

# EQUILIBRIUM



*Standing, walking,  
marching, dancing  
and balancing like a  
tightrope walker*

An exhibition conceived and curated by  
Stefania Ricci and Sergio Risaliti  
in collaboration with Emanuele Enria

## **Museo Salvatore Ferragamo**

Florence, Palazzo Spini Feroni  
19 June 2014 - 12 April 2015

Inauguration 18 June

Organised by: Museo Salvatore Ferragamo  
in collaboration with Soprintendenza Speciale  
per il Patrimonio Storico, Artistico ed  
Etnoantropologico e per il Polo Museale  
della città di Firenze  
Fondazione Ferragamo

Helping people walk in comfortable shoes and feel happy was Salvatore Ferragamo's greatest concern. But how could he do this? How could he help feet feel comfortable inside a shoe? How could he support the weight of the human body in motion while locking feet inside a pair of shoes, removed from their natural state, as man was made to walk barefoot? We find Salvatore Ferragamo's answer to these questions in his autobiography: "When I began studying human anatomy," wrote Ferragamo, "I found my first clue to the problem in the distribution of the body weight over the joints of the foot. I discovered the interesting fact that the weight of our bodies when we are standing erect drops

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straight down on the foot arch. A small area of between one and a half and two inches on each foot carries all our weight. As we walk, the weight of our bodies is swung from one foot to the other”.

Museo Salvatore Ferragamo’s newest exhibition, *Equilibrium*, is based upon this premise. The study of the anatomy of the foot, and the arch of the foot in particular, focuses on posture and equilibrium in motion and a deep understanding of the physical and spiritual connection between the parts of the body involved in the act of walking. Once again, Salvatore Ferragamo’s life story is a great source of inspiration and ideas to be developed, suggesting transversal concepts to explore by comparing the different languages of art, fashion, film and literature and distant time periods, following the principle of transversal archaeology that has distinguished past exhibitions like *Inspiration and Vision*, *Marilyn* and *The Amazing Shoemaker*. These exhibitions combined objective data, documents and icons and juxtaposed works of art and exquisitely crafted products, historic creations and significant images of the twentieth and twenty-first centuries. They focused on yesterday’s and today’s leaders of culture and society: Italian and international artists, architects, philosophers, scientists, art historians, poets, writers, designers and directors.

In Museo Salvatore Ferragamo’s new exhibition, visitors will discover the ties between Salvatore Ferragamo’s research and the fields of science, art, architecture, archaeology, circus and dance. They may admire a series of artistic masterpieces, exceptional loans from the world’s most prestigious museums, like The State Hermitage Museum in Saint Petersburg, the Uffizi Gallery in Florence, Museo dei Fori Imperiali – Mercati di Traiano and Museo di Scultura Antica Giovanni Barracco in Rome, in addition to Museo Archeologico in Florence, Galleria d’Arte Moderna di Palazzo Pitti in Florence, Musei Civici in Pavia, Museo Nacional Centro de Arte Reina Sofía in Madrid and Musée d’Orsay, Musée Rodin and Musée Bourdelle in Paris, Museo Marino Marini in Florence, Museo di Palazzo Pretorio in Prato, Museo e Gipsoteca Antonio Canova in Possagno, Musée des Beaux-Arts in Nantes and Museo della Civiltà Romana in Rome, Walker Art Center in Minneapolis, as well as other institutions like the Biblioteca Nazionale Centrale in Florence, foundations, galleries and private collections, generous lenders without which the exhibition would not be scientifically complete. Art works by Auguste Rodin, Edgar Degas, Adriano Cecioni and Antoine Bourdelle, along with pieces by Henri Matisse, Pablo Picasso, Fernand Léger, Paul Klee and Alexander Calder, Gino Severini and Marino Marini, Fausto Melotti and Giulio Paolini, together with Bruce Nauman, George Segal, Bill Viola and Marina Abramovic’, will be displayed alongside extraordinary archaeological findings like the *Nike’s Foot* in gilt bronze, dating back to Roman times and found in the Forum of Augustus, and the *Relief of Dancing Maenads*, from Museo di Scultura Antica Giovanni Barracco, compared with paintings by Antonio Canova and drawings by Plinio Nomellini, Alessandro Allori’s dancing skeletons and Eadweard Muybridge’s photographs. Completing the exhibition, a video by Francesco Fei in collaboration with Emanuele Enria features interviews with Wanda Ferragamo, James Ferragamo, Philippe Petit, Reinhold Messner, Eleonora Abbagnato, Will Self and Cecil Balmond, in which figures of international renown explain the fundamental concepts of this exhibition from their own perspective and in the framework of their personal life experiences, artistic endeavours and professions.

