

Marilyn

MUSEO SALVATORE
FERRAGAMO

JUNE 20TH 2012
JANUARY 28TH 2013

“The size of your feet, too, tells me about your character. I have divided the women who have come to me into three categories: the Cinderella, the Venus and the Aristocrat. [...] Venus is usually of great beauty, glamour, and sophistication, yet under her glittering exterior she is often essentially a home body loving the simple things of life. Because these two characteristics are mutually contradictory the Venus is often misunderstood. People accuse her of too much luxury-loving and frivolity.”

This is how Salvatore Ferragamo described the women who wore a size 6 in his autobiography, but he could very well have been describing Marilyn Monroe, the most famous actress of all time, the most photographed woman in the world, a pop icon with a complex, much talked about personality, the loyal customer who made his 4-inch-heel pumps famous – but whom he never met, because she bought her shoes at the Park Avenue store in New York City or she ordered to buy them for her in Italy.

Museo Salvatore Ferragamo in Florence pays tribute to this timeless myth with an important exhibition fifty years after her death (5th August 1962). Under the curation of Stefania Ricci and Sergio Risaliti, the exhibition and catalogue (Skira) are the fruit of meticulous preparation and research, involving the study of documents, photographs, films, writings and the actress's life, so as to understand the countless facets of this woman and star. Like other Hollywood divas (i.e. Audrey Hepburn and Greta Garbo), Marilyn adored wearing Salvatore Ferragamo shoes – she owned dozens of pairs, each with a simple design and not one without a stiletto heel. The exhibition will include 30 pairs of shoes and over 50 outfits from the actress's wardrobe, worn on the set of her most important movies, in her personal life and in public; clothing and accessories that over time – as with anything she touched – have become cult objects sought after by collectors around the world and sold at auctions for astronomical prices.

In addition to her clothing, significant film clips and original documents will be shown to make visitors privy to the other Marilyn – not the sexy and adorable blond bombshell we saw on the surface – but a modern woman “bursting with energy” as Cristina Comencini writes in the catalogue, “talent, confidence alongside brusque moments of desperation, fragility, loss of self-esteem and fears ... a perfect being aware of herself, her power, and yet, at the same time, a little girl who was wronged so many years ago”; a woman, the exhibition curators add, who nevertheless showed determination and savvy in creating and managing her success.

The exhibition will also juxtapose different artistic domains: photography – because Marilyn was, without a doubt, the most photographed woman of the twentieth century – and film – because she was an extraordinary actress, capable of interpreting a wide array of roles and a varied range of characters, with the ability to innovate. Specific attention is devoted to twentieth cen-

Marilyn

ture art (Warhol, Klein, Rotella and Canevari) and classical art (Soldani, Foggini, Dandini, Susini, Boucher, Canova and Greuze), on which Monroe's pop image relies for the figurative archetypes necessary to eternalise her effigy. Historic film clips, international magazine covers and the actress' original writings will be displayed next to these masterpieces.

This constant comparison of her daily life with the myth that seemed to encapsulate each of Marilyn's gestures, poses and expressions will lie at the heart of the exhibition. Observed relentlessly, at all times in her life, Monroe often drew on Norma Jeane Mortenson and vice versa. She was a complex alchemy of real and fictitious elements, a combination of drama and comedy, an explosive mix of naivety and provocation, overflowing sensuality and celestial beauty.

A vast collection of photographs of Marilyn in her day-to-day life, captured by renowned photographers – or photographers made famous by their portraits of her – will trace the life path of a movie star who, with her sensuality, illuminated the space around her, giving us a glimpse of the fears and anxieties that plagued her from childhood on. Newspaper articles will be compared with the force of the archetype and the survival of her myth: her body, her beauty, her sensuality and her tragic end, a contemporary Venus and sex symbol, the secret Marilyn and the pop icon. Carefully considered, Marilyn's face and body – believed to be the “fantasy of every American man” – come ever closer to the cross between classical and contemporary art. Perhaps her greatness and the drama of her life lie in this dual nature of a spiritual feminine myth and modern pop art icon. Monroe, both on the set and in real life, incarnated something distant and primordial, bringing this mix of carnal sensuality and innocent beauty to life through all forms of media. Advertising and television, the real innovation of those years, exaggerated popular and spiritual personalities, transforming them into consumer goods and images of desire. Both victim and architect of continuous personality splits, “little Marilyn” provided one of the last images with an aura, but trapped inside the mechanisms of mass communications. Pier Paolo Pasolini saw this and described it well in an extraordinary farewell poem dedicated to her, along with the images to accompany it in his film *La rabbia* (1963).

