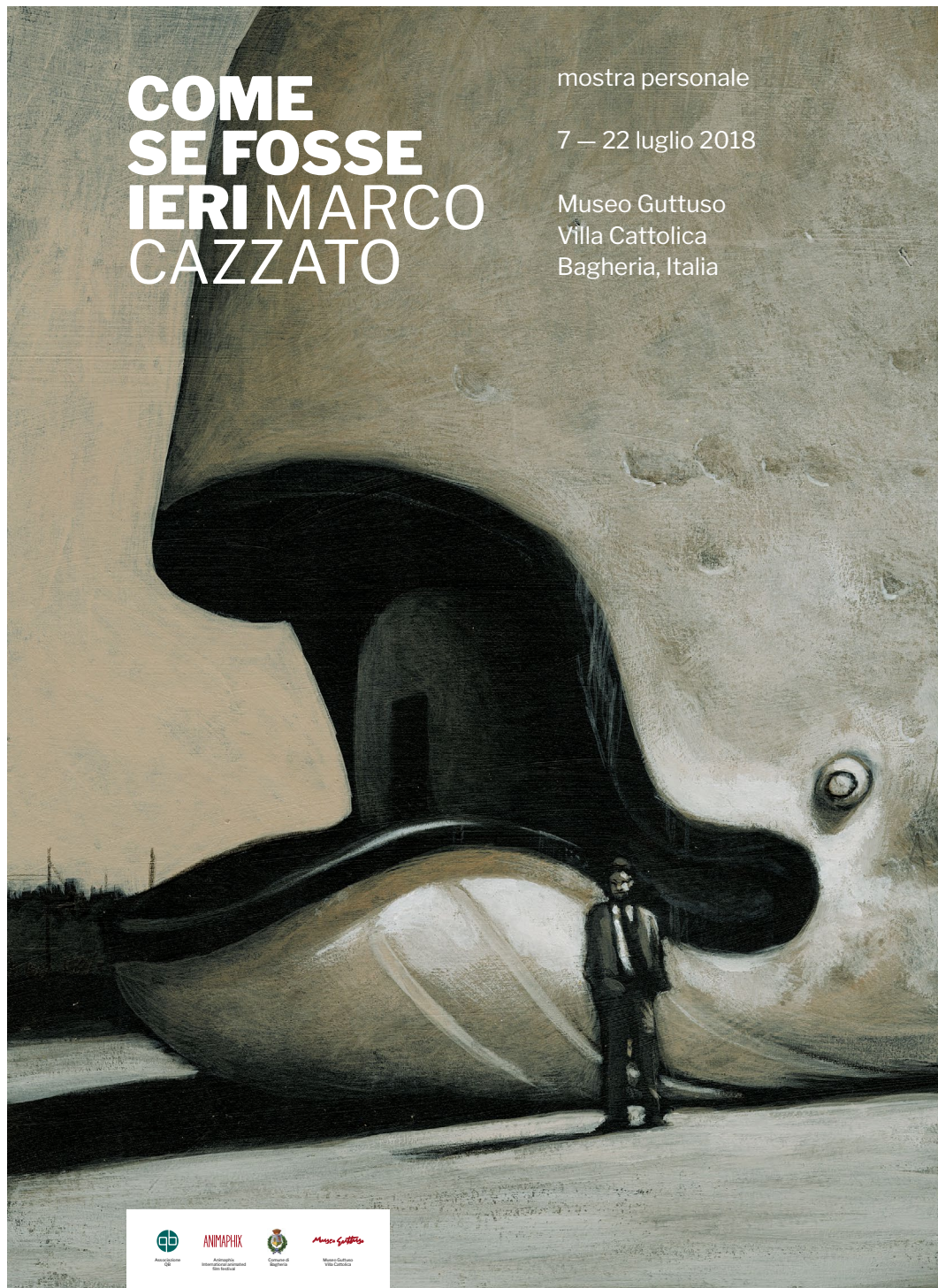


# COME SE FOSSE IERI MARCO CAZZATO

mostra personale

7 — 22 luglio 2018

Museo Guttuso  
Villa Cattolica  
Bagheria, Italia



ANIMAPHIX  
Associazione Nazionale  
Illustratori e Grafici



Museo Guttuso  
Villa Cattolica  
Bagheria

# mano

PLACES AND TRACES OF DRAWING - ILIT NR.10



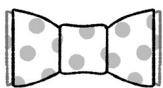
Taraxacum 888 Flos-Achille Castiglioni-1988  
Photograph by Cesare Colombo

Column icons by Simone Massoni

↓ **manoextra**  
DESIGN p.11 / DESIGN p.17

FASHION p.8 - Biribanti / MUSIC p.12 - Pignataro  
DESIGN p.18 - Flos x ILIT / FASHION p.22 - Sbarbati





## BRUNETTA MATELDI - ILLUSTRATION IS FASHION

Paola Biribanti

Some artists have been very famous during their lifetime, unanimously appreciated for their talent, envied by “colleagues” and fought over by buyers, even outside their own country... but then suddenly forgotten. Remembered every now and then. More mentioned in passing than anything else.

