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HIGGINS

*La Moda si fa Storia
All'Insegna del Giglio
This is the first book*

written about Maria Monaci Gallenga (1880-1944), the enigmatic fashion artist and designer marginalized after decades of fortune and fame. The daughter of Ernesto Monaci, the illustrious philologist and mentor of Luigi Pirandello, Gallenga was the wife of Pietro Gallenga, a medical scientist related to the Gallenga Stuart family. The text outlines Maria Monaci Gallenga's impact on the world of fashion, contextualizing her work and that of other forgotten fashion designers in the 1920s and 1930s. It sheds light on her cultural impact and idealism as a business entrepreneur in Europe and America promoting Italian art and culture. It also highlights her

engagement in social and educational activities after she retired from the world of fashion, and explains the reasons behind her marginalization and disappearance, and the obstacles and constraints she faced during the years of Fascism. The book also considers the influence of the British arts and crafts movement and the vision of the Pre-Raphaelite Brotherhood on her aesthetic vision, and, in turn, investigates Maria Gallenga's influence on late Pre-Raphaelite paintings (Frank Cadogan Cowper) inspired by her designs and fabrics. The discovery of her fabrics and accessories by the Fendi sisters in the collections of the Tirelli

House eventually sparked a new interest in her models, now enhanced by digital media.

Guida internazionale ai musei e alle collezioni pubbliche di costumi e di tessuti UCL Press

This book explores the variety of means by which political information has been conveyed in Italy from the early post-war period to the current era when political discourse takes second place to style, image, and soundbite.

Examined are both official forms of communication (cinema, government newsreel, the press, election broadcasts) and more informal, clandestine forms of communication mostly originating from social movements, pressure groups and other

organizations outside the party system (satire, political songs, terrorism).

Second-Hand Circulations from the Sixteenth Century to the Present

La moda. Una storia dal Medioevo a oggi Fashion through History Costumes, Symbols, Communication (Volume II) Attraverso il racconto di specifiche esperienze, i saggi di questo volume contribuiscono a tracciare il quadro dell'attuale stato della ricerca e delle tendenze in atto nel mondo delle tecnologie informatiche applicate alla Storia dell'arte medievale, offrendo uno spaccato di una realtà in rapida crescita e in continua trasformazione. Sia i

progetti pioneristici, sia quelli più recenti, conclusi o ancora in corso, dimostrano come il settore degli studi sul Medioevo stia vivendo una stagione di grande vitalità nel contesto delle Digital Humanities. Le iniziative qui raccolte, promosse da studiosi afferenti ad università e istituti di ricerca, sono rappresentative di vari campi e settori di interesse, di diversi approcci sul piano metodologico, delle strategie di comunicazione e della strumentazione applicata, e consentono di riflettere sulle reali possibilità dei mezzi al servizio della storia dell'arte. Permettendo al lettore di entrare nell'officina della collaborazione tra informatica e scienze storico-artistiche,

questi contributi rappresentano al tempo stesso un bagaglio di "buone pratiche" a vantaggio non solo di chi è impegnato in imprese analoghe, ma anche di chi voglia intraprenderne di nuove.

ZoneModa Journal **03** Mimesis

At the end of the last century, the so-called "new technologies" started to question the process of design, production, sales and consumption through a radical change, which today re-defines many concepts both in industry and every-day life. The notion of "size" - a cross-cutting term in the cultural and creative sector - has gone through a phase of crisis from which it is now re-emerging, enriched

with new meanings and possibilities. To redefine this complex term, the authors of the book have observed the path of audiovisual products and social media, fashion, everyday objects, architectures and cities, and identified in each of these fields elements of continuity, breaking points with the past as well as future alternatives. In this collection of essays, the authors adopt an interdisciplinary approach overcoming the boundaries of their discipline. Through different perspectives this volume presents and develops new paradigms that explain the complexities of the contemporary era and its new “sizes”.