Exploring her legend and her life, the exhibition curators have sought to interpret the suggestive genesis of certain celebrated portraits of her by photography's greats (Cecil Beaton, Bert Stern, George Barris, Milton Greene and André de Dienes), which capture Marilyn in 'classical' poses or even transfigure her sensuality in images of pure innocence. They have juxtaposed these portraits with celebrated masterpieces, showing poses and expressions that reflect our memory of the ancient past: from the balanced *pathos* of Alexander in *Alessandro morente* (here in a previously unseen marble sculpture courtesy of Villa Corsini in Castello, Florence), which Cecil Beaton reinterprets through a drawing by French painter Jean-Baptiste Greuze, immortalising the spiritual

Marilyn

intensity of Marilyn's face; to the digital reproduction of Botticelli's *Venus*, a symbol of the Renaissance that would appear to have inspired one of the shots taken by George Barris at the sea, as many details suggest it was studied and planned to this effect. Her body shown in certain poses, her head held a certain way, her expression and other features evoke myths and well-known depictions of feminine charm of the Ancient world, the Renaissance and the eighteenth century (*Venus Anadyomene*, *Leda and the Swan* or *Dying Nymph* in plaster by Antonio Canova, an extremely generous loan from Museo e Gipsoteca of Possagno). Furthermore, Marilyn's tragic end only encourages the mythical, archetypal status of her image and her life, as it evokes that of other famous women who have died for love or in a struggle with power: from Cleopatra and Dido to Madame Bovary, the title character in her favourite novel, Violet or even Tosca, well-known characters in America, where opera is a celebrated art form and where, in particular, the Italian operas by Giuseppe Verdi and Giacomo Puccini are appreciated.

In the rooms of Palazzo Spini Feroni, the prestigious location of Museo Ferragamo, the actress is seen as a goddess of the day and night, in a fusion of contrasting elements immortalised by Andy Warhol in *Four Marylins* in black, an extraordinary work of art on loan from The Andy Warhol Museum in Pittsburgh. A large room is dedicated to the costumes she wore in her most famous scenes in celebrated films like *Niagara*, *The Seven-Year Itch*, *Bus Stop*, *Some Like It Hot*, or *The Misfits*.

The catalogue includes images of all the clothing and documents in the exhibition, the Ferragamo shoes, a vast group of photographs shown and the extraordinary works of art from prestigious collections, such as the Horvitz Collection in Cambridge (Massachusetts), Museo Nazionale del Bargello, Museo e Gipsoteca Antonio Canova and The Andy Warhol Museum, as well as other private collections in Italy and abroad. In addition, it includes essays devoted to the many facets of Marilyn's personality and the main sections of the exhibition, exploring the theme of Marilyn and women (Cristina Comencini), her life and major public and private events (Lois Banner), tenets of classical and modern beauty (Cristina Acidini Luchinat), tragic heroines from Dido and Cleopatra to Callas and Marilyn (Mina Gregori, Luca Scarlini, Sergio Risaliti), the great actress (Claudio Masenza), the star's tragic end and the myth of Astraea according to Pier Paolo Pasolini (Sandro Bernardi) and the pop icon (Vincenzo Trione). A text by Stefania Ricci and Sergio Risaliti, curators of the exhibition, completes the catalogue.

Marilyn

Marilyn Exhibition List of artworks

Nude Aphrodite Pudica
Dresden-Capitoline type,
first or second century Roman copy
after the Greek original from
the third century BC
Marble, 65 x 27 x 23 cm
Museo Civico Archeologico, Albites
Collection, Fiesole, inv. no. 2558

François Boucher
Reclining Female Nude,
mid-eighteenth century
Red chalk with white chalk highlights
on original light brown paper,
260 x 352 mm
The Horvitz Collection, Cambridge,
Massachusetts, inv. no. D-F-26

Gasparo Bruschi
Medici Venus, first half
of the eighteenth century
White Doccia porcelain, h. 50 cm
(66 cm with base)
Giovanni Pratesi Antiquario, Florence

Silvano "Nano" Campeggi
The End, 1980
Acrylic on canvas, 80 x 100 cm
Collection of the artist, Florence

Paolo Canevari
Little Boy, 2009
Plexiglas, fiberglass, wood, engine,
251 x 70 x 70 cm
Courtesy Galleria Christian Stein, Milan

Antonio Canova
Sleeping Nymph, 1822
Plaster, 58 x 194 x 82 cm
Fondazione Canova Onlus, Museo
e Gipsoteca Antonio Canova,
Possagno (Treviso), inv. no. 283

