

SALVATORE FERRAGAMO FIFTH AVENUE FLAGSHIP INAUGURATION ON SEPTEMBER, 12 2003

On August 4, Salvatore Ferragamo, the leading Italian brand of luxury goods, unveiled its new U.S. flagship boutique on Fifth Avenue in New York City. The opening of the New York flagship follows Tokyo's Salvatore Ferragamo flagship opening in the Ginza district on May 7, 2003. The 20,000 square foot store is the largest Ferragamo boutique in the world. The two-level flagship, with interior design by architect Janson Goldstein and façade by Marco Carrano, incorporates the new worldwide Ferragamo boutique concept. It showcases the complete collection of men's and women's shoes, silk and leather accessories and ready-to-wear lines. The new children's line and an exclusive collection of men's and women's products created especially for the boutique will also be available. Additionally, there is a gallery that showcases exhibitions on the history of the company and the culture of its products.

The concept of the Salvatore Ferragamo stores

The vast range of Ferragamo products is on sale worldwide in approximately 412 personalized points of sale of which 204 are directly controlled.

Over the next five years, important investments will be made in opening new points of sale and restructuring the company's boutiques to fit a new architectural concept. The space is vitalized by the presence of linear geometries, planes of transparent light, floating surfaces and aerial forms. The showcase of product is framed by the use of suspended elements and lighting, through the definition of various areas and the stratification of different materials.

The lighting combines lights filtered through veils, luminescent surfaces and rhythmic lines of concentrated light which modulate the various degrees of natural light and enhance the details, namely the cuts, fabrics, colors and weaves of the collections. The furnishings make up a flexible display system with the use of counters, shelves and vessels that attract accessibility to the various products.

The materials include a harmonious use of noble and organic materials such as walnut and stone, juxtaposed alongside technologically advanced synthetic materials such as corian and silvered nickel. This combination illustrates the complementary dialogue of opposites: light and dark, hot and cold, rough and smooth. Finally, fundamental to the entire concept, are the illuminated, suspended graphic panels, and liquid crystal screens which provide a continuous display of images from the advertising campaigns and various seasonal collections, a feature that distinguishes the Ferragamo store and sets it in a creative and luxurious scenic context.

The new Salvatore Ferragamo environment communicates a spirit of refined informality in a luminous and modern space.

The Fifth Avenue Flagship

"This is not our basic store. We are very excited about having a flagship on Fifth Avenue that highlights our products and reflects the qualities that define our House as a leader in luxury goods: craftsmanship, style, tradition and innovation," said Ferruccio Ferragamo, Chief Executive Officer, Salvatore Ferragamo. "We are pleased to be able to offer our customers and future clients the opportunity to experience the Ferragamo world with our extensive collection for men, women and children all under one roof."

The boutique comprises two main selling salons and a gallery space, highlighted by a dramatic staircase leading to the second floor. The first floor will showcase the complete women's collection of shoes, handbags, scarves, small leather goods and ready-to-wear and a presentation of men's ties as well as a reception desk. The second floor will house the men's merchandise along with the children's collection and the customer service department.

The gallery, also located on the second floor, is adjacent to the men's salon. This space draws its inspiration from the Salvatore Ferragamo Museum at Palazzo Spini Feroni in Florence. The gallery will hold exhibitions throughout the year, which reflects the House's dedication to art and culture.

The flagship's façade wraps the corner of Fifth Avenue and 52nd Street spanning approximately 150 linear feet and giving the store optimum perspective from the street. The play of light and dark contrast continues on the exterior with the use of imported Italian limestone in two different shades. "We wanted to create a unique impression on the street, not only with our merchandise presentation, but with the actual exterior of the store which will set us apart from our neighbors," continued Ferruccio Ferragamo. "The materials and color play are consistent with the interior so that the whole Ferragamo experience is seamless from outside to inside."

