



Fall 2019 – History of Italian Fashion
IDSEM-UG 9200
Tuesday, 3:00 p.m. – 5:45 p.m.
Villa Ulivi, Aula Fiesole

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, 1:00 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, Readings and Assignments: 20%
- Written Analysis (three **3 page** reaction papers): 20%
- Midterm Exam (**4 page** paper): 20%
- Oral Presentation (**8-10 minute** length): 20%
- Final Exam (**5 page** mood board): 20%

Failure to submit or fulfill any required course component results in failure of the class.
Late papers submissions will result in a lowering of your grade.

The assignments will be:

1. Readings

Readings are listed under the sessions for which they are assigned and **must be done in advance** in order to have an interactive discussion in class.

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.

2. Written Visual Analysis (3)

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

- an outfit depicted in **a painting seen at the Uffizi** (a list of paintings provided in class) with attention to the details, including textiles, accessories, and hairstyle. **The paper due September 24 by midnight must be submitted as a MS Word document, via email, to your instructor.**
- an image of your choice from the Renaissance to the present with **a figure in black clothing**. **The paper due October 8 by midnight must be submitted as a MS Word document, via email, to your instructor.**
- one **Elsa Schiaparelli's dress and accessory**, and the reflection of her style in a contemporary fashion designer's dress or accessory. **The paper due November 26 by midnight must be submitted as a MS Word document, via email, to your instructor.**

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

Texts: have to be **3 written pages**; **images** must be included in a **separate attached page** to the

end of the text. **Any exception will result in a lowering of your grade.**

Bibliography: all sources cited must be listed in a separate attached page to the end of the text. **Any exception will result in a lowering of your grade.**

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.

3. Midterm Exam

Write a **4 page paper** describing and analyzing the social, cultural and political meanings 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 October 25 by midnight must be submitted as a MS Word document, via email, to your instructor.

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

Text: has to be **4 written pages**; **images** must be included **in a separate attached page** to the end of the text. **Any exception will result in a lowering of your grade.**

Bibliography: all sources cited must be listed in a separate attached page to the end of the text. **Any exception will result in a lowering of your grade.**

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.

4. Oral Presentation

Students present **2 pages** of their choice of their Final Exam's **mood board**. Each presentation is allowed **8-10 minutes**. Please **use Powerpoint** to show images.

5. Final Exam

Compose a **5 page mood board** each one dedicated to the following topics:

- **Fashion & Religion**
- **Fashion & Uniforms / Working Clothes**
- **Fashion & Ethnicity**
- **Fashion & Art**
- **Marchesa Casati & Contemporary Fashion**

Each page of the mood board should include a main image (a painting or a photograph) related to the topic as well as other images (no less than 4) spanning from the Renaissance to the present that, according to you, are in some way linked to the subject as a possible source of inspiration: i.e. art,

sculpture, decorative arts, architecture, design, contemporary fashion and accessories, old or contemporary textiles, ethnic style, etc.

The complete mood board due December 10 by midnight must be uploaded as a PowerPoint presentation to NYU Classes Shared Folder / Mood board.