Attributed to Cesare da Sesto
Leda and the Swan, 1510–20
Tempera grassa on board,
112 x 86 cm
Galleria Borghese, Rome

Jean-François Clermont
Reclining Female Nude,
mid-eighteenth century
Red chalk on light brown antique
paper on Japanese paper,
261 x 398 mm
The Horvitz Collection, Cambridge,
Massachusetts, inv. no. D-F-926

Cesare Dandini
Cleopatra, c. 1646–47
Oil on canvas, 168 x 130 cm
(200 x 162 cm with frame)
Private collection, Florence

Francesco Furini
Penitent Magdalene, c. 1640
Oil on canvas, 168 x 152 cm
(199 x 181.5 cm with frame)
Private collection, Florence

Yves Klein
Blue Venus, 1962
Pigment and synthetic resin
on plaster cast, h. 68.5 cm
(without plinth)
Frediano Farsetti Collection, Prato

Jean-Marie Leroux
Leda (after Leonardo), 1835
Burin engraving, 440 x 305 mm
Gabinetto Disegni e Stampe degli
Uffizi, Florence, inv. no. 93091

After Michelangelo
The Dying Slave, 1865
Plaster cast, h. 229 cm
Accademia di Belle Arti, Florence

Mimmo Rotella
Marilyn, 1963
Décollage on canvas, 125 x 95 cm
Galleria Fama, Verona

Attributed to Massimiliano Soldani
Benzi
Venus (after Giambologna),
early eighteenth century

Bronze, h. 27 cm (33.5 cm with
marble base)
Museo Nazionale del Bargello,
Florence, inv. no. 66B

Giovan Francesco Susini
Hermaphrodite, c. 1630
Bronze, 16.5 (with wooden
base) x 43 x 20 cm
Museo Nazionale del Bargello,
Florence, inv. no. 373

Head of the Dying Alexander
second century Roman copy
after the Greek original from
the Hellenistic period
Marble, h. 51 cm (including
the 13 cm base)
Villa Corsini a Castello, Florence

Andy Warhol
Jackie, 1964
Synthetic polymer paint and
silkscreen on canvas, 50.8 x 40.6 cm
Private collection, Florence

Andy Warhol
Marilyn (4), c. 1978
Acrylic and silkscreen ink on canvas,
91.4 x 71.1 cm
The Andy Warhol Museum, Pittsburgh

Andy Warhol
Marilyn Monroe: Marilyn
(*Retrospective and Reversal Series*),
1978
Silkscreen on paper, 57.2 x 44.5 cm
The Andy Warhol Museum, Pittsburgh

Andy Warhol, *Marilyn Monroe:*
Marilyn (Reversal Series), c. 1978
Silkscreen on paper, 56.8 x 44.8 cm
The Andy Warhol Museum, Pittsburgh

Exhibition and catalogue by Stefania Ricci and Sergio Risaliti

Skira catalogue, Italian and English, 320 pages, illust.

With the contribution of: Cristina Acidini Luchinat, Lois Banner, Sandro Bernardi, Cristina Comencini, Mina Gregori, Claudio Masenza, Stefania Ricci, Sergio Risaliti, Luca Scarlini, Vincenzo Trione.

Curricula vitae

Stefania Ricci holds a university degree in the Arts, with a specialisation in Art History, from the University of Florence. In 1984, she began working with Palazzo Pitti's Galleria del Costume as curator for a series of exhibitions, including *Donazione Tirelli* (Mondadori) in 1986, *Spose in Galleria. Abiti nuziali del Novecento* (Centro Di) in 1989, *Cerimonia a Palazzo. Abiti di corte tra Otto e Novecento* (Centro Di) in 1990 and *Anni Venti. La nascita dell'abito moderno* (Centro Di) in 1991. At the same time, she freelanced for Pitti Immagine, organising exhibitions and editing catalogues, such as *La Sala Bianca: nascita della moda italiana* (Electa) in 1992 and *Emilio Pucci* (Skira) in 1996 during the Art and Fashion Biennale in Florence.

In 1984, she began collaborating with Salvatore Ferragamo, organising the first retrospective on the company's history in Palazzo Strozzi in Florence, later shown at the Victoria and Albert Museum in London followed by the Los Angeles County Museum. She also took over management of the company's archive. Two years later, she became curator of the Casa di Mode Emilio Pucci archive for a decade.

Director of Museo Salvatore Ferragamo since 1995, which she contributed to creating, she is responsible for Ferragamo's cultural events around the world.

