

## **The Social and Gender Identity in the “New Fashion” World: The “Food and Beverage” Made in Italy Television Commercials – Year 2022**

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### **Abstract**

In 1961, Roland Barthes highlights a parallelism between food and fashion (R. Barthes, 1961). He states that food, as fashion, are symbols of society significance. Fashion and food are the two clearest and most defined places of language and social culture. Barthes talks about food like a dress, like a garment, like an object of creativity and social conscience. He, for instance, describes the value of sugar in the culture of the United States of America. And in the *Mythologies* (R. Barthes, 1957), he illustrates the role of wine, milk, steak, fried potatoes, and ornamental cuisine. Three little essays that light up around like an intense lantern. So ironic, cynical, exquisite. In the history of fashion photography, the images of gender have constantly been anchored to a limited number of archetypes. According to Federica Muzzarelli (2013) these archetypes include those of the androgynous woman, of the exotic woman and of the femme fatale. Although they can be traced back to ancient myths and observed throughout the centuries (as shown in L. Nochlin *Representing Women*, 1999), these archetypes acquired distinctive and new iconographic shapes in the late nineteenth and early twentieth century. As Aby Warburg’s achievements have shown (E. H. Gombrich, ed. 2003), in order to be aware of the role played by a specific iconographic custom in contemporary society, it is important to trace back its tradition. The iconographic and iconological method (E. Panofsky, ed. 1975) can certainly also be applied to images and videos of gender in contemporary society. Does the medium used affect the social significance of images? Has the so-called lo-fi, digital media and the subsequent “Democratization of Fashion” (N. Barile, 2011), changed gender iconography and experimented new styles? Can we find new social identity representations in the television commercials of food and beverage Made in Italy? What can we discover looking at these commercials, starting from the E. Goffman work (*Gender Advertisements*, 1976)?

My Post Doc dissertation focused on the social identity representation in the television commercials in Italy in 2022, particularly in the month of April.

Here I will analyze the most interesting cases of my Post Doc thesis of representation of old - and maybe some also new? - social identities.

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