

EVENTS

28 Jan, 2–5pm WORKSHOP
RUGGERI X GERM

Join a textiles workshop at CCA that explores methods of customising vintage clothing to create pieces that express individual identity, and as a sustainable fashion choice. Bring your own item of clothing for customisation with hand embroidery. The workshop is led by Mary Ciach, founder of the Germ label; a textile design led brand focusing on redesigning and deconstructing quality vintage clothing.

Tickets £8.
(£4 concession price for low-waged)

07 Feb, 7–9pm TALK
*PANEL DISCUSSION:
TRANSGRESSION IN ART AND
FASHION*

Participants: Beca Lipscombe (Atelier EB), Dr Catherine Rossi (Canterbury School of Architecture and Design) + Rottingdean Bazaar (James Theseus Buck and Luke Brooks). Moderated by Sarah McCrory, (Director Goldsmiths CCA)

This panel discussion takes as its departure point Cinzia Ruggeri's legacy as a transgressor, freely roaming across disciplines. As her practice developed, Ruggeri took the fashion industry to task for the speed of its production and dearth of ideas that truly challenged repetitiveness and conformity. Crossing the boundaries of fashion, music, installation, publishing, product design and architecture, Cinzia brought an irreverence and humor that never lacked gravitas, a DIY spirit that was matched with studied craft and material invention, and a deep awareness that the clothes we wear perform our identity. The panel collectively explore what legacy and example Cinzia leaves, and how the contemporary moment, in art and fashion, corresponds.

To book tickets, or for more information on CCA's public programme, please visit www.goldsmithscca.art

BIOGRAPHY
Cinzia Ruggeri (b. Milan, 1942–2019), artist, fashion and interior designer. After studying at the Accademia di Arti Applicate in Milan, interning at the Carven atelier in Paris, and working at her father's tailoring company Unimac (Vimodrone, Milan), at the start of the 1970s she created the brand Bloom, with which she made her ready-to-wear runway debut in Milan. She then launched the experimental line Cinzia Ruggeri (1981), and the menswear label Cinzio Ruggeri (1986). She left the world of fashion at the end of the 1980s to concentrate on her work as a product designer, collaborating with both Italian and foreign brands. Her projects have been exhibited in many significant international solo and group exhibitions.

CREDITS
The exhibition was curated by Luca Lo Pinto, Artistic Director, MACRO (Museum of Contemporary Art of Rome), where it ran from 14 April – 28 August 2022, and produced in partnership with the CCA. The exhibition features in-depth research conducted by MACRO in collaboration with the Archivio Cinzia Ruggeri in Milan, Elena Fava (Università luav di Venezia, IR.IDE, lab. PRIDE) and Laura Salvo, which culminated in the first artist's monograph published by Mousse. The publication is produced thanks to the support of the Italian Council (9th edition, 2020), programme to promote Italian contemporary art in the world by the Directorate-General for Contemporary Creativity of the Italian Ministry of Culture. Special thanks to Angus Fiori and Nicoletta Fiorucci. The exhibition has been generously supported by the Cinzia Ruggeri Exhibition Circle: Valeria and Gregorio Napoleone Collection, London, New York, Milan, Paola Fendi, and those who wish to remain anonymous.

EXHIBITION GUIDE

CINZIA RUGGERI
Cinzia says...
05 Nov 2022–12 Feb 2023

Cinzia says... is the first major retrospective of artist and fashion designer Cinzia Ruggeri (1942–2019), a unique figure of Italian postmodernism who moved freely across artistic disciplines. Her life and versatile practice were driven by a desire to redefine the form and function of elements of everyday life. From clothing and accessories to furniture and lighting – and in sculptural installations often including these objects – Ruggeri created worlds that were continually imaginative, provocative, elegant and unpredictable. Consistently boundary-pushing, her objects sat somewhere between performance and architecture, always questioning how the body might inhabit space.

