

# ACROSS ART AND FASHION

edited by Stefania Ricci

Mandragora

## ACROSS ART AND FASHION

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**Across Art and Fashion**

Museo Salvatore Ferragamo  
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Palazzo Spini Feroni  
19 May 2016  
7 April 2017

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Stefania Ricci  
Alberto Salvadori

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MAGAZINE CURATED BY...*,  
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MAGAZINE CURATED BY*;  
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Riccardo Benassi

**Italian Periodicals of the  
20th Century**

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15 October 2016

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Luca Scarlini  
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**The Fashionable  
19th Century**

Gallerie degli Uffizi, Galleria  
d'arte moderna di Palazzo  
Pitti, Sala del Fiorino  
Florence  
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24 July 2016

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Stefania Ricci  
with the collaboration of  
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**Collaborations**

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Post-war Artistic Fabrics**

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Stefania Ricci

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ENRICA MORINI

# Art and Fashion:

the Origins of the Modern Dialogue

The dialogue between art and clothing is almost as old as the human race, and it probably intensified when the West invented the system of constant transformation and reinvention of the clothing styles we now call fashion. For centuries artists depicted every detail of the garments that were in vogue and that represented the pomp of monarchs and aristocrats or the wealth of the bourgeoisie, handing down to us the visual testimony of gestures, postures and tastes, but also sartorial solutions, material and decorations crafted by countless anonymous artisans.<sup>1</sup>

Artists participated actively in the contest of luxury, creating designs for fabrics, lace, embroidery and even costumes for court festivals, and they launched what would be the communication of fashion with masterpieces of engraving.

Everything changed with the downfall of the *ancien régime*.

During the 19th century, when the bourgeoisie shaped to world to its own image and likeness, also transforming the rules of appearance, fashion – the privilege of courts until then and the undisputed guide of the vanities of men and women alike – was turned into a female attribute and began to spread to cities, with the contribution of the textile industry and new forms of commercial distribution. In the second half of the century it would turn to an unprecedented professional structure (*haute couture*) that, on one hand, took on the responsibility for creating and proposing new fashions, while rationalizing its production cycle on the other. French *haute couture* and department stores became points of reference for a socially composite public of female consumers and, uncoincidentally, in the 1870s the Impressionist painters used fashion as one of the signs of the charge of modernity that was transforming Paris into a metropolis.<sup>2</sup>

It was a complete metamorphosis that also launched original forms of dialogue between art and fashion. The relationship between the two worlds became closer and more frequent, and the exchanges were no longer limited to the representation of the *beau monde* garbed in the latest fashions (which still endured, surviving abstractionism and the competition of photography). Several artists created alternatives to current trends, others

proposed their own fashion and yet others worked for the fashion industry. The art world, in general, turned its nose up at the fashion world, considering it frivolous and superficial, but in some cases it recognized its creative value and ability to represent its own era, or it exploited its popularity. The world of fashion, in turn, initially borrowed the stereotype of artistic charisma to impose the figure of the fashion designer, but then it sought the inventiveness of artists, shared the most original proposals of some of the *avant-garde* movements and, above all, was inspired by works from all eras, becoming a great force for collecting and a powerful patron.

## The aesthetic dress

The new path probably commenced in 1848, when Parisian fashion was still in the midst of the transition between past and modernity. While the revolts against the Restoration imposed by the Congress of Vienna ran rampant in the streets of European cities, three 20-year-old English painters founded a brotherhood that opposed the academic custom of considering Raphael the teaching model for all forms of pictorial art. Dante Gabriel Rossetti, John Everett Millais and William Holman Hunt, influenced by John Ruskin's writings, choose to look towards nature, painting every detail from life, "rejecting nothing, selecting nothing and scorning nothing; believing all things to be right and good, and rejoicing always in the truth".<sup>3</sup>

Their theory also included clothing and, given that the preferred subjects were biblical or medieval, the decision not to use theatre costumes was destined to lead to unexpected consequences. First of all, it forced them to seek new solutions, dressing their models in modern and modest homemade garments, purchasing antique clothes, seeking suitable (or adaptable) fabrics, designing costumes and decorations, exploiting the skills of mothers and female companions, and studying works in museums, but also the earliest repertoires of the fledgling history of clothing.<sup>4</sup> The only source that could not be used was fashion, which at the time dressed women in corsets and crinoline and men in black suits and

top hats. There was an obvious refusal to paint medieval subjects, but this also included a form of opposition towards a way of dressing that clearly negated the natural beauty of the female body, which was instead magnified in their works.

The breaking point is testified by a series of photographs John Robert Parsons took on 7 June 1865, which Rossetti orchestrated. A tent set up in a garden, a chair, a sofa and a screen sufficed to create the set for a photo shoot starring Jane, the stunning wife of William Morris. The model's body moved in natural poses, aided by the two dresses that she had probably made herself: one is composed of a skirt and a bodice with large sleeves in a 16th-century style and the other, loose and shapeless, was worn without a belt. Rossetti unquestionably used the photographs to study the movements of the body and the interplay of folds and drapery of the light silk, but also the close relationship between the garment and the female body, whose gestures were highlighted by the softness of the fabric and the style.

Nothing would have happened if everything had remained in Rossetti's studio, but this was not the case. The most cultured, evolved and nonconformist part of Victorian England decided that this way of dressing – so far removed from the dictates of Parisian fashion – was comfortable, healthy and beautiful. Conceived to respect the natural forms of the body and follow its movements, it reflected the new theories sustained by cutting-edge physicians and feminists; made from exotic and artisanal fabrics in styles inspired by ancient robes, it fully responded to the aesthetic model proposed by the Arts and Crafts movement. As Mary Eliza Haweis wrote, "A 'Præ-Raphaelite' woman is an active, and independent woman; not only does she possess mobility in her attire, she requires it".<sup>5</sup> A large group of emancipated women – artists' wives, lovers and daughters, but also collectors, painters, actresses, photographers, writers and even ladies from high society – vied to wear this aesthetic garb.

The ethic of comfort, which in the 18th century had upended the sumptuous fashion of the French aristocracy, was in vogue once more, rediscovering the allure and comfort of ancient ways of dressing that enhanced the body by following its forms. A series of treatises and conferences of feminists, aesthetes, archaeolo-

gists, writers, free thinkers and physicians explained to the world what the painters depicted on their canvases. What took form was a world of heroines in loose, flowing robes and of Greek maidens playing on a beach or lazily reclining on marble benches.

It was the English alternative to the opulent luxury of the upper-middle-class lady that was making Parisian fashion so successful. Nevertheless, it would merely have remained a 'radical chic' anti-fashion if it had not found a commercial outlet through Arthur Lasenby Liberty, who launched it on the great market of fashion. In 1883, when he realized that the women flocking to his shop on Regent Street were buying fabrics imported from the Orient or specially created to make clothes in the new style, he decided to open a clothing section that was inaugurated in 1884. The study of this project and its 'creative direction' were not entrusted to a tailor, but to an architect, Edward William Godwin, a member of the Aesthetic Movement and a convinced advocate of aesthetic clothing.