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LIMITED EDITION PRODUCTS

"There is no limit to beauty, no saturation point in design, no end to the materials a shoemaker may use to decorate his creations so that every woman may be shod like a princess and a princess may be shod like a fairy queen"

(from Salvatore Ferragamo, *Shoemaker of Dreams*, 1957)

A willingness to use diverse materials and unconventional decoration characterizes the history and work of Salvatore Ferragamo. The profound originality of his creations stemmed from a significant period at the turn of the twentieth century in which the attitude towards apparel and accessories became more experimental. Fashion looked into the world of art and incorporated its themes into the daily routine of dressing and living. Salvatore Ferragamo treated shoes as a canvas for creating not only the perfect result of quality handcraftsmanship but also for exploring shapes, materials and colors.

After several years in America, Salvatore Ferragamo moved back to Italy in 1927 and witnessed the imprinting of his style that oriented towards an original and continual use of different materials and an unusual way of devising the uppers. From this emerged a series of models akin to the experiences of the artistic avant-garde of the times. Hence, Salvatore always felt the need to patent his creations, convinced they would be quickly copied. Among these models is a black kid with a Louis XV heel and rounded toe, whose upper has a geometrical "Labyrinth" pattern. Even today this particular shoe is still very modern, and has inspired a

women's shoe model called "Game" in the Fall/Winter 2003-2004 collection. This re-edition entails a high-heeled pump that differs from the original in being more streamlined.

"Game" has inspired two handbags and an exclusive limited edition line of shoes, to celebrate the inauguration of the new flagship store in New York: a high-heeled sandal, "Generose", a high-top boot, "Gant", and a ballet slipper "Audrey", a reproduction of the shell-sole model of 1954 which is repeated each season.

The double-strap shoulder bag with black methacrylate frame and double "Gancino" clasp in metal is a contemporary interpretation of "historic" Ferragamo forms.

A single-handed model is a smaller version on the theme. The common characteristic of these products is the soft calf leather that is embroidered like the 1920s original.

Along with this collection is the "Fanfair" sneaker from the *Shoes for Freedom* collection. It is a sporty, urban chic model which combines the technical advantages of sports shoes with the renowned quality and craftsmanship of Ferragamo products. This shoe captures the "Game" concept by inverting the original design, with black decoration on white calf. The collection also includes a new model of sunglasses with acetate frontal and lacquered metal temples, in which the 3-D play of full and hollow spaces reproduces the optical "Labyrinth" effect of the original design.

THE SALVATORE FERRAGAMO STORE WINDOWS IN NEW YORK: A CONTEMPORARY VERSION OF ANAMORPHOSIS.

The idea behind the store windows, created exclusively to celebrate the inauguration of the new Salvatore Ferragamo flagship store in New York, fulfills two aims. First, they project an image of Salvatore Ferragamo's contemporary sensibility and devotion to the Italian historical-artistic culture on which the company's foundations and values are based and, second, they offer a further interpretation of "Game" shoe theme from the Fall/Winter 2003 collection that inspired the exhibit of 19 artist's works in the flagship's "Gallery".

The design utilizes the technique of anamorphosis, a play of perspective used in the past as a virtuoso exercise in painting perception or to conceal the portraits of loved ones and in the layout and design of piazzas, fortresses and military sites.

Instead of providing 3-D recognition of the object represented in its ideal image, the succession of observed images proposes variations that seem dictated by sheer fantasy.

Both for its distinctive ambiguity and its theatrical effect, anamorphosis is once again in vogue. Since it involves the spectator this form of expression is not only limited to the surrealist environment, as Jean Cocteau preached in the 1930s, but also in current explorations of open art.

The history of the term and its evolution in art history

The term anamorphosis appeared for the first time in the 17th century and seems to have been used for paintings that "one cannot make out, except by focusing from the rim of the panel they are painted on".

The definition, which derives from the Greek and is composed of two words – *aná* and *morphé*– literally means "upwards, back, a return to shape" and describes a totally non-perspective process of forming elongated images to be observed from a slant. Nonetheless, references to this type of artistic experimentation, which at times seems to belong to the world of perspectival aberrations, can also be found further back in time. We can glimpse precise indications as early as the 15th century, when the science of perspective found its first geometrically correct applications beginning with the *Prospective Panels* of Filippo Brunelleschi, passing through Masaccio's *Trinity* in Santa Maria Novella in Florence and arriving at the rigorous perspectives of Paolo Uccello and Piero della Francesca.

