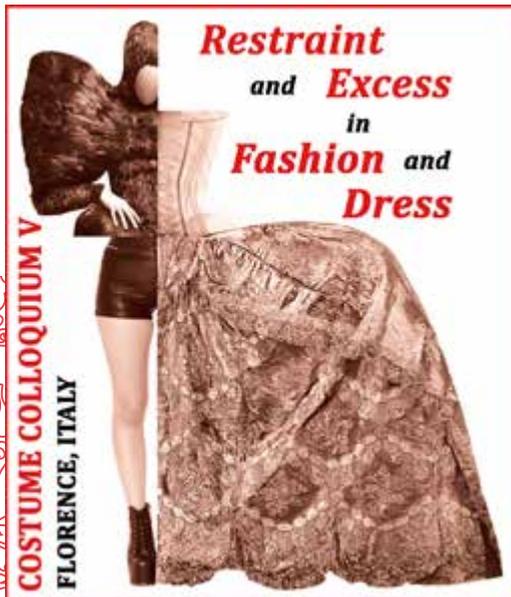


# COSTUME COLLOQUIUM

16<sup>th</sup> - 20<sup>th</sup> November, 2016  
Florence, Italy

# V



# COSTUME COLLOQUIUM

Program of Scheduled Presentations and Activities\*



\*This program is subject to change at the discretion of the **Costume Colloquium V** organizers

# Restraint and Excess in Fashion and Dress

As the Advisory Committee, the Organizing Secretariat and the supporters of Costume Colloquium look back over the past years of continuous activity, we marvel at the fact that we are still going strong and our biennial attendance is dependable. World events (political, economic and environmental) have often been cause of just concern for deterring people from investing in culture and travel. We applaud those who have not let the geo-political situation stand in their way and we strive to ensure that their efforts will be rewarded. For this reason, the standards of the Costume Colloquium programs are constantly being re-evaluated and improved upon to not only better the participants' experience, but also to insure a quality of content which is concurrent with the fast evolving information which they are seeking.

Their primary promotor, the Fondazione Romualdo Del Bianco, and their umbrella organization Life Beyond Tourism, has relentlessly backed Costume Colloquium and believe in its potential as a means of uniting people of dissimilar cultures to discuss our differences through our common interests.

From the onset, our host venue for Costume Colloquium's academic sessions has been the prestigious and conveniently situated Auditorium al Duomo Conference Center, located in the heart of downtown Florence. In recent years, it's neighboring Palazzo Coppini has been transformed into the headquarters not only of the Fondazione Romualdo Del Bianco and Life Beyond Tourism, but also to the Organizing Secretariat of Costume Colloquium. Without the continual support of

these structures, the successful outcome of our endeavors would not be possible.

Costume Colloquium's academic sessions are thought out in such a way that they are intertwined and complement one another. Each session is an entity which fits into the overall program that is designed to give the participants a 360° insight and understanding of the topics being explored from beginning to end.

Clothing, dress, fashion over time has developed into a cultural language that we all can speak, understand and relate to. Our biennial meetings are intent on divulging that language and bringing together people of different cultures, geographic locations, professions and interests. It is the ongoing challenge of the Costume Colloquium Advisory Committee members to find themes that will appeal to a wider audience, not only of specialists but also enthusiasts of dress, fashion and costume history. Over the past four editions, starting with a focus on the encyclopedic approach to study of the renown dress historian, Janet Arnold, we have analyzed areas related to dress for dancing and dance performances, clothing which influenced fashion past, present and future, and the multiple meanings of colors selected for dress and fashion from around the world.

This present fifth, with its timely theme of restriction and excess, will attempt to answer several questions: Are women and men "victims of fashion?" Does what we wear, define who we are? In the world of fashion, how much is too much or when is too little, well, beyond revealing?

Beau Brummel's signature cravats, Joan Crawford's and Joan Collins' exaggerated shoulder pads, Carmen Miranda's platform shoes and fruit bowl turban and Elvis Presley's rhinestone suits: all speak of excess. Tight lacing, foot binding, penitential black and the minimalism of labels such as Jill Sander generate questions about the restrained, fashionable body. Fashion's willing victims, whether past or present, give us pause to consider whether clothes can ever be too tight, too loose, too high, too low, too opulent or too modest.

"Restraint and Excess in Fashion and Dress" will highlight historic, geographic, psychological and sociological accounts of restrictions imposed by dress codes and sumptuary legislation: who has the right, or not, to be extravagant, who can trim with lace or embellish with gold?

Additionally, we will delve into excess's counterpart to ask an equally intriguing set of questions concerning the strict limitations imposed on those who wear, make and indeed, sell military, legal, religious, national and ceremonial dress.