Industrial Design

Oxford University Press

The Companion to Venetian History, 1400-1797 provides a single volume overview of the most recent developments. It is organized thematically and covers a range of topics including political culture, economy, religion, gender, art, literature, music, and the environment. Each chapter provides a broad but comprehensive historical and historiographical overview of the current state and future directions of research.

Western Fashion from the Middle Ages to the Present

University of Toronto Press

This contributed volume is a collection of international writings on dance, human rights, and

social justice in the 20th and 21st centuries. The book illuminates and analyzes dance in contexts of oppression and its subversion, as well as in situations promoting access to dance, and those encouraging healing from human rights abuses through movement.

ENCICLOPEDIA

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Cambridge Scholars
Publishing

The first comprehensive study on the role of Italian fashion and Italian literature, this book analyzes clothing and fashion as described and represented in literary texts and costume books in the Italy of the 16th and 17th centuries. Writing

Fashion in Early Modern Italy emphasizes the centrality of Italian literature and culture for understanding modern theories of fashion and gauging its impact in the shaping of codes of civility and taste in Europe and the West. Using literature to uncover what has been called the 'animatedness of clothing,' author Eugenia Paulicelli explores the political meanings that clothing produces in public space. At the core of the book is the idea that the texts examined here act as maps that, first, pinpoint the establishment of fashion as a social institution of modernity; and, second, gauge the meaning of clothing at

a personal and a political level. As well as Castiglione's *The Book of the Courtier* and Cesare Vecellio's *The Clothing of the Renaissance World*, the author looks at works by Italian writers whose books are not yet available in English translation, such as those by Giacomo Franco, Arcangela Tarabotti, and Agostino Lampugnani. Paying particular attention to literature and the relevance of clothing in the shaping of codes of civility and style, this volume complements the existing and important works on Italian fashion and material culture in the Renaissance. It makes the case for the centrality of Italian literature and the interconnectedness of texts from a variety of

genres for an understanding of the history of Italian style, and serves to contextualize the debate on dress in other European literatures.

Pop - Cultures/Fashion

Rizzoli International Publications

La delimitazione geografica e

cronologica di questo

lavoro - i secoli XVII-

XVIII in Italia - vuole

cogliere il segmento

temporale nel quale la

"moda", il lusso e le

leggi suntuarie

sussumono un ruolo

più specifico in un

confronto non solo fra i

sempre più autonomi

stati nazionali, ma

anche con mondi

lontani solo da poco

scoperti.

L'abbigliamento è

sempre esistito, in

quanto risponde a un

istinto primario, quello

del coprirsi, e quindi del vestirsi, e con esso anche il lusso, come anche le leggi suntuarie che indicavano i limiti, soprattutto etici, del vestirsi. Ma è l'entrata "Mode", nella sezione arts dell'Encyclopédie che ne delinea il nuovo ruolo e l'ormai già avvenuto processo storico. La grande attenzione dedicata alle tematiche culturali e ai nuovi fenomeni di diffusione dell'abbigliamento al di fuori delle corti e dei palazzi ha insieme prodotto forme di repressione dell'ostentazione di abiti di lusso. In questo, snodo fondamentale è stato il Seicento, preludio della modernità, che ha contrassegnato un'epoca di profonde trasformazioni

culturali, ideologiche e scientifiche: è questo il secolo di Galilei, Bacon e Cartesio tra gli altri. Nello spazio lasciato aperto tra le sempre più massicce importazioni estere e le conseguenti leggi a sostegno della produzione italiana, tra l'imitazione dei modelli stranieri e la volontà di manifestare la propria creatività, in generale in ambito culturale e in quello artistico in particolare, tra la tendenza a seguire le norme e il desiderio di evasione, si dispiegano le pagine di questo lavoro.

