

Audrey Hepburn: a woman, the style

1999 marks the seventieth anniversary of Audrey Hepburn's birth.

The Museo Salvatore Ferragamo has both the wooden last of her foot and the models created for her by Salvatore Ferragamo at the start of her career in the 1950s.

"Audrey Hepburn's long, slim foot is in perfect proportion to her height. She is a true artist and a true aristocrat. Audrey is always natural and completely unaffected, whether she is acting or buying shoes or handbags. She can talk intelligently and knowledgeably on philosophy, art, astronomy, and the theatre", said Salvatore Ferragamo in his autobiography.

The Museo Salvatore Ferragamo has organised two important events, one in Florence and one in New York, as a tribute to this extraordinary woman, a myth and symbol of elegance throughout the world. The proceeds will be donated to the Audrey Hepburn Children's Fund to contribute to the construction of a paediatric hospital on the east coast of the United States, to be named after the actress.

On the 30th April 1999 an exhibition will open in the Museo Salvatore Ferragamo dedicated to the image of Audrey Hepburn as celebrated in the cinema and by the world's most famous photographers, to her elegance, immortalised by international couturiers (notably Givenchy) and to her style, and life-style.

A few days after, on the 4th of May, her birthday, a charity dinner will be held in New York, where C. Hugh Hildesley, the executive vice-president of Sotheby's New York will auction ten copies of the original wooden last of Audrey Hepburn's foot, especially decorated for the occasion by ten contemporary artists of international renown, inspired by the actress's ten most famous films. An album containing ten photographs of the sculptures will also be auctioned. These eleven works of art will remain on display in the Museo Salvatore Ferragamo for the duration of the exhibition.

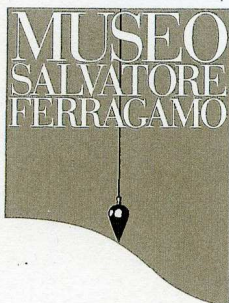
The Florence exhibition

When William Wyler's *Roman Holiday* came out in 1953 it was immediately apparent that a new star had been born. Her name was Audrey Hepburn. She had large dark eyes full of life, mischievous and innocent at the same time, an inimitable smile, both tender and spirited, an almost adolescent physique and an elfin way of moving as if she had no body at all.

She represented an altogether new type in American cinema, familiar then with the voluptuous vamp or the dependable girl-next-door. Millions of women throughout the world for decades attempted to imitate her style, her fashion sense, her hair and her make-up, but without success. Audrey Hepburn has proved inimitable. Her fascination has nothing manufactured about it but springs from her unique qualities as a human being, developed throughout a life obviously marked by success but also clouded by sorrows and disappointments.

She spent her childhood in Nazi occupied Holland and trained early as a classical ballet dancer, then had a brilliant début on Broadway where she was chosen by Colette to play *Gigi*. The international success of *Roman Holiday* brought her an Oscar and was followed by a series of wonderful films directed by some of the greatest American directors. She was certainly favoured by fame and earned wide public and professional admiration but was perhaps most remarkable for her extraordinary commitment not only to her work and but to a wider world. She retired early from the cinema to devote herself to the protection of children in the Third World with remarkable determination and enthusiasm.

The exhibition, organised by Stefania Ricci, director of the Museo Salvatore Ferragamo together with Gianluca



Bauzano, a journalist and expert on fashion and costume, and designed by Maurizio Balò covers the most important events in Audrey Hepburn's career. It draws on material from her films and from unpublished photographs, on her clothes and accessories lent by her children, by American studios and by the couturier, Hubert de Givenchy. Two sections are devoted to her work as ambassadoress for Unicef for the defence of the World's children and to the influence her image has had on contemporary fashion over the decades.

The exhibition will include ten copies of the original last made by Salvatore Ferragamo, decorated by ten contemporary artists (Marina Abramović, Arman, Louise Bourgeois, Christo, Enzo Cucchi, Yasumasa Morimura, Kenny Scharf, Andres Serrano, Daniel Spoerri, Lawrence Weiner) who have graciously lent their works in support of the event. Also on display will be an album of ten photographs signed and dated by the photographer Franco Fontana and produced in a limited edition depicting the works of the ten artists.

