

# FADC

**FASHION AND DESIGN CONFERENCE:  
CREATION & RESEARCH**

**Fashion and Design.**  
An interdisciplinary approach

**Diseño y Moda.**  
Un acercamiento interdisciplinar

**Deseño e Moda .**  
Un achegamento interdisciplinar

2/3  
october // octubre // outubro 2020

Sexto edificio  
Museo de Pontevedra

Organizan

Universidade de Vigo

Mestrado en Deseño  
e Dirección Creativa en Moda

Grupo de investigación  
DX7 Tracker Laboratorio Visual

Colaboran // Partners

Vicerreitoría  
de Investigación

Vicerreitoría  
do Campus de Pontevedra

 **DEPUTACIÓN  
PONTEVEDRA**

 **CONCELLO DE  
PONTEVEDRA**

# FADC

**FASHION AND DESIGN CONFERENCE:  
CREATION & RESEARCH**

**Fashion and Design.**  
An interdisciplinary approach

**Diseño y Moda.**  
Un acercamiento interdisciplinar

**Deseño e Moda .**  
Un achegamento interdisciplinar

## **FADC**

### **FASHION AND DESIGN. AN INTERDISCIPLINARY APPROACH DISEÑO Y MODA. UN ACERCAMIENTO INTERDISCIPLINAR DESEÑO E MODA . UN ACHEGAMENTO INTERDISCIPLINAR**

The present publication is the result of the International Conference Fashion and Design Conference: Creation & Research. 1st Interdisciplinary meeting on design and fashion studies held on the 2nd and 3rd of October, 2020 at the Museo de Pontevedra.

La presente publicación es el resultado del Congreso Internacional Fashion and Design Conference: Creation & Research. 1º Encuentro de estudios interdisciplinarios en diseño y moda celebrada el 2 y 3 de octubre de 2020 en el Museo de Pontevedra.

A presente publicação é o resultado do Congreso Internacional Fashion and Design Conference: Creation & Research. 1º Encontro de estudos interdisciplinarios en Deseño e Moda celebrada o 2 e 3 de outubro de 2020 no Museo de Pontevedra.

## **PUBLICACIÓN**

Editor/coordinator // Editora/coordinadora:  
Lola Dopico ( Universidade de Vigo)

Technical coordination of the publication // Coordinación técnica de la publicación // Coordinadora técnica da publicación:  
Ana Pérez Valdés

Design and layout // Diseño y maquetación // Deseño e maquetación:  
Marcos Dopico Castro ( Universidade de Vigo)

Publish // Publica:  
Universidade de Vigo

ISBN: 978-84-8158-854-5  
Depósito Legal: VG 442-2020

## **CONGRESO**

Fashion and Design Conference: Creation & Research. 1st Interdisciplinary meeting on design and fashion studies. 2 y 3 de Octubre de 2020. Museo de Pontevedra

Scientific direction // Dirección científica:  
Lola Dopico

Technical coordination // Coordinación Técnica:  
Ana Pérez Valdés

Organisation // Organización:  
Grupo DX7 Tracker Laboratorio Visual. Universidade de Vigo

## **ORGANIZING COMMITTEE // COMITÉ ORGANIZADOR**

M<sup>a</sup> Dolores Dopico Aneiros  
Marcos Dopico Castro  
Patricia Dopico Rodríguez  
Alba Irina Fernández Fernández  
Helena Fernández-Nóvoa Vicente  
Irene Márquez Fernández  
Ana Pérez Valdés  
Fernando Suárez Cabeza

## **SCIENTIFIC COMMITTEE // COMITÉ CIENTÍFICO**

Antón Arana San Sebastián. Euskal Herriko Unibertsitatea  
M<sup>a</sup> Dolores Barral Rivadulla. Universidade de Santiago de Compostela  
María Silvia Barros de Held. Universidade de São Paulo  
Isabel Cantista. Universidade Lusitana do Porto  
María Isabel Castro. Universidad Francisco de Victoria  
Susana Cendán Caaveiro. Universidade de Vigo  
Ángel Cordero Ampuero. Universidad Politécnica de Madrid  
Ana Cristina Darè. Universidade de Lisboa  
Fátima Díez Platas. Universidade de Santiago de Compostela  
M<sup>a</sup> Dolores Dopico Aneiros. Universidade de Vigo  
Marcos Dopico Castro. Universidade de Vigo  
Patricia Dopico Rodríguez. Universidade de Vigo  
Silvia García González. Universidade de Vigo  
Beatriz García Prósper. Universitat Politècnica de València  
Javier Gimeno Martínez. Vrije Universiteit Amsterdam  
Mónica Mendoza Bravo. Centro México  
José María Paz Gago. Universidade de A Coruña  
Ruth de la Puerta. EASD Castelló  
Mercedes Rodríguez Sánchez. Universidad Politécnica de Madrid  
Belén Sáenz-Chas Díaz. Museo do Pobo Galego  
Regina Aparecida Sanches. Universidade de São Paulo  
Cristina Varela Casal. Universidade de Vigo

Web design // Diseño web // Deseño web  
Alba Irina Fernández

Partners // Colabora:  
Vicerrectoría de Investigación Universidad de Vigo  
Vicerrectoría do Campus de Pontevedra Universidad de Vigo  
Museo de Pontevedra. Diputación de Pontevedra  
Master Universitario en Diseño y Dirección Creativa en Moda  
Concello de Pontevedra

© De los textos los respectivos autores  
© De las imágenes ver créditos fotográficos en los artículos

## INTRODUCTION

Many things have changed since the days when we began to shape the celebration of this Conference, of which this volume collects its main contributions, almost two years ago. We would never have imagined that the dates initially set, in mid-March 2020, were to signify a turning point of such magnitude in the collective life experience. So many lives have had to come to a standstill, so many projects have had to be delayed or cancelled, that we almost feel privileged because, although the FADC has seen the conditions and calendar for its celebration changed, we have the opportunity to meet six months later.

The FADC finally brings us together, and it does so coinciding with the most unusual beginning of the academic year that we remember, and without intending it, these days acquire the character of a strange reunion with the tasks that used to occupy us until a few months ago. We hesitate to call this situation, in which we are fully immersed and which surrounds and surpasses us, normal or a new normal. We move forward as we do in uncharted territory in this new state that the pandemic has shaped and that is shaped by great collateral social impacts. This situation: its effects and its phases, has been a determining factor in when, and of course in how, this meeting has been shaped. It has left, to a greater or lesser extent, an indelible mark on reflection. Certainly the events of recent months have opened up a time of reflection, both individually and as a whole, and have underlined the urgency of reconsidering, in a new light, the many aspects and themes addressed by the participants, while at the same time serving to reaffirm the relevance and necessity of this meeting.

At the beginning of the 2004/05 academic year, the studies of Design and Fashion at the University of Vigo were launched, first as a Degree and then in 2017 as a University Master's Degree. It will be later, in 2013, when the Pontevedra Campus will be renamed Campus Crea, in what is a clear commitment to specialisation through artistic creation, design, communication, education and innovation. From the DX7 Tracker: Visual Laboratory Research Group and in collaboration with the Campus Crea of the University of Vigo, we assumed the need to give shape to a forum that would allow us to consider and observe the field of design in its relationship with fashion, both in terms of creation and research. "Fashion and Design Conference. Creation and Research. First Interdisciplinary Meeting on Design and Fashion Studies", gives its name to this effort to contribute and actively participate in the collective reflection currently taking place in the field of fashion. A field of study marked by its interdisciplinary nature. The FADC was set up with the aim of trying to make room for the internal and external disciplines of its own field, with the added purpose of obtaining an up-to-date vision of the interweaving of design education in the widespread academic community.

During these years, as the person responsible for designing a training project and leading the team in charge of articulating it, we set ourselves, as one of the main goals, to be a fully active agent and to generate a constructive dialogue at the intersection between fashion and top-level academic training. We have been able to observe and verify the development of the field of fashion itself as a defined and thriving area of study, crossed by the steely blade of Fashion Studies, with a remarkable theoretical production capable of tracing an essential corpus when it comes to understanding contemporary culture and that after the appearance of international postgraduate programmes under this name, like that of Parsons in New York, allows today and under the umbrella of Fashion Studies the analysis and study of fashion under the joint prism of history, anthropology, art and design, cultural studies, museography and sociology, etc. Possibly, more than ever before, fashion should be creation and therefore aspire to change life, more than ever before, is being aware of itself and its implications, which is why we cannot resign ourselves to continue to consider it innocuous, frivolous or insubstantial. Sociology and anthropology, history and art, ethics and politics form a web of variables and relational fields that come into play, building a necessary transversality and defining and encouraging new methodological approaches to the field of fashion.