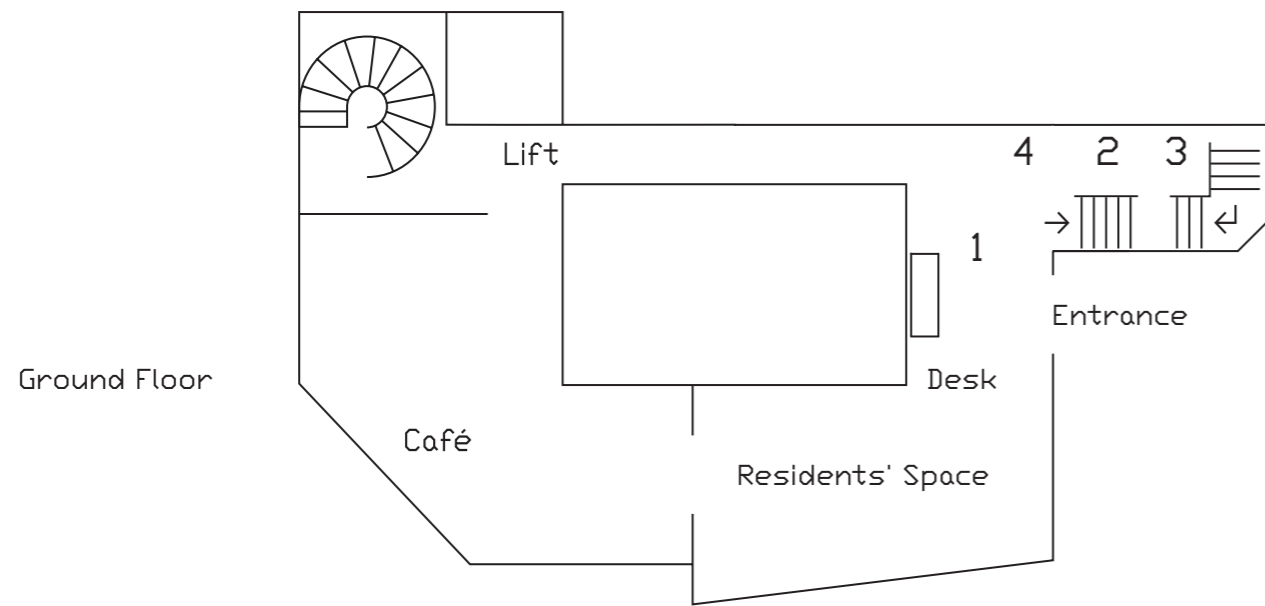
A seminal but overlooked figure within Italian postmodern art and design, the exhibition offers the widest and most complete overview of Ruggeri's career to date, thanks to in-depth research conducted by MACRO (Museum of Contemporary Art of Rome) in collaboration with the Archivio Cinzia Ruggeri in Milan. Ruggeri shared an affinity with the Radical Design scene in Milan in the 1970s, and was associated with the city's Studio Alchimia and Memphis groups. She founded her own fashion line in 1977, and immediately became known for her use of architecture and geometry like the ziggurat and representations of the shape of Italy. Playful components of the natural world like eggs, dogs, pigs, and flowers all became recurring motifs in her work. She was one of the first designers to experiment with electronic technologies, incorporating liquid crystals, LED lights and kinetic movement into her garments and artworks.

The exhibition features a wide selection of garments from Ruggeri's *Fluxus*, *Cinzia Ruggeri* and *Bloom* collections, newly restored and presented for the first time since their runway debuts in the 1970s and 1980s. Selections of her accessories – bags, shoes, gloves, and ties – are presented, including her famous *Slap-glove bag* (1983), which fuses a glove and a clutch, and a pair of boots shaped in the outline of Italy (*Stivali Italia*, 1986). Among the clothing is Ruggeri's famed *Bed Dress* (1986), a gown with matching pillow headpiece that has since served as inspiration for both Viktor & Rolf (A/W 2005-2006) and Maison Martin Margiela (S/S 2015). Displayed alongside the clothes are also Ruggeri's mosaics, sculptures, furniture, jewellery and glassware, as well as footage of her theatrical catwalk shows and music videos for which she designed clothes. Much of her work has a sense of familiarity, such is the extent to which her designs have been borrowed from over the decades.