The language used in fashion retailing, journalism, promotion and exhibition is understandably often extravagant and excessive, with clothes and their designers described as outstanding, incomparable, exquisite and ingenious. However, a discourse of restraint that speaks of understatement: less is more, functional minimalism and versatility is equally familiar. Costume Colloquium V provides us with a forum where both languages can be heard and establish a dialogue with one another.

Other topics will include a look at fashionable restraints that cause physical distortion of the body, fashion that can be detrimental to our health, and garments that bind us and limit our freedom of movement.

Discussions regarding fashion on display on stage, on runways, in store fronts and in museums will examine the trends of making fashion accessible to a globalized consumer.

Costume Colloquium V will address the relationship between liberation and confinement, display and concealment, and present an analysis of styles, including: hemlines, waistlines, necklines, embellishments and accessories which will reveal to us the why, where, when and how fashion can be, in fact, a guiding force for us all.

## Advisory Committee

### Gillion Carrara

Director, Fashion Resource Center, The School of the Art Institute of Chicago, United States

### Carlotta Del Bianco

Vice-President, Fondazione Romualdo Del Bianco® – Life Beyond Tourism®, Florence, Italy

### Jonathan Faiers

Reader in Fashion Theory, Winchester School of Art, University of Southampton, United Kingdom

### Joanna Marschner

Costume Historian and Curator, Historic Royal Palaces, Kensington Palace, London, United Kingdom

### Roberta Orsi Landini

Costume & Textile Historian, Florence, Italy

### Alexandra Palmer

Senior Curator of Costume & Textiles, Royal Ontario Museum, Toronto, Canada

### Teresa Pasqui

Professor in Culture and Fashion Design at the University of Florence, Italy

### Rosalia Varoli-Piazza

Special Advisor to the Director General of ICCROM and Art Historian, Rome, Italy

### Mary Westerman Bulgarella

Costume & Textile Conservator, Researcher and Consultant, Florence, Italy



# General information

## Conference Venue

Centro Congressi al Duomo:

- Auditorium al Duomo - Via de' Cerretani 54r 50123 Firenze
- Palazzo Coppini, International Meeting and Study Centre - Via del Giglio 10 50123 Firenze

## Secretariat Desk

November 16<sup>th</sup>, 2016 | 16:00 - 18:00  
Palazzo Coppini, Via del Giglio 10

November 17<sup>th</sup>-19<sup>th</sup>, 2016 | 8:00 - 17:00  
Auditorium al Duomo, Via de' Cerretani, 54/r

## Speaker Technical Support Center

Speakers are asked to come to the Technical Support Center prior to the beginning of the session in which they will speaking to upload their presentation on the conference computer.

## Identification Badge

Identification badges must be worn and visible at all times and they authorize:

- Access to the **Academic Sessions**
- Attendance to the **Exclusive Visits and Appointments**
- All **Coffee Breaks** kindly offered by La Marzocco of Scarperia and Caffè Astra al Duomo, Florence
- Discount for the lunch menu (first course or entrée) at the Life Beyond Tourism® Caffè Astra al Duomo
- Entrance pass to Galleria del Costume di Palazzo Pitti kindly offered by the Association of Friends of the Costume Gallery of Palazzo Pitti

**Contacts**

Life Beyond Tourism® Events -  
+39 055 284722  
info@costume-textiles.com  
or events@lifebeyondtourism.org

## Certificates of Participation

Participation certificates can be issued upon request by the Organizing Secretariat at the conference venue.

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# Program

Wednesday, November 16<sup>th</sup> ♦ Venue Palazzo Coppini, via del Giglio 10

16:00 - 18:00 **Opening of registration desk**

Welcome Reception and viewing of the exhibitions (see pages 16-17):

- *Restraint and Excess - Student Responses*
- *Unveiled Emotions, Cultures Revealed*

Thursday, November 17<sup>th</sup> ♦ Venue Auditorium al Duomo, via de' Cerretani 54/r  
Anfiteatro Andrzej Tomaszewski

8:00 Opening of Secretariat Desk and Speaker Technical Support Center

9:00 - 9:10 **Welcome to Costume Colloquium**

**Carlotta Del Bianco** - Vice-President, Fondazione Romualdo Del Bianco® - Life Beyond Tourism®, & **Mary Westerman Bulgarella** - Costume Colloquium Advisory Committee Coordinator

## MORNING SESSIONS

**SESSION I** **Breath In, Breath Out** | Moderator: Alexandra Palmer

*Corsets and crinolines epitomize fashion at its most restraining and excessive, but can restriction be liberating and does deregulation ever lead to freedom?*

9:10 - 9:30 **Birgitta Berglund** - Senior Lecturer - Lund University, Malmö, Sweden  
*The Great Corset Debate*