Since becoming Director, she has been curator of all exhibitions organised by the museum, including *Cinderella. The shoe rediscovered* (Leonardo Arte) in 1998, *Audrey Hepburn. A woman, the style* (Leonardo Arte) in 1999, *Walking shoes* (Editorial RM) in 2006, *Evolving Legend Salvatore Ferragamo 1928-2008* (Skira) in 2009; *Greta Garbo. The mystery of style* (Skira) in 2010 and *Inspiration and Vision* (Skira) in 2011.

As a researcher and expert in the history of clothing and fashion, Stefania Ricci has written a number of books and essays. She also advises fashion and clothing museums, such as the Museo Internazionale della Calzatura in Vigevano, and she teaches courses on shoes and fashion at Polimoda of Florence and New York's FIT.

Sergio Risaliti is an art critic active since the mid 1990's in the organisation of art exhibitions and curator projects. He founded – and served as Director from 1997 to 2001 – the Centro d'Arte Contemporanea 'Le Papesse' in Siena, conceived and oversaw the *Quarter* project in Florence in 2004, and was a consultant for the re-organisation of MARCA, the Museo d'Arte Contemporanea of the Catanzaro province in 2007. He has served on the scientific committee of FRAC Rhone-Alpes of Lyon and the Galleria d'Arte Moderna of Bologna. In 2000, he created *Espresso*, a survey of young Italian art (Electa), and in 2001, he developed a comprehensive survey titled *Toscana contemporanea* (Maschietto). In 1996, he edited *Verità*, an artist's book by Giulio Paolini (Einaudi), and in 2010, *Dall'Atlante al vuoto* (Electa), also by Paolini. In 2003, he designed and was curator of *Moltitudini solitudini* at the Museion of Bolzano (Maschietto) and in 2004, *Bambini nel tempo* (Skira) at Palazzo Te in Mantua. In 2009 he edited the *Catalogo Generale della grafica* by Fausto Melotti. With Achille Bonito Oliva, he curated *De Gustibus* in 2002 in Siena, *Orizzonti. Belvedere dell'Arte* in 2003 at the Forte Belvedere in Florence, and he edited an interview-book *Lezione di Box* (Sossella) on Achille Bonito Oliva, the great Italian art critic. He collaborates continuously with periodicals and dailies (i.e. *Corriere della sera* – Florence edition). From 2008 to 2010, he collaborated on the art direction of the prestigious Galleria Stein in Milan. He also advised on *Codice. Idee per la cultura* from 2005 to 2007 and the art direction of *Florens 2010*. With Francesco Vossilla, he began an unconventional survey of the works of Michelangelo, which led to the publication of four books on *Bacco* (Maschietto), *Zuffa dei Centauri* (Electa) and the *David* (*L'Altro David* and *Metamorfosi del David*, Cult Edizioni). With Stefania Ricci he was curator of the exhibition *Inspiration and Vision* at Museo Salvatore Ferragamo, 2011.

Marilyn

Marilyn **Museo Salvatore Ferragamo**

Exhibition promoted
and organised by:
Museo Salvatore Ferragamo

With the collaboration of:
Soprintendenza Speciale
per il Patrimonio Storico, Artistico
ed Etnoantropologico per il Polo
Museale della Città di Firenze

Recognised by:
Regione Toscana
Comune di Firenze

Opening: June 19th 2012

Open to the public:
June 20th 2012
to January 28th 2013

Opening hours: 10 am – 6 pm
Closed on Tuesdays
Closed on Sundays in August
Entrance fee: € 5

Curators:
Stefania Ricci and Sergio Risaliti
with the contribution of
Gene London

Display design:
Silvia Cilembrini and Fabio Leoncini

Installation: Louis Pierelli

Video direction:
Daniele Tommaso

Press Office:
Marco Brusamolin
+39 02 77111439
marco.brusamolin@ferragamo.com

Laura Buonocore
+39 055 3562406
laura.buonocore@ferragamo.com

Letizia Campana
+39 055 3562449
letizia.campana@ferragamo.com

Marilyn

Tribute to Marilyn: the diva's legend lives on in a limited edition of Ferragamo's Creations

"Give a girl the right shoes and she can conquer the world."
Marilyn Monroe

The original shoes created by Salvatore Ferragamo for Marilyn Monroe, with a new and contemporary reinterpretation, have been brought back in the latest capsule collection from Ferragamo's Creations, the exclusive shoe line that recreates Salvatore Ferragamo's most historic, well-known shoes and offers them at select Ferragamo boutique around the world.

