



moda v  
gibanju  
fashion  
in motion

Italijanski slog 1951 – 1990  
Utrinki slovenske mode

Italian Style 1951 – 1990  
Glimpses of Slovenian Fashion







REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO

.....

CIP - Kataložni zapis o publikaciji  
Narodna in univerzitetna knjižnica, Ljubljana  
391:791

MODA v gibanju : italijanski slog 1951-1990 : utrinki slovenske mode = Fashion in motion  
: Italian style 1951-1990 : glimpses of Slovenian fashion / [avtorji besedil Nina Zdravič Polič ...  
[et al.] ; uredila Nina Zdravič Polič ; prevodi David Limon, Franc Smrke, Mateja Kralj ; fotografije  
arhiv Federico Garrolla ... et al.]. - Ljubljana : Slovenski etnografski muzej, 2015

ISBN 978-961-6388-44-3  
1. Vzp. stv. nasl. 2. Zdravič Polič, Nina  
279886080

.....

SLOVENSKI ETNOGRAFSKI MUZEJ

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gibanju  
fashion  
in motion

Italijanski slog 1951 - 1990

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Italian Style 1951 - 1990

Glimpses of Slovenian Fashion

# moda v gibanju

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Fundacije Roberto Cappucci

*Tisk:* Medium, Žirovnica

*Naklada:* 500

Ljubljana, 2015

*Sodelujoče ustanove:*

Fundacija Sartirana Arte, Sartirana  
Lomellina

Italijanski inštitut za kulturo v Sloveniji

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# fashion in motion

Published by the  
**Slovene Ethnographic Museum,**  
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Federico Garrolla Archive, Marko  
Habič, Miha Vipotnik, Photo  
documentation of Slovenian  
Cinematheque, Photo documentation  
of the National Museum of Contem-  
porary History, archives of Slovenian  
designers, Roberto Cappucci  
Foundation

*Print:* Medium, Žirovnica

*Circulation:* 500

Ljubljana, 2015

*Contributing Institutions:*

Sartirana Arte Foundation, Sartirana  
Lomellina

Italian Institute for Culture in Slovenia

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## Predgovor

Ali je moda doma tudi v Slovenskem etnografskem muzeju? Odgovor na to vprašanje ne more biti drugačen kot pritrdilen. V etnološkem muzeju, v katerem je pomemben del prizadevanj v okviru interpretacije dediščine načinov življenja namenjen spreminjajočim se pojavnostim oblačilnega videza, imata raziskovanje in predstavitev mode in njene družbene vloge pomembno mesto.

Moda je del oblačilnega videza in oblačilni videz posameznika/posameznice kakor tudi družbenih skupin je odraz vsakokratnih družbenih značilnosti. Le te se skozi čas spreminjajo. Fenomenologija sistema mode pred pol stoletja ni enaka fenomenologiji mode danes. Prav nasprotno.

Italijanska moda kot svetovno najbolj reprezentativni primer mode je bila v petdesetih letih 20. stoletja, ko se je življenje po končani drugi svetovni vojni normaliziralo, na začetku svojega razcveta. Uveljavljati so se začeli njeni ustvarjalci in ustvarjalke, ki so kot blagovne znamke še danes ultimativni pojem za modo *Made in Italy*. Izvirnost in ustvarjalnost pri zasnovi oblik sta bili v sozvočju in uravnoteženi s številnimi raznolikimi materiali kakor tudi z vrhunsko obrtniško in industrijsko kvaliteto izdelave oblačil in drugih modnih dodatkov. Predstavniki in konzumenti mode so bili v nadaljnjih desetletjih v prvi vrsti predstavniki in predstavnice sveta popularne filmske in glasbene kulture, za promocijo in popularnost mode in njenih nosilcev ter za njihovo odmevnost med vsemi družbenimi sloji so izdatno skrbeli množični mediji. Moda je tako postajala globalni fenomen, ki so si ga posamezniki in posameznice prisvajali glede na njihov okus, izbiro in gmotne zmožnosti.

Živimo v dobi, ko nekateri poznavalci modnih trendov ugotavljajo, da je napočil konec mode, kakršno smo poznali. Moda naj bi se izrodila zaradi več razlogov: nebrzdano menjavanje trendov povzroča prenasičenost trgov; trgi so preplavljeni s ponaredki; o tem, kateri izdelki so "in" in "top", ne odločata njihova kvaliteta in izvirnost, ampak kapitalsko podprte marketinške agencije; modna industrija temelji na izkoriščanju delavcev iz tretjega sveta.

In morda je sedaj pravi trenutek, da se ozremo v preteklost in razmislimo o že doseženih standardih kvalitete tudi na področju mode, ki so lahko navdih za določitev smeri v prihodnost. Naj nam bo pri tem

v oporo pahljača imenitnih stvaritev italijanske in slovenske mode iz druge polovice 20. stoletja.

Projekt je zasnovala in ga koordinirala kolegica Nina Zdravič Polič v sodelovanju s Fundacijo Sartirana Arte, s številnimi strokovnjaki in ustanovami, za kar ji gre moja iskrena zahvala. Izvedbo projekta je omogočilo Ministrstvo za kulturo RS, podprli so ga Veleposlaništvo Republike Italije v Sloveniji, Italijanski inštitut za kulturo v Sloveniji in ICE – Agencija za promocijo v tujini in internacionalizacijo italijanskih podjetij.

Dr. Bojana Rogelj Škafar  
Direktorica Slovenskega etnografskega muzeja

## Foreword

Is fashion also at home in the Slovene Ethnographic Museum? The answer to this question can be nothing but affirmative. In an ethnographic museum, where an important part of the work connected with the interpretation of the heritage of different ways of life is aimed at the changing appearance of clothing, research into and the presentation of fashion and its social role hold an important place. Fashion is part of the dress appearance, and an individual's way of dressing, as well as that of social groups, is a reflection of social characteristics. These change through time. The phenomenology of the fashion system half a century ago is not the same as that of today. Quite the contrary.

In the 1950s, when post-World War Two life had normalised, Italian fashion as the most representative example of fashion in the world was just starting to flourish. Its designers began to make a name for themselves and they have to this day remained the ultimate trademarks for the fashion labelled as *Made in Italy*. Originality and creativity in design were in harmony and balance with numerous different materials, as well as with the superior craftsmanship and industrial quality of the manufacture of clothes and other fashion accessories. During the succeeding decades, fashion's main representatives and consumers came from the world of popular film and music, while the promotion and popularity of fashion and its bearers was avidly undertaken by the mass media, which also ensured that fashion had an influence among all the social classes. Fashion thus became a global phenomenon which individuals appropriated in line with their taste, choice and financial means.

We live at a time when some experts in fashion trends are claiming that the end has come of fashion as we know it. Fashion is thought to have died for many reasons: the uncontrolled changing of trends causes market oversaturation; markets are flooded with imitations; which products are "in" and "top" is determined not by their quality or originality but by marketing agencies, supported by capital; and the fashion industry is based on the exploitation of third world workers.

So perhaps this is the right moment to look back and reflect on the already achieved standards of quality in the field of fashion, which could perhaps be an inspiration for setting future directions. Let

us be helped in this by the array of excellent fashion creations from the second half of the 20<sup>th</sup> century that also had a strong influence in Slovenia. The latter is attested to by the film collage Glimpses of Slovenian Fashion, created from film documents from the archives of Slovenian Television.

The project was created and coordinated by my colleague Nina Zdravič Polič in cooperation with the Sartirana Arte Foundation, together with numerous fashion experts and connoisseurs, to whom I wish to express my sincere thanks. The realisation of the project was made possible by the Slovenian Ministry of Culture; it was also supported by the Embassy of the Republic of Italy in Slovenia, the Italian Cultural Institute in Slovenia and the ICE - the Italian Trade Commission. I thank them all for their generous support.

Dr Bojana Rogelj Škafar  
Director of the Slovene Ethnographic Museum

# Moda v gibanju

Nina Zdravič Polič

**Moda v gibanju** je interdisciplinarna interpretacija, je razstava o modi z dvojno perspektivo: odstira pogled na italijansko modo, na rojstvo **italijanskega**

**sloga** (oblačenja po italijansko) in na *Made in Italy* v času iz obdobja od petdesetih do devetdesetih let 20. stoletja, sočasno pa se v utrinkih ozira v preteklost slovenske oblačilne kulture, odpira poglede na njeno zgodovinsko kulturno ozadje in razvojno pot slovenske mode.

Moda je mobilna, je gibljiv proces, spreminjajoč se odsev družbe in časa. Odseva večplastnost in raznovrstnost časa, kulturno-vedenjske vzorce in poti komunikacije ter vidike identitet skupin in posameznika. Nanjo vplivajo družba, kultura, industrija, gospodarstvo, tehnologija, življenjsko okolje, mediji, vera in številni drugi dejavniki. Ta dejstva odkrivajo pomembnost oblačil kot modno kategorijo in modni videz kot sredstvo za izražanje statusnih sporočil, privilegijev, teženj, navdihov in simbolnih sporočil, naprednosti, nazadnjaštva, potreb v okviru določenega zgodovinskega obdobja, socialnega in ekonomskega položaja in drugih pojavov ter motivacij, ki pospešeno spreminjajo kulturo oblačenja in modo.

Moda, njen razvoj in konzumacija so torej tista snov, ki izpostavlja drugačnosti časa, prostora, družbeno-zgodovinske sledi in soočanja z "nekoč je bilo...", med tradicijo in razmislekom o sodobnosti. Med drugim je moda tudi tema analiz in razprav številnih teoretikov, ki njen pomen razlagajo zelo različno, na primer: »*Moda je nastala že zdavnaj, a je tudi vedno sproti zastarala. Moda torej ni nič novega, čeprav je vedno nova. Od nekdanj ima tudi svoje prijatelje in sovražnike. Skozi zgodovinska obdobja je bila velikokrat zatirana in poveličevana. Moda je mišljenje in čustvo dobe, spremenjena v materijo, obliko in barvo. Moda še zdaleč ni le oblačenje...*« je zapisala slovenska modna novinarka Eva Paulin že leta 1962.

Po trditvah italijanskega teoretika Gilla Dorflesa (1986) pa »*moda vlada človeštvu od nekdanj in ostaja absolutna gospodarica ambicij in tekmovanja med ljudmi. Ni le eden najpomembnejših družbenih in ekonomskih pojavov našega časa, ampak je tudi eno od glavnih meril psiholoških, psihoanalitičnih in družbeno-ekonomskih motivacij člo-*



*veštva. Moda je eden od načinov ohranitve stila, ki v določenem obdobju prevladuje in usmerja oblikovanje v oblačenju, dekoraciji, tekstilu in notranji opreми.»*

*Slovenski modni teoretik Anej Sam (1994) obravnava modo kot »tisti fenomen našega vsakdana, okoli katerega je največ nesporazumov. Je pomemben regulator potrošnje večine ali se ji podreja. Poudarja, da se človek oblači tudi mimo zakonov mode. Moda je splošen izraz za začasno sprejete načine življenja, moda v oblačenju pa označuje začasno sprejete oblike oblačil in modnih dodatkov. Treba je torej ločiti modo in oblačenje (oblačenje po modi ali oblačenje mimo mode), kot je potrebno razlikovati dejanske potrebe od namišljenih, aktivnost od iluzije aktivnosti.«*

Schuberth: Večerna obleka, Rim, srednja 50. leta / Eveningdress, Rome, middle 50s, Fundacija Sartirana Arte / Sartirana Arte Foundation, foto / photo: Marko Habič, SEM, 2015

## Italijanski slog 1951–1990

Osrednji  
razstavni del,  
ki je tkivo  
razstave, je  
posvečen  
italijanski  
modi.

Italijanski slog 1951–1990 prikazuje kulturo Italije z vidika mode in njene izjemne kreativnosti. Ustvarjali so jo oblikovalci kot so sestre Fontana, Emilio Schuberth, Roberto Capucci, Valentino Garavani, Irene Galitzine, Emilio Pucci in še mnogi drugi, ki so tlakovali identiteto italijanske mode, njeno vsebino, slog in kulturno formo ter prispevali k podobi Italije v svetu.

Razstava podaja pogled na kolekcijo ženskih večernih oblek visoke mode in oblačil *prêt-à-porter* dvajsetih italijanskih vodilnih oblikovalcev, prestižnih ateljejev in modnih hiš iz obsežne zbirke mode, ki je v lasti Fundacije Sartirana Arte, z dodatkom nekaj drugih za razstavo izposojenih oblek. Razstavljeni kosi oblačil so vrhunsko oblikovani in izpovedujejo umetniške in arhitekturne prvine ter izkazujejo za italijansko visoko modo značilne lastnosti kot so dragocene tkanine, barve, izjemna kakovost tehnik izdelave, okus, nadarjenost, izkušnost in spretnost šivilj in vezilj, ki so znale upoštevati bogato izročilo šiviljske obrti in so prek svojih modnih salonov postale protagonistke razsežnosti uspeha italijanske mode v svetu. Med razstavljenimi kreacijami visoke mode so na primer večerne obleke Fernande Gattioni, Gigliole Curiel, Schubertha, sester Fontana iz petdesetih let, Valetina, Galitzine iz šestdesetih let, Krizie iz sedemdesetih let, Capuccija iz osemdesetih let, Versaceja, Ferrèja in Raffaella Curiel iz devetdesetih let in druge.

Postavitev razstave razvršča razstavno vsebino skozi dva prostora na način, ki osvetljuje povezavo med svetom mode, fotografijo in filmom.

Prvi prostor je instalacija petindvajsetih unikatnih oblek na lutkah, ki vzbujajo vtis figuralnih objektov in stojijo na nekakšnem stopničastem odru. V ozadju so velike črno-bele modne fotografije Federica Garolle in filmska projekcija odlomka iz Fellinijevega filma *La Dolce Vita* (slaven prizor Anite Ekberg v rimski Fontani di Trevi), kar vse spodbuja spominjanje na preteklost in na prihodnost. Razstavna zgodba ustvarja neke vrste gledališko predstavo o snidenju italijanske mode s svetom "sladkega življenja" in občutje življenja v povojni Italiji.

Dodatno plast pogleda v zgodovinsko ozadje razvoja italijanske mode na razstavi vnaša video z naslovom *Made in Italy*, narejen iz arhivskega gradiva, za to priložnost pridobljenega od italijanske RAI Teche v Rimu. *Made in Italy* je kompilacija, montirana iz fragmentov več zgodb o prvih letih povojne italijanske mode, z intervjuji z markizom Gioginijem in prvimi modnimi oblikovalci, utrinki prvih modnih revij v Firencah in razkošnih oblek iz poznih petdesetih let, življenja na ulicah Firenc in v oblikovalskih ateljejih.

Leta 1951 je namreč Giovanni Battista Giogini v Firencah priredil prvo modno revijo italijanske visoke mode in spodbudil začetek slovite



Valentino: Obleka plašč, Rim, pozna 60. leta / Coat dress, Rome, late 60s, Fundacija Sartirana Arte / Sartirana Arte Foundation, foto / photo: Marko Habič, SEM, 2015

poti italijanske mode na svetovno prizorišče ter postal nesporen nestor rojstva italijanske mode.

V Italiji je v petdesetih in šestdesetih letih vzcvetelo "sladko življenje", *la dolce vita*, italijanska fraza, ki označuje optimizem in preporod. To je bilo živahno obdobje, bil je čas velikih sprememb, ko se je v Italiji začela oblikovati nova plat življenja, ko so se razcveteli gospodarstvo in motorna industrija (Vespa, Lambretta, Fiat), želja po zabavi in blaginji, moda, umetnost, kinematografija itn.

Družbeno podobo Italije tega časa kritično izpostavlja film

velikega režiserja Federica Fellinija *La Dolce Vita* iz leta 1960 z ikono italijanskega filma Marcellom Mastroiannijem v vlogi *paparazza*, ki s fotografskim aparatom "vstopa" v intimo slavnih.

Dive, ki so zaznamovale "sladko življenje" v Rimu in zlato dobo filmskega mesta Cinecittà, imenovanega *Hollywood sul Tevere*, kot so Audrey Hepburn, Elizabeth Taylor, Anita Ekberg, Ava Gardner, Anna Magnani in druge, so navdihnile ne le režiserje Fellinija, De Sico in Roberta Rossellinija, ampak tudi modne kreatorje kot so npr. Fernanda Gattinoni in sestre Fontana, ter postale ikone italijanskega modnega izraza in razkošnega življenja.

**Italijanski slog 1951–1990**, prikazan v drugem prostoru razstave, pa je poskus rekonstrukcije in ambienta, značilnega za italijanski oblikovalski atelje ali delavnico, zato je ta prostor dobil ime *Atelier di stillista*. V Italiji so bili oblikovalski ateljeji tisti kreativni, privlačni kraji, kjer so se uresničevale sanje marsikatere ženske in so se ustvarjale ideje; kjer so oblačila dejansko nastajala, kjer so bila oblikovana in sešita; kjer se je rojevala italijanska *alta moda* in se je izoblikoval italijanski slog. To so



bili tudi priljubljeni interierji, ki so jih radi snemali in fotografirali (kot Federico Garolla), kar ponazarjajo razstavljenе fotografije.

Več kot štirideset razstavljenih modnih kreacij na obešalnikih ponazarja bogat izbor primerkov *prêt-à-porter* (*ready to wear*), ki so dandanes preplavili ves svet in so Italijo postavili v sam vrh modne industrije. V tem razstavnem prostoru so le nekateri primerki visoke mode, na primer žametni plašč, ki ga je oblikovala Biki za Mario Callas, in brezrokavnik, ki ga je v petdesetih letih oblikoval Getulio Alviani in ki je narejen iz pravih biserov.

Poudarek pa je na oblačilih za vsakdan. To so kakovostno oblikovane in serijsko izdelane obleke, ki so namenjene vsem ženskam in ne le posebnim odjemalcem, na primer: Puccija, Kena Scotta, Valentina, Roberte di Camerino, Versaceja, Mile Schön, Missonija, Ferragama, Fernande Gattinoni itn.

Razstava ne zajema modnih dodatkov. Kljub temu pa z razstavljenim parom Puccijevih damskih čevljev in s torbicama Roberte di Camerino simbolično opozarja, da so modni dodatki nepogrešljiv del oblačenja in modnega oblikovanja.

## Utrinki slovenske mode

Utrinki slovenske mode je naslov drugega, manjšega, vendar pomembnega dela projekta *Mode v gibanju*. Posvečen je razvojni poti slovenske mode in v tej dihtonomiji razstave kaže in odpira vprašanja o paradigmah oblačilnih in modnih praks in vzrokov za njihove premike.

Naslov opozarja na dejstvo, da drugi del razstave predstavlja fragmente, ki skušajo prek arhivskih podob na filmu in videu spregovoriti o dinamiki zgodovine slovenske mode in njenih oblačilnih značilnostih od poznih petdesetih oz. šestdesetih let naprej, v času nekdanje skupne države SFRJ. »Na slovenskih tleh povojna leta modi niso bila naklonjena (v nasprotju z Italijo) ni bilo čutiti pretiranega razkošja, imela je predvsem poklicni pomen, modne zamisli so se sicer porajale. Potem pa je krenila svoja pota, modne ideje in napotki so prihajali od vsepovsod, iz evropskih modnih centrov in prek številnih tujih in domačih časopisov in revij.« (Andreja Vrišer, 1991)

Utrinki slovenske mode so predvsem kratka filmska pripoved, postavljena v zgodovinsko-družbeni kontekst. Je vizualna konsolidacija utrinkov iz modnih revij, izložb in mestnih trgovin, modnega videza Slovenk v medijih (napovedovalke, pevke), oddaj o modi, sejmov mode, konfekcijskih tovarn, reklam, ulične mode... Filmski prikaz prizorov iz kulture oblačenja pri nas obuja že skoraj pozabljene čase in oblikuje doživetje. Video je nastal iz posnetkov filmskega arhiva Televizije Slovenije, Arhiva Republike Slovenije in fotografskega arhiva Muzeja novejšje zgodovine Slovenije.

Obenem je na tem delu razstave z videom reaktualizirana tudi moda oz. kostumografija v slovenskem igranem filmu, ki spet razkriva drugačno podobo od tiste, ki je veljala za vrsto tujih filmskih igralk, ki

so vplivale na način oblačenja in obnašanja. »Film je namreč imel pri razvoju mode pomemben vpliv in je množično vabil k posnemanju.« (Vrišer, 1991)

»Slovenski film ne pozna filmskih zvezd, ki bi ključno vplivale na modo svojega časa,« je v prispevku v pričujočem katalogu zapisala filmska zgodovinarica Lilijana Nedič.



Video z naslovom *Odsevi mode v slovenskem igranem filmu* predstavlja preplet prizorov iz več kot desetih slovenskih igranih filmov (*Ne čakaj na maj*, *Ples v dežju*, *Zgodba, ki je ni*, *Zarota*, *Na papirnatih avionih* itn.), ki so jih ustvarili znani slovenski režiserji v drugi polovici 20. stoletja. Ta dokumentarni video razgrinja pogled na tok slovenske mode in na spremembe modnih trendov nasploh.

*Utrinke slovenske mode* zaokrožajo razstavljene unikatne večerne obleke mednarodno uveljavljenih slovenskih predstavnic sodobnega modnega oblikovanja (Mateja Benedetti, Urška Drofenik, Maja Ferme, Maja Štamol Droljc, Svetlana Visintin). Te kreacije oživljajo prehod iz preteklosti.

Pričujoča publikacija dodaja razstavi *Moda v gibanju* še poglobljeno vsebino prek več besedil, ki so jih prispevali modni in filmski zgodovinarji, kustosi in novinarji.

Modeli za oblačila v šoli za oblikovanje, Ljubljana, pred 1967 / Models of the School for design, Ljubljana, before 1967, fototeka Muzeja novejšje zgodovine Slovenije / Photo documentation of the National Museum of Contemporary History, foto / photo: Božo Štajer

# Fashion in Motion

Nina Zdravič Polič

**Fashion in Motion** is an interdisciplinary interpretation of and an exhibition about fashion from a dual perspective, offering an insight into Italian fashion, the birth of the **Italian style** (dressing the Italian way) and the label

*Made in Italy* between the 1950s and the 1990s. At the same time, the exhibition offers glimpses of the history of fashion in Slovenia, looking at its historical and cultural background and how it developed.

Fashion is mobile; it is a process in motion, forever changing, reflecting society and time. Fashion illustrates the multi-layered and heterogeneous nature of time, cultural-behavioural patterns and communication channels, as well as certain aspects of the identity of groups and individuals. Fashion is influenced by society, culture, industry, the economy, technology, the living environment, the media, religion and numerous other factors. These reveal the importance of clothes as an aspect of fashion and outward appearance as a means of expressing status, privilege, trends, inspirations, symbolic messages, progressiveness, backwardness, needs within a particular historical period, the social and economic situation, as well as other phenomena and motivations that rapidly change the culture of dress and fashion.

Fashion, its evolution and consumption, is an aspect of life that emphasises temporal, spatial and socio-historical differences; it allows us to confront how things were, to reflect on the relationship between tradition and the contemporary.

In addition, fashion is also the subject of analysis and discussion by different theoreticians who explain the phenomenon very differently, for example: »*Fashion appeared in the distant past, but it always aged as it went along. Fashion is nothing new, although it is always new. It has always had its friends and enemies. Throughout history, it has frequently been persecuted and revered. Fashion is a way of thinking and feeling in a particular period, expressed as material, form and colour. Fashion is certainly not only clothes ...*« as 1962 the Slovenian fashion journalist Eva Paulin wrote.

According to the Italian theoretician Gillo Dorfles (1986) *»fashion has long ruled mankind and remains the absolute mistress of ambition and competition between people. It is not only one of the most important social and economic phenomena of our time, but also one of the main criteria in the psychological, psychoanalytical and socio-economic motivations of mankind. Fashion is one of the ways of preserving style that prevails in a certain period and shapes the design of clothes, decoration, textiles and furnishing.«*

Anej Sam (1994), a Slovenian fashion theoretician, describes fashion as *»that phenomenon*

*of our time that causes the most misunderstanding. It is either an important regulator of what the majority consumes or it is subordinate to what they consume. It emphasises that people may also dress outside of the laws of fashion. Fashion is a general term for temporarily accepted ways of life, while fashion in clothing denotes the temporarily accepted designs of clothing and fashion accessories. We must thus distinguish between fashion and dress (dressing in line with fashion or disregarding fashion), just as it is necessary to distinguish actual needs from imagined ones, or activity from the illusion of activity.«*



Sorelle Fontana: Večerna obleka, Rim, 50. leta / Evening dress, Rome, 50s, Fundacija Sartirana Arte / Sartirana Arte Foundation, foto / photo: Marko Habič, SEM, 2015

## Italian Style 1951-1990

The central part of the exhibition relates to Italian fashion, which is also the main thread of the exhibition Fashion in Motion.

**Italian Style 1951-1990** shows Italian culture during a period of exceptional creativity through discourse about fashion. It was shaped by designers such as Sorelle Fontana, Emilio Schuberth, Roberto Capucci, Valentino, Irene Galitzine, Emilio Pucci and many others who created the identity of Italian fashion, its content, style and cultural form, thus contributing to Italy's image in the world.

The exhibition offers a collection of high fashion evening dresses and *prêt-à-porter* fashion designed by twenty leading Italian designers, prestigious studios and fashion houses, from the extensive collection of the Sartirana Arte Foundation, together with a few items borrowed for the exhibition. The exhibited articles of clothing are of superior design and express artistic and architectural elements, displaying characteristics typical of Italian high fashion, such as valuable materials, colours and exceptional production quality, as well as the good taste, talent, experience and skills of the seamstresses and embroiderers who were able to take into account the rich historical tradition of their trade and who, via their ateliers, became protagonists within the worldwide success story of Italian fashion. The exhibited high fashion creations include evening dresses designed by Fernanda Gattinoni, Gigliola Curiel, Schuberth, Sorelle Fontana from the 50s, Valentino and Galitzine from the 60s, Krizia from the 70s, Capucci from the 80s, Versace, Ferré and Raffaella Curiel from the 90, and others.

The exhibition is arranged through two rooms in a way that throws light on the connection between the worlds of fashion, photography and film.

The first room contains an installation of twenty-five unique dresses on mannequins that create the impression of figural objects standing on a stage with steps. In the background there are large black and white fashion photographs by Federico Garolla and a projection of an excerpt from Fellini's film *La Dolce Vita* (the famous scene with Anita Ekberg in the Trevi Fountain in Rome) – all of this encourages memories of the past and the future. It turns the exhibition story into a theatre performance about the meeting between Italian fashion and the world of *la dolce vita*, as well as the atmosphere of life in post-war Italy.

An additional layer of insight into the historical background of the development of Italian fashion is introduced by the video *Made in Italy*, created from archive materials acquired for this occasion from the Italian RAI Teche in Rome. *Made in Italy* is a compilation of fragments of many stories about the first years of modern Italian fashion, interviews with the Marquis Giorgini and the first fashion designers, glimpses from the first fashion shows in Florence and of luxurious dresses from the late 50s, the streets of Florence, and from designer studios.

In 1951 Giovanni Battista Giorgini staged the first show of high Italian fashion and launched the famous breakthrough of Italian fashion onto the world stage, thus becoming the indisputable father of Italian fashion.

In the 50s and 60s, Italy experienced the “sweet life”, *la dolce vita*, an Italian phrase for optimism and renewal. This was a lively period, a time of great change, when a new layer of life was formed, and the economy and the motor industry flourished – Vespa, Lambretta, Fiat, a desire for fun and wealth, fashion, art and cinematography, and so on. The social image of Italy of that time is portrayed in a critical manner by the film *La Dolce Vita*, made by the great director Federico Fellini in 1960, with the icon of Italian film Marcello Mastroianni in the role of a  *paparazzo*  using his camera to enter the intimate life of the famous. The divas that marked the “sweet life” in Rome and the golden era of the film studio of Cinecittà, also known as Hollywood on the Tiber, such as Audrey Hepburn, Elizabeth Taylor, Anita Ekberg, Ava Gardner, Anna Magnani and others, inspired not only the directors Fellini, De Sica and Roberto Rossellini, but also fashion creators such as Fernanda Gattinoni and Sorelle Fontana. They also became the icons of Italian fashion and a life of luxury.

**Italian Style 1951-1990**, in the other exhibition room is an attempt to reconstruct an ambiance typical of Italian designer studios and workshops, which is why this room is referred to as the *Atelier di stilista*. The Italian designer studios were creative, attractive places where the dreams of many women were realised and new ideas were born; where clothes actually appeared from design through to sewing; where Italian *alta moda* was created and Italian style emerged. These places were also popular with Italian photographers such as Federico Garolla, as shown by the exhibited photographs.

The over forty exhibited fashion creations on hangers represent a rich selection of examples of the *prêt-à-porter* fashions that have flooded the world and placed Italy at the very top of the fashion industry. In this exhibition room there are only a few examples of high fashion, such as the velvet coat designed by Biki for Maria Callas and the Getulio Alviani waistcoat from the 50s, made with real pearls. The emphasis is on everyday wear. These are serially produced, clothes of high quality design, aimed at all women, not just special customers, created by designers such as Pucci, Ken Scott, Valentino, Roberta di Camerino, Versace, Mila Schön, Missoni, Ferragamo and Fernanda Gattinoni.

Although the exhibition does not include fashion accessories, the exhibited pair of Pucci’s ladies’ shoes and two bags by Roberta di Camerino symbolically state that fashion accessories are an indispensable part of dress and of fashion design.

Glimpses of Slovenian Fashion is the title of the other, smaller but important part of the exhibition Fashion in Motion.

## Glimpses of Slovenian Fashion

It is dedicated to the development of Slovenian fashion, which within the dichotomy of the exhibition shows and poses questions about the different paradigms of clothing and fashion practices and the reasons for the constant shifts.

The title itself notes that this part of the exhibition shows fragments which, through archive images on film and video, tell us something about the dynamics of the history of Slovenian fashion and its characteristics in clothing from the late 50s and early 60s onwards, at the time of the former Yugoslavia. *»In Slovenia, the post-war years were not favourably inclined to fashion (in contrast to Italy). There was no excessive luxury, fashion had mainly professional importance, but fashion ideas were born. Then it took off in its own direction; fashion ideas and directions were coming in from the European fashion centres and via numerous foreign and Slovenian newspapers and magazines.«* (Vrišer, 1991)

*Glimpses of Slovenian Fashion* is foremost a short film story set in a historical social context. It is a visual consolidation of glimpses



Modna revija, 1959 / Fashion show, 1959, fototeka Muzeja novejšje zgodovine Slovenije / Photo documentation of the National Museum of Contemporary History, foto / photo: Marija Švabić

from fashion shows, shop windows and interiors, the fashion worn by Slovenian women in the media (presenters, singers), fashion programmes, fashion fairs, clothing factories, advertisements, street fashion and so on. The presentation of these scenes, connected to the culture of dress in Slovenia, evokes those almost forgotten times and shapes an experience. The film was created from archive film materials obtained from Slovenian Television, Archives of the Republic of Slovenia and photographic archives of the National Museum of Contemporary History.