In my role as a teacher I have had the privilege of observing the growth of magnificent creators who, through their artistic research, as well as in their formal enquiry and experimental exploration, have had the ability to move and excite; to amaze and seduce; to allow us to think and evolve, expanding our conception of fashion.

Personally, I continue to be amazed and moved by the research processes that take place around fashion collections, which go into unexplored, hybrid and risky territories, always with the body as the epicentre. Training in fashion design has a high experimental component and the workshops we work in every day, the classrooms where we work are assimilated for me in a research laboratory, where experimentation goes hand in hand with thought.

Finally, as Entwistle(2000) pointed out, the great challenge of thinking on fashion in relation to the body, clothing itself, is its multiple reality, (or hybrid subject according to Leopold), that is, at the same time, territory for anthropology, sociology, history, philosophy and communication theory but, let's not forget, that it is also industry, technology and language. It is product and it is culture which makes it resistant to static observations.

Perhaps it is precisely because of this hybrid nature, in movement, which is such a propitious field to think about and "make" in relation to the field of artistic creation, the numerous points of intersection between fashion and art today, when both disciplines reflect on the body, is what led us to organise the panel called "Hybridisations and Intersections" which aims to articulate the debate between those contributions that are inserted in these spaces of disciplinary limit.

The history and stories of fashion, gender identity and the role that clothing plays in it, sustainability in all aspects related to the production and consumption of fashion, communication as a central axis in the positioning and impact of fashion brands and lastly, and for us key from the initial moment of the conception of this meeting, fashion as creation. The process of creation of a collection, its ideation and materialization, as a way of research and experimentation, the conflict and the contraction in a central place. What do we design and how do we do it? Are we capable of facing design from a look that questions everything and asks about all the aspects involved in the creation of a new product?

How do we negotiate with debates such as originality, cultural appropriation, means of production, sustainability, the place of craftsmanship, etc? The contribution panels of this first FACD meeting are organised around these themes and concerns, and we are sure that throughout these two days of the conference, the debates will allow us to learn about the multiple researches that are being developed and that will contribute to nourish the collective reflection on the field of study that unites us.

I would like to thank the members of the scientific committee for their involvement and dedication in reviewing the numerous proposals and contributions that we received and which, with their generous participation, have made this congress possible, especially Professor José María Paz Gago for his involvement from the very beginning. I would also like to thank the Association of Fashion Creators of Spain for its collaboration and especially its Director Pepa Bueno for her availability. Our thanks go to the Museum of Pontevedra, its director Manuel Rey and his team for hosting this conference and finally to the whole team that forms part of the Organising Committee and which has been working under strange circumstances, especially Ana Pérez Valdés for her commitment and especially for her unwavering determination to bring this First Meeting of Interdisciplinary Studies on Design and Fashion Studies to a successful conclusion, which we hope will be the first meeting of the Fashion & Design Conference: Creation and Research.

Lola Dopico ( Universidade de Vigo)

## PRESENTACIÓN

Muchas son las cosas que han cambiado desde los días en que empezamos a darle forma a la celebración del congreso, del que este volumen compila las principales aportaciones, hace ya casi dos años. Nunca estuvo, ni remotamente, en nuestra imaginación que las fechas inicialmente fijadas, a mediados de marzo del 2020, fuesen a significar un punto de inflexión de tal magnitud en la experiencia vital colectiva. Son tantas vidas las que han tenido que paralizarse, tantos los proyectos que han debido ser atrasados o cancelados, que casi nos sentimos unos privilegiados porque, aunque el FADC ha visto modificadas las condiciones y el calendario de su celebración, tenemos la oportunidad de reunirnos seis meses después.

El FADC finalmente nos congrega, y lo hace coincidiendo con el principio de curso académico más inusual que recordamos y sin pretenderlo, estas jornadas adquieren el cariz de un extraño reencuentro con las tareas que solían ocuparnos hasta hace unos meses. Titubeamos al denominar normalidad o nueva normalidad a esta situación en la que estamos plenamente inmersos y que nos envuelve y sobrepasa. Avanzamos, como se hace en terreno inexplorado, en este nuevo estado al que la pandemia ha dado forma y que viene trazado por grandes impactos sociales colaterales. Esta situación: sus efectos y sus fases, ha sido determinante en el cuándo, y desde luego en el cómo, se ha conformado este encuentro. Ha dejado en mayor o menor medida, una marca indeleble en la reflexión. Ciertamente los acontecimientos de los últimos meses han abierto un tiempo de reflexión tanto individual como colectiva y subraya la urgencia de reconsiderar, bajo una nueva luz, los múltiples aspectos y temas abordados por parte de los participantes, al tiempo que nos ha servido para reafirmarnos en la pertinencia y necesidad de este encuentro.

En el inicio del curso 2004/05 se pusieron en marcha los estudios de Diseño y Moda en la Universidad de Vigo, primero como Título Propio y ya en 2017 como Máster Universitario. Será más tarde, en 2013, cuando el Campus de Pontevedra pasa a denominarse Campus Crea, en lo que supuso, una clara apuesta por la especialización a través de la creación artística, el diseño, la comunicación, la educación y la innovación. Desde el Grupo de Investigación DX7 Tracker: Laboratorio visual y en colaboración con el Campus Crea de la Universidad de Vigo asumimos la necesidad de dar forma a un foro que permitiera considerar y observar el campo del diseño en su relación con la moda tanto en lo concerniente a aspectos de creación como de investigación. "Fashion and Design Conference. Creation and Research. Primer Encuentro de estudios interdisciplinares en diseño y moda", da nombre a este esfuerzo por contribuir y participar activamente en la reflexión colectiva que se articula en la actualidad en el territorio de la moda. Un campo de estudio marcado por la interdisciplinariedad en su propia naturaleza. El FADC se pone en marcha procurando abarcar e intentando dar cabida a las disciplinas internas y externas de su propio ámbito, con el objetivo añadido de obtener una visión actualizada de la imbricación de la enseñanza del diseño en la comunidad académica general.

En estos años, como responsable del diseño de un proyecto formativo y al frente del equipo encargado de articularlo, nos trazamos, como uno de los principales objetivos, ser una agente plenamente activo y generar un diálogo constructivo en la intersección entre la moda y la formación académica de máximo nivel. Hemos podido observar y comprobar el desarrollo del propio campo de la moda como un área de estudio definida y pujante, atravesado por el acerado bisturí de los Fashion Studies, con una producción teórica destacable capaz de trazar un corpus imprescindible a la hora de entender la cultura contemporánea y que tras la aparición de programas de postgrado internacionales bajo esta denominación, como el de Parsons en Nueva York, permite en la actualidad y bajo el paraguas de los Fashion Studies el análisis y estudio de la moda a través del prisma conjunto de la historia, la antropología, el arte y el diseño, los estudios culturales, la museografía y la sociología, etc. Posiblemente, más que nunca antes, la moda debe ser creación y por lo tanto aspirar a cambiar la vida, más que nunca antes, está siendo consciente de sí misma y sus implicaciones, es por ello que no podemos resignarnos a que se la siga considerando inocua, frívola o insustancial. La sociología y la antropología, la historia y el arte, la ética y la política conforman un entramado de variables y campos relacionales que entran en juego construyendo una transversalidad necesaria y definiendo e incentivando nuevos enfoques metodológicos sobre el campo de la moda.



En mi papel de docente he tenido el privilegio de observar el crecimiento de magníficos creadores que, a través de su investigación artística, tanto como en su indagación formal y exploración experimental, han tenido la capacidad de conmover y emocionar; de asombrar y seducir; de permitirnos pensar y evolucionar, expandiendo nuestra concepción de la moda.

Personalmente sigo asombrándome y emocionándome ante los procesos de investigación que se concretan en torno a las colecciones de moda y que se adentran en territorios inexplorados, híbridos y de riesgo siempre con el cuerpo como epicentro. La formación en diseño de moda tiene un alto componente experimental y los talleres en los que trabajamos a diario, las aulas que compartimos se asimilan a un laboratorio de investigación, donde la experimentación da la mano al pensamiento.