In the 16th century suppositions and hypotheses were left behind and certainties took over, as can be seen in some of Leonardo de Vinci's drawings and notes that reveal a perfect acquisition of the anamorphic principle. In the early 17th century *Perspectivae Libri Sex* by Guidobaldo del Monte was published, in which the author gave a scientific definition of the perspective image, moving into the field of the conical and pyramidal anamorphoses that were all the rage in 17th century French *cabinets* and German *wunderkammern*.

Throughout the 17th century, perspective, along with anamorphosis, were the subjects of more numerous treatises, almost always written by mathematicians and geometers who by now had mastered the subject almost thoroughly. Painters, draftsmen and engravers used anamorphosis to make their depictions unusual and intriguing.

Technical details of anamorphosis

In the world of art the concept of anamorphosis translates into the dynamic relationship between the drawing, the support on which it is traced, and the position from which the observer accedes to different, incongruent images of the same work.

For example, the shadow cast on a sidewalk or the wall of a house by a person standing erect on a sunny day is a perfect anamorphosis.

There are three elements involved: the sun, as a light source, the standing person as a three-dimensional silhouette acting as a shield that prevents the sunlight from continuing its journey, and the backdrop or support on which the shadow is projected. To a passing observer the person's shadow looks completely deformed, distorted, while if it is seen along the ideal axis of sun-standing person, it disappears precisely behind him or her, returning to the correct proportions.

All this finds scientific confirmation in an optical-geometric model that is the basis for the technique, the creative method of the artist using anamorphosis.

The anamorphic work is characterized as an ambiguous object that unexpectedly changes, and also determines, as in a script, the movements the observer must make to look at it.

Anamorphosis becomes a force determining the central viewpoint from which to observe perspective and the routes of an intriguing reconnaissance.

In anamorphosis the spectator becomes the actor of the script inscribed in the work, a performer for another spectator observing him from outside, as if the actor were a materialization of the alternation of two observation points, containing the sun's desire to see the shadows and the person's desire to be the sun. Not surprisingly, the culmination of interest in anamorphosis coincided with the epoch of the "Sun King", Louis XIV. Today, on the crest of the latest fashions, the image observed from the ideal viewpoint is optically defined as a virtual image.

Marc Sadler

Marc Sadler was born in Innsbruck, Austria, and currently lives in Milan. He is a French citizen. He graduated from the "E.N.S.A.D." in Paris in 1968 and in the same year won the Brook Stevens Design Award. As early as 1968 he was part of Design Center 1 in Paris, while continuing his own research and experimentation on plastic materials and their possible applications. One of his experimental designs (a ski boot in thermo-plastic material) led him to the sports sector where, in 1971, he began to work in Italy with the Caber company where he later patented the symmetrical shell system that remained the best-selling ski boot for several years.

Sports design and collaboration with important international companies gave Marc Sadler a great deal of experience with materials and work technologies. Today he is an esteemed designer for companies in furnishings, small and large household appliances, lighting and more technical oriented products. He is still very involved in the sports sector, confirming his ability to understand and assimilate a variety of production technologies (Dainese, Cassina, Tecno, Boffi, Flos, Fiam, Foscarini, Kartell and Magis; Beretta, Faram, Iseo Serrature, Watco, Matrix, Moulinex, Krups, Daewoo Electronics, Guzzini).

Marc teaches at various design schools and universities, in Italy and abroad. Since 2002 he has been art director of Ideal Standard, in charge of its design strategy for Europe.

Outstanding among his awards are:

DESIGN PLUS in Frankfurt for the "Apotheos" shower stall designed for Domino-Albatross (1995);
COMPASSO D'ORO ADI for the soft "Drop" lamp designed for Flos-Arteluce (1995);
AUSZEICHNUNG FUR GUTES DESIGN from the Industrie Forum design in Hanover for the "Drop 2" sconce (1996);
CREATEUR DE L'ANNEE at the Salon du Meuble in Paris (1997);
COMPASSO D'ORO ADI for the "TITE" and "MITE" lamps in fiberglass and carbon designed for Foscarini-Murano (2001);
DESIGN PLUS in Frankfurt for the "Grammy" kitchen scale designed for F.lli Guzzini (2001).

