LA PRIMA DONNA DELLA MODA ITALIANA
GALLERIA DEL COSTUME DI PALAZZO PITTI
9 GENNAIO - 17 FEBBRAIO 2008
Simonetta: What is important in fashion?

Stephen Jones: Silhouette, Furs, Jewels

Stephen Jones: Colours?

Simonetta: Red, our family colour, a good black, but ahh my leopard coat...
Nella primavera del 1946 presenta al pubblico romano la sua prima collezione e nel 1951 in partene gruppo dei sarti invitati a Firenze da Gianni Agnelli, figura di intellighente e autore sostenitore della democrazia, e dalla contessa Barbara Bonnelli, elegante e colta cosmopolita di origine inglese.

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...mento della maison nella capitale francese. Norma Shearer, Zsa Zsa Gabor, Merle Oberon, Chid Chiarisse, Laureen Paola Piaggio, Clare Booth Luce - Ambasciatrice degli Stati Uniti in Italia- Simonetta si ricorda la Marchesa Spinola, la Principessa Alliata, Donna della dolce vita di Fellini, ora quella delle nuove linee architettoniche cre...
Simone Colonna di Cesaro was born in Rome on April 18, 1922, the daughter of Giovanni. Duke of Cesaro an intellectual and fervent supporter of democracy and Barbara, Countess Antonelli, herself descended from Roman aristocracy.

Simone showed her first collection in Rome during the spring of 1946 and in 1953 was amongst a small group of Italian designers to be invited by Giovanni Battista Giorgini to be launched on the international stage and was followed closely by a catwalk show here at Palazzo Pitti in the fabulous Sala Bianca in 1953.

It is fitting that this exhibition, the first to look back and study her twenties-five year career should be staged in the Galleria del Costume di Palazzo Pitti. Themed into eight rooms we can admire the continuities in her style through ensembles drawn from collections nationally and worldwide as well as witness her restless ambition and business acumen which entered into gallery wallpaper by New York Illustrator Ruben Toledo: her bangles; on her villa on the Appian Way where characters from 'Hollywood on the Spanish steps and her villa where R.R. Bouche' sketched her for US Vogue; on her villa on the Appian Way where characters from 'Hollywood on the Spanish steps and her villa where R.R. Bouche' sketched her for US Vogue; on her villa on the Appian Way where characters from 'Hollywood on the Spanish steps and her villa where R.R. Bouche' sketched her for US Vogue; on her villa on the Appian Way where characters from 'Hollywood on the Spanish steps and her villa where R.R. Bouche' sketched her for US Vogue.

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She was like an incarnation of the characters that she would paint, every dance step would draw attention to the construction of the gown, its fine drapery and the embroidery or the whirl of a silk cape, illustrating the marriage of fabric and boldly movement. 

Simone: ‘My favourite client of all was the painter Leonor Fini. Dark, dramatic – she loved to breathe herself in long, sweeping capes, ponchos and shawls.’

She had launched their haute models to democratiser couture to which she contributed a great number of designs. Simenetta lent her name to accessories and, in 1951, a scent Incanto which was created to celebrate her signature label. Permite, now an integral part of a fashion house's franchise, shows her acute business sense and branding success.

Simenetta and Fabiani

Fashion Rivals? reads a headline in the American press. Simenetta Colonna di Cesaro and Alberto Fabiani were launched in Rome in 1941. Following an apprenticeship in Schiaparelli’s atelier, Fabiani who was a master of cut and design had successfully taken over his family fashion house that had opened in 1909.

They had already been married for ten years when the two designers decided to combine their respective creative styles and create one label. Simone Colonna di Cesaro and Alberto Fabiani were launched in Paris in 1942 with the opening of a boutiques in Rue Francois le and the presentation of their first collection entitled Tempus. Until 1964, the year in which Fabiani returned to Rome, the label benefited from his expertise with heavy outer-wear and her exquisite signature crafted volumes.

Their son Ercole Fabiani is himself a fashion photographer.

Simone participated in a world that enhanced the theatricalization of the individual through the creative mix of couture and dance. The 1950s begin in Venice with reference to the symptomatic style of the 1948 Century with masked balls thrown by Carlos de Beistegui at his Palazzo Labia. The Volpi, Rochambeau, Patiño and Schlumberger Balls followed. These last ones saw the end of the 1960s.

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SIMONETTA COLONNA DI CESARÒ


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**GIUNTA**

**GLI ABITI E I PRESTATORI**

Giacca da sera di Anna Piagget. Completo di cappotto e pantaloni in crepe di seta. Abito da sera in crêpe di seta con corpetto a palloncino in lana.

**GALLERIA DEL COSTUME DI PALAZZO PITTI**

Sottana impermeabile in popeline Bluette. Berretto a calotta di lana cotта.

**METROPOLITAN MUSEUM OF ART, NEW YORK**

Abito bianco da sera trattenu di un fiocco al seno e cocktail in satin nero.

**FASHION INSTITUTE OF TECHNOLOGY, NEW YORK**

Abito nero in crespo di lana con ghirlanda di perline. Dècolleté in organza di seta rosa.

**THE KITCHEN**, (1967).

"COGNAC SAUCE" è una delle voci della commedia "The Kitchen" di William Inge.

**MÜNCHENER STADTMUSEUM**

Abito nero in crepe di seta con pattina stondata, 1963.

**PRIVATE COLLECTION - PARIS**

Abito da sera di Anna Piagget. Completo di cappotto e pantaloni in crepe di seta.

**THE DRESSES AND THE LENDERS**

Mantello lungo in pied-de-poule con cappuccio in seta nera. Gilet corto in crêpe di seta con cappuccio in seta nera.

**COFFEE HOUSE LA WANDERER, MILAN**

Abito in crêpe- chiffon nero con pattina stondata. Abito nero in crepe di seta con cappuccio in seta nera.

**THE DRESSES AND THE LENDERS**

Manimization: trova la sua pelle con una nuova e innovativa tecnologia di pelle. Abito nero in crepe di seta con pattina stondata.

**ENRICO QUINTO AND PAOLO BOTTAGA**

Abito nero in crepe di seta con pattina stondata. Abito nero in crepe di seta con pattina stondata.

**THE DRESSES AND THE LENDERS**

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