A major highlight of the show is the reconstruction of *la règle du jeu?*, the artist's last exhibition, presented a few months prior to her death in 2019. Using Jean Renoir's 1939 film of the same title (*The Rules of the Game*) as a pretext, Ruggeri's sculptural installation becomes a kind of cabinet of curiosities of autobiographical puzzles and formal play that is indicative of the rest of her work.

Ruggeri's impact on the world of pop music and defining a particular postmodern look is implied in the title, *Cinzia says...* This title is a play on the first verse of the lyrics of the song Elettrochoc by renowned Italian pop band Matia Bazar, with whom Ruggeri frequently collaborated. During her lifetime she also worked and collaborated with Brian Eno, Occhiomagico, Alessandro Mendini, Casa Vogue, Maison Carven, and Studio Alchimia. One of her celebrated ziggurat dresses, *Homage à Lévi-Strauss* (1983), is in the collection of the V&A Museum.

Ruggeri's importance as a polymath, and her links to Milan, a city known for its design and culture, have led to her being seen as something of a cult figure. In 1960, aged just 17, she had her first solo exhibition at Galleria del Prisma in Milan, which was accompanied by a text by novelist and poet Dino Buzzati. Overwhelmed by the press attention it received, she gave up art to study design, and worked in Paris at fashion house Carven before returning to Milan in 1970. After she closed her fashion lines at the end of the 1980s, she moved towards interior design before returning to art towards the end of her life. Ruggeri's fluidity between disciplines will be highlighted in the exhibition's presentation at the CCA. Her work continues to be a significant example of how artists can navigate outside of the confines of medium-specificity so often forced upon them. Both the familiar and idiosyncratic nature of her work are testament to how influential and forward-thinking her designs were for her time, and how late relatively to her male peers her recognition has been in coming.



1. CINZIA RUGGERI, A/W 1984-1985
Abito Ziggurat
Synthetic fibre, feathers, artist's hanger
Courtesy Archivio Cinzia Ruggeri, Milan

2. CINZIA RUGGERI, A/W 1985-1986
Silk dress, synthetic fibre
Courtesy Nicoletta Fiorucci Collection

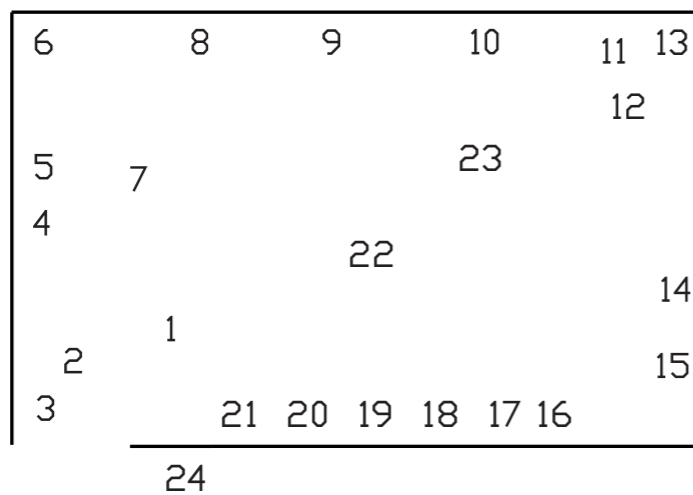
3. *Cane Pipì*, 1995-2003
Wood, cotton velvet
Manufactured by Partner & Co.
Courtesy Collection Silvia Fiorucci, Monaco

