



THE GENTLEMAN

STILE E GIOIELLI AL MASCHILE

MASCULINE ELEGANCE OVER TIME

The «THE GENTLEMAN – Stile e gioielli al maschile» exhibition presents a vast collection of outfits, jewelry and accessories that show the **evolution of style and taste through the centuries.**

The exhibition will be made possible thanks to loans from prestigious institutions such as **Palazzo Morando, the historic Sartoria Tirelli, the Atelier Bruno Piattelli, and the RAI archive.** These are complemented by the archives of important jewelers such as **Bulgari, Buccellati, Cartier, and Damiani.** Accessories from major fashion houses such as **Armani, Dolce & Gabbana, Versace, Missoni, Ferré, and Valentino** will also be on display.





The exhibition opens with the **18th century**, a time when upper-class European men wore elaborate jewelry, decorative accessories, and richly adorned clothing with ease.

Signet rings, brooches, pocket watches, and precious snuffboxes were not merely luxury items, but also tools of social and symbolic communication.

Ornamentation during this period was an integral part of male self-representation.

THE GREAT RENUNCIATION

The journey continues into the **19th century**, marked by a gradual restraint of decorative exuberance. The bourgeois ideal promotes a **sober, measured, and rational image of man**: jewelry endures, but its form and meaning evolve.

Discreet and functional items appear—such as cufflinks, tie pins, and watch chains—that **preserve a taste for detail while adhering to social conventions.**

Throughout the 20th century, the relationship between men and ornamentation goes through **contrasting phases**. On one hand, modernity pushes toward simplification and standardization of clothing; on the other, male figures—artists, intellectuals, icons of music and cinema—emerge who bring ornamentation back to the center of individual expression.



THE NEW GENTLEMAN



In the **1950s**, Italian tailoring houses such as Brioni, Caraceni, Litrico, and Piattelli emerged, helping to define an Italian style that became highly sought after internationally.

The film productions of Cinecittà—where movies like *Roman Holiday* (1953) were shot—helped to convey an image of **Italy as a land of escapism and the good life**.

Men began to pay great **attention to jewelry**. New forms and inspirations emerged, drawing, for example, on themes related to sports passions, club membership, or even a preference for a particular drink.

Alongside classic-style cufflinks, pins, and tie clips, playful and informal items also made their appearance.

PEACOK REVOLUTION



While men's fashion had undergone few changes in previous decades, **the innovations of the 1960s were extraordinary.**

In the fashion world as well, artistic imagery and music had a strong influence on clothing, which became increasingly colorful, unisex, and inspired by Eastern styles.

New, less formal themes also entered the realm of jewelry, which became larger and more colorful, drawing inspiration from nature and abstract art.

UNISEX E FREE

Controversial, challenging, rife with social tensions, but also with ideologies and a newfound freedom of body and mind, the **1970s** actually had **two souls**, in fashion as in many other fields. One was nonconformist, the other more elegant, which emerged especially in the final years of the decade.

The **1970s** were a **period of great creativity** in the artistic field, and jewelry also reflected the desire to experiment with new forms and often new materials, certainly new themes inspired by street style.

