

Elegance. Industrial. The old world versus the new. All these ideas came into play when planning, designing, and subsequently building the costumes for *The Two Gentlemen of Verona*. Shakespeare's verse, prose, and stories transcend his time period and so his plays can be costumed as such—the old and new converge in an atemporal, timeless space.

Here I chose to look, for inspiration, at the dichotomy between the worlds of Verona and Milan: two prominent Italian cities with very different histories and reputations, both in our world and Shakespeare's. Verona is a world often associated with the old: a world of Renaissance, of the Baroque; a world of gilded masks and Commedia; a fading but lovely image of the past. There we find Carnival, there we find ancient festivals and parades that exude the aura of a time long forgotten. In contrast, we find Milan to be, while still retaining the gentle elegance of all that is Italian, a far more modern and fast-paced culture. Here you find the world of the runway; of Gautier, Dior, Schiaparelli, Gucci, and Armani. Here is a place with a high pulse rate and a steady knowledge of cutting-edge fashion, a violent mixing of the old with the achingly modern. In Milan there is only Here and Now. Little else matters.

Because of all that mentioned above, my research spanned from Renaissance doublets to elegant 1930s evening gowns to cutting-edge Armani suits. We juxtapose the past with the present, and add a touch of the Punk and East Village Bohemian. In my work, I strive to follow the demands of the great Julie Taymor when she said, "I don't want costumes; I want clothing."



-Caroline V. Stine