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The exhibition explores the theme of equilibrium, what to walk means, the function of the arch of the foot and the relationship between the foot and the mind, the horizontal and vertical, walking and dancing, posture and the vertiginous void, scaling a mountain and discovering oneself, lightness and fatigue, a walk and a landscape, travelling by foot and the town or city. These themes are examined in interviews, artwork, handmade objects, priceless volumes, like the first editions of Dante's *Divine Comedy* and the anatomical essays of Andrea Vesalio and Jean-Jacques Manget. Another section of the exhibition is devoted to the phenomenology of walking. Exemplary walks will be shown in a spectacular setting: from the steps of royalty (Queen Elisabeth II of England) and those of world leaders (Mao Tse Tung, John F. Kennedy and Fidel Castro), to comedic walks (Charlie Chaplin), the steps of dictators (Adolf Hitler and Benito Mussolini), and, finally, those of Mohandas Ghandi and Pope John Paul II.

According to respected palaeontologist André Leroi-Gourhan, human history begins with feet. And the arch of the foot has played a crucial role in the development of man: supporting the human body when it is both still and in motion, standing and walking. In this way, the foot is the keystone of the human story, more than the club or promethean fire, long before the wheel or plough. Since man first placed his foot on the ground to walk upright, the arch of the foot has never stopped supporting the weight of the body in balance, making all motion possible, from the simplest movement to the most complex, from the lightest to the most difficult, from the slowest to the quickest: standing, walking, marching, dancing, advancing like an acrobat or tightrope walker.

## THE ARCH OF THE FOOT

Salvatore Ferragamo's greatest concern was the arch of the foot. Of the plantar arch, he wrote: "Nature, the supreme architect from whom Man has borrowed and adapted so many of his ideas, has created the human foot in that shape and not allowed it to develop without an arch because, as any architect will tell you an arch can carry more weight than a flat surface. This arch, however, has to do more than carry a stationary weight, like the arch of a church door; it has to carry our moving weight as we walk. Therefore Nature has provided the foot with joints and swivels to allow us to walk in comfort. [...] This simple mechanism moves and stretches as you walk barefoot: the joints and the toes perform their duties freely, falling back into their natural positions at the end of each step, ready for the next. You feel comfortable and free, as indeed you should. These are natural movements". He added that "[...] many feet are injured by shoes. Does the answer lie, then, in the fact that when the foot is inside the shoe it is no longer allowed to perform its natural functions? Is it imprisoned like a bird in a cage, unable to work properly? If that is so does this imprisonment affect the arch? Again, if this is so does this mean that the arch not only should but must be supported?" As a result of his research, Ferragamo patented the steel shank, which supported the plantar arch, enabling the foot to move like an inverted pendulum. The metatarsal joints and heel no longer supported any weight and in this way, Ferragamo's shoes led the body's equilibrium as it walked, rather than opposing it.

### ACROBATS, TIGHTROPE WALKERS AND DANCERS

If our adventure begins with the arch of the foot, the study of anatomy and posture, at the end of it, we find circus acrobats, tightrope walkers and dancers: “L’homme, premier des primates à adapter la station debout, est aussi le premier des saltimbanques. Osant se dresser sur le sol, hésiter, s’il va avancer puis, sans trébucher, trouver son chemin sur deux pieds, il fut, parmi les mammifères, le premier funambule à parcourir le fil invisible de son existence. Là où les autres de son espèce, collés au sol, rampaient, sautillaient, claudiquaient, il se lança (Man, the first of the primates to stand upright, was also the first acrobat. Daring to stand on the ground, hesitating, then, moving on, without stumbling, he found his way on two feet and was, among mammals, the first wire-walker to follow the invisible thread of his existence. There, where others of his kind, glued to the ground, crawled, jumped, limped along, he leapt),” as Jean Clair wrote in 2004, comparing man’s first steps with walking on a wire, the wire-walker being a key figure for many famous artists of the XIX and XX centuries. In works of art by Edgar Degas, Pablo Picasso and Paul Klee, along with others by Gino Severini and Fernand Léger, Georges Roualt and Alexander Calder, acrobats and tightrope walkers offer an alternative mythology to classical tradition, and figures assuming acrobatic, balancing poses, including the *attitudes* and *arabesques* of graceful dancers, are caught midway between an ape and angel in flight, somewhere between the orang-utan and Apollo of the Belvedere.

With this comparison, Clair paved the way to the main theme of this exhibition: the eternal pilgrimage of our species on Earth. Looking back, we can imagine the distance travelled by early man to today, count the steps our species has taken to move and survive, flee or reach a destination. In this way, the work of artists paints a clearer picture of the evolution of our species, focusing on our feet, rather than the stomach, genitals or hands. The anatomy of our lower limbs, as they have specialised and changed shape since the early hominids, can be useful in helping us understand the fate of man and how he has distinguished himself on our planet. In the time before words and objects, steps in space and time were what separated us from other living things. As scientists report, it all began millions of years ago, when our ancestors began walking on the ground more or less erect. This was a decisive evolutionary development. The footprints of our African ancestors provide the necessary foundation for Paul Klee’s *The Equilibrist*, an icon of the creative and equally free movement at the start of the twentieth century, when the painter was entrusted with a risk-ridden duty. As they turned away from the world of perfect shapes, pleasing proportions, civilisation living in perfect harmony with nature, artists could not help but imagine walking precariously on the edge of the void, drawing unpredictable trajectories with dissonant harmonies, like those in the music of Igor Stravinsky, with his *The Rite of Spring* and Arnold Schönberg with *Pierrot lunaire*.