9:30 - 9:50 **Veronica Casado Hernandez** - MFA Candidate - School of the Art Institute of Chicago, IL, USA  
*Transgression through Restraint: Crinolines and a Space of One's Own in Victorian Britain 1840-1870*

9:50 - 10:10 **Kimberly Wahl** - Associate Professor - Ryerson University, Toronto, Canada  
*The Excess/Restraint Dyad in Mainstream and Alternative Dress 1880-1915*

10:10 - 10:30 **Emilia Müller** - PhD Candidate - Universidad Católica de Chile, Santiago, Chile  
*"Down with the Crinoline": Fashion and Modernity in 19<sup>th</sup> Century Chile*

10:30 - 10:40 Discussion

**10:40 - 11:10** COFFEE BREAK

**SESSION II** **Acting Up, Dressing Up** | Moderator: Jonathan Faiers

*We all construct different identities through the fashion choices we make, but are these performances merely superficial or does what we wear express deeper desires and anxieties that transcend our love of fancy dress?*

11:10 - 11:30 **Sally Grant** - Senior Lecturer of Fashion & Textiles - Bath Spa University, UK  
*Cutting for Freedom: An Analysis of Glam Fashions' Use of Hollywood Nostalgia in its Cut & Construction of Fashionable Dress with Particular References to the Designs of Anthony Price*

11:30 - 11:50 **Juliano Felizardo** - Professor of History of Fashion & Costume & **Ramayana Sousa** - Professor of Literary & Film Studies - Universidade do Sul de Santa Catarina, Brazil  
*Fashion and Queer Subversion: for a Political Use of Excess*

11:50 - 12:10 **Maria Claudia Bonadio** - Associate Professor of Art & Design - Federal University of Juiz de Fora, Brazil  
*The Couturier's Clothes: Tradition, Exuberance and Gender Boundaries*

12:10 - 12:20 Discussion

12:20 - 12:30 **"Colors in Fashion" book launch** - **Jonathan Faiers & Mary Westerman Bulgarella**, Editors

**12:30 - 12:40** Announcement of **"Colloquium for Bloggers"** contest winners

**12:40 - 14:00** BREAK



## AFTERNOON SESSIONS & PRESENTATION

- SESSION III** **Too Much Too Little** | Moderator: Gillion Carrara  
*The desire for less and the pursuit of simplicity, has ironically, often been too much for society. Minimalism is often regarded with suspicion and outrage when excess and more is the norm.*
- 14:00 - 14:20 **Hillary Davidson** - Independent Scholar of Dress & Textiles - London, UK  
*The Excesses of Minimalism: Vulgarly, Bulk & Extravagance in Regency Dress*
- 14:20 - 14:40 **Cynthia Cooper** - Head of Collections & Research and Curator of Costume & Textiles - McCord Museum, Montreal, Canada  
*When Too Little Became Too Much: Low Necklines, Imperialism and Resistance in Late 19<sup>th</sup> Century Canada*
- 14:40 - 15:00 **Sally Helvenston Gray** - Associate Professor - Michigan State University, East Lansing, MI, USA  
*The Mother Hubbard Gown: Restrictions on the Public Wearing of Private Attire in the 19<sup>th</sup> Century*
- 15:00 - 15:20 **Alexandra Palmer** - Senior Curator of Fashion & Textiles - Royal Ontario Museum, Toronto, Canada  
*Raymond Duncan: A Man of No Restraint*
- 15:20 - 15:30 Discussion
- 15:30 - 16:00** COFFEE BREAK
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- SESSION IV** **Shape Shifters** | Moderator: Roberta Orsi Landini  
*One of the chief functions of clothing is to modify and alter the shape of the body into an ideal form, but what of the transitional body, the developing body, and the architectural body? The presentations in this section will examine clothing as essentially spatial and changing.*
- 16:00 - 16:20 **Catriona Fisk** - PhD Candidate - University of Technology Sydney, Australia  
*Sexual Restraint and Reproductive Excess: Dressing for Pregnancy 1750-1900*
- 16:20 - 16:40 **Deirdre Murphy** - Senior Curator - Historic Royal Palaces, London, UK  
*Couture for Teenagers*

- 16:40 - 17:00 **Stamatina Kousidi** - Research Associate - Department of Architecture & Urban Studies, Politecnico di Milano, Milan, Italy  
*Lumps, Puffs and Hoops. Perspectives on the Grotesque Dress in Space*
- 17:00 - 17:10 Discussion
- 17:10 - 17:25 Presentation of **Museo Salvatore Ferragamo's Exhibition "Tra Arte e Moda" ("Across Art and Fashion")** (see page 17) by **Stefania Ricci** - Director
- 18:00 - 19:30** **Exclusive Visit and Reception - Museo Salvatore Ferragamo**  
 Palazzo Ferroni Piazza Santa Trinita