Por último, y como ya señalaba Entwistle, (2000) el gran reto de pensar la moda con relación al cuerpo, el vestido en sí mismo, es su realidad múltiple, (o de “sujeto híbrido” según Leopold), es decir es, al mismo tiempo, territorio para la antropología, la sociología, la historia, la filosofía y la teoría de la comunicación pero, no olvidemos, que también es industria, es tecnología y lenguaje. Es producto y es cultura lo cual la vuelve resistente a las observaciones estáticas.

Quizá es precisamente por esta naturaleza híbrida, en movimiento, que resulta un campo tan propicio para pensarse y “hacerse” en relación con el ámbito de la creación artística, los numerosos puntos de intersección actual entre la moda y el arte, cuando desde ambas disciplinas reflexionan en torno al cuerpo, es lo que nos llevó a organizar el panel denominado “Hibridaciones e Intersecciones” que pretende articular el debate entre aquellas contribuciones que se insertan en estos espacios de límite disciplinar.

La historia e historias de la moda, la identidad de género y el papel que en ello juega la indumentaria, la sostenibilidad en todos los aspectos relacionados con la producción y el consumo de la moda, la comunicación como eje central en el posicionamiento e impacto de las marcas de moda y en último lugar, y para nosotros clave desde el momento inicial de la concepción de este encuentro, la moda como creación. El proceso de creación de una colección, su ideación y materialización, como vía de investigación y experimentación, el conflicto y la contracción en un lugar central. ¿Qué diseñamos y cómo lo hacemos? ¿Somos capaces enfrentarnos al diseño desde una mirada que lo cuestiona todo y se interroga sobre todos los aspectos que implican la creación de un nuevo producto?.

¿Cómo negociamos con debates como la originalidad, la apropiación cultural, los medios de producción, la sostenibilidad, el lugar de la artesanía, etc? En torno a estas temáticas y preocupaciones se organizan los paneles de contribuciones de este primer encuentro del FACD y estamos seguros de que a lo largo de estos dos días de congreso, los debates nos permitirán conocer múltiples investigaciones que se están desarrollando y que contribuirán a nutrir la reflexión colectiva sobre el campo de estudio que nos une.

Quiero agradecer a los miembros del comité científico su implicación y dedicación en la revisión de las numerosas propuestas y contribuciones que recibimos y que con su generosa participación han hecho posible este congreso especialmente al Profesor José María Paz Gago por su involucración desde el primer momento, también quiero agradecer la Asociación de Creadores de Moda de España su colaboración y especialmente a su Directora Pepa Bueno por su disponibilidad. Nuestro agradecimiento al Museo de Pontevedra, a su director Manuel Rey y su equipo por acoger estas jornadas y finalmente a los miembros del Comité Organizador, que han estado trabajando en unas circunstancias cuando menos extrañas, y especialmente a Ana Pérez Valdés por su compromiso y por su inapelable determinación de llevar a buen término este Primer encuentro de estudios interdisciplinares de diseño y moda que esperamos que sea el primero de muchas ediciones de la Fashion & Design Conference: Creation and Research.

Lola Dopico ( Universidad de Vigo)

## PRESENTACIÓN

Moitas son as cousas que cambiaron desde os días en que empezamos a darlle forma á celebración deste Congreso, do que o presente volume compila as principais apartacións, fai xa case dous anos. Nunca estivo, nin remotamente, na nosa imaxinación que as datas inicialmente fixadas, a mediados de marzo do 2020, fosen significar un punto de inflexión de tal magnitude na experiencia vital colectiva. Son tantas vidas as que tiveron que paralizarse, tantos os proxectos que deberon ser adiados ou cancelados, que case sentimos uns privilexiados porque, aínda que o FADC viu modificadas as condicións e o calendario da súa celebración, temos a oportunidade de reunirmos seis meses despois.

O FADC finalmente congréganos, e faino coincidindo co principio de curso académico máis inusual que lembramos e sen pretendelo, estas xornadas adquiren o cariz dun estraño reencontro coas tarefas que adoitaban ocuparnos ata hai uns meses. Titubeamos ao denominar normalidade ou nova normalidade a esta situación na que estamos plenamente inmersos e que nos envolve e excede. Avanzamos, como se fai en terreo inexplorado, neste novo estado ao que a pandemia deu forma e que vén trazado por grandes impactos sociais colaterais. Esta situación: os seus efectos e as súas fases, foi determinante no cando, e desde logo no como, conformouse este encontro. Deixou en maior ou menor medida, unha marca indeleble na reflexión. Certamente os acontecementos dos últimos meses abriron un tempo de reflexión tanto individual como colectiva e subliña a urxencia de reconsiderar, baixo unha nova luz, os múltiples aspectos e temas abordados por parte dos participantes, á vez que nos serviu para reafirmarnos na pertinencia e necesidade deste encontro.

No inicio do curso 2004/05 puxéronse en marcha os estudos de Deseño e Moda na Universidade de Vigo, primeiro como Título Propio e xa en 2017 como Mestrado Universitario. Será mais tarde, en 2013, cando o Campus de Pontevedra pasa a denominarse Campus Crea, no que supuxo, unha clara aposta pola especialización a través da creación artística, o deseño, a comunicación, a educación e a innovación. Desde o Grupo de Investigación DX7 Tracker: Laboratorio visual e en colaboración co Campus Crea da Universidade de Vigo asumimos a necesidade de dar forma a un foro que permitise considerar e observar o campo do deseño na súa relación coa moda tanto no concernente a aspectos de creación como de investigación.

“Fashion and Design Conference. Creation and Research. Primeiro Encontro de estudos interdisciplinares en deseño e moda”, dá nome a este esforzo por contribuír e participar activamente na reflexión colectiva que se articula na actualidade no territorio da moda. Un campo de estudo marcado pola interdisciplinariedade na súa propia natureza. O FADC ponse en marcha procurando abarcar e tentando dar cabida ás disciplinas internas e externas do seu propio ámbito, co o obxectivo engadido de obter unha visión actualizada da imbricación do ensino do deseño na comunidade académica xeral.

Nestes anos, como responsable do deseño dun proxecto formativo e á fronte do equipo encargado de articulalo, trazámonos, como un dos principais obxectivos, ser un axente plenamente activo e xerar un diálogo construtivo na intersección entre a moda e a formación académica de máximo nivel. Puidemos observar e comprobar o desenvolvemento do propio campo da moda como unha área de estudo definida e puxante, atravesado polo aceirado bisturí dos Fashion Studies, cunha produción teórica destacable capaz de trazar un corpus imprescindible á hora de entender a cultura contemporánea e que tras a aparición de programas de posgrao internacionais baixo esta denominación, como o de Parsons en Nova York, permite na actualidade e baixo o paraugas dos Fashion Studies a análise e estudo da moda a través do prisma conxunto da historia, a antropoloxía, a arte e o deseño, os estudos culturais, a museografía e a socioloxía, etc. Posiblemente, mais que nunca antes, a moda debe ser creación e por tanto aspirar a cambiar a vida, mais que nunca antes, está a ser consciente de si mesma e as súas implicacións, é por iso que non podemos resignarnos a que se siga considerando inocua, frívola ou insubstancial. A socioloxía e a antropoloxía, a historia e a arte, a ética e a política conforman un armazón de variables e campos relacionais que entran en xogo construíndo unha transversalidade necesaria, definindo e incentivando novos enfoques metodolóxicos sobre o campo da moda.

No meu papel de docente tiven o privilexio de observar o crecemento de magníficos creadores que, a través da súa investigación artística, tanto como na súa indagación formal e exploración experimental, tiveron a capacidade de conmover e emocionar; de asombrar e seducir; de permitirnos pensar e evolucionar.

nar, expandindo a nosa concepción da moda. Persoalmente sigo asombrándome e emocionándome ante os procesos de investigación que se concretan ao redor das coleccións de moda que se adentraran en territorios inexplorados, híbridos e de risco, sempre co corpo como epicentro. A formación en deseño de moda ten un alto compoñente experimental e os talleres nos que traballamos a diario, as aulas que compartimos asimílanse para a un laboratorio de investigación, onde a experimentación dá a man ao pensamento. Por último, e como xa sinalaba Entwistle(2000), o gran reto de pensar a moda en relación ao corpo, o vestido en si mesmo, é a súa realidade múltiple, (ou de suxeito híbrido segundo Leopold), é dicir é, ao mesmo tempo, territorio para a antropoloxía, a socioloxía, a historia, a filosofía e a teoría da comunicación pero, non esquezamos, que tamén é industria, é tecnoloxía e linguaxe. É produto e é cultura o cal a volve resistente ás observacións estáticas.