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 or 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.academicssupport@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 Cultural History of Dress and Fashion*, E. Currie (ed.), vol. 3, London-New York, 2017.
- *A Cultural History of Dress and Fashion*, P. McNeil (ed.), vol. 4, London-New York, 2017.
- *A Cultural History of Dress and Fashion*, D.A. Baxter (ed.), vol. 5, London-New York, 2017.
- *A Cultural History of Dress and Fashion*, A. Palmer (ed.), vol. 6, London-New York, 2017.
- *A Garden with a View: Villa La Pietra, the Actons and their Milieu*, October 4-31, 2017.
- Ashenburg, K., *Clean: An Unsanitized History of Washing*, London, 2008.
- *A Short Novel on Men's Fashion*, O. Saillard (ed.), Venice, 2019.
- Blunt, E., *Making Waves: Giacomo Balla and Emilio Pucci*, in "Journal of Modern Italian Studies", 20.1, 2015, pp. 67-82.
- Braun, E., *Futurist Fashion: Three Manifestos*, "Art Journal", Spring 1995, pp. 34-41.
- Collier Frick, C., *Dressing Renaissance Florence*, Baltimore-London, 2002.
- Currie, E., *Fashion and Masculinity in Renaissance Florence*, London 2016.
- *Emilio: Pucci Fashion Story*, A. Chitolina (ed.), Koln, 2010.
- Entwistle, J., *The Fashioned Body. Fashion, Dress & Modern Social Theory*, Cambridge, 2015.
- Falasca-Zamponi, S., *Fascist Spectacle: The Aesthetics of Power in Mussolini's Italy*, Berkeley, 2000.
- *Fashioning the Body: An Intimate History of the Silhouette*, D. Bruna (ed.), New Haven-London, 2015.
- Flügel, J.C., *The Psychology of Clothes*, London, 1930.
- Fussell, P., *Uniforms We are What We Wear*, Boston-New York 2002.
- Hatcher, J. - Dukovic, P., *Twenty-one Dresses*, "The New Yorker", March 23, 2015, pp. 1-5.
- Lugli, E., *Tear That Dress Off: Cinderella (1950) and Disney's Critique of Postwar Fashion*, "Bright Lights", August 11, 2015.

- Monnas, L., *Merchants, Princes and Painters. Silk Fabrics in Italian and Northern Paintings 1300-1550*, New Haven-London 2008.
- Orsi Landini, R. - Niccoli, B., *Moda a Firenze 1540-1580*, Firenze 2005.
- Pastoureau, M., *Black: The History of a Color*, Princeton, 2009.
- Pastoureau, M., *Red: The History of a Color*, Princeton, 2017.
- Paulicelli, E., *Italian Style: Fashion & Film from Early Cinema to the Digital Age*, London-New York 2016.
- Piponnier, F. - Mane, P., *Dress in the Middle Ages*, New Haven-London, 2000.
- Poland, B. - Tredre, R., *The Great Fashion Designers*, Oxford-New York, 2009.
- Ryersson, S.D. - Orlando Yaccarino, M., *Infinite Variety. The Life and Legend of the Marchesa Casati*, Minneapolis-London, 2017.
- Scarpellini, E., *Italian Fashion since 1945. A Cultural History*, London, 2019.
- *Sustainability in Denim*, S. Muthu (ed.), Oxford, 2017.
- Sweeney-Risko, J., *Elsa Schiaparelli, The New Woman, and Surrealist Politics*, in "Interdisciplinary Literary Studies", 3, 2015, pp. 309-325.
- Thurman, J., *The Divine Marquise*, "The New Yorker", September 22, 2003, pp. 172-179.
- *The Men's Fashion Reader*, P. McNeil and V. Karaminas (eds.), Oxford-New York, 2009.

Supplemental Texts:

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

- *Across Art and Fashion*, S. Ricci (ed.), Firenze, 2016.
- *A Queer History of Fashion: From the Closet to the Catwalk*, V. Steele (ed.), New Haven, 2013.
- Birbari, E., *Dress in Italian Painting 1460-1500*, London 1975.
- Cutler, E.P. - Tomasello, J., *Art + Fashion: Collaborations and Connections between Icons*, san Francisco, 2015.
- Fossi, G., *The Uffizi Gallery. Art History Collections*, Firenze, 2001.
- Gnoli, S., *The origins of Italian Fashion 1900-45*, London 2014.
- Harvey, J., *From Black in Spain to Black in Shakespeare*, in *The Men's Fashion Reader*, P. McNeil and V. Karaminas (eds.), Oxford-New York, 2009.
- *Heavenly Bodies. Fashion and the Catholic Imagination*, A. Bolton (ed.), New York, 2018.
- Leach, R., *The Fashion Resource Book. Men*, New York, 2014.
- Mendes, V. - de la Haye, A., *Fashion since 1900*, London-New York, 2010.
- Paulicelli, E., *Fashion under Fascism: Beyond the Black Shirt*, Oxford 2004.
- *Pink: The History of a Punk, Pretty, Powerful Color*, V. Steele (ed.), New York, 2018.
- Secret, M., *Elsa Schiaparelli: A Biography*, London, 2014.
- Schiaparelli, E., *Shocking Life: The Autobiography of Elsa Schiaparelli*, London, 2007.
- *Shocking! The Art and Fashion of Elsa Schiaparelli*, D. Blum (ed.), Philadelphia-New Haven, 2003.
- Sims, J., *Icons of Men's Style*, London, 2014.