Friday, November 18<sup>th</sup> ♦ Venue Auditorium al Duomo, via de' Cerretani 54/r  
 Anfiteatro Andrzej Tomaszewski

- 8:00 Opening of Secretariat Desk for Speaker Technical Support Center

## MORNING SESSIONS

- SESSION V** **Exhibitionism** | Moderator: Mary Westerman Bulgarella  
*Display is crucial to fashion. We all display our personal fashion choices of course, but how clothes are presented on the runway, in shop windows, in the atelier or in the museum is often how we experience clothes that we can only dream of wearing and as such these exhibitions are central to our understanding of fashion itself.*
- 9:00 - 9:20 **Lori Hall-Araujo** - Assistant Professor and Curator, Costume Museum Research Library and Design School, Stephens College, Columbia, Missouri, USA  
*The Lady in the Tutti-Frutti Hat Behind Glass: Explaining Excess at the Carmen Miranda Museum*
- 9:20 - 9:40 **Gillion Carrara** - Adjunct Professor in the Department of Art History, Theory & Criticism and Director of the Fashion Resource Center - School of the Art Institute of Chicago, IL, USA  
*Underpinnings: Artist Fraser Taylor, from Excess to Restraint*
- 9:40 - 10:00 **Emmanuelle Dirix** - Principal Lecturer - Manchester Metropolitan University, Manchester, UK  
*Hide and Seek: Restraint and Excess and the Politics of the "Designer Retrospective" Exhibitions*



10:00 - 10:10 Discussion

**10:10 - 10:40** COFFEE BREAK

**SESSION VI** **Restricted Access** | Moderator: Joanna Marschner

*Excessive styles of dress have, since the beginning of time, demarcated sections of society and reinforced tradition. Wealth, power and dynastic continuity use dress at its most extreme and codified, accessing the few and excluding the masses.*

10:40 - 11:00 **Jose A. Ortiz** - Specialist in Art History & Heritage Preservation - University of Barcelona, Spain  
*Dressing the Soul: Mourning Regulation and Excess in Spanish Culture*

11:00 - 11:20 **Elizabeth Semmelhack** - Senior Curator - The Bata Shoe Museum, Canada  
*On Display: Chopines and the Proclamation of Wealth in Early Modern Spanish and Italian Dress*

11:20 - 11:40 **Sandra Heffernan** - Senior Lecturer of Textile Design - Massey University, New Zealand  
*Luxurious Design during a Period of Restraint: Empress Zita's Coronation Gown*

11:40 - 12:00 **Alisa Saisavetvaree** - Curator, **Nuchada Pianprasankit** - Conservator, **Melissa Leventon & Julia Brennan** - Senior Consultants - Queen Sirikit Museum of Textiles, Bangkok, Thailand  
*Fit for a Queen: Excess and Restraint in a Royal Wardrobe*

12:00 - 12:10 Discussion

**12:10 - 13:30** BREAK

**AFTERNOON SESSIONS & PRESENTATION**

**SESSION VII** **Nearer to God** | Moderator: Alexandra Palmer

*Heavenly, divine and miraculous are terms often used to describe fashion and its devotees, but worshipping fashion has also been understood as ungodly and materialistic. This panel will investigate the relationship between sanctity and style.*

13:30 - 13:50 **Anna Vaughan Kett** - Lecturer, School of Humanities, & **Hannah Rumball** - PhD Student in Dress History, Quakerism and Material Culture - University of Brighton, UK  
*Negotiating Simplicity and Extravagance in 19th Century Quaker Dress: Restraint and Excess in the Clothing Worn by Eleanor Stephens Clark and Helen Bright Clark of Street*

13:50 - 14:10 **Faegheh Shirazi** - Professor, Department of Middle Eastern Studies - University of Texas, Austin, TX, & **Christina Lindholm** - Associate Dean - Virginia Commonwealth University, Richmond, VA, USA  
*Brand Islam: Islamic Fashion*

14:10 - 14:30 **Holly Poe Durbin** - Professor - University of California, Irvine, CA, USA  
*Bad to the Bone: Dressing the Gods and Monsters of Rock & Roll*

14:30 - 14:40 Discussion

**14:40 - 15:10** COFFEE BREAK

**SESSION VIII** **Politically (In)Correct** | Moderator: Rosalia Varoli-Piazza

*Dress has always been the subject of regulation, acknowledging its ability to express dissent and opposition, to unify and separate. Religious, economic and ideological shifts in society are invariably revealed by how society conforms, or not, to dominant dress codes and restrictions.*

15:10 - 15:30 **Hadas Hirsch** - Head Department of History and Land of Israel - Oranim Academic College of Education, Ramat Yishay, Israel  
*The Construction of Personal Appearance of Mukhannathun (Hermaphrodites) in Medieval Muslim Jurisprudence*