Quizá é precisamente por esta natureza híbrida, en movemento, que resulta un campo tan propicio para pensarse e “facerse” en relación ao ámbito da creación artística, os numerosos puntos de intersección actual entre a moda e a arte, cando desde ambas as disciplinas reflexionan en torno ao corpo, é o que nos levou a organizar o panel denominado “ Híbridacións e Interseccións” que pretende articular o debate entre aquelas contribucións que se insiren nestes espazos de límite disciplinar. A historia e historias da moda, a identidade de xénero e o papel que niso xoga a indumentaria, a sustentabilidade en todos os aspectos relacionados coa produción e o consumo da moda, a comunicación como eixo central no posicionamento e impacto das marcas de moda e en último lugar. e para nós clave desde o momento inicial da concepción deste encontro, a moda como creación. O proceso de creación dunha colección, a súa ideación e materialización, como vía de investigación e experimentación, o conflito e a contradición no cerne. Que deseñamos e como o facemos? Somos capaces de enfrontarnos ao deseño desde unha mirada que o cuestiona todo e interrógase sobre todos os aspectos que implican a creación dun novo produto?. Como negociamos con debates como a orixinalidade, a apropiación cultural, os medios de produción, a sustentabilidade, o lugar da artesanía, etc? Ao redor destas temáticas e preocupacións organízanse os paneis de contribucións deste primeiro encontro do FACD e estamos seguros que ao longo destes dous días de congreso, os debates permitirannos coñecer múltiples investigacións que se están desenvolvendo e que contribuirán a nutrir a reflexión colectiva sobre o campo de estudo que nos une.

Quero agradecer aos membros do comité científico a súa implicación e adicación na revisión das numerosas propostas e contribucións que recibimos e que coa súa xenerosa participación fixeron posible este congreso especialmente ao Profesor José María Paz Gago polo seu apoio desde o primeiro momento, tamén quero agradecer a Asociación de Creadores de Moda de España a súa colaboración e especialmente á súa Directora Pepa Bueno pola súa dispoñibilidade. O noso agradecemento ao Museo de Pontevedra, ao seu director Manuel Rey e ao seu equipo por acoller estas xornadas, e finalmente aos membros do Comité Organizador, que estiveron traballando nunhas circunstancias cando menos estrañas, e especialmente a Ana Pérez Valdés polo seu compromiso e pola súa inapelable determinación de levar a bo termo este Primeiro encontro de estudos interdisciplinares de deseño e moda, que esperamos que sexa o primeiro de moitas edicións da Fashion & Design Conference: Creation and Research.

Lola Dopico ( Universidade de Vigo)

## **SOSTENIBILIDAD / SUSTAINABILITY**

**21 A first mapping of fashion futuring practices in Italy**

Paolo Franzo. Iuav University of Venice

**29 Diseñando para un contexto complejo.El Diseño consciente como factor de cambio social**

Tatiana Lameiro González. Universidade de Vigo

**35 La moda del café: No solo se bebe, también se viste de verde**

Irene Márquez Fernández. Universidad de Vigo

**41 Estrategias sostenibles de la artesanía textil mexicana basadas en el co-diseño social participativo. Casos de éxito**

Nieves Torralba Collados. José Martínez Escutia. Grupo de Investigación Moda Contemporánea. Los Modelos y el Contexto. Escola d'Art i Superior de Disseny de València. Instituto Superior de las Enseñanzas Artísticas (ISEACV)

**49 Negotiating the Inherent Conflict of Hyperconsumption and Conservation on the Galápagos Islands through Dress**

Attila Pohlmann. Universidad San Francisco de Quito. Andrew Reilly. University of Hawai'i at Mānoa. Muñoz-Valencia, Rodrigo. Universidad San Francisco de Quito

## **COMUNICACIÓN Y CONSUMO / COMMUNICATION AND CONSUMPTION**

**59 El consumidor influyente y el poder de las marcas de moda para transformar el mundo**

Mercedes Rodríguez Sánchez. Universidad Politécnica de Madrid

**67 Nuevos paradigmas de moda: La apuesta por la sostenibilidad desde la perspectiva de la comunicación**

Alba Irina Fernández Fernández. Universidade de Vigo

**73 Tendencias de ida y vuelta. Nuevas redes sociales para una economía circular**

Miriam García Calaza. Universidad de Vigo

**81 Moda y publicidad: Formatos publicitarios audiovisuales de las principales marcas de lujo de moda**

Silvia García Mirón. Emma Torres Romay. Universidade de Vigo

**93 Derecho a la propia imagen en el diseño y la moda**

Susy Inés Bello. Universidad Austral, Argentina

**101 La apreciación cultural frente a la apropiación cultural para la industria textil moderna**

Sierra Amoedo, Alejandro. Universidad de Vigo



## HISTORIA(S) DE LA MODA / (HI)STORIES OF FASHION

### **113 Las primeras modistas en el reinado de María Luisa de Parma**

Sandra Antúnez López. Universidad Autónoma de Madrid

### **121 El negro como tintura preferencial de la dinastía Habsburgo. Simbología de un color.**

Alba Rodríguez Silgo. Universidade de Santiago de Compostela

### **129 Fabiola de Bélgica. Un vestido para la historia. Una historia para el vestido**

Igor Uria Zubizarreta. Cristóbal Balenciaga Museoa

### **139 Carmen Tórtola Valencia, Musa del Art Déco**

Neus Ribas San Emeterio. Directora del Museo de Arenys de Mar

### **147 El cuerpo y la silueta como temática en exposiciones de moda.**

Román Padín Otero. Universidad de Vigo

### **153 Trasvases antiguos: Objetos, vestidos e imágenes**

Díez Platas, Fátima. Universidad de Santiago de Compostela

### **161 A herdanza cultural do século XIX en Alexander McQueen e Riccardo**

#### **Tisci: Unha nova comparativa.**

Sandra Castro Piñeiro. Universidade de Vigo

### **169 La construcción de la silueta femenina a través de la indumentaria y la moda en la edad media: De la anulación al escándalo.**

Diana Lucía Gómez-Chacón. CSDMM - Universidad Politécnica de Madrid

### **179 Zapatos que inmovilizan: Historia de una paradoja.**

Saga Esedín Rojo. Universidad Complutense de Madrid

### **187 Historia del tatuaje: Arte, moda y estigma.**

Mar Pereira Gómez. Estudiante del Grado de Historia del Arte. Universidad de Santiago de Compostela

## IDENTIDAD Y GÉNERO / IDENTITY AND GENDER

### **197 Realidad y ficción. Aportaciones a la moda de los nuevos formatos audiovisuales**

Ana Pérez Valdés. Grupo de investigación DX7 Tracker Laboratorio Visual. Universidade de Vigo

### **205 Dandismo, moda y masculinidad: Genealogía de una ornamentación disidente**

Sílvia Rosés Castellsaguer. Magda Polo Pujadas. BAU. Centre Universitari de Disseny de Barcelona. Universitat de Barcelona

### **211 Normalizar, normalizar, normalizar... Una aproximación al sesgo etno-androcentrista del diseño moderno**

Carmen Lage Veloso. Universidad de Vigo / Escuela Superior de Conservación y Restauración de Bienes Culturales

### **219 Nuevas configuraciones de la imagen brujesca en la convergencia entre el arte y la moda**

Rebeca López-Villar. Dx5 digital & graphic art\_research, Universidade de Vigo

### **231 El arte de la modistería, una cuestión de género, a través de la obra de Emilia Pardo Bazán**

Blanca Paula Rodríguez Garabatos.