### THE PLUMB LINE

In his autobiography, Salvatore Ferragamo writes how his primary concern was to find a way to help feet rest securely on the ground, to support them and allow the entire weight of the body to be released correctly on the ground. In order to do this, Ferragamo devoted countless hours to studying the mechanics of the foot, its anatomy and the scientific laws that regulate walking, the architecture of the skeletal system and the way muscles function, in order to understand how the arch of the foot works, the importance of the golden ratio and the distribution of weight between the centre of the plantar arch and its extremities (heel and toes). Ferragamo gave great importance to the plumb line, a fundamental concept in classical and contemporary dance. Indeed, he personally gauged the golden point of his shoes using the appropriate instruments: like architects and the builders of cathedrals and triumphal arches, Ferragamo used the plumb line to confirm that the weight of the body fell on the right point, to keep the body aligned. Salvatore Ferragamo found the median line that can be drawn from the top of the body (the head) to the horizontal plane (the ground) where the bottom of the foot touches down. This vertical line between earth and sky is the axis of equilibrium that leads to the centre of the arch of the foot and vice versa. This reveals how Ferragamo the shoemaker followed methods similar to those of Medieval and Renaissance artists and architects, meaning, his knowledge of anatomy and the laws of physics, in relation to those of music and the cosmos, was indispensable to the achievement of formal perfection. Therefore, Ferragamo was interested in the mechanics of the foot, as he sensed that this was the basis for his clients' well-being and physical - as well as mental - health. As a very young man in the United States, Salvatore took night classes in anatomy at the University of Southern California in Los Angeles because he was convinced that in-depth knowledge of the skeleton would help him create perfect shoes. "In my shoes, [my clients] told me, they felt differently. In mine they could walk without suffering, which is surely no more than the function of shoes. In my shoes they were happy".

"It is not upon design, style, or handicraft but upon foot comfort that I have founded my fortune".

## EXHIBITION PATH

**First room.** The first room of the exhibition is devoted to Salvatore Ferragamo's research, his patents, the models he crafted in his search for the best fit and studies into the arch of the foot that enabled the shoemaker of dreams to develop methods similar to those used by architects and artists, as he ceaselessly searched for the ideal solution for perfect posture, the secret element that would unlock absolute comfort. This section includes the wooden lasts constructed for his famous clients and the anatomical plaster moulds of men's and women's feet that allowed Salvatore Ferragamo himself and, later, his company, to continue conducting research into the comfort of shoes. In addition to historical footage of Salvatore Ferragamo, this room shows an interview with his nephew, Jerry Ferragamo, who furthered his uncle's studies into the fit of a shoe after his death.

**Second room.** Undoubtedly one of the exhibition's most spectacular spaces, the second room takes visitors on a dizzying voyage through time from our ancestors' earliest footprints in Africa, left roughly 3.6 million years ago, to 1969 when man repeated the same movement, taking his first step on the Moon. A selection of famous photographs by Eadweard Muybridge, a pioneer of portraiture with a keen interest in the study of motion will also be displayed: a child's first steps, marching men, athletes in daring poses, dancers and animals standing on all fours. The images shown explore the concept of walking, moving on one's feet and balancing. This was a fundamentally important theme in the figurative arts from the nineteenth century on, as artists began studying the first photographic images, which were used to explain the mechanics of motion, walking, running and jumping.

**Third room.** In this room, the theme of walking is explored. Works of art from various time periods are juxtaposed, each inspired by walking, balancing and moving from one place to another. Adriano Cecioni's depiction of a child's first steps, on loan from the Palazzo Pitti's Galleria d'Arte Moderna, is compared with the *Primi passi (First Steps)* shoes that belonged to Ferruccio Ferragamo and put into practice the patent filed for a non-slip sole for children. The most iconic piece in the room is certainly Auguste Rodin's *Étude pour le Saint Jean-Baptiste*, a sculpture of the prophet walking through the desert. This great Parisian sculptor also created the well-known *L'homme qui marche* shown here; both pieces are generous loans from the Musée Rodin in Paris.

This section also includes a series of beautifully illustrated essays on anatomy dating back to the sixteenth and seventeenth centuries, like the volumes by Andrea Vesalio. Furthermore, an interest in foot anatomy can be seen in certain fragments of Ancient Roman sculptures, including the splendid *Nike's Foot*, found in the Forum of Augustus, a rare example of sculpture in gilt bronze, which is paired in this exhibition with another highly evocative piece, the *Étude de pied* by Henri Matisse, a prestigious work of art on loan from the Hermitage in Saint Petersburg.