15:30 - 15:50 **Chryssa Kapartziani** - Lawyer and PhD Candidate in Sociology of Law & **Myrsini Pichou** - Curator - Athens University History Museum, Greece  
*Ties, Clothing and Legislation: The Impact of the Greek Crisis on Fashion*

15:50 - 16:10 **Marina Blumin** - Curator of the Department of the History of Russian Culture - State Hermitage Museum, St. Petersburg, Russia  
*The Ideological Restrictions in Soviet Fashion 1920-30*

16:10 - 16:30 **Sandra Skaro** - Assistant in the Department of Textile & Clothing Design & **Ujevic Darko** - Professor in the Faculty of Textile Technology - University of Zagreb, Croatia  
*"Orders against Luxury" and How they Influenced 16<sup>th</sup> and 17<sup>th</sup> Century Fashion in the Dubrovnik Republic*

16:30 - 16:40 Discussion

16:40 - 16:55 Presentation of **New York University Villa La Pietra** (see page 18) by **Claudia Beyer & Costanza Perrone Da Zara** - Textile Conservators at Villa La Pietra, New York University, Florence, Italy  
*Twenty-One Callots/One Woman: Notes on Conservation and Display at Villa La Pietra*



- 17:15 - 17:45** Transfers to Villa La Pietra
- 17:45 - 19:15** Exclusive Visit and Reception at New York University Villa La Pietra, via Bolognese 120
- 19:30** Transfer to downtown Florence

**Saturday, November 19<sup>th</sup>** ♦ Venue Auditorium al Duomo, via de' Cerretani 54/r  
Anfiteatro Andrzeja Tomaszewski

8:30 Opening of Secretariat Desk for Speaker Technical Support Center

**MORNING SESSIONS**

- SESSION IX** **"Clothes Maketh the Man?"** | Moderator: Jonathan Faiers  
*From the peacock to the sombre-suited businessman, male dress has always been a story of opposition; between discretion and ostentation, between cutting a dash and blending in, but is it always men who get to play this game of opposites?*
- 9:00 - 9:20 **Clarissa Esguerra** - Assistant Curator of Costume & Textiles - Los Angeles County Museum, USA  
*The Zoot Suit: A Study on Sartorial Excess*
- 9:20 - 9:40 **Alison Matthews David** - Associate Professor & **Ben Barry** - Assistant Professor - School of Fashion, Ryerson University, Canada  
*Restraining Orders: Men's Slim-fitting Suits as Sartorial Shackles*
- 9:40 - 10:00 **Michelle Finamore** - Curator of Fashion - Museum of Fine Arts Boston, USA  
*Cut, Color, Revolution?: Brioni in Context*
- 10:00 - 10:10 Discussion
- 10:10 - 10:40** COFFEE BREAK
- 
- SESSION X** **Showing Off (Individuals)** | Moderator: Joanna Marschner  
*Clothing is a language, and whether that is the language of excess or minimalism, the fashion, mavericks discussed in this session understood that clothing speaks volumes about both the designer and the consumer.*

- 10:40 - 11:00 **Cynthia Amnéus** - Curator of Fashion & Textiles - Cincinnati Art Museum, Cincinnati, OH, USA  
*Elizabeth Hawes: Restrained Couturier, Radical Thinker*
- 11:00 - 11:20 **Beatrice Behlen** - Senior Curator of Fashion & Decorative Arts - Museum of London, UK  
*'Conspicuously Adorned': The Wardrobe of Diana Lady Delamere 1913-1987*
- 11:20 - 11:40 **Laurie Anne Brewer** - Associate Curator of Costume & Textiles - Museum of Art, Rhode Island School of Design, Providence, RI, USA  
*Golden Glamour: The Edith Stuyvesant Vanderbilt Gerry Collection*
- 11:40 - 12:00 **Lauren Whitley** - Senior Curator of Fashion & Textiles & **Emily Stoehrer** (Curator of Jewelry - Museum of Fine Arts, Boston, MA, USA  
*Timeless Beauty: Halston-Peretti 1971-1978*
- 12:00 - 12:10 Discussion
- 12:10 - 12:25 Introduction to the **Museo del Novecento** (see page 18)
- 12:25 - 14:00** BREAK
- 14:00 - 15:15** **Visit - Museo del Novecento**, Piazza Santa Maria Novella, 10 (appointment at the museum entrance)