Universidade da Coruña. LITECOM

## INTERSECCIONES / INTERSECTIONS

### **243 Moda y ficción dramática. Una aproximación al diseño de vestuario escénico**

Laura Luceño Casals. Centro Superior de Diseño de Moda de Madrid, Universidad Politécnica de Madrid

### **253 All the Fashion's a Stage: A case study of Baltazár Night's Dream**

Petra Egri. University of Pécs, Hungary

### **263 The body, Dress and gestures. Cinzia Ruggeri's design for Valeria Magli**

Elena Fava. Infrastructure IR.IDE, PRIDE.IT, Iuav University of Venice. Marta Franceschini. Iuav University of Venice

### **273 Texto y palabra en Jaume Plensa: Diseños de vestuario y escenografía para ópera y teatro**

Andrea Davila Rubio. Universidad de Vigo

### **281 De la escritura creativa a la superficie como autonomía**

Blanca Nieves Lourés Miranda. Universidade de Vigo

## PROYECTOS DE CREACIÓN / CREATION PROJECTS

### **291 El libro de artista y la colección en moda. Convergencias**

Silvia Marra. Máster Universitario en Diseño y Dirección Creativa en Moda. ESDEMGGA

### **295 Del espacio al cuerpo. De nómadas y hoteles**

Tania González Campos. Universidade de Vigo

### **303 A la sombra de las luces**

Laura Murillo Arroba. Universidad de Vigo

### **309 A theory, a friendship, and Uzbekistan**

Sherry Schofield. Florida State University, USA; Andy Reilly. University of Hawai'i at Manoa, USA

### **315 Fast fashion, la moda como acelerador del cambio climático**

Icía Vázquez Rodríguez. ESDEMGGA, Universidad de Vigo.

## The body, Dress and gestures. Cinzia Ruggeri's design for Valeria Magli<sup>1</sup>

Elena Fava.  
Infrastructure IR.IDE, PRIDE.IT, Iuav University of Venice.  
Marta Franceschini.  
Iuav University of Venice

### ABSTRACT

The contribution focuses on the experience of Italian fashion designer Cinzia Ruggeri as a creator of costumes and set designs for the shows staged at the Teatro di Porta Romana in Milan during the 1980s, looking in particular at the collaboration with actress-dancer Valeria Magli. The analysis of visual sources found in public and private archives, together with the testimony of Magli and the examination of published material form the methodological framework of the research. The contribution wants to reflect on the meaning of the collaboration between Ruggeri and Magli considering it as an active way of contributing to the political debate connected to 1970s Italian feminism: a movement necessarily related to fashion, whose mutual relationship is to be highlighted to better read the historical moment and the different cultural phenomenologies it generated.

### KEYWORDS

Dress, Cinzia Ruggeri, Valeria Magli, Performance, Femininity, 1980s

### INTRODUCTION

The contribution focuses on the experience of Italian designer Cinzia Ruggeri as a creator of costumes and set designs for the shows staged at the Teatro di Porta Romana in Milan during the 1980s, looking in particular at the collaboration with actress-dancer Valeria Magli.

The analysis of visual sources found in public and private archives, together with the testimony of Magli and the examination of published material form the methodological framework of the research. The theoretical framework combines more traditional historical and artistic methods and references linked to a familiarity with the interpretation of archival sources, as well as the participation in recent research projects reflecting on design and fashion cultures and on Made in Italy.<sup>2</sup>

Ruggeri made her debut with a solo exhibition at the Galleria del Prisma in Milan, with a presentation by Dino Buzzati. Her imaginative vein quickly moved into fashion design, leading her to work for two brands, Bloom and Cinzia Ruggeri, whose creations manifested the interest for experimentation and the taste for technological research. Apart from peculiar items of clothing, which together dress the body and adapt to it to download emotions, Ruggeri's research expands to other grounds; this leads her to produce installations either designed to live in the two-dimensional space of fashion and architecture magazines, or to occupy the time of exhibitions, or to accompany the gestures of a performance (Fava, 2019). The collaborations with theatre confirm the designer's need to liaise with disciplines that take on the body as a field of investigation. In particular, Ruggeri designed costumes and sometimes sets for the performances interpreted by Valeria Magli. Magli was defined 'multimedia artist' for her ability to move amongst expressive techniques and languages, as dance, visual arts, vocality and music, in the name of a personal form of theatre (Valeria Magli, 2003).

To enhance Magli's gestures, Cinzia Ruggeri designed dresses that responded to the atmosphere and objectives of the performances. The design of the dress is not, however, passive: it is an expression of the position of its author and also a prop - that is, one of the available *media* - providing the dancer with new elements to construct her performance and taking active part in the creative process.

The Teatro di Porta Romana in Milan became the scene in which Ruggeri's ideas-turned-clothes acquire materiality through a strongly characterized body, in its expressive capacity as well as in its gender identity. The contribution wants to reflect on the meaning of the collaboration between Ruggeri and Magli considering it as an active way of contributing to the political debate connected to 1970s Italian feminism: a movement necessarily related to fashion, whose mutual relationship is to be highlighted to better read the historical moment and the different cultural phenomenologies it generated.

### CINZIA RUGGERI: WEARABLE EMOTIONS

*Getting dressed is the first thing you do every morning: neglected, refined, 'normal.' Whether you want it or not, the dress is the (always intentional) performance of ourselves.*

Cinzia Ruggeri<sup>3</sup>

These are the words Cinzia Ruggeri used to present the clothing project she conceived for the photography course *Nuove tendenze italiane nella creazione di immagini* (New Italian trends in the creation of images) hosted in the rooms of Palazzo Fortuny in Venice in December 1983. On this occasion, Ruggeri presented the video *Per un vestire organico*,<sup>4</sup> in which she transferred the research she was conducting in fashion design.

The set the eccentric Milanese showroom of Bloom, the company and the women's clothing brand through which Ruggeri conquered the Milanese prêt-à-porter catwalks since the early seventies, and that would show collections throughout the 1980s as well. The protagonist is a marine creature, played by the dancer Valeria Magli who, swathed in a blue suit with suckers, slips between objects, immersed in a lilac painted environment, oversaw by a fake angel by Piero della Francesca leaning out of a fake pulpit. Much like an octopus, Magli clings to these contemporary totems to get to know them, and then writhes on them, harnesses them and in the end is completely seduced by them; a mysterious ritual consumes, originated from the daily habit of dressing, and from a body wired by its second skin, the dress, the real catalyst of the connection with the surrounding world.

These are the years in which architects and philosophers elaborate on definitions of modernity; artists and critics gather under the labels of Transavanguardia or Nuovi-nuovi, Alchimia designers knead the languages of the historical avant-garde to work on the concept of the banal, intended as an aesthetic of everyday life. The multimedia research of Cinzia Ruggeri populate the composite magma composing Postmodernism; the varied output of her work would position her as one of the celebrated 'symbolic' figures of that season, for the subversive charge of her projects (Adamson & Pavitt, 2011, pp. 46-47) and considered an embodiment of an intellectual and sophisticated fashion that shaped femininity as the right to express emotions (Frisa & Tonchi, 2004).

Ruggeri's collections for Bloom and for the most avant-garde line bearing her name launched in 1981 demonstrate the propensity for experimentation and the taste for technological research, such as the application of liquid crystals on textiles that changed colour depending on body temperature, futuristic kinetic decorations activated under polarized lights, or bright LEDs between the flounces of an evening dress that lights up with a gesture. The experiments invested materials and structure of the models that became pointed stairs in homage to Lévi-Strauss, evanescent ziggurat, fragrant walls on which gardens grow which everyone could cultivate at will.

Cinzia Ruggeri's fashion was sensory and emotional, at times spectacular, always ironic, but absolutely portable - according to journalist friend Silvana Bernasconi - which claims the physical dimension of the experience as necessary (Fava, 2019, p. 12).

In addition to dresses that at once would cloth the body and express emotions, Ruggeri's research over the years expanded coherently to the environment, with furniture projects, set design, various installations and an intense exhibition activity that engaged the designer until her death in November 2019.

3 'Vestirsi è la prima cosa che si fa ogni mattina: trascurati, raffinati, 'normali'. Lo si voglia o no, l'abito è lo spettacolo (sempre intenzionale) di noi stessi' (AOM: *Nuove tendenze italiane nella creazione di immagini. Corsi di fotografia*, Venezia, Centro di Documentazione di Palazzo Fortuny, 12-17 December 1983, n. 1 printed document).

4 ACR: *Per un vestire organico*, directed by Metamorphosi, Milan, 2 December 1983, n. 1 VHS.

### VALERIA MAGLI: THE BODY AND POESIA BALLERINA

*Under the thought there is a body: an expressive, disciplined and determined body. [...] in the 'passive' presence of Valeria Magli's body is hidden the weight but also the power of the material, the strength of the organic, the infinite repository of sense of female sensitivity.*

Ugo Voll<sup>5</sup>

Philosophy. Poetry. Activism. Valeria Magli emerged from the mixture of these themes: a performer forged by philosophical studies carried out at the University of Bologna, inspired by the work of contemporary choreographers and poets, and dissatisfied with the common perception of the relationship between femininity and creative action.