A number of other pieces in this room feature walking men who move forward on their feet and do not fall, by Mario Ceroli, Antony Gormley and Bruce Nauman. However, the spotlight shines on

Marina Abramović and Ulay's legendary walk on the Great Wall of China.

A stunning loan from the Biblioteca Nazionale Centrale di Firenze, the National Library of Florence, is an edition of the *Divine Comedy*, illustrated with engravings by Sandro Botticelli, which will be replaced over the course of the exhibition with another two prestigious editions of the celebrated poem, which are some of the oldest known copies in the world.

**Fourth room and corridor.** This section of the exhibition features an installation by Cecil Balmond, engineer, architect, artist and writer, whose work symbolises equilibrium in architecture throughout the entire exhibition. The artwork he has created specifically for this show is inspired by his reading of Salvatore Ferragamo's autobiography. In Emanuele Enria's interview of Cecil Balmond featured in the film by Francesco Fei, the artist says, "The foot resembles an arch and is the most complex part of the body. The arch of a bridge, a Roman arch for example, is an extraordinary, yet static, construction, as it is purely in compression. On the other hand, the foot has three layers of counteracting tension. The foot is like an orchestra of tension and compression. No architect could ever make a structure like that".

Some of the artist's projects are displayed in the corridor. For the inauguration of the exhibition and the first two weeks it is open, to complete the piece inside, in Piazza Santa Trinita, at the corner of via dei Tornabuoni, facing Palazzo Spini Feroni and the entrance to Museo Salvatore Ferragamo, Cecil Balmond will display the *H\_edge* installation, metallic structures in equilibrium, which form a maze for visitors to enter. Balmond describes this piece as follows: "Our dreams have no defined shape. We occupy a strange forest. The chains sparkle like jewels, designed from a profound inner logic; *H\_edge* embodies the concepts of everything and nothing, the infinite and the void, for a powerful holistic experience that expresses our affinity with space and form".

**Fifth room.** This section includes an installation of exemplary walks from archive films. It is a kaleidoscopic montage of the world's most influential leaders of the last two centuries: Benito Mussolini, Adolf Hitler, Winston Churchill, Josef Stalin, Mao Tse Tung, Mohandas Gandhi, Martin Luther King, Giovanni Paolo II, Fidel Castro, John F. Kennedy, Nelson Mandela, Queen Elisabeth II of England, Mother Theresa of Calcutta and Margaret Thatcher.

**Sixth room.** This room celebrates circus performers, acrobats and tightrope walkers, one of the preferred subjects of avant-garde artists from the early twentieth century to date, from Pablo Picasso to Gino Severini - who were inspired in their figurative creativity by a well-known engraving by Albrecht Dürer - to Paul Klee, Fernand Léger, Wassily Kandinsky, Marino Marini, Georges Rouault and Giulio Paolini. After the Twenties, artists turned away from figurative images but continued to explore the concept of balance, creating an abstract, geometric language in shapes and signs suspended in the air. This was true for Alexander Calder and Fausto Melotti.

**Seventh room.** A small cinema has been set up in which visitors may watch a video created by Francesco Fei for this exhibition, in which Emanuele Enria interviews Wanda Ferragamo on what was important to her husband, Salvatore Ferragamo, his passion for feet and his discoveries in relation to the plantar arch. The video also includes an interview with James Ferragamo, Salvatore's grandson, who explains how the inestimable know-how that has been passed down is a precious gift to cultivate and safeguard.

In the footage, well-known figures like mountaineer Reinhold Messner, tightrope walker Philippe Petit, the writer Will Self, the architect Cecil Balmond and the dancer Eleonora Abbagnato demonstrate how equilibrium lies at the heart of their experiences. From these interviews, we learn how the concept of balance is actually much more comprehensive than one would otherwise believe and how it is closely related to a balance of the mind.

In addition to the portraits of the people interviewed, Reinhold Messner's shoes are displayed in this room, courtesy of the Reinhold Messner Archive in Bolzano, Italy.

**Corridor.** The corridor features frames from Francesco Fei's video of Teatro Cango Cantieri Goldonetta in Florence, directed by internationally renowned choreographer Virgilio Sieni, the newly appointed director of the Venice Dance Biennale. In the video, Korean dancer Paul Lee performs a variation based on the teachings of Moshe Feldenkrais, one of the twentieth century's most versatile figures, who combined his knowledge as an engineer and physicist with his experience as a martial arts teacher and researched, over the course of his entire life, how we acquire the motor skills with which we move and act, founding a spiritual and physical education discipline.