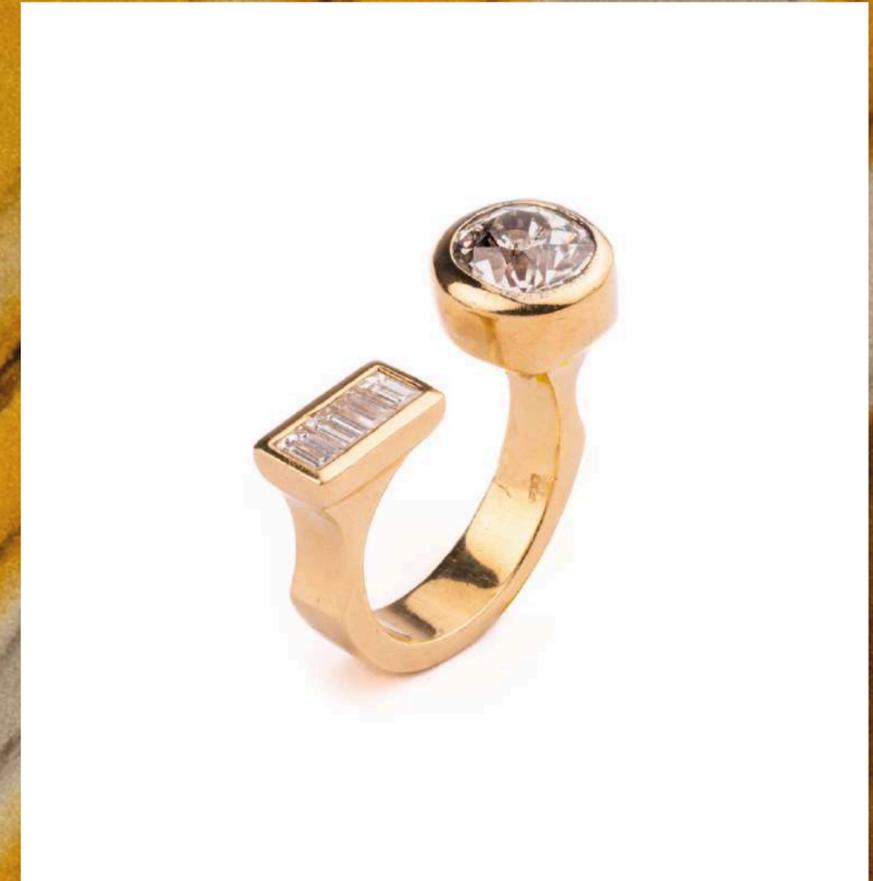


OPULENCE OF THE 80'S

In the 1980s, there was a true revival of men's jewelry fashion.

The formal yet exaggerated style adopted by yuppies—young urban professionals, ambitious young people aiming to earn fabulous profits in a short time—included pinstripe suits, often double-breasted, with broad shoulders, worn with shirts featuring high but short-point collars, often striped or two-toned, wide ties, and suspenders.

Accessories included tie clips, bracelets, cufflinks, and wristwatches.



A NEW SOBER ELEGANCE



In the **1990s**, in keeping with a more minimalist style of dress, men's wardrobes saw single-breasted jackets become deconstructed, eventually evolving into sweater-jackets that fit closely to the body.

In this context, Gianfranco Ferré introduces a new classic in men's fashion.

In men's jewelry, **anchor chains and military-style dog tags take center stage**. Toward the end of the decade, there is a return to more elaborate and refined ornaments, though always marked by a sense of understated elegance.

FASHIONABLE DETAILS

The exhibition **The Gentleman – Men’s Jewelry Style** celebrates male elegance through a journey dedicated to accessories that have defined the aesthetics of the contemporary man.

Among the highlights are ornaments from the most prestigious fashion maisons—**Armani, Balmain, Gucci, Dior, Dolce & Gabbana, Ferragamo, Versace, Valentino, and Pierre Cardin**—displayed in a selection spanning four decades, from the 1960s to the 2000s.

Refined objects and symbols of individuality, cufflinks tell the story of the evolution of men’s taste and style, blending artisanal tradition with creative innovation.



BEYOND GENDERS

Today, many pieces of jewelry have moved beyond the **division between masculine and feminine**, both in terms of form, size, and materials.

The horizons of style are expanding through new codes that men and women alike readily embrace.

Successful public figures have popularized the use of **vintage items**—pearl necklaces, earrings, brooches, and bracelets—originally designed to adorn the female body and now confidently worn by men.

Modern and contemporary jewelry, on the other hand, is created with the designer's intent to celebrate the authenticity of the individuals who wear it, going beyond conventions, prejudices, or trends.

These pieces are designed for everyone, without barriers of gender or age.