Silk Yale University Press

The Art of Objects is a cultural history of early Italian industrialism, set against the political, social, and intellectual background of post-unification Italy,

and a cutting-edge investigation of the formation of Italy's industrial culture at the turn of the twentieth century. Providing a close examination of several objects of mass consumption, including watches, photographs, bicycles, gramophones, cigarettes, and toys, author Luca Cottini explores the transformation of these objects from commercial items into aesthetic and philosophical icons. By focusing on the cultural significance of these objects as they enter the market and appear in contemporary works of art and literature, *The Art of Objects* outlines a comprehensive view of the age between the unification of Italy and Fascism, encompassing

production and consumption, aesthetics and entrepreneurship, industry and the humanistic tradition. The observation of the slow formation of new languages, practices, and experiences around these objects also provides valuable insight into the creative laboratory of Italy's early industrial culture. By reconstructing the origins of the Italian culture of design, the book ultimately investigates Italy's critical reception of industrialism, the nation's so-called "imperfect" modernization, and its ongoing quest for an original way to modernity. *The New Frontiers of Fashion Law* Editoriale Jaca Book

This edited collection provides the first comprehensive history of Florence as the mid-19th century capital of the fledgling Italian nation. Covering various aspects of politics, economics, culture and society, this book examines the impact that the short-lived experience of becoming the political and administrative centre of the Kingdom of Italy had on the Tuscan city, both immediately and in the years that followed. It reflects upon the urbanising changes that affected the appearance of the city and the introduction of various economic and cultural innovations. The volume also analyses the crisis caused by the eventual relocation of the capital to Rome and

the subsequent bankruptcy of the communality which hampered Florence on the long road to modernity. Florence: Capital of the Kingdom of Italy, 1865-71 is a fascinating study for all students and scholars of modern Italian history.

Francis Petrarch & the European Lyric Tradition University of Chicago Press

This title aims to celebrate the past and the shared design heritage by inviting 22 leading Swiss and Italian designers to contribute with new art work, as well as showing some of their most relevant past production.

La Moda contiene la Storia e ce la racconta puntualmente ACTAR Publishers

Since its beginning and

during periods of great transformations, movie-going for both men and women was akin to going to a fashion parade. Before the explosion of digital technology and its enchanted world, access to fashion was only accessible on the big screen. Fashion and style became reachable for the masses through cinema. And, with the genre of the fashion film, this continues today. Focusing on a number of crucial films and directors from the silent era to the present, this study will offer, for the first time, an in-depth exploration of the interaction between fashion and Italian cinema. The study, however, will privilege the golden age of Italian cinema, especially the crucial

decades of the 1950s and 1960s during which, through the marriage of fashion and film, Italian fashion and style were launched globally. Through the lens of fashion, the study will revisit the films of some of Italy's most important film-makers, such as Antonioni, Fellini, Visconti and others and films as old as Mario Oxilia's silent *Rapsodia Satanica* (1917) to Luca Guadagnino's *I am Love* (2009). [Archeologia e Calcolatori, Supplemento 10, 2018. Progetti digitali per la Storia dell'Arte medievale / Digital Projects in Medieval Art History](#) Edizioni Nuova Cultura
A comprehensive survey of recent work in Medieval Italian

history and archaeology by an international cast of contributors, arranged within a broader context of studies on other regions and major historical transitions in Europe, c.400 to c.1400CE.

Each of the contributors reflect on the contribution made to the field by Chris Wickham, whose own work spans studies based on close archival work, to broad and ambitious statements on economic and social change in the transition from Roman to medieval Europe, and the value of comparing this across time and space.

Dance, Human Rights, and Social Justice

Mimesis

Exchanges have always had more than economic significance:

values circulate and encounters become institutionalized. This volume explores the changing meaning of the circulation of second-hand goods from the Renaissance to today, and thereby examines the blurring of boundaries between market, gifts, and charity. It describes the actors of the market - official entities such as corporations, recognized professions, and established markets but also the subterranean circulation that develops around the need for money. The complex layers that not only provide for numerous intermediaries but also include the many men and women who, as sellers or buyers, use these circulations on countless occasions

are also examined.