4. CINZIA RUGGERI, A/W 1985-1986
Silk dress, synthetic fibre
Courtesy Archivio Cinzia Ruggeri, Milan

5. Shoes
[Full list of credits at front desk]

On landing:
6. CINZIA RUGGERI, S/S 1988
Cotton dress, synthetic fibre
Courtesy Archivio Cinzia Ruggeri, Milan

Top Floor,
Gertler
Gallery



"I design furniture pieces because you don't live alone. And because today you cannot ignore the "environment." When I think of these objects, I have in mind neither family nor mistress of the house. I wait for the toad to kiss it on the mouth, and hope it will become a prince. Maybe. A forever home or an ever-changing one? It is the same choice that [exists] between paralysis and mobility." Cinzia Ruggeri in "Cinzia Ruggeri," *Anna*, February 9, 1989: 138 (ACR)

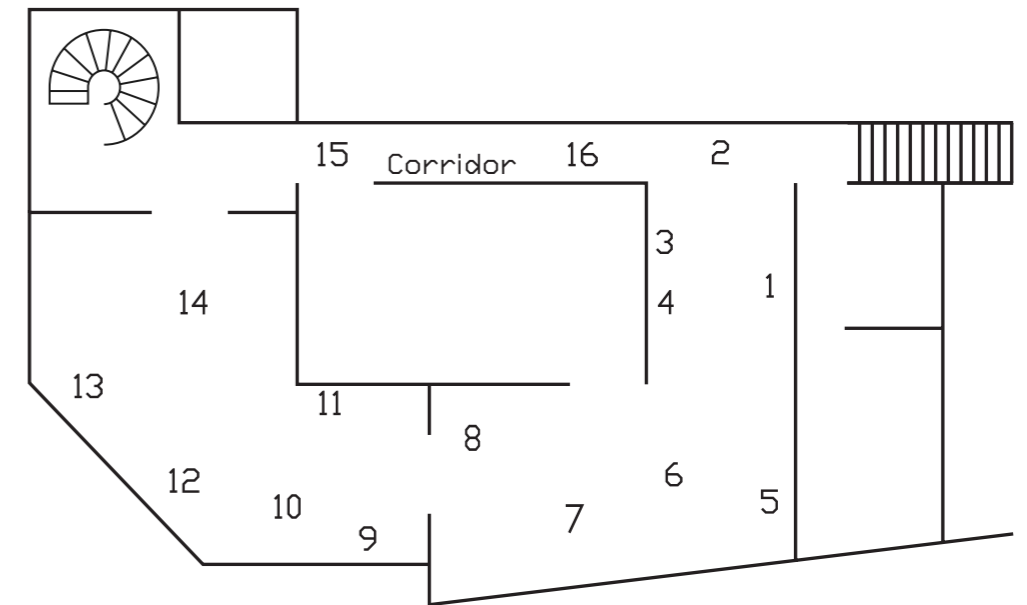
1. *Il bello delle bandiere è il vento*, 2018
Hand-embroidered silk, synthetic flowers and pearls, maps, plastic alien
Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

2. Cinzia Ruggeri and Franco Soro
Maghaton, 1987
Metal, silk
Manufactured by Driade
Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

CINZIA RUGGERI, A/W 1985-1986
Ghiandola Model (cotton jacket)
Courtesy Archivio Cinzia Ruggeri, Milan

3. *Per un'oliva pallida si può delirare...*, 2010
Canvas, various materials
Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

Basement



la règle du jeu? was the last exhibition created by Cinzia Ruggeri, at Galleria Federico Vavassori in Milan, 2019. This installation is an example of how Ruggeri used narrative within her work.

In *la règle du jeu?*, she uses Jean Renoir's film of the same title [*The Rules of the Game*, 1939] to develop a game of associations. The addition of the question mark invites visitors to take part in this narrative game, and suggests a multitude of possible endings. The journey through the exhibition mirrors the film's order, and contains traces of the tragic love story between the two protagonists, pilot André and noblewoman Christine. The plot of Renoir's film is altered by Ruggeri's insertion of autobiographical motifs, with objects from her studio reworked for the installation, like the sawfish rostrum (*Arnese subacqueo*), the *Pensiero fisso* mirror and the green fur (*Saudade*).