In the space of a few years, Godwin – who died in 1886 – created an atelier that could design and make models for the customers of the London department store, as well as the rest of the world. The smock-stitch decorations and the flowing dresses with a revival air created by the Artistic and Historic Costume Studio were a runaway success and even ended up influencing Parisian fashion. Maison Worth turned them into lavish house dresses, but it was above all Paul Poiret who took this idea of freedom to rethink the entire tailoring process and refresh the taste of French haute couture.

When this happened, however, the English idea of an aesthetic and reformed fashion had already started to spread through an alternative channel: the great renewal movement of all the arts that was crossing Europe. In 1900, Henry van de Velde organized the "Ausstellung moderner Damenkostüme nach Künstler-Entwürfen" ("Show of modern women's clothes designed by artists") at the Kaiser Wilhelm Museum in Krefeld. The exhibition, which also displayed six house dresses he had designed for his wife,<sup>6</sup> aroused such interest that in the space of just a few years nine shows were organized around the artistic dress: six in Germany, two in Vienna and one in Zurich.

◀◀ figs. pp. 84–5,  
87

◀◀ figs. pp. 82–3

Nevertheless, it was in Vienna that the project had the most interesting consequences. Koloman Moser and Gustav Klimt became enthralled with the subject, the former designing garments for the students at the Kunstgewerbeschule and for his wife, mother and sisters,<sup>7</sup> the latter sharing and stimulating the activity of his life companion Emilie Flöge, who in 1904 open the haute couture house Schwestern Flöge with her sisters Helene and Pauline.

►► figs. p. 100

►► figs. pp. 96–7

Furnished by Moser and Josef Hoffmann, the Viennese fashion house proposed Parisian models along with the creations of young Secession artists such as Eduard Josef Wimmer-Wisgrill. The aesthetic communion and close collaboration between Klimt and Flöge clearly emerges from the photographs that the artist took of her in 1906,<sup>8</sup> but above all through a comparison of the works of the Viennese artist and models from the dressmaking shop. It is a dialogue of lines, sartorial details, decorative motifs and fabrics. Who can forget the blue gown he dressed her in for the 1902 portrait?<sup>9</sup> How can we fail to compare the fabric of the bodice worn by Sonja Knips in a 1904 photo with the eye motif of the gown in the 1907 portrait of Adele Bloch-Baue?<sup>10</sup> Or the recurrent triangle motifs? Or the volutes embroidered on one of the tailor's bathing costumes and painted in the backdrop of the contemporary *Judith II*?<sup>11</sup>

Secession fashion soon found its own place in the major project for the renewal of the applied arts and of collective taste in which Hoffman and Moser formed the Wiener Werkstätte in 1903. In 1911, the fashion section (*Modeabteilung*), directed by Wimmer-Wisgrill until 1922, was added to the crafts workshops and the studies of interior design and jewellery. The *Gesamtkunstwerk* project that guided the entire production of the Viennese ateliers also included clothing: the fabric designs were used without distinction to cover armchairs or make clothes, and the *Modeabteilung* styles were sold along with all other design objects. Many of the most devoted customers collected the works of the Secession artists, their houses were furnished by Wiener Werkstätte, and they wore its clothes and jewellery.

►► fig. p. 101

The utopia of Hoffmann and Moser was coming true and it was putting an end to the controversy over the legitimacy of considering fashion an applied art.

Nevertheless, the true artistic dress, the one that, as a work of art, would challenge time and the most radical changes of fashion, was not created in England, Austria or France, but in Italy. Its creator was a cosmopolitan and eclectic artist, Mariano Fortuny. Born into a Catalan family, he settled in Venice in 1889, where he took up painting, photography, and set and lighting design, but above all he designed and produced exquisite printed fabrics. In 1907, he crafted the *Delphos* model, inspired by the Greek chiton. Made of light silk satin finely pleated using a mysterious patented system, the garment perfectly reflected all the theories of the aesthetic dress, but above all, it was original, modern, simple and extraordinarily beautiful. From the ladies of the sophisticated *beau monde* who often went to Venice to the most famous divas of the stage and screen, everyone wanted to wear those straight tunics that grazed the body with consummate elegance, giving them a statuesque appearance. Along with fabrics, they were soon also sold in the ateliers Fortuny opened in Paris, London and New York, and they were produced uninterruptedly until 1951, two years after his death, when the company he founded went out of business.

It is hard to say if artistic fashion was anti-fashion. There is no question that, from the very beginning, it opposed the way of dressing adopted by the 19th-century middle classes and it certainly made clothing a sign of values alternative to current ones, yet it inserted fashion per se into a process of cultural and aesthetic renewal destined to transform the taste of an entire society. What it instead involved was the creation of 'another' fashion that was different from yet complementary to Parisian fashion. It is no accident that in the wardrobe of Countess de Greffulhe, preserved at the Palais Galliera, Fortuny's styles hung alongside those of Worth and Lanvin.<sup>12</sup> And it is no coincidence that the full integration of the decorative arts would be celebrated in Paris in 1925, at the Exposition Internationale des Arts décoratifs et industriels modernes, where the most sophisticated and avant-garde design proposals were juxtaposed with models from *maisons de haute couture* and artists who created fashion.

## Paris, art and haute couture

At the beginning of the century Parisian fashion had grasped the potential represented by an alliance with art, although in this period its charisma was at its apex. Within just a few years the system of haute couture came to dominate and not only did it conquer the role of the international centre of creation, but it also spawned a solid production and commercial structure, and a way to circulate new trends that was perfect for the still-hierarchical structure of bourgeois society. Fashion, which had moved definitively into the hands of professionals, was now able to influence the tastes of those fortunate enough to pertain to privileged classes, but also the bourgeois women around the world who avidly read fashion news, frequented tailor shops, boutiques and department stores, and went to the theatre also to see the avant-garde clothing worn by the stars of the stage. Being fashionable was a social duty, but also a game that intrigued most women, who had by this time had become the privileged market of reference for the nascent large-scale distribution and, above all, a social group with characteristics, needs and tastes that could be fulfilled or catered to with new fashion proposals – and more. Paris realized that a collaboration between fashion and art (not only with the now-praised decorative arts but also with the avant-gardes that shocked conformists) would be able to open paths unknown until then, but not in the design of models and collections. Communication was the sector in which the greatest lacks were beginning to be felt and that could benefit from outside contributions. The fashion press was getting old, photography was still used very little (although its extraordinary potential was evident) and the very image of fashion houses had to be reconsidered in relation to a public of customers that differed greatly with respect to half a century earlier.

The first to make a move was a part of the art world that had explored the potential of modern industrial and mass society. In 1901 the heirs of the Maison Goupil,<sup>13</sup> which during the 19th century had laid the foundation for the cultural industry through the printed reproduction of ancient and modern masterpieces and the contemporary art market,<sup>14</sup> founded *Les Modes*, a lavishly illustrat-

ed magazine with fashion photographs that gave ample room to art.

The artists (all of whom tied to Goupil's work in some way) had been selected based on a specific criterion: those who dealt with the world of women. Women featured in portraits, genre scenes and symbolist allegories dialogued with readers from the pages of the newspaper, creating a cultural community and gender-based imagery. It was this success that, in 1907, led the publisher to attempt the path of a gallery dedicated to "art, the art of the woman, the art of adorning and framing the woman":<sup>15</sup> the Hotel des Modes. The opening show, a compendium of the tastes proposed by the newspaper in the field of the applied arts, did not envisage fashion. An experiment was proposed in its stead: the management of the magazine and gallery asked four popular artists (Giovanni Boldini, Antonio de La Gandara, Gaston de La Touche and Henry Caro-Delvaile) to paint the models of four fashion houses participating in the project. Nozière wrote, "It was the painters and sculptors of the past centuries who introduced us to the variations of fashion in an accurate and lively manner. Let's follow their example. This is why Manzi asked some of the artists to reproduce models created by several famous couturiers. He wanted them to be worn by fashionable women and elegant actresses."<sup>16</sup>

Therefore, the walls of the central hall of the Hotel des Modes offered women the chance to admire Marthe Regnier<sup>17</sup> and Geneviève Lantelme<sup>18</sup> portrayed by Boldini wearing styles by Paquin and Doucet; Renée Desprez and Nelly Cormon<sup>19</sup> dressed by Doucet and painted by De La Gandara; an anonymous Madame X by De La Touche with a lavish outfit by Worth; and a genre scene by Caro-Delvaile with John Redfern's garments.<sup>20</sup> As *Les Modes* observed in June 1907, "Enduring masterpieces have been derived from the ephemeral masterpieces of fashion" ("Des éphémères chefs-d'oeuvre de la mode ils composèrent des chefs-d'oeuvre durables").

There was no follow-up to this experiment. It required uncommon availability on the part of famous artists and a form of distribution that started – in the Maison Goupil's finest tradition – with the printed reproduction of paintings. The procedure did not behave the fashion industry: while drawings and photographs of the

garments introduced most of the styles from seasonal collections to a large audience, their representation in painting made it necessary to focus communication on only a few garments.

The idea of entrusting fashion communication to artists attracted enormous interest in any case and was destined to have a great future. A year earlier the most brilliant of the young Parisian couturiers had already put it into practice: it was Paul Poiret who officially opened the doors of fashion to artists. In 1906, he had asked Bernard Naudin for advertising drawings; Naudin was a painter who had devoted himself to political satire and drew for anarchic and radical left journals,<sup>21</sup> and thus he couldn't have been further removed from fashion and the refined painters of ladies that the Hotel des Modes would involve in its project the following year. The draughtsman the magazine turned to the following year came from the same milieu of political satire. "Many artists, with their drawings, have given a rather precise idea of the spirit of those times. In particular, I admired ... Paul Iribe",<sup>22</sup> Poiret wrote. The outcome was the first catalogue of a fashion collection and a graphic work of the highest quality.

Convinced that he had found the solution to the problem of the renewal of fashion communication, he continued his search for talents outside traditional channels, turning to young people at the start of their careers like Georges Lepape, or artists from other milieus and avant-garde projects that had nothing to do with fashion, such as Edward Steichen and Man Ray. For the couturier's official consecration in *Art et Décoration*, Steichen had the models move freely through the rooms of the *maison*, creating a photo shoot that united the immediacy of the atelier life with unusual framings and striking viewpoints. Ten years later, Man Ray engaged with the opulent and highly refined dress worn by Denise Poiret with the purest geometry of Brâncuși's *Maiistra*: just one photograph was enough to establish that the relationship between Poiret and modernity was over. And yet it was this relationship that lend form to his fashion proposals and that guided him in all his choices, including his close relationship with art and artists.

What Poiret had in common with the Fauves, whom he met and frequented in Chatou ("At the time I'm talk-

ing about, I regularly saw two of them, both destined to become very famous: Maurice de Vlaminck and André Derain; they lived in the little house on the riverbank, in Chatou, just like me"),<sup>23</sup> was their violent colours, also juxtaposed in seemly jarring ways. With Raoul Dufy he had sparked a true revolution in the field of printing on fabric, immediately embraced by the most attentive silk industries of Lyon.<sup>24</sup> He was alongside Lucien Vogel in the project to lend artistic value to fashion through the *Gazette du Bon Ton*, a magazine vaunting exceptional aesthetic quality and illustrated by masters of design. He involved designers and painters in creating the fabrics<sup>25</sup> and furnishing items of the Atelier Martine, as well as bottles for Rosine perfume.

Friendship, collaboration and mutual respect were the keys to the relationships with artists of all kinds and specializations with whom Poiret worked, frequented and to whom he offered opportunities or who he simply "invited to his dinners, his parties".<sup>26</sup> "In effect, I've always liked painters. I feel equal to them. I think we share the same métier and can consider ourselves colleagues,"<sup>27</sup> he wrote in 1930.

In 1910 Poiret decided to experiment with new forms of dialogue with artists, convinced that fashion should and could find other ways to support contemporary art: opening an art gallery (a century ahead of Miuccia Prada's recent initiative). He pinpointed a suitable space in his *maison de couture* and rented it to a gallery owner, Henri Barbazanges, retaining the right to organize one or two shows a year. Until 1923, the Galerie Barbazanges alternated important commercial initiatives with others that reflected the couturier's tastes and insights in the artistic field. His favourites, Jean-Louis Boussingault and André Dunoyer de Segonzac, along with Luc-Albert Moreau, had the honour of participating in the inaugural show, which was followed by two collectives devoted to the new designers that fashion was looking at very attentively.<sup>28</sup> Soon, however, the focus shifted to avant-garde artists such as Robert Delaunay and Marie Laurencin in 1912,<sup>29</sup> and Natalia Goncharova and Mikhail Larionov in 1919. At Poiret's gallery, there was also room for the latest in dance, literature and music: from Francis Poulenc to Igor Stravinsky, Darius Milhaud and Erik Satie.

But none of the shows organized by the Galerie Barbazanges was as important as the one staged there in 1916. In the desert of initiatives in Paris in the war years (“artists and dealers went into the army, galleries closed, foreign dealers and collectors left Paris, and the Salon d’Automne and the Salon des Indépendants were canceled”, in the words of Billy Klüver<sup>30</sup>), the art critic André Salmon was granted space by Paul Poiret, along with assistance to organize an event devoted to avant-garde painting, poetry and music, entitled “Art Moderne en France” (although it was immediately dubbed “Salon d’Antin” because of the address of the garden of the *maison*). Everyone participated, from Amedeo Modigliani to André Derain, Moïse Kisling, Fernand Léger, Henri Matisse, Georges Rouault, André Lhote and Kees van Dongen: a total of 166 paintings and drawings.<sup>31</sup> At the literary matinées there were reading of works by Max Jacob and Guillaume Apollinaire, while for the musical ones compositions by Satie, Milhaud, Stravinsky and Georges Auric were performed.<sup>32</sup> It was an exceptional occasion, also because it marked the first exhibition of Picasso’s *Les Demoiselles d’Avignon*. Until then, Poiret had collaborated with artists in his professional activity; he had frequented them and bought their works. But in the war years he did more: he contributed to the revival of the artistic culture of Paris.

## The fashion of artists

Poiret’s decline is well known. Unable to accept the new world that had emerged from the tragedy of the First World War, he ended up waging a battle against modernity, which he naturally lost. The revolution that had changed the way women dressed – from its very foundations – demanded aesthetic contributions and original ideas in order to be transformed into fashion. Women had entered the war period in bodices and long skirts, but they emerged from it in calf-length shifts. The old tailoring practices and traditional laws of decoration had been superseded in just a few years. The style of women’s clothing had not been this simple since the classical age: a short, straight tunic, falling from the

shoulders and grazing the hips, that remained the same for a decade. Therefore, all inventiveness had to be concentrated on the decoration and to do this, the new protagonists of Parisian catwalks turned to artists. Madeleine Vionnet snatched the opportunity of the young Thayaht’s visit to Paris and for a few years she asked him to create designs to embroider on her models. With him, she overhauled the concept of coveralls in a haute couture version,<sup>33</sup> but she also had him handle the communication side, from the logo of the fashion house to the plates to publish in the *Gazette du Bon Ton*. Gabrielle Chanel commissioned fabric designs from Iliazd and then appointed him to oversee her textile factory.<sup>34</sup> At Maison Myrbor, Marie Cuttoli proposed dresses embroidered with designs by Natalia Goncharova to women who would also “like to see a Léger or a Lurçat or a Picasso on [their] houses’ walls”.<sup>35</sup>

Artists realized that they were valuable. Not only did the geometric structure of the garment offer a seamless surface for decoration, but women also liked the forms and colours the avant-garde artists had been inventing for a decade.

It was one of them, Sonia Delaunay, who built a bridge that could definitively link the two worlds, connecting fashion with the most advanced artistic research. In the first ten years she had worked with her husband Robert in researching the contrast and rhythmic simultaneity of colours, which Apollinaire later termed ‘Orphic Cubism’. They exhibited together at the Salon des Indépendants in 1914, but from the very beginning Sonia experimented with the dynamism of colours using fabric, such as the crib cover for her son and a patchwork dress for the Bal Bullier, which was promptly published in an art magazine.<sup>36</sup> However, it was in the Twenties that, after a commercial attempt and a few avant-garde experiments, she made her official entry into fashion. In 1923, for Manufactures de velours et peluche J.B. Martin of Lyon she created “50 designs-relationships of colour with pure, rhythmic geometric forms”<sup>37</sup> and the following year she opened the Atelier Simultané. In 1924 the printed fabrics “with coloured surfaces whose characteristic is the rhythm underlying Art”<sup>38</sup> were shown at the Salon d’Automne and the garments made with these fabrics or embroidered with similar patterns were published in the

◀◀ figs. pp. 112–13,  
110–11

◀◀ fig. p. 130

◀◀ figs. pp. 114–15,  
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*Bulletin de L'Effort moderne* as “original adaptations of Cubism to fashion”,<sup>39</sup> but they also appeared in *Vogue Paris*.<sup>40</sup>

It was clear by this time that both worlds were willing to accept digressions, because the profound spirit of modernity that only art and architecture were able to grasp and express aimed to shape the entire human environment, and fashion needed that modernity in order to be truly in step with the times.

The photographs of the clothes by Atelier Simultané and of Jacques Heim's furs (all designed by Sonia) taken during the Exposition Internationale des Arts décoratifs industriels et modernes of 1925 testify to this exchange. The clothes of modernity are perfectly inserted in the *Jardin d'Eau et de Lumière* by Gabriel Guevrekian, the *Jardin de l'habitation moderne* by Robert Mallet-Stevens with the Cubist trees of Jan and Joël Martel, the *Ambassade Française* by Francis Jourdain and Pierre Chareau, and – on a Citroën painted in simultaneous colours – in front of the *Pavillon du Tourisme* by Mallet-Stevens.<sup>41</sup>

Art publications, specialized fashion magazines and simple women's periodicals around the world devoted articles, covers and interviews to the artist-designer, as they were fascinated by the miracle unfolding before their eyes: avant-garde art could be the key to creating the fashion of the 20th century and fashion could be an expressive medium for art. Even University became interested in the phenomenon and in 1927 Sonia Delaunay was asked to hold a conference at the Sorbonne, where she spoke on ‘the influence of painting on fashion’.<sup>42</sup> It was destined to be a short season, however. By 1927 something in society and in fashion had started to change and the models by the Atelier Simultané no longer seemed very innovative. After downsizing production to fabric alone, Tissus Delaunay closed in 1930 when the American market ground to a halt following the Wall Street crash.

Nevertheless, the idea that artists could be extraordinary creators of fabric designs survived. Manlio Rho and Carla Badioli were fundamental for Como's silk industry, just as Pietro Zuffi and Getulio Alviani were for Germana Marucelli's haute couture.

## Clothing as a work of art

Fashion had realized that artists were an extraordinary resource and, above all, that the relationship and collaboration with them could acquire different and ever-new forms. All it took was a little imagination. In December 1936, *Vogue Paris* wrote, “People of taste inspire each other and fashion thrives on these exchanges, these subtle correspondences”.<sup>43</sup> The article was talking about Elsa Schiaparelli's collection, the presentation of which included “the enigmatic figure covered with drawers” created by Salvador Dalí.<sup>44</sup> After shocking orthodox thinkers for over a decade, Surrealism had officially entered into fashion, and at a point when it was becoming a mass cultural phenomenon.

As Diana Crane observed, “The term ‘avant-garde’, which implies a phenomenon that is difficult to understand because it challenges the public's preconceptions and consequently is not immediately accepted, seems incongruous when applied to fashions in clothing. Fashion is generally thought to refer to phenomena that are new but that are rapidly and widely accepted, implying that their acceptance does not require a major shift in worldview on the part of the public.”<sup>45</sup> This is exactly what was happening with Surrealism in the mid-Thirties. London, New York and Paris<sup>46</sup> devoted major exhibitions to the movement, shows that were incredibly popular with the public and attracted the attention of the American cultural industry.<sup>47</sup> Despite appearances, it was not incomprehensible. “Surrealism is no stranger than a normal person's dream ... When you scribble idly on a telephone pad you are setting down your irrational subconscious,” *Life* reassured.<sup>48</sup> But it was above all its project to “enable people to forget the exterior world”<sup>49</sup> that made it perfect as “an antidote to the anxieties of the Great Depression, the state of world politics, and even modern life in general”.<sup>50</sup> The exhibition at the Museum of Modern Art, “the most incredibly mad divertissement the town has ever seen”,<sup>51</sup> transformed it into simple but “fascinating dinner conversations”, as described in *Vogue*.<sup>52</sup>

Dalí became the most popular star of this simplified form of André Breton's project and fashion hurried to exploit it. Elsa Schiaparelli was eccentric, aligned with the world of avant-garde artists with whom she had grown

► figs. pp. 198–9, 208–9, 212–13

up, and with an experimental and playful conception of fashion. She knew that for the wealthy American women who frequented her atelier, fashion was a game that also served the purpose of forgetting the profound crisis that had struck their country, that they did not take themselves too seriously and that they turned to her because she could talk about culture lightly and with a sense of humour. The models that Dalí and Jean Cocteau designed for her were also a response to the frivolous desire to clothe dreams (those of the artist, those of the couturier, one's own), despite their complex psychological, psychoanalytical or philosophical meanings. These were emblematic garments that proposed a reflection on the meaning of fashion and were set like gemstones in highly inventive collections, in which the languages of Dada and Surrealism were used in a light and imaginative way. They were garments that made a stir in the papers and that only a few women were bold enough to wear, but that launched the idea that an outfit could be a work of art, a museum object that was not meant even for the handful of fortunate people who frequented haute couture fashion houses. Regarding the hat-scarf created by Dalí, Schiaparelli wrote that only Daisy Fellowes, "the most-talked-about well-dressed woman, the supreme word in elegance at the time, had the courage to wear it".<sup>53</sup>

It was an idea that could have developed, but that was soon shelved due to the war and changes in the way of dressing. It would come back into vogue many years later, when the laws of communication took over fashion and the need to astonish and create powerful emotions among consumers would prevail over wearability.

## The clothes of the revolution

The idea (or reality) of clothing that isn't wearable is nevertheless not a new one. It had represented the fate of all the attempts made by artists outside the fashion system starting in May 1794, at the end of the French Revolution, when the Committee of Public Health commissioned Jacques-Louis David to "present his ideas and projects on how to improve the current national

dress, to make it more suitable for republican customs and the character of the Revolution".<sup>54</sup> All judgement aside, the project was grandiose: creating the clothes of the revolution. David's eight drawings, engraved by Vivant Denon, were distributed "to each member of the Convention and the citizens of the various departments, numbering 20,000 exemplars for the model of civil clothing and 6,000 for each of the others".<sup>55</sup> Despite this, the clothes were never worn, save by a few of David's friends or students. Jean-Baptiste Lesueur observed, "For some time now the painter David and the actor Talma have created costumes that they have young people wear, but none have been successful. People simply considered them actors".<sup>56</sup>

The same fate befell the Futurist cultural revolution. In 1914, Giacomo Balla published two manifestos, *Le vêtement masculin futuriste* ('Futurist Men's Clothing') and *Il vestito antineutrale* ('The Anti-neutral Suit') just a few months apart. Only the latter was "enthusiastically approved by the executive committee of the Futurist movement and by all Italian Futurist groups",<sup>57</sup> unquestionably more because of its explicit support for the campaign in favour of entering the war than for the diversity of the clothing proposals, which were almost identical to those in the first manifesto. Balla's project was nevertheless explosive, above all because it made a dent in one of the symbols of the bourgeoisie: the immutable black suit that, for a century, had represented the work ethic and credibility of the middle-class male ("an immense parade of gravediggers, political gravediggers, gravediggers in love, bourgeois gravediggers", as Baudelaire commented).<sup>58</sup>

The jacket-trousers set was modified with asymmetrical cuts, but above all it was influenced by colour, the force-lines of abstract speed and the principle of transformation ("Each person can not only modify, but also invent a new garment at any time that corresponds to a different mood. The modifier can be imperious, loving, caressing, persuasive, diplomatic, one-toned, many-toned, shocking, discordant, decisive, scented, etc.").<sup>59</sup>

This was an evident provocation that conceptually linked Balla the dandy with the Muscovite Futurists who, a year earlier, had shown up among the crowd of the Kuznetsky Most with their faces painted, wearing

◀◀ figs. pp. 122-3,  
124-9

◀◀ figs. pp. 102-3

bizarre accessories and with a small wooden spoon in their buttonhole. Vladimir Mayakovsky wore the showy yellow “dandy’s jacket” for the first time.<sup>60</sup> And as a challenge to pacifists and “Germanophile professors” Balla’s anti-neutral suit was used during the turbulent interventionist demonstrations that preceded Italy’s entry into the war, but nothing more, despite the fact that in 1916 Bruno Corradini took up these principles in ‘È bene dipingere subito il mondo’, published in *L’Italia Futurista*.<sup>61</sup> A 1919 photograph of the magazine’s editorial staff, all wearing dark suits, white shirts and sombre ties, testify that both the manifesto and its subsequent calls to action went unheeded even within the Futurist group itself. But not entirely.

As Oscar Wilde wrote in 1894, “One should either be a work of art, or wear a work of art”.<sup>62</sup>

In the Twenties the Futurists chose the latter, going out in public with the usual dark suit, but illuminated by an imaginative and very colourful waistcoat. They did this at the Futurist congress in Milan in November 1924 and then a year later in Paris, when works by Balla, Fortunato Depero and Enrico Prampolini were exhibited in the rooms of the Grand Palais for the Exposition Internationale des Arts décoratifs et industriels modernes. It was Depero who, in his Casa d’arte in Rovereto, had created the waistcoats with appliqués for Filippo Tommaso Marinetti, Umberto Notari and other friends. Balla and Pippo Rizzo also liked the idea. They were unique items, works of art with a powerful impact, that were worn in public to “exalt” – once more – the “aggressive movement, feverish insomnia, running pace, somersault, slap and punch”.<sup>63</sup>

Wilde’s first possibility was instead adopted by Balla, who throughout his life continued to wear his Futurist clothes, almost as a way to complement his Roman houses (first in Via Parioli and then Via Oslavia), conceived and furnished in every detail according to the principles of the *Futurist Reconstruction of the Universe*, the manifesto he had signed with Depero in 1915. They wrote, “We Futurists, Balla and Depero, seek to achieve this complete fusion to reconstruct the universe, making it joyful or, in other words, re-creating it entirely”.<sup>64</sup>

Creating a new universe, but with far different instruments and perspective, was also the objective of the Oc-

tober Revolution. In 1958, Edward H. Carr wrote, “Never had the heritage of the past been more sharply, more sweepingly or more provocatively rejected; never had the claim to universality been more uncompromisingly asserted; never in any previous revolution had the break in continuity seemed so absolute”.<sup>65</sup> The rejection obviously also included fashion, but it laid the foundations to create something new. Everything had to be redesigned as a function of the new communist society, and thus including the daily newspaper as well as clothing.

The debate was opened by the Constructivists who, in the early Twenties, started to detail their ‘ideology’ regarding the design of the exterior form of industrial production and of “artistic work with a social meaning”. In 1921, they declared, “It is the task of the Constructivist group to direct materialist, constructivist work towards communist ends”.<sup>66</sup> This task included the creation of clothing conceived for work: “If this involved making the uniform for a typesetter, locomotive engineer or foundry workman, then individual characteristics were introduced in the choice of fabric and the details of the cut”.<sup>67</sup> Ljubov Popova and Varvara Stepanova started to create them for theatre, working with Vsevolod Meyerhold. At almost the same time Aleksandr Rodchenko designed the fur-trimmed coveralls full of pockets in which he had himself photographed in 1922, while Stepanova, his wife, did the sketches for the work uniforms referred to as *prozodezhda* (industrial clothing) and the four athletic outfits published in the second issue of *LEF*, the group’s magazine.

However, collaboration with industrial production commenced in 1923 when Stepanova and Popova answered the call of the new director of the First Factory of Printed Cotton in Moscow, as he wanted to update the company’s production.<sup>68</sup> Showing a specific vision of the corporate processes of textiles (unquestionably the outcome of Popova’s family tradition and her previous experience as a fabric designer for Natalia Davidova’s crafts cooperative in Verbovka),<sup>69</sup> the two artists set conditions: “the factory had to explain the production processes to us and allow us to intervene at every stage in which the artistic aspect came into play: the choice of motifs, marketing, exposure”.<sup>70</sup> For a six-month period between 1923 and 1924 they created hundreds of

►► figs. pp. 104–9

geometric designs drawn with a ruler, a square and a compass, but only a small number were actually made. This is documented in the photographs that Rodchenko took of his wife, of Lilja Brik and of a shop window in 1924, in a film by Yuri Zhelyabuzhsky, *The Cigarette Girl from Mosselprom (Papirosnica ot Mossel'proma)*, also from 1924, and by two small samples preserved at the Tretyakov Gallery in Moscow.<sup>71</sup> The project ended with Popova's death in May 1924, although the fabrics (or designs) of both artists were exhibited in Paris in 1925, in the USSR pavilion.<sup>72</sup>

The difficulties of the industrial process, the bumpy progress of the NEP with its ensuing reopening up to fashion, and the developments of domestic political debate and of the state bureaucratic structure hindered the revolutionary purity of the Constructivists' ideological project and they ended up turning their creativity elsewhere. In 1929, presenting the theatrical work *Inga*, Rodchenko wrote, "In the costumes ... the question of rationalization is faced, but only theoretically, because of course its solution is an extremely difficult assignment. This question needs work and more work, connecting the artist's search with everyday conditions".<sup>73</sup>

But the limitations of everyday life are not the stuff of artists: they soar higher, even in fashion. The search for modernity was the field in which all the alliances between art and fashion were forged. Time and again, fashion has turned to art for new syntactical instruments or new linguistic forms in order to continue its eternal and ever-new narrative, inventing forms of dialogue and collaboration that are still current today (along with other more recent ones that are analysed in this catalogue). Fashion designers have never stopped looking to art as a source of inspiration for their creations, some more avant-garde than others; they convinced themselves that they are artists by attending schools created for them, but knowing full well that real art could and can be at their side above all in the difficult task of always interpreting the times to the best of their ability. In turn, artists have collaborated with fashion for the most varied and complex reasons: from simple financial considerations to the desire for popularity, from personal relations to curiosity, from the grand project of a *Gesamtkunstwerk* to a revolutionary utopia.

<sup>1</sup> See Aileen Ribeiro, *Painting*, in *Fashion and Art*, edited by Adam Geczy and Vicki Karaminas, London-New York, 2012, pp. 169–76.

<sup>2</sup> See *L'Impressionisme et la Mode*, exhibition catalogue (Paris, Musée d'Orsay, 2012–13; New York, The Metropolitan Museum of Art, 2013; Chicago, Art Institute, 2013), Paris, 2012.

<sup>3</sup> John Ruskin, *Pre-raphaelitism and Notes on the Principal Pictures in the Royal Academy, the Society of Painters in Water Colours, etc.*, London-New York, 1851, p. 5.

<sup>4</sup> Ford Madox Brown, Millais and Rossetti used Camille Bonnard's book, *Costumes Historiques*, published in Paris in 1829–30.

<sup>5</sup> Mary Eliza Haweis, *The Art of Dress*, London, 1879, pp. 101–2.

<sup>6</sup> On this subject, see Henry van de Velde, *Die künstlerische Hebung der Frauentracht*, Krefeld, 1900; *Album moderner, nach Künstlerentwürfen ausgeführter Damenkleider*, Düsseldorf 1900, text by Maria van de Velde; Maria van de Velde, 'Sonderausstellung Moderner Damenkostüme', *Dekorative Kunst*, 7 (1901), pp. 41–7.

<sup>7</sup> See Rebecca Houze, 'Fashionable Reform Dress and the Invention of "Style" in Fin-de-siècle Vienna', *Fashion Theory*, V, 2001, 1, pp. 29–56.

<sup>8</sup> The photographs were published in *Deutsche Kunst und Dekoration*, 19 (1906–7), pp. 61–73. The captions list professor Gustav Klimt as the author; they define the model and specify that the clothes were made by the atelier Flöge ("Sämtliche Kostüme ausgeführt im Atelier der Schwestern Pflüge-Wien").

<sup>9</sup> Gustav Klimt, *Emilie Flöge*, 1902, Vienna, Historisches Museum der Stadt.

<sup>10</sup> Gustav Klimt, *Adele Bloch-Bauer*, 1907, New York, Neue Galerie.

<sup>11</sup> Gustav Klimt, *Judith II (Salome)*, 1909, Venice, Ca' Pesaro, Galleria Internazionale d'Arte Moderna, Musei Civici Veneziani.

<sup>12</sup> See *La Mode retrouvée. Les robes trésors de la comtesse Greffulhe*, exhibition catalogue (Paris, Palais Galliera, 2015–16), edited by Olivier Saillard, Paris, 2015.

<sup>13</sup> See *Degas, Boldini, Toulouse-Lautrec. Portraits inédits par Michel Manzi*, exhibition catalogue (Bordeaux, Musée Goupil, 1997; Albi, Musée Toulouse-Lautrec, 1997), edited by Sabine Du Vignau, Paris, 1997.

<sup>14</sup> See *Gérôme & Goupil. Art et Entreprise*, exhibition catalogue (Bordeaux, Musée Goupil, 2000–1; New York, Dahesh Museum of Art, 2001; Pittsburgh, Frick Art & Historical Center, 2001), Paris, 2000.