**Eighth room.** In this room, visitors find a video installation by Bill Viola, one of the biggest names in contemporary art, known around the world for having experimented with the expressive potential of video and sound. His work shown here, *Inner Passage* (2013), is dedicated to the English artist Richard Long, undisputed father of Land Art and famous for the artwork he has made by walking in deserts and landscapes.

While walking, Long makes art using the things he finds and collects along the way, like stones, earth and pieces of wood, which he arranges in perfect geometric patterns. In particular, Bill Viola's video shows a young man walking in a straight line from a distant point on the horizon towards the objective. Eventually the walker comes so close to the observer that he becomes part of the observer's perceptions and perspective, sharing information and memories collected on his walk (and life).

**Ninth room.** Before the entrance to the ninth room, the theme of dance is introduced in the Third Room by a Classical relief of *Dancing Maenads*, which inspired many artists, from Raffaello to Canova and Luigi Bienaimé whose work is compared.

Perhaps the most magical room in the entire exhibition is the ninth. In the centre of the room stands



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an acrobat by George Segal, one of the most important artists in the American Pop Art movement. Around the acrobat, Marino Marini's sculpted dancers and Pericle Fazzini's sculpture dance. Works of art dating back to the nineteenth and twentieth centuries by Edgar Degas, Plinio Nomellini, Auguste Rodin and Antoine Bourdelle are displayed on the walls.

Later, artists began portraying the body in the abstract, breaking it down to highly expressive signs, as can be seen in the pieces by Julio González, in which the body of a dancer is still recognisable, and then in Joan Miró's lyrical creativity.

The Biblioteca Nazionale Centrale di Firenze has partnered with Museo Salvatore Ferragamo for this room as well, with a prestigious loan: one of the panels for the interludes of the play *La Pellegrina*, painted in the sixteenth century by Bernardo Buontalenti, a key figure in the history of dance. Finally, the exhibition would not be complete without a nod to Salvatore Ferragamo's creativity, which can be found in the patent for dancing shoes, displayed here with two completed versions of the shoes, revealing the shoemaker's passion for equilibrium.

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in collaboration with:  
Soprintendenza Speciale  
per il Patrimonio Storico, Artistico  
ed Etnoantropologico e per il Polo  
Museale della città di Firenze  
Fondazione Ferragamo

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An exhibition created and curated by:  
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## IN THE EXHIBITION

- 84 historic shoes created by Salvatore Ferragamo from the 1930s to the end of the 1950s
- 27 of Salvatore Ferragamo's patents
- 100 wooden lasts for the feet of some of his clients from the Twenties to today: Bingham, Buitoni, Priyanka Chopra, Bette Davis, Marlene Dietrich, the Duchess of Aosta, the Duchess of Windsor, Kang Dong-won, Greta Garbo, Ava Gardner, George Alexander Louis di Cambridge, Rita Hayworth, Audrey Hepburn, Katharine Hepburn, Kim Hye-soo, Mr. and Mrs. Horenstein, Patty Hou, Angelina Jolie, Michael Jordan, Carina Lau Kar-ling, Wong Kar-Wai, Sonam Kapoor, Ayako Kawahara, Nicole Kidman, Mr. and Mrs. Kierman, Ang Lee, Tony Leung, Chi Ling Lin, Sofia Loren, Madonna, Anna Magnani, Riho Makise, Lee Mi Yeon, Carmen Miranda, Karen Mok, Marilyn Monroe, Margherita Pasquini, Dev Patel, Mary Pickford, Soraya of Persia, Claretta Petacci, Freida Pinto, Kim So Yeon, Gloria Swanson, Yoo Ji-tae, Takahashi, Lana Turner, Ken Watanabe, Kim Yunjin and Zhang Ziyi
- Sequence of a women's shoe fit in five sizes and a men's fit in four
- Development of a shoe from the last to completion in 11 heel heights
- Plasters of soles, studies and a last meter from the 1950s from Jerry Ferragamo's archives
- One of the original plumb lines used by Salvatore Ferragamo in his studies, 1950-1960
- Scales from the 1930s, originally from the pharmacy in via Porta Rossa, Florence, used by Salvatore Ferragamo to test the lightness of his shoes
- Installation with the *Viatica* shoe in red patent leather, a 2012-2013 recreation of the original pump created in the Fifties for Marilyn Monroe

## ARTWORK IN THE EXHIBITION

Marina Abramović, *Shoes for Departure*, 1991. Amethyst, 26 x 50 x 20 cm. Paris, Enrico Navarra Collection

Marina Abramović and Ulay, *The Lovers, The Great Wall Walk*, 1988/2010. Two-channel colour video, 16 min 45 sec. Based on the performance, *90 Days, the Great Wall of China*, 1988. Courtesy of the Marina Abramović Archives and Murray Grigor