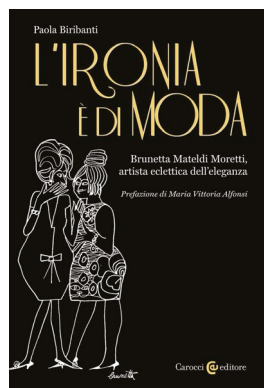
These include Brunetta, real name Bruna Moretti, who later began calling herself Brunetta Mateldi after her marriage to Filiberto Mateldi. Fashion illustrator and journalist, painter, stylist, wardrobe mistress and poster designer, Brunetta as she always signed herself and how she was generally called, collaborated with a vast number of the most authoritative newspapers and fashion magazines between the mid-1920s and 1980s. She illustrated children's books, displayed her works in Italy and abroad, sat on the panel of judges for various editions of Miss Italy and frequented some of the world's most famous fashion creators who knew they could find in her an always impartial and competent judge. A famous fashion house dedicated a dress collection to her and she was awarded prestigious prizes. Yet today, this artist who worked in visual communications at a time when female illustrators could be counted on the fingers of one hand, is hardly ever mentioned.

To loyal readers of *L'Espresso* the name Brunetta will probably evoke something which will take them back to old issues. Yes, because Brunetta was the one who illustrated the *Il lato debole* page by Camilla Cederna each week.



↑ “Bellezza” n.5, 1946,  
Biblioteca Nazionale Centrale, Roma

→ “Grazia” cover n.33, 1939  
© Arnoldo Mondadori Editore



↑ “L'ironia è di moda” Brunetta Mateldi Moretti,  
artista eclettica dell'eleganza.  
Paola Biribanti Carrocci Editore 2018







With an eclectic and highly personal style and her consistently sharp but never spiteful irony, Brunetta went beyond the frontiers of fashion drawing

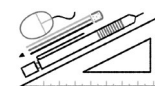
And she did so for 20 years. She was the one whose concise, whimsical and superbly eloquent drawings documented the evolutions and involutions of fashion in the *Corriere della Sera* and *Corriere d'Informazione*. And she was the one whose boundless production, represented the fashions and customs of Italy with clarity and critique for more than 50 years.

With an eclectic and highly personal style and her consistently sharp but never spiteful irony, Brunetta went beyond the frontiers of fashion drawing, to enter the field of all-round graphics, with a surprisingly modern form.

Capable of also finding inspiration in apparently uninspiring landscapes, people and circumstances, for a long time in demand by a great many publications and incredibly rapid in execution, Brunetta worked a very great deal. So much so that it is almost impossible to list all her works. So it may happen, as it did to me, to unexpectedly run into her rounded italic signature by chance when flicking through an old magazine in your own collection.

⌘ *Calze SiSi*, 1956 © Museo Nazionale Collezione Salce, Treviso, courtesy Ministero dei beni e delle attività culturali e del turismo – Polo museale del Veneto

← *Tutto tuo* advertising for “Grazia” n. 33, 1939  
© Arnoldo Mondadori Editore



## LRNCE. MINIMALIST DESIGNER AMONG THE WOMEN OF THE MEDINA



From Belgium to Morocco, with a one-way ticket. Laurence had clear ideas when she chose Marrakesh, a designer journey and €500 in her pocket, more than enough to start over again elsewhere. Her collections embrace fashion and home décor, passing through couture garments to large rugs, ceramics and mirrors inspired by local tradition. One eye on Northern Europe and the other on Mediterranean Africa. Minimal and essential, Lrnce blends technique and manual skills with the synthetic lines of her origins, working in close contact with the women of the Medina, where she stayed during the first two years. An important integration to create a solid, all-female bond, able to valorise the stories behind every weave. Today the showroom is in Sadi Ghanem, the district dedicated by the city to design and new ateliers. Because here, living elsewhere means knowing how to mix the habits, rhythms and rules of your own idea of business with significant social responsibility.