In 1998 the MOMA in New York included his motorcyclist's back protector designed for Dainese in its permanent collection.

GAME: AN EXHIBIT AT THE SALVATORE FERRAGAMO FLAGSHIP STORE IN NEW YORK

The Salvatore Ferragamo "Gallery"

The opening of the New York flagship follows the precedent established by Salvatore Ferragamo store openings in Seoul, Korea and the Ginza district in Tokyo, by devoting an area of the flagship to the display of exhibits and cultural events. This "Gallery" space in the New York flagship will feature not only exhibitions on Ferragamo history and products but also contemporary art and culture.

This initiative reinforces the company's commitment to supporting design and innovation in art and culture. By presenting art in a non-traditional space, the company aims to expose not only the art aficionado but also the casual shopper, who may be unexpectedly surprised and inspired, to a source of visual beauty.

Salvatore Ferragamo and Culture

For Salvatore Ferragamo, fashion and culture have always been linked. Beginning in California in the 1920s, when he began to make shoes worn by Hollywood stars on and off the set, young Ferragamo understood how much fashion and culture, especially art and cinema, shared in terms of history, exploration and creativity.

During his career, Ferragamo sought inspiration, cues and collaboration from the most important artists of his time. In the 1930s, after returning to Italy, he asked late-Futurist painter Lucio Venna to sketch the ads for some of his shoes.

Today, with the growing interrelationship between fashion, culture and contemporary art, the Salvatore Ferragamo company follows its founder's intuition and devotes great attention and resources to initiatives in this sector. Consequently, in 1999 the company won the "Guggenheim Enterprise [Business] and Culture Award" given each year to international companies that have invested significantly in the field of culture.

This form of patronage has, over the years, been fulfilled through different partnerships embracing various sectors of culture, from cinema to art. In 1996 and 1998, Salvatore Ferragamo was one of the major sponsors of the first and second Fashion Biennial in Florence dedicated to the relationship between art and film. In 2001, the company helped organize the Festival Film du Paris, France Cinéma in Florence and a travelling festival of eight short subjects by young Italian directors in the United States. The same year, and for the next three years, Salvatore Ferragamo became the sponsor of the foreign tours of the Maggio Musicale Fiorentino orchestra, directed by Zubin Mehta, which is one of Florence's most important cultural institutions. At the end of 2001, the company also signed a sponsorship agreement with the Palazzo Vecchio Museum, so that the Monumental Quarters of the building – one of Florence's finest artistic assets – could be opened on Sunday afternoons.

Salvatore Ferragamo has often been involved in events of international resonance, in close cooperation with museums and cultural institutions, helping to design as well as organize them.

In 1998, at the Contemporary Art Pavilion (PAC) in Milan, the company inaugurated a show of the works of Japanese graphic artist and designer, Ikko Tanaka, the first of his exhibits in Italy. In the same year in Tokyo, a retrospective on Salvatore Ferragamo involved the collaboration of two important contemporary artists, Ikko Tanaka and Hiroshi Teshigahara. In 2002 Ferragamo helped to design and organize an exhibit at Palazzo Ducale in Genoa, *The Art and Luxury of Silk*; and from 1999 to 2001 its exhibit entitled *Audrey Hepburn: a Woman, a Style* travelled around the world, displaying not only the clothing and mementos of this famous

movie star but also works by the following contemporary artists: Marina Abramovic, Arman, John M. Armleder, Louise Bourgeois, Christo, Enzo Cucchi, Yasumasa Morimura, Ugo Nespolo, Gert Rappenecker, Peter Rosel, Tom Sachs, Kenny Scharf, Andres Serrano, Daniel Spoerri and Lawrence Weiner, all of whom freely interpreted the wooden last Salvatore Ferragamo made for Audrey Hepburn in 1954.