Site: Museo Salvatore Ferragamo, Palazzo Spini Feroni. Exhibition entrance from Piazza Santa Trinita 5 r.

Open: 1-May-1 July 1999, 10.00-18.00. Monday to Sunday. Closed Tuesday. Ticket L.12.000. Groups L.10.000.

The curators

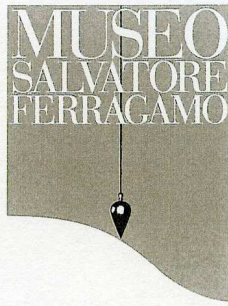
The exhibition has been devised by Stefania Ricci and Gianluca Bauzano and designed by Maurizio Balò. Daniele Tommaso was responsible for the cinematographic research and for the films and Gianni Salvaterra liaised with the contemporary artists.

Stefania Ricci is the director of the Museo Salvatore Ferragamo. She is a costume and fashion historian and has written articles and catalogues for the exhibitions she has organised including *Anni Venti. La nascita dell'abito moderno* at the Costume Gallery of Palazzo Pitti in 1991; *Sala Bianca: nascita della moda italiana*, in Palazzo Strozzi in 1992; *Il costume al tempo di Lorenzo il Magnifico* at the Museo Civico in Prato in 1992; *Moda alla Corte dei Medici*, in Palazzo Pitti in 1993; *Emilio Pucci a Palazzo Pitti* for the second Florence Fashion Biennale in 1996. Since 1984 she has been in charge of the archives and was later appointed director of the Museo Salvatore Ferragamo from which she has organised four exhibitions: in 1985 in Palazzo Strozzi in Florence; in 1987 in the Victoria and Albert Museum in London; in 1992 at the Los Angeles County Museum and in 1998 at the Sogetsu-kai Foundation in Tokyo. In 1998 she organised the exhibition *Cinderella. The shoe rediscovered* for the Florence Biennale in the space for temporary exhibitions in the Museo Salvatore Ferragamo.

Gianluca Bauzano has a degree in modern literature and has studied the history of the Ricordi publishing house. He is a journalist with a specialist interest in costume, fashion, and classical music and has written books and articles on costume and music history. He has published *Case di uomini illustri* and *Non solo lirica., Il concertismo a Milan dal '700 al '900* and designed the exhibitions *Le Nozze nella Lirica 1946-1996*, to mark the fiftieth anniversary of the reconstruction of the Teatro della Scala at the Milan Fair, and *La collezione Nureyev: Abiti originali del Settecento raccolti da Nureyev ora acquisiti dall'Archivio Storico Etro*, in the Etro spaces at New York. He is a regular contributor to the entertainment, cultural and fashion columns of *Il Giornale* and also writes for *Vogue Italia*, *Uomo Vogue*, *Amica*, *Audrey*, *Mondo Uomo*. He also presents the Rai Radio Tre transmission of the opening nights of opera from the Teatro della Scala in Milan and gives lectures on costume, music and historic collections.

Maurizio Balò has a degree in architecture from the University of Florence where he began stage design with the university theatre group. Since 1971 he has designed scenery and costumes for more than one hundred stage productions, most notably for *La vita che ti diedi* by Pirandello (Teatro Grande, Brescia 1978); *The Trachiniae* by Sophocles (Teatro Nuovo, Spoleto 1983); *Faust* by Goethe (Teatro Malibran, Venice, 1985); *Fedra* by d'Annunzio (Teatro del Vittoriale, Gardone Riviera 1988); *Electra* by Euripides (Teatro Caio Melisso, Spoleto 1993); and *Hecuba* by Euripides (Teatro Argentina, Rome 1994).

His first designs for opera were created for *La damnation de Faust* by Berlioz at the Teatro Comunale in Bologna. Since then he has worked with numerous opera companies: for the Teatro della Scala in Milan (Atem by Donatoni, 1985; *Le martyre de Saint Sébastien* by



Debussy, 1986; *La donna del lago* by Rossini, 1992) for the Teatro La Fenice in Venice (*La Rondine* by Puccini, 1983; *Rosamunde* by Schubert, 1989); for the Teatro San Carlo in Naples (*Il matrimonio segreto* by Cimarosa, 1989); for the Florence Maggio Musicale (*La forza del destino* by Verdi, 1992); for the Opéra Bastille in Paris (*Der Fliegende Holländer* by Wagner, 1993); for the Arena in Verona (*Norma* by Bellini, 1994), and again for the Teatro Comunale of Bologna (*Le Maschere* by Mascagni, 1988; *La Bohème* by Puccini, 1990; *Carmen* by Bizet, 1995); for the Zurich Opera House (*Les contes d'Hoffman* by Offenbach, 1995; *Le Villi* by Puccini and *Pagliacci* by Leoncavallo, 1997) and for the Ferrara Music Festival (*Don Giovanni* by Mozart, 1997).

In addition to these productions he has made notable designs for Rossini's *Cenerentola* at the New York Metropolitan Opera House; for Wagner's *Tannhauser* at the Teatro La Maestranza in Seville and for Wagner's *Tristan and Isolde* at the Teatro Carlo Felice in Genoa. In 1981 he received a prize at the Quadriennial for Stage-design in Prague for *La damnation de Faust* by Berlioz; in 1994 in Italy the Premio Ubu for *Il ritorno dalla villeggiatura* by Goldoni. He won the same prize again for his designs for *Orgia* by Pasolini, produced by Massimo Castri at the Teatro Metastasio in Prato.

Daniele Tommaso, director and producer, has made a series of documentaries and art videos. His production company, Videocast, has worked for many names in international fashion. He has made a documentary research video and a video on the life of Salvatore Ferragamo for the Museo Salvatore Ferragamo inspired by Ferragamo's autobiography *The shoemaker of dreams*.

His film *La scuola delle mogli* recounting the story of young women in Europe married to American servicemen and their attempts to re-join them across the Atlantic, was broadcast on television throughout the world between 1994 and 1995. He devised the videos and film for the exhibition *Cinderella. The shoe rediscovered*.

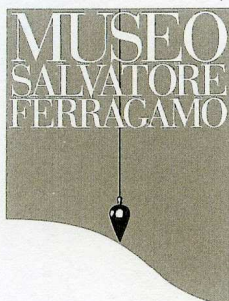
Gianni Salvaterra began as a journalist, photographer and graphic designer and worked with advertising companies in Italy and New York. He is an expert on food and wine and has a passionate interest in contemporary art. Since 1987 he has lived and worked in Modena and New York where he contributes to Italian and American publications such as *L'Etichetta*, *Ex-Vinis*, *Capital*, *In Viaggio*, *A Tavola*, *Weekend*, *Italia Viaggia*, *Excelsior* and *Index*.

He is the author of numerous books on wine and cookery including *L'Oro in bocca*, 1987; *L'Uovo di Colombo*, 1991, *Il Sapore della memoria*, 1993, *L'Aceto Balsamico Tradizionale di Modena*, 1994 and *Le Enotecche d'Italia*, 1995. He is Luigi Veronelli's United States correspondent and makes annual revisions to the *Guida ai ristoranti italiani in USA, Canada e Mexico* for him.

He devises and organises cultural events in the United States and is the founder and president of the Buon Ricordo America project, a non-profit making food and wine association in America with the collaboration of thirty artists of international renown. Since 1996 he has worked as the spokesman in Italy for the Audrey Hepburn Children's Fund.

The catalogue

The fully illustrated catalogue is the result of a joint collaboration and covers all aspects of the exhibition. It is published by Leonardo arte with an introduction by Sean Ferrer, the son of Audrey Hepburn and Mel Ferrer.



The Audrey Hepburn Children's Fund

Every child is a reminder that God has not lost hope in man- Rabindranath Tagore.

The Audrey Hepburn Children's Fund located at Los Angeles commemorates the purity of Audrey Hepburn's humanitarian efforts to enrich the lives of children worldwide. The unique not-for-profit organization is honored to include both adult and child celebrities who serve on our Advisory Boards. Their enthusiastic support not only keeps Audrey Hepburn's legacy alive but also heightens public awareness of her causes.

But hosting special events and creating on-going programs on a local, national and global basis, the Audrey Hepburn Children's Fund benefits children by providing both cash and non-cash contributions that enable it to address a wide variety of causes. The Audrey Hepburn Children's Fund strive for an efficient organization, using volunteers and donated services wherever possible to maximize the charitable efforts.

The mission of the Audrey Hepburn Children's Fund is to continue her work and bring help, happiness and hope to children everywhere.

Founder and president of the Audrey Hepburn Children's Fund is Sean Ferrer, son of Audrey Hepburn.

The Museo Salvatore Ferragamo

The museum is situated in Florence, on the second floor of the medieval Palazzo Spini Feroni, via Tornabuoni 2, the headquarter centre of the Ferragamo company since 1938 .

The Ferragamo family opened the museum to the public in 1995 in order to encourage an awareness of Salvatore Ferragamo's exceptional artistic creativity and the importance of his role in the history of shoemaking and international fashion.

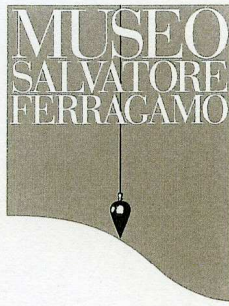
It houses a collection of more than 10,000 models created by Ferragamo over forty years, from the 1920s to 1960, the year of his death. The models on display are changed every two years, offering the chance to explore new aspects of his production.

The shoes are works of the finest craftsmanship, reflecting the supreme technical, practical and imaginative capacity of an artist who was constantly aware of his cultural environment. Salvatore Ferragamo often drew inspiration from the work of contemporary artists and collaborated with them. And so today the museum, bearing his name, involves contemporary artists in the organisation of exhibitions of its historic collection as in the recent retrospective in Japan, designed by Hiroshi Teshigahara with graphics by Ikko Tanaka.

The museum also promotes and organises exhibitions and events associated with contemporary art. In 1996 it sponsored the first Fashion Biennale in Florence, and staged an exhibition of the works of the great American photographer Bruce Weber.

In October 1997 as a result of the collaboration with Tanaka Ikko, the museum promoted an exhibition of his work in the Padiglione d'Arte Contemporanea in Milan, Italy's foremost city for modern design.

In October 1998 to coincide with the second Florence Biennale the museum organised an exhibition on the story of Cinderella and its impact on literature, music and the cinema.



Gala evening and auction in New York, Cipriani, Wall Street, 4 May 1999

Sean Ferrer, founder and president of the Audrey Hepburn Children's Fund on 4 May 1999 celebrates the seventieth anniversary of his mother's birth with a gala evening sponsored by the Salvatore Ferragamo.

The gala evening will be held at Cipriani, Wall Street, New York and marks the beginning of a fund-raising campaign for the construction of a paediatric hospital on the east coast of America to be named after Audrey Hepburn. During the evening a special prize will be awarded to one famous actor / actress for his/her exceptional work for the defence of the world's children.

There will also be an auction conducted by the vice-president of Sotheby's New York, C.Hugh Hildesley of ten copies of the original wooden last of Audrey's foot, made by Salvatore Ferragamo in 1954, decorated by ten contemporary artists of international renown who have drawn inspiration from the films in which she starred. The artists who have volunteered their work in support of the charity are Marina Abramović, Arman, Louise Bourgeois, Christo, Enzo Cucchi, Yasumasa Morimura, Kenny Scharf, Andres Serrano, Daniel Spoerri, Lawrence Weiner.

An album entitled *Walking with Audrey Hepburn* (produced in a limited edition of 1/10) containing signed and dated photographs by Franco Fontana of the ten works of art will be auctioned.

The Audrey Hepburn Children's House paediatric hospital

The Audrey Hepburn Children's House paediatric hospital, attached to the university clinic of Hackensack, New Jersey, USA will be the first American Hospital of its kind devoted to the assistance of children, adolescents and their parents, specialising in cases of child abuse.

The university clinic of Hackensack has long been distinguished for its high level of professionalism and the quality and range of its services. The Children's House will form an essential part of the clinic's Youth Protection Program which offers not only support and healing to the victims of abuse but also the chance to recover through recreational and educational activities in addition to providing psychological support to patients and their families.

The facilities of the hospital are now fully stretched and the new building will provide an emergency department and a reception centre for children and family members who come from outside the area and who are unable to find alternative accommodation locally. Patients may be admitted to the centre without hospital insurance.