



COURSE: History of Contemporary Fashion

DIPARTIMENT: Fashion Design

ACADEMIC YEAR: 2018/2019

Duration: Semiannual

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1. GENERAL CHARACTERS OF THE COURSE

Contemporary fashion (from the 80s of the twentieth century to today)

By the eighties, clothing's belonging to realm of art is no longer a revelation, but a necessity, given that since 1960 fashion has become a global project for democratizing and aestheticizing appearance and self-presentation. The difference between art and fashion is tending to disappear, as if the cut that has defined the shape of both has actually succeeded, through a sequential process of collage, in superimposing and uniting the two.

The magical instance of the cut that makes the garment has thus passed through all the various steps of artistic creativity. The time has come for fashion now to decipher its latent forces and desires and recognize itself as a free and original discipline, knowing full well that art will never lose sight of it, but only continue to respond with cuts and critiques.

Today art and fashion hold up a mirror, where each can sparkle in its own right or seek to find a reflection in the other's activity.

Costume history, teaches us indeed to consider clothing as an effective document through which it is possible not only to spot the taste but even the style of a definite epoch. During its evolution, costume has always maintained a silent charm throughout the centuries. This charm depends on the fact that the dress is a proper cultural document exactly as a written text or as an art work are. And it is exactly observing the dress shape development that it is possible to guess how times and styles advance.

So, even today, fashion interprets, with its own language, the basic changes that our time undergoes combining and sewing some of the contradictions typical of our time, such as tradition and modernism, localism and globalisation. It is in this way, in today's contradictory and depersonalising condition, fashion establishes a new aesthetics that embodies the fractures and the hopes of the ongoing changes. Creativity, contamination, hybridization, recycling are the instruments for translating this new urban model into patterns or routes of identity and visibility so as to state one's own existence, to fight against anonymity and to cast oneself in a tailored present. It is a parody of cyclic time – a celebration of ceaseless return. It is not a return to the past, but it is a past which is selected, hybridized, rebuilt, reinvented.

The course aims to interpret contemporary fashion from post-fashion to the present day through a historical and aesthetic analysis and with particular attention to its constant relationship with the world of contemporary art and design.

2. PROGRAM



As in other periods- the dress returns now to be an instrument of communication in various meanings and ways. It can embody the answer to the crisis of culture or of identity that makes every one feel the need to find a way of representation, a way of expressing a new cosmopolitan identity. So the dress can come back to represent the second skin, the identity card that can allow to decipher the information about the subject, not only the social one. This is the current contradictory and depersonalising situation that fashion establishes a new aesthetics that epitomises (put in evidence) the fractures and the hopes of the ongoing changes. Creativity, contamination, recycling are the instruments for translating this new urban model into patterns or routes of identity and visibility so as to state one's own existence, to fight against anonymity and to cast oneself in a tailored present. It is under this perspective that we can read the presence and the contamination of two opposed trends – neo-archaism and hyper-futurism and hyper-futurism.

Both these tendencies rise from the alteration of the sense of time, in terms of “omni-presence”, where past and future collide. In the first case, past comes back, but it appears transformed by the new sensitivity of present time; in the second case, present only exists inside the future. These alteration and collision derive from that change of the sense of time. It is a sort of parody of cyclic time – the celebration of the everlasting return. It is a ceaseless return to the past –a past that is however selected, hybridized, rebuilt, and reinvented.

During the lessons we will investigate the theme through the analysis of the works of contemporary designers and appropriate critical texts.

PART I

Contemporary fashion.

Historical and aesthetic analysis of the development of contemporary fashion: from post-fashion to the present day.

PART II

Analysis of current international Fashion shows

PART III

Communication and fashion journalism.

3. PURPOSE

The course aims to provide students with the tools of analysis on the evolution of contemporary fashion, from the eighties of the twentieth century up to the present day, along with the research methodology necessary for a critical reading of fashion.

The course is intended to provide the tools for a knowledge of the history of fashion, favouring an interdisciplinary perspective.

The course has as its purpose:

- develop the ability to recognize the basic elements of contemporary fashion;
- stimulate the student to predict trends;
- provide the tools necessary to write a fashion article;
- analysis of fashion in relation to the Arts (Painting, Sculpture, Architecture, etc.) and Semiotics (dress as language).

4. METHOD OF EXAMINATION

The examination procedure is oral. The test consists of an oral interview and is divided into two part:



- Part I. Verification of the learning of the subject
- Part II. Analysis of a fashion show chosen by the student.

A fashion editorial in PDF format will also have to be presented one week before the appeal

5. BIBLIOGRAPHY

Obligatory:

- During the academic year will be delivered “Lecture notes” and suggested texts to study. They are also obligatory, one to be chosen among these two texts: (for Italian Student)
- Morini Enrica, *Storia della moda: XVIII-XXI secolo*, Milano, Skira, 2011
- Eleonora Fiorani, *Abitare il copro: la moda*, Milano, Lupetti, 2004.

Optional:

- Lars Fr. H. Svendsen, *Filosofia della moda*, Parma, Guanda, 2006.
- Roland Barthes, *Il senso della moda. Forme e significati dell'abbigliamento*, Torino, Einaudi, 2006.

Il Docente

Prof.ssa Silvia Casagrande