Dante Alighieri, *La Divina Commedia*, with foreword by Cristoforo Landino, illustrations by Sandro Botticelli (attr.), Nicolò di Lorenzo della Magna, Florence, 1481. 40 x 28 x 8.7 cm. Florence, Biblioteca Nazionale Centrale

Dante Alighieri, *La Commedia*, membrane manuscript, XV century. 25.8 x 17 x 5.5 cm. Florence, Biblioteca Nazionale Centrale

Dante Alighieri, *La Divina Commedia*, foreword by Francesco da Buti, membrane manuscript, XV century. 38 x 28 x 13 cm. Florence, Biblioteca Nazionale Centrale

Alessandro Allori, *Scheletro animato*, circa 1564-1565. Black pencil on white paper, 42 x 28 cm. Florence, Department of Prints and Drawings of the Uffizi

Alessandro Allori, *Scheletro animato*, circa 1564-1565. Black pencil on white paper, 43 x 28.7 cm. Florence, Department of Prints and Drawings of the Uffizi

Alessandro Allori, *Scheletro animato*, circa 1564-1565. Black pencil on white paper, 41.5 x 27.8 cm. Florence, Department of Prints and Drawings of the Uffizi

Etruscan art, *Bronze statuette of Hercules*, IV century BC. Cast bronze on wooden base, 24 x 12 x 12 cm. Soprintendenza per i Beni Archeologici della Toscana - Florence, Museo Archeologico Nazionale

Etruscan art, *Statuette of Laran (Etruscan Mars)*, IV century BC. Bronze on wooden base, 29 x 8.5 x 7 cm. Soprintendenza per i Beni Archeologici

della Toscana - Florence, Museo Archeologico Nazionale

Etruscan art, *Etruscan stamnos with red figures*, IV century BC. Ceramic, 30.5 x 31 cm (Ø foot 13.3 cm). Soprintendenza per i Beni Archeologici della Toscana - Florence, Museo Archeologico Nazionale

Etruscan art, *Etruscan stamnos with red figures*, IV century BC. Ceramic, 30.7 x 30 cm (Ø foot 13.5 cm). Soprintendenza per i Beni Archeologici della Toscana - Florence, Museo Archeologico Nazionale

Grecian art, *Relief of Dancing Maenads*, I century AD. Marble, 57 x 69 x 2.5 cm. Rome, Museo di Scultura Antica Giovanni Barracco

Grecian art, *Satyr with Maenads playing music and dancing*, fragment of a relief on the side of a sarcophagus. Plaster, 70 x 98 x 15 cm. Rome, Museo della Civiltà Romana

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Roman art, *Bronze statuette of dancing Maenad*, IV century BC. Cast bronze on wooden base, 18.5 x 6.5 x 6 cm. Soprintendenza per i Beni Archeologici della Toscana - Florence, Museo Archeologico Nazionale

Roman art, Arezzo production, *Mould for small ceramic cup with seal of Arezzo*, I century BC - I century AD. Ceramic (wax copy), h 6.7 cm (Ø 10 cm). Soprintendenza per i Beni Archeologici della Toscana - Florence, Museo Archeologico Nazionale

Roman art, *Bronze foot*, Roman age. Cast bronze, 16.5 x 32 x 12.5 cm (at widest). Soprintendenza per i Beni Archeologici della Toscana - Florence, Museo Archeologico Nazionale

Roman art, *Bronze foot*, Roman age. Cast bronze, 11 x 21.5 x 13 cm (at widest). Soprintendenza per i Beni Archeologici della Toscana - Florence, Museo Archeologico Nazionale

Roman art, *Bronze foot*, Roman age. Cast bronze, 8 x 7 x 18 cm. Soprintendenza per i Beni Archeologici della Toscana - Florence, Museo Archeologico Nazionale

Roman art, *Right foot in gilt bronze belonging to a Nike*, from the Forum of Augustus, opened in the year 2 BC. Gilt bronze (cast) on full tenon in bronze and iron pivot, 76 x 40 x 49 cm. Sovrintendenza Capitolina ai Beni Culturali, Rome, Museo dei Fori Imperiali - Mercati di Traiano

*Walking Australopithecus aphaeresis*, scene recreated from footprints found in Laetoli (Tanzania, Africa) on volcanic soil, dated 3.6 million years ago. Model by Lorenzo Possenti. 152 x 195 x 95 cm

Cecil Balmond, *Equilibrium, Installation and plans*, mixed technique. Created for the *Equilibrium* exhibition, 2014. Curved stainless steel structure, stainless steel cables and stainless steel hub, plus two wood plinths with mirrored acrylic sides, 113.8 x 220 x 88.5 cm

Cecil Balmond, *H\_edge*. Steel and aluminium. Installation outside the exhibition, 2011

Roberto Barni, *Continuo*, 2001. Glazed bronze, 19 x 39 x 63 cm. From 1 to 7 + 1 artist's study. Florence, Courtesy of the artist