Marilyn Monroe, the most legendary actress of all time, with her complex and controversial personality, was a loyal customer of the "Shoemaker of the Stars". Although they never met, she made his pumps famous, and her legend lives on in the collection dedicated to her, fifty years after her death and in conjunction with the sweeping retrospective at Museo Salvatore Ferragamo in Florence, in tribute to this timeless myth. The exclusive re-issue of certain iconic Ferragamo shoes brings back, with a modern spin, a selection of the styles designed by Salvatore Ferragamo for the actress in the second half of the Fifties, which she wore in her most well-known films. An icon of irresistible feminine charm, Marilyn Monroe was one of the most charismatic stars of all time, and a devotee of Salvatore Ferragamo, who expressed the unforgettable essence of her appeal in the shoes he created specifically for her. These shoes, along with two precious charms, live on in the Marilyn Monroe Ferragamo's Creations collection.

The shoes

Marilyn Monroe loved the understated elegance of a simple pump with a pointed toe and 4-inch stiletto heel, which accentuated her innate and explosive femininity, and which Ferragamo created in a variety of materials and colours to suit her signature style. Today, the museum in Florence conserves over 20 pairs of shoes worn by the actress from the mid-Fifties to her death, each with a contemporary, timeless look. Many of these shoes were purchased in New York in 1999 at a Christie's auction of the actress's belongings and some of the most modern and sophisticated styles of the very shoes purchased at the auction are now offered as part of the Marilyn Monroe limited edition.

Viatica, a pump with a beige suede upper and brown crocodile toe, heel and stiletto, and **Viatica 2**, a pump crafted completely out of crocodile skin, were inspired by the famous shoe created for Marilyn in 1958-1959, which she wore in Billy Wilder's *Some Like It Hot*.

The more recent models in the collection include **Sugar** – which takes its name from Monroe's character in Wilder's film – a pump with a suede upper and tiny calfskin applications, and **Chianti**

(1956), a pump available in either suede or kidskin, based on one of Salvatore Ferragamo's most successful creations in the Fifties, in the same shape as the pumps made for Marilyn Monroe.

The styles range from the bon ton charm of **Romantica**, a suede pump with scalloped edges, and the evening look of **Honey**, a pump with a satin upper, white rhinestone decoration and satin-lined stiletto heel, to the modern feel of **Norma** (1958-1959), with its suede upper with decorative slits and kidskin lining and the sophistication of **Abbe** (1959), a calfskin pump edged with three strips of kidskin and a calfskin stiletto heel decorated with a similar pattern in diagonal.

The fine work of expert craftsmen, an undisputed feature of Salvatore Ferragamo products, combines perfectly with the simple design of **Beauty** (1958-1959), a pump crafted out of two kidskin uppers sewn together and skilfully cut, and **Red**, a pointed-toe pump entirely covered in Swarovski crystals. Iconic of her sex appeal, this shoe was designed for Marilyn Monroe to wear in the 1960 film *Let's Make Love*, directed by George Cukor.

The jewellery

The Marilyn Monroe Collection also includes two pendants, perfect miniatures of the legendary shoes she wore, made exclusively for this collection: **Red**, a replica of the shoe with the same name, in 18-karat yellow gold with black diamonds, and **Honey**, in 18-karat yellow gold and black enamel with a diamonds brooch.

The charms are exquisitely crafted down the smallest detail and bear, inside the shoe, the label created by Futurist painter Lucio Venna for Ferragamo. The name of the shoe model and the date of its creation are inscribed on the sole.

Ferragamo's Creations: wearing a dream

Established in 2006 for the concept store adjacent to Museo Salvatore Ferragamo in Florence, the Ferragamo's Creations collection lets Ferragamo devotees wear the shoes that wrote twentieth-century fashion history today. The collection is available in a few, select Ferragamo boutiques and corners in the finest department stores. Ferragamo's Creations collections are limited, numbered series of the most historic shoes in the museum, enhanced by their exquisite, exclusive packaging.

To date, the line has re-issued some of the most iconic Ferragamo shoes, including the 'F' wedge sandal, which in 1947 won the Neiman Marcus award, the Oscar of the fashion world; the "kimo" sandal, inspired by traditional Japanese shoes, with interchangeable socks; the round-toe suede ballerina shoe designed for Audrey Hepburn and the unforgettable pump worn by Marilyn Monroe in *Some Like It Hot*.

Ferragamo's Creations also offers a selection of the most iconic Ferragamo bags and luxurious accessories.