**AFTERNOON SESSION & PRESENTATIONS**

- SESSION XI** **Gilding the Lily** | Moderator: Carlotta Del Bianco  
*Jewelry, perfume and hairstyles are understood to be the small but significant finishing touches to an outfit, the hallmarks of individual style. But are these details truly timeless and what happens when these accessories take the dominant role?*
- 15:30 - 15:50 **Kimberly Chrisman-Campbell** - Independent Fashion Historian and Costume Society of America Series Editor, CA, USA  
*Hair Today, Gone Tomorrow: Extreme Makeovers in Late 18<sup>th</sup> Century Hairstyles*
- 15:50 - 16:10 **Mairi MacKenzie** - Research Fellow - Glasgow School of Art, UK  
*"You smell like a whore": Pungent Scents, Questionable Character and the Rise of Power Perfumes in the 1980's*
- 16:10 - 16:30 **Laura Vegas** - Researcher - Universidad De Valladolid, Spain, **Teresa Viñes** - Independent Researcher - Madrid, & **Leire Rubio** - Illustrator - Valladolid, Spain  
*Main Jewelry Pieces in the Castilian Royal Chamber during the 15<sup>th</sup> Century*



- 16:30 - 16:50 **Amy McHugh** - Assistant Curator & **Annamarie Sandecki** - Archivist - Tiffany & Co., New York, NY, USA  
*A Broadway Belle: Archeological Revival Jewelry in 19<sup>th</sup> Century New York*
- 16:50 - 17:00 Discussion
- 17:00 - 17:15 Presentation of **Officina Profumo Farmaceutica Santa Maria Novella** (see page 19) by **Elisabetta Gucci** - Responsible of Sales Staff Training Courses, Florence
- 17:15 - 17:30 Presentation of **Barberino McArthur Glen Designer Outlet** (see page 20) by **Simona Gazzaniga** - Travel Marketing Manager of Italy
- 17:30 - 17:45 Presentation of **Scarperia and San Piero a Sieve Municipality** (see page 20) by **Francesco Bacci** - Vice Mayor of the Municipality of Scarperia & San Piero

18:00 - 19:30 **APERICENA (APERITIF/LIGHT DINNER)**

20:00 - 21:00 **Exclusive Visit - Officina Profumo Farmaceutica Santa Maria Novella, Via della Scala 16**

**Sunday, November 20<sup>th</sup>** ♦ Venue Auditorium al Duomo, via de' Cerretani 54/r  
Anfiteatro Andrzej Tomaszewski

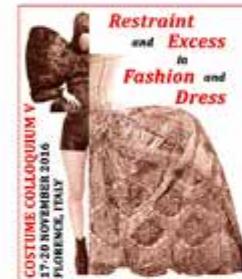
- 9:00 Meeting at Auditorium al Duomo
- 9:20 Bus departure for **Barberino**
- 10:00 Arrival at the **Barberino McArthur Glen Designer Outlet**
- 10:00 - 12:00 Free time for shopping and visiting the **Barberino McArthur Glen Designer Outlet**
- 12:15 Bus departure for **Scarperia**
- 12:45 Arrival at **Scarperia**
- 13:00 - 14:00 Buffet lunch in the **Palazzo dei Vicari of Scarperia**
- 14:00 - 16:00 Visit to **Palazzo dei Vicari**, the **Museum of Cutting Tools** and a tool producing workshop
- 16:30 Bus departure for Florence
- 17:00 Arrival in Florence

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## COSTUME COLLOQUIUM V

### RESTRAINT AND EXCESS IN FASHION AND DRESS

17 - 20 NOVEMBER 2016  
FLORENCE, ITALY



# Exclusive visits and appointments

## Registration and Welcome Reception Drink at **Palazzo Coppini**

Wednesday, November 16<sup>th</sup>

Palazzo Coppini is the historic seat of the Fondazione Romualdo Del Bianco® – Life Beyond Tourism®. The ancient Via del Giglio, on which it is situated and which dates back to at least the 14<sup>th</sup> century, links two of the city's leading religious institutions, the Basilica of San Lorenzo and the Dominican convent of Santa Maria delle Vigne (later Santa Maria Novella). The street follows the line of part of the city walls built by the Florentine Republic between 1173 and 1176. This set of walls, however, the fifth in the city's history, was only short-lived because the explosion in the population of Florence at the time – 14<sup>th</sup> century chroniclers tell us that the city then had a population of some 100,000 to 120,000 inhabitants – forced the Republic to order the construction of a new and far vaster circuit of walls enclosing some 520 hectares just over a century later (in 1286). Palazzo Coppini is unquestionably of particular interest because its structural and decorative elements reflect some of the most crucial periods in the city's history before it expanded beyond its 13<sup>th</sup> century walls in the 19<sup>th</sup> century. First of all, the medieval era can be identified by a portion of a tower house whose top was one of several "lopped off" in 1250 in accordance with a decree issued by the "Government of the First People", its remains being subsequently incorporated into a noble residence. The palace was extended and restructured in the 16<sup>th</sup> century, two of the outstanding features from that period being a very beautiful helical stone staircase and an elegant fountain in a niche surmounted by a large mascherone typical of the Mannerist "Grotesque" style. The 19<sup>th</sup> century saw a further enlargement of the palace involving a complete overhaul of the aristocratic family living quarters and redecoration in the neo-Gothic and neo-Renaissance styles popular between the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