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 3

WHAT IS FASHION? DO CLOTHES SPEAK?

This session will introduce the birth of Italian fashion in the 14th 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.

Session 2 – September 10

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.

Required reading:

- Carole Collier Frick, "Tailoring Family Honor", "Conclusion", in *Dressing Renaissance Florence*, Baltimore-London 2002, pp. 77-80, 221-224.
- Elizabeth Currie, "The Court on Show", in *Fashion and Masculinity in Renaissance Florence*, London 2016, pp. 17-20.
- Roberta Orsi Landini, "Eleonora's Style", in R. Orsi Landini - B. Niccoli, *Moda a Firenze 1540-1580*, Firenze 2005, pp. 23-45.

Session 3 – September 17

SITE VISIT TO THE UFFIZI

In this session held at the Uffizi the history of Italian fashion from the 14th to the 16th 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:

- Anna Reynolds, "Visual Representations", in *A Cultural History of Dress and Fashion*, E. Currie (ed.), vol. 3, London-New York 2017, pp. 153-164.
- Lisa Monnas, "Introduction", in *Merchants, Princes and Painters. Silk Fabrics in Italian and Northern Paintings 1300-1550*, New Haven-London 2008, pp. 1-4, 28-29.
- Michel Pastoureau, "The Wardrobes of Beautiful Florentine Ladies", in *Red: The History of a Color*, Princeton, 2017, pp. 90-93.
- Katherine Ashenburg, "A Passion for Clean Linen 1550-1750", in *Clean: An Unsanitized History of Washing*, London, 2008, pp. 97-111.

Assignment: choose a painting seen and discussed at the Uffizi that serves as the subject for a **3 page paper** 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 dress** by a designer who in your opinion drew inspiration from Renaissance fashion.

The paper due September 24 by midnight must be submitted as a MS Word document, via email (pl462@nyu.edu), to your instructor.

Session 4 – September 24

SITE VISIT TO THE MUSEO DELLA MODA E DEL COSTUME

Visit to the ongoing exhibition "A Short Novel on Men Fashion – Thirty years at Pitti Immagine Uomo". Each room in the halls of the Palazzo Pitti Museum of Costume and Fashion features pages of an oversized book. Page after page, the exhibition traces unpretentiously in a pop-up format, the story of menswear. In a whimsical and fictional style, the book examines men's fashion and its protagonists, sometimes in relation to the historical collections of the Museo della Moda and in others, the men's portraits present at Galleria d'Arte Moderna at Palazzo Pitti.

Details to be supplied in class.

Required reading:

- John C. Flügel, *The Psychology of Clothes*, London 1930, pp. 110-113.
- Olivier Saillard, "History of Contemporary Men's Fashion", in *A Short Novel on Men's Fashion*, O. Saillard (ed.), Venice 2019, pp. 9-14.
- Josh Sims, "The Sack Suit", in *Icons of Men's Style*, London 2011, pp. 122-123.

Session 5 – October 1

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, “The Versatility of Black”, in *Fashion and Masculinity in Renaissance Florence*, London 2016, pp. 93-108.
- Michel Pastoureau, “The Age of Coal and Factories”, in *Black: The History of a Color*, Princeton 2009, pp. 170-175.
- Simonetta Falasca-Zamponi, “The Discourse on Style”, in *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** 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 8 by midnight must be submitted as a MS Word document, via email (pl462@nyu.edu), to your instructor.

Session 6 – October 4

FIELD TRIP

Visit to the Museo del Tessuto in Prato.

Session 7 – October 8

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 20th 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.

Required reading:

- Denis Bruna, “‘Falsity and Pretense’: Stuffed Codpieces”, in *Fashioning the Body: An Intimate History of the Silhouette*, D. Bruna (ed.), New Haven-London 2015, pp. 51-55.
- Annamari Vänskä, “Gender and Sexuality”, in *A Cultural History of Dress and Fashion*, A. Palmer (ed.), vol. 6, London-New York 2017, pp. 107- 115.
- Joanne Entwistle, *The Fashioned Body. Fashion, Dress & Modern Social Theory*, Cambridge, 2015, pp. 168-171.
- Adam Geczy - Vicki Karaminas, “The Body”, in *A Cultural History of Dress and Fashion*, A. Palmer (ed.), vol. 6, London-New York 2017, pp. 63-67.
- Elisa Scarpellini, *Italian Fashion since 1945. A cultural History*, London, 2019, pp. 7-16.

Assignment: choose an image, i.e. a painting or a photograph from Renaissance to the present and write a **4 page paper** 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 October 25 by midnight must be submitted as a MS Word document, via email (pl462@nyu.edu), to your instructor.

Session 8 – October 15

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 doublets evoked rectitude, discipline and self-mastery.

Required reading:

- Ariel Beaujot, “The Corset, Femininity, and Fetishism”, in *A Cultural History of Dress and Fashion*, D.A. Baxter (ed.), vol. 5, London-New York 2017, pp. 111-118.
- Anne-Cécile Moheng, “Cette bizarre machine, qu’on a très-bien nommée *panier*”, in *Fashioning the Body: An Intimate History of the Silhouette*, D. Bruna (ed.), New Haven-London 2015, pp. 116-127.
- Denis Bruna, “Under the Ruff”, in *Fashioning the Body: An Intimate History of the Silhouette*, D. Bruna (ed.), New Haven-London 2015, pp. 71-79.
- Isabelle Paresys, “The Body”, in *A Cultural History of Dress and Fashion*, P. McNeil (ed.), vol. 4, London-New York 2017, pp. 63-67, 75-78.

Session 9 – October 22

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

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 *Sustainability in Denim*, S. Muthu (ed.), Oxford 2017, pp. 6-9.
- Beverly Gordon, “American Denim: Blue Jeans and their Multiple Layers of Meaning”, in *The Men’s Fashion Reader*, P. McNeil and V. Karaminas (eds.), Oxford-New York, 2009, pp. 331-339.

- Jane Tynan, *Uniforms*, in *A Cultural History of Dress and Fashion*, A. Palmer (ed.), vol. 6, London-New York 2017, pp. 139-143.
- Paul Fussler, *Uniforms. Why We Are What We Wear*, Boston-New York, 2002, pp. 105-109, 121-125.

Assignment: take a photograph of a person wearing around the city a uniform or working clothes and **upload it**, together with an image of a contemporary dress influenced by uniforms or working clothes design. The images due **October 21 by midnight must be uploaded to NYU Classes Shared Folder / Uniforms & Working Clothes**.

Session 10 – November 5

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.

Required reading:

- Jessamyn Hatcher-Pari Dukovic, *Twenty-one Dresses*, “The New Yorker”, March 23, 2015, pp. 1-5.
- Brenda Poland - Roger Tredre, “Callot Soeurs”, in *The Great Fashion Designers*, Oxford-New York, 2009, pp. 13-17.
- *A Garden with a View: Villa La Pietra, the Actons and their Milieu*, October 4-31, 2017.

Details to be supplied in class.

Session 11 – November 12

MARCHESA CASATI & FUTURISM

This session will illustrate the search for an Italian style at the beginning of the 20th 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, Marchesa Casati’s innovative fashion sense made her a legend throughout the continent. Her legacy continues in contemporary fashion, with John Galliano, Tom Ford, Alexander McQueen, Karl Lagerfeld, and other designers inspired by her remarkable style.

Required reading:

- Emily Braun, *Futurist Fashion: Three Manifestos*, “Art Journal”, Spring 1995, pp. 34-41.
- Eugenia Paulicelli, “The Futurists, Fashion, Film, and Performance”, in *Italian Style: Fashion & Film from Early Cinema to the Digital Age*, London-New York 2016, pp. 20-26.
- Judith Thurman, *The Divine Marquise*, “The New Yorker”, September 22, 2003, pp. 172-179.
- Scot D. Ryerson - Michael Orlando Vaccarino, *Infinite Variety. The Life and Legend of the Marchesa Casati*, Minneapolis-London, 2017, pp. 44-52.

Session 12 – November 19

ROSA GENONI & ELSA SCHIAPARELLI

This session will introduce two of the most important Italian fashion designers working between the end of the 19th and the first half of the 20th 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.

Required reading:

- Eugenia Paulicelli, “Rosa Genoni: *Per una moda italiana: Fashioning the Diva*”, in *Italian Style: Fashion & Film from Early Cinema to the Digital Age*, London-New York 2016, pp. 26-36.
- Jennifer Sweeney-Risko, *Elsa Schiaparelli, The New Woman, and Surrealist Politics*, in “Interdisciplinary Literary Studies”, 3, 2015, pp. 309-325.
- Emanuele Lugli, *Tear That Dress Off: Cinderella (1950) and Disney’s Critique of Postwar Fashion*, “Bright Lights”, August 11, 2015.

Assignment: choose one Elsa Schiaparelli dress and accessory and write a **3 page paper** 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 dress and accessory.** You may include up to three more images to illustrate your paper.

The paper due November 26 by midnight must be submitted as a MS Word document, via email (pl462@nyu.edu), to your instructor.

Session 13 – November 26

EMILIO PUCCI’S REVOLUTION

Known as the “Prince of Prints,” designer Emilio Pucci hailed from one of Florence’s oldest noble families. He had the vision to see beyond social norms to future of freedom, and then applied that vision to the creation of clothing. And it is about innovation: Pucci was not only the first real Italian ready-to-wear brand, but also one of the first to create fabrics that could be tossed into a handbag for ease of travel.

Required reading:

- Vanessa Friedman, *Aristocratic Design*, in *Emilio: Pucci Fashion Story*, A. Chitolina (ed.), Koln, 2010, pp. 11-34.
- Emily Blunt, *Making Waves: Giacomo Balla and Emilio Pucci*, in “Journal of Modern Italian Studies”, 20.1, 2015, pp. 67-82.

Session 14 – December 3

CLASS PRESENTATION

This session will be dedicated to oral presentations. Students present the findings of their Final Exam: **2 pages of their choice of the mood board**. Each presentation is allowed **8-10 minutes**.

Session 15 – December 10

FILM SCREENING – VALENTINO: THE LAST EMPEROR

Produced and directed by Matt Tyrnauer: *Valentino: The Last Emperor* is an intimate fly-on-the-wall exploration of the singular world of one of Italy's most famous men and provides a first-time glimpse into Valentino's world of bygone glamour.

Valentino became famous for his red dresses in the bright shade known in the fashion industry as "Valentino red." Elizabeth Taylor and Jacqueline Kennedy were among the celebrities to wear his dresses. Following the film screening students will analyze in class discussion Valentino's creative and innovative fashion.

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 4, MUSEO DEL TESSUTO, PRATO
Visit to the Museum.
- **SITE VISIT**

September 17, UFFIZI GALLERIES
Visit to the museum.

September 24, PALAZZO PITTI, MUSEO DELLA MODA E DEL COSTUME
Visit to the exhibition *A Short Novel on Men's Fashion*.

November 5, VILLA LA PIETRA
Visit to Villa La Pietra and Hortense Mitchell Acton fashion collection.

November 26, EMILIO PUCCI MUSEUM

Visit to the museum.

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 14th and 15th century Florence” at the University of Zurich. She earned her degree in art history at the University of Siena and her M.A. 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 books – *Doni nuziali del Rinascimento nelle collezioni svizzere* (2007), *La chiesa di sant'Antonio abate a Morcote* (2014) – and scholarly articles. 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 also curated and edited the catalogue of the successful exhibition *Animalia Fashion* (Palazzo Pitti, Museo della Moda e del Costume, January 8 - May 5, 2019) with more than 107,000 visitors