<sup>15</sup> 'L'Hotel des Modes', in *Les Modes*, 7/6 (1907), pp. 2–3: 2: "à l'Art, l'art de la femme, l'art de parer et d'encadrer la femme".

<sup>16</sup> Quoted in *Degas, Boldini, Toulouse-Lautrec* 1997, op. cit., p. 30: "Ce sont les peintres et sculpteurs des siècles passés qui nous ont fait connaître avec précision et avec éclat les variations de la mode. Imitons cet exemple. C'est pourquoi Manzi a invité des artistes à reproduire les robes que des couturiers célèbres ont créées. Il a voulu qu'elles fussent portées par des mondaines et des actrices élégantes".

<sup>17</sup> Giovanni Boldini, *Mme Marthe Régnier*, 1905, formerly in New York, private collection, Christie's auction on 12 October 2011.

<sup>18</sup> Giovanni Boldini, *Mlle Lantelme*, 1907, Rome, Galleria Nazionale di Arte Moderna.

<sup>19</sup> Marthe Régnier, Geneviève Lantelme, Renée Desprez and Nelly Cormon were theatre actresses. From its very first issue, *Les Modes* had chosen to publish photographs of haute couture styles worn by the stars of the stage. The fact that the publisher, Manzi, Joyant & Co., also put out the magazine *Le Théâtre* facilitated contacts between these two worlds.

<sup>20</sup> All the paintings were published in *Les Modes*, 7/7 (1907).

<sup>21</sup> See Patricia Leighton, *The Liberation of Painting. Modernism and Anarchism in Avant-Guerre*, Paris-Chicago, 2013.

- <sup>22</sup> Paul Poiret, *En habillant l'époque*, Paris 1930, p. 82: "Plusieurs artistes ont donné, dans leurs dessins, une idée assez exacte de l'esprit de cette époque. Je distinguai notamment Jean Villemot et Paul Iribe".
- <sup>23</sup> *Ibid.*, p. 93: "A l'époque que je suis en train de raconter je voyais régulièrement deux d'entre eux, l'un et l'autre appelés à un grand avenir: c'étaient Vlainck et Derain".
- <sup>24</sup> See Anne Turlonias, Jack Vidal, *Raoul Dufy. L'oeuvre en soie. Logique d'un oeuvre ornemental industriel*, Avignon, 1998.
- <sup>25</sup> MoMA New York has a piece of silk fabric from Martine printed with a design by Matisse.
- <sup>26</sup> Fernande Olivier, *Picasso et ses amis*, with a preface by Paul Leautaud, Paris 1933, p. 29: "Il les invita à ses dîners, à ses fêtes".
- <sup>27</sup> Poiret 1930, op. cit., p. 76: "Car j'ai toujours aimé les peintres, je me sens de plain-pied avec eux. Il me semble que nous exerçons le même métier et que se sont mes camarades de travail".
- <sup>28</sup> 'Exposition des oeuvres de Bernard Boutet de Monvel, Georges Lepape, Jacques et Pierre Brissaud', March 1911; 'Exposition des collaborateurs de La Gazette du Bon Ton', from 5 December 1913 to 5 January 1914.
- <sup>29</sup> *Les Peintres. Robert Delaunay, Marie Laurencin*, exhibition catalogue. (Paris, Galerie Barbazanges, 1912), with a preface by Maurice Princet and Fernand Fleuret, Paris, 1912.
- <sup>30</sup> Billy Klüver, *Un jour avec Picasso. Le 12 août 1916*, with photographs by Jean Cocteau, Paris, 1994, p. 62: "Artistes et marchands partent sous les drapeaux, les galeries ferment leurs portes, les collectionneurs étrangers désertent la capitale, tandis que le Salon d'Automne et au Salon des indépendants sont annulés"; English translation Cambridge-London, 1997, p. 61.
- <sup>31</sup> *Ibid.*, p. 11.
- <sup>32</sup> See Mary E. Davis, *Classic Chic. Music, Fashion, and Modernism*, Berkeley-Los Angeles-London, 2006, pp. 115–16.
- <sup>33</sup> See Enrica Morini, 'La tuta. Da antimoda a haute couture', in *Thayaht, un artista alle origini del Made in Italy*, exhibition catalogue (Prato, Museo del Tessuto, 2007–8), edited by Daniela Degl'Innocenti, Prato, 2007, pp. 22–31.
- <sup>34</sup> Introduced to Gabrielle Chanel by Sergei Diaghilev, starting in 1927 Iliazd (Ilya Zdanevich) designed fabric for TISSUS CHANEL in Asnières, becoming company director in 1931. A section of the exhibition entitled 'Iliazd. The 20th century of Ilya Zdanevich' was devoted to this subject. The exhibition was held at the Pushkin Museum in Moscow from 15 December 2015 to 14 February 2016.
- <sup>35</sup> Thérèse and Louise Bonney, *A Shopping Guide to Paris*, New York 1929, p. 25. On Maison Myrbor, see Dominique Paulvé, *Marie Cuttoli, Myrbor et l'invention de la tapisserie moderne*, Paris, 2010.
- <sup>36</sup> See Edmond Courtot, 'De la mode esthétique vivante', *Montjoie! Or-gane de l'impérialisme artistique français, gazette bimensuelle illustrée*, nos. 4–6 (1914), pp. 23–4: 24.
- <sup>37</sup> *Inventaire des collections publiques françaises – Robert et Sonia Delaunay*, Paris, 1967, p. 111: "J'ai réalisé 50 dessins-rapport de couleur avec des formes géométriques pures".
- <sup>38</sup> Robert Delaunay, *Du cubisme à l'art abstrait*, Paris, 1957, p. 208: "les surfaces colorantes ont comme caractéristique le rythme qui est à la base de l'Art".
- <sup>39</sup> 'Adaptation originale di Cubisme à la mode', *Bulletin de L'Effort moderne*, no. 5, 1 (1924). L'Effort Moderne was the art gallery owned by Léonce Rosenberg.
- <sup>40</sup> *Vogue Paris*, 5/8 (1924).
- <sup>41</sup> See Cécile Godefroy, 'La photographie au service du simultanéisme. L'utilisation de l'image de mode par Sonia Delaunay', *Études photographiques*, no. 12 (2002), pp. 148–59.
- <sup>42</sup> Sonia Delaunay, 'L'influence de la peinture sur l'art vestimentaire', *L'art de la mode*, 48/8 (1927), pp. 16–21.
- <sup>43</sup> Cecil Beaton, Salvador Dalí, 'A la manière de...', *Vogue Paris*, 17/12 (1936), pp. 58–9: 58: "Les gents de gout s'inspirent mutuellement, et la mode vit de ces échanges, de ces subtiles correspondances".
- <sup>44</sup> *Ibid.*, pp. 58–9: "l'enigmatique personnage couvert de tiroirs".
- <sup>45</sup> Diana Crane, *Fashion and its Social Agendas. Class, Gender, and Identity in Clothing*, Chicago, 2000, p. 154.
- <sup>46</sup> "International Surrealist Exhibition", New Burlington Galleries, 11 June–4 July 1936; "Fantastic Art, Dada, Surrealism", Museum of Modern Art, December 1936–January 1937; "Exposition Internationale du Surrealisme", Galerie des Beaux-Arts, 17 January–24 February 1938.
- <sup>47</sup> See Keith L. Eggner, "'An Amusing Lack of Logic". Surrealism and Popular Entertainment', *American Art*, 7/4 (1993), pp. 30–45.
- <sup>48</sup> 'Surrealism on Parade', *Life*, 14 December 1936, pp. 24–7: 27.
- <sup>49</sup> Mehemed Fehmy Agha, 'Surrealism, or the Purple Cow', *Vogue US*, November 1936, pp. 60–1, 129–31, 146.
- <sup>50</sup> Sandra Zalman, 'The Vernacular as Vanguard. Alfred Barr, Salvador Dalí, and the U.S. Reception of Surrealism in the 1930s', *Journal of Surrealism and the Americas*, 1 (2007), pp. 44–67: 49.
- <sup>51</sup> Edward Alden Jewell, 'In the Realm of Art: Baying at the Purple Moon; The Museum of Modern Art Opens Show of Dada and Surrealism, Old and New', *The New York Times*, 13 December 1936.
- <sup>52</sup> Fehmy Agha 1936, op. cit., p. 146.
- <sup>53</sup> Elsa Schiaparelli, *Shocking Life*, London, 1954, p. 90.
- <sup>54</sup> Comité de Salut public, 25 floréal an II (14 May 1794): "présenter ses vues et projets sur les moyens d'améliorer le costume national actuel, de l'approprier aux mœurs républicaines et au caractère de la Révolution, pour en présenter les résultats à la Convention nationale, et recueillir le vœu de l'opinion publique".
- <sup>55</sup> Comité de Salut Public, 5 prairial an II (24 May 1794): "à chacun des membres de la Convention et aux citoyens des divers départements, au nombre de vingt mille exemplaires de chaque pour le modèle de l'habillement civil et six mille de chacun des autres".
- <sup>56</sup> Jean-Baptiste Lesueur, *Projets de nouveaux costumes*, 1794 and 1796, Paris, Musée Carnavalet: "Pendant quelques temps, David le peintre et l'acteur Talma composèrent des costumes qu'ils faisaient porter par des jeunes gens, mais aucun n'a put prendre, les peuples les regardaient comme des Acteur".
- <sup>57</sup> Giacomo Balla, *Il vestito antineutrale. Manifesto futurista*, Direzione del Movimento Futurista, Milan, 11 September 1914: "approvato entusiasticamente dalla Direzione del Movimento futurista e da tutti i Gruppi Futuristi italiani".
- <sup>58</sup> Charles Baudelaire, *Le Salon de 1846*, Paris 1846, pp. 125–30: 127: "une immense défilade de croque-morts, croque-morts politiques, croque-morts amoureux, croque-morts bourgeois".
- <sup>59</sup> Giacomo Balla, *Le vêtement masculin futuriste: manifeste*, Direction du mouvement futuriste, May 1914: "Chacun peut ainsi non seulement modifier, mais inventer à chaque instant un nouveau vêtement qui réponde à un nouvel état d'âme Le modifiant peut être impérieux, amoureux, caressant, persuasif, diplomatique, unitonal, pluritonal, choquant, discordant, décisif, parfumé, etc..".
- <sup>60</sup> Vladimir Mayakovsky, *The Dandy's Jacket*. The poem was published in *First Journal of the Russian Futurists (Pervyj žurnal russkich futuristov)*, no. 1–2 (1914).
- <sup>61</sup> Bruno Corra (Bruno Ginanni Corradini), 'È bene dipingere subito il mondo', *L'Italia Futurista*, no. 1 (1916), p. 2.