Official website: [www.palazzocoppini.org](http://www.palazzocoppini.org)

After more than twenty years of activity, the Fondazione Romualdo Del Bianco® - Life Beyond Tourism® decided to showcase the mementos, artifacts and books received as gifts over the years. These gifts are tokens of gratitude and appreciation from the students, teachers, institutional dignitaries and friends who have come to Tuscany in response to an invitation to join in the activities promoted by the Fondazione.

The gifts on display are extremely varied, ranging from costumes to traditional masks, from sculptures to objets d'art, and from craft items to objects for everyday use. The books constitute a rare library comprising over 6,000 volumes written in ten different alphabets and a wealth of different languages. Coming from all over the world, they are largely devoted to the world's tangible and intangible heritage.

Recently it has been decided to transform the intent of Palazzo Coppini into a museum structure, thus giving its contents a proper context as a collection worth documenting and divulging to a wide public. It is in this context that the exhibitions **Restraint and Excess - Student Responses** curated by the students (Vincent Yu, Rong Zhang & Shuang Guo) of the School of the Art Institute of Chicago, Department of Fashion Design, under the direction of Gillion Carrara, and **Unveiled Emotions, Cultures Revealed**, curated by Francesco Civita - curator, Stibbert Museum, Florence, are for the viewing of the Costume Colloquium V participants.

## Exclusive Visit and Reception at the **Museo Salvatore Ferragamo**

Thursday, November 17<sup>th</sup>

The Salvatore Ferragamo Museum is an exhibition space dedicated to the history and activities of the International shoe-designer Salvatore Ferragamo. Opened in 1995, the museum is housed in the historic headquarters of the medieval Palazzo Spini Ferroni in Florence. The goal of the museum is to document the important creative work of Salvatore Ferragamo in the field of leather goods and footwear and in particular to demonstrate the relationship that always exists between the business, art, design and costume. Expanded in 2006, today the museum occupies the basement of the building. It consists of seven rooms: the first two rooms are devoted to the history of the house Ferragamo and his creativity are exhibited in the biennial exhibitions – rolling – over 14,000 models kept in the museum. The other rooms of the museum are intended for temporary exhibitions such as the tribute to Marilyn Monroe in 2012-2013 for the fifty years after his death: the Florentine designer created just for her models 'decollete' Stilettoes, of many colors and materials. The footwear collection, which uses the museum documents the entire span of activities of Salvatore Ferragamo, since his return to Italy in 1927 until 1960, the year of death, highlighting the technical ability and artistic Savior, who through the choice of colors, the imagination of the models and the testing of materials was able to make a major contribution to the development and success of the "Made in Italy".

Official website: [www.ferragamo.com/museo](http://www.ferragamo.com/museo)



## Exclusive Visit and Reception at **New York University Villa La Pietra**

Friday, November 18<sup>th</sup>

Villa La Pietra is the outstanding historical villa and home of the New York University Florence program. Bequeathed to NYU in 1994 by Sir Harold Acton, the Florentine study abroad campus consists of 5 historic villas and 57 acres of gardens and olive groves. Villa La Pietra, the Acton Collection, and the Garden are maintained as they were by the Acton family and serve as an inspiration to all who live and study on the campus.

The Acton Collection which fills the rooms in the interior of Villa La Pietra consists of more than 5000 objects from a wide range of styles and media including early Italian panel paintings, Flemish tapestries, Renaissance polychrome sculptures, French dresses, Art Nouveau silver, Chinese ceramics, and important Baroque furniture. The collection also contains a library of some 12,000 volumes, of which many are first editions as well as the family papers, including more than 16,000 photographs. The collection is arranged as it was in the Acton's time, not as a formal museum display, but as a decorative ensemble in which works of art play off each other and the styles of the historic villa building itself. Visitors can appreciate that this is the single best example of an Anglo-American private collection formed in Florence in the early years of the 20th century still intact in the home for which it was all intended, and, as such, it is of great interest as an example of the taste of the time.

Official website: [www.lapietra.nyu.edu](http://www.lapietra.nyu.edu)

## Visit at **Museo Novecento**

Saturday, November 19<sup>th</sup>

Dedicated to the Italian art of the 20th century, the Novecento Museum offers a selection of around 300 works located in 15 exhibition areas, in addition to a study room, a cabinet for drawings and prints and a room for conferences and projections. A journey backwards from the Nineties to the first decades of the Twentieth century retraces the unique artistic season that saw Florence as one of the most vital centres through paintings, sculptures, videos, installations and documents. The museum, structured chronologically, thematically and in an interdisciplinary way, creates an immersive experience which combines artworks with multimedia conveniences, sound devices, video halls.

