



Models present creations by Roberto Cavalli during the women's Fall/Winter 2018/2019 collection fashion show in Milan.

jacquard knitwear in prairie colors of burned orange, tobacco and mustard, which created enveloping capes and ponchos.

Etro says she doesn't have to visit a place to get the inspiration. "I travel also in my mind very often," Etro said. "You travel in books, you travel in your memories, you travel in your dreams sometimes, so it is really a mix." The fashion house will conclude its anniversary celebration with a show opening in September at the MUDEC museum.

The emigration Of Marras

Antonio Marras explores the story of European emigration in his latest fashion collection, touching on the pain of separation, the anticipation of adventure and the raucous exhilaration of finally being accepted in a new land. It's apt reminder of the

cycle of emigration that many Italian families lived as Italy experiences an election campaign in which immigration has proved a divisive issue.

The Marras collection for next fall and winter has a decisively vintage feel with looks adorned with ruffles, beading and lace. In modern touches, flaps on a red trench coat were off-skew, argyle patterns on sweaters were knit on the bias, and long pleated skirts had mismatching hemlines. The runway mood ranged from romantic rose prints on black backgrounds to New World plaids, old-time Varsity jackets and sweaters worn over lace and tulle skirts, and finally to fun night-out wear. Each change of mood was portrayed by dancers who transitioned from nostalgic farewells to university frat parties to elegant Great Gatsby-style soirees.

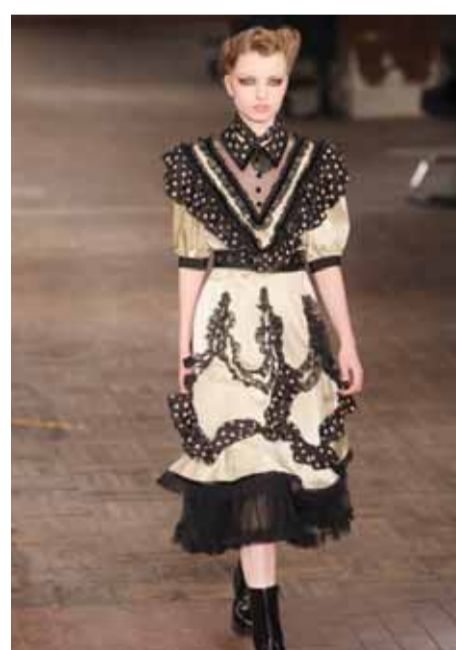
"Italiana:" Tracing Italy's Fashion DNA

Back at the "Italiana" exhibit, creations that together made Milan a fashion capital are on display: Antonio Marras' big tulle skirt, Moschino's smiley face on yellow leather, Roberto Cavalli's animal prints and Prada's black vinyl. For all the talk of exploring gender roles in recent seasons, the exhibit shows with side-by-side suits by Gucci, Versace and Armani from decades past that confirm that this exploration is far from new, even if it has gained new currency.

"We think that Italian designers were the first to solve some identity issues, to give an answer to identity, to changes that were happening in society and to new identities that were emerging," Stefano Tonchi, Curator of exhibit and Director of W Magazine, said during a preview of the exhibit. That includes, critically, the role of

women in society. Armani's soft suits were a revolution of comfort, while Versace's studded leather jackets and dresses promoted sexual freedom and Max Mara's trademark 101801 double-breasted overcoat gave women a key building block for a button-down workplace wardrobe.

The exhibit also traces Italy's evolution into an economic powerhouse, as purchasing power grew in the 1950s and 1960s, said the head of the Italian Fashion Chamber, Carlo Capasa. The show, titled runs through May 6 at Palazzo Reale. — AP



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