Philosophical Perspectives on Fashion Penn State Press

Ogni tempo scrive il suo segno in molti modi mostrando gli elementi costitutivi del modello che meglio ne rappresenta l'ideologia, nella politica, nell'economia, nelle dinamiche internazionali. Così la Moda, vista nella sua sequenza cronologica, attesta idee, valori, simboli attraverso i quali afferma la centralità dell'abbigliamento che nel divenire della storia diventa un vero e proprio linguaggio, un segno aggiuntivo del potere, testimonianza del rango, della consistenza economica, del livello culturale. Dalla nobiltà di antica origine alle

molte borghesie emergenti, agli abiti dei rivoluzionari e dei lavoratori, il vestito diventa uno dei tanti modi di rappresentare le tipologie umane, di esprimerle attraverso segni evidenti o metafore che disegnano prototipi fisici e sociali. Il percorso delineato nel volume proposto all'attenzione degli studiosi è un cammino straordinario fra documenti d'archivio, dipinti d'epoca, Case di moda, maîtres e stilisti, che tesse una storia ricca e affascinante, un altro modo di raccontare le molte storie d'Europa. Berghahn Books
This engaging analysis of Western fashion explores the influence of fashion, taste, and style on people's actions and beliefs

since the Middle Ages.

Fashion through History FedOA -

Federico II University Press

Why is social media in southeast Italy so predictable when it is used by such a range of different people?

This book describes the impact of social media on the population of a town in the southern region of Puglia, Italy.

Razvan Nicolescu spent 15 months living among the town's residents, exploring what it means to be an individual on social media. Why do people from this region conform on platforms that are designed for personal expression? Nicolescu argues that social media use in this region of the world is related to how people want to portray themselves. He pays

special attention to the ability of users to craft their appearance in relation to collective ideals, values and social positions, and how this feature of social media has, for the residents of the town, become a moral obligation: they are expected to be willing to adapt their appearance to suit their different audiences at the same time, which is crucial in a town where religion and family are at the heart of daily life.

A Companion to Venetian History, 1400-1797 MDPI

This book arises from an international conference held at Sapienza University in Rome, Italy, in May 2015, and it includes papers by important Italian scholars of fashion. It is dedicated

to one of the main indicators of social change, fashion, analysed within different scientific fields, historical periods, and geographical areas. This volume deals with issues of economy and fashion, copyright, industrial designs, trademarks, trade secrets, and patents, as well as new communication devices and strategies in the era of increasing globalization and market integration. Contributions analyze fashion blogs, fashion communication strategies, relations between fashion and technology, social media, grass-roots communication, social and cultural aspects of digital technologies, mobile fashion applications, and the

dynamic fashion system in the virtual world. Visual identification symbols of fashion details, such as the Catalan hat or the Basque beret, the concept of “Made in Italy” and its success in the world, and new materials and technological innovations are also explored.

Rivista Di Astronomia E Scienze Affini

Routledge

Even many Renaissance specialists believe that little secular painting survives before the late fifteenth century, and its appearance becomes a further argument for the secularizing of art. This book asks how history changes when a longer record of secular art is explored. It is the first study in any language

of the decoration of Italian palaces and homes between 1300 and the mid-Quattrocento, and it argues that early secular painting was crucial to the development of modern ideas of art. Of the cycles discussed, some have been studied and published, but most are essentially unknown. A first aim is to enrich our understanding of the early Renaissance by introducing a whole

corpus of secular painting that has been too long overlooked. Yet "Painted palaces" is not a study of iconography. In examining the prehistory of painted rooms like Mantegna's Camera Picta, the larger goal is to rethink the history of early Renaissance art.

Florence: Capital of the Kingdom of Italy, 1865-71 BRILL

A detailed analysis of Antonio Citterio's product designs.

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