Other items were conceived for the occasion and contain glimpses of Ruggeri's multidisciplinary career in art, fashion and design, such as *Fili*, a mosaic in which her grass glove (on display upstairs) is depicted, or *Mano sonora*, the prototype from a series of female hands made for design company Rapsel, and finally the surprise hidden inside *Chef + Remy*.

1. *Mano*, date unknown
Wood, cotton velvet

2. *Guardando all'ombra*, 1989
Mirror, fabric, metal

3. BAGS
[Full list of credits at front desk]

4. *Schatzi*, 1997
Wood, mirror, cotton velvet, plastic, metal
Manufactured by Rapsel

5. *Pensiero fisso*, 2019
Mirror, doily, synthetic gems

6. *Christine*, 2019
Dress, patches

7. *André*, 2019
Bomber, map, enamel, LED, plant elements

8. *Le Bourget?*, 2019
Cotton velvet, wood

9. *Mano sonora*, 2019
Plastic, loudspeaker

10. *Saudade*, 2019
Various materials

11. *Arnese subacqueo*, date unknown
Sawfish rostrum, synthetic gems

12. *Chef + Remy*, 2018-2019
Canvas, gloves, chef's hat with surprise, chicken breastbone, feather

13. *Fili*, 2019
Ravenna mosaic, copper
Courtesy Nicoletta Fiorucci Collection, London

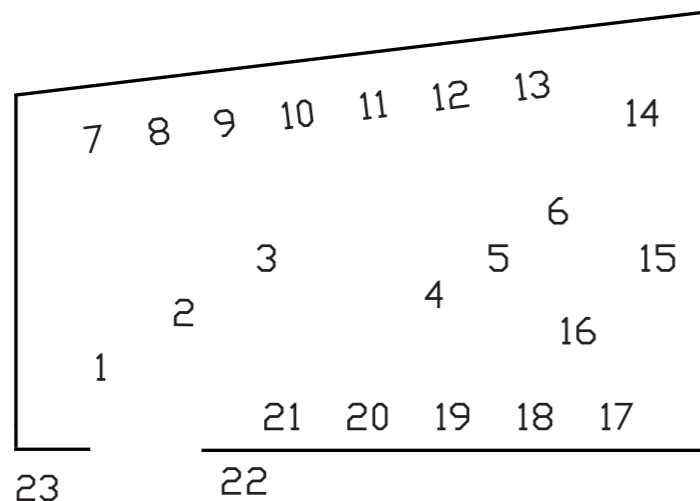
14. *Le Bourget?*, 2019
Cotton velvet, wood

15. POSTERS
[Full list of credits at front desk]

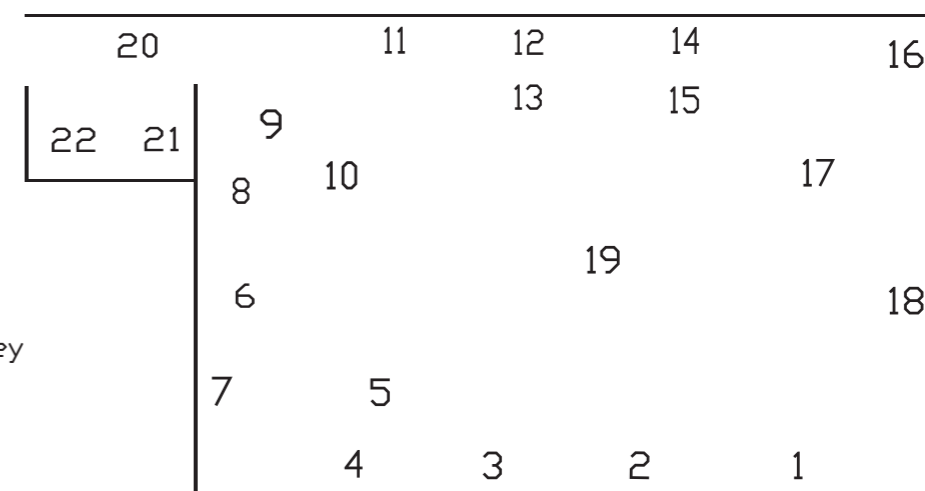
16. TIES
[Full list of credits at front desk]

