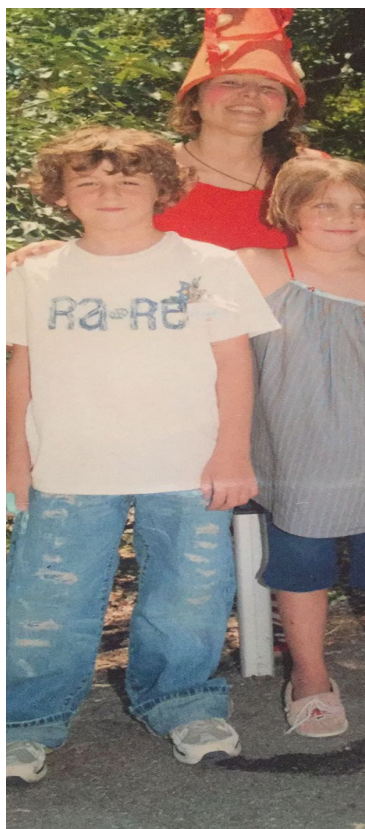
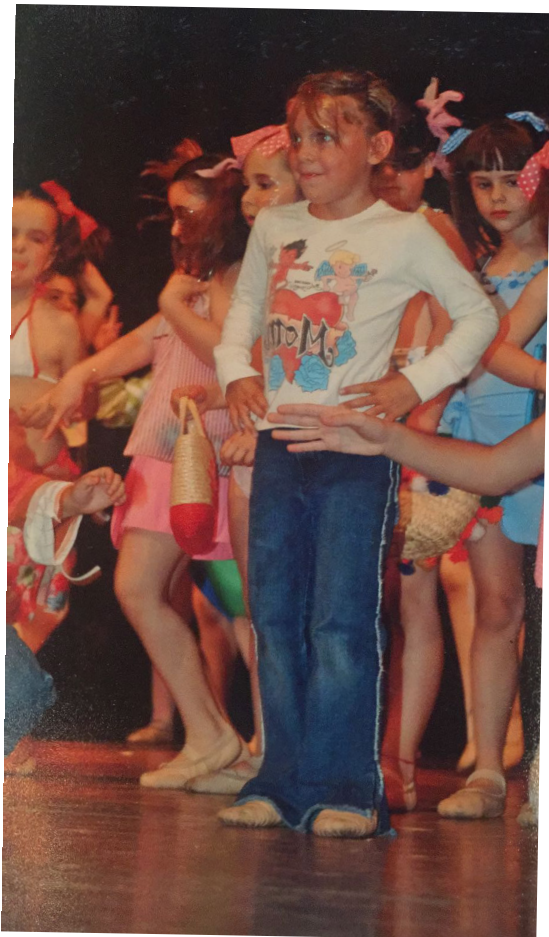


*Bridge Book*

*Caterina Cosima Masoni —  
Fragmented Memories*





Old album photos (2003 - 2009)

## *Introduction — Bridge Book*

The BRIDGE BOOK highlights the work produced by the Parsons Paris first year students for their Integrative Seminar and Studio classes. By offering insight into the creative research of artists and designers, this publication grants access to the backstage where reading, writing and making come together. Each student project was designed to reflect a central component of the creative process: the reciprocity of practice and theory. On several occasions, both classes met for intense and productive 'Bridge' sessions to engage in a critical reflection on students' work in progress.



# *Project Statement* —

## *Fragmented Memories*

The 'fragmented memories' is an enlarged version of a handbag that takes the shape of a dog as it resembles an item which I used to have when I was small. I started by looking through family albums from which I extracted some pictures ranging from four to nine years old. These photographs helped me to identify the different materials that I was wearing, and I chose to create patches of fabrics to layer on the basic shape. I got inspired, in the first place, by my interest in overlapping, intersecting and bright colours and I wanted to use this final piece to emphasize the importance of the past as I really think that memories are essential to the building of a personality because they continue to shape the person throughout life. Exploring these ideas, bits of fabrics will be cut out in irregular squares and overlapped to recreate a display of my past that was full of positive

and joyful memories, also reflected in the choice of colours that have a common component: pink. The bag will be assembled using staples and glue because I want to use the techniques that children use without creating a high-end luxurious bag but, rather something craftier that I would have made when I was a child. Supporting the tools choice, the fact of choosing a large scale to recreate the dog is to emphasize childhood and the importance that it has for me. The animal shape will be filled with wool and this will become similar to stuffed dolls that are present in every baby's life as they are so important 'people'.





detail of 'Fragmented Memories'  
(2018), various fabrics on fusible  
paper & wadding, 45cm x 33cm x 9cm





This paper aims to establish a strong understanding of the evolution of handbags in Europe from the early 1920s. The interest in this topic comes with a detailed study on materials, especially leather and various fabrics such as silk, cotton, plastic, cork and straws which represents ideal beauty and transmit positive energy to the people wearing them. The focus will be placed on the aesthetic dimension, taking into account materials and colours, while scale, shapes and functionality will be analysed to understand how the social standards affect the creation of objects in the different decades. Following the evolution of handbags, the reader can comprehend the difference in the materials used and the scale of the object that for example shifted from the 1920s known for tiny handbags made with embellished fabrics to the 1940s which bags were larger and





created with plastic and cork. Throughout the years, the choice of handbags became a reflection of the surrounding context with a basic understanding of various fashion trends and further studies on why women were deciding upon purchasing particular bags or choosing some designers over others. Moreover, I will reflect on the reasons behind the fact that handbags used to have an artistic connotation, unlike now which fashion is considered craftier, faster and of lower quality. Extrapolating important qualities of fashionable accessories will help me to state the increase in self-confidence as women' identity, style and attitude got shaped. I will adapt the problematics of understanding the evolution of iconic pieces to contrast the reflection on the social background and its relation to the specific accessories.

*Research Abstract — The evolution  
of handbags since the 1920s in Europe*



**Fragmented Memories (2018), various  
fabrics on fusible paper & wadding, 45cm  
x 33cm x 9cm**

*‘The use of plastic as opposed to leather was to imitate patent leather and the ornaments made created graceful shapes with drawstring reticule styles’*



Cole, Daniel Hames, and Nancy Deihl. *The History of Modern Fashion: From 1850*. London: Laurence King, 2015.





detail of **Fragmented Memories (2018)**,  
various fabrics on fusible paper &  
wadding, 45cm x 33cm x 9cm



*Caterina Cosima Masoni*  
*May 2018*