The core of Ferragamo's cultural heritage and its embrace of contemporary art is showcased in the Salvatore Ferragamo Museum, inaugurated in 1995 in Palazzo Spini Feroni in Florence, the company's historic headquarters. In addition to conserving and exhibiting the history of Ferragamo and its products, the museum also coordinates and supervises institutional and cultural events. The museum exhibits themes for reflection and study which can become, as in the case of the New York exhibit, sources of inspiration for new initiatives.

"Game"

During his career, from the early 1920s to his death in 1960, Salvatore Ferragamo's work was rendered distinctive by the originality of his shoe designs and his constant experimentation with models, constructions and materials, as attested to by the 333 patents registered in his name preserved in the Italian State Archives.

The profound originality of his creations stemmed from a climate that, beginning in the early twentieth century, found in the acceptance of unusual materials, geometrical motifs and bold color combinations the tangible signs of a changing attitude to apparel and its accessories. It was a time in which the interchange between figurative art and fashion became more fecund and versatile with fashion looking to the world of art where its themes were readily interpreted into the daily realm of dress and décor.

Salvatore Ferragamo elevated the shoe from a mere accessory to a fashion statement and work of art by perfecting it through quality handcraftsmanship and by using the shoe as a canvas for an autonomous exploration of shapes, materials and colors.

One of the 10,000 models conserved in the Salvatore Ferragamo Museum in Florence that exemplifies Ferragamo's fertile imagination is a black kid pump with a Louis XV-style heel and rounded toe, whose upper has a geometrical "Labyrinth" pattern (as it was defined in the patent), created in pearl grey chain-stitching done with a mechanical needle (a leather embroidering process known in English as "tambour work").

This model is a prime and significant example of the collection in the way that its geometrical decoration demonstrates Ferragamo's attention to the art of his times, especially Futurism and Cubism and collage and papier collé work innovatively pioneered by Pablo Picasso and Georges Braque.

The importance of this model as a symbol of Ferragamo's creativity and fashion forward intuition made it the inspiration for an updated version called "Game" in the Fall/Winter 2003-2004 collection. Subsequently, this pump became the subject or object on which 19 contemporary artists could freely express their creativity, using various work techniques. Their works of art, exhibited in the "Gallery", will be published in a catalogue.

The exhibit is curated by Mariuccia Casadio, art consultant for "Vogue Italia" and by Stefania Ricci, director of the Salvatore Ferragamo Museum. The exhibit and the event inaugurating the flagship store in New York will benefit two foundations, Child Priority and Free Arts, whose common aim is to help and offer opportunities to disadvantaged youth.

Artists participating in the exhibit:

VANESSA BEECROFT

Born in Genoa in 1969, has lived and worked in New York since the early 1990s. Studied painting and set design at the Fine Arts Academies of Genoa and at the Brera Academy of Fine Arts in Milan. Creates performances, videos and photographs, treating the portrait theme in an entirely personal and contemporary mode. As of 1993, and from Jeffrey Deitch's Gallery in New York to Larry Gagosian's in London and Los Angeles, her male and female subjects - unique weaves of past and present, of cultures and fashions - have been shown in the world's most prestigious art galleries and museums.

JEFF BURTON

Born in 1963 in Anaheim, California, he lives and works in Los Angeles. A graduate of the California Institute of the Arts. In his art he seeks to break the hierarchy between the genres of art, fashion and pornography. Burton began his photographic career on the sets of erotic films. His images soon became shots stolen as events occurred beyond the capability of the camera alone. His photographs have been exhibited in many one-person and group shows in the United States and Europe. The most recent are: *The Americans - New Art*, Barbican Gallery, London, 2001; *The Wedding Show*, Casey Kaplan, New York, 2001; Sadie Coles, London, 2000 and 2001; Emmanuel Perrotin, Paris, 2001.

MARTA DELL'ANGELO

Born in Pavia in 1970, she lives and works in Milan, where she graduated from the Brera Academy of Fine Arts. Her paintings, which always feature self-portraits, and investigate personal identity were exhibited at her first one-person show in July 2000, in Rome at the Galleria La Tartaruga run by Plinio De Martis. In 2002 (along with Sara Rossi, Matteo Basile and Chiara) she won the first edition of the New York Award sponsored by the Italian Ministry of Foreign Affairs and the Italian Academy of Columbia University.