All works courtesy Archivio Cinzia Ruggeri, Milan and Galleria Federico Vavassori, Milan unless otherwise stated

Top Floor,
Daskalopoulos
Tank Gallery



Top Floor,
Bridget Riley
Gallery



FLUXUS COLLECTION

On 9 March 1986 Ruggeri presented her Autumn-Winter 1986-87 collection with a "video non-show" at her showroom on Via Crocefisso in Milan. The video was made by Metamorphosi, and directed by Ruggeri's artist and theorist Gianni Emilio Simonetti, one of the few Italian exponents of the situationist movement and Fluxus. The customary sequence of models appearing on the runway was replaced by a video projection, on two screens, documenting the fashion show. The space in which the projection took place was furnished with stages where the clothes were displayed in evocative tableaux vivants.

The theme of the "non-show" was the five senses, all of which were continuously stimulated and confused. The designs presented included garments that smelled like sulphur, edible earrings, whispering vests in tri-sensorial eye-mouth-ear fabric, and icy mother-of-pearl suits. For the occasion, artist and critic Corrado Levi conceived accessories, jewel-protheses made out of cutlery, small and anonymous paintings, little coat racks, and other everyday objects. Magic, mystery and irony are the ingredients of this "non-show" which concluded with Scherzi, Ruggeri's black Scottish Terrier, appearing on the runway in lieu of his owner.

1. CINZIA RUGGERI
Silk dress suit

2. CINZIA RUGGERI
Corsentino Model (cotton shirt), silk waistcoat, Pinna Model (trousers in synthetic fibre)

3. CINZIA RUGGERI
Wool waistcoat and longuette skirt suit, Gorni Model (waistcoat), Sartori Model (skirt), silk waistcoat, synthetic applications

[4-6]. *Untitled*, 1986
Acrylic on canvas

7. CINZIA RUGGERI
Silk shirt

8. CINZIA RUGGERI
Cravenenne Model (silk shirt)

9. CINZIA RUGGERI
Wool jacket, silk shirt, tie

[10-13]. CINZIA RUGGERI
Mendini Model
Munari Model
Tobia Scarpa Model
Cascella Model

14. *Non-catwalk Fluxus video*, 1986
Video
Directed by Metamorphosi

15. CINZIA RUGGERI
Synthetic fibre wrap-skirt and blouse suit

16. CINZIA RUGGERI
Synthetic fibre fur coat

17. CINZIA RUGGERI
Wool coat

18. CINZIA RUGGERI
Silighini Model (wool waistcoat and miniskirt suit)

19. CINZIA RUGGERI
Chiesa Model (cotton shirt)

20. CINZIA RUGGERI
Wool coat

21. CINZIA RUGGERI
Piombo Model (synthetic fibre shirt)

22. *Untitled*, date unknown (ca. 1989)
Cotton, synthetic pearls
Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

23. *Rocco*, 1998
Wood, cotton velvet, bulb
Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

All works courtesy Archivio Cinzia Ruggeri, Milan unless otherwise stated.