Created after nearly half a century of proposals and projects, it exhibits a part of Florence's collections, as well as the artworks and documents related to the last decades, granted on a free loan by artists, collectors and authorities, who have generously supported the birth of this new institution. The rooms dedicated to the town collections show, on a rotating basis, the many donations of artists and collectors that arrived in Florence thanks to the plea the critic Carlo Ludovico Ragghianti made after the 1966 flood, including the prestigious collection of Alberto Della Ragione.

The Museum project has been developed on a double level: on one side it integrates Italy's heritage with evidence of historical events, of national and international appeal, which marked the territory from the Nineties until the second half of the Seventies; on the other side it creates a historical tale that links the civic

collections of the Twentieth century to the history of the city with artworks from the Sixties to the beginning of the century. Such an experience does not aim to offer an exhaustive story of the artistic events of the Italian Twentieth century but it does want to offer a critical cross-section on the "short century" and its representation.

Official website: [www.museonovecento.it](http://www.museonovecento.it)

## Exclusive Visit to **Officina Profumo Farmaceutica Santa Maria Novella**

Saturday, November 19<sup>th</sup>

The Officina Profumo-Farmaceutica di Santa Maria Novella is one of the oldest pharmacies in the world. Founded by Dominican friars shortly after 1221, the year of their arrival in Florence, the pharmacy used medicinal herbs grown in the monastic gardens to make medications, balms and pomades for the monks' infirmary.

In 1612, Father Angiolo Marchissi was appointed head of the pharmacy, upon which the Grand Duke bestowed the title of His Royal Highness' Foundry (Fonderia di Sua Altezza Reale).

Following the confiscation of the church's assets by the Italian government, in 1866 the company became a state owned enterprise. Later it was conceded to Cesare Augusto Stefani, the nephew of the last monastic director, whose family acquired the name, the goodwill and the assets of the company and has since run the business for over four generations. The Old Apothecary, now an herbalist's shop, was used for the sale and display of products between 1612 and 1848, while the historic Sales Room, restructured in 1848, was the place in which the company's customers were welcomed when the increasing fame of the pharmacy made the provision of a room for entertaining customers a must.

The Officina Profumo Farmaceutica di Santa Maria Novella both perpetuates and renews the ancient traditions of herbal care. Using only natural raw materials of the highest quality and continuing to follow the ancient procedures originated by the Founding Fathers, the Officina bases all its preparations on traditional herbs and oils of natural origin. The vast majority of the medicinal herbs used in its products are grown locally in the Florentine hills, and none of its products are tested on animals. Each Officina Profumo Farmaceutica di Santa Maria Novella product tells a story. For example, the precious Acqua della Regina perfume was originally created for Caterina de 'Medici, the Queen of France, while the perfume formulated by Giovanni Paolo Feminis, who moved to Cologne in Germany in 1725, was named Eau de Cologne in honor of the producer's adopted homeland.

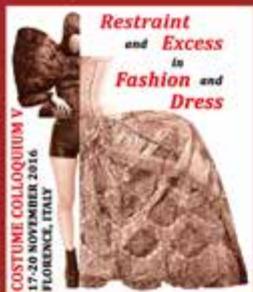
The Officina produces many other ancient recipes including Liquore Mediceo, Alkermes, Elisir di China, Aceto dei Sette Ladri (smelling salts) and Acqua di Santa Maria Novella (for controlling hysterics). This latter product was produced using a local herb recognized for its calming properties.

Perfumes include a whole series of Eau de Colognes, essences and triple extracts ranging from the sweetest iris, rose and gardenia scents to the more astringent verbena and vetiver oils or the delightful Acqua di Sicilia. The essences are also used in the production of almond pasta, hand moisturizing cream, Polvere per biancare le carni (exfoliating powder), a cleansing milk and a tonico.

Official website: [www.smnovella.it](http://www.smnovella.it)



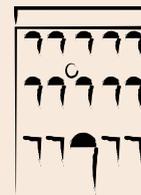




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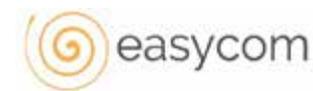
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# COSTUME COLLOQUIUM

Organizing Secretariat

Life Beyond Tourism® Events

Via del Giglio 10, 50123 Firenze - Tel +39 055 284722 - Fax +39 055 283260

[info@costume-textiles.com](mailto:info@costume-textiles.com) - [www.costume-textiles.com](http://www.costume-textiles.com)