Roberto Barni, *Impresa*, 2010. Red glazed bronze, 56 x 22 x 12.5 cm. Florence, Courtesy of the artist

Roberto Barni, *Scherzo*, 2013. Glazed bronze, 145 x 23 x 23 cm. Florence, Courtesy of the artist

Roberto Barni, *Rasoio 2*, 2003. Bronze, 71 x 18 x 50 cm. From 1 to 6 + 1 artist's study. Florence, Courtesy of the artist

Pietro Berrettini ("Pietro da Cortona"), *Tabulae anatomicae a celeberrimo pictore Petro Berretino*, A. de Rubeis, Rome 1741. 44.4 x 32.5 x 3.4 cm. Florence, Biblioteca Nazionale Centrale

Govard Bidloo, *Anatomia humani corporis...*, by the widow of J. van Someren, the heirs of J. van Dyk, H. Boom and widow of T. Boom, Amsterdam 1685. 53 x 38 x 5.7 cm. Florence, Biblioteca Nazionale Centrale

Luigi Bienaimé, *Baccante danzante*, 1846. Carrara marble, 149 x 120 x 65 cm. Rome, Galleria Francesca Antonacci

Antoine Bourdelle, *La Danse, bas-relief pour le Théâtre des Champs-Élysées*, 1912. Bronze, study no. 3 cast by Susse Foundry in 1977, 177 x 150 x 27 cm. Paris, Musée Bourdelle

Antoine Bourdelle, *Le Violoncelliste (or La Musique)*, 1914. Bronze, study no. 5 cast by Susse Foundry around 1990, 30 x 5.8 x 6 cm. Paris, Musée Bourdelle

Antoine Bourdelle, *Isadora dansant*, undated. Pen and violet ink on tissue paper, 25.8 x 20.1 cm. Paris, Musée Bourdelle

Antoine Bourdelle, *Isadora*, [1909]. Pen and violet ink on tissue paper, 22 x 14.2 cm. Paris, Musée Bourdelle

Antoine Bourdelle, *Isadora, l'hymne au-delà de la voix, les formes au-delà du chant*, circa 1920. Pen, black ink and watercolour on tissue paper, 27.4 x 20.8 cm. Paris, Musée Bourdelle

Antoine Bourdelle, *Isadora, mouvements demeurés dans ma mémoire*, circa 1920. Pen, black ink and watercolour on tissue paper, 27.4 x 20.8 cm. Paris, Musée Bourdelle

Antoine Bourdelle, *Nijinsky dans le rôle d'Arlequin, le Carnaval*, circa 1911. Pen and brown ink on tissue paper, 24.1 x 16.4 cm. Paris, Musée Bourdelle

Antoine Bourdelle, *Nijinsky dans le rôle d'Arlequin*, circa 1911. Pen and brown ink on tissue paper, 25 x 16.4 cm. Paris, Musée Bourdelle

Trisha Brown, *Untitled (Montpellier)*, 2002. Charcoal drawing on paper, 330.2 x 271.1 cm. Courtesy of the artist and Sikkema Jenkins & Co., New York

Trisha Brown, *Untitled (Montpellier)*, 2002. Charcoal drawing on paper, 329.6 x 271.1 cm. Courtesy of the artist and Sikkema Jenkins & Co., New York

Trisha Brown, *It's a Draw*, video performance, 2008. Minneapolis, Walker Art Center

Bernardo Buontalenti, *Coppia delfica* (sketch for the third interlude of *La Pellegrina*), [1589]. 58.5 x 44.5 (including the mat) x 0.5 cm. Florence, Biblioteca Nazionale Centrale

Alexander Calder, *Gouaches et totems*, Maeght, Paris 1966. 38.5 x 29 x 2 cm. Florence, Biblioteca Nazionale Centrale

Alexander Calder, *Stabile-mobile*, 1973. Painted metal, 80 x 80 x 80 cm. Florence, Private collection

Antonio Canova, *Cinque danzatrici che si tengono per mano*, 1799. Tempera, 35 x 80 cm. Possagno, Museo e Gipsoteca Antonio Canova

Antonio Canova, *Danzatrice che si regge il velo*, 1799. Tempera, 29 x 25 cm. Possagno, Museo e Gipsoteca Antonio Canova

Antonio Canova, *Danzatrice con le braccia intorno al capo*, 1799. Tempera, 29 x 35 cm. Possagno, Museo e Gipsoteca Antonio Canova

Antonio Canova, *Danzatrice con i cembali*, 1799. Tempera, 29 x 25 cm. Possagno, Museo e Gipsoteca Antonio Canova

Adriano Cecioni, *Primi passi*, circa 1869. Plaster, 71 x 30 x 27 cm. Florence, Galleria d'Arte Moderna di Palazzo Pitti

Mario Ceroli, *Untitled*, 2002. Russian pine, 144 x 75 x 25 cm. Private collection, courtesy of Tornabuoni Arte, Florence