"I don't think there are boundaries between the things around us. I am as interested in dresses as I am in toothbrushes or pots... Where there is something that bores me, I have a desire to change it. I would like to add emotion to every object. I always wanted to be an artist, then gradually I got an urge to apply art to everything I could." Cinzia Ruggeri in Anna Lombardi, "Cinzia Ruggeri", *Juliet* no. 36, April-May 1988: 36 (ACR)

1. CINZIA RUGGERI, S/S 1985
Cotton jacket and trouser suit

CINZIA RUGGERI, A/W 1982-1983
Mixed fibre trouser suit with LED lights

2. BLOOM, A/W 1977-1978
Silk shirt, synthetic pearls

CINZIA RUGGERI, S/S 1984
Usocapione Model (linen blouse)

3. BLOOM, A/W 1980-1981
Cardigan (wool, synthetic fibre, plastic)
Sigaro Model (wool and synthetic fibre trousers)

BLOOM, S/S 1981
Spazzolino Model (cotton pyjamas)

[4-5]. CINZIA RUGGERI, S/S 1984
Linen bolero and dress, plastic
Celeste Model (dress)
Synthetic fibre duster (coat)

6. SMALL WORKS ON SHELVES [See overleaf]

7. VIDEO WORKS [See overleaf]

[8-9]. CINZIA RUGGERI, S/S 1988
Cotton dress, synthetic fibre

Abito Letto [Bed Dress]
Linen

10. *Gioiello per lampadina*, 1978-2018
Glass, various materials
Courtesy Galleria Federico Vavassori, Milan

11. BLOOM, A/W 1981-1982
Trousers in wool, silk, synthetic pearls
Coat in synthetic fibre fur, silk, synthetic pearls

12. BLOOM, S/S 1982
Edison Model (cotton shirt and bermuda suit)

BLOOM, A/W 1981-1982
Cereghin Model (silk shirt, mobile plastic element)

13. CINZIA RUGGERI, S/S 1986
Synthetic fibre jacket, plastic

14. BLOOM, S/S 1982
Biliardo Model (cotton linen flared skirt), Heidi Model (cotton flared skirt)

BLOOM, S/S 1981
Bora Model (synthetic fibre windbreaker), Toro Model (cotton trousers)

15. BLOOM, S/S 1983
Cotton dress treated with liquid crystals

16. *Vanity gatti*, date unknown (ca. 1992)
Vanity armchair, plush cats, LED
Manufactured by Poltrona Frau

17. BLOOM, S/S 1982
Abito luci a 12 watt [12-watt-light dress]
Synthetic fibre, LED lights

18. *Cuscidonna*, 2019
Wood, cotton velvet, various materials
Courtesy Galerie Francesca Pia, Zurich

19. *Cerchi concentrici / Tutto sul rosso*, 2008
Various materials
Courtesy Galleria Federico Vavassori, Milan

20. BLOOM, S/S 1981
Silk, linen tank top and shorts set

21. CINZIA RUGGERI, S/S 1985
Abito Scalini e Scalette [Steps and Ladder Dress]
Synthetic fibre

22. *Per un vestire organico*, 1983
Dir. Metamorphosi
Video, 12'11"
Courtesy Metamorphosi

All works courtesy Archivio Cinzia Ruggeri, Milan unless otherwise stated

Shelves

1	2	3	4	5
6	7	8	9	
10	11	12	13	

SMALL WORKS ON SHELVES

All works courtesy Archivio Cinzia Ruggeri and Galleria Federico Vavassori

1. *Assente / attitudine al sogno*, 2015

Pillow, various materials

2. *Vis-à-vis*, 2006

Glass, tape corrector

3. *Vis-à-vis*, 2019

Glass

4. CINZIA RUGGERI, S/S 1988

Plastic glasses

5. *Scal-vino*, 1986

Glass

6. *Vassoio rana*, date unknown

Copper

7. *Untitled*, 2000

Glasses, canvas, plastic truffles

8. *Indianapolis*, 2006

Ceramics, plastic cars

Manufactured by Atelier Franco Bucci

9. *Ipnosi*, 2013

Cotton velvet, plastic chicken

10. *Coppola cervello*, date unknown

Coppola, screen-printed fabric

11. *Tonsille*, 2002

Plant element, wool, toy cigarettes

12. *Pas de café*, 2009

Silk, vinyl, chalk, moka Bialetti

13. *Top dei Top*, 2006

Grès ceramics

Manufactured by Atelier Franco Bucci

VIDEO WORKS

All works courtesy Archivio Cinzia Ruggeri

CINZIA RUGGERI, A/W 1983-1984

Video, 29'52"