<sup>62</sup> Oscar Wilde, 'Phrases and Philosophies for the Use of the Young', *The Chameleon*, 1 (1894), p. 3.

<sup>63</sup> *Manifeste du Futurisme*, *Le Figaro*, 20 February 1909: "exalter ... le mouvement agressif, l'insomnie fiévreuse, le pas gymnastique, le saut périlleux, la gifle et le coup de poing".

<sup>64</sup> Giacomo Balla, Fortunato Depero, *Ricostruzione futurista dell'universo*, Milan, 11 March 1915: "Noi futuristi, Balla e Depero, vogliamo realizzare questa fusione totale per ricostruire l'universo rallegrandolo, cioè ricreandolo integralmente".

<sup>65</sup> Edward H. Carr, *Socialism in One Country (1924-1926)*, 3 vols. 1958-63, London, 1958, I, pp. 3-4;

<sup>66</sup> Aleksandr Rodchenko and Varvara Stepanova, *Programma del gruppo produttivista*, 1921.

<sup>67</sup> VARST (Varvara Stepanova), 'Contemporary Dress. The prozodezhda [Kostium segodniashnego dnia-Prozodezhda]', *LEF*, no. 2, 1 (1923), pp. 65-8.

<sup>68</sup> See Marie-Christine Pitre, *Quand l'art rencontre l'industrie ou «l'impossible conciliation des inconciliables» la collaboration de Liubov Popova et Varvara Stépanova avec une fabrique de tissus (1923-1924)*, Ph.D. Diss., Montréal, Université du Québec, 2011, pp. 75 ff.

<sup>69</sup> *Amazons of the Avant-garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova*, exhibition catalogue (New York, Guggenheim Museum, 2000), edited by John E. Bowlt and Matthew Drutt, New York, 2000, p. 196.

<sup>70</sup> Quoted in Alexandre N. Lavrentiev, 'Minimalisme et création textile ou l'origine de la mode constructiviste', in *Europe 1910-1939: quand l'art habillait le vêtement*, exhibition catalogue (Paris, Musée de la Mode et du Costume, 1997), edited by Valérie Guillaume, Paris, 1997, pp. 70-82: 74: "la fabrique devait nous expliquer le procédés de production, et nous laisser intervenir à toutes les étapes où l'aspect artistique entre en jeu: choix des motifs, commercialisation, expositions".

<sup>71</sup> One of the two samples designed by Ljubov Popova corresponds to the fabric of the kerchief worn by Stepanova and Brick in Aleksandr Rodchenko's photographs.

<sup>72</sup> See Pitre 2011, op. cit., pp. 105 ff.

<sup>73</sup> *Aleksandr Rodchenko. Experiments for the Future*, exhibition catalogue (New York, The Museum of Modern Art, 2005), edited by Alexander N. Lavrentiev, introduction by John E. Bowlt, New York 2005, p. 199.

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