Edgar Degas, *Danseuse, grande arabesque, troisième temps*, 1921-1931 (mould 1882-1895). Bronze, 28.2 x 43 x 21 cm. Paris, Musée d'Orsay

Edgar Degas, *Danseuse, arabesque ouverte sur la jambe droite, bras gauche en avant, deuxième étude*, 1921-1931 (mould 1882-1895). Bronze, 29 x 39 x 14 cm. Paris, Musée d'Orsay

Albrecht Dürer, *The Great Fortune*, circa 1501-1502. Engraving, 30.5 x 23.2 cm. Pavia, Musei Civici

Albrecht Dürer, *The Small Fortune*, circa 1495-1496. Engraving, 10.6 x 5.7 cm. Pavia, Musei Civici

Pericle Fazzini, *La danzatrice*, 1936-1937. Wood, 164 x 95 x 34.5 cm. Siena, Collezione Banca Monte dei Paschi di Siena

Carlo Finelli, *Tre Grazie*, circa 1820. Marble, 158 x 119 x 67 cm. Rome, Galleria Francesca Antonacci

Alberto Giacometti, *La Funambule*, 1943. Pencil and charcoal on paper, 36.8 x 28.6 cm. New York, Yoshii Gallery

Julio González, *Danseuse échevelée*, 1935. Forged and welded iron, 53.5 x 37 x 20 cm. Nantes, Musée des Beaux-Arts

Julio González, *Danseuse à la marguerite*, circa 1937. Bronze, 46 x 30.5 x 9.5 cm. Madrid, Museo Nacional Centro de Arte Reina Sofía

Antony Gormley, *Domain LXVIII*, 2009. Welded stainless steel poles, 188 x 64 x 29.5 cm. Florence, Private collection

Wassily Kandinsky, *Kreis der freunde des Bauhauses*, 1932. Drypoint, 20 x 24 cm. Albenga, Collezione Galleria d'Arte Moderna

Paul Klee, *Seiltänzer (Wirewalker)*, 1923. Paper lithograph, 43.8 x 27 cm. Düsseldorf, Beck & Eggeling International Fine Art

Daniel Leclerc and Jean-Jacques Manget, *Bibliotheca anatomica sive recens in anatomia inventorum thesaurus...*, J. A. Chouët, Genève 1699, vol. II. 37 x 24 x 8.5 cm. Florence, Biblioteca Nazionale Centrale

Le Corbusier, lithograph from *Le poème de l'angle droit; lithographies originales, Tériade*, Paris 1955. 44 x 34.2 x 5.2 cm. Florence, Biblioteca Nazionale Centrale

Fernand Léger, lithograph from *Cirque: lithographies originales, Tériade*, Paris 1950. 44 x 34 x 5.2 cm. Florence, Biblioteca Nazionale Centrale

Jacques Lipchitz, *Mère avec fils*, 1912. Pencil on paper, 32 x 22.6 cm. Prato, Museo di Palazzo Pretorio

Jean-Jacques Manget, *Theatrum anatomicum...*, Geneva 1716-1717, 2 vol. 44 x 29 x 8.3 cm. Florence, Biblioteca Nazionale Centrale

Marino Marini, *Giocoliere*, 1939. Polychrome bronze, 161.5 x 63.4 x 13.6 cm. Florence, Museo Marino Marini

Marino Marini, *Danzatrice*, 1953. Polychrome plaster, 171.5 x 44.5 x 30 cm. Florence, Museo Marino Marini

Marino Marini, *Danzatrice*, 1953. Polychrome plaster, 149 x 65.5 x 36 cm. Florence, Museo Marino Marini

Henri Matisse, *Étude de pied*, circa 1909. Bronze, h 30 cm. Saint Petersburg, The State Hermitage Museum

Fausto Melotti, *Equilibri*, 1971. Gold and enamel on Plexiglas base, 49 x 43 x 15 cm. Milan, Courtesy of Galleria Christian Stein

Fausto Melotti, *L'Acrobata invisibile*, 1980. Brass, 66 x 28 x 22 cm. Florence, Private collection

Joan Miró, *Bailarina española*, circa 1960. Wool tapestry, 200 x 152 cm. Albenga Collezione Galleria d'Arte Moderna

Barbara Morgan, *The dancer and choreographer Martha Graham while she performs "Letter to the World (Swirl, Kick)"*, New York, 1940. The work represents the life of the writer Emily Dickinson. Getty Images

Barbara Morgan, *Martha Graham in "Lamentation, Oblique"*, 1935. Getty Images

Ugo Mulas, *Cirque Calder*, 1963-1964. "Fotografie Ugo Mulas © Eredi Ugo Mulas. All rights reserved". Courtesy of the Ugo Mulas Archives, Milan - Galleria Lia Rumma, Milan/Naples

Eadweard Muybridge, *Animal Locