing Center, located in Villa Ulivi, offers you feedback on any type of writing, at any stage in planning or drafting; very rough drafts are welcome. Sign up for a consultation at the [Writing Center's website](#) and submit your working draft or ideas at least six hours in advance to [NYU Florence Writing Center](#). You can drop in for a consultation M-Th, but remember that appointments are given priority. Please also note that the Writing Center does not correct or "fix" your writing but prompts you to think and work. The aim is to create stronger writers in the long term, not necessarily perfect papers in the short term.

## Required Texts:

**All assigned readings are to be found online, through links available on our NYU Classes course website.**

Copies of each textbook are available for consultation and short term loans in the [Villa Ulivi Library](#). Extra copies of some textbooks are also available for semester long loans. More information on [Books and Course Materials](#).

- *A Garden with a View: Villa La Pietra, the Actons and their Milieu*, October 4-31, 2017.
- S.G. Annapoorani, *The History of Denim*, in Senthilkannan Muthu (ed.), *Sustainability in Denim*, Oxford, 2017.
- Ariel Beaujot, *The Corset, Femininity, and Fetishism*, in Denise Amy Baxter (ed.), *A Cultural History of Dress and Fashion*, vol. 5, London-New York, 2017.
- Elizabeth Birbari, *Dress in Italian Painting 1460-1500*, London 1975.
- Baldesar Castiglione, *The Book of the Courtier*, London 1976.
- Carole Collier Frick, *Dressing Renaissance Florence*, Baltimore-London, 2002.
- Elizabeth Currie, *Fashion and Masculinity in Renaissance Florence*, London 2016.
- Fred Davis, *Fashion, Culture, and Identity*, Chicago-London, 1992.

- Simonetta Falasca-Zamponi, *Fascist Spectacle: The Aesthetics of Power in Mussolini's Italy*, Berkeley, 2000.
- John C. Flügel, *The Psychology of Clothes*, London, 1930.
- Paul Fussell, *Uniforms We are What We Wear*, Boston-New York 2002.
- Adam Geczy-Vicki Karaminas, *The Ideal Body: The Post-millennial Plastic Body*, in Alexandra Palmer (ed.), *A Cultural History of Dress and Fashion*, vol. 6, London-New York, 2017.
- Jessamyn Hatcher-Pari Dukovic, *Twenty-one Dresses*, "The New Yorker", March 23, 2015, pp. 1-5.
- Thomas Lüttenberg, *The Cod-piece. A Renaissance Fashion between Sign and Artefact*, in "The Medieval History Journal", 8, 1, 2005.
- Elisa Masiero, *Beauty, Harmony and Technique in Rosa Genoni's 'Italian' Fashion*, in Stefania Ricci (ed.), *Across Art and Fashion*, Firenze, 2016.
- Lisa Monnas, *Merchants, Princes and Painters. Silk Fabrics in Italian and Northern Paintings 1300-1550*, New Haven-London, 2008.
- *On a Pedestal: from Renaissance Chopines to Baroque Heels*, 2010.
- Roberta Orsi Landini, *Eleonora's Style*, in Roberta Orsi Landini - Bruna Niccoli, *Moda a Firenze 1540-1580*, Firenze 2005.
- Isabelle Paresys, *Re-shaping the Physical Body and A Matter of Bodily Deportment*, in Peter McNeil (ed.), *A Cultural History of Dress and Fashion*, vol. 4, London-New York, 2017.
- Michel Pastoureau, *The Devil's Cloth: A History of Stripes*, New York, 1991.
- Michel Pastoureau, *Black: The History of a Color*, Princeton, 2009.
- Eugenia Paulicelli, *Fashion, Gender and Power in Interwar Italy*, in *Fashion under Fascism: Beyond the Black Shirt*, Oxford 2004.
- Françoise Piponnier - Perine Mane, *Dress in the Middle Ages*, New Haven-London, 2000.
- Tessa Storey, *Clothing Courtesans: Fabrics, Signals, and Experiences*, in C. Richardson (ed.), *Clothing Culture 1350-1650*, Aldershot-Burlington, 2004.
- Jane Tynan, *Uniforms*, in Alexandra Palmer (ed.), *A Cultural History of Dress and Fashion*, vol. 6, London-New York, 2017.
- Judith Thurman, *Twin Peaks*, in Andre Bolton - Harold Koda (ed.), *Schiaparelli & Prada: Impossible Conversation*, New York, 2012.
- Annamari Vänskä, *The 1920s: Women in Trousers*, in Alexandra Palmer (ed.), *A Cultural History of Dress and Fashion*, vol. 6, London-New York, 2017.

## Supplemental Texts:

Texts that students are not required to are in NYU-FL Library or available on line.

- Gloria Fossi, *The Uffizi Gallery. Art History Collections*, Firenze, 2001.
- Anne Hollander, *Seeing Through Clothes*, Berkeley, 1993.
- Patricia Lurati, 'To Dust the Pelisse': *The Erotic Side of Fur in Italian Renaissance Florence*, in "Renaissance Studies", 2, 2017, pp. 240-260.
- Konrad Eisenbichler, *Bronzino's Portrait of Guidobaldo II della Rovere*, in "Renaissance and Reformation", 12, 1, 1988, pp. 21-33.
- Elsa Schiaparelli, *Shocking Life*, New York, 2007.

- Tawny Sherrill, *Fleas, Fur, and Fashion: Zibellini as Luxury Accessories of the Renaissance*, in "Medieval Clothing and Textiles", 2, 2006, pp. 121-150.

### **Internet Research Guidelines:**

The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism.

### **Additional Required Equipment:**

N/A

### **Class Assignments and Topics:**

#### **Session 1 - September 25**

##### **WHAT IS FASHION? DO CLOTHES SPEAK?**

This session will introduce the birth of Italian fashion in the 14<sup>th</sup> century, the capital importance of art as visual documentation of clothes and textiles that have not survived and the complex 'language' of fashion. Referring to the syllabus' key topics, particular attention will be given to social, cultural and political meanings attributed to fashion from the Renaissance to the present. A selection of old and contemporary images will illustrate these concepts and be discussed in class.

Required reading:

- Fred Davis, *Fashion, Culture, and Identity*, Chicago-London, 1992, pp. 3-18.

#### **Session 2 - September 27**

##### **SITE VISIT TO THE UFFIZI**

In this session held at the Uffizi the history of Italian fashion from the 14<sup>th</sup> to the 16<sup>th</sup> centuries will be taught through a selection of paintings bearing witness to clothes that, because of their ephemeral nature, have not survived. Students will learn the basic items of masculine and feminine Renaissance clothing and how to decode messages that dress once conveyed to the viewer through colors, textiles, furs, accessories and hairstyles.

Details to be supplied in class.

Required reading:

- Baldesar Castiglione, *The Book of the Courtier*, London 1976, pp. 134-137.
- Elizabeth Birbari, *Dress in Italian Painting 1460-1500*, London 1975, pp. 1-6.
- Lisa Monnas, *Merchants, Princes and Painters. Silk Fabrics in Italian and Northern Paintings 1300-1550*, New Haven-London, 2008, pp. 1-4, 28-29.

**Assignment:** choose a painting seen at the Uffizi that serves as the subject for an **8 page paper due November 4** that describes dress (textiles, accessories and hairstyle) to analyze



its social, cultural and political meanings. Please conduct your own research to inform your paper. You may use readings from the list but are expected to find your own sources as well. Include one image of your chosen painting and an image of a contemporary fashion by a designer who in your opinion drew inspiration from Renaissance fashion.

**The paper due November 4 must be submitted as a MS Word document, via email, to your instructor.**

**Session - October 2                      CANCELLED**

**Session 3 - October 4**  
**FASHION & POWER IN RENAISSANCE FLORENCE**

This session will aim to provide students with an understanding of the broad and complex use of the wardrobe as a 'language' comprehensible to all social classes during the Renaissance. Aware of this potential, the Florentine élite made extensive use of dress and textiles to convey subtle social and political messages. Students will discuss in class whether the 'language' of clothes still functions in contemporary society, by referring to the photographs assigned for this session (see below).

**Required reading:**

- Carole Collier Frick, *Dressing Renaissance Florence*, Baltimore-London, 2002, pp. 77-80, 221-224.
- Elizabeth Currie, *Fashion and Masculinity in Renaissance Florence*, London 2016, pp. 17-20.
- Roberta Orsi Landini, *Eleonora's Style*, in Roberta Orsi Landini - Bruna Niccoli, *Moda a Firenze 1540-1580*, Firenze 2005, pp. 23-45.

**Assignment:** take a photograph in the street or in a magazine of a person wearing a dress or an accessory today considered a symbol of power and upload it to Google Drive (Shared Folder) by **October 3**.

**Session 4 - October 9**  
**MEN IN BLACK**

This session will explore the history, symbolism and use of the color black in clothing. In Europe black is associated with a wider range of symbolism and meaning than any other color, sometimes black has oppositional significance. It may mean wealth and poverty, power and humility, sin and holiness, rebellion and conformity, good and bad. If black have today become something of a cliché, too often deployed by fashion designers, its symbolism is still alive: at

the Golden Globe in 2018 actresses wore black in solidarity with victims of sexual assault and harassment.

**Required reading:**

- Elizabeth Currie, *Fashion and Masculinity in Renaissance Florence*, London, 2016, pp. 93-108.
- John C. Flügel, *The Psychology of Clothes*, London, 1930, pp. 111-113.
- Michel Pastoureau, *Black: The History of a Color*, Princeton, 2009, pp. 170-175.
- Simonetta Falasca-Zamponi, *Fascist Spectacle: The Aesthetics of Power in Mussolini's Italy*, Berkeley, 2000, pp. 100-105.

**Assignment:** choose an image, i.e. a painting, a photograph or a film sequence, and write a **3 page paper due October 16** to analyze the social, cultural or political meaning of the black color in clothes. Please conduct your own research to inform your paper. You may use readings from the list but are expected to find additional sources of your own. Include one image of your chosen painting, photograph or film sequence. You may include up to two more images to illustrate your paper.

**The paper due October 16 must be submitted as a MS Word document, via email, to your instructor.**

**Session 5 - October 11**

**SITE VISIT TO THE MUSEO DELLA MODA E DEL COSTUME**

Visit to the ongoing exhibition "Traces. Letting Fashion Drive You". Through a selection of dress and accessories this session will illustrate the evolution of Italian fashion from the beginning to the end of the 20<sup>th</sup> century. A section is dedicated to travel clothes and accessories.

**Session 6 - October 16**

**MARKING DISTINCTIONS**

This session will be dedicated to highlighting the use of clothing to indicate social identity: persons of noble birth had to be distinguished from those situated lower on the social ladder, and the good had to be differentiated from the bad. If on one hand sumptuary laws were intended to restrict the use of specific textiles, colors and furs to the élite, on the other hand, specific textile patterns (i.e. stripes), or accessories were imposed as signs with negative connotations. Parallels between Renaissance and modern/contemporary marking distinctions will be discussed in class.

**Required reading:**

- Carole Collier Frick, *Dressing Renaissance Florence*, Baltimore-London, 2002, pp.179-188.
- Tessa Storey, *Clothing Courtesans: Fabrics, Signals, and Experiences*, in C. Richardson (ed.), *Clothing Culture 1350-1650*, Aldershot-Burlington, 2004, pp. 95-107.
- Michel Pastoureau, *The Devil's Cloth: A History of Stripes*, New York, 1991, pp. 36-41.

### **Session 7 - October 18**

#### **SITE VISIT TO THE HORTENSE MITCHELL ACTON FASHION COLLECTION, VILLA LA PIETRA.**

This session will explore the Hortense Mitchell Acton collection of dress made by the Paris haute-couture house Callot Soeurs, one of the great names in Belle Époque fashion. The collection at Villa La Pietra is one of the most important archives of these couturiers in the world.

#### **Requested reading:**

- Jessamyn Hatcher-Pari Dukovic, *Twenty-one Dresses*, "The New Yorker", March 23, 2015, pp. 1-5.
- *A Garden with a View: Villa La Pietra, the Actons and their Milieu*, October 4-31, 2017.

**Assignment:** go to a vintage clothing shop in Florence and take a picture of a dress/accessory dating between 1900s and 1940s and upload it to Google Drive (Shared Folder) by **October 17**.

### **Session 8 - November 6**

#### **CLASS PRESENTATION**

This session will be dedicated to oral presentations. Students present the findings of their Midterm Exam. Each presentation is allowed 10 minutes. Please use Powerpoint to show images.

### **Session 9 - November 8**

#### **UNIFORMS & WORKING CLOTHES**

Through an excursus from the Renaissance to the present this session will illustrate the communicative character of uniforms and working clothes as visual markers of group membership. If uniforms inspire trust, respect, and sometimes fear, working clothes signal occupational identity. Social and political values attributed to this kind of functional clothing will be analyzed. In class, students will discuss contemporary uniforms and work clothes and their

influence on fashion designers by referring to the photographs assigned for this session (see below).

**Required reading:**

- Françoise Piponnier - Perine Mane, *Dress in the Middle Ages*, New Haven-London, 2000, pp. 46-54.
- S.G. Annapoorani, *The History of Denim*, in Senthilkannan Muthu (ed.), *Sustainability in Denim*, Oxford, 2017, pp. 6-9.
- Jane Tynan, *Uniforms*, in Alexandra Palmer (ed.), *A Cultural History of Dress and Fashion*, vol. 6, London-New York, 2017, pp. 137-143.
- Paul Fussell, *Uniforms We are What We Wear*, Boston-New York 2002, pp. 1-7.

**Assignment:** take a photograph of a person wearing around the city a uniform or work clothes and upload it, together with an image of a contemporary dress influenced by uniforms or working clothes design, to Google Drive (Shared Folder) by **November 7**.

**Session 10 - November 13**

**FASHION & BODY**

The aim of this session will be to explore how, across the centuries, fashion using paddings, corsets or high heels transformed natural anatomy. Reshaping the body through volumes or constraints helped to obtain the posture expected in alignment with social distinctions: the upright posture of women wearing corsets or males wearing stiffened corsets evoked rectitude, discipline and self-mastery. High-heeled shoes too, indiscriminately worn by men and women, were meant to increase the elegance of gait.

**Required reading:**

- Ariel Beaujot, *The Corset, Femininity, and Fetishism*, in Denise Amy Baxter (ed.), *A Cultural History of Dress and Fashion*, vol. 5, London-New York, 2017, pp. 111-118.
- Isabelle Paresys, *Re-shaping the Physical Body and A Matter of Bodily Deportment*, in Peter McNeil (ed.), *A Cultural History of Dress and Fashion*, vol. 4, London-New York, 2017, pp. 64-67, 75-78.
- *On a Pedestal: from Renaissance Chopines to Baroque Heels*, 2010.

**Session 11 - November 15**

**FASHION & GENDER**

“Dress is one of the most immediate ways that people identify one another as being male or female, masculine or feminine”. During the Renaissance the cod-piece was an article of fashion that, by emphasizing male genitals, alluded to sexual prowess. At the beginning of the 20<sup>th</sup> century the introduction of the harem-pants for women was revolutionary: the separation

of the legs meant that women could sit and stand astride, implying an assertion of strength. At the same time, men returning home after the World War I wanted to distance themselves from wartime masculinity opting for a casual and effeminate style. This session will examine the central role played by clothing through the centuries in the construction of gender identity.

**Reading required:**

- Thomas Lüttenberg, *The Cod-piece. A Renaissance Fashion between Sign and Artefact*, in "The Medieval History Journal", 8, 1, 2005, pp. 49-59, 69-77.
- Adam Geczy-Vicki Karaminas, *The Ideal Body: The Post-millennial Plastic Body*, in Alexandra Palmer (ed.), *A Cultural History of Dress and Fashion*, vol. 6, London-New York, 2017, pp. 63-67, 81-84.
- Annamari Vänskä, *The 1920s: Women in Trousers*, in Alexandra Palmer (ed.), *A Cultural History of Dress and Fashion*, vol. 6, London-New York, 2017, pp. 108-111.

**Assignment:** choose an image, i.e. a painting or a photograph and write a **3 page paper due November 20** to analyze the social, cultural and political meaning of the use of clothes in the construction of gender identity. Please conduct your own research to inform your paper. You may use readings from the list but are expected to find additional sources of your own. Include one image of your chosen painting, photograph or film sequence. You may include up to two more images to illustrate your paper.

**The paper due November 20 must be submitted as a MS Word document, via email, to your instructor.**

**Session 12 - November 20**

**FASHION & FUTURISM**

This session will illustrate the search for an Italian style at the beginning of the 20<sup>th</sup> century. Futurism conceived fashion as a visual and social commentary on its cultural and political project: fashion was wearable art inspired by movement and dynamism. On the other hand, Fascism, also looking for an Italian fashion, emphasized regional customs as a form of true Italianicity in opposition to what was considered 'dangerous' cosmopolitanism.

**Reading required:**

- Eugenia Paulicelli, *Fashion, Gender and Power in Interwar Italy*, in *Fashion under Fascism: Beyond the Black Shirt*, Oxford 2004, pp. 17-27, 33-35.

**Session 13 - November 22**

**ROSA GENONI & ELSA SCHIAPARELLI**

This session will introduce two of the most important Italian fashion designers working between the end of the 19<sup>th</sup> and the first half of the 20<sup>th</sup> century, and will examine their

enduring impact on contemporary fashion. From humble origins, Rosa Genoni, a feminist politically involved, took inspiration from the Renaissance but also created dresses suitable for travel by air. From a well-educated and aristocratic family, Elsa Schiaparelli was influenced by Surrealists and interested in promoting a style that enabled freedom of movement. Both were revolutionary and innovative in fashion design.

**Reading required:**

- Elisa Masiero, *Beauty, Harmony and Technique in Rosa Genoni's 'Italian' Fashion*, in Stefania Ricci (ed.), *Across Art and Fashion*, Firenze, 2016, pp. 49-56.
- Judith Thurman, *Twin Peaks*, in Andre Bolton - Harold Koda (ed.), *Schiaparelli & Prada: Impossible Conversation*, New York, 2012, pp. 24-31

**Assignment:** choose two Rosa Genoni or Elsa Schiaparelli dresses and write a **10 page paper due December 11** to analyze the designer's personality, her connection with the social, cultural and political environment and the reflection of her style in a contemporary fashion designer's dress. Please conduct your own research to inform your paper. You may use readings from the list but expected to find your own sources as well. Include images of your chosen dresses. You may include up to three more images to illustrate your paper.

**The paper due December 11 must be submitted as a MS Word document, via email, to your instructor.**

**FIELD TRIP - October 7**

**MUSEO DEL TESSUTO, PRATO**

Visit to the Museum and the ongoing exhibition "Drappi d'oro e di seta. Tessuti per le corti europee del Rinascimento".

Details to be supplied in class.

**Classroom Etiquette**

- Eating is not permitted in the classrooms. Bottled water is permitted.
- Cell phones should be turned off during class time.
- The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.
- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings

- 

## Required Co-curricular Activities

- Field trip – October 7 (Museo del Tessuto, Prato).
- Site visit – September 27 (Uffizi)
- October 11 (Museo della Moda e del Costume, Palazzo Pitti)
- October 18 (Hortense Mitchell Acton Fashion Collection, Villa La Pietra).

## Suggested Co-curricular Activities

Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.

## Your Instructor

Patricia Lurati defended her PhD thesis on “Orientalism and Exotic Animals in 14<sup>th</sup> and 15<sup>th</sup> Century Florence” at the University of Zurich. She earned her degree in art history at the University of Siena and her Master in history of fashion at the University of Florence. Patricia is the recipient of numerous Swiss research grants and her work focuses mainly on the period of the Italian Renaissance. She is the author of *Esotismi dei costumi femminili tardogotici nei cassoni nuziali toscani* (2002), *Doni nuziali del Rinascimento nelle collezioni svizzere* (2007), *La chiesa di sant’Antonio abate a Morcote* (2014), *‘Avere la stoffa del santo’: affreschi e tessuti nel Canton Ticino tra XIV e XV secolo* (2015) and *‘To dust the pelisse’: the erotic side of fur in Italian Renaissance Art*, in “Renaissance Studies” (2017). Her research on “Swiss Italian Frescoes Depicting Textiles” will be published in 2020. In 2014 she curated the exhibition and edited the catalogue of *Doni d’amore. Donne e rituali nel Rinascimento* (Pinacoteca Giovanni Züst, Rancate Switzerland). She is now curating an exhibition on contemporary fashion to be held at Palazzo Pitti in Spring 2019.