At the same time, this part of the exhibition uses video to draw attention to the fashions and costumes worn in Slovenian feature films, which once more reveals a different image to that which applied to the foreign actresses who influenced the way of dressing and behaving. »*Film played an important role in the development of fashion and was an invitation to mass imitation.*« (Vrišer, 1991)

The film historian Lilijana Nedič commented: »*Slovenian film does not have film stars who would represent a key influence on the fashion of their time.*« Under the title *Reflections of Fashion in the Slovenian Feature Film*, the video presents a medley of scenes from more than ten Slovenian films (*Ne čakaj na maj*, *Ples v dežju*, *Zgodba, ki je ni*, *Zarota*, *Na papirnatih avionih*, etc.), made by well-known Slovenian directors between the 50s and the 90s. This documentary thus contributes to our insight into the history of Slovenian fashion and changes in fashion trends in general.

*Glimpses from Slovenian Fashion* is completed by a display of unique evening dresses designed by internationally acclaimed Slovenian representatives of modern fashion design (Mateja Benedetti, Urška Drogenik, Maja Ferne, Maja Štamol Droljc, Svetlana Visintin). These invigorating creations represent a transition from the past to the present.

This publication adds to the exhibition *Fashion in Motion* a more in-depth dimension through a number of texts contributed by fashion and film historians, curators and journalists.



# Zbirke Fundacije Sartirana Arte

Fundacija Sartirana Arte je bila ustanovljena leta 1993 iz Študijskega centra Lomellina (1980) na zasebno pobudo Giorgia Fornija in ob podpori lokalnih oblasti. Sedež ima v gradu Sartirana iz

14. stoletja pri Pavii v pokrajini Lombardiji. Fundacija se je razvila v pomembno razstavišče in zakladnico različnih zbirk italijanske moderne in sodobne umetnosti ter dekorativnih umetnosti in oblikovanja (notranje opreme, srebrnine, nakita...), ki pričajo o dosežkih številnih uglednih italijanskih umetnikov, ustvarjalcev in oblikovalcev zadnjih šestdesetih let.

Modna zbirka – zbiranje oblačil se je začelo ob koncu devetdesetih let. Zbirka obsega kolekcijo ženskih oblek visoke mode (*alta moda*), ki so jih ustvarili sloviti italijanski oblikovalci iz časov *dolce vita* in pozneje: Sorelle Fontana, Biki, Schuberth, Galitzine, Curiel in drugi. V naslednjih letih so fondu dodali zbirke *prêt-à-porter*, moške kolekcije in zbirke modnih dodatkov (čevljev, rut, nakita, torbic, kravat itd.). Modna zbirka danes šteje več kot 2000 predmetov.

Poleg tega, da so deli zbirk razstavljeni v gradu Sartirana, so organizirane kot potujoče razstave, ki gostujejo v različnih muzejih in ustanovah in kot posebne prireditve spodbujajo povezovanje starega obrtniškega znanja z novim oblikovanjem in promovirajo kulturne vrednote in značilnosti. Posamezni deli modne zbirke, zlasti ženske mode, so v zadnjem desetletju potovali po vsem svetu. So nekakšen "muzej v kovčku", ki ga gostijo in soorganizirajo Italijanski kulturni inštituti po celem svetu, in prepričljivo dokazuje, da italijanska kulturna dediščina ni omejena le na velike mojstre preteklosti. Zbirke Sartirana Arte so namenjene promociji italijanske kulture, zgodovine, obrtniškega znanja, načina življenja, sodobnega oblikovanja in umetnosti ter številnih drugih značilnosti in izpričujejo pojem italijanske lepote in nadarjenosti. To je glavni cilj fundacije, pravi njen ustanovitelj in direktor dr. Giorgio Forni.



Grad Sartirana, sedež Fundacije Sartirana Arte / Sartirana Castle, Sartirana Arte Foundation headquarters, foto / photo: Miha Vipotnik, 2015

# Sartirana Arte Foundation Collections

The Sartirana Arte Foundation (Fondazione Sartirana Arte) was established in 1993 at the Lomellina Study Centre (1980), following an initiative by Giorgio Forni and with the support of the provincial authorities. Located in the 14<sup>th</sup> century Sartirana Castle

in the Province of Pavia, Lombardy Region, the foundation has since become an important exhibition centre and a significant treasure house of different Italian collections of modern and contemporary art, decorative arts and design (interiors, silverware, jewelry and glass) testifying to the achievements of a great number of renowned Italian artists, creators and designers from the last sixty years.

The fashion collection – collecting of clothes started in the late nineteen-nineties. The collection includes women’s dresses of the *alta moda* (high fashion) created by famous Italian fashion designers from the times of *dolce vita* and beyond, such as the Fontana sisters, Biki, Schuberth, Galitzine, Curiel and others. Over the following decades the collection was widened to include *prêt-à-porter*, men’s collections and accessories (shoes, scarves, gloves, body ornaments, bags, men’s ties, etc). Today the fashion collection comprises over 2000 pieces.

In addition to being displayed at Sartirana Castle, the collections are used for travelling exhibitions visiting different museums and institutions in many countries, and for special events fostering the link between old craftsmanship and new design, while promoting their cultural values and specific features. Particular parts of the fashion collection, especially women’s fashion, have been travelling the world for the last decade. They are like a “museum in a suitcase” hosted and co-organized by Italian Cultural Institutes across five continents, acting as tangible evidence that Italy’s cultural heritage is not limited only to the great masters of the past.

The Sartirana Arte collections serve to promote Italian culture, the history of craftsmanship, life style, modern design and art, as well as many other features that accentuate the idea of Italian beauty and talent. This is the overall aim of the foundation, says founder and director dr. Giorgio Forni.



Kolekcija Vito pomlad-poletje. Lago Maggiore, Isola dei Pescatori, 1954  
/ The Vito spring-summer collection. Lago Maggiore, Isola dei Pescatori,  
1954, foto / photo: Federico Garolla, © Archivi Garolla

# Modna fotografija Federica Garolle

»Garollove fotografije so pričevanja in sporočila, spomini in obžalovanje, kronika in zgodovina, pogled posameznika in 'tretje oko'.« (Graziella Lonardi Buontempo, 2008)

Poklicna in ustvarjalna pot Federica Garolle se kaže v izraziti fotografski zapuščini, ki ga uvršča med najbolj zanimive protagoniste italijanskega fotografskega novinarstva po drugi svetovni vojni. Garolla in njegova kamera sta spremljala spremembe italijanske kulture, načina življenja in vse bolj množično ustvarjanje in uporabo podob.

Leta 1953 je Garolla začel dokumentirati rojstvo italijanske mode. Fotografiral je mlade oblikovalce v njihovih studiih, prve nastope italijanske mode in njenih mojstrov - Schuberttha, sester Fontana, Capucci-ja in drugih - tik preden so se uveljavili na mednarodnem prizorišču. Slikal je manekenke na cesti pred očmi radovednežev, poleg kioska s časopisi ali bistrojev, v nadrealističnih urbanih prostorih.

O njegovi modni fotografiji in drugih fotografijah bi lahko rekli, da so "kontekstualizirani" portreti. Izrazit poudarek je tudi na svetlobi in senci, ozadje je enako zgovorno kot ospredje, kretnje in pogledi se nam vtisnejo v spomin ... Te fotografije so znaki, ki simbolično pričajo o edinstvenem stilu avtorja in o ozračju nekega obdobja v zgodovini Italije ... Garollove fotografije so odzivi na učinek trenutkov in situacij, so zaporedne podobe krajev in ljudi, telesnih in čustvenih odzivov; so polne ostrine in svetlobe in vedno se dotikajo resnice. (Spinoza, Lucas & Agliani, 2008)

Garollove slike predvsem razkrivajo vrnitev k človeku, učlovečenje osebe (ne več ikone), poenostavljenje, ki se približuje opazovalcu in ki odseva družbo. Mnoge njegove slike so podobne filmskim posnetkom. Prosto kadriranje, skoraj popolna odsotnost frontalnih pogledov in igra svetlobe in sence umeščajo fotografije v širšo pripoved. Spretno je vključeval izmišljene in resnične prizore, ki so kmalu postali značilni za *dolce vita* in *Cinecittà*, vzvišene, literarne oblike ikonografije *belpaese* (lepe dežele), s katerimi je Italija skupaj s številnimi

intelektualci, umetniki in fotografi izpovedovala svoje hrepenenje po sreči. Njegova modna fotografija je značilen primer te igre preobrazb.

Garolla je potrdil mit o italijanski eleganci in kulturi. Pustil je spregovoriti močnim podobam Italije, ki se je približevala sreči in jo je doživljala na osnovi pripovednih obrazcev, ki so jih ustvarila stoletja kulture in ikonografije. (Lucas & Agliani, 2008)

## Življenjepis

Federico Garolla (1925, Neapelj – 2012, Milano) je pri dvajsetih letih začel delati kot novinar za lokalne časopise. Že nekaj let pozneje je postal eden najpomembnejših fotoreporterjev uglednih italijanskih in tujih revij – *L'Europeo*, *Tempo Illustrato*, *Oggi*, *Paris Match*, *National Geographic*, *Die Stern* in druge. Bil je dopisnik revij *Epoca* in *Le Ore* in ustanovitelj Italijanske fotografske agencije (1956).

Leta 1976 je začel sodelovati z RAI-em in ustvaril je vrsto fotoreportaž o umetnosti in drugih temah, povezanih z italijansko zgodovino, muzeji, pokrajino in življenjem in med 1948–1975 številne fotografije posvečene slikarjem, pisateljem, glasbenikom, filmskim zvezdam in modi, a tudi navadnim ljudem in družbenim vprašanjem.

Na ta način mu je uspelo ujeti več kot pol stoletja italijanske kulturne zgodovine v ogromen arhiv z več kot 200.000 fotografijami.

Pomembni kulturni in zgodovinski fotoarhiv Federica Garolle od leta 2012 hrani, upravlja in zanj skrbi njegova hči Isabella Garolla v Milano, Italija. Izbrana fotografska dela Garolle se predstavljajo na razstavah po Italiji in v tujini.

# Federico Garolla's Fashion Photography

*»Garolla's photos are testimonies and messages, memories and regrets, chronicle and history, an individual eye, and a 'third eye'«.*  
(Graziella Lonardi Buontempo, 2008)

Federico Garolla's professional and creative path is reflected in the expressive photographic legacy that places his name among the most interesting protagonists of Italian photojournalism from the post-war years onwards. Garolla and his camera experienced the change of Italian culture and life style, as well as ever the increasing mass production and use of images.

In 1953 Garolla started documenting the birth of Italian fashion. He took photos of the young stylists in their ateliers, of the debuts of Italian fashion and masters such as Schubert, the Fontana sisters and Capucci, just when they were about to conquer the international scene. He photographed models in the streets under the curious eyes of passers-by, posed beside newspaper stands or a bistro, in surrealistic urban spaces.

His fashion photography and other photos can be described as "contextualised" portraits. There is also a strong accent on light and shadow, the background tells us as much as the foreground and gestures and glances add to our memories ... They are signs which symbolically give evidence both to the unique style of the author and to the atmosphere of this period within Italy's history... They are Garolla's reaction to the impact of moments, they are successive images of places and people, of physical and emotional reactions - they have sharpness and light, always touching truth. (Spinoza, Lucas & Agliani, 2008)

Garolla's images primarily reveal the return to man, a humanisation of the subject (no longer icons), a simplification that brings it close to the observer and mirrors society. Many of his images seem like shots from a film. The open framing and the rarely frontal views, the playing with light and shadow, place them in a broader narrative. He skilfully embodied the imaginary and real scenes that were soon to become those of the *dolce vita* and *Cinecittà*, the lofty and literary

forms of an iconography of the *belpaese*, through which Italy, along with many intellectuals, artists and photographers, was declaring its need for happiness. His fashion photos are particular examples of this game of transfiguration. Garolla sealed the myth of Italian elegance and culture. He gave voice to the powerful imagery of Italy that was experiencing and moving towards well being on the basis of narrative formulas laid down over centuries of culture and iconography. (Lucas & Agliani, 2008)

## Biography

Federico Garolla (1925, Naples - 2012, Milano) at the age of twenty started to work as a journalist for local newspapers, but within a few years he became one of the most noticeable photo reporters for prestigious Italian and foreign magazines such as *L'Europeo*, *Tempo Illustrato*, *Oggi*, *Paris Match*, *National Geographic*, *Die Stern* and others. He was a correspondent for *Epoca* and *Le Ore*, as well as a founder of the Italian Photo Agency (1956). From 1976 he started to work for RAI, realising a series of photo reportages on the arts and other themes related to Italy's history, museums, landscape and life.

During the period 1948-1975, Garolla created a great number of photos dedicated to fashion, painters, writers, musicians and film stars, but also to ordinary people and social issues. In this way he succeeded in capturing more than half a century of Italian cultural history in a large archive of over 200,000 images.

Since 2012, Federico Garolla's significant cultural and historic photographic archive has been preserved, kept and curated by his daughter Isabella Garolla in Milano, and parts have been presented thematically at exhibitions in Italy and elsewhere.





Obleki Valentino na stopnicah trga Piazza Venezia. Rim, 1958 / Valentino dresses on the steps of Piazza Venezia. Rome, 1958, foto / photo: Federico Garolla, © Archivi Garolla

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# Trenutki italijanske mode v drugi polovici 20. stoletja

Raffaella Sgubin

Ob koncu druge svetovne vojne se je znova prebudilo veselje do življenja. To je bil čas prenove, eden najbolj zapletenih in težavnih obdobjih italijanske zgodovine. Po padcu meja, ki jih je postavil fašistični režim, so Italijo preplavili čezalpski in čezatlantski kulturni vzori. Iz Amerike

so prihajale živahne nove smernice, predvsem pa je z Marshalovim planom prihajala pomoč za oživitev gospodarstva. V tem obdobju so bile Združene države Amerike trg nešteti možnosti za različna področja najbolj izbrane italijanske obrtniške proizvodnje, predvsem mode. Ameriki je bil italijanski slog všeč zaradi odličnega razmerja med kakovostjo in ceno ter posledično dobre prodaje izdelkov. Ti so ugajali tudi bolj moralistični javnosti, za katero je bila francoska moda preveč ekscentrična.

Brez dvoma je uspeh *New looka*, ki ga je leta 1947 lansiral Christian Dior, potrdil Francijo kot središče modnega sveta, vendar je bila Italija že tedaj pripravljena za samostojno pot. Temelji so bili postavljeni v predhodnem desetletju, ko so avtarkija in sankcije Društva narodov zaradi italijanske invazije v Etiopiji leta 1935 prisilile krojaške ateljeje, da so pogosto uporabljali tudi nenavadne avtohtone materiale, obogatene z ročnimi izdelavami. Vse bolj so prihajale do izraza ustvarjalne zmožnosti italijanskih krojačev in strateška vloga, ki jo ima lahko kulturna tradicija dežele. Zelo uspešna je bila modna revija, ki je našla navdih v modelih italijanske renesanse. Leta 1948 so praznovali stoto obletnico vstajniških gibanj in ta domoljubna obletnica je postala povod za obuditev mode 19. stoletja v velikem stilu. Obudili so krinoline in oblačila, katerih širine si v vojnem času sploh ni bilo mogoče predstavljati.

V povojnem obdobju se je življenje razcvetelo. Rim je postal mednarodno filmsko središče: govorilo se je o *Hollywoodu na Tiberi*. Kinematografija je postala najvplivnejši medij, ki lahko popelje v sanjski svet milijone gledalcev, igralci pa dosežejo položaj ljudskih mitov. Zvezdnikom je javno podobo urejal aparat, ki so ga imeli za seboj, in velik pomen so imela oblačila, ki so jih nosili na prizorišču in drugod.

Že takrat je bilo poglavitno pojaviti se, da bi časopisi govorili o tem. V revijah so se začela pojavljati imena najbolj znanih modnih hiš visoke mode, v povezavi s tedaj najbolj priljubljenimi zvezdnicami, ki so postale izjemne manekenke, zaveznice ateljejev, ki so hkrati promovirale sebe in znamke. Značilen primer so sestre Fontana. Njihov uspeh je povezan z nekaterimi ikonami tedanjega zvezdniškega sveta, predvsem z legendarnim parom Tyrone Power in Linda Christian, ki sta stopila pred oltar v Rimu leta 1949. Medijska pozornost, ki sta je bila deležna, nima primerjave, bila je pravi javni delirij. Nevestina obleka, oprijeta, z veličastno vlečko, je bila pravljlična. Predvsem pa je bila s sestrami Fontana, ki so ustvarile razkošno garderobo "Bosonoge grofice" (*The Barefoot Contessa*), povezana Ava Gardner. Med temi so bila veličastna, izjemno dolga večerna oblačila iz atlasa in tila, na katerih so se bohotili lesketajoči se kristali, po katerih je bila znana modna hiša. Lepota oblek in lepota zvezdnice sta se vzajemno poudarjali. Od tedaj je Gardnerjeva med pogodbene obveznosti kinematografske produkcije dodajala zahtevo, da ji filmska scenska oblačila ustvarjajo sestre Fontana. Tako je bilo tudi v filmu *Sonce tudi vzhaja* (*The Sun Also Rises*), posnetem po romanu Ernesta Hemingwaya.

## 50-ta leta

so se začela z zelo pomembnim dogodkom: februarja 1951 se je uradno pojavil *Italian fashion*, samostojen italijanski slog, osvobojen francoske prevlade. Rodil se je v Firencah, kjer Giovanni Battista Giorgini, poslovnež in sanjač, zaznal priložnost, da bi Italija izvažala ne le svoje izdelke, ampak tudi svoj modni slog, izvirno modno linijo v celoti ustvarjeno doma. V Firencah, v svoji vili Torrigiani, je priredil *First Italian High Fashion Show* in nanj povabil ameriške naročnike. Predstavile so se glavne italijanske modne hiše: Carosa, Fabiani, Simonetta, Sorelle Fontana, Schuberth, Marucelli, Noberasko, Vanna, Veneziani in tudi Pucci, Franco Bertoli in Mirsa, aktivnih na različnih področjih visoke mode. Visoka moda je po definiciji krojaška, usmerjena v ročno izdelavo po meri narejenih oblačil. Giorgini je dobil navdih, kako bi se lahko razlikovali od pariških modnih pist: na reviji bi se predstavila tudi tako imenovana "butična moda", manjše, po meri narejene kolekcije za šport in prosti čas, vesela barvna oblačila privlačnih cen. Francoske mode niso pogrešali, ker so bila oblačila visoke mode predstavljena s svojo krojaško popolnostjo in lepoto tkanin in okraskov. Florentinski dogodek je bil zmagoslavje, ki je v tisku odmevalo po vsem svetu.

Druga Giorginijeva zmagovita odločitev, kar se podobe tiče, je bila usmerjenost v preteklost, posebno v renesanso, vse navzočo v Firencah. Njen namen je bil razširiti misel, da sta ustvarjalnost in genialnost Italijanom prirojena v nekakšno vez med preteklostjo in sedanostjo. Ni naključje, da so od četrte modne revije te potekale v razkošni Beli dvorani (*Sala Bianca*) v palači Pitti, enem pomembnejših prostorov v Firencah.

Julija 1951 se je ob drugi florentinski modni reviji pripetil dogodek v dogodku. Giorgini je nameraval nanjo povabiti tudi mladega talenta, dvajsetletnega Roberta Capuccija, ki je ravnokar končal študij umetnosti. Vse že uveljavljene sodelujoče modne hiše so jasno izrazile, da jim to ni všeč, in položaj je bil videti brezupen. Giorgini je to rešil z mojstrsko potezo: Capucci ni sodeloval na modni reviji, a je oblekel Giorginijevo ženo in hčer za gala večer. Kupci in novinarji so bili očarani nad njuno eleganco in *enfant prodige* je presenetljivo požel prvi senzacionalni uspeh v svoji dolgi in ugledni karieri, polni nagrad in priznanj. Njegova poklicna pot je že zelo zgodaj izrazila edinstvene poteze. Leta 1958, ko so korzeti stiskali telesa postavnih žensk polnih oblin, je Capucci ustvaril strogo, geometrijsko, "škatlasto" obliko (box form) ki zanika telesne obline. V Italiji je vzbudil zgražanje, v Združenih državah pa so povsem dojeli modernost in od tam se je naklonjenost razširila tudi v Evropo.

Kdo pa so bili glavni akterji tedanje mode, med katere se je vrnil Capucci? Poleg že omenjenih sester Fontana, dejavnih od leta 1939, moramo seveda omeniti enkratnega Emilija Schubertha. Svoj izvor je zavil v skrivnost in ustvarjal razkošna oblačila, mešanico bohotnosti 19. stoletja in hollywoodskega glamurja, zelo cenjen slog pri nekaterih tedanjih italijanskih zvezdnicah, kot sta bili Gina Lollobrigida in Sofia Loren. Njegove kreacije imajo še eno posebnost – zelo posebna imena, na primer "Schuberth je sanjal o Chopinu", "Tak je všeč kurtu" itd.

Pojavil se je tudi zanimiv fenomen: veliko aristokratov se je odločilo, da se bo posvetilo modi, ne kot premožni odjemalci, ampak predvsem kot kreatorji. To je bila novost, saj so obstoječe modne ateljeje vodili strokovno usposobljeni "tehnik" s specifičnimi znanji, ki so prihajali iz krojaškega sveta.

Ti *avtsajderji* niso imeli krojaško-tehničnega znanja, a so prinašali svoje slogovne ideje in okus, ki izhajajo iz njihove pripadnosti eliti. Spomnimo se gospe Aurore princev Giovanelli, gospe Stefanie princev Colonna iz Sciarre (atelje Giovannelli Sciarra), gospe Simonette Colonna vojvod Cesarò (atelje Simonetta), gospe Giovanne princev Caracciolo-Ginnetti (atelje Carosa), markize Olge iz Gresyja ustanoviteljice znamke pletenin Mirsa, baronice Clarette Gallotti, znane pod vzdevkom *Otoška tkalka*, grofice Gabrielle di Robilant, ustanoviteljice znamke Gabriellasport, in ruske princese Irene Galitzine, katere vlogo bomo bliže spoznali pozneje. Cel ta krog plemkinj je bil v Rimu, v Firencah pa se je pojavil talentiran plemič markiz Emilio Pucci. Nekdanji častnik italijanskega letalstva je bil leta 1947 opažen v zasneženem letovišču Zermatt s kompleti, ki jih je oblikoval za prijateljice. Odobravanje Harper's Bazarja mu je odprlo vrata ameriškega trga in Pucci je stopil med izbrance Giovannijs Battiste Giorginija. To mu je omogočilo sodelovanje na prvi florentinski modni reviji s kolekcijo, posvečeno prostemu času.

Modni svet 50. let je bil zelo raznolik, bogat s številnimi markantnimi osebnostmi. Večina omenjenih modnih ateljejev je bilo v Rimu, pa tudi Milano se je lahko pohvalil z slovečimi imeni. Premiere Scale so bile mondana priložnost za razkazovanje večernih oblek. Tudi Giorgini je prepoznal ta izjemni krog odličnosti in povabil na svoje revije tudi štiri milanske modne hiše: Vanna, Noberasko, Veneziani in Marucelli. Germana Marucelli je med prvimi čutila potrebo po osvoboditvi izpod francoskega vpliva. Znana je po izvirnosti in izredni umetniški občutljivosti, ki sta jo pripeljali do sodelovanja z različnimi umetniki, med katerimi je bil tudi Getulio Alviani. Drugi akterji na milanskem prizorišču so bili med drugim Jole Veneziani, ki je prišel iz sveta krznarstva, in Biki oziroma Elvira Leonardi Bouyeure, vnukinja Giacomina Puccinija. Biki je bila lastnica znane modne hiše, dejavne od leta 1936. Njeno ime je povezano z znanim *restylingom*, ki je Mario Callas spremenil v prefinjeno elegantno žensko. Gigliola Curiel je zaslovela s črnimi oblekicami "curiellini", priljubljenimi pri damah visoke milanske družbe.

Skupne modne revije v Firencah, ki jih je organiziral Giovanni Battista Giorgini, so doživele veliko ovir zaradi italijanskega municipalizma in želje nekaterih rimskih modnih hiš, da bi bile njihove revije v Rimu namesto v Firencah. Kljub temu jih je povezovala zavest o doseženi identiteti in ustvarjalni samostojnosti.

Petdesetih let se bomo spominjali kot obdobja izredno slavnostnih večernih oblek, pretiranih širin, številnih tkanin, obogatene s čipkami ali svetlečimi se vezeninami. Ta moda je bila ekskluzivna pravica občudovane in težko posnemanе elite, ki so ji vsi zavidali, naslednje desetletje pa se je začelo s povsem drugačnimi predpostavkami. Priča smo bili spremembi vrednot, zaradi katerih je vsakdan dobil drugačno težo in moda ni bila predstavljana le na mondenih ritualih. Oblike so postale preprostejše, bolj linearne, v skladu s tedanjimi geometrijskimi smernicami. Tudi vzor ženskega videza se je korenito spremenil in žensko z oblinami je spodrinila suhljata podoba, kakršna je bila model Twiggy.

**V 60. letih** je velik uspeh požela Irene Galitzine, ruska princesa, ki je svojo poklicno pot v modi začela kot manekenka in odgovorna za stike z javnostjo pri sestrah Fontana. Leta 1960 je odločno premagala predsodke in hlače predstavila kot večerno obleko, ko si je s sodelavcem Federicom Forquetom zamislila "pižamo palazzo" (palača), kot jo je imenovala Diana Vreeland ob fotografiranju v Palači Doria v Rimu. To je komplet tunike in hlač, izdelan iz svetleče se svile, kot sta taft in šantung, sijočih barv, ki deluje ženstveno in elegantno. Tudi Emilio Pucci je izdelal čudovite primerke "pižame palazzo" iz tiskanega jerseyja s svojimi značilnimi barvitimi psihedeličnimi potiski.

Eni odhajajo, drugi prihajajo. Leta 1962 je Capucci (in tudi Simo-  
netta) zapustil florentinske brvi in odprl atelje v Parizu ter se tam  
predstavljal do leta 1968. Ravno leta 1962 se je v Firencah pojavil  
Valentino in nemudoma požel uspeh. Ta je pomenil začetek njegove  
dolge kariere, v kateri je oblačil filmske zvezde in slavne osebnosti  
iz mednarodne visoke družbe, npr. Jacqueline Kennedy na poroki z  
Aristotelom Onassisom. Njegove obrtniške veščine, združene z raz-  
košjem in posvečanjem najmanjšim podrobnostim, so zelo privlačile  
visoko družbo. Njegove obleke so neločljivo povezane s trenutki, ki  
so zaznamovali zgodovino: njegovo kreacijo je Liz Taylor nosila, ko je  
prvič srečala Richarda Burtona, njegova je čudovita vintage obleka, ki  
jo je Julija Roberts izbrala leta 2001 za prevzem oskarja. Omenimo še  
njegov plašč, ki si ga je perzijska kraljica Farah Diba nadela ob pobe-  
gu iz države. Cvetlični navdih, animalier, geometrijski potiski, pentlje  
vseh oblik in barv, prefinjena prosojnost in legendarna Valentinova  
rdeča so ne le razločujoči elementi njegovega stila, ampak njegovi  
pajdaši, ki so mu omogočili, da je svoje podjetje razširil tudi na *prêt-  
à-porter*, moško modo in na druga področja.

V šestdesetih letih so bile florentinske modne brvi v težavah, a kljub  
temu so pronicala nova imena: poleg Valentina so se pojavili še Fede-  
rico Forquet, Pino Lancetti, Renato Balestra, Mila Schön, Krizia, Mis-  
soni. V tem desetletju je bila prepletenost med umetnostjo in modo  
močnejša kot kdaj koli prej. Pino Lancetti, ki je v Firencah debitiral  
leta 1961, je navdih našel v delih umetnikov, kot so Picasso, Klimt,  
Sonia Delaunay, Mattise. Capucci pa črpa iz sodobne umetnosti, še  
posebno iz op arta. Med njegovimi najbolj znanimi kreacijami iz tega  
obdobja je kolekcija oblek, katerih optični učinek ni bil ustvarjen z  
uporabo potiskanih tkanin, ampak z virtuoznim prepletanjem belih  
in črnih trakov, ki sestavljajo tkanino samo, k iluzornemu učinku  
pa je še dodatno prispevalo prekrivanje različnih debelin. Zaradi  
kompleksnosti tega postopka, je ta uporaben samo za oblačila visoke  
mode in ne za serijsko proizvodnjo.

Leta 1968 je nastopil odločilen trenutek, ki je zapečatil razmerje med  
umetnostjo in modo: srečanje z dvema protagonistoma italijanske  
kulture 20. stoletja – Pierom Paolom Pasolinijem in Silvano Manga-  
no. Zanju je Capucci izdelal obleke za film Teorema. Dojemljiv za  
umetnost je bil tudi Marucelli, ki je pri kolekciji Optical in Alluminio  
pritegnil k sodelovanju umetnike, predvsem Getulia Alvianija. To  
desetletje je zaznamoval velik premik proti modernosti, eksperimen-  
tiralo se je z novimi tehnološkimi materiali kot so plastika in kovi-  
na. Na mednarodnem prizorišču so enakim smernicam sledili tudi  
Courrèges, Pierre Cardin in Paco Rabanne.

Leta 1965 je v palači Pitti debitirala Mila Schön z dalmatinskimi kore-  
ninami in ateljem v Milanu. Naslednje leto je Marella Agnelli, znana  
po svoji eleganci, za nepozabni ples v New Yorku, ki ga je organiziral  
pisatelj Truman Capote, izbrala belo obleko Mile Schön in si v reviji

Women's Wear Daily prislužila naziv najelegantnejše ženske leta. Znana oblikovalka torb Roberta di Camerino, je za učeno, ironično, dinamično žensko predstavila linijo zelo linearnih oblek iz jerseyja z detajli, natisnjenimi s tehniko *trompe-l'oeil*.

Visoka moda je pod pritiskom vse večje industrializacije prepustila mesto konfekcijski proizvodnji in tako omogočila uveljavitev *prêt-à-porterja*. Ob zatonu šestdesetih let se je spremenil družbeno-kulturni okvir, v katerem se je začela dogodivščina italijanske visoke mode. Družba, pa ne le italijanska, se je spremenila: na trgu so se pojavili novi sloji, ki niso bili več pripravljeni namenjati velikih količin denarja za obleke. Cena dela v Italiji je tedaj namreč že narasla in krojaški izdelki so bili zelo dragi. Predvsem pa so se uveljavljali popolnoma drugačni kulturni vzorci. Privilegirana referenčna točka so postali mladi in na koncu šestdesetih let so v primerjavi s tradicionalnim konceptom elegancje kršili pravila mode. Gre za revolucijo, ki se je tiho začela na začetku desetletja in je eksplodirala z Mary Quant in njenim "izumom" mini krila. Trendovski je postal London z ulico Carnaby Street in s cunjastimi oblekami na Portobello Road.

Leto 1968 se je v zgodovino zapisalo kot začetek študentskih protestov, ki so bili rušilni do mondenih modnih ritualov: ob premieri v milanski Scali so elegantne gospe višjih slojev obmetavali s pokvarjenimi jajci in zanesljivo lahko trdimo, da se je s tem zelo simboličnim dogodkom dokončno končalo obdobje sanj in razkošja. Mladina v osnovi spodbija življenjske vzorce in vrednote predhodnih generacij. Če so primarno na udaru kapitalistična družba in potrošništvo, je povsem samoumevno, da je kot produkt in značilen simbol sistema, proti kateremu je potekal boj, vpletena tudi moda. V imenu idealov, povezanih z delavskim gibanjem, se je spodbijal koncept, ki je veljal za meščanskega, za idejo lepega. To ne pomeni konca mode, pač pa konec nekega načina oblačenja. Nadomestili so ga drugi slogi, zelo pogosto z ideološkim nabojem, npr. eskimska uniforma ali pa hipijevski in folk stil oblačenja.

Med italijanskimi modnimi oblikovalci (po italijansko stilisti) sta Ottavio in Rosita Missoni ubrala nedvoumno inovativno zasnovno oblačenje. Njuni izdelki so rezultat dvoplastnih raziskav: ukvarjanja s tehničnim vidikom pletenin, ki ponujajo številne možnosti prepletanja, ter s skrbnim kombiniranjem barv; vse z vidika serijske proizvodnje. Missonijeva sta pri tkanih kompletih prva uporabila viskoso. Uporabljala sta vse novejšje proizvodne tehnologije in z njimi dosegala nenavadne grafične učinke: žensko telo sta ovila v barvne arabeske, vzorce, ki spominjajo na folkloro. Plašče, krila in jope, pa tudi verižice in druge dodatke, so popestrile vesele zgodbe. Njuna oblačila ne izrabljajo telesa, ampak mu sledijo in se mu prilagajajo. To je povsem jasno tudi pri moških oblačilih, kjer je pleten barvni suknjič postal tudi način za eksperimentiranje z bolj igrivim, neformalnim in ustvarjalnim oblačenjem.



**V 70. letih** je zaradi nove zaščitniške plačne politike in vse manjšega zanimanja za te izdelke na zahodnem trgu visoke mode nastopilo obdobje krize. »Počasi«, kot opazuje novinarka Natalia Aspesi, »luksuz postane vse bolj vulgaren, ni v skladu s časom, ni moderen; večerne obleke, razkošne prireditve, mondene slovesnosti in običaji so zapuščina preteklosti.« Pri nekaterih slojih kupcev se je še vedno pojavljalo povpraševanje po prestižnih izdelkih, vendar cene niso dosegale pretirano visokih zneskov. Temu se je odzvala nastajajoča industrija luksuznega *prêt-à-porterja*. Ta temeljita preobrazba je bilo najugodnejše okolje za razvoj nove mode v Milanu, mestu oblikovanja in industrije.

Hkrati se je pojavil nova poklicna figura: oblikovalec, projektant, ki podjetju ponudi linijo modelov za serijsko proizvodnjo. Ne gre za couturierja, ki ustvarja obleko za enega naročnika. Prvi oblikovalec (stilist) je bil Walter Albini – v svojem kratkem življenju je odločilno zaznamoval italijansko modo. Učil se je na šoli *Istituto d'arte* v Torinu, se preselil v Pariz in tam spoznal Mariuccio Mandelli alias Krizio. Njuno sodelovanje je obrodilo bogate sadove. Oblikoval je odlične kolekcije za različna podjetja, za katere je navdih črpal iz dvajsetih in tridesetih let, iz romanov Francisa Scotta Fitzgeralda, iz zlatega obdobja Hollywooda. Uvedel je tudi modo unisex. Predvsem pa je spremenil način proizvodnje: fazo projektiranja izdelka je združil s fazo študija in priprave strojev in tkanin za potrebe projekta.

Iz binoma moda-industrija se rodi *Made in Italy*. Na začetku desetletja se je Walter Albini odločil, da bo v Milanu predstavil kreacije, ki jih je oblikoval za pet različnih modnih hiš (Basile, Escargots, Callaghan, Misterfox in Diamant's – le to je kmalu nadomestil Sportmax), specializiranih za različne izdelke (jakne, tkanine, jersey, obleke, srajce), ki pa se med seboj dopolnjujejo. Oddaljenost od florentinskih modnih brvi – ki je skupna Krizii, Missoniju, Kenu Scottu – pomeni preobrat v zgodovini italijanske mode: Milano se uveljavi kot eno glavnih središč mode na mednarodnem prizorišču, zahvaljujoč oblikovalcem z vrhunskimi podjetniškimi in menedžerskimi sposobnostmi, kot je bil Albini, ki je leta 1975 predstavil moško kolekcijo pod svojo znamko in je tako vnovič prehitel čas; Gianni Versace, je debital s kolekcijo *Complice* za Girombellija; Giorgio Armani, je po daljšem službovanju za Cerrutijev *Hitman* leta 1978 s skupino Gruppo Finanziario Tessile (GFT) predstavil novo obliko sodelovanja z industrijo – pogodbene licence. Po tem dogovoru je GFT izdelal in poskrbel za distribucijo stilistove produkcije, ki je imel popoln nadzor nad slogom izdelka in je od njega dobil določen delež dobička, odrekel pa se je kakršnimkoli spremembam v proizvodnem sistemu.

Ob širjenju industrijske proizvodnje, si je visoka moda izbojevala nenadomestljivo vlogo na področju raziskovanja in eksperimentiranja. Medtem ko so v prejšnjem desetletju pod vplivom modernističnega zagona spoznavali možnosti uporabe plastike in kovin, so se v

osemdesetih letih znova vračali naravni materiali, poleg tega se je eksperimentiralo s še neznanimi. Značilen je primer Roberta Capuccija, ki je svoje obleke krasil z rečnimi kamenčki, prepletenimi senom, rafijo, vrvmi in bambusom. Skromne materiale je obravnaval, kot bi bili dragulji, in jih združeval z najdragocenejšimi svilami.

**Na začetku 80. let** se je v Italiji pojavila želja, da bi se težavno obdobje, gledano v celoti, končalo. Ob koncu prejšnjega desetletja so namreč dosegli vrhunec in počasi zatonili nekateri fenomeni, ki so dolgo ustvarjali napetost v javnosti: izziv Rdečih brigad proti državi, študentsko gibanje... Sistem vrednot, ki je bil na političnem in družbenem področju strog do mode, statusnih simbolov in ekshibicionizma, je izpuhtel – v osemdesetih je bila želja po razkazovanju ponovno ovrednotena. Eksplodiralo je potrošništvo, a drugačno kot v šestdesetih, ko so prednjačile dobrine za družinsko rabo: avtomobili, televizorji, hladilniki in pralni stroji. Zdaj se išče osebno zadovoljstvo: rekreacija, počitnice v tujini, obleke in dodatki z znamko. Prevlada koncept *total looka*, po katerem je slog izpiljen od pet do glave, vse se ujema, od glavnih kosov do najmanjšega dodatka. Tako se je uveljavil princip, po katerem je bila v središču mode znamka oblikovalca. Le-ta je bila jamstvo za izdelek, neodvisno od tega, kakšen je. Gre za to, da nosi njegovo ime.

Italija je doživela gospodarski čudež, ki ji je omogočil, da je postal peta svetovna industrijska velesila. Na političnem in družbenem prizorišču so se pojavili novi liki: *yuppies* (young urban professionals), agresivni, živahni mladi profesionalci. Ne gre sicer za izključno italijanski fenomen, vendar je industrijski odgovor na te potrebe v dobršnem delu italijanski. Bliskovit gospodarski in politični vzpon je pomnožil število potencialnih kupcev izdelkov *Made in Italy*. Za garderobo “dobrega videza željnih” je poskrbela posadka že uveljavljenih stilistov in tudi novih talentov. Med mladimi upi italijanske mode so bili krojač Domenico Dolce in grafik Stefano Gabbana, ki sta leta 1986 v Milanu predstavila svojo prvo kolekcijo, ter Franco Moschino, ki je kot začetnik risal kolekcije *prêt-à-porter* za najpomembnejše italijanske modne hiše in debitiral z znamko Moschino Couture, Moschino Jeans in Cheap&Chic.

Mednarodni uspeh italijanske mode osemdesetih let poosebljata Giorgio Armani in njegova nestrukturirana jakna, na kateri temeljijo tako moške kot ženske kolekcije. Za moške so bile narejene z do tedaj neznanimi barvami in kroji. Blazer pa je postal bistven del ženske garderobe v obdobju, ko so ženske začele osvajati višje položaje v poklicnem svetu in so potrebovale resen videz brez odrekanja ženskosti. Leta 1982 je ameriška revija Time Armaniju in njegovi nestrukturirani jakni posvetila naslovnico. Tedaj je bila moda Armani v ZDA že dobro znana, prodajala se je v najbolj luksuznih blagovnicah. Znamka in logo Emporio Armani sta bila skupni razločevalni znak kolekcije in distribucijskega kanala. Moška garderoba, ki jo je Armani oblikoval za glavne-

ga igralca Richarda Gera, v filmu Ameriški žigolo (American Gigolo, 1980), je prispevala k razmahu prepoznavnosti stilista krepko čez meje tradicionalnih tržišč. Počastitev vrednosti njegove produkcije se je zgodila leta 2000, ko je bila zasnovana velika potujoča razstava, ki je svojo pot začela v enem od templjev sodobne umetnosti: muzeju Guggenheim v New Yorku.

Omeniti je treba še enega akterja, vpetega v mednarodni zvezdniški sistem od konca sedemdesetih in vse do polovice devetdesetih let. Gre za pravega krojača, Giannija Versaceja, ki ni bil le stilist, ampak zelo inovativen ustvarjalec, ki je privedel do prelivanja med stili in materiali, ki jih pred tem nismo poznali. Kovinsko jopo, pliseje, zlato in srebro je uporabljal skupaj s čipkami in usnjem. Navdihoval se je pri starih Grkih, v Bizancu in v 18. stoletju. Kavbojke si je drznil umestiti v *haute couture*. Ves proces je potekal ob veliki meri pozornosti do oglaševanja; najsi gre za angažiranje najbolj priznanih mednarodnih fotografov, kot sta Bruce Weber in Helmut Newton, ali pri oblačenju rock zvezd – Eltona Johna ali Madonne. Pozornost nanj je usmerjala skupina prelepih vrhunskih modelov, Claudia Schiffer, Linda Evangelista, Naomi Campbell in Cindy Crawford.

Svoj prispevek k zgodovini mode tistih bajnih let je dodal arhitekt-stilist Gianfranco Ferré, ki se je pod svojo prvo modno revijo podpisal leta 1978. V nekaj letih je lansiral kar nekaj linij s svojim imenom – od moških in športnih oblačil do modnih dodatkov. Leta 1989 je bil imenovan za umetniškega direktorja Maison Dior v Parizu in na tem mestu je ostal vse do leta 1996. Ferréjeva antologija je polna nepozabnih stvari: mehka bela srajca iz organtina iz leta 1986, prvi body “nude look” v črnem elastičnem tilu in ne nazadnje sloviti plašč iz zlatega brokata in soboljevine iz leta 1993. Njegove večerne obleke so pogosto zelo razkošne, poudarjena je njegova težnja k vznesenosti, občutek za dobro naštudirane in skrbno zgrajene volumne in razmerja. Njegove bele srajce, ki so vsaka zase prava mojstrovina, so postale kulturni predmeti.

V osemdesetih letih je tudi Krizia doživela velik uspeh in stilističen razvoj. Na svojih začetkih je skupaj z Missonijem spremenila podobo tkanin in jo spremenila v modno zvrst. Zamisel, s katero je postala slavna, so bile njene jope z domačimi ali divjimi živalmi, npr. s panterjem, ki je kmalu postal njen simbol. Pri oblekah je z uporabo pliseja eksperimentirala s kompleksnimi volumni. Ti so priklicali v spomin silhuete živali, kot so gosenice, polži, kačji pastirji in metulji. Včasih je črpala navdih iz sveta arhitekture. Uporabljala je različne materiale – od svilene organce do polakirane lanene gaze. V istem obdobju je oblikovala tudi kolekcije, ki so jih navdahnili dizajnu in racionalizmu posvečeni geometrični liki.

Isto desetletje, ko so se modne revije pojavile tudi na televiziji in je prevladal *prêt-à-porter*, je Capucci zapustil rutino institucionalnih zmenkov z modo in jih nadomestil z ritmi in kraji, ki so mu bolj

ustrezali. Vse pogosteje so bili to muzeji, ki so hkrati potrjevali stalno umetniško dimenzijo, ki je zaznamovala njegovo umetniško pot. Od takrat so njegove obleke veličastne volumetrije, ki jih je omogočala uporaba zelo lahke, a zelo kompaktne svile, kot so taft, plise in žamet. Tako je ubral Capucci pot, ki ga je od oblek pripeljala do pravih tekstilnih skulptur – kot so tiste, ki jih je leta 1995 razstavil na Beneškem bienalu. Sledile so obleke v obliki skulptur, pri čemer je eksperimentiral z volumni, dinamičnimi in intenzivnimi barvnimi učinki, zaradi katerih je postal mojster barv. Samostojna razstava leta 1990 v firenški palači Strozzi mu je odprla vrata za neprekinjeno vrsto samostojnih razstav v najbolj uglednih muzejih na svetu.

**V 90. letih** je na modnem prizorišču prišlo do revolucionarnih sprememb: pojavil se je pestrejši nabor stilov kot kdajkoli prej v zgodovini. Revije niso več predstavljale le dominantnih smernic naslednje sezone, nasprotno, poudarjajo raznolikost tematik, oblik in predlaganih materialov. Znova so se pojavili stili iz 60. in 70. let (mini krila, hlače na zvonec, hipijevske in punkovske obleke, polni podplati), hkrati smo bili priča številnim drugim tendencam, kot so cyberpunk, ekološka moda, stili etno in grunge, do ponovnega obujanja šolskih uniform in športnih oblačil. V bistvu pa na tej točki ni več mogoče govoriti o ekskluzivno italijanski modi, saj je tudi nanjo zaradi stroškov in marketinga vplivala globalizacija. Industrializirani gospodarski sistemi so italijanski produkcijski model zlahka nadomestili, predvsem ko gre za artikle, kjer je manj obrtniškega dela. Tudi italijanska podjetja so zaradi nižanja stroškov selila proizvodnjo. Na mednarodnem trgu je bila vse bolj agresivna konkurenca držav s poceni delovno silo, ki zlahka presežejo italijansko konfekcijsko proizvodnjo.

Prizadevanje za čim nižje cene je pripeljalo do premeščanja najnavadnejše proizvodnje. V Italiji je ostala le tista, za katero je potrebno obrtniško znanje, ki je v zgodovini značilno za *Made in Italy*. Žal pa to ni preprečilo krize celotnih industrijskih okrožij, kot je območje Prata, in zaprtja zgodovinskih tovarn, kot je GFT, protagonistov produkcijskega sistema stilizma osemdesetih let. Poleg tega so italijanske znamke postale mednarodne, večinoma z namenom, da osvojijo vzhajajoče ruske in azijske trge.

Stilisti so se preimenovali v *fashion designerje*. Seveda Armani, Prada in Dolce & Gabbana ostajajo znamke svetovnega slovesa, vendar le redkim mladim uspe zavzeti podobna mesta. Spopadanje s pojavom *fast fashiona*, ki je povzročil drastično skrajšanje časovnih okvirov na trgu in odrekanje osebnostnih potez v prid ne vedno eksplicitne globalizacije okusa, je izziv s katerim se mora italijanska moda soočiti.

# Italian Fashion Moments in the Second Half of the 20<sup>th</sup> century

Raffaella Sgubin

At the end of World War Two the joy of life returned. This was a time of renewal, one of the most complex and difficult times in the history of Italy. After the end of the restrictions imposed by the Fascist regime, Italy was flooded with trans-Alpine and trans-Atlantic cultural models. From America came new, lively guidelines and, more significantly, the Marshall Plan helped revive the economy. During this

period, the USA represented a market of countless opportunities for various products representing the most select Italian craft production, foremost fashion. America liked Italian style because of the good balance between quality and price, which meant that it was easy to sell the products, which appealed even to a somewhat moralistic public that considered French fashion as too eccentric.

Undoubtedly, the success of the *New Look* that was launched in 1947 by Christian Dior confirmed France as the centre of the fashion world, but Italy was even then prepared for an independent path. The foundations had been laid during the previous decade, when autarky and League of Nations sanctions because of Italy's invasion of Ethiopia in 1935 forced tailors' studios to make frequent use of the more unusual local fabrics, with the added value of being handmade. There was a growing awareness of the real creative skills of Italy's tailors and the strategic role the country's cultural tradition could play. A fashion show that found inspiration in the Italian Renaissance was very successful. In 1948, there was a celebration of the centenary of the uprising movements and this patriotic anniversary became a reason for the revival of 19th century fashion in a grand style. There was a resurgence of crinolines and garments whose width would have been quite impossible to even imagine during wartime.

Life flourished after the war. Rome became an international film centre: there would soon be talk of a *Hollywood on the Tiber*.

Cinematography became the most influential medium, capable of transporting millions of viewers into a world of dreams and actors reached the Empyrean of traditional myths. Behind the film stars was an apparatus that handled their public image and ascribed a great deal of importance to the clothes worn on or off the film set. Even then, it was important to appear, in order to get the attention of the press. The names began appearing in magazines of the best-known high fashion houses in connection with the most popular film stars, who became exceptional models and fashion studio allies, promoting at the same time both themselves and the fashion labels. An emblematic example of this was the Fontana sisters. Their success is undoubtedly connected with some of the icons of the contemporary film star world, particularly the legendary couple Tyrone Power and Linda Christian, who married in Rome in 1949. The media attention they received was unprecedented, a true public delirium. The bride's dress, fitted with a magnificent train, was enchanting. But in spite of this, it was Ava Gardner who was the most connected with the Fontana sisters, who created for her the luxurious wardrobe of *The Barefoot Contessa*. It included glorious evening dresses, exceptional with regard to the length of the satin and tulle, on which there was an exuberance of the sparkling crystals for which the fashion house was renowned. The beauty of the dresses and that of the star complemented each other. Gardner had added to her contractual obligations the demand that the Fontana sisters should create her outfits, which also happened in the film *The Sun Also Rises*, based on the novel of the same title by Ernest Hemingway.

**The 50s** began with a very important event: in February 1951, *Italian Fashion* officially emerged – an independent Italian style freed from French dominance. It was born in Florence, where Giovanni Battista Giorgini, a businessman and a dreamer, sensed the possibility of Italy exporting not only its own products, but also its fashion style, an original fashion line created at home from start to finish. In his home, Villa Torrigiani in Florence, Giorgini organised the *First Italian High Fashion Show*, to which he invited American buyers. The most important Italian fashion houses were represented: Carosa, Fabiani, Simonetta, the Fontana sisters, Schubert, Marucelli, Noberasko, Vanna and Veneziani, as well as Pucci, Franco Bertoli and Mirsa, active in areas not corresponding to high fashion. The latter is, by definition, tailor-made, oriented towards made-to-measure garments. Giorgini had an inspired idea how to differ from the Paris catwalks: at the fashion show they would show also “boutique fashion”, small collections tailored for sport and leisure time, joyful, colourful clothes with attractive prices. No one could miss French fashion because the high fashion garments were presented with their made-to-measure perfection and the beauty of the fabrics and decoration. The Florence event was considered a triumph that resounded around the world.

Another winning decision by Giorgini with regard to the image presented was the link to the historical past, especially the Renaissance, omnipresent in Florence, with the intention of disseminating the idea that the creativity and genius of the Italians are inherent and a connection between the past and the present. It is no coincidence that, after the fourth fashion show, the venue of these events became the magnificent White Hall (*Sala Bianca*) in the Pitti Palace, one of the most important locations in Florence.

In July 1951, on the occasion of the second Florence fashion show, there occurred an event within an event. Giorgini intended to invite a young talent, the twenty-year old Roberto Capucci who had just finished studying art. All the participating established fashion houses made it clear that they did not approve and the situation seemed hopeless. Giorgini resolved the issue with a master stroke: Capucci did not take part in the show, but dressed Giorgini's wife and daughter for the gala evening. The buyers and journalists were enchanted by their elegance and *the enfant prodige* enjoyed his first sensational success in what was to be a long and valued career, studded with awards. Even at a very early stage his career path displayed unique features. In 1958, when corsets encased the attractive bodies of the feminine curves, Capucci created a "boxy" form, severe and geometrical, which negated all the bodily curves. The reaction in Italy was a shock, but in the USA they understood the modernity of it and from there the liking spread to Europe.

And who were the main protagonists of fashion among whom Capucci insinuated himself? In addition to the already mentioned Fontana sisters, active since 1939, we must, of course, mention Emilio Schuberth. A unique figure who wretched his origins in mystery and created luxurious clothes, a mixture of 18<sup>th</sup> century opulence and Hollywood glamour, a style very respected by some of the then Italian stars, such as Gina Lollobrigida and Sofia Loren. His creations have another special feature: he gave them very special names, such as "Schuberth dreamt about Chopin" and "The curate likes this".

An interesting phenomenon emerged: many aristocrats decided to get involved in fashion, not as wealthy consumers, but first hand, as designers. This was something new as the existing fashion houses were led by trained "technicians" coming from fashion circles. These outsiders had no technical tailoring skills, but brought their own stylistic ideas and tastes originating in their elite background. They included Aurora of the Giovanelli Princes, Stefania of the Colonna Princes from Sciarra (Giovannelli Sciarra studio), Simonetta Colonna of the Cesarò Dukes (Simonetta studio), Giovanna of the Caracciolo-Ginnetti Princes (Carosa studio), the Marchesa Olga di Gresy, the founder of the Mirsa brand of knitware, the Baroness Clarette Gallotti, known as the "island weaver", the Countess Gabriella di Robilant, the founder of the brand Gabriellasport, and the Russian

Princess Irene Galitzine, whose role will be described a little later. This circle of ladies moved around Rome, but in Florence there was a talented young nobleman, Marquis Emilio Pucci. This former Italian aviation officer appeared on the snowy Zermatt in 1947 with coordinates made for his friends. Admiration opened a door for him onto the American market and Pucci entered the circle of those selected by Giovanni Battista Giorgini, which enabled him to take part in the first Florence fashion show with a collection dedicated to leisure.

The 50s fashion world was very diverse, with numerous prominent figures. Most of the mentioned fashion houses were in Rome, but Milan could also boast of some famous names. Premieres in La Scala presented an opportunity to show off evening gowns. Giorgini recognised this exceptional circle of creators and invited to his shows four Milan fashion houses: Vanna, Noberasko, Veneziani and Marucelli. Germana Marucelli, who was one of the first to feel the need to free herself from French influence, is renowned for her originality and exceptional artistic sensitivity that later led her to collaborate with artists such as Getulio Alviani. The other protagonists on the Milan scene were Jole Veneziani, from the world of furriery, and Biki or Elvira Leonardi Bouyeure, the granddaughter of Giacomo Puccini. Biki was the owner of a well-known fashion house, active since 1936. Her name is connected with the celebrated restyling that turned Maria Callas into a refined, elegant woman. Gigliola Curiel became famous with her little black dresses or *curiellini* that were popular among the ladies belonging to Milan high society. The joint fashion shows in Florence organised by Giovanni Battista Giorgini would experience many obstacles marked by Italian “municipalism” and the desires of some Rome fashion houses to present themselves in their own city rather than Florence. But there remained an awareness of the achieved identity and creative independence.

The 50s will be remembered as a period of evening dresses, exceptional widths, and diverse materials enriched with lace and sparkling embroidery. If this fashion was the exclusive right of the admired and difficult to imitate elite whom everyone envied, the following decade began with completely different postulates. There was a change of values due to which the everyday acquired a different weight and fashion was no longer presented only at elitist rituals. The shapes became simpler, more linear, in line with the contemporary geometrical trends. In addition, the female form was thoroughly changed and the woman with curves was replaced by the skinny girl, such as the model Twiggy.

**In the 60s**, Irene Galitzine became very successful, a Russian princess who began her professional path in fashion as a model and as the head of PR for the Fontana sisters. In 1960 she overcame prejudice and presented trousers as evening attire when she and her colleague Federico Forquet created *palazzo pyjamas*, as they were called by





Roberto Capucci: Skulptura - obleka Arancio, Rim, 1982 /  
Sculpture - dress Arancio, Rome, 1982, Arhiv Fundacije Roberto Capucci /  
Roberto Capucci Foundation Archive

Diana Vreeland during the photo shoot in the Doria Palace in Rome. This was a suit consisting of a tunic and trousers, made of shiny coloured silk, such as taffeta or shantung, with a very feminine and elegant effect. Emilio Pucci also created wonderful examples of *palazzo pyjamas* made of jersey with his typical, colourful psychedelic prints.

It was a decade when some departed and others arrived. In 1962, Capucci (as well as Simonetta) left Florence and opened a studio in Paris, where he presented his creations until 1968. In 1962, Valentino appeared in Florence. He was an immediate success and began a long career that involved dressing film stars and the famous from international high society, such as Jacqueline Kennedy after she married Aristotle Onassis. His craftsmanship, combined with luxury and dedication to the smallest detail, was a great attraction for the jet set. His dresses were inseparably connected with moments that marked history: Liz Taylor wore his creation when she first met Richard Burton; his is the wonderful vintage piece that Julia Roberts chose to wear when she received her Oscar in 2001; and we should also mention the coat that the Persian queen Farah Diba wore when she escaped from Iran. Floral inspiration, animal motifs, geometric prints, bows of all shapes and colours, refined transparencies and the legendary Valentino red are not the distinguishing elements of his style, but allies that also enabled his company to produce *prêt-à-porter*, men's fashions and other products.

In the 60s, the Florence catwalks were in trouble, but new names still managed to surface: in addition to Valentino, there were Federico Forquet, Pino Lancetti, Renato Balestra, Mila Schön, Krizia and Missoni. In the course of this decade art and fashion were more interwoven than ever before. Pino Lancetti, who made his debut in 1961, found inspiration in the work of artists such as Picasso, Klimt, Sonia Delaunay, Matisse. Capucci, on the other hand, drew from modern art, especially op art. Among his best known creations from that period are a series of garments where the optical effect is not created by the use of printed fabrics, which he did not like, but through a virtuoso combination of white and black ribbons that created the fabric itself: the overlapping further contributed to the effect of an illusion. Because of the complexity involved in this method, it can only be used for high fashion and is not suitable for serial production. In 1968 there was a decisive moment that sealed the relationship between Art and Fashion – a meeting of two protagonists of 20<sup>th</sup> century Italian culture: Pier Paolo Pasolini and Silvana Mangano. Capucci created for them the costumes for the film *Teorema*. Marucelli was also open to art and for the collections *Optical* and *Alluminio* worked together with artists, particularly Getulio Alviani. The decade was marked by a significant shift towards modernity and experimentation with unusual fabrics with a technological effect, such as plastic and metal; on the international scene, Courrèges, Pierre Cardin and Paco Rabanne followed the same guidelines.

In 1965, in the Pitti Palace, there was a debut appearance by Mila Schön who had Dalmatian roots and a studio in Milan. The following year Marella Agnelli, known for her elegance, chose a white dress made by Mila Schön for the unforgettable ball in New York organised by the writer Truman Capote and earned the title of Women's Wear Daily's most elegant woman of the year. In the 60s, Roberta di Camerino, a renowned designer of handbags, presented a line of very linear jersey dresses for the learned, ironic, dynamic woman, with details imprinted using the *trompe-l'oeil* technique.

Under the pressure of increasing industrialisation high fashion gave way to serial production, thus opening the door for the establishment of *prêt-à-porter*. In the late 60s, the socio-cultural framework in which the Italian high fashion adventure began changed in many respects. Society, and not just in Italy, was changing: new social classes appeared on the market, which were no longer ready to spend a great deal of money on clothes. Labour costs in Italy had by then already grown and thus the price of a tailored product became very high. But above all, completely different cultural patterns were being established. The privileged reference point had suddenly shifted to the young who at the end of the 60s, in comparison to the traditional concept of elegance, broke all the fashion rules. This was a revolution that started quietly at the start of the decade and exploded with Mary Quant and her "invention" of the mini skirt. Trendiness moved to London and Carnaby Street and raggedy clothes on Portobello Road. The year 1968 entered history as the beginning of the student protests that were very destructive for sophisticated fashion rituals: at a premiere in La Scala in Milan, the elegant upper class ladies were pelted with rotten eggs and it can be said with certainty that this highly symbolic event meant that the period of dreams and luxury was definitively over. Young people were fundamentally undermining the life patterns and values of the previous generation. If the main target was the capitalist society and consumerism, it was evident that fashion, as a product and typical symbol of the system against which the struggle was conducted, was also involved. In the name of the ideals connected with the workers' movement, a concept that was considered bourgeois, i.e. the idea of beauty, was undermined. This did not mean the end of fashion, but the end of a certain way of dressing that was replaced with other styles, often with an ideological charge, such as the "Eskimo uniform" or the hippy and folk styles of dressing.

From among the Italian stylists, Ottavio and Rosita Missoni took on an unambiguously innovative design. Their products were the result of two-fold research: the technical aspect of knitwear that offered numerous possibilities of interweaving, and the careful combination of colours – all this for serial production. The Missonis were the first to use viscose for their woven suits. They made use of ever-newer production technologies with which they were able to create unusual

graphic effects: they wrapped the woman's body in colourful arabesques, patterns that were reminiscent of folklore, and their coats, skirts and cardigans, as well as necklaces and other accessories, were enlivened with happy stories. Missoni clothes do not prevail over the body, but follow it and adapt to it, which is also perfectly apparent in their menswear, where a knitted colourful jacket is also a way of experimenting with a more playful, informal and creative dimension of dressing.

**In the 70s**, a crisis began for high fashion due to new protectionist pay policies and waning interest in these products on the western market. »Slowly«, as observed by the journalist Natalia Aspesi, »luxury became more and more vulgar, not in harmony with the time, not modern; evening dresses, lush events, the jet set festivities and customs are a thing of the past.« In some classes of consumers there was still a demand for prestigious products, but prices did not reach particularly high levels, to which there was a response from the newly emerging industry of luxurious *prêt-à-porter*. On the waves of this fundamental transformation the most favourable environment for the development of fashion was in Milan, the city of design and industry.

At the same time there appeared a new profession: the stylist or designer who offered a company a line of new models for serial production. This was not a couturier who created a garment for one customer. The first stylist was Walter Albini, who in the course of his short life made a crucial mark on Italian fashion. He studied at the Istituto d'arte in Turin and then moved to Paris, where he met Mariuccia Mandelli, alias Krizia. Their collaboration was extremely fruitful. He went on to design excellent collections for various companies, drawing inspiration from the atmosphere of the 20s and 30s, from the novels of Francis Scott Fitzgerald and from the golden age of Hollywood. He also introduced unisex fashion. But above all there was a change in production: the designing phase was combined with that of the initial study and the time of the preparation of the machines and materials that were required by the project.

Fashion and industry combined to give birth to *Made in Italy*. Early in the decade Walter Albini decided to show in Milan the creations he had designed for five different fashion houses (Basile, Escargots, Callaghan, Misterfox and Diamant's, which was soon replaced by Sportmax), which actually specialised in different products (jackets, materials, jersey, dresses, shirts), but complemented each other. The distance from the Florence catwalks – a common feature of Krizia, Missoni, Ken Scott – represents an about face in the history of Italian fashion. Milan established itself as one of the main fashion centres on the international scene, thanks to stylists with superior business and managerial abilities, such as Albini who in 1975 presented a menswear collection under his own label and was once more a step

ahead of the time; Gianni Versace, who made his debut with the *Complice* collection for Girombelli; Giorgio Armani who in 1978, after a long period of working for Cerruti's *Hitman*, together with the group *Gruppo Finanziario Tessile*, presented a new form of cooperation with the industry – a licensing agreement. With this agreement, GFT made the stylist's designs and oversaw their distribution, while the stylist had complete control over the product's style and received a certain share of the profits, but renounced any kind of changes in the production system.

While industrial production grew, high fashion won itself an indispensable role in research and experimentation. If during the previous decade, under the influence of the modernist impetus, there were attempts to identify the possibilities of using plastic and metal, now natural materials returned and there was experimentation with unknown materials. The example of Roberto Capucci was symbolic – he decorated his clothes with river stones, interwoven hay, raffia, string and bamboo. He treated modest materials as if they were jewels and combined them with the most precious silks.

**In the early 80s** there appeared in Italy a desire to leave behind what seemed like a difficult period. At the end of the previous decade certain phenomena that had for a long time been creating public tension were at their peak: the challenge posed to the country by the Red Brigades and the student movement. The system of political and social values that were severe towards fashion, status symbols and exhibitionism evaporated – in the 80s, these categories would be re-evaluated because of the desperate desire to show off. There was a consumer boom that differed from the one in the 60s, when goods prevailed aimed at family consumption, such as cars, televisions, refrigerators and washing machines. Now there was a search for personal satisfaction: fitness, holidays abroad, clothes and accessories from a certain label. The *total look* concept took over, where the style was perfected from head to toe, where everything matched, from the main garments to the smallest accessory. Thus the principle became established where in the centre of fashion there was the stylist's label, representing a guarantee for the product, irrespective of what it was, the important thing was the name.

Italy experienced the economic miracle that enabled it to become the fifth industrial world power. On the political and social scene new figures appeared: increasingly there was talk on the international level about yuppies (young urban professionals) – aggressive, lively young people. This was not an exclusively Italian phenomenon, but the answer to these needs, offered from the industrial aspect, was by and large Italian. Rapid economic and political change multiplied the number of potential buyers of the products *Made in Italy*. The wardrobe of those “wishing to look good” was taken care of by the already

established stylists and some new talents. Among the young hopes of Italian fashion were the tailor Domenico Dolce and the graphic designer Stefano Gabbana, who in 1986 presented their first collection in Milan, and Franco Moschino, who had as a beginner drawn *prêt-à-porter* collections for the most important Italian fashion houses, and now made his debut with the label Moschino Couture, Moschino Jeans and Cheap&Chic.

The international success of the 80s Italian fashion was personified by Giorgio Armani and his unstructured jacket, which served as a model for collections for both men and women. For men, they were made using hitherto unknown colours and cuts; a blazer became an essential component of a woman's wardrobe during the time when women began to reach for the highest positions in the professional world and needed a serious look without giving up their femininity. In 1982, the American magazine *Time* dedicated its front page to Armani and his unstructured jacket. At that time, Armani fashions were already well known in the USA and sold in the most luxurious department stores. The label and logo Emporio Armani at the same time served as a distinguishing mark of the collection and the distribution channel, all under one heading. The clothes Armani drew for the main actor in the film *American Gigolo* (1980), Richard Gere, helped spread the stylist's fame far beyond the traditional markets. The highest acknowledgment of his work was perhaps in 2000, when a big travelling exhibition was organised, starting its journey in one of the temples of modern art: the Guggenheim Museum in New York.

From the late 70s to the mid-90s there was another protagonist who was included in the international star system. This was the trained tailor, Gianni Versace, who was not only a stylist but also possessed a very innovative creativity that led him to merge styles and materials in a new way. He put metal cardigans, plisses, gold and silver together with lace and leather. He drew inspiration from the Ancient Greeks, Byzantium and the 18<sup>th</sup> century. He was bold enough to include jeans in haute couture. The entire process went forward with a great deal of attention placed on advertising, be it when the best known international photographers were engaged, such as Bruce Weber and Helmut Newton, or when dressing rock stars, such as Elton John and Madonna. The group of beautiful models he gathered around him attracted further attention: Claudia Schiffer, Linda Evangelista, Naomi Campbell and Cindy Crawford.

During these wonderful years, the architect-stylist Gianfranco Ferré made his contribution to the history of fashion, his first show taking place in 1978. Within a few years he launched several lines under his name, including menswear and sportswear, as well as fashion accessories. In 1989, Ferré was appointed the artistic director of La maison Dior in Paris, where he stayed until 1996. His anthology is

full of unforgettable creations: a soft, white shirt made of organdie in 1986; the first “nude look” in black, elastic tulle; and, last but not least, his famous coat made of gold brocade and sable from 1993. His evening dresses are often very luxurious, with an emphasis on his love of rapture, and a feel for well-studied and carefully created volumes and proportions. His white shirts – each one a masterpiece in itself – became cult objects.

In the 80s, Krizia also experienced great success and stylistic development. When she started she altered, together with Missoni, the appearance of fabrics and turned them into a fashion genre. The idea that made her famous was cardigans featuring domestic or wild animals, such as a panther which soon becomes her symbol. With regard to dresses she experimented with complex volumes by using plisses and this enabled her to evoke the memory of the silhouette of creatures like caterpillars, snails, dragonflies and butterflies. Sometimes she drew inspiration from the world of architecture. She used different materials, from silk organza to varnished linen gauze. During the same period, she also created collections inspired by geometric forms dedicated to design and rationalism.

During the same decade, when fashion shows also appeared on television and *prêt-à-porter* prevailed, Capucci left the routine of institutionalised dates with fashion and exchanged it for rhythms and places that suited him better. Increasingly this meant museums, which at the same time affirmed the constant artistic dimension that had marked his artistic path. Since then his clothes have involved magnificent volumes enabled by the use of very light, but compact silks, such as taffetas, often pleated, and satin. Thus he took a direction that would lead from clothes to true textile sculptures – like those he exhibited at the Venice Biennale in 1995. This was followed by clothes/sculptures where he experimented with volume, dynamic effects and high intensity colour effects, which turned Capucci into a master of colour. An independent exhibition in 1990 at Palazzo Strozzi in Florence opened the doors for a series of independent exhibitions in the most reputable museums around the world.

**During the 90s**, revolutionary changes occurred on the fashion scene: the range of styles became more diverse than ever before. Fashion shows no longer presented only the dominant guidelines for the next season, but emphasised the diversity of themes, forms and suggested materials. Styles from the 60s and 70s re-appeared (mini-skirts, bell-bottom trousers, hippy and punk clothes, platform shoes), and at the same time there were many other trends, such as cyberpunk, ecological fashion, ethno style, grunge, school uniforms and sportswear. But at this point we can no longer talk exclusively about Italian fashion because the costs and marketing mean that it is subject to globalisation. Other industrialised economic sys-

tems can easily reproduce the Italian production model, especially in connection with articles requiring less craftsmanship. Even Italian companies moved their production abroad in order to lower costs. On the international market the increasingly aggressive competition from countries with a cheap labour force easily won against Italian production.

Cost cutting has led to relocation of the most basic production, which stays in Italy only when craftsmanship typical of Cheap&Chic is required. Sadly this has not prevented a crisis of entire industrial districts, such as Prato, and the closing of historical factories such as GFT, the protagonists of the stylist production system of the 80s. At the same time, Italian labels have become international, with the intention of conquering the rising Russian and Asian markets. Stylists have been renamed to fashion designers. Of course Armani, Prada and Dolce & Gabbana remain labels of world renown, but few young designers manage to occupy similar places. Facing up to the fast fashion phenomenon that has caused a drastic shortening of the time frame on the market and the renunciation of the expression of personal features in favour of what is not always explicit globalisation of taste are a challenge that Italian fashion has to contend with.

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# Moda, umetnost in zgodovina: nekoč in danes

Maria Giuseppina Muzzarelli

V dobršem delu sveta ob sloganu *Made in Italy* pomislimo na oblačila ali na mikavno oblikovane predmete, povezane z neko določeno predstavo o Italiji: Italijo umetniških mest, obrtništva s stoletno tradicijo, prijetnega ali bolje "sladkega" življenjskega sloga. Gre za fenomen in hkrati mit in oba sta plod neke zgodbe, prežeta sta z zgodovino.

Formulo *Made in Italy* pogosto jemljemo za nekaj samoumevnega, vendar se ob njej odpira sklop vprašanj: kakšen je bil njen pomen pred 60 leti, ko se je eksplicitno pojavil ta fenomen? Kolikšen del predmeta z oznako "narejeno v Italiji" v resnici prihaja iz italijanskih podjetij? Kakšno je razmerje med fenomenom samim in zgodovino. Formula namreč še vedno izhaja iz nečesa, kar je bilo izumljeno in se je prvič uveljavilo pred več kot pol stoletja, kar je pisalo svojo zgodbo in ima hkrati svojo zgodovino. Vrnitev h koreninam slogana *Made in Italy* ima danes dvojni pomen: po eni strani skušamo dognati, kako so v preteklosti, torej v 50. letih prejšnjega stoletja (dejansko pa od 60. let 19. stoletja) iznašli italijansko modo; po drugi strani se trudimo prikopati do smernic, ki bi jim danes lahko sledili, da fenomen oz. skoraj mit "narejeno v Italiji" izrazimo v skladu z našim časom. V vsakem primeru sta osrednji del zgodbe zgodovina in njena raba, tedaj in danes: oblikovati in obdržati, tudi zahvaljujoč modi, kulturno identiteto ali domnevno identiteto, ki temelji na umetnosti, obrtništvu in italijanski pokrajini. Čeprav je moda po definiciji usmerjena v prihodnost in sestoji iz novosti, ki jih ponuja brez predaha, jih znova in znova spodrivajo druge novosti in so hkrati predmet stalnega posnemanja, se hrani s preteklostjo in jo ponuja v številnih oblikah, ki se jih je dobro zavedati.

Rojstvo slogana *Made in Italy* je datirano v leto 1951, ko je Giovanni Battista Giorgini priredil revijo za ameriške kupce, ki so jih pregovorili, da so iz Pariza, kjer so obiskovali modne revije, pripotovali v Firence. Prišli so, očaralo jih je, kar so jim predstavili v Italiji, in tako se je tudi uradno rodil *Made in Italy*. Že tedaj je imel fenomen svo-

jo zgodovino, ki nas vodi še nazaj, v šestdeseta leta 19. stoletja, ko se je začel proces nacionalizacije mode. Pozneje je to zelo podpiral fašistični režim, ki je podpiral lokalno obrtništvo, promoviral raziskovanje originalnih materialov Apeninskega polotoka, se oddaljevalo od tistega, kar je nastajalo na drugi strani Alp. Vse to je prispevalo k razvoju ustvarjalnosti, ki je z revijo leta 1951 postala prepoznavna tudi zunaj Italije.

Prvi poskusi, da bi povzdignili nacionalni stil, so povezani z ustanovo *Società italiana per l'emancipazione delle mode* (Italijanska družba za emancipacijo mode), ki je nastala leta 1872, torej le malo po združitvi Italije. Pri tem procesu je imela pomembno vlogo Rosa Genoni (1867–1954), vztrajna podpornica “mode čiste italijanske umetnosti”. Njej in številnim drugim je bila jasna povezava med modo in umetnostjo in tudi med modo in politiko: ustvarjati italijansko modo je bil eden od načinov tvorbe Italije. Ko je leta 1906 Milano gostil Mednarodno razstavo, je Rosa Genoni na paviljonu predstavila osem modelov, za katere je navdih črpala pri tradicionalnih slikarjih, od Raffaella do Botticellija. Prav njegova slika Pomlad jo je navdihnili za obleko, ki je požela velik uspeh in je bila nagrajena. Pozneje so oblikovali odbor *Comitato per una moda di pura arte italiana* (Odbor za modo pristne italijanske umetnosti). V obdobju fašizma je bilo vloženega veliko truda, da bi moda dobila še večjo veljavo, in leta 1932 so ustanovili zavod *Ente autonomo per Mostra nazionale permanente della moda* (Samostojni zavod za stalni nacionalni pregled mode). Iste leta je bila pod Gioginijevim vodstvom v gledališču Teatro della Pergola v Firencah organizirana razstava italijanske mode, predhodnica znane revije leta 1951.

Uveljavitev slogana *Made in Italy* na mednarodnem prizorišču je rezultat dolgotrajnega procesa, ki je na nek način izviral iz srednjega veka. Moda se je rodila med 13. in 15. stoletjem, ko so v italijanskih mestih potekali različni in hkrati sorodni pojavi: razvoj obrtniške proizvodnje v delavnicah, v katerih je prekipevalo od inovativnih in privlačnih zamisli, uveljavitev nadzora civilnih oblasti nad oblačenjem, vse do oblikovanja zavesti o primernem načinu oblačenja po nauku pridigarjev. Novi modni slogi so omogočili natančno ločevanje med stanovi. Slikarji so fenomen mode zaznali in prispevali k njegovi okrepitvi – kdor je pri delu uporabljal čopič, se namreč ni imel za drugačnega ali več vrednega od tistih, ki so delali s šivanko in sukancem.

Vsak je pripadal eni od “umetnosti” in njegova dolžnost je bila brezhibno izdelovanje svojih umetnin. Slikar Agnolo Bronzino, ki je leta 1454 upodobil Eleonoro di Toledo, odeto v bogato okrašeno razkošno obleko iz čudovitega blaga, se je poklonil večščinam obrtnikov, ki so izdelali obleko – mojstrovino: umetnik on, umetniki tudi ostali. V 16. stoletju je Tomaso Garzoni v delu *La piazza universale di tutte le professioni del mondo* (Splošni trg vseh poklicev sveta) (1585) trdil, da so “krojači naših časov” manj cenjeni, kot bi morali biti, čeprav

Balestra:  
Vzorec iz obleke /  
Dress pattern



ti umetniki “krasijo in lepšajo vse nas, zaradi njihovih oblek pa še posebno ženske prejmejo poseben okras”. Še dolgo časa dela slikarjev niso dosegala višjih cen od razkošnih oblek, čeprav so se imena slikarjev pogosto ohranila do danes, medtem ko so krojači, ki so bili umetniki, ostali brezimni.

V razsvetljenstvu so enciklopedisti prepoznali tudi pomen poklicev, povezanih z modo. V 18. stoletju je nekaj krojačev že stopilo iz anonimnosti, saj so z dodelitvijo umetniške note vsaj nekoliko želeli poosebiti obleko. V virih najprej najdemo ime modistke Rose Bertin (1747–1813). Fenomen je sredi 19. stoletja doživel evolucijo s Charlesom Frederickom Worthom (1825–1895) in Paulom Poiretom (1879–1944). Zunaj Italije se je pojavil *haute couture*, v Italiji pa se je začel dolga pot, ki je pripeljala do *Made in Italy*.

Podobno kot je Rosa Genoni črpala navdih iz Botticellijeve Pomladi, je Alberta Ferretti več kot sto let pozneje isto sliko izbrala kot izhodišče za frfotave obleke s cvetličnimi vzorci, ki jih je predstavila v kolekciji pomlad-poletje 2011. Istega leta je Moschino za kolekcijo jesen-zima v najbolj prodajani liniji Cheap & Chic predstavil kose s potiskom milanske katedrale in Eifflovega stolpa. Cesare Fabbri je za pomlad-poletje 1990 zasnoval kolekcijo Zuccoli, ki je popolnoma

posvečena Firencam – na obleke je dal z bleščicami izvesti Giottov zvonik. Gre za igro, ki niti ni igra, ampak stalno umetniško citiranje.

Dolce in Gabbana sta spomladi 2012 za obleke, kjer se v nenaključnem neredu prekrivata sadje in zelenjava, črpala navdih v delih Arcimbolda. Jeseni 2014 sta se z razkošnimi večernimi oblekami, ki ponujajo velikanske reprodukcije beneških vedut Canaletta, znova poklonila umetnosti, predvsem umetniškemu mestu in velikemu umetniku. Gre za aluzijo na prekrasno harmonijo Benetk, ki spajajo različne kulture in civilizacije zahoda in vzhoda. Če so Benetke eklektične, kot je moda, tedaj umetnost in moda pripadata istemu izraznemu sklopu, pri čemer še naprej potekajo izmenjave in izposoja med umetniki iz različnih držav. V kolekcijah pomlad-poletje 2014 zasledimo prepleten dialog med muzejem Prado in mehiškim umetnikom Stinkfishem, znanem po svojih grafitih; ali med italijanskim oblikovalcem Missonijem in angleškim umetnikom Garyjem Humejem v medsebojnem kroženju vplivov, kar presega njihove nacionalne okvire. Arhitekt Renzo Piano je oblikoval torbico Whitney Bag, ki jo je pred stoletji narisal Leonardo da Vinci. Carla Braccialini jo je drugače poimenovala Pretiosa. Whitney Bag Renza Piana je realizirana skupaj z Max Maro. Gre za izrazit primer tistega pomena *Made in Italy*, ki ga je danes težko natančno opredeliti, njegova zgodovina je dolga in prepoznavna. Treba pa jo je poznati, da lahko dojamemo njene najnovejše poteze.

# Fashion, Art and History: Past and Present

Maria Giuseppina Muzzarelli

In a large part of the world, the slogan *Made in Italy* makes people think of clothes or of charmingly designed objects connected with a certain image of Italy: the Italy of artistic towns, crafts with centuries of tradition and of a pleasant or “sweet” lifestyle. This is a phenomenon and at the same time a myth, and both are the result of a story and suffused with history.

The formula *Made in Italy* is often taken as something obvious, but in fact it opens up a whole series of questions: What was its importance 60 years ago, when it began to appear? How much of an object that says *Made in Italy* was actually made by Italian companies? There is also the question of the relationship between the phenomenon itself and history. The formula is still based on something that was invented and established for the first time over half a century ago, on something that wrote its own story and also has its own history.

Nowadays, the return to the roots of the slogan *Made in Italy* has a double meaning: on the one hand we are trying to ascertain how in the past, i.e. in the 1950s (but more accurately from the 1860s) Italian fashion was invented, while on the other hand we are looking for guidelines that we could follow today in order to express the phenomenon and myth of *Made in Italy* in line with the present. In any case, the central part of the story is history and its use, then and now: it is about creating and maintaining, also because of fashion, a cultural identity or an alleged identity that is based on art, craftsmanship and the Italian landscape. Although fashion is by its definition directed at the future and consists of new things that it keeps ceaselessly offering and which are again and again replaced by other new things, while at the same time being the subject of constant imitation, it feeds on the past, it cannibalises/pillages it and offers it in numerous forms, of which it is good to be aware.

The birth of the label *Made in Italy* is usually given as 1951, when Giovanni Battista Giorgini organised a fashion show for American

buyers who were persuaded to travel from Paris, where they were visiting fashion shows, to Florence. They came, they were enchanted by what they were shown and this is how *Made in Italy* was also officially born. Even then, the phenomenon had its history that takes us further back, to the 1860s, when the process of the nationalisation of fashion was set in motion, which was subsequently strongly desired by the Fascist regime that supported local crafts, promoted research into original materials on the Apennine Peninsula, distanced itself from what was appearing on the other side of the Alps, and all this contributed to the development of creativity, which with the fashion show in 1951 became recognisable even outside Italy.

The first attempts to elevate the national style through the institution *Società italiana per l'emancipazione delle mode* (Italian Society for the Emancipation of Fashion) which appeared in 1872, thus go back to the period shortly after the unification of Italy. In this process an important role was played by Rosa Genoni (1867-1954), a persistent supporter of the “fashion of pure Italian art”. She and many others were clear about the connection between fashion and art, and between fashion and politics: creating Italian fashion was one of the ways in which Italy was formed. When in 1906 Milan hosted the International Exhibition, Rosa Genoni presented in the pavilion eight pieces for which she drew inspiration from painters such as Raphael and Botticelli. Botticelli's *Primavera* was the inspiration for one of her dresses that received great acclaim and won her an award. Later, the *Comitato per una moda di pura arte italiana* (Committee for a Fashion of Original Italian Art) was established. During the Fascist period, a great deal of effort was invested into making fashion gain value, until 1932 when another institution was founded: *Ente autonomo per Mostra nazionale permanente della moda* (Independent Institution for the Permanent Display of Fashion). In the same year, the Teatro della Pergola in Florence under Giorgini's lead staged an *Exhibition of Italian Fashion* which was the predecessor of the well-known fashion show in 1951.

The establishment of the slogan *Made in Italy* on the international stage is the result of a lengthy process which in a way originated in the Middle Ages. Fashion was born between the 13<sup>th</sup> and 15<sup>th</sup> centuries, when in the towns on the Peninsula there appeared different but at the same time related phenomena: the development of the production of crafts in workshops where there was an abundance of innovative and attractive ideas, the introduction of control over clothes by the civil authorities, and the formation of the awareness of suitable dressing thanks to the teachings of preachers. The new fashion styles facilitated an exact differentiation between social classes. Painters noticed and contributed to the strengthening of the fashion phenomenon: those who used brushes in their work did not see themselves as different or more worthy than those who worked with a thread and needle or colours.

Everyone belonged to one of the “arts” and it was their duty to produce faultless products. The painter Agnolo Bronzino, who in 1454 depicted Eleonora di Toledo wearing a richly decorated luxurious dress of a beautiful material, paid tribute to the skills of the craftsmen who created the masterpiece: the painter was an artist, but so were the others. In the 16<sup>th</sup> century, in his book *La piazza universale di tutte le professioni del mondo* (The General Market of all the Professions of the World) (1585), Tomaso Garzoni claimed that the “tailors of our time” were valued less than they should be, in spite of the fact that these artists “decorate all of us and because of their dresses women in particular achieve a special decorative value”. For much longer the works of painters failed to fetch higher prices than luxurious dresses but their names have often been preserved to this day, while the names of tailors who were also artists have not.

During the Enlightenment, the encyclopaedists recognised the importance of the professions connected with fashion and in the 18<sup>th</sup> century some tailors were elevated from anonymity. By adding an artistic note, they wanted to personalise fashions at least a little. The first name sources offer is that of the milliner Rosa Bertin (1747-1813). This phenomenon experienced an evolution sometime in the middle of the 19<sup>th</sup> century with Charles Frederick Worth (1825-1895) and Paul Poiret (1879-1944): outside Italy there appeared *haute couture*, while Italy saw the start of a long journey that led to *Made in Italy*.

Just as Rosa Genoni drew her inspiration from Botticelli’s Primavera, over a hundred years later Alberta Ferretti used the same painting as the starting point for her frilly dresses with floral patterns, which she presented in her 2011 Spring-Summer collection.

The same year, for his Autumn-Winter collection in the best-selling Cheap&Chic line, Moschino presented pieces with prints of Milan cathedral (the Duomo) and of the Eiffel Tower, and for his 1990 Spring-Summer collection Cesare Fabbri designed the collection Zuccoli, fully dedicated to Florence. He had Giotto’s bell tower embroidered in sequins onto his dresses. This is a game that is not really a game but constant artistic citation: in the spring of 2012 Dolce&Gabbana drew inspiration for their dresses from the works of Arcimboldo, covering them in a non-coincidental disorder of fruit and vegetables. In the autumn of 2014, with their luxurious evening dresses that display huge reproductions of the vedute of Venice by Canaletto, the same designers once more paid tribute to art, to the artistic city and a great painter. It is an allusion to the splendid harmony of Venice, bringing together the different cultures and civilisations of the East and the West.

If Venice is eclectic, just like fashion, then art and fashion belong in the same mode of expression, where exchanges and borrowing between artists from different countries continues: in the Spring-Autumn collections for 2014 we can find a dialogue between Prada

and the Mexican artist Stinkfish, renowned for his graffiti; or between fashion designer Missoni and English artist Gary Humer in the cyclical nature of influences that goes beyond the national. The architect Renzo Piano designed a bag called Whitley Bag, that Leonardo da Vinci drew centuries ago. And then Carla Braccialini made it and called it La Pretiosa. Renzo Piano's Whitley Bag was designed for and in cooperation with Max Mara. This is precisely an expression of the slogan *Made in Italy*, which is today so difficult to pin down but has a long and recognisable history that needs to be known in order to be able to be aware of its most recent forms.



# Slovenska moda na razpotju

Dragica Sušnik

Naj bo sedanost ali preteklost, večina ljudi se oblači v splošno sprejeta oblačila, ki jih postavljajo vsakokratne družbene norme, te se potihoma in neopazno preobražajo v smernice. S pravili oblačenja se vzpostavljata hie-

rarhija (sploh v t.i. uniformiranih poklicih) in razredna pripadnost, čeprav so mnoga od pravil "nenapisana". Kdor to počne zavestno, z oblačenjem poudarja svoj status, pripadnost generaciji ali svoja prepričanja. Ekonomska realnost in hitrejša vrtenja časa danes večini prebivalstva zahodne poloble narekujejo uporabo funkcionalnih oblačil, ki po videzu ne izstopajo. A vedno se najdejo izjeme, ki jih zanima moda z velikim M. Na eni strani imamo modne ustvarjalce, oblikovalce, ki presegajo meje in ustvarjajo trende, na drugi posameznike, ki modo spremljajo, čislajo, živijo z njo in jo predvsem nosijo. Moda namreč zaživi šele v subjektivnosti.

## Velike spremembe na prelomu stoletij

Od konca 19. stoletja, ko je bilo v modi vitko žensko telo, poudarjeno s korzetom, visokim zaprtim ovratnikom, v bluzi in zvonastem krilu ali kostimu, se je veliko spremenilo. Z razmahom športa so prišla v modo bolj uporabna oblačila, ki so se med seboj razlikovala po namenu, še pozneje so športna oblačila našla pot v vsakdanje življenje, toga pravila in formalni videz so se sprostili. Pri tem so vlogo opravile predvsem družbene razmere in začetek industrijske, množične proizvodnje, politične spremembe in pozneje obe svetovni vojni.

Že v času 1. svetovne vojne je opazna osvoboditev telesa, korzet ni bil praktičen. Pojavljati se je začelo plastenje materialov, v "divjih" dvajsetih letih minulega stoletja je opazen tudi vstop eksotičnih, orientalskih vplivov v modo, kot da bi perje, razkošni materiali, bogate vezene in dodatki želeli kljubovati do tedaj največji gospodarski krizi. S prihodom prvih avtomobilov se je uveljavljala emancipacija spolov, patriarhalnost se je počasi umikala v ozadje. K temu so pripomogle sufražetke, gibanje za enakopravnost žensk, in razmah športa ter večja udeležba žensk v poklicnem življenju. Dejstvo, da so morale

v času obeh vojn in med njima ženske podpirati tri ali celo vse štiri vogale v hiši ter prevzemati tudi moška dela, je sčasoma peljalo v osvoboditev telesa in s tem v bistveno spremembo modnih smernic. Že v času 1. svetovne vojne so bila ženska oblačila precej poenostavljena, pri moških pa do bistvenih sprememb ni prihajalo, le da so v garderobo dodali avtomobilski plašč in da je bil opazen razmah športnih oblačil. Še vedno sta oba spola čislala t.i. nedeljsko ali "zakmašno" oblačenje, ko so prišla na vrsto elegantnejša, predvsem pa čista in urejena, bolj strukturirana oblačila, praviloma v svetlejših barvah. Moško modno oblačenje v tistem času je še vedno navdihovala edvardijanska Anglija, brez lakastih čevljev in klobuka v garderobi ter sprehajalne palice ni šlo. Gospe so še prvih nekaj desetletij 20. stoletja hodile k modistkam in šiviljam, moški h krojačem, oba spola tudi h klobučarjem, saj se poklic modnega oblikovalca v tem smislu, kot ga poznamo danes, še ni rodil.

Prva svetovna vojna, ki je pretresla svet in spremenila zgodovino, je zaznamovala tudi način oblačenja. Modna industrija se je začela razvijati prav v tem času, zamah pa je dobila z začetkom množične proizvodnje blaga in tekstilij ter oblačil in obutve. V modo so bili vpeljani bolj praktični detajli, krajša krila in obleke ali bolj preprosta, športno navdihnjena vsakdanja oblačila. Na področju tekstilij so se pojavili novi materiali in se obdržali v uporabi tudi pozneje. Že tedaj so modo za elito navdihovale prestolnice, kot so Pariz, Berlin in Dunaj, širše množice pa so elito posnemale. Ženske so pri modistkah že lahko občudovale prve modne revije in časopise, kjer so našle vzore. Moda je v svoji osnovi kreacija, ta pa povzdiguje človekov duh; nič drugače ni bilo med vojnimi vihrami, ko je bila moda blaženo zatočišče pred vsakdanjimi grozotami in pomanjkanjem.

## Vzpon tekstilne industrije

Tudi Slovenija oziroma prostor, na katerem je pozneje nastala država, kot jo poznamo in imamo danes, je bila vpeta v mednarodne tokove, predvsem zaradi vplivov bližnjega Trsta, ki je bilo v tistih časih pomembno mesto, pa seveda Dunaja, po katerem smo se Slovenci vedno radi zgledovali. Poznala sta se sicer maloštevilnost meščanstva in pretežno ruralno izročilo, ki je branilo tradicijo pred novodobnimi vplivi. Slovenska kmečka obleka je spričo materialov in videza, na katerega sodobna moda ni vplivala, veljala za kulturni element, pa tudi za eno slovenskih značilnosti. Proti koncu 19. stoletja so jo ob slavnostnih priložnostih začeli nositi narodno zavedni meščani; sledili so jim posamezni kmetje, ki so ob tem ohranjali dotedanjo praznično obleko. Nemci na Slovenskem so med svetovnjima vojnama včasih nosili "štajersko nošo" kot izraz pripadnosti nemštvu in povezanosti s tretjim rajhom, tako o tem piše Žarko Lazarevič, v zborniku *Moda in kultura oblačenja*.

Pred 1. sv. vojno je imela tekstilna industrija pri nas dvojno podobo: po eni strani majhno število industrijskih obratov in po drugi množič-

co drobnih proizvajalcev na meji med obrtjo in industrijo. Slovenska tekstilna industrija je bila po 1. svetovni vojni na začetku svojega razvoja, saj je bilo slovensko ozemlje v politično-gospodarskem okviru Habsburške monarhije predvsem trg za razvito tujo tekstilno industrijo. Izmed velikih obratov so bile pri nas razvite bombažne predilnice in tkalnice, ki so se ohranile večji del 20. stoletja. Obdobje med obema vojnama je v našem prostoru pomenilo uveljavitev tekstilne industrije kot najpomembnejše gospodarske panoge, industrijski način proizvodnje se je prenesel na področje konfekcije (ta je posnemala splošno znane modne tokove), tako da so cenovno ugodnejša, takoj dostopna oblačila sčasoma načela ekonomski položaj krojačev in šivilj. Vendar razmaha tekstilstva niti velika gospodarska kriza ni ustavila, tako zaradi naraščajočega števila prebivalstva kot zaradi v času krize poceni delovne sile.

Čeprav se glede na sodobno gospodarsko krizo naših časov to zdi nenavadno, je bila tekstilna industrija prva industrijska panoga v Sloveniji. Po 2. svetovni vojni je postala vodilna gospodarska panoga v državi, svoj položaj je ohranila vse do 70. let 20. stoletja, navaja Stan-ka Blatnik v strokovnem članku *Modna industrija: prva gospodarska panoga na Slovenskem in prve modne informacije*. Ob tem velja navesti pogosto spregledano dejstvo, da je bil razlog za veliko število tekstilnih tovarn v slovenski zgodovini tudi ali predvsem ta, da je bil to najcenejši in najlažji način zaposlovanja žensk.

Že v obdobju med svetovnim vojnama se je začela v slovenskih trgovinah pojavljati prva tovarniška konfekcija. Modne informacije so s časopisi postajale dostopne, s tem se je razvijala kultura oblačenja na domačih tleh. Čeprav je šlo za povzete modne smernice, ki so prihajale iz razvite Evrope, je okus premožnejših posameznikov, ki so si lahko privoščili modna oblačila, postajal zahtevnejši.

Obrtniško konfekcijo iz kvalitetnih materialov so še vedno izdelovali in prodajali v krojaških salonih. Cene takšne elitne konfekcije so bile višje od tovarniške in nižje od oblačil, izdelanih po meri. Tako je tovarniška konfekcija postala konkurenčna obrtniško izdelanim izdelkom, čeprav niti pred 2. svetovno vojno niti pozneje ni zadovoljevala kakovostnih zahtev in pričakovanj kupcev (Blatnik, ibidem). Imela je eno, a dovolj močno prednost: nizko ceno. Ta pa je bila odločilna za njen razvoj. Danes je položaj enak ali še nekoliko slabši, saj je cena postala edini dejavnik, po katerem se ravna vse.

## Umetni materiali narekujejo novo modo

Na razvoj mode pri nas in drugod je vplivala tudi večja razpoložljivost tekstilnih surovin v 20. stoletju. Poleg naravnih vlaken, ki jih je človeštvo poznalo tisočletja, so se konec 19. stoletja pojavila umetna oz. kemično pridobljena vlakna, po letu 1935 pa je pravo revolucijo na področju tekstilnih vlaken in oblačil prineslo odkritje prvega sinte-



Modna hiša, Ljubljana, 1962  
 / Fashion House, Ljubljana,  
 1962, fototeka Muzeja no-  
 vejše zgodovine Slovenije  
 / Photo documentation of  
 the National Museum of  
 Contemporary History,  
 foto / photo: Milan Pogačar

tičnega vlakna. Sledilo je odkritje poliamida, poliestrov, polipropilena in elastana ter drugih umetnih vlaken. Vse naštetu je vplivalo na modno panogo, saj so se zaradi tega spremenili videz, otip in nosljivost oblačil. Ob koncu 20. stoletja je uporaba sintetičnih vlaken že preseгла uporabo naravnih.

Po letu 1955 se je na območju Jugoslavije pojavila domača industrija kemičnih vlaken, predvsem zaradi omejitve uvoza in zaprtosti državnih meja. Sintetična vlakna so prinesla spremembe v modo, bila so cenovno dostopnejša, oblačila iz njih pa lahka, topla, trpežnejša in bolj odporna proti madežem, vremenskim vplivom in moljem. Ko sta se konec 90. let pojavila elasta in z njim "stretch", pa smo dobili oblačila, ki jih ni treba likati in po pranju v stroju obdržijo prvotno obliko. Z mikrovlakni, ki so se tudi pojavila v tem obdobju, se je izboljšala udobnost sintetičnih oblačil in odpornost na vremenske razmere. Sočasno z razvojem sintetičnih vlaken pred več kot pol stoletja se je začela t.i. blaginja oblačenja. Ta je dosegla vrhunec v kreativnih in domišljajskih 60. in 70. letih – nekakšni "zlato dobi" slovenske in tudi mednarodne mode – že konec 20. stoletja pa je pripeljala v zasičenost trga z oblačili. Z revolucijo tekstilnih vlaken se je spremenil tudi odnos do obleke, ki temelji predvsem na konzumaciji, to je na hitrem menjavanju modnih trendov in še hitrejši menjavi oz. nakupu vedno novih oblačil.

Pozna 60., 70. in zgodnja 80. leta so prinesla v ospredje avtorstvo oblikovanja, v 90. letih pa se je moda začela preusmerjati k moči blagovnih znamk, ki so postale globaliziran potrošniški produkt. Novemu premiku v stanju zavesti smo priča šele v zadnjih letih, ko smo, nasičeni množičnega potrošništva, spet zahrepeneli po avtorskem pečatu. S povečevanjem okoljske zavesti se trendi v 21. stoletju obračajo k recikliranju sintetičnih vlaken in v razvoj biorazgradljivih sintetičnih vlaken. Vse bolj prihaja v ospredje tudi oblikovanje t.i. trajnostne

mode oziroma eko oblačil iz naravnih, “cruelty-free” materialov. Pri nas na tem področju prednjači Mateja Benedetti z blagovno znamko Terra Urbana. Globalni trendi nakazujejo pomen trajnostnega oblikovanja, kreativne prožnosti, recikliranja, ekologije, humanih vrednot, pravične trgovine, a tudi ponovno cenjenje ročnega dela in visokega obrtništva ter stik med izdelovalcem in uporabnikom oblačila.

## Doba razcveta, zatona in morebitni preporod

Gospodarski razcvet po koncu 2. svetovne vojne je vplival na večji optimizem. Ta se je vrnil tudi v oblikovanje in modo, ki je po eni strani zaradi konfekcijske proizvodnje postajala bolj uniformna, prilagojena novi generaciji, po drugi strani pa je s pojavom mondenega sloja novih bogatašev (t.i. jet seta) spet postala sredstvo družbenega oz. statusnega razlikovanja.

**V 60. letih** je večina naših izobraženih modnih oblikovalcev delala v konfekcijski industriji, kjer pa niso imeli popolne ustvarjalne svobode. Bili so tudi drugi, redkejši, nekateri so bili izobraženi oblikovalci, večinoma pa je šlo za dobro izučene šivilje. Imeli so lastne delavnice ali ateljeje, butike in krojaške delavnice, kjer so izdelovali oblačila in modne dodatke po meri.

**V 70. letih**, ko v Sloveniji še ni bilo visokošolskega zavoda za oblikovanje tekstilij in oblačil, so oblikovalci razgrabili omejeno število delovnih mest v tekstilnih podjetjih. Poklic samostojnega modnega oblikovalca se je zdel privlačen, a hkrati nepraktičen v resničnem življenju. Po drugi strani je kar nekaj oblikovalcev v svet mode prodrlo iz drugih oblikovalskih in umetniških usmeritev. Z modo so se začeli ukvarjati arhitekti in slikarji, pozneje tudi grafični oblikovalci, ki so v modo vnašali nove likovne prvine. Sedemdeseta so bila res “zlata”, saj so oblikovalci lahko uresničevali svoje sanje pod okriljem močnih tekstilnih in oblačilnih tovarn, ki so razvile mednarodno prepoznavne znamke (Mura, Labod, Toper, Utok, Univerzale, Elkroj, Jutranjka, Pik Maribor, Rašica, Svilanit, Lisca, Peko, Almira, Toko, Angora, Beti ...). Ob modni konfekciji pa je bil na trgu še vedno prostor za posamezne kreativne modne oblikovalce, ki so strankam izdelovali oblačila po meri ali pa so jih predelovali.

Višjo šolo za oblikovanje tekstilij in oblačil so ustanovili leta 1979. Študentje zadnjega letnika so že kmalu prirejali zaključne modne revije in na njih svoje delo in znanje predstavljali javnosti. Modne revije študentov so bile drugačne, eksperimentalne, a tako kot v sodobnosti se je že zatikalo pri denarju. Industrija že tedaj ni kazala zanimanja, da bi finančno podprla boljšo in kakovostnejšo izobraženost nove generacije modnih oblikovalcev po meri potreb proizvodnje, zato je večina teh po diplomi šla na samostojno pot. Leta 1977 je bil v Ljublja-

ni odprt Center mode za sodobno oblačenje in opremo, a je šel leta 1987 v stečaj. Odtlej v Sloveniji ni nobene "vsestranske" ustanove, ki bi na enem mestu združevala različne akterje modne panoge.

Slovenija je na ta način še vedno specifična: nima visoke mode in tudi prepoznavnosti v smislu znamke *Made in Slovenia* ji manjka. Obstajajo modni oblikovalci, ki delajo za tekstilno industrijo skoraj brezimno, po drugi strani pa so vzcveteli mladi oblikovalci z alternativnim, konceptualnim pristopom. Med njimi velja omeniti zadrugo Zoofa, ki združuje mlade oblikovalce in neodvisne ustvarjalce s svojimi prodajnimi prostori. Zelo uspešen projekt v preteklosti je bila znamka Pro Ars Vivendi (1992-2003), v katerem so bili oblikovalci Uroš Belantič, Dunja Zupančič, Cvetka Kranjec, Nada Vodušek, Ana Rus, Lena Pislak in drugi, ki so sodelovali s slovensko industrijo in tedaj še močnimi znamkami. Zanimiva zgodba je bila znamka Oktober, ki sta jo ustanovila Uroš Belantič in Valter Kobal, ta je obstajala v letih 2001-2009 in je bila tako uspešna, da je na vrhu slave prodajala izdelke v 15. svetovnih prestolnicah, a je potem žal ugasnila.

In prav tu je težava: imamo veliko, predvsem znanja, rezultat pa je velikokrat premalo opažen. Čeprav fakultete (predvsem Katedra za oblikovanje tekstilij in oblačil na Oddelku za tekstilstvo Naravoslovnotehniške fakultete Univerze v Ljubljani, ene redkih fakultet v svetu, ki združujejo študij oblikovanja oblačil in oblikovanja tekstilij) vsako leto pošljejo na trg novo generacijo modnih oblikovalcev, ti nimajo prave možnosti za delovanje in predstavitev, še manj za zaposlitev, zato se postavijo na svoje noge ali pa še raje odidejo v tujino, ki jih bolj ceni kot domača gruda.

Mladi slovenski oblikovalci žanjejo nagrade na modnih tekmovanjih po svetu, a večina ne najde poti do izpolnitve pričakovanj glede poklica. Mlade sile, kot so Peter Movrin, Ivan Rocco, Petja Zorec, Danaja Ljubičič, Anđela Lukanović, Sanija Reja Aske in Ana Jelinič, so imena, ki uspešno nastopajo v katerikoli svetovni modni metropoli. Tu so številni mlajši in starejši oblikovalci različnih generacij (nekaj jih je izšlo tudi iz društva za neodvisno modo, umetnost in oblikovanje SQUAT ter "podmladka" Young@Squat, v katerega je združena mlada generacija slovenskih modnih oblikovalcev), na katere smo upravičeno ponosni: Almira Sadar, Jelena Leskovar, Mateja Benedetti, Urša in Tomaž Draž, pokojni Zoran Garevski, Tomaž Jastrobnik, Barbara Plavec, Iztok Hrga, Metod Črešnar, Maja Štamol Droljc, Nataša Peršuh, Olga Košica, Sanja Grcić, Maja Ferme, Tanja Devetak, Alenka Globočnik, Matevž Faganel, Urša Drogenik, Alja Novak, Eric Maj Potočnik, Matjaž Plošinjak, Simona Lampe, Petra Grmek, Nataša Hrupič, Elena Fajt, Maja Mehle, Tjaša Bavcon, Barbara K. Germ, Aleksandra Ilić, Tine Kozjak, Petja Zorec, Jelena Proković, Nena Florjančič, Nina Šušnjara, Katja Magister, Alice Bossman in drugi. Vsi ti hodijo po poti predhodnikov, med katerimi so Vesna Gaberščik Ilgo, Metka Vrhunc, Mojca Beseničar, Mojca Makuc, Jožica Brodarič, Vesna Paulin, Svetla-



Mateja Benedetti:  
Obleka - haute couture,  
editorial za revijo Rendez  
Vous de la mode, Rim,  
Italija, 2012 / Dress - high  
fashion, Editorial for the  
magazine Rendez Vous  
de la mode, Rome, Italy,  
2012

na Visintin, Marta Vodeb, Peter Thaler ali Marjeta Grošelj. Nekateri so prešli iz mode v kostumografijo, na primer Alan Hranitelj, drugi se ukvarjajo tako s tem kot z modnim oblikovanjem, tretje pa je zvalila tujina, kjer uspešno delujejo, recimo Laro Bohinc, Petra Movrina, Natašo Čagalj, Jessico Jagec, Anjo Dragan in druge.

Sanja Grcić, odlična modna oblikovalka in hkrati neprizanesljiva kritičarka sedanjega institucionalnega stanja, v članku *Slovenska moda na stranskem tiru* trdi, da "težave" s slovensko modo izhajajo iz enačenja modne industrije z oblačilno. »Ti problemi so vidni v sistemski nepovezanosti akterjev modne industrije, v katero spadajo modni oblikovalci, oblačilna, tekstilna in obutvena industrija, pa tudi mediji, ki pokrivajo modo, izobraževalne ustanove, modna združenja in organizacije, splet, distribucija ..., v togosti državnih ustanov, pristojnih za modo in težavah s teoretsko refleksijo, zato moda in modno oblikovanje nista del strategije in kulturno-gospodarskih načrtov države.« Čeprav je moda oblačenje, vsako oblačenje ni modno – s tega stališča izhaja znana slovenska oblikovalka (tudi soustanoviteljica Društva za sodobno slovensko oblikovanje SOTO), ki pomanjkanje institucionalnega sistema mode vidi v zgodovinskih razlogih (šibko in provincialno meščanstvo), konzervativnosti podeželja, neobstoju odprtega razrednega sistema, pomanjkanju kulturnih ustanov, omejenem simbolnem kapitalu in premalo etablirani oblikovalski tradici-



ji, nezadostnem izobraževanju potrošnikov, tu so še opazne posledice socialistične ideologije, ki je zanemarjala modo na račun razvoja tekstilne in oblačilne industrije.

S preходом v neoliberalni kapitalizem, v obdobju deindustrializacije, je podpora mesta in/ali države modnemu oblikovanju lahko odločilna, ko gre za konkuriranje posameznih oblikovalcev, podjetij in celo držav, ki na področju mode iščejo sponzorje, povezave in ne nazadnje odjemalce mode. To odlično razumejo francoski, italijanski in belgijski institucionalni sistemi mode, ki s financiranjem aktivno podpirajo modo, oblikovalce in razvoj modne industrije.



Maja Ferme: večerna obleka, Mednarodni festival vezenja, Velenje, 2014 / Evening dress, Festival of embroidery, Velenje, 2014, foto / photo: Tilen Golob

Urša Drofenik: Večerna obleka, Ljubljana, 2007, nosila avstrijska miss Christine Reiler za izbor 'Miss World 2007' / Evening dress, Ljubljana, 2007, worn by Austrian Miss Christine Reiler for 'Miss World 2007' contest, foto / photo: Lidija Matajč



# Slovenian Fashion at the Crossroads

Dragica Sušnik

Be it in the past or the present, most people dress in the generally accepted fashion established by the current social norms which quietly and imperceptibly turn into guidelines. Dress codes reflect social hierarchy (especially in the “uniformed professions”) and social class, even though many of the rules are

unwritten. Those who follow these codes consciously use what they wear to emphasise their status, membership of a specific generation or their beliefs. Today’s economic reality and faster pace of life dictate to most people in the western hemisphere the wearing of clothes in a functional way and the creation of an appearance that does not or does not wish to stand out. But there are exceptions – those who are interested in fashion with a capital F. There are the fashion designers and creators who reach beyond what is established to create trends, and there are individuals who follow fashion, value it, live with it and, above all, wear it. For fashion really comes to life only in the subjective.

## Major changes at the turn of the century

Much has changed since the late 19<sup>th</sup> century when a slender female figure was in fashion, emphasised by a corset, a high, fastened collar, a blouse and a flared skirt or suit. The popularity of sport brought more practical clothes that were worn on different occasions and it was quite some time later that sportswear found its way into everyday life and the rigid rules and formal appearance were relaxed. An important role in this was played by social conditions and the beginning of industrial mass production, by political changes and later also by the two World Wars. Even during World War One there was a noticeable freeing of the body, as corsets were no longer practical. The layering of different materials appeared, while the Roaring Twenties

were marked by exotic, oriental influences in fashion, as if feathers, luxurious materials, rich embroidery and accessories were defying what was until then the biggest, unprecedented economic crisis. The appearance of the first motor cars marked the emancipation of the sexes and patriarchy slowly began to withdraw. A contribution was also made by the suffragettes, the movement for the equality of women and the popularity of sport, as well as the greater participation of women in professional life. The fact that during the two wars and in the interim period women had to support three or even all four “corners” of the home, even taking on men’s work, slowly led to the freeing of the body and consequently to a considerable change in fashion guidelines.

While a great simplification of women’s clothes took place, in men’s clothing there were no significant changes, with the exception of the addition of an automobile coat and the notable spread of sportswear. Both sexes still valued their “Sunday best”, involving more elegant, more structured and, above all, clean and tidy clothes usually in lighter colours. Men’s fashions at the time were still inspired by Edwardian England; patent leather shoes, a hat and a walking stick were *de rigueur*. For the first few decades of the 20<sup>th</sup> century ladies still visited milliners and seamstresses, men went to tailors, and both sexes to hat makers as the profession of fashion designer in today’s sense of the word had not yet appeared.

World War One shook the world and changed history, but also made a mark on the way of dressing. The fashion industry began to develop at this time and to flourish with the mass production of fabrics and textiles, as well as clothes and footwear. More practical fashion details were introduced, such as shorter skirts and dresses, or simpler everyday clothing inspired by sportswear. With regard to textiles, there appeared new materials that later continued to be used. Even then, fashions for the elite were inspired by important capitals such as Paris, Berlin and Vienna, while the wider population imitated the elite. When visiting their milliners, women were now able to admire the first fashion magazines and newspapers, where they found models to emulate. In its essence, fashion is creation and that elevates the human spirit; this was true also during the war, when fashion served as a much needed refuge from the everyday horrors and shortages.

## The rise of the textile industry

Slovenia, or rather the area where later appeared the country we know today, was already included in international currents, mainly because of the influence of the nearby Trieste, which was at that time an important city, and of course because of Vienna, to which Slovenians always liked to look for inspiration. However, the absence of a larger urban middle class and the mostly rural traditions that defended



Prve slovenske manekenke, Ljubljana, 1959 / First Slovenian models, Ljubljana, 1959, fototeka Muzeja novejšje zgodovine Slovenije / Photo documentation of the National Museum of Contemporary History, foto / photo: Edi Šelhaus

the old against the new were noticeable. Because of the materials used and the appearance uninfluenced by contemporary fashions, the clothes worn by Slovenian peasants were considered a cultural element and a special Slovenian characteristic. This is why towards the late 19<sup>th</sup> century patriotic townspeople also began wearing these clothes on festive occasions; the townspeople were then followed by the peasants, who preserved their “Sunday best”. According to Žarko Lazarevič in the miscellany *Moda in kultura oblačenja* (Fashion and the Culture of Dressing), between the two wars, Germans in Slovenia sometimes wore “Styrian dress” as a sign of their national appurtenance and connection with the Third Reich.

Before World War One, the textile industry in Slovenia was characterised by a small number of industrial plants and a large number of small manufacturers who were on the border line between crafts and industry. After the war the textile industry was thus at the beginning of its development, as within the political and economic framework of the Habsburg monarchy Slovenia was largely a market for the foreign, already established textile industry. The large factories were mainly cotton mills and weaving mills, which continued functioning for most of the 20<sup>th</sup> century. During the inter-war period the textile industry became the most important branch of industry, the industrial manufacturing method was transferred to ready-made clothing (in line with prevailing trends), so that cheaper, immediately accessible clothes gradually began to undermine the position of tailors and seamstresses. But the flourishing of the textile industry was not halted even by the economic crisis, partly because of the growing population and partly because of the cheap labour available during the crisis.

Although it may seem strange in view of the current economic situation, according to Stanka Blatnik’s article *Modna industrija: prva gospodarska panoga na Slovenskem in prve modne informacije* (The Fashion Industry: the First Slovene Industry and the First Fashion Information), the textile industry was actually the first in Slovenia. Immediately after World War Two it became the leading industrial activity and retained this position until the 1970s. It is worth mentioning here an often overlooked and perhaps even the only reason for the high number of textile factories in Slovenia: this was the cheapest and easiest way of employing women. Even between the two wars the first ready-made clothes began appearing in Slovenian shops. Information about fashion became widely accessible in newspapers and this assisted the development of the way of dressing in Slovenia. Although this involved adopting fashion guidelines from the more developed parts of Europe, the tastes of the wealthier individuals who were able to afford fashionable clothes increasingly became more demanding. The better crafted ready-made clothes from high quality materials were still made and sold in tailors’ studios. The price of such elite clothes was higher than that of factory-made clothes, but lower than the price of made-to-measure clothing. Factory produced,

ready-made clothing could now compete with that made by tailors, although neither prior to World War Two nor later did it satisfy the buyers' quality requirements and expectations (Blatnik, *ibid.*). But it had one advantage that was sufficiently strong: a low price. And that was crucial for its development. Now the situation is the same or even slightly worse, since price has become the only factor by which everything is valued.

## Artificial materials dictate the new fashion

Fashion development in Slovenia and elsewhere was also influenced by the greater accessibility of textile raw materials in the 20<sup>th</sup> century. In addition to the natural fibres that mankind had known for millennia, in the late 19<sup>th</sup> century there appeared artificial or chemically produced fibres, while after 1935 a true revolution in textile fibres and clothing was brought about by the invention of synthetic fibres; this was followed by the discovery of polyamide, polyesters, polypropylene and elastane (better known under the trade name Lycra), as well as other artificial fibres, all of which influenced fashions as they changed the appearance, feel and wearability of clothes. In the late 20<sup>th</sup> century, the use of synthetic fibres already exceeded the use of natural ones. After 1955 former Yugoslavia developed a chemical fibres industry, mainly due to import restrictions and the closed national borders. Synthetic fibres brought changes to fashion, their price was more accessible and clothing made from them lightweight, warm, more durable and more resistant to stains, weather and moths. When in the late 90s elastane was introduced and with it "stretch" garments, there appeared clothing which no longer needed ironing and which kept its original shape even after being washed in a washing machine. With the help of microfibers, which were invented in roughly the same period, the comfort of synthetic clothes and their resistance to weather conditions improved even further. At the same time as the development of synthetic fibres over half a century ago an abundance of fashions appeared, which via their peak during the creative and imaginative 60s and 70s – a "golden era" of Slovenian and international fashion – led in the late 20<sup>th</sup> century to market saturation. The textile fibre revolution changed our attitude to clothes, which is now based mainly on consumption, i.e. rapid changes in fashion trends and the even more rapid changing and purchasing of new clothes.

While in the late 60s, 70s and early 80s designers came to the forefront, in the 90s fashion began turning to the strength of fashion labels that became a globalised consumer product. We began to witness another mental shift only in recent years when, weary of mass consumerism, we are again longing for the designer's seal. At the same

time, with growing environmental awareness, 21<sup>st</sup> century trends are turning to the issue of recycling synthetic fibres and to the development of biodegradable ones; increasingly, the design of sustainable fashion or eco clothing made of natural, *cruelty free* materials is coming to the forefront. In Slovenia the leading role in this field is played by Mateja Benedetti with her brand Terra Urbana. Global trends show the importance of sustainable design, creative flexibility, recycling, ecology, humanitarian values and fair trade, as well as a renewed emphasis on hand-made items and high quality craftsmanship, and contact between the maker and user of clothing items.

## A period of flourishing, decline and possible transformation

Economic development after World War Two helped to increase optimism in general, and in design and fashion. With the appearance of the *nouveau riche* (i.e. the jet set) fashion, although becoming more uniform because of the production of ready-made clothes that were adapted to the new generation, once more became a means of social and status differentiation.

**In the 60s** most of our well-educated fashion designers were working in the ready-made clothing industry where they lacked complete creative freedom. There were others, but far fewer; some of them were well-educated designers, but most were highly-trained seamstresses with their own workshops and studios, boutiques and tailoring workshops, where they were able to make clothes and fashion accessories to measure.

Modna revija Ivana Debevca, Domžale, 1969 / Ivan Debevč's Fashion show, Domžale, 1969, fototeka Muzeja novejšje zgodovine Slovenije) / Photo documentation of the National Museum of Contemporary History, foto / photo Marjan Ciglič



**In the 70s**, when in Slovenia there was no higher education institution for textile and clothes design, designers soon filled the limited places available in the textile factories. The profession of independent fashion designer seemed attractive, but at the same time impractical. At the same time quite a few designers came into the world of fashion from other design and artistic fields. Thus the ranks of fashion design included architects and painters, and later also graphic designers who introduced new artistic elements. The 70s really were “golden” as the designers were able to realise their dreams

under the auspices of strong textile and clothing factories which developed internationally recognised labels (Mura, Labod, Toper, Utok, Univerzale, Elkroj, Jutranjka, Pik Maribor, Rašica, Svilanit, Lisca, Peko, Almira, Toko, Angora, Beti, etc.) and in addition to ready-made fashion there was also room on the market for individual creative fashion designers who made garments to measure or did alterations. The College for Textile and Clothes Design was founded in 1979 and the final year students soon staged end-of-year fashion shows with the intention of presenting their work and educating the public. Student fashion shows were different and experimental but, as is the case now, there were already financial problems, while even then the industry showed no interest in financially supporting the better education of the future generations of fashion designers in line with production needs, which is why most of those graduating began to follow independent paths.

In Ljubljana in 1977 the Fashion Centre for Modern Clothing and Furnishings opened, but it went bankrupt in 1987. Since then there has been no “comprehensive” institution in Slovenia which would unite in one place the various fashion protagonists.

In this respect, Slovenia is still rather specific: it does not have high fashion and no world renown in the sense of a label *Made in Slovenia*. While there are fashion designers working almost anonymously for the textile industry, there are also successful young designers with an alternative conceptual approach. This includes the contemporary cooperative Zoofa, whose sales outlets bring together young designers and independent creators. A very successful past project was the label Pro Ars Vivendi (1992-2003), which included the designers Uroš Belantič, Dunja Zupančič, Cvetka Kranjec, Nada Vodušek, Ana Rus, Lena Pislak and others who cooperated with the Slovenian industry and the then still strong labels. An interesting story revolved around the label Oktober, founded by Uroš Belantič and Valter Kobal, which existed between 2001 and 2009 and was so successful that at the height of its fame it was selling its products in fifteen international capitals, but then sadly went out of business.

And this is precisely where the problem lies: there is a great deal out there, mainly knowledge, but the result is often insufficiently noticed. Although each year the educational institutions (mostly the Chair of Textile and Graphic Technology and Design at the Department of Textiles at the Faculty of Natural Sciences and Engineering of the University of Ljubljana, one of the few in the world that combines the study of clothing design with that of textile design) produce a new generation of fashion designers, these have no real opportunity of working and presenting their work, even less of employment and therefore try to stand on their own feet or, even more frequently, go abroad where they are valued much more than in their home country.



Maja Štamol Droljc: Večerna obleka, Ljubljana, 2012, za podelitev Viktorjev / Evening dress, Ljubljana, 2012, for the Viktor Award.

Svetlana Visintin: Večerna obleka, Ljubljana, 2015, nosila Tinkara Kovač na Eurosong / Evening dress, Ljubljana, 2015, worn by Tinkara Kovač at Eurosong.

Young Slovenian designers are winning awards at fashion competitions around the world, but most cannot find a way to fulfill their professional expectations. Young forces such as Peter Movrin, Ivan Rocco, Petja Zorec, Danaja Ljubičič, Anđela Lukanović, Sanija Reja Aske and Ana Jelinič are names that are successfully appearing in the world's fashion metropolises. There are numerous designers from different generations of whom we can justifiably feel proud (some from SQUAT - an association for independent fashion, art and design and the "offspring" Young@Squat that unites the young generation of Slovenian fashion designers): Almira Sadar, Jelena Leskovar, Mateja Benedetti, Urša in Tomaž Draž, the late Zoran Garevski, Tomaž Jastrobnik, Barbara Plavec, Iztok Hrga, Metod Črešnar, Maja Štamol Droljc, Nataša Peršuh, Olga Košica, Sanja Grcić, Maja Ferme, Tanja Devetak, Alenka



Globočnik, Matevž Faganel, Urša Drogenik, Alja Novak, Eric Maj Potočnik, Matjaž Plošinjak, Simona Lampe, Petra Grmek, Nataša Hrupič, Elena Fajt, Maja Mehle, Tjaša Bavcon, Barbara K. Germ, Aleksandra Ilić, Tine Kozjak, Petja Zorec, Jelena Proković, Nena Florjančič, Nina Šušnjara, Katja Magister, Alice Bossman and others. They are all following in the footsteps of predecessors such as Vesna Gaberščik Ilgo, Metka Vrhunc, Mojca Beseničar, Mojca Makuc, Jožica Brodarič, Vesna Paulin, Svetlana Visintin, Marta Vodeb, Peter Thaler and Marjeta Grošelj. Some have transferred from fashion to costume design, for example Alan Hranitelj, while others are involved in both; some have gone abroad where they are very successful, such as Lara Bohinc, Peter Movrin, Nataša Čagalj, Jessica Jagec and Anja Dragan.

In her article *Slovenska moda na stranskem tiru* (Slovenian Fashion on a Side Track) Sanja Grcić, an excellent fashion designer who is also a merciless critic of the current institutional status, claims that the “problems” connected with Slovenian fashion are based in the equation of the fashion industry with the clothing industry. »*These problems are visible in the systemic lack of connections between the protagonists in the fashion industry, which includes fashion designers, the clothing, textile and footwear industries, as well as the media covering fashion, educational institutions, fashion associations and organisations, the internet, distribution, etc.; in the inflexibility of the national institutions responsible for fashion; and problems connected with theoretical reflection, which is why fashion and fashion design are not a part of the national strategy and of cultural and economic plans.*« Although fashion is clothes, all clothes are not fashion – is the premise on which the well known Slovenian designer (also a co-founder of SOTO – the Society for Textile and Fashion Design) bases her thoughts; she sees the lack of an institutional fashion system in the non-existence of an open class system, lack of cultural institutions, limited symbolic capital, insufficiently established design traditions and inadequate consumer education, as well as the still noticeable consequences of the socialist ideology that neglected fashion on account of the development of the textile and clothing industry.

With the transition to neoliberal capitalism at the time of de-industrialisation, state or municipal support for fashion design could be decisive in the competition between individual designers, companies or even countries who are looking for sponsors in the field of fashion, and for connections and fashion consumers – something that is very well understood by the French, Italian and Belgian institutional fashion systems, which are actively supporting fashion, fashion designers and the development of the fashion industry.

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# Odsevi mode v slovenskem igranem filmu (1950 – 1999)

Lilijana Nedič

Prisotnost modnih tendenc druge polovice dvajsetega stoletja v sočasnem slovenskem igranem filmu, ki je ena od tem pričujoče razstave, zajema obdobje socialistične Jugoslavije in prvo desetletje samostojne države. Filme, ki so nastajali v okviru državno subvencionirane nacionalne kinematografije, je socialistični sistem zaznamoval tematsko in vizualno. Slovenski film zato ne pozna filmskih zvezd, ki

bi ključno vplivale na modo svojega časa. Nova država je prinesla razslojevanje, nove vrednote in statusne simbole, vendar v filmih s sodobno tematiko še prevladujejo oblačila navadnih ljudi. “Spogledovanje” z “visoko modo” zasledimo le v redkih ženskih slovesnih oblačilih.

“Film ni modna revija”, filmski kostum pa tudi ne samo okras, ki krepil iluzijo. Filmski kostum je projekcija značaja lika, miljeja in časa, v katerem se dogaja filmska zgodba. Oblikovanje filmskih kostumov nastaja v sozvočju z režijskim in vizualnim konceptom filma, torej v sodelovanju z režiserjem, scenografom in direktorjem fotografije.

Večina slovenskih filmskih kostumografov in kostumografk prihaja iz gledaliških vrst. Do devetdesetih let je bila filmska kostumografija izključna domena ženskih oblikovalk, šele v tem desetletju sta začela svojo filmsko pot kostumografa Leo Kulaš in Alan Hranitelj.

“Pionirka slovenske strokovno utemeljene” gledališke in filmske kostumografije Mija Jarc (1911–1989) se je šolala najprej na ženski obrtni šoli v Ljubljani in se nato specializirala na višjih strokovnih šolah v Brnu in Pragi. Leta 1946 se je zaposlila v gledališču in je bila tudi kostumografka prvega slovenskega zvočnega igranega celovečernega filma *Na svoji zemlji* (France Štiglic, 1948). Jarčeva je oblikovala kostume tudi za prva dva filma, ki se dogajata v sodobnem mestnem okolju. To sta filma Františka Čapa *Vesna* (1953) in njeno nadaljevanje *Ne čakaj na maj* (1957). V *Vesni* prvič vidimo kopalne

obleke, v filmu *Ne čakaj na maj* pa Vesna – Metka Gabrijelčič – nosi črno koktajl obleko, ko se odpravlja na ples. Premieri obeh filmov sta potekali v “zvezdniškem blišču”, ime Vesna je postalo izjemno priljubljeno, dobili smo bonbone vesna ...

Oblačila zaposlenih žensk so bila ob visoki modi ena prednostnih nalog modnih oblikovalcev v petdesetih letih. Odsev oblačil tega časa so kostumi arhitektke Milene Kumar (1928–1994) za črno-beli film *Veselica* (režija Jože Babič, 1960). Stroge obleke deklet v pisarni državnega urada popestri le obleka zapeljivke, ki jo igra Iva Zupančič. Barvno paleto oblačil tega časa nam je Milena Kumar lahko pričarala šele veliko pozneje, v osemdesetih letih, ko je oblikovala kostume za film Borisa Jurješeviča *Ljubezni Blanke Kolak*, 1987. V filmu izstopa prizor, v katerem se igralka nosilne vloge Mira Furlan oblači v slovesno obleko, ko se pripravlja na odprtje junakinjine prve fotografske razstave.

V petdesetih letih so pri filmu debitirale še tri kostumografke: Nada Souvan (1914–1996) ter diplomantki Akademije za uporabne likovne umetnosti v Beogradu Alenka Bartl (1930) in poznejša najpomembnejša oblikovalka kostumskih filmov in televizijska in filmska kostumografka Marija Kobi (1929–2010).

Nada Souvan (rojena Lampret) je prišla iz sveta mode. Leta 1935 je diplomirala na Akademiji uporabnih umetnosti na Dunaju in se nato izpopolnjevala v modnih ateljejih v Parizu in Berlinu. Z modo se je začela aktivno ukvarjati že v tridesetih letih. Risala je tekstilne vzorce in modna oblačila za razne revije, oblikovala oblačila in vodila modne revije. Kot gledališka kostumografka je delovala v ljubljanski Drami in Operi, ter drugih slovenskih gledališčih. Leta 1950 se je zaposlila pri Triglav filmu in zasnovala kostume za nerealiziran projekt *Visoška kronika*. Leta 1953 je bil prikazan prvi film, v katerem se je podpisala kot avtorica kostumografije: *Jara gospoda* (režija Bojan Stupica). V petdesetih in šestdesetih letih je oblikovala kostume za filme različnih žanrov, oblekla je italijanskega filmskega igralca Marcella Mastroiannija v filmu Františka Čapa *Kruh in sol* (La ragazza della salina, 1957) ter takrat popularne pevce zabavne glasbe (Majdo Sepe, Marjano Deržaj, Zdenko Vučković, Marka Novosela in Gabi Novak) v komediji z elementi muzikala *Srečala se bova zvečer* (Sreščemo se večeras, 1962) istega režiserja. Konstanten stik z modnimi trendi, ki ga je imela ves ta čas, odseva v oblikovanju kostumov za filme s sodobno tematiko, pri katerih je sodelovala. To so predvsem filmi *Ples v dežju* (Boštjan Hladnik, 1961), *Zarota* (Franci Križaj, 1964) in *Zgodba, ki je ni* (Matjaž Klopčič, 1967).

Film *Ples v dežju* režiserja Boštjana Hladnika, ki so ga slovenski filmski kritiki ob stoletnici filma razglasili za najboljši slovenski film, s svojo izjemno vizualno podobo predstavlja idealno zlitje kostumografije, scenografije in filmske fotografije. Osrednji ženski lik filma je “zavržena ljubica” in odpuščena gledališka igralka Maruša, ki pred



Filmska ekipa ob koncu snemanja filma Franca Štiglic *Tistega lepega dne*, Podnanos, 1962 / The film's team at the end of shooting the film *On that Beautiful Day* by France Štiglic, Podnanos, 1962, fototeka Muzeja novejšje zgodovine Slovenije / Photo documentation of the National Museum of Contemporary History, foto / photo: Božo Štajer

smrtjo še zadnjič sanjari o drugačnem, lepšem življenju. Marušo je upodobila gledališka igralka Duša Počkaj in s tem svojim prvim filmom in še z naslednjimi postala karizmatična igralka slovenskega filma. Igralka je v realističnih filmskih prizorih oblečena v soglasju s takratno modo: kostim, bluza in krilo, pulover in krilo, črn trenč in svilena ruta, tesno zavezana okoli vratu. V sanjskem prizoru, ki uteleša igralkino hrepenenje po mladosti, lepoti in slavi, pa je Souvanova oblekla Dušo Počkaj v bleščečo večerno obleko izjemnega kroja in lepote.

Kot vidimo v filmu *Zarota*, so bila oblačila zaposlenih v državnih institucijah veliko bolj modna in elegantna kot v prejšnjem desetletju. Nada Souvan je oblikovala elegantne obleke za "uslužbenko" Štefko Drolc in za ženo glavnega inženirja Dušo Počkaj. Čeprav nas v kontekstu razstave zanimajo predvsem ženska oblačila, je mogoče treba omeniti, da je Souvanova v tej filmski pripovedi o "političnih mahinacijah" oblekla kriminaliste v "šuškavce". "Šuškevci", plastični dežni plašč, ki so ga nosili v grdem in lepem vremenu, je bil namreč obvezen del garderobe "socialističnega" moškega tistega časa.

Istega leta kot *Ples v dežju* je izšel tudi film o "zlati mladini šestdesetih let" *Nočni izlet*, ki ga je režiral Mirko Grobler. Dobili smo nova najstniška idola, Špelo Rozin in Primoža Rodeta. Oblačila mladih je oblikovala Marija Kobi. Kombinežo, v kateri Špela Rozin na domači zabavi izvaja prvi "striptiz" v slovenskem filmu, so – kot se spominja igralka – po skicah kostumografke izdelali v tovarni trikotaže Nada Dimić v Zagrebu. Kombinacija plašča in rute, zavezane okoli vratu,

ki smo jo prvič videli v *Plesu v dežju*, je Kobijeva nato uporabila še v *Nočnem izletu* in v filmu *Lažnivka* (1964) Igorja Pretnarja.

Pridih glamourja zasledimo tudi v modnih oblekah barske pevke Line v "kriminalki s političnim ozadjem" *Minuta za umor* (1962) Janeta Kavčiča, v katerem je Duša Počkaj pokazala svoje velike pevske sposobnosti. Kostume za film je oblikovala arhitektka Maruša Rozman Zelenko (1928–1969), ki se je nato izkazala tudi pri oblikovanju kostumov za film *Na papirnatih avionih* (Matjaž Klopčič, 1967), ljubezensko zgodbo reklamnega fotografa in plesalke. Kožušček in kučma, ki ju nosi glavna igralka Snežana Nikšić, so v takrat zelo modnem "ruskem" slogu, na katerega je vplivala svetovna uspešnica *Doktor Živago* (Doctor Zhivago) Davida Leana iz leta 1965. V zaključnih prizorih filma, domači zabavi, je prikazala celo paleto izredno lepih in modnih malih večernih oblek, med katerimi vzbuja pozornost bela obleka s svetlečo se kovinsko mrežo.

Sedemdeseta in osemdeseta leta zaznamujejo barve in kostumski filmi – ekranizacije starejših slovenskih literarnih predlog – pri čemer kostumograf oblikuje kostume od skice do dokončne izdelave. Pri filmih s sodobno tematiko se je uveljavil že preizkušeni način dela, po katerem se oblačila izbira v veleblagovnicah in fundusih, le redki kostumi so posebej oblikovani.

Vodilna kostumografka sodobnih filmov v tem obdobju je bila Irena Felicijan (1935–2004), ki je debitirala v filmu *Peščeni grad* (1962) režiserja Boštjana Hladnika. Z njim je sodelovala še pri filmih *Maškarada* (1971), *Ko pride lev* (1972), *Bele trave* (1976) in *Ubij me nežno* (1979). Seksi najstnica Marina Urbanc je v filmu *Ko pride lev* oblečena v majice s kratkimi rokavi in v takrat zelo elegantno uniformo stevardese, Duša Počkaj pa je v "sanjskih" prizorih v filmu *Ubij me nežno* oblečena v bolj bizarne kostume, ki jih narekuje njena vloga prevajalke šund romanov. Irena Felicijan je sodelovala tudi s številnimi drugimi režiserji, naj omenimo le filma *Prestop* (Matija Milčinski, 1980) in *Kormoran* (Anton Tomašič, 1986) za katerega je na Festivalu jugoslovanskega igranega filma v Pulju dobila zlato areno.

Gledališka in filmska kostumografka Alenka Bartl (1930), ki je s svojim likovno dognanim kostumskim oblikovanjem zaznamovala filme po literarnih predlogah, je sodelovala tudi pri slovenski uspešnici *To so gadi* (Jože Bevc, 1977) in pri *Krču* (Božo Šprajc, 1979). Nikakor ne smemo prezreti lahke "popoldanske" obleke, ki jo nosi Milena Zupančič na veselici v filmu *Vdovstvo Karoline Žašler* (Matjaž Klopčič, 1976). Tako drugačna je od togih oblačil ostalih žensk, igralko že v začetku filma zaznamuje kot fatalno žensko, predmet poželenja vseh moških v njeni okolici.

Zanimivo, da hipijevsko modo – značilna oblačila mladih tega časa – zasledimo le v črno-beli podobi v filmu *Oxygen* (1970) Matjaža Klopčiča. Kostume za film o uporabi skupine mladih proti tiraniji je oblikovala gledališka kostumografka in oblikovalka lutk Anja Dolenc.

V osemdesetih letih je samostojno kariero začela Meta Sever (1954), asistentka Alenke Bartl. Diplomirala je na Fakulteti za arhitekturo v Ljubljani. Njen prvi samostojni projekt je bil mladinski film *Učna leta izumitelja Polža* (Jane Kavčič, 1981). Sodelovala je še pri omnibusu *Trije prispevki k slovenski blaznosti* (Žare Lužnik, Boris Jurjašević, Mitja Milavec, 1983) ter dveh filmih v režiji Boštjana Vrhovca *Leta odločitve* (1984) in *Nekdo drug* (1989). V filmu *Nekdo drug* pri oblekah domnevnega morilca (Marko Mlačnik) začitimo odsev svobodnega sloga oblačenja, ki ga je vpeljal italijanski modni oblikovalec Nino Cerruti, ki je oblekel glavna protagonista v ameriški TV seriji *Miami Vice* (1984–1990). Serija je imela velik vpliv na moško modo in smo jo gledali tudi pri nas.

V filmu *Eva* (1983) v režiji Francija Slaka sta prvič v zgodovini slovenskega filma scenografija in kostumografija v službi glavne protagonistke, arhitektke Eve, ki jo je upodobila igralka Miranda Caharija. Kostume za ta “ženski film” je oblikovala izjemna gledališka kostumografka Bjanka Adžić Ursulov (1950). Diplomirala je na Akademiji za uporabno umetnost v Beogradu. Sodelovala je z vsemi pomembnejšimi gledališči na tleh nekdanje Jugoslavije in s številnimi gledališči v Italiji, Franciji, Avstriji, Veliki Britaniji in Nemčiji. Z izjemno ustvarjalno domišljijo je zaznamovala filme osemdesetih let – oblikovala je kostume za “fantastično-groteskno komedijo” *Butnskala* (1985) in kostumski film *Hudodelci* (1987) Francija Slaka.

Kostumografka prvega filma posnetega v samostojni Sloveniji *Babica gre na jug* (Vinci Vogue Anžlovar, 1991) je bila televizijska stilistka Vesna Černelič – oblekla je ekscentrično babico, pevko in saksofonista. Z režiserjem Anžlovarjem je sodelovala še pri koprodukcijskem filmu *Oko za oko* (Gipsy Eyes, 1993), z Igorjem Šterkom pa pri filmu *Ekspres, ekspres* (1997).

Prvo desetletje samostojne države je obdobje režiserjev debitantov, ob njih se je poleg uveljavljenih kostumografk, kot je Zvonka Makuc (*Srečna dama*, Boris Jurjašević, 1991), pojavilo veliko novih imen, npr. Majda Kolenik (*Stereotip*, Damjan Kozole, 1997), Karin Košak (*Outsider*, Andrej Košak, 1997), Polonca Valentinčič (*V leri*, Janez Burger, 1999).

Čeprav so v filmih s sodobno tematiko še vedno prevladodala oblačila, ki so jih ljudje kupovali v modnih trgovinah in veleblagovnicah v Ljubljani in še vedno tudi v Trstu, sta se pojavila tudi nova kostumografa, ki sta v slovenski film vnesla vsaj malo glamurja.

Leo Kulaš (1960) je oblikoval kostume za socialno dramo *Carmen* (Metod Pevec, 1995), v katerem je naslovno vlogo dekleta, zasvojenega z mamili in alkoholom, igrala Nataša Barbara Gračner. Atraktivna oblačila, v katera je oblečena glavna igralka, morda bolj sodijo v repertoar takrat edine “zvezde” slovenskega filma kot v omaro dekleta na robu. Rdeča obleka dekleta, ki se občasno prostituira, ima nadaljevanje v rdečem kostimu skrivnostne zapeljivke v filmu *Blues za Saro* (Boris Jurjašević, 1998) istega kostumografa. Zanimivost tega filma

je, da zasebni detektiv (Bojan Emeršič), ki pripoveduje zgodbo, prvič omeni modne attribute "fatalne" ženske tistega časa: Chanelov kostim, Armanijev parfum, Tiffanyjev prstan in cigarete Davidoff. Rdeča barva, ki prevladuje v kostumih Lea Kulaša, oblikovanih za igralko Natašo Barbaro Gračner, je tudi barva izjemno razkošne večerne obleke v zadnjem filmu Matjaža Klopčiča *Ljubljana je ljubljena*, ki je nastal sedem let pozneje in se dogaja v povsem drugem času.

Alan Hranitelj (1968), avtor spektakularnih gledaliških in opernih kostumografij ter kostumskih razstavnih projektov, je v nekem intervjuju izjavil, da kostum v filmu ne sme izstopati. Tega načela se je držal že v svojem filmskem kostumografskem prvencu *Temni angeli usode* (1999), ki ga je režiral Sašo Podgoršek. Fantazijska filmska zgodba o kliki, ki prevzame oblast v državi, mu je dajala veliko možnosti za oblikovanje različnih kostumov. Vendar so kostimi umirjeni. Umirjena je tudi izredno lepa večerna toaleta Helene Blagne, ki na odru zatemnjenega bara zapoje pesem *Dež* avtorja Gorana Šalamona – frontmana skupine Demolition Group, tudi avtorja scenarija in glasbe za ta film. Kostim estradne zvezde Helene Blagne v filmu ne izstopa in še zdaleč ni tako ekstravaganten kot obleke, ki jih je Alan Hranitelj oblikoval za njene koncerte.

Ta mali pregled oblikovanja kostumov v filmih s sodobno tematiko nam kaže tako odsev modnih tendenc kot tudi oblačilno kulturo časa, v katerem so nastajali. Med ustvarjalci so številne izjemne kostumografke in kostumografi, ki so našli pravo razmerje med formo in vsebino in tako ključno zaznamovali vizualno podobo slovenskega igranega filma.



# Reflections of Fashion in Slovenian Feature Films (1950 – 1999)

Lilijana Nedič

The presence of fashion trends from the second half of the twentieth century in the contemporary Slovenian feature film, which is one of the themes of this exhibition, takes in the time of the socialist Yugoslavia and the first decade of the independent state. The films that appeared within the state subsidised national cinematography were marked both thematically

and visually by the socialist system. Slovenian films thus do not have film stars who would represent a key influence on the fashion of their time. The new state brought with it social divisions, new values and status symbols, but in films with modern themes clothing worn by ordinary people still prevails; flirting with “high fashion” is only evident in a few women’s evening dresses.

“Film isn’t a fashion show”, and film costumes are not only a decoration that strengthens illusion. A film costume is a projection of the character, the milieu and the time in which the story of the film is set. The design of film costumes appears in harmony with both the director’s concept and the visual concept of the film, i.e. in cooperation with the director, set designer and director of photography. Most designers of Slovenian film costumes come from the theatre. Until the 1990s, costume design was the exclusive domain of female designers; it was only in that decade that the male designers Leo Kulaš and Alan Hranitelj started their work in this field.

The pioneer of Slovenian professional theatre and film costume design Mija Jarc (1911–1989) was educated first at the women’s crafts school in Ljubljana and then specialised at higher technical schools in Brno and Prague. In 1946 she found employment in the theatre and also designed the costumes for the first Slovenian talking feature film *Na svoji zemlji* (France Štiglic, 1948). Jarc also designed costumes for the first two films set in the contemporary urban environment: František Čap’s *Vesna* (1953) and its sequel *Ne čakaj na maj* (1957). In *Vesna*, a swimming costume can be seen for the first time,

while in *Ne čakaj na maj* Jarc dressed the main character *Vesna*, played by Metka Gabrijelčič, in a cocktail dress when she goes to a dance. The premieres of both films were “star studded” events and the name *Vesna* became exceptionally popular, there were even candies called “*Vesna*”.

Designing clothing for employed women was, in addition to high fashion, one of the main duties of fashion designers in the 50s. The clothes of that time are reflected in the costumes designed by the architect Milena Kumar (1928–1994) for the black and white film *Veselica* (Jože Babič, 1960). The severe-looking dresses worn by the girls at the state administration office are counteracted only by the one worn by the seductress played by Iva Zupančič. Milena Kumar was not able to show us the colour palette of the clothing from that time until much later, in the 80s, when she designed the costumes for the film directed by Boris Jurješevič, *Ljubezni Blanke Kolak* in 1987. In this film there is a memorable scene in which the main character, played by Mira Furlan, is putting on an evening dress while getting ready for the opening of her first photographic exhibition.

In the 50s, another three costume designers made their debut in film: Nada Souvan (1914–1996) and two graduates from the Academy of Applied Arts in Belgrade, Alenka Bartl (1930) and the film and televi-

Pevca Nino Robič in Majda Sepe, Slovenska popevka, Bled, 1962 / Singers Nino Robič and Majda Sepe, Slovenian Song Festival, Bled, 1962, fototeka Muzeja novejšje zgodovine Slovenije / Photo documentation of the National Museum of Contemporary History, foto / photo: Edi Šelhaus



sion costume designer who later became the most important creator of costumes for period drama films, Marija Kobi (1929–2010).

Nada Souvan (née Lampret) came from the world of fashion. In 1935 she graduated from the Academy of Applied Arts in Vienna and then received further training in fashion studios in Paris and Berlin. She became actively involved in fashion in the 30s. She drew textile designs, fashion for various magazines, and designed and led fashion shows. She worked as a theatre costume designer in the Drama theatre and the Opera theatre in Ljubljana, as well as other Slovene theatres. In 1950 she was employed by the Triglav film production company and designed costumes for the project *Visoška kronika* which was never realised. In 1953 appeared the first film in which she was listed as the costume designer – *Jara gospoda* (directed by Bojan Stupica). In the 50s and 60s she designed costumes for films of different genres: she dressed the actor Marcello Mastroianni in the film *La ragazza della salina* (1957), directed by František Čap, as well as some popular music singers of the time (Majda Sepe, Marjana Deržaj, Zdenka Vučković, Marko Novosel and Gabi Novak) in the comedy with musical elements *Sreščemo se večeras* (1962), by the same director. Her constant contact with fashion trends throughout this time is reflected in her design of the costumes for films with contemporary themes in which she participated, such as *Ples v dežju* (Boštjan Hladnik, 1961), *Zarota* (Franci Križaj, 1964) and *Zgodba, ki je ni* (Matjaž Klopčič, 1967).

The exceptionally visual *Ples v dežju*, directed by Boštjan Hladnik, which was on the occasion of the hundredth anniversary of film proclaimed by the critics as the best Slovenian film of all time, represents an ideal merging of costume design, set design and film photography. The central female protagonist is the “discarded lover” and sacked theatre actress Maruša, who before dying dreams for the last time about a different, better life. Maruša was played by the theatre actress Duša Počkaj, who with this and subsequent films became a charismatic Slovenian film actress. In the realistic film scenes the actress is dressed in line with the fashion of the time: a suit, blouse and skirt; a sweater and skirt; a black trench coat and a silk scarf worn tied closely to her neck. But for the dream scene showing the character’s longing for her youth, beauty and fame, Souvan dressed Duša Počkaj in a shiny evening gown of exceptional cut and beauty.

In the film *Zarota* the clothes worn by those employed in state institutions were much more modern and elegant than in the previous decade. Nada Souvan designed elegant dresses for the “employee” Štefka Drolc and for the wife of the main engineer, Duša Počkaj. Even though within the context of this exhibition we are mainly interested in women’s clothes, it is necessary to mention that Souvan dressed the detectives in this film tale about “political machinations” in slickers. These plastic rain coats worn in both good and bad weather were an obligatory part of the attire of the “socialist” man of the time.





Prizor iz filma *Ples v dežju* / Scene from the movie *Dance in the Rain*, Boštjan Hladnik, 1961

The same year as *Ples v dežju* there also appeared a film about the “golden youth of the 60s” *Nočni izlet*, directed by Mirko Grobler. Slovenia acquired two new teenage idols: Špela Rozin and Primož Rode. The young people’s clothes were designed by Marija Kobi. The negligee in which Špela Rozin at a home party performs the first “striptease” in a Slovenian film was, according to the actress, made on the basis of the costume designer’s drawings by the textile factory Nada Dimić in Zagreb. The combination of a coat and a scarf tied around the neck, as first seen in *Ples v dežju*, was used again by Kobi, both in *Nočni izlet* and in *Lažnivka* (1964), directed by Igor Pretnar.

A hint of glamour can also be detected in the fashionable clothes worn by the bar singer Lina in the “criminal story with a political background” *Minuta za umor* (1962) by Jane Kavčič, in which Duša Počkaj showed her exceptional singing abilities. The costumes for the film were designed by the architect Maruša Rozman Zelenko (1928–1969), who later also excelled in the design of the costumes for the film *Na papirnatih avionih* (Matjaž Klopčič, 1967), a love story about an advertising photographer and a dancer. The fur coat and hat worn by the main actress Snežana Nikšič are in

the then very fashionable “Russian” style, influenced by David Lean’s 1965 blockbuster *Doctor Zhivago*. In the final scenes of the film *Na papirnatih avionih*, taking place at a house party, the costume designer showed an array of exceptionally beautiful and fashionable short evening dresses, among which the greatest attention is drawn by a white dress with shiny metal mesh.

The 70s and 80s were marked by colour and period drama films – adaptations of old Slovenian literary works – where the costume designer made costumes from the initial drawing to the final manufacture. In the films with contemporary themes, the already tried and tested method of work was followed whereby clothing was selected in department stores and existing costume collections, and only a few costumes were specially designed. The leading costume designer of contemporary films in that period was Irena Felicijan (1935–2004), who made her debut with the film *Peščeni grad* (1962), directed by Boštjan Hladnik, with whom she also worked on the films *Maškarada* (1971), *Ko pride lev* (1972), *Bele trave* (1976) and *Ubij me nežno* (1979). While the sexy teenager Marina Urbanc in the film *Ko pride lev* wears t-shirts and a then very elegant air hostess uniform, in the dream sequences of the film *Ubij me nežno* Duša Počkaj is dressed in much more bizarre costumes, dictated by her role of a translator of pulp fiction. Irena Felicijan also worked with many other directors, including on the films *Prestop* (Matija Milčinski, 1980) and *Kormoran* (Anton Tomašič, 1986), for which she received the Golden Arena award at the Pula Festival of Yugoslavian Films.

The theatre and film costume designer Alenka Bartl (1930), whose artistically perfected costume designs marked films based on literary works, was also involved in the Slovenian blockbuster *To so gadi* (Jože Bevc, 1977) and *Krč* (Božo Šprajc, 1979). We must not overlook the light “afternoon” dress worn by the actress Milena Zupančič at the party in the film *Vdovstvo Karoline Žašler* (Matjaž Klopčič, 1976). Her clothes are so different from the stiff clothing of the other female characters that she is right from the start of the film marked as a femme fatale, an object of desire for all the men around her.

It is interesting that hippy fashions – the typical attire of the young at that time – can only be found in black and white in the film *Oxygen* (1970). The costumes for this film, about the rebellion of a group of youngsters against tyranny, were designed by the theatre costume and puppet designer Anja Dolenc.

The 80s also saw the start of an independent career by Alenka Bartl’s assistant Meta Sever (1954), who graduated from the Faculty of Architecture in Ljubljana. Her first independent project was the film for youngsters *Učna leta izumitelja Polža* (Jane Kavčič, 1981). Later she worked on the omnibus *Trije prispevki k slovenski blaznosti* (Žare Lužnik, Boris Jurjašević, Mitja Milavec, 1983) and two films directed by Boštjan Vrhovec *Leta odločitve* (1984) and *Nekdo drug* (1989). In

the film *Nekdo drug* the clothes worn by the alleged murderer (Marko Mlačnik) reflect a free style of dressing as introduced by the Italian fashion designer Nino Cerruti, who dressed both the main protagonists of the American television series *Miami Vice* (1984–1990). The series had a great influence on men's fashions and was also televised in Slovenia.

The year 1983 saw the release of the film *Eva*, directed by Franci Slak, in which for the first time in the history of Slovenian film set and costume design appeared as the job of the main protagonist, the architect Eva, played by the actress Miranda Caharija. The costumes for this "women's film" were designed by the exceptional theatre costume designer Bjanka Adžić Ursulov (1950), a graduate of the Academy of Applied Arts in Belgrade. She worked with all the most important theatres in the former Yugoslavia as well as numerous theatres in Italy, France, Austria, Great Britain and Germany. Her exceptionally creative imagination marked the films of the 80s since she also designed the costumes for the "fantasy and grotesque comedy" *Butnskala* (1985) and the period drama film *Hudodelci* (1987) by Franci Slak.

The costume designer on the first film made in the independent Slovenia *Babica gre na jug* (Vinci Vogue Anžlovar, 1991), in which she dressed the eponymous grandmother, the singer and the saxophonist, was the television stylist Vesna Černelič. She worked again with the director Anžlovar on the coproduction film *Oko za oko* (1993) and with Igor Šterk on the film *Ekspres, ekspres* (1997).

The first decade of the independent state was characterised by first-time directors and alongside them, in addition to the already established costume designers such as Zvonka Makuc (*Srčna dama*, Boris Jurjašević, 1991), many new names appeared, such as Majda Kolenik (*Stereotip*, Damjan Kozole, 1997), Karin Košak (*Outsider*, Andrej Košak, 1997), and Polonca Valentinčič (*V leri*, Janez Burger, 1999).

Although films with contemporary themes were still dominated by clothing that could be bought in fashion shops and department stores in Ljubljana or Trieste, two new costume designers appeared, who introduced some glamour into Slovenian films. Leo Kulaš (1960) designed costumes for the social drama *Carmen* (Metod Pevec, 1995), in which the title role of a girl addicted to drugs and alcohol was played by Nataša Barbara Gračner. The attractive clothes worn by the main character perhaps belong more in the wardrobe of one who was then the only "star" of Slovenian film than to a girl living on the social margins. The red dress worn by a girl that occasionally works as a prostitute has a successor in the red suit of the mysterious seductress in the film *Blues za Saro* (Boris Jurjašević, 1998), designed by the same costume designer. An interesting feature of this film is that the private detective (played by Bojan Emeršič) who narrates the story, mentions for the first time the fashion attributes of the femme

fatale of that time: a Chanel suit, Armani perfume, a Tiffany ring and Davidoff cigarettes. The colour red which prevails in Leo Kulaš's costumes for the actress Nataša Barbara Gračner is also the colour of the exceptionally luxurious evening gown in the last film made by Matjaž Klopčič *Ljubljana je ljubljena*, which was made seven years later and is set in a completely different time.