While still a student, Magli appeared on the cover of *Le sorelle ritrovate*, a music album from 1975 by Antonietta Laterza collecting feminist songs, her thumbs and index fingers touching as to recreate the shape of an almond, or better, a vagina, using a part of her body - her hands - to give voice to the demands of the Italian Feminist Movement.

The 'use' of her body became the centre of her own research years later when, after an apprenticeship as dancer, she established herself as performer and, later, was deemed 'inventor' of the so called *poesia ballerina*, 'the invention of movements marked on the sound of the verse'<sup>6</sup> as defined by journalist Leonetta Bentivoglio (Bentivoglio, 1981, p. 69). Magli's *poesia ballerina* was a stage practice that wove together dance and poetry, creating a plot through movement, putting into play the original relationship between the two idioms (Cervellati, 2019).<sup>7</sup>

Valeria Magli finessed her own expressive tools through the collaboration with eminent writers, composers, choreographers and thinkers, such as John Cage and Nanni Balestrini, who surely helped her in defining her voice and establish herself within the Italian and international artistic community. However, the originality of her practice laid in the full awareness of the material power of femininity, the organic quality of the body, as live matter that breathes and moves and creates, according to an unashamedly feminine sensibility.

Magli's preferred tool for expression was, indeed, her body; but its movement seemed to always be dictated by the funambulist trajectories of her mind trained in philosophy and enticed by avantgarde social expression. The same curiosity and with found in her creative endeavors on stage can be retraced in her choices clothing for her performances. As Omar Calabrese noted, the costumes (which Magli either selected from shops and boutiques or actively collaborate in designing) allowed her to make the body appear and disappear at her will; this, in order to turn the body into a language, following the grammar of movement, sound, light and time. More than a language, the body of the performer then operated as an eloquent volume 'homogeneous with the space of representation' (Calabrese, 1990, p. 71). It is indeed in the space of theatrical representation, and namely in the Teatro di Porta Romana, that the two distinct and vocal femininities of Magli and Ruggeri encountered and exchanged knowledge through the reflection on the body and its 'coverings.'

### THE TEATRO DI PORTA ROMANA IN MILAN: A LABORATORY FOR TWO FEMININITIES IN COMPARISON

5 'Sotto il pensiero c'è un corpo: corpo espressivo, corpo disciplinato e deciso. [...] nella presenza 'passiva' del corpo di Valeria Magli si nasconde il peso ma anche il potere della materia, la forza dell'organico, l'infinita riserva di senso della sensibilità femminile' (Voll, 2003, p. 9).

6 The quote originally recites: 'l'invenzione di movimenti scanditi sul suono del verseggiare'.

7 Magli's interest in the body stretched to different realms beyond dance and performance; she was also responsible for Edizioni del Corpo, a publishing house specializing in essays and reflections dedicated to the body, its role and significance in society and its many ways of 'living.' Edizioni del Corpo published: Pujade-Renaud, C. (1974). *Expression corporelle, language du silence*. Paris: Editions ESF. Tr. it. *Espressione corporea, linguaggio del silenzio*. Milano: Edizioni del Corpo, 1978; Decroux, É. (1963). *Paroles sur le mime*. Paris: Gallimard. Tr. it. *Parole sul mimo*. Milano: Edizioni del corpo, 1983.



Cinzia Ruggeri considered dressing as an intentional gesture to stage oneself. The spectacular and performative component pervaded all the designer's projects, overcoming the distinction between real and fictional clothes (Giannone & Calefato, 2007, pp. 17-19). The physical and sensorial qualities of her designs turn them into perfect props, whose expressive potential unfolds when worn on stage. The real engine activating the connection clothes have with the world is, indeed, the female body.

When on stage, Valeria Magli performed an ideal body through her body in the space of the scene, expanding the expressive possibilities offered by poetry, music and images. In the same years, the second Italian verbovisual avant-garde experimented with poetic action and performances (Zanchetti et al., 2014). Her research, exploring the shared territory between body and performance, allowed her on the scene to give visible form to feminist stances, above all declaring a proud feminine identity in an artistic environment - the Italian theatre scene - mainly operated and managed by men [Fig. 1].

Cinzia Ruggeri's performative dress and Valeria Magli's *poesia ballerina* found a common scene on the stage of the Teatro di Porta Romana in Milan. In the 1980s, the theatre served as the laboratory for two distinct femininities in definition, different but both germinated by reflection on the body and comparison with the avant-garde. Of this theater, founded in the late seventies, today only the memory of the exhibitions dedicated to contemporary music, dance and performance remains, many of which were developed in collaboration with the Intrapresa Cooperative led by Gianni Sassi.

In December 1979 the Teatro di Porta Romana hosted the Compagnia dei sospiri with *Schönberg Kabarett*,<sup>8</sup> as part of the *Obiettivo Danza* festival. *Schönberg Kabarett* was a performative research work on German cabaret, combining music by Schönberg with pieces by Central European writers and poets, including Wedekind. In the play, the symbolic value of each character was emphasized by the costumes designed by Cinzia Ruggeri in collaboration with scenographer Thalia Istikopoulou. Lulu is the main character of the spectacle, and is played by Valeria Magli. Lulu represented the embodiment of vital instinct and communicated this thanks to a light dress with a large bow and taffeta tail prolonging the sensuality of the gestures and igniting the desire to hold it back. Rodrigo and Jack, the two male characters played by two women, stood as the constraints of reality, their costumes vividly illustrating the irony of gender stereotypes: Rodrigo, *tutto muscoli e niente cervello* ('all muscles and no brains'), sported a trompe-l'oeil shirtless jacket, while Jack wore a black coat with an asymmetrical collar and 'a red sleeve-glove that had to emerge in the final sanguinary act',<sup>9</sup> as described in the caption accompanying Ruggeri's sketch published on *Vogue Italia* (Stilisti oggi..., 1980, p. 294).

The performance reflected on the social construction of genders - male and female - using clothes as way to instantly communicate its purposes to the audience.

The collaboration between Magli and Ruggeri continued with *Indications de jeu*<sup>10</sup>, a project, presented for the first time within *24h Satie*, a 24-hour marathon of shows dedicated to the French composer. The dancer interpreted the text of Erik Satie *Le porteur de grosse pierres* which Balestrini indicated as a reference for the choreography of the performance. The main theme of the action was the contrast between appearance and reality. The only elements on the scene were a large pumice stone made of polystyrene and Magli's body; with studied gestures, the dancer seemed to transform the material of the stone from heavy to very light, eventually revealing the perverse game of material illusion.

On stage, Magli was dressed in a tight-fitting nude/champagne-coloured suit - 'The same colour as the champagne we were drinking together while thinking about the show', as Valeria Magli herself explained<sup>11</sup> - with a crack of mold drawn on the bust and a leaf of flowery meadow applied on one leg [Fig.

2]. The costume insisted on the relationship between artificial and natural, and between the hard look of the rock and the softness of the female body recreating erotic-ironic suggestions, reminding of Dada and Surrealism.

The two projects that best summarize the artistic dialogue between Cinzia Ruggeri and Valeria Magli are *Banana Morbid* and *Banana Lumière*. Although conceived at different times, the two plays were presented together in a single show, divided into two complementary acts.

*Banana Morbid*<sup>12</sup> was played on the claquette, and, as Magli said, it was the body that produced the sound through movement:

*[...] tip-tap as a web of sounds, rhythmic path, sound body. Not only a forerunner, a musical film, but a backward glance at the primitive dances, the beating of the foot on the ground [...] Banana and soft, rigid and sinuous, hard and soft, soft by assonance<sup>13</sup> and morbid by meaning, a seamless path between masculine and feminine, between exchange, interaction, opposition, parallelism.<sup>14</sup>*

The performance was a refined interpretation of tap-dance performed on evocative texts by Balestrini and music without melody by John Cage. As noted by dance critic Marinella Guatterini, Magli 'embroiders the whole stage with a tap [...] it stops only at dress' (Guatterini, 1982, p. 194). It was precisely the action of dressing in tinted and transparent veils that transformed the performance from the silly dance of a girly 'soubrettina' into a cold and cerebral reverse striptease [Fig. 3]. The erotic potential conveyed by the minimalist scenography - a black and white piece of fabric, crossed by a red tongue that unrolls up to the front row - was diluted and even repressed by a storyline that had no crescendo, but instead used dress to perform a caustic and cruel game of exhibiting the female body essentially by veiling it. The scene and costumes created by Ruggeri transferred the idea of a performance dress to the stage and became pivotal elements of both the choreography, at the level of poses and gestures, and of all the narrative action of the play. In the designs illustrating the choreography<sup>15</sup>, that is the written transcription of the movements on paper, made through geometric shapes and broken lines, colours and notations, diligently indicated all the subsequent moments of dressing with a line of the color of the veil, to mark the rhythm and space of the action [Fig. 4].