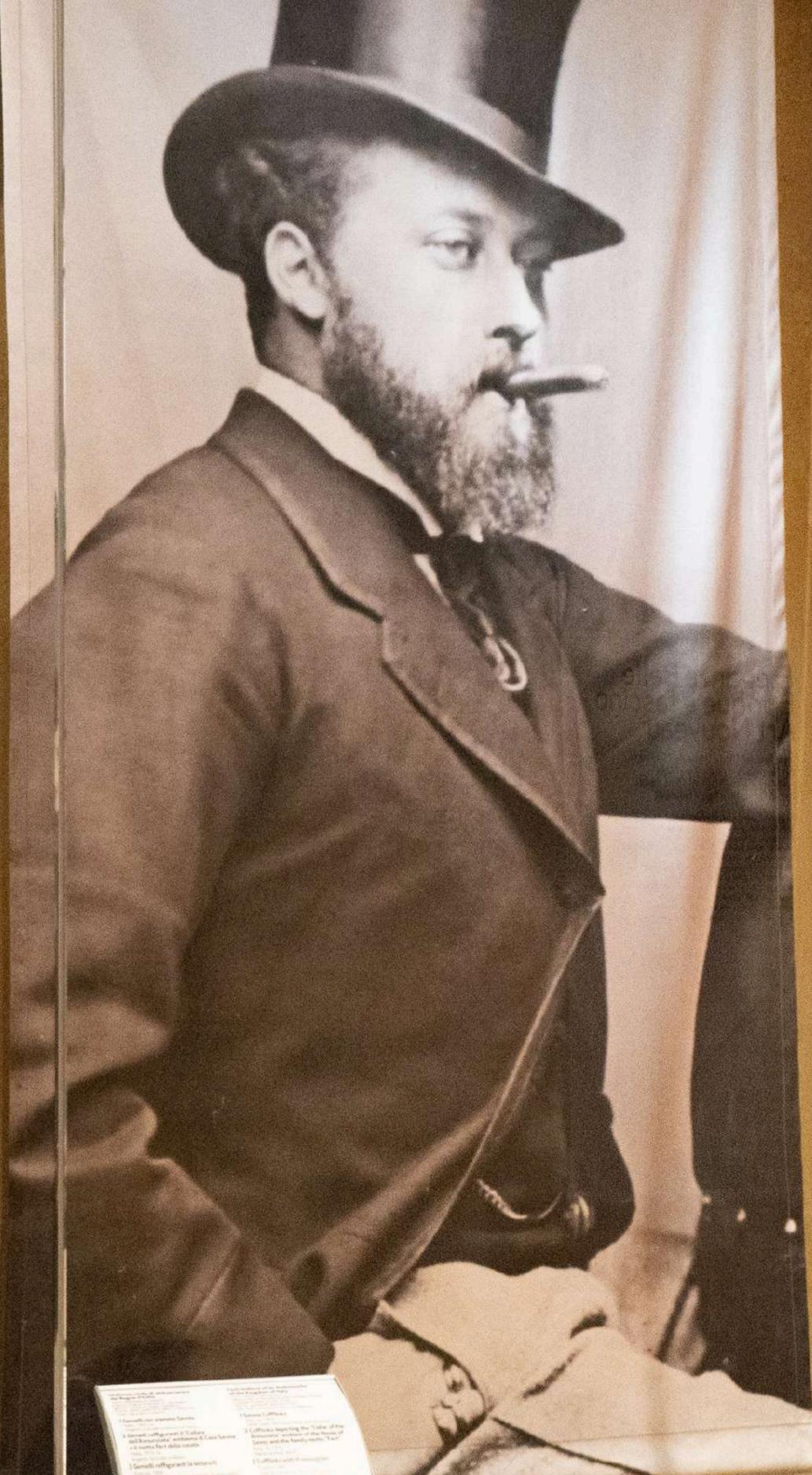
A NARRATIVE DESIGN

The exhibition design is envisioned as **an immersive journey through the transformation of taste, articulated through a textile scenography that serves as a narrative language.** Each chronological section is distinguished by a specific **chromatic palette and a series of images that define the represented eras:** from the visual exuberance of the eighteenth century, to the rational and geometric patterns of the twentieth century, and finally to contemporary imagery evoking the aesthetic fluidity of the modern individual.

A defining element of the installation is the use of **printed panels** functioning as visual moodboards, designed to contextualize the garments and jewels on display by interweaving images, textures, and iconographic references. Far from being mere background elements, these backdrops act as **narrative instruments** that amplify the symbolic resonance of the ornaments, establishing a coherent dialogue between object and space.







1. General, 1862-1863
2. General, 1864-1865
3. General, 1866-1867
4. General, 1868-1869
5. General, 1870-1871
6. General, 1872-1873
7. General, 1874-1875
8. General, 1876-1877
9. General, 1878-1879
10. General, 1880-1881



TECHNICAL SHEET

TYPE OF WORKS ON DISPLAY

- Jewelry: approximately **140 pieces**

EXHIBITION DISPLAY

- Display cases (vitrines): 5
- Display cases (cases): 8

GRAPHIC MATERIALS

- Panels inside display cases: 14
- External panels: 30
- Panel dimensions: 90 × 150 cm

PUBLICATION

- Possibility of producing an exhibition catalogue



THE CURATOR

MARA CAPPELLETTI

Born in Milan, she graduated in Foreign Languages and Literatures from IULM University and studied Jewelry History and Oriental Art at the Sotheby's Institute of Art in London.

She is an advertising journalist and author of several publications on jewelry, including *I Maestri del Tempo* (24 Ore Cultura) and the *Investing in Wristwatches* series (in collaboration with Sotheby's, published by ACC Art Books).

She curates exhibitions on jewelry and fashion, including *Jewels of Taste and Stile Milano – Stories of Elegance* at Palazzo Morando – Museo Costume Moda Immagine in Milan, overseeing both the concept and the scholarly catalogs.

President of the cultural association *Stile e Storia*, she focuses on research and the promotion of historical heritage, exploring the relationship between art, fashion, and jewelry as expressions of an era's style.

Since 2019, she has been an adjunct professor of Jewelry History at the University of Milan and, since 2020, collaborates with Raffles Milano – Institute of Fashion and Design in teaching jewelry history.



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A R T S

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