Alan Hranitelj (1968), the designer of spectacular theatre and opera costumes, as well as costume exhibition projects, once said in an interview that a film costume should not stand out. He adhered to this principle in the design of the costumes for his first film *Temni angeli usode* (1999), directed by Sašo Podgoršek. A fantasy film plot which talks about a power clique that takes over the state gave him plenty of opportunities to come up with different designs. But the costumes are subdued, as is the exceptionally beautiful evening gown worn by Helena Blagne when she sings on the stage of a dark bar the song *Dež* written by Goran Šalamon – the frontman of Demolition Group, as well as the screenwriter and the writer of music for this film. The costume worn by the popular star Helena Blagne does not stand out and is nowhere near as extravagant as the dresses Alan Hranitelj designed for her concerts.

This short overview of costume design for films with contemporary themes illustrates both the reflections of fashion trends and the dress culture of the time in which they appeared. Some of the costume designers on these films were exceptional and managed to find the right balance between form and content and thus made a crucial mark on the visual appearance of Slovenian feature films.

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Italijanski  
modni  
oblikovalci

Italian  
Fashion  
Designers

## Biki

**Elvira Leonardi Bouyeure** (1906, Milano – 1999, Milano) je bila v svetu visoke mode znana pod vzdevkom Biki. Leta 1936 je v Milanu odprla modni atelje. Med njenimi največjimi in najbolj slovitimi strankami so bile operna diva Maria Callas, ameriška plavalca in filmska zvezda Esther Williams, francoska igralka Jeanne Moreau in ženske iz kroga italijanskega pesnika in vojaka Gabriela D'Annunzia. Zelo priljubljena je bila tudi v tujini, zlasti na Japonskem, kjer je odprla lastno trgovino, zaslovela pa je predvsem z oblikovanjem za Callasovo. Pozneje je oblikovala otroške kolekcije, ki so bile uspešne tudi v tujini.

**Elvira Leonardi Bouyeure** (1906, Milan – 1999, Milan), known to the world of high fashion as Biki. She opened a fashion atelier in Milan in 1936. Among her most famous clients were the opera diva Maria Callas, the American swimmer and film star Esther Williams, and the French actress Jeanne Moreau, as well as women from the circle of Gabriele D'Annunzio, the Italian poet and soldier. She was also very popular abroad, especially in Japan where she opened a shop. But most of her fame came from her fashion design for Callas. Later, she designed children's collections that sold abroad.

## Roberta di Camerino

**Roberta di Camerino** je ime znamke in modnega ateljeja, ki izdeluje torbice in druge modne dodatke. Leta 1945 ga je v Benetkah ustanovila Giuliana Coen Camerino (1920, Benetke – 2010, Benetke). Znamka slovi predvsem po žametnih torbicah, a tudi po ženskih oblekah in čevljih. Giuliano Coen (pozneje znano kot Roberto di Camerino) je navdihovala domača beneška tradicija (obrt, morje in trgovina), ustvarjala je torbice izrazito nenavadnih oblik in kombinacij barv, s progami in okraski. Oblikovala je tudi gledališke kostume, notranjost jadrnic in avtomobilov (Ferrari). Prepoznavna je po uporabi iluzijskih vzorcev (zlasti na oblekah) in po logotipu, ki je sestavljen iz črke R (pas, zvit v obliko R). Njena moda je bila uspešna tudi v ZDA, kjer je začela delati v poznih 40. letih. V 70. letih je odprla trgovino v New Yorku in svoje modne kreacije začela predstavljati na razstavah. Prejela je več modnih nagrad.

**Roberta di Camerino** is the name of a label and of a fashion atelier making handbags and accessories, established in Venice in 1945 by Giuliana Coen Camerino (1920, Venice – 2010, Venice). The label is known for its velvet handbags, but also for womenswear and shoes. Giuliana Coen (later referred to as Roberta di Camerino) was inspired by local Venetian traditions (crafts, sea and trade); she created handbags characterised by unusual forms, colour combinations, stripes and decorations. She also designed theatre costumes, interiors for yachts and cars (Ferrari). She is recognised for using trompe-l'oeil technique in fabrics and designs (especially on dresses) and for her logo consisting of a letter R (a belt folded in the form of an R). Her fashion was a success in the USA, where she started working in the late 40s, opened a shop in New York City in the 70s and started to present her fashion designs at exhibitions. She received a number of awards.

## Roberto Capucci

**Roberto Capucci** (1930, Rim) je diplomiral na Accademia di Belle Arti v Rimu. V italijanski prestolnici je leta 1950 odprl modni atelje in ustvarjal nenavadne obleke – skulpture. Z njimi je očaral svet mode in velja za enega najbolj izjemnih in nadarjenih modnih oblikovalcev. Leta 1958 je lansiral “škatlasto linijo” in istega leta je za svoje dosežke prejel bostonsko nagrado Filene za mlade nadarjene oblikovalce. Capucci je vedno sledil svojemu ustvarjalnemu navdihu in se ni menil za modne trende. Leta 1962 je odprl modni salon v Parizu in tudi tam požel številne uspehe. V Rim se je vrnil leta 1968. Oblikoval je obleke za številne zvezdnice in zvezdnike. Leta 1994 mu je prestižna milanska Akademija di Brera podelila naziv akademika. Ravno tako pa je prejel častni doktorat na rimski univerzi La Sapienza. Razstavljal je na Beneškem bienalu (1995) ter številnih znanih muzejih po svetu. V Firencah je leta 2005 ustanovil Fundacijo Roberta Capuccija.

**Roberto Capucci** (b. 1930, Rome) graduated from the Accademia di Belle Arti in Rome, where he opened his own atelier in 1950. He created unusual sculpture-like dresses, fascinated the fashion world and is considered to be one of the most talented and unique fashion designers. In 1958 he launched the “Box Line” and received an award from Filene’s department store in Boston. Capucci has always followed his own creative path, paying no heed to fashion trends. In 1962 he opened a salon in Paris where he enjoyed numerous triumphs. In 1968 he returned to Rome, where he designed clothes for many celebrities. In 1994 he was appointed Accademico di Brera by the prestigious Milan Academy of Brera. He has also got a *honoris causa* degree at the Sapienza University of Rome. He exhibited at the Venice Biennale in 1995 and several important museums around the world. In 2005 the Roberto Capucci Foundation was established in Florence.

## Gigliola Curiel

**Gigliola Curiel** (1919, Trst – 1969, Trst) je sprva ustvarjala za modne hiše, npr. za Venturo v Trstu, leta 1945 pa je odprla lasten atelje v Milanu. Njene modne kreacije so imele po svetu veliko občudovalcev in pogosto jih je bilo mogoče videti v milanski operi La Scala. Na začetku petdesetih let prejšnjega stoletja, ko je ustvarjala v Združenih državah, jo je New York Times opisal kot “kiparko mode”, njene serijsko proizvedene obleke pa so prodajale imenitne trgovine v mestu, med drugim Harrods. Gigliola je imela svoj lastni modni oddelek in njene udobne dnevne in večerne obleke so se mnogim ženskam priljubile. Eleganco je videla v preprostosti. Leta 1961 se ji je pridružila hči Raffaella in od 70-ih let naprej je samostojno razvijala materino modno znamko.

**Gigliola Curiel** (1919, Trst – 1969, Trieste) started designing for fashion houses such as Ventura in Trieste. In 1945 she opened an atelier in Milan. Her fashion had many admirers around the world and was often seen at La Scala opera house. In the early 1950s she worked in the United States, where the New York Times described her as a “sculptress of fashion” and she produced collections for stores in New York, for instance at Harrods she had her own section, while her casual dresses suitable for day and

evening were extremely popular. She saw elegance in simplicity. In 1961 her daughter Raffaella joined her and since the 70s has further developed her mother's label.

## Raffaella Curiel

**Raffaella Curiel** (1943, Brescia) je že mlada začela delati z materjo Gigliolo Curiel v Milanu. Njene prve kolekcije prêt-à-porter so nastale leta 1965 v New Yorku, kjer je 1970 odprla svojo modno hišo za konfekcijska oblačila. Za njena oblačila so značilne zelo ženske linije in usklajenost detajlov. Njene kreacije visoke mode odsevajo vplive slikarjev, npr. Van Gogha in Klimta. Zaslovela je po plisejih. Je dobitnica več nagrad.

**Raffaella Curiel** (b. 1943, Brescia) began working when she was young for her mother Gigliola Curiel in Milan. She produced her first prêt-à-porter collection in New York in 1965 and opened her first boutique in 1970. Her clothes are characterised by very feminine lines and harmonious details. Her high fashion creations reflect the influence of painters such as Van Gogh and Klimt. She became well-known for her plisses and has been the recipient of many awards.

## Ferragamo

**Salvatore Ferragamo** (1898, Bonito, Neapelj – 1960, Firenze) se je pri devetih letih začel učiti za čevljarja in takrat je že oblikoval svoj prvi par čevljev. V letih 1923-1927 je delal za filmske studije v Hollywoodu. Po vrnitvi v Italijo je v Firencah odprl veliko čevljarstvo delavnico. Njegovi izumi so klinaste pete, čevlji z debelimi podplati in kovinska opora v visokih petah. Uporabljal je pluto, čipke, rafijo, surovo svilo, dekorativno blago, najlon itn. Leta 1947 je izdelal t.i. nevidni čevelj z zgornjim delom iz prozornega najlona, peta pa je bila iz čistega semiša. Do leta 1957 je oblikoval več kot 20.000 slogov in prijavil 350 patentov. Oblikoval pa je tudi oblačila prêt-à-porter.

**Salvatore Ferragamo** (1898, Bonito, Naples – 1960, Florence) started to learn shoemaking at the age of nine, when he made his first pair of shoes. From 1923 to 1927 he worked for film studios in Hollywood. After his return to Italy he opened a large shoemaking workshop in Florence. He invented the wedge heel, platform soles and metal supports in high-heels, as well as using unusual materials such as cork, lace, raffia, raw silk and nylon. In 1947 he invented the “invisible shoe” made of clear nylon, with a suede heel. By 1957 he had created more than 20,000 shoes styles and registered 350 patents, but he also produced ready-to-wear clothes.

## Ferré

**Gianfranco Ferré** (1944, Legnan – 2007, Milano), po izobrazbi arhitekt, je modno oblikovalsko kariero začel v 70. letih, in sicer z nakitom in pasovi. Po odprtju svoje modne hiše v Milanu (1978) je začel ustvarjati ženske in moške kolekcije butičnih in športnih konfekcijskih oblačil. Posvečal se je tudi visoki modi in od leta 1989 do 1996 je bil glavni modni oblikovalec in

umetniški vodja hiše Christian Dior v Parizu. Ferréjev sofisticirani stil so zaznamovale enostavne, strukturirane linije, bleščeče barve (rdeča, črna, zlata) in razkošne tkanine (krzno, usnje, svileni taft), njegov zaščitni znak pa je postala bela bluza.

In the 1970s **Gianfranco Ferré** (1944, Legnano – 2007, Milan), an architect by profession, started designing jewellery and belts. In 1978 he opened his own fashion house in Milan and started to create women's and men's boutique and sports clothes. He was also dedicated to high fashion and was the main designer and art director at Christian Dior in Paris from 1989 to 1996. His sophisticated style is characterised by simple, structured lines, shining colours (red, black, gold) and luxurious fabrics (fur, leather, silk taffeta), while the white blouse became his trademark.

## Sorelle Fontana

**Sestre Fontana** – Zoë (1911, Traversetolo – 1978, Rim), Micol (1913, Traversetolo) in Giovanna (1915, Traversetolo – 2004, Rim) – so v tridesetih letih prejšnjega stoletja zapustile materino šivalnico in se preselile v Rim ter leta 1943 odprle modni atelje. Oblikovale so za italijansko plemstvo in od 50. let naprej tudi za mednarodno filmsko elito, med drugim za igralko Ava Gardner, Elizabeth Taylor in Audrey Hepburn. Tako so zaslovele in njihova slava traja že skoraj pol stoletja. Sestre Fontana so bile ustvarjalke elegance, slovele so zaradi blišča in teatraličnosti svojih kreacij, zlasti večernih in poročnih oblek.

**The Fontana sisters** – Zoë (1911, Traversetolo – 1978, Rome), Micol (b. 1913, Traversetolo) and Giovanna (1915, Traversetolo – 2004, Rome) – moved from their seamstress mother's home to Rome in the 1930s and later (1943) opened their own fashion atelier there. They created for the Italian aristocracy and from the 50s for the cinema's international elite – the actresses Ava Gardner, Elizabeth Taylor and Audrey Hepburn. This is how their fame began and lasted for almost half a century. The Fontana sisters were creators of elegance, famous for their glamorous and theatrical clothes, particularly evening wear and lace wedding dresses.

## Irene Galitzine

**Princesa Irene Galitzine** (1916, Tbilisi, Gruzija – 2006, Rim). Njeni straši so po oktobrski revoluciji zbežali v Rim in tam je zrasla tudi Irene Galitzine. Po študiju umetnosti in jezikov se je pridružila modni hiši sester Fontana. Leta 1947 je odprla svoj modni atelje in leta 1960 prodrla z novo linijo t.i. "pižamo" palazzo – svileno večerno oblačilo, sestavljeno iz tunike (bluze) in širokih hlač, pogosto okrašenih z resami ali biseri. Galitzine je bila znana tudi po večernih oblekah in kostumih ter ženstvenih dežnih plaščih. Njene obleke so nosile igralko in druge znane osebe.

The family of **Princess Irene Galitzine** (1916, Tbilisi, Georgia - 2006, Rome) fled to Rome during the Russian Revolution. Here she grew up and after studying languages and art she started to work at the fashion atelier of the Fontana sisters. In 1947 she opened her own atelier and

in 1960 found success with a new line, “palazzo pyjamas” – an evening garment consisting of a tunic and large trousers made of soft silk, often decorated with fringes and pearls. She was known for her evening dresses and suits, and her feminine rain coats. Her dresses were worn by celebrities and actresses.

## Fernanda Gattinoni

**Fernanda Gattinoni** (1907, Cocquio Trevisago – 2002, Rim) je pri sedemnajstih zapustila Italijo in se preselila v London. Tam je delala za modno hišo Molineaux, po vrnitvi v Italijo pa za modno hišo Venturo v Milanu. Leta 1946 se je preselila v Rim in odprla svoj lastni atelje. Naslednje leto je oblikovala črno obleko, ki jo je Evita Perón nosila na sprejemu pri papežu Piju XII. Oblikovala je za pripadnike plemstva in za filmske zvezdnice (Audrey Hepburn, Kim Novak, Ingrid Bergman, Bette Davis in Anna Magnani). Ostala je zvesta klasičnemu stilu zadržanih linij, navdih pa je iskala in našla v detajlih in v inovativnih tehnikah in materialih. Leta 1956 je lansirala konfekcijske kolekcije in novo blagovno znamko Gattinoni Sport.

**Fernanda Gattinoni** (1907, Cocquio Trevisago – 2002, Rome) left Italy for London at the age of 17 to work at the Molineaux fashion house. After returning to Italy she worked for the Ventura fashion house in Milan and then moved to Rome, where in 1946 she opened her own atelier. In 1947 she created a black dress that Evita Perón wore for her audience with Pope Pius XII. She dressed members of the aristocracy and movie stars such as Audrey Hepburn, Kim Novak, Ingrid Bergman, Bette Davis, and Anna Magnani. She retained a classic style with demure silhouettes, finding inspiration in detail and innovation of technique and materials. In 1956 she launched ready-to-wear collections, opened a boutique and started a new brand Gattinoni Sportswear.

## Krizia

**Mariuccia Mandelli** (1933, Bergamo) – Krizia je razmeroma mlada uresničila svoje sanje in leta 1954 v Milanu odprla svoj prvi modni atelje z imenom Krizia, ki je kmalu postalo popularna znamka. Začela je s krili in oblekami. Leta 1967 je kreirala kolekcijo pletenin pod imenom Kriziamaglia in z njo požela velik uspeh. Znana je tudi po uporabi potiskanih tekstilov z živalskimi motivi. V letih 1970 do 1980 je razvila modne ženske in moške kolekcije konfekcijskih oblačil in dodatkov.

**Mariuccia Mandelli** (b. 1933, Bergamo) – Krizia was a young woman who made her dreams come true in 1954 by founding her own fashion atelier in Milan with the name Krizia, which soon became a popular brand. Krizia started designing skirts and dresses. In 1967 she was very successful with the Kriziamaglia line of knitwear. She is also known for using printed textiles with animal motifs. Between 1970 and 1980 her fashion house started to produce all kinds of ready-to-wear clothes and accessories for women and men.

## Lancetti

**Pino Lancetti** (1932, Bastia Umbra – 2007, Rim) je rimski oblikovalec, ki se je osredotočal na kroj in barvo in je izdeloval sofisticirana oblačila iz svile in šifona. Študiral je na Umetnostnem inštitutu v Perugi. V zgodnjih 50. letih je v Rimu oblikoval za različne modne ateljeje (Antonelli, Fabiani and Schuberth). Leta 1961 je odprl svoj atelje v Rimu. Slavo mu je prinesla linija v vojaškem slogu iz leta 1963.

**Pino Lancetti** (1932, Bastia Umbra – 2007, Rome) was a well-known Roman designer who concentrated on cut and colour, producing sophisticated clothes in silk and chiffon. He studied at the Art Institute in Perugia. In the early 1950s he designed for various fashion houses in Rome (Antonelli, Fabiani and Schuberth) and in 1961 opened his own atelier in the city. He achieved fame in 1963 with his military look.

## Germana Marucelli

**Germana Marucelli** (1905, Settignano, Florence – 1983, Milano), “pionirka milanske mode”, se je izučila v tetini šiviljski delavnici v Rimu. V dvajsetih letih 20. stoletja je redno potovala v Pariz in kupovala modne skice. Rada je kopirala francoske kreacije, ki jih je tam videla. Leta 1947 je v Milanu odprla modno hišo, s krogom umetnikov je eksperimentirala z inovativnimi idejami in uvedla nov način oblačenja. Sodelovala je med drugimi z Getulijem Alvianijem, ki je oblikoval tkanine za optično linijo. V petdesetih letih je bila med redkimi italijanskimi modnimi oblikovalci, ki so se predstavili v tujini: v Münchnu, Južni Ameriki (1952) in Rusiji (1957). Bila je tudi soustanoviteljica Zbornice italijanske mode (1958).

**Germana Marucelli** (1905, Settignano, Florence - 1983, Milano), the “pioneer of Milanese fashion”, was trained at her aunt’s *sartoria* in Rome. During the 1920s she travelled to Paris to buy models and liked to reproduce the French designs she saw. She established a fashion house in Milan (1947), where within a circle of artists she experimented with innovative ideas and started a new fashion style. Among others she collaborated with Getulio Alviani, who designed fabrics for the optical line, and others. She was one of the rare Italian designers to show fashion during the 50s in Munich, South America (1952) and Russia (1957). She was also one of the founders of the Chamber of Italian Fashion (1958).

## Missoni

**Ottavio Missoni** (1921, Dubrovnik – 2013, Sumirago) in njegova žena Rosita Jelmini (1931, Varese) sta podjetje Missoni ustanovila leta 1953. Ottavio je bil pred tem lastnik podjetja, ki je izdelovalo trenirke, Rosita pa je delala za družinsko podjetje s posteljnino. Proizvodnje pletenin sta se lotila le z nekaj pletilnimi stroji. V 70. letih sta lansirala lastno blagovno znamko zelo značilnih pletenin z drznimi vzorci in kroji ter domiselno usklajenimi barvami. Njuno podjetje je izdelovalo puloverje, jopice, plašče in obleke. Missonijeva sta pomembno prispevala k spremembi odnosa mode do pletenin. Najbolj sta zaslovela z dolgimi jopami in puloverji.

**Ottavio Missoni** (1921, Dubrovnik – 2013, Sumirago) and his wife Rosita Jelmini (b. 1931, Varese) founded the company Missoni in 1953. Ottavio had previously owned a firm that made tracksuits and Rosita worked for her family's bedding company. With just a few knitting machines, the couple began to produce knitwear. In the 1970s they started to manufacture their own label – highly individual knitwear with bold patterns and designs and cleverly blended colours. They made sweaters, suits, cardigans, coats and dresses. Missoni did much to alter the fashion world's attitude to knitwear. They are most famous for their long cardigan-jackets and sweaters.

## Moschino

**Franco Moschino** (1950, Abbiategrosso – 1994, Annone di Brianza) je študiral umetnost v Milanu. Znan je bil prevsem po duhovitih, pisanih, živahnih in provokativnih kreacijah. Delal je kot modni ilustrator za revije kot sta Linea Italiana in Harpers Bazaar, po letu 1971 je ustvarjal za Giannijsko Versaceja in Karla Lagerfelda. Leta 1983 je predstavil kolekcijo ženske visoke mode, in leta 1988 kolekciji Cheap&Chic in Moschino Jeans. Številni italijanski modni puristi so menili, da so njegova nespoštljiva oblačila anarhistična. Zanj so značilni drznost, humor in nadarjenost. Zelo rad se je poigraval s prepoznavnimi Chanelovimi elementi, tako da je na klasične suknjiče šival aplikacije (npr. več žepov). Prepoznaven je predvsem po moških kolekcijah in serijah majic ter z napisi in znaki, kot so srca, smeški, Chanel No. 5, klicaj ... Pojavljali so se povsod – na majicah, gumbih, podlogah – in so postali njegov zaščitni znak.

**Franco Moschino** (1950, Abbiategrosso – 1994, Annone di Brianza) studied art in Milan. He is known above all for his witty, colourful, lively and provocative creations. First, he worked as a fashion illustrator for the magazines such as Linea Italiana and Harper's Bazaar; after 1971, as a designer for Gianni Versace and for Karl Lagerfeld. In 1983 he produced an haute couture collection, and in 1988 the lines Cheap & Chic and Moschino Jeans. Many Italian fashion purists thought that his disrespectful clothes were anarchistic. His work was characterised by boldness, humour and talent. He loved to play with Chanel's recognised elements: for instance, adding things, such as multiple pockets, to a classical jacket. He is known best for his men's collections and his t-shirt lines, as well as symbols such as hearts, smileys, Chanel No. 5 and an exclamation mark, which became his trademark, popping up everywhere on t-shirts, buttons, mouse mats and so on.

## Pucci

**Markiz Emilio Pucci** (1914, Neapelj – 1992, Firenze) je bil modni oblikovalec in politik. Študiral je politične vede v Firencah. Leta 1938 se je pridružil italijanskemu vojnemu letalstvu in postal je vojni junak. V poznih 50. letih je lansiral slovite kapri hlače, poimenovane po ribičih s Caprija, ki so si vihali hlačnice, navdih za barvite vzorce pa je našel v starih zastavah. V 60 letih je Pucci mednarodno smetano oblačil v svilene obleke iz jerseyja in hlačne kostime močnih barv s psihedeličnimi vzorci. Njegove



kreacije so bile zlasti priljubljene pri ženskah, saj so jih rade nosile na neformalnih zabavah.

**Marquis Emilio Pucci** (1914, Naples – 1992, Florence) was a fashion designer and politician. He studied political science in Florence. In 1938, he enlisted in the Italian air force and became known as a war hero. He invented the famous Capri pants, which he launched in the late 50s; they were named after the fishermen of Capri who used to roll up their trousers. Pucci found inspiration for his colourful designs in old flags. In the 1960s he dressed the international jet set in silk jersey dresses and pants suits with psychedelic patterns in vibrant colours. His clothes were particularly popular among women who liked to wear them to casual parties.

## Mila Schön

**Mila Schön** (1916, Trogir, Dalmacija – 2008, Quargnento) sodi med najuglednejše italijanske modne oblikovalce. Njen ugled temelji na mojstrsko skrojjenih oblekah, kolekcijah s pridihom visoke mode (npr. dolge večerne obleke okrašene z biseri) in na inovacijah (npr. obojestranski volnen plašč). Navdihovale so jo lepe umetnosti in pariški kreatorji, npr. Dior in Balenciaga. V Milanu je leta 1965 odprla svoj butik, leta 1971 je uvedla moško modo in konfekcijske linije, pozneje se je lotila tudi luksuznih modnih dodatkov. Leta 1993 je podjetje prodala japonski korporaciji.

**Mila Schön** (1916, Trogir, Dalmatia - 2008, Quargnento) belonged to the circle of prominent Italian fashion designers. Her reputation came from masterfully tailored clothes, collections with a touch of high fashion (i.e. long evening dresses decorated with pearls) and innovations (e.g. the double-face wool coat). She was inspired by the fine arts and by Parisian couturiers such as Dior and Balenciaga. She opened a boutique in Milan in 1965, introduced menswear and prêt-à-porter lines in 1971, and later started to produce luxury fashion accessories. In 1993 she sold her business to Japanese corporation Itochu.

## Schuberth

**Emilio Federico Schuberth** (1904, Neapelj – 1972, Rim) je bil znan kot “krojač zvezdnic”, ker so se mnoge filmske zvezdnice, med njimi Ingrid Bergman, Rita Hayworth, Bette Davis, Brigitte Bardot, Sofia Loren in druge, navdušile za njegov stil in obleke, ki jim je dajal posebna imena. Perzijski princesi Sorayi, za katero je ustvarjal oblačila, je posvetil kolekcijo z imenom Cesarska rožnata linija (1956). Svoje kolekcije je predstavil na prvi modni reviji, ki jo je Giovanni Battista Giorgini leta 1951 organiziral v Firencah, in pozneje na številnih revijah po Evropi in Ameriki. Razvil je vrsto novih linij, med drugim konfekcijsko kolekcijo Miss Schuberth in parfum z imenom Schu, namenjen za nemški in ameriški trg. Leta 1960 je odprl butik v Rimu. Med modnimi stilisti, s katerimi je sodeloval, so bili Lancetti, Balestra, Pascali in drugi.

**Emilio Federico Schuberth** (1904, Naples – 1972, Rome) was called the “tailor of the stars”, since many film stars such as Ingrid Bergman, Rita

Hayworth, Bette Davis, Brigitte Bardot and Sofia Loren liked his style and the dresses to which he gave special names. He dedicated to Empress Soraya of Persia, for whom he designed garments, his collection Empire Pink Line (1956). He presented his collections at Giorgini's first fashion show in Florence in 1951 and later around Europe and in the USA. He developed several new lines, among them the Miss Schuberth prêt à porter line and a perfume called Schu, exported to the German and American markets. In 1960, he opened a boutique in Rome. Among the stylists who worked with him are Lancetti, Balestra and Pascali.

## Ken Scott

**George Kenneth Scott** (1918, Indiana, ZDA - 1991, Francija), slikar, je v New Yorku študiral oblikovanje. Ob koncu 50. let se je preselil v Milano, odprl svoj studio ter razvil svojo znamko Falconetto za notranjo opremo in modo. Znan je po izjemni fantaziji, modernosti in barvitosti tkanin. Potonike, vrtnice, mak, sončnice, petunije, astre, sadje, zelenjava itd. so predmet njegove umetnosti - slikarskih del, modnih oblačil in dodatkov, dekorativne umetnosti in tekstila. Prav zaradi tega je znan pod oznako "modni vrtnar".

**George Kenneth Scott** (1918, Indiana, USA - 1991, France), a painter who studied design in New York. In the late 50s he moved to Milan, opened his own studio and created the brand name Falconetto for interior design and fashion. He is known for his extraordinary imagination, modernity and colourful textiles. Peonies, roses, poppies, sunflowers, petunias, asters, fruits, vegetables, etc. became the subject of Ken Scott's art - paintings, fashion clothes and accessories, decorative art and textiles. This is why he is referred to as the "fashion gardener".

## Valentino

**Garavani Valentino** (1932, Voghera) se je šolal na umetnostni akademiji v Milanu in na šoli za visoko modo v Parizu. V letih 1950-55 je delal za modne hiše v Parizu (npr. Guy Laroche). V poznih 50. letih se je vrnil v Rim in odprl svojo modno hišo. Njegovo ime je postalo mednarodno znano leta 1962, ko je predstavil kolekcijo v Firencah. Valentino je oblikoval lepa, razkošna in elegantno krojena oblačila. Znan je po dramatičnih, izbranih linijah in dodatkih, kot so velike pentlje, nogavice z vezeninami, gumbi z začetnico V. Slovi tako po dnevnih kot po večernih oblačilih. Svoje umirjene in stilistične kreacije oblikuje iz kakovostnih tkanin. Njegove stranke so znane osebnosti in igralke. Njegovi muži sta bili predvsem Jacqueline Onassis in Elizabeth Taylor. Svojo zadnjo kolekcijo visoke mode je predstavil leta 2008 v Parizu.

**Garavani Valentino** (b. 1932, Voghera) studied in Milan (Academy of Art) and in Paris (School for Haute Couture), and from 1950 to 1955 worked for the fashion houses such as Guy Laroche in Paris. He returned to Rome in the late 50s and in 1959 opened a couture house. In 1962 his name became internationally known through his collection shown in Florence. Valentino's clothes are elegant, glamorous and gracefully

cut. His dramatic yet tasteful touches and accessories have been widely reproduced: big bows, embroidered stockings, and buttons in the form of a letter V. He is famous for his evening and day wear. Valentino's confident, stylish designs are made of high quality fabrics. His clients include celebrities and film stars, among whom his favourites were Jacqueline Onassis and Elizabeth Taylor. Valentino presented his last haute couture collection in 2008 in Paris.

## Versace

**Gianni Versace** (1946, Reggio Calabria - 1997, Miami Beach) se je za krojača izučil v materini delavnici. Sprva je ustvarjal kolekcije za Callaghan, kmalu zatem pa so sledili Alma, Genny in Complice. Leta 1978 je skupaj z bratom Santom in s sestro Donatello ustanovil lastno podjetje. Posebnost njegovega sloga je v prosti kombinaciji vzorcev in oblik različnih stilov (od antike do renesanse in futurizma), v uporabi rumene, rdeče in vijolične barve in v kombinacij materialov: usnje, ki je zelo značilno za njegove kreacije, je s svilo, čipkami ali denimom združil v nenavadne in vznemirljive kombinacije. Ustvarjal je tudi "bolj čiste" kreacije, npr. brezčasno preprosto večerno obleko. Zelo se je zanimal za balet (Maurice Béjart), gledališče in opero, za katere je tudi ustvarjal kostume. Njegova moda (moška in ženska, dodatki, nakit) je preplavila trgovine po vsem svetu.