LARA FAVARETTO

Born in Treviso in 1973, she lives and works in Milan. Creator of films, videos and performances, in her works she interweaves the poetic, anthropological and aesthetic aspects of daily life, showing the joyful but also melancholic essence of pop celebrations. This artist won the 2001 edition of the Premio Furla Querini Stampalia. In 2002 she was awarded the annual scholarship of the P.S.I., the branch of the New York Museum of Modern Art (MOMA) devoted to young artists.

ANGELO FILOMENO

Born in 1963 in Ostuni, he lives and works in New York. After beginning his career in Haute Couture, he took embroidery into the realm of art, creating his works on framed silks. Has had one-person shows in the U.S. and in Italy. His works have been included in important group exhibitions such as *Officina America* at the Bologna Gallery of Modern Art (2002), *Fashion Italian Style* at the F.I.T. in New York and *Il racconto del filo* at the MART show in Rovereto (2003).

SYLVIE FLEURY

Born in 1961 in Geneva, where she lives and works. Focusing on the languages of glamour, the seductive powers of brands and fashions, the passion for-obsession with designer labels, her work includes installa-

tions, sculpture, paintings, photographs, films and videos. From Postmasters in New York to Taddheus Ropac in Paris and Massimo De Carlo in Milan, her creations have been the focus of one-person and group exhibitions at some of the best-known public and private venues in the world.

LUIS GISPERT

Born in 1972 in Jersey City, New Jersey, he lives and works in Brooklyn, New York. His first one-person shows were held at the Massimo Audiello Gallery in New York, and in 2002 he was a guest artist at the Whitney Biennial and at the *Officina America* exhibition curated by Renato Barilli for the Bologna Gallery of Modern Art. He is one of the most interesting newcomers on the contemporary New York art scene. Centered on the use of photography, his work is a sort of exaltation of Hispanic street-style, a glamour made up of bright colors, ultra-long lacquered nails, vaporous hairdos and glitzy jewels.

MARK HANDFORTH

Born in Hong Kong in 1969, he lives and works in Miami, Florida. After studying art in London and Frankfurt, this artist bases his work on observing and redesigning the urban landscape, and on recouping and readapting architectural and decorative emblems into natural and cultural contexts. He has recently had one-person shows at the UCLA Hammer Museum in Los Angeles (2002); at Gavin Brown's Enterprise in New York (2000, 2002) and at the Galleria Franco Noero in Turin (2002).

BRAD KAHLAMER

Born in Tucson, Arizona in 1956, he lives and works in New York. The son of Native Americans, but adopted by a family of naturalized-American Germans, his paintings have a quality of symbolism and hallmark that has often been compared to artists like Basquiat and Twombly. In a desire to reconnect with his native roots, he gives a contemporary reading to the values, icons and symbols of American culture. From 1994 to date he has held one-person shows at the Deitch Project in New York and at Francesca Kaufmann's Gallery in Milan, attracting the attention of international collectors.

NAOTO KAWAHARA

Born in 1971 in Tokyo, where he lives and works. He studied art and industrial design first in Florence, then in Japan. He has lived in Milan, where he made his debut in the 1990s. His paintings, always square in format, are pictorial reproductions of images, people and situations that Naoto selects and photographs with his polaroid. From high-tech to canvas and brush, his is an art made up of experimentation and tradition, improvisation and meticulousness. He has had one-person shows at the Le Case d'Arte Gallery in Milan and at Taka Ishii's in Tokyo.

ARMIN LINKE

Born in 1966 in Milan, where he lives and works. As a photographer and filmmaker, he is working on an ongoing archive of different human activities and new natural and artificial landscapes, in the attempt to document situations in which the borders between fiction and the real dwindle to the point where they become invisible. Invited to the 50th Venice Biennial and the 2000 edition of the Venice Biennial - VII International Architecture Exhibit, since 1994 the artist has exhibited in one-person shows at important European and American galleries.