CINZIA RUGGERI, S/S 1984

Video, 34'35"

CINZIA RUGGERI, A/W 1984-1985

Video, 38'38"

CINZIA RUGGERI, S/S 1985

Video, 24'57"

CINZIA RUGGERI, S/S 1986

Video, 26'20"

CINZIA RUGGERI, S/S 1987

Video, 25'01"

Videos run on continuous loop

4. *Pepita*, 2019

Various materials

Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

5. CINZIA RUGGERI, A/W 1989-1990

Chemical fibre, synthetic beads, various materials, hanger

Courtesy Private Collection, Zurich

6. CINZIA RUGGERI S/S 1988

Synthetic fibre

Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

7. *Suspense*, 2018

Cotton velvet, wood, slippers

Courtesy Archivio Cinzia Ruggeri, Milan; Campoli Presti, Paris

Aldo Lanzini, *Alieno*, 2016

Felt, Cinzia Ruggeri's archival textile

Courtesy Collection Marie-Puck Broodthaers

Untitled, 2018

Turtle made with 3D printer, synthetic gems

Courtesy Collection Marie-Puck Broodthaers

8. CINZIA RUGGERI, S/S 1986

Abito Piero della Francesca

Polychromatic silk, plastic

Courtesy Collection Nicoletta Fiorucci Russo, London

9. *Stivali Italia*, 1986-2018

Leather boots and handbags

Upper ladder by Kartell

Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

10. *Abito salame*, 1989

Painted mesh, metal, synthetic pearl

Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

11. *Untitled*, 2018

Various materials

Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

12. CINZIA RUGGERI, S/S 1984

Abito Tovaglia [Tablecloth Dress]

Linen

Courtesy Collection Nicoletta Fiorucci Russo, London

13. *Piovono Rane*, 2018

Frame, canvas, various materials

Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

14. *Gioco per palude*, 2018

Apron, table tennis balls and paddle, plastic frog

Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

15. *Colombra*, 1997

Wood, cotton velvet

Manufactured by Partner & Co.

Courtesy Collection Silvia Fiorucci Roman, Monaco

16. CINZIA RUGGERI, A/W 1989-1990

Guanti con perle

Fabric, synthetic pearls

Courtesy Archivio Cinzia Ruggeri, Milan; Campoli Presti, Paris

17. CINZIA RUGGERI, S/S 1985

Guanto erba

Fabric, synthetic grass

Courtesy Private Collection, Turin

18. CINZIA RUGGERI, S/S 1985

Guanto sonoro / Guanto piovente

Silk, pendants

Courtesy Archivio Cinzia Ruggeri, Milan; Campoli Presti, Paris

19. *Guanto gioiello per la mano sinistra / Oops, il guanto perduto*, 2004

Leather, metal

Designed for Chus Burés

Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

20. CINZIA RUGGERI, A/W 1984-1985

Untitled (Glove with crystals)

Silk, glass

Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

21. *Untitled*, date unknown

Fabric, various materials

Courtesy Archivio Cinzia Ruggeri, Milan; Galleria Federico Vavassori, Milan

22. CINZIA RUGGERI, S/S 1985

Abito Omaggio a Escher [Homage to Escher Dress]

Silk, synthetic fibre

23. BLOOM, A/W 1980-1981

Kit e Kat Model (synthetic fibre fur, silk, synthetic pearls)

Courtesy Archivio Cinzia Ruggeri, Milan

24. *Spizzo*, 1988

Mirror

Manufactured by Glass Design

Courtesy Archivio Cinzia Ruggeri, Milan; Campoli Presti, Londra / London, Paris