Even in *Banana Lumière*<sup>16</sup> the costumes visually marked a kind of change. While for *Banana Morbid* the act of dressing in the performance conveyed a change in the perception of the female body from one ideal to another, *Banana Lumière*'s plot revolved around the transformation of the body of the dancer from human to object, more precisely, to a *mobile*.

*Free at first, the body is limited only by a very light salmon-colored costume. The costume gradually becomes more rigid, almost 'mechanical', tucked into a pair of black tights sprinkled with beads, balls, laces, flounces. Then, all dressed up, her body enters the sphere of artifice and there are two*

12 *Banana Morbid*: texts by Nanni Balestrini, music by John Cage, set design and costumes by Cinzia Ruggeri, choreography by Umberto Gallone, directed by Lorenzo Vitalone (AVS: Valeria Magli. *Banana Lumière*, Teatro di Porta Romana, Milano, [1981], n. 1 programme). The first performance happened in December 1980 in Milan and was also included in *Poesia Ballerina. Azioni su testi poetici danzate da Valeria Magli* (AVS: n. 1 programme).

13 'Morbido' means 'soft' in Italian.

14 '[...] tip-tap come ragnatela di suoni, percorso ritmico, corpo sonoro. Non solo avanspettacolo, film musicale, ma uno sguardo all'indietro alle danze primitive, al battere del piede al suolo [...] Banana e morbide, rigido e sinuoso, hard e soft, morbido per assonanza e morboso per significato, un percorso tra maschile e femminile senza soluzione di continuità, tra scambio, interazione, opposizione, parallelismo' (AVS: Valeria Magli, *Banana Morbide*, [1980], n. 1 typescript sheet).

15 AVS: *Banana Morbide*, n. 3 notebooks and loose sheets, containing handwritten notations made in pencil, ballpoint pen and coloured markers.

16 *Banana Lumière*: texts by Nanni Balestrini, music by Walter Marchetti, costumes by Cinzia Ruggeri, set and lights designs ('luci fantastiche') by Piero Fogliati, choreography by Valeria Magli, directed by Lorenzo Vitalone (AVS: Valeria Magli. *Banana Lumière*, Teatro di Porta Romana, Milano, ottobre [1981], n. 1 programme).

8 *Schönberg Kabarett*: texts by Donella Del Monaco, directed by Lorenzo Vitalone, set design by Gianni Emilio Simonetti, costumes by Thalia Istikopoulou e Cinzia Ruggeri, pianista Maurizio Carnelli, interpreters Donella Del Monaco, Anna Montinari, Valeria Magli (AVS: *Obiettivo danza*, Teatro di Porta Romana, Milano, [1979], n. 1 programme).

9 Literally, the caption recites: 'Fatta per sbucare fuori bruscamente nell'atto sanguinario del finale'.

10 *Indications de jeu*: texts by Nanni Balestrini, costumes by Cinzia Ruggeri, music by Erik Satie (AVS: *24h?Satie*, Teatro di Porta Romana, Milano, [1980], n.1 programme).

11 Valeria Magli, interview conducted by Elena Fava and Marta Franceschini in Magli's studio in Milan, 16.01.2020

*scenic machines designed by the artist Piero Fogliati to contaminate her: a circle that moves on its own, and a light effect that illuminates it only when it is released into space (Guatterini, 1982, p. 194).<sup>17</sup>*

In particular, the black jumpsuit seemed conceived as to annihilate the volume of the body, while the decorations that interact with Fogliati's 'fantastic lights' turned the movements of the dancer in abstract figures [Fig. 5]. A similar tribute to Futurist experiments can also be found in the kinetic decorations that, in the same years, Ruggeri introduced in the suits she designs for her brand Bloom. More generally, these costumes / clothes appeared as a material reflection on the language and on the spectacular nature of the historical avant-garde, an aspect that in the postmodern debate normally remains subordinate to the analysis of the critical meanings of the operations (m.f., 1981).

The Teatro di Porta Romana brought together two complementary ideas of femininity: sophisticated and ironic for Ruggeri, committed and cultivated for Magli. The encounter reinforced individual researches and activated a collaboration between the two authors, with the aim of targeting the space of the scene.

The fashion designer further developed experimental solutions conceived for theatrical costumes in her prêt-à-porter collections, for example by creating *abiti-muretto* (wall-dresses - S / S 1983 collection) where real flowers could grow. Vice versa, some models of the Bloom line - designed for their commercialization - were then adapted to dress the mysterious Signorina Richmond, performed on the stage of the Porta Romana from 1980;<sup>18</sup> the famous *abito-luce* (Light-dress, 1981) was chosen by Magli to interpret John Cage's Sixteen dances, illuminate with a touch the black uniforms of the members of Milan Conservatory.<sup>19</sup>

The collaboration stretched beyond the stage at Porta Romana, and explored other territories, at times more familiar to Ruggeri: as, for instance, the video *Per un vestire organico*, a project by Ruggeri developed in December 1983, which sees Magli as main interpreter.

## CONCLUSION

The paper attempted at shedding some light on the femininities designed and performed by Cinzia Ruggeri and Valeria Magli through both their respective practices and through their mutual conversation. The introduction of the two figures and the description of the experiences they shared while contributing to the cultural productions of the Teatro di Porta Romana made clear how their collaboration was useful in highlighting the importance of dress for the establishment of a language made of movements and gestures, in which the encounter of the body and clothes became the catalyst for the expression of ideas and the exploration of diverse artistic environments.

The performative qualities of clothes - either designed for the stage or hand-picked by the performer from a selection of designs made for the market - expressed their full potential only when consciously worn by a body with a precise agenda: to communicate the fluid nature of femininity, as attitude 'crafted' by the encounter of two very different and complex creators operating in close proximity.

## PRIMARY SOURCES

ACR: Cinzia Ruggeri Archive, Milan

AOM: Giancarlo Maiocchi-Occhiomagico Archive, Milan

17 The original quote goes: 'prima libera, costretta solo dal costume leggerissimo color salmone e via via più rigida, quasi meccanica dentro una calzamaglia nera cosparsa di perline, palline, lacci, volants. Così agghindato il suo corpo entra nella sfera dell'artificio e ci sono due macchine sceniche (dell'artista Piero Fogliati) a contaminarlo: un cerchio che si muove da solo, un effetto di luce che lo illumina solo quando si libera nello spazio'.

18 *Le ballate della Signorina Richmond*: texts by Nanni Balestrini, music by Marcel Duchamp, interpreter Valeria Magli, costumes by Cinzia Ruggeri, directed by Lorenzo Vitalone, puppet-maker Elena Lia Franzoni (AVS: *Poesia Ballerina. Azioni su testi poetici danzate da Valeria Magli*, Teatro di Porta Romana, Milano, December [1980], n. 1 programme). The premiere is presented at Out Off Theatre, Mlan, in 1978.

19 AVS: *Carme. Società italiana di musica da camera. Stagione di musica da camera 1984/1985*, Conservatorio, Sala Verdi, Milano, n. 1 programme, [1984].

AVS: Archivio Vaga Studio, Milan [Valeria Magli]

CDRCS: Centro Documentazione RCS, Milan

CSAC: Centro Studi e Archivio della Comunicazione, University of Parma

## REFERENCES

Adamson, G., Pavitt, J. (ed.). (2011). *Postmodernism: Style and Subversion, 1970-1990*. London: V&A Publishing.

Bentivoglio, L. (1981). 'la poesia ballerina'. In *Valeria Magli* (2003) (p. 69). Milano: Charta.

Calabrese, O. (1990). Le installazioni corporee di Valeria Magli. In *Valeria Magli* (2003) (pp. 70-71). Milano: Charta.

Cervellati, E. (2019). Valeria Magli e la «poesia ballerina». Una ricerca degli anni Ottanta. *Il verri*. 70, pp. 93-105.