**Gianni Versace** (1946, Reggio Calabria - 1997, Miami Beach) learned dressmaking in his mother's workshop. Early collections for Callaghan, Alma, Genny and Complice followed soon after. In 1978 Versace founded his own company with his brother Santo and his sister Donatella. The uniqueness of his style is apparent in the free combination of patterns and forms of all kinds of styles (from Antique and Renaissance to Futurism); in the use of the colours yellow, red, purple; and in fabric combinations: leather, so characteristic of his designs, is matched with silk, lace, or denim to create unusual and exciting combinations. Versace also produced "purer" designs such as his timeless, simple black evening dress. He was interested in ballet (Maurice Béjart), theatre and opera, for which he designed costumes. His fashion (men's, women's clothes, accessories, jewellery) fills shops all over the world.



Slovenski  
modni  
oblikovalci

Slovenian  
Fashion  
Designers

## Mateja Benedetti

**Mateja Benedetti** (1975, Koper) dela kot kostumografinja za gledališča, televizijo in opere v Sloveniji in tujini. Leta 2008 je začela predavati na Fakulteti za dizajn, kjer je izredna profesorica na oddelku za Oblikovanje tekstilij in oblačil. Leta 2013 je ustanovila ekološko blagovno znamko Terra Urbana in pritegnila medijsko pozornost italijanske revije Vogue, revije Book Moda Haute Couture, Collezioni, Elle ipd. in urednika italijanske revije Rendez-Vous de la Mode Elia Frasca, iskalca talentov, ki je med drugimi odkril modna oblikovalca Elieja Saaba in Tonyja Warda. Njene kolekcije so bile na prodaj na eni izmed najpomembnejših modnih ulic na svetu Via Montenapoleone v Milanu. Je ena izmed redkih, ki oblikuje ekološka visokomodna oblačila ali sustainable couture ter se zavzema za etično in zdravo modo.

**Mateja Benedetti** (1975, Koper) works as a costume designer for theatre, television and opera in Slovenia and abroad. In 2008 she began lecturing at the Faculty of Design, where she is an associate professor in the Department of Textiles and Fashion Design. In 2013 she established the ecological brand Terra Urbana and attracted the attention of the Italian Vogue, Book Moda Haute Couture, Collezioni, Elle and other fashion magazines, and of the editor of the Italian magazine Rendez-Vous de la Mode, Elio Frasco, a talent seeker who discovered, among others, the fashion designers Elie Saab and Tony Ward. Benedetti's collections have been on sale on one of the most important fashion streets in the world, Via Montenapoleone in Milan. She is one of the few designers in the world who designs ecological high fashion or sustainable couture and strives for ethical and healthy fashion.

## Urša Drofenik

**Urša Drofenik** (1976, Rogaška Slatina) je modna oblikovalka, ki ima svojo blagovno znamko Urša Drofenik Couture. Modne izkušnje, ki jih nabira že dvajset let, so njene kreacije popeljale v svet, vse od Slovenije do Rusije, Bližnjega vzhoda in ZDA. Zaščitni znak njenih stvaritev so korzeti, ki žensko telo objemajo že stoletja, vsaka njena obleka pa je ustvarjena z unikatnim pridihom. Njene kreacije so bile večkrat nagrajene tudi na mednarodni ravni, zaživele so na številnih modnih revijah doma in po svetu; na izborih za Miss Universe in Miss sveta. Leta 2007 je obleko iz idrijske čipke na izboru za Miss sveta na Kitajskem nosila avstrijska miss Christine Reiler in je bila izbrana med tri najlepše obleke na tekmovanju. Njenih kreacij niso spregledali niti mediji, saj se je njena kolekcija večernih oblek pojavila v 77. številki prestižnega magazina Book Moda Haute Couture, v reviji Collezioni in številnih drugih modnih revijah.

**Urša Drofenik** (1976, Rogaška Slatina) is a fashion designer with her own brand Urša Drofenik Couture. The experience she has been gathering for twenty years has taken her creations around the world, from Slovenia to Russia, the Near East and the USA. Her trademark item is the corset, a garment that has been embracing women's bodies for centuries. Every garment she makes is created with a hint of the unique. Her creations have received a number of national and international awards, and

have appeared at many fashion shows at home and abroad; she has also designed dresses for the Miss Universe and Miss World competitions. In 2007, her dress made of Idrija lace, worn by Miss Austria Christine Reiler at the Miss World competition in China, was chosen as one of the three most beautiful dresses at the event. Her creations have not been overlooked by the media – her collection of evening gowns appeared in issue 77 of the prestigious fashion magazine *Book Moda Haute Couture*, in *Collezioni* and numerous other fashion magazines.

## Maja Ferme

**Maja Ferme** (1977, Velenje) je diplomirala na Šoli za risanje in slikanje v Ljubljani in na Naravoslovnotehniški fakulteti Univerze v Ljubljani, smer oblikovanje tekstilij in oblačil. Svoje znanje je nadgradila v New Yorku, kjer je svoje kreacije kot ena redkih slovenskih oblikovalk predstavila na samostojni modni reviji. Maja Ferme je največkrat nagrajena slovenska oblikovalka. Je dobitnica nagrade revije *Elle* za najboljšo večerno kreacijo (2007), leta 2014 je bila izbrana za najboljšo slovensko oblikovalko *Haute Couture*, istega leta je svojo mojstrovino predstavila na svetovni modni razstavi v Parizu. Oblikovala je kolekcijo nakita s sto milijonov let starim slovenskim draguljem izpod Pohorja. Njen nakit in modne dodatke nosijo številne slavne osebnosti, kot sta italijanska filmska igralka Monica Bellucci in ruska operna diva Anna Netrebko, in druge uspešne poslovne ženske. Sodeluje s številnimi domačimi in tujimi podjetji, kot so Steklarna Rogaška, Unilever in BSH group, Warner Bros Entertainment Inc. pa jo je leta 2015 kot eno najperspektivnejših oblikovalk povabil, da skupaj z njimi oblikuje novo kolekcijo.

**Maja Ferme** (1977, Velenje) graduated from the Arthouse College of Visual Arts in Ljubljana and the Faculty of Natural Sciences and Engineering of the University of Ljubljana, specialising in textile and fashion design. She supplemented her education in New York, where she is one of the few Slovenian fashion designers to have presented her creations at an independent fashion show. Maja Ferme has received the highest number of awards among Slovenian fashion designers. She was the recipient in 2007 of the award given by *Elle* magazine for the best evening gown, in 2014 she was proclaimed the best Slovene *Haute Couture* designer and in the same year showed her masterpiece at the international fashion show in Paris. She designed a jewellery collection using a 100 million-year-old Slovene jewel from beneath the Pohorje hills. Her jewellery and fashion accessories are worn by numerous famous people, such as the Italian film actress Monica Bellucci and the Russian opera diva Anna Netrebko, as well as other successful businesswomen. She cooperates with many companies at home and abroad, such as Steklarna Rogaška, Unilever and the BSH group, while in 2015 Warner Bros Entertainment Inc. invited her as one of the most promising designers to create a new collection with them.

## Maja Štamol Droljc

**Maja Štamol Droljc** (1968, Celje) je prepoznavna slovenska modna oblikovalka. Poleg kreacij za posebne priložnosti (večerna in poročna oblačila) pa iz njenega ateljeja prihajajo tudi drugi unikatni izdelki, poslovna oblačila in tudi dnevna moda za zahtevnejše naročnice. Njen slog je eleganten minimalizem, njene kreacije pa vedno med opaženimi. Sodelovala je na številnih natečajih, razstavah in modnih revijah in je bila za svoje delo tudi nagrajena. Za podjetje Nokia je oblikovala oblačila in modne dodatke h kolekciji telefonov L'amour. Njene kreacije nosijo slovenske medijske zvezde, kot so Miss Universe, Miss Slovenia, Femme fatale, igralka, voditeljice, pevke, športnice.

**Maja Štamol Droljc** (1968, Celje) is a well-known Slovenian fashion designer. In addition to designs for special occasions (evening and wedding gowns), her studio produces other unique creations, business clothing and daywear fashions for more discerning customers. Her style is elegant minimalism and her creations never fail to attract attention. She has taken part in numerous calls for applications, exhibitions and fashion shows and has received a number of awards for her work. She designed clothing and fashion accessories for the company Nokia to accompany their L'amour phone collection. Her creations are worn by Slovenian media stars, such as Miss Universe, Miss Slovenia and the Femme Fatale, as well as by actresses, presenters, singers and sportswomen.

## Svetlana Visintin

**Svetlana Visintin** (1959, Koper) je diplomirala na Akademiji za uporabno umetnost v Beogradu, smer scenska kostumografija. Za sabo ima bogat opus kostumografij v slovenskih gledališčih in na območju nekdanje Jugoslavije. Veliko del je ustvarila v soavtorstvu z Leom Kulašem (Šeherazada, Faust, Divina commedia, Hazarski slovar, Babilon, Hamlet itd.). Zaposlena je kot kostumografinja na RTV Slovenija, kjer dela za igrani program, za nadaljevanke, otroški in mladinski program, TV filme, TV balet, za razvedrilni program – Slovenska popevka, Orion, Poletna noč, EMA, Evrovizija itd. V njenih večernih oblekah smo lahko videli voditeljice in pevke Mišo Molk, Blažko Müller Pograjc, Darjo Švajger, Laro Jankovič, Tinkaro Kovač, Alenko Godec, Bernardo Žarn itd.

**Svetlana Visintin** (1959, Koper) graduated from the Academy of Applied Arts in Belgrade, specialising in stage costumes. She has designed a diverse selection of costumes for theatres in Slovenia and around the former Yugoslavia. Many of her creations were designed together with Leo Kulaš (Scheherazade, Faustus, Divina Commedia, Dictionary of the Khazars, Babylon, Hamlet, etc.). Currently she works as a costume designer for RTV Slovenija's drama programmes, for various serials, children's and youth programmes, TV films, TV ballets, and for music programmes such as Slovenska popevka, Orion, Poletna noč, EMA, Eurovision Song Contest, etc. Presenters and singers such as Miša Molk, Blažka Müller Pograjc, Darja Švajger, Lara Jankovič, Tinkara Kovač, Alenka Godec, Bernarda Žarn and others have all worn evening dresses designed by Visintin.



Seznam  
razstavljenih  
oblek

List of  
Exhibited  
Dresses

Iz zbirke / from the collection:

## Colezione Moda Donna, Fondazione Sartirana Arte, Lomellina, Italia

### Biki

- Plašč, črn svileni žamet s črnimi bleščicami iz gagata, Milano, pozna 50. leta, nosila Maria Callas

Coat, black silk velvet with black jet glitters, Milan, late 50s, worn by Maria Callas

### Roberta di Camerino

- Dnevna obleka, potiskan svileni jersey, temno rjav, bež, trompe-l'oeil, Benetke, zgodnja 70. leta

Day dress, printed silk jersey, dark brown, beige, trompe-l'oeil, Venice, early 70s

- Obleka, moder volneni jersey, kolekcija Fiamme, Benetke, 70. leta

Dress, blue wool jersey, the Fiamme collection, Venice, 70s

- Obleka, belo in rdeče potiskana sintetična pletenina, trompe-l'oeil, Benetke, 70. leta

Dress, white and red printed cotton, trompe-l'oeil, Venice, 70s

### Roberto Capucci

- Obleka, krem svilena tkanina panama, zadrga v pasu, bleščice, Rim, 1983

Dress, beige silk panama wave, zip around the waist, glitters, Rome, 1983

- Koktajl obleka, turkizen svileni šifon, životec okrašen z bleščicami, Rim, pozna 90. leta

Cocktail dress, turquoise chiffon, bodice decorated with glitters, Rome, late 90s

- Plašč, zlat matelasse (acetat in svila), Rim, 1984, za poroko grofice Glorie Visconti

Coat, golden matelasse (acetate and silk), Rome, 1984, for the wedding of Countess Gloria Visconti

### Gigliola Curiel

- Večerna obleka, modra plisirana svila z belim tilom, Milano, 50. leta

Evening dress, blue silk plissé with white tulle, Milan, late 50s

- Obleka z blazerjem, svila marelične barve, okras iz biserne matice, Milano, srednja 50. leta

Dress with blazer, peach colour silk, decorated with mother of pearl, Milan, middle 50s

## Raffaella Curiel

- Večerna obleka, črn svileni žamet z vezenim životcem in svileni rdečkasto tančico, Milano, 90. leta

Evening dress, black silk velvet, with embroidered bodice and reddish silk veil, Milan, 90s

- Večerna obleka, črn svileni žamet vezen z barvnimi nitkami, na životcu črn šifon, Milano, 90. leta

Evening dress, black silk velvet embroidered with colour threads, black chiffon on bodice, Milan, 90s

- Koktajl obleka, dvodelna, svileni krep marelične barve, vezena tunika, Milano, 90. leta

Two-piece cocktail dress, silk crepe peach colour, embroidered tunic, Milan, 90s

## Ferragamo

- Dnevna obleka, modra surova svila z našito aplikacijo in s pasom, Firenze, 80. leta

Day dress, blue raw silk with appliqué and belt, Florence, 80s

## Ferré

- Večerna obleka, bel plise iz umetnih vlaken, til in perlice, Milano, 90. leta

Evening dress, white plissé made of synthetic fibres, tulle and pearls, Milan, 90s

- Večerna obleka, rdeč in črn plise iz umetnih vlaken, Milano, 90. leta

Evening dress, red and black plissé made of synthetic fibres, Milan, 90s

- Večerna obleka, črn in zlat plise iz sintetičnih in kovinskih niti, črn til, Milano, 90. leta

Evening dress, black and golden plissé made of synthetic fibres and metal threads, black tulle, Milan, 90s

- Večerna dvodelna obleka, črn svilen bodi, krilo iz črnega in belega tila in organze, vzorec tartan, Milano, pozna 90. leta

Evening dress, black silk body, skirt made of black and white tulle and organza, tartan pattern, Milan, late 90s

- Bluza, bel svileni til in organza z belo vezenino in manšetnimi gumbi, Milano, 90. leta

Blouse, white silk tulle and organza with white embroidery and cufflinks, Milan, 90s

- Koktajl obleka, črna svilenovo-volnena tkanina z bleščicami in okraski iz poliestra, Milano, 90. leta

Cocktail dress, black silk-wool fabrics, with sequins and polyester decoration, Milan, 90s

- Koktajl obleka, svetlo rumena svila z drobnimi perlicami, Milano, 90. leta

Cocktail dress, pale yellow silk with small pearls, Milan, 90s

### Irene Galitzine

- Večerna obleka, zlatorumen svileni šantung z obrobo iz bleščic, Rim, zgodnja 60. leta

Evening dress, golden-yellow silk shantung with sequins trimming, Rome, early 60s

- Večerna obleka, potiskan matelasse (acetat in svila), pastelne barve, Rim, pozna 70. leta

Evening dress, printed matelasse (acetate and silk), pastel colours, Rome, late 70s

### Fernanda Gattinoni

- Večerna obleka, svetlo zelen svileni voile s srebrno vezenino na životcu, Rim, zgodnja 50. leta

Evening dress, light green silk voile with silver embroidered bodice, Rome, early 50s

- Dvodielna obleka, krilo iz pozlačenega lameja, čipkasta tunika z zlatimi in srebrnimi nitkami, Rim, 70. leta

Two-piece dress, skirt from golden lamé, lace tunic with golden and silver threads, Rome, 70s

### Krizia

- Večerna obleka, rdeč svileni saten, Milano, 70. leta

Evening dress, red silk satin, Milan, 70s

### Lancetti

- Obleka plašč (robe manteau), bež kašmir s svilenimi obrobami, Rim, 80. leta

Coat dress (robe manteau), beige cashmere with silk trimmings, Rome, 80s

### Germana Marucelli

- Brezrokavnik, mreža iz rečnih perlic, oblikoval Getulio Alviani za Giorginijevo prvo modno revijo, Firenze, 1951

Vest, net made of river pearls, designed by Getulio Alviani for the first fashion show of Giorgini, Florence, 1951

### Sartoria Mazzucchelli

- Večerna obleka, črn žamet s črnimi perlicami, Milano, zgodnja 50. leta

Evening dress, black velvet with black pearls, Milan, early 50s

### Missoni

- Dnevna obleka, večbarvna pletenina iz umetnih vlaken, Varese, 90. leta

Day dress, multicolour knitwear from synthetic fibres, Varese, 90s

## Moschino

- Obleka, temno moder bombaž in poliuretan, Milano, po letu 2000

Dress, dark blue cotton and polyurethane, Milan, after 2000

- Večerna obleka, črn žamet in krep tkanina iz umetnih vlaken, zlati okraski, Milano, po letu 2000

Evening dress, black silk velvet and crepe synthetic fabric, golden decoration, Milan, after 2000

- Obleka, črn svilen jersey s pisanim bombažnim bolerom, Milano, pozna 80. leta

Dress, black silk jersey, with colourful cotton bolero, Milan, late 80s

## Pucci

- Pižama palazzo, potiskana svila, cvetlični vzorec, rumena, roza, zelena, Firenze, 50. leta

Pyjama Palazzo, printed silk, flower pattern, yellow, pink, green, Florence, 50s

- Dnevna obleka, potiskan bombaž, vzorec Palio di Siena, rumena, rdeča, bela, modra, Firenze, 60. leta

Day dress, printed cotton, Palio di Siena pattern, yellow, red, white, blue, Florence, 60s

- Dvodielna obleka, krilo iz črnega svilenega žameta in bluza iz potiskanega svilenega jerseyja v cvetličnem vzorcu, roza, vijolična, svetlo modra, Firenze, 60. leta

Two-piece dress, skirt from black velvet and blouse from printed silk jersey, flower pattern, pink, violet, light blue, Florence, 60s

- Pižama palazzo, svilen jersey potiskan z geometrijskimi vzorci, modra, siva, vijolična, Firenze, 1960

Pyjama Palazzo, printed silk jersey, geometrical patterns, blue, grey, violet, Florence, 1960

## Mila Schön

- Koktajl obleka, rjav svileni krep žoržet, vezena in okrašena s kristali in rjavimi steklenimi perlicami, Milano, 50. leta

Cocktail dress, brown crepe georgette, embroidered and decorated with crystals and brown glass pearls, Milan, 50s

- Koktajl obleka, svilena gaza, prešita z rdečimi in roza bleščicami, Milano, 80. leta

Cocktail dress, silk gauze with red and pink sequins, Milan, 80s

- Koktajl obleka, prozorna umetna masa, podložena z belo svilo, okrašena s plastičnimi perlicami, Milano, 70. leta

Cocktail dress, transparent plastic material, lined with white silk, decorated with plastic pearls, Milan, 70s

- Večerna obleka, rumenooker svileni šifon z bleščicami, Milano, zgodnja 50. leta

Evening dress, yellow-ochre silk chiffon, with glitters, Milan, early 50s

### Ken Scott

- Obleka, potiskan jersey iz preje ban-lon (nylon), roza in zelena, linija Food mood, Milano, 1968

Dress, printed jersey from ban-lon yarn (nylon), pink and green, collection Food mood, Milan, 1968

- Obleka, potiskana volnena pletenina, z vzorci metuljev, modra in zelena, Milano, 70. leta

Dress, knitted and printed wool fabric, butterflies pattern, blue and green, Milan, 70s

### Schubert

- Večerna obleka, črn svileni žamet in svileni saten kremne barve z zlato vezenino in bleščicami, Rim, zgodnja 50. leta

Evening dress, black silk velvet and beige silk satin with golden embroidery and sequins, Rome, early 50s

- Večerna obleka, rumenkastodrap svileni til z aplikacijami iz črne čipke in črno svileno pentljo, Rim, srednja 50. leta

Evening dress, yellowish-beige silk tulle, with black lace appliqué and black silk bow, Rome, middle 50s

### Sorelle Fontana

- Večerna obleka, drap svila z vezenino in bleščicami, Rim, 50. leta

Evening dress, beige silk with embroidery sequins, Rome, 50s

- Poročna obleka z vlečko grofice Marine Ripa di Meana, svileni šantung kremne barve z bleščicami, Rim, pozna 50. leta

Wedding dress with trail of Countess Marina Ripa di Meana, silk shantung of cream colour, with glitters, Rome, late 50s

- Kratka večerna obleka, črn svileni žamet s svilenimi trakovi, Rim, 1954, nosila Ava Gardner v filmu Bosonoga grofica

Short evening dress, black silk velvet with silk ribbons, Rome, 1954, worn by Ava Gardner in film The Barefoot Contessa

- Večerna obleka z vezenim blazerjem, olivno zelena svila, Rim, 60. leta

Evening dress with embroidered blazer, olive green silk, Rome, 60s

- Večerna obleka, siv svileni saten in črn svileni žamet z obrobo iz bleščic, Rim, srednja 50. leta

Evening dress, grey silk satin and black silk velvet with glitters trimming, Rome, middle 50s

- Dnevna obleka s plaščem, svileni dubl kremne in bež barve, obroba iz belih okraskov, Rim, zgodnja 70. leta

Day dress with coat, beige silk double, white decorated trimming, Rome, early 70s

- Večerna obleka, rumen svileni krep, životec okrašen z umetnimi kristali, Rim, 60. leta

Evening dress, yellow silk crepe, bodice decorated with artificial crystals, Rome, 60s

## Valentino

- Večerna obleka, rdeča krep svila z aplikacijo iz bleščic, Rim, zgodnja 60. leta

Evening dress, red crepe silk with sequin appliqué, Rome, early 60s

- Večerna obleka, črna čipka in svileni muslin, Rim, pozna 70. leta

Evening dress, black lace and silk mousseline, Rome, late 70s

- Obleka plašč (robe manteau), zelen svileni saten, rokavi in ovratnik obšiti z bleščicami, Rim, pozna 60. leta

Coat dress (robe manteau), green silk satin, glitters trimming on sleeves and collar, Rome, late 60s

- Dvodielna obleka, bluza iz svilenega krepa bež barve, krilo iz potiskane svile, Rim, pozna 80. leta

Two-piece dress, blouse from beige silk crepe, skirt from printed silk, Rome, late 80s

## Versace

- Večerna obleka, črna kovinska tkanina oroton z našitimi kristalčki, Milano, 80. leta

Evening dress, black metallic mesh oroton with sewn on crystals, Milan, 80s

- Večerna obleka, rumen svileni rips, prekrit z mrežo s kristali, Milano, zgodnja 90. leta (Naomi Campbell, podelitev oskarjev, Los Angeles)

Evening dress, yellow silk rep covered with net of crystals, Milan, early 90s (Naomi Campbell, Oscar Academy Awards ceremony, Los Angeles)

- Party obleka, potiskan bombaž, večbarven, kolekcija Le tresor de la mer, Milano, 1989

Party dress, printed cotton, multicoloured, collection Le Tresor de la Mer, Milan, 1989

- Večerna obleka, kovinska tkanina oroton, siva, rumena, Milano, 80. leta

Evening dress, metallic mesh oroton, grey, yellow, Milan, 80s

- Obleka, svileni jersey, potiskan z leopardjim vzorcem, naramnice z bleščicami, Milano, zgodnja 90. leta (Naomi Campbell, modna revija)

Dress, silk jersey, printed with leopard pattern, straps made of glitters, Milan, early 90s (Naomi Campbell, fashion show)

- Krilni kostim, bež svilena duchesse tkanina, Milano, 90. leta

Skirt suit, beige silk duchesse, Milan, 90s

Iz zbirke / from the collection:

## Archivio Roberto Capucci Fondazione, Roma, Italia

### Roberto Capucci

- Skulptura - obleka Arancio, rdeč žamet z rumenimi, oranžnimi in roza ploščami, oblikovanimi v polkroge, Rim, 1982

Sculpture - dress Arancio, red velvet with yellow, orange and fuchsia gazaar panels shaped in semicircles, Rome, 1982

- Skulptura - obleka Violoncello, vijoličast žamet z rumenimi in roza obrobami, v obliki čela, Rim, 1982

Sculpture - dress Violoncello, purple velvet with yellow, fuchsia bordered, gazaar panels shaped like a cello, Rome, 1982

Iz zbirke / from the collection:

## Collezione Enrico Quinto e Paolo Tinarelli, Roma, Italia

### Sorelle Fontana

- Večerna obleka, črna svila, taft in til, okrašena z bleščicami, Rim, 1957/58

Evening dress, black silk, tafetta and tulle, decorated with glitters, Rome, 1957/58

### Krizia

- Obleka, svileni plise, Milano, 1981/82

Dress, silk plissé, Milan, 1981/82



# Slovenske kreacije Slovenian Creations

## Mateja Benedetti

- Terra Urbana, ženski frak in obleka, bela, črna, ekološka svila, ekološki bombaž, Swarovski elementi, editorial za revijo Rendez Vous de la Mode, Haute Couture, Rim, Italija, 2014. Ženski frak je nosila TV voditeljica in igralka Katarina Čas, Slovenija, 2014.

Terra Urbana, woman's tuxedo and a dress, white, black, organic silk and cotton, Swarovski crystals, editorial for the magazine Rendez Vous de la mode, Haute Couture, Rome, Italy, 2014. Worn by Katarina Čas, TV presenter and actress, Slovenia, 2014.

## Maja Ferme

- Večerna obleka, puder roza, svila, Swarovski kristali, ročna vezenina, Mednarodni festival vezenja, Velenje, 2014

Evening dress, powder pink, silk, Swarovski crystals, handmade embroidery, Festival of embroidery, Velenje, 2014.

## Urša Drogenik

- Večerna obleka, srebrna, idrijska čipka, Swarovski aplikacije, Ljubljana, 2007, nosila avstrijska miss Christine Reiler za izbor Miss World 2007.

Evening dress, silver, Idrija lace, Swarovski appliqué, Ljubljana, 2007, worn by Austrian Miss Christine Reiler for the Miss World 2007 contest.

## Maja Štamol Droljc

- Večerna obleka, črno umetno usnje, svileni šifon in čipka, Ljubljana, 2012, za podelitev Viktorjev.

Evening dress, black synthetic leather, silk chifon and lace, Ljubljana, 2012, for the Viktor Awards ceremony.

## Svetlana Visintin

- Večerna obleka, modra, taft, Ljubljana, 2014, nosila Tinkara Kovač na glasbenem tekmovanju Eurosong.

Evening dress, blue, taft, Ljubljana, 2014, worn by Tinkara Kovač on Eurovision song contest.

## Arhivsko gradivo razstave / Exhibition Archive Materials

### Filmski arhiv / Film Archive

#### TV Slovenija / TV Slovenia

TV Obzornik in TV Dnevnik, produkcija TVS 1958- 1999 /  
TV Reviews and TV Daily News, Production TV Slovenia 1958 - 1999

#### Arhiv Republike Slovenije, Slovenski filmski arhiv /

#### Archives of the Republic of Slovenia, Slovenian film archive

*Muzej zahteva*, režiser / director Mako Sajko, producent /producer Viba film, 1967; *Mariborski teden*, režiser / director Mako Sajko, producent / producer Viba film, 1960; *Kroj Škofja Loka*, 1970; *Zlati ključ*, 1972.

#### Slovenski filmski center / Slovenian Film Centre

*Ples v dežju* / Dance in the Rain, Boštjan Hladnik, 1961; *Ne čakaj na maj* / Don't Whisper, František Čap, 1957; *Veselica* / The Feast, Jože Babič, 1960; *Ljubezni Blanke Kolak* / Blanka Kolak's Love, Boris Jurjaševič, 1987; *Nočni izlet* / Night Trip, Mirko Grobler, 1961; *Minuta za umor* / A Minute for Murder, Jane Kavčič 1962; *Lažnivka* / Liar, Igor Pretnar, 1965; *Na papirnatih avionih* / On Wings of Paper, Matjaž Klopčič, 1967; *Oxygen*, Matjaž Klopčič, 1970; *Ko pride lev* / The Lion is Coming, Boštjan Hladnik, 1972; *Vdovstvo Karoline Žašler* / The Widowhood of Karolina Žašler, Matjaž Klopčič, 1976; *Eva*, Franci Slak, 1983; *Leta odločitve* / The Years of Decision, Boštjan Vrhovc, 1984.

#### Casablanca Productions

*Blues za Saro* /Blues for Sara, Boris Jurjaševič, 1998.

#### Arsmedia

*Temni angeli usode* / Dark Angels, Sašo Podgoršek, 1999.

#### Arhiv / Archive Jaka Judnič 1970 – 1980

#### Arhiv RAI Teche, Italija / Archive RAI Teche, Italy

Made in Italy: alta moda, Roberto Arata, 1959; Sfilate di moda a Palazzo Pitti, Piera Rolandi, 1958; La moda Italiana a Firenze, Modenese Beppe, Rodino Giulio, 1957.

#### Intramovies, Italija / Intramovies, Italy

*La Dolce Vita* / Sladko življenje, Federico Fellini, 1960.

## Fotografski arhiv / Photographic Archives

**Arhiv Federica Garolle**, Italija / **Federico Garolla Archive**, Italy

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**Fototeka Muzeja novejše zgodovine Slovenije /**

**Photo documentation, National Museum of Contemporary History**

## Modne zbirke / Fashion Collections

**Fundacija Sartirana Arte**, Sartirana Lomellina /

**Foundation Sartirana Arte**, Sartirana Lomellina

**Arhiv Fundacije Roberto Capucci**, *Rim* /

**Roberto Capucci Foundation Archive**, Roma

**Zbirka Enrico Quinto e Paolo Tinarelli**, *Rim* /

**Enrico Quinto e Paolo Tinarelli Collection**, Roma

# moda v gibanju fashion in motion

Razstavo

## **Moda v gibanju**

*Italijanski slog 1951 - 1990*

*Utrinki slovenske mode*

je pripravil

**Slovenski etnografski muzej,**

zanj dr. Bojana Rogelj Škafar

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*Koordinacija razstave:*

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*Video:*

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Miha Zupan, Silvester  
Lipovšek, Anica Mesarič,  
tehnična podpora

Exhibition

## **Fashion in Motion**

*Italian Style 1951 - 1990*

*Glimpses of Slovenian Fashion*

was prepared by the **Slovene**

**Ethnographic Museum,**

represented by dr. Bojana Rogelj Škafar

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***Zahvala / Acknowledgment***

Zahvala gre številnim posameznikom, ki so za razstavo prijazno prispevali svoj nasvet in podporo. / Sincere thanks go to numerous individuals who kindly contributed their advice and support.

Jožica Brodarič, Ralf Čeplak Mencin, Elena Fajt, Giorgio Forni, Angelo Izzo, Isabella Garolla, Gregor Ilaš, Walter Liva (CRAF), Nataša Kelhar, Vida Koporc Sedej, Gregor Kos, Karin Košak, Judita Krivec Dragan, Ana Motnikar, Mojca Račič, Marta Rau Selič, Miha Špiček, Tanja Šumrada, Mojca Turk, Miha Vipotnik, Metka Vrhunc, Marjola Zdravič, Andrej Zdravič, Miha Zupan



Fondazione Sartirana Arte  
Castello di Sartirana-Pavia







S E M

SLOVENSKI ETNOGRAFSKI MUZEJ

Obleka Garnet na tugu Foro Italico, Rim, 1956. Foto Federico Garolla. I Garnet dress at the Foro Italico, Rome, 1956. Photo Federico Garolla. © Archivi Garolla