AMEDEO MARTEGANI

Born in 1963 in Milan, where he lives and works. Leading figure of a new Italian generation that has captured the art world's attention since the second half of the 1980s and includes other well known artists like Stefano Arienti, Massimo Kaufmann, Mario Airò, Marco Cingolani or Mario Dellavedova, Martegani has had various important one-person and group shows in many European and Italian art galleries and museums. By using different media, he has often contributed to the making of projects in collaboration with other artists.

GABRIELE PICCO

Born in 1974 in Brescia, he divides his time between Milan and New York. A creator of ironic and hallucinatory drawings and paintings, he has also exercised his prolific and provocative imagination in installations. He won the Premio Michetti in 2000 and in 2001 was included in the Cologne exhibit *Junge Italienische Malerei*, Galerie Binz und Kramer, and at the first edition of the Tirana Biennial, attracting international attention as one of the most interesting Italian artists of recent generations.

ROB PRUITT

Born in 1964 in Washington, D.C., he lives and works in New York. His work is concerned with recouping images from mass products — subjects, logos or packagings coming from decorative posters, TV or Internet and turned in paintings, art objects or installations — which the artist often enlivens with purpurin. It could be defined as neo-pop, a way of preserving and enhancing messages, goods and information that otherwise in our culture would normally perish. A highly successful artist. He debuted in 1992 with a one-person show at the Leo Castelli Gallery. He currently exhibits regularly at Gavin Brown's Enterprise in New York, and his works have been shown at one-person and group exhibitions in the U.S. and in Europe.

TOBIAS REHBERGER

Born in 1966 in Esslingen, he lives and works in Frankfurt. With a deep knowledge and passion for industrial and graphic design, his work - installations, objects, serigraphs - makes use of colors, figures and volumes which cite and rework the environments, goods and messages of modern culture. He took part in the latest 50th Venice Biennial with an environment created *ad hoc*, and regularly exhibits at the Neugerriemschneider Gallery in Berlin, at the Giò Marconi Gallery in Milan, and at Baerbel Graesslin and Kaspar Koenig in Frankfurt.

ANDREAS SCHULZE

Born in 1955 in Hanover, he lives and works in Cologne. With his paintings, original interweaves of modern culture and metaphysical taste, he gained renown in the international art market and with collectors in the 1980s. Also interesting has been his experience in the field of applied arts, creating a vase for Alessi and other limited-edition objects. He has held one-person shows in galleries like Monika Sprüth's in Cologne and Le Case d'Arte Gallery in Milan, and his work has also featured in important international art shows.

ROSEMARIE TROCKEL

Born in 1952 in Schwerte, she lives and works in Cologne. One of the most important and authoritative figures in contemporary German art, she has attracted international attention with works concerning female

culture and languages and women's role in our Western society. Knitted, woven on industrial looms, her pictures carry unmistakable signs of our time. "Pure Virgin Wool", "Playboy Bunny" or "Hammer-and-sickle" are turned into motifs for repetitive patterns.

HELLEN VAN MEENE

Born in 1972 in Alkmaar, Holland, where she lives and works. She studied photography at the Gerrit Rietveld Academie in Amsterdam and her work - poetic color portraits of adolescents, teenagers, pubescent girls, relatives and friends have been included in group exhibitions such as *Scanning* at the Stedelijk Museum in Amsterdam in 1996, or exhibited at one-person shows at the De Vleeshal Gallery in Middelburg in 2000 and at other public and private venues, fuelling an iconographic genre that have been brought to the public's attention through important exhibitions like *Il Quarto Sesso* (Pitti Immagine Discovery, 2003). In 1999 she won the prestigious Charlotte Köhler Prize.

PAE WHITE

Born in 1963 in Pasadena, California, she lives and works in Los Angeles. Midway between art and design, her work breaks down the barriers of specifics and deals with objects, installations, graphic images, experiments with materials and colors. Recently included in the 50th Venice Biennial, her work - also done in collaboration with other important artists of her generation, such as Jorge Pardo - has been shown in galleries like Neugerriemschneider in Berlin, the I-20 Gallery in New York and Francesca Kaufmann's in Milan.

Mariuccia Casadio

Mariuccia Casadio, the Art Consultant of "Vogue Italia", has contributed illustrated articles on contemporary art for the magazine since 1994. Creative consultant for various fashion brands, Mariuccia has curated exhibitions of contemporary art for public venues, private galleries and foundations. She is the author of many essays on contemporary artists and of monographic books on Moschino, Versace, Missoni (Leonardo Editore, Milano – Thames and Hudson, London) and Emilio Pucci (Editions Assouline, Paris). She has held conferences and given lectures in Italy and abroad. She currently teaches at the University in Bologna (degree DAMS – department of Fashion Costume & Communication).

Stefania Ricci

Stefania Ricci has been the director of the Salvatore Ferragamo Museum since 1995. Historian of art and fashion, Stefania has curated exhibitions of art and fashion for public venues and private museums. She is author of many essays on fashion and costume and of exhibition catalogues on Salvatore Ferragamo and the history of the company.

The exhibit and the event inaugurating the flagship store in New York will benefit two foundations, Child Priority and Free Arts, whose common aim is to help and offer opportunities to disadvantaged youth.

Child Priority

Child Priority is a foundation that focuses its programs on educational projects for children and young adults. Its main target are youngsters who have fewer opportunities than others but have talent and artistic beliefs to express.

Every year the Child Priority Committee creates a number of events around the world and raises money for specific projects worldwide. The structure of the foundation consists of founding members, who are responsible for the foundation's projects.

They are supported by:

A Scientific Committee - psychologists, doctors and social workers - who devise educational programs.

An Honor Committee - friends and supporters - the "heart" of the foundation.

An Executive Committee - Vogue international Team - the "hands" of the foundation.

Child Priority is a non - profit foundation regulated by Italian law.

Founding Members:

Jonathan Newhouse

Giampaolo Grandi

Franca Sozzani

Free Arts

Free Arts for Abused Children of New York City is a volunteer based non-profit organization dedicated to bringing the healing powers of the arts into the lives of abused, neglected and at-risk children and their families. Through painting, dance, drama, writing, music, sculpture, photography, and other outlets of creativity, Free Arts trains volunteers to help children and families express emotions, gain self-confidence and develop positive methods of communication.

CAPTIONS

1. The façade of the New York flagship store
2. The interior of the New York flagship store
3. Pump with a dark grey kid upper embroidered in a "Labyrinth" design in chain-stitching done with a mechanical needle. Rounded toe. Wooden Louis XV heel, covered in embroidered kid, 1927.
4. Patent for the same model, registered on April 29th 1930.
5. Artwork by Vanessa Beecroft
6. Artwork by Jeff Burton
7. Artwork by Marta Dell'Angelo
8. Artwork by Lara Favaretto
9. Artwork by Angelo Filomeno
10. Artwork by Sylvie Fleury
11. Artwork by Luis Gispert
12. Artwork by Mark Handforth
13. Artwork by Brad Kahlhamer
14. Artwork by Naoto Kawahara
15. Artwork by Armin Linke-Amedeo Martegani
16. Artwork by Gabriele Picco
17. Artwork by Rob Pruitt
18. Artwork by Tobias Rehberger
19. Artwork by Andreas Schulze
20. Artwork by Rosemarie Trockel
21. Artwork by Hellen van Meene
22. Artwork by Pae White
23. Special window of the New York flagship store based on the technique of anamorphosis.
24. High-heeled "Game" pump in black calf, embroidered in the "Labyrinth" design in écru.
25. "Generose" high-heeled sandal in black calf embroidered in the "Labyrinth" design in écru.
26. High "Gant" boot in black calf embroidered in the "Labyrinth" design in écru.
27. "Audrey" ballet slipper in black suede embroidered in the "Labyrinth" design in écru. Shell-sole and rounded heel.
28. "Fanfair" sneaker from the "Freedom" line in white calf embroidered in the "Labyrinth" design in black.
29. Double-handled bag in soft black calf embroidered in the "Labyrinth" design in écru, with black methacrylate frame and metal "Gancino" clasp.
30. Single-handled bag in soft black calf embroidered in the "Labyrinth" design in écru, with black methacrylate frame and metal "Gancino" clasp.
31. Sunglasses with an acetate frontal and lacquered metal temples in the "Labyrinth" design.

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