Fava, E. (2019). Cinzia Ruggeri: emozioni da indossare. *ZoneModa Journal*. vol. 9, n. 1, pp. 1-19.

Frisa, M.L., Tonchi, S. (ed.). (2004). *Excess. Moda e Underground negli anni '80*. Catalog. Firenze, Stazione Leopolda, 8 January-8 February 2004. Milano: Charta.

Giannone, A., Calefato, P. (2007). *Manuale di comunicazione, sociologia e cultura della moda. Volume V. Performance*. Roma: Meltemi.

Guatterini, M. (1982). Poesia ballerina. L'oltre la danza di Valeria Magli. *Gran Bazaar*, n. 11, pp. 193-195.

m.f. (1981). Cfr.: Valeria Magli. Banana lumière. *Alfabeta*. n. 30, p. 13.

Stilisti oggi: Cinzia Ruggeri. Quel suo paese delle meraviglie, dove c'è anche la moda (1980). *Vogue Italia*. n. 354, pp. 294-297.

*Valeria Magli* (2003). Milano: Charta.

Volli, U. (2003). Presentazione. In *Valeria Magli* (pp. 8-9). Milano: Charta.

Zanchetti, G., Colombo, D., Giuranna, L., Sem, E. (2014). Altre libertà. Pratiche performative e comportamentali nella poesia visuale italiana degli anni Sessanta e Settanta. *Ricerche di storia dell'arte*. n. 114, pp. 20-34.

## BIOGRAPHY OF THE AUTHORS

Elena Fava holds a PhD in History of Art at the University of Parma, where she also served as Adjunct Professor (A.A. 2006/07-A.A. 2017/18). She is now Research Fellow at IR.IDE, laboratory PRIDE.IT, at Iuav University of Venice. She also has an ongoing collaboration with CSAC Centro Studi e Archivio della Comunicazione, University of Parma (e.g. exhibition *1968. Un anno*, Parma, Abbazia di Valserena, 20 October 2018-29 September 2019). Her research develops around the relationships between fashion and design cultures, about which she recently published the book *Vestire contro. Il Dressing Design di Archizoom* (Milano: Mondadori, 2018) and the article Cinzia Ruggeri. Vestire le emozioni (*ZoneModa Journal*. vol. 9, n. 1, 2019).

Marta Franceschini holds an MA in History of Design at Royal College of Art and Victoria and Albert Museum, and is now a PhD candidate in Design Sciences at Iuav University of Venice. Her research interests lay in the liaisons and counter circuits between heritage, national and gender identities, and fashion as a system of production and communication. She collaborated to exhibitions and books as *Bellissima: Italy and High Fashion, 1945-1968* (Villa Reale, Monza e NSU Art Museum Fort Lauderdale); *Italiana. Italy through the Lens of Fashion 1971-2001* (Palazzo Reale, Milano) and *Il Maschile. Androgynous Mind Eclectic*



*Body* (Gucci Garden Galleria, Firenze). With Mario Lupano, she edited the book *Uomini all'Italiana. La confezione Zegna dalla sartoria all'industria* (Venezia: Marsilio, 2018). She is currently exhibition research assistant at the Victoria and Albert Museum in London.



Figura 1. in the dressing room after 24h?Satie, Teatro di Porta Romana, Milan (left to right: Walter Marchetti, Gianni Sassi, Giancarlo Cardini, Juan Hidalgo; from the back Gino Di Maggio, Valeria Magli, Adriano Bassi, Italo Lo Vetere), photo by Fabrizio Garghetti. 1980 ca. Photographic print Milan, Archivio Vaga studio.

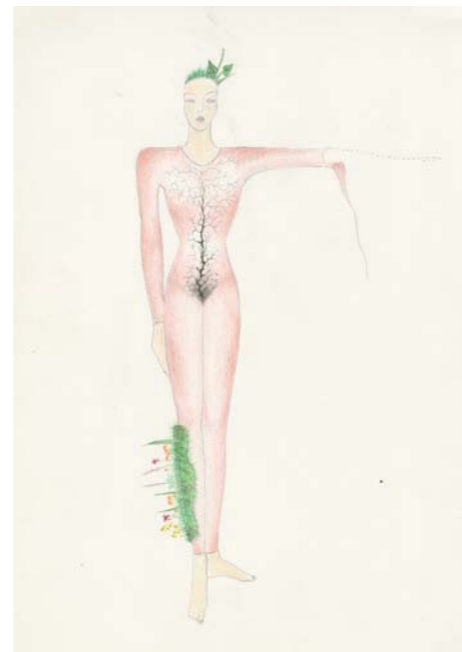


Figura 2. 24h?Satie. Costume per Valeria Magli, sketch by Cinzia Ruggeri for Indications de jeu. 1980. Pencils on paper. CSAC Centro Studi e Archivio della Comunicazione, Università di Parma.

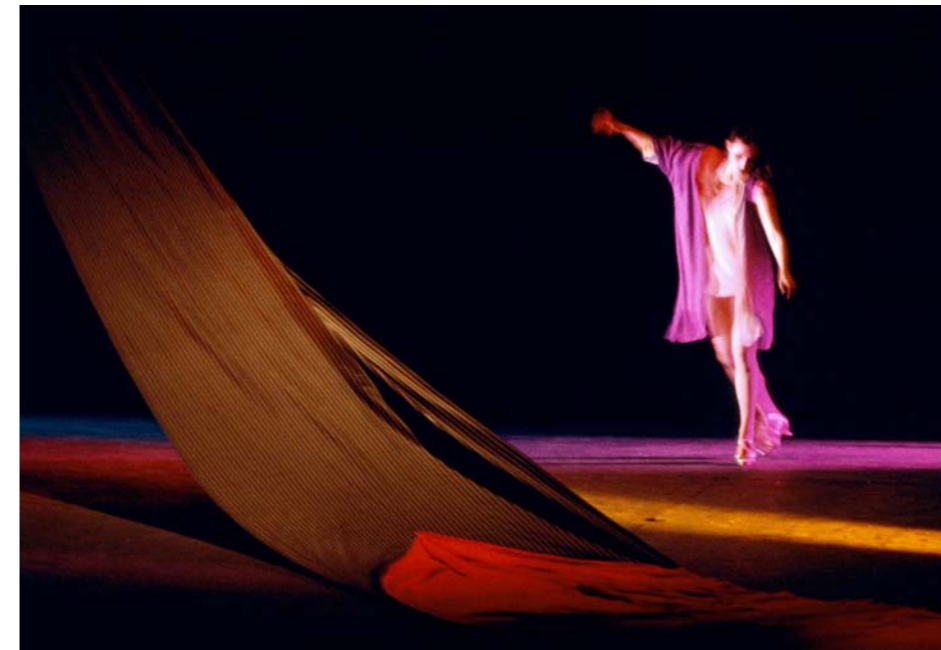


Figura 3. Valeria Magli in Banana Morbid, photo by Fabrizio Garghetti. 1981 ca. Photographic print. Milan, Archivio Garghetti.

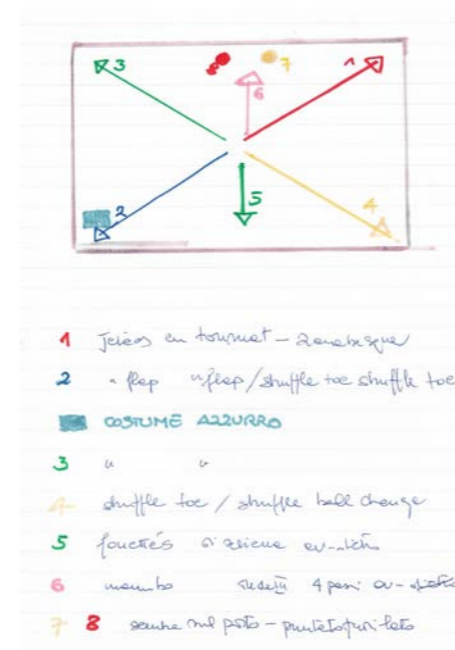


Figura 4. Pages from the coreography sketchbook of Banana Morbid, by Valeria Magli. 1980 ca. Markers and ballpoint pen on paper. Milan, Archivio Vaga studio.



Figura 5 Banana Lumière. Costume per Valeria Magli, sketch by Cinzia Ruggeri. 1981. Pencils on paper. CSAC Centro Studi e Archivio della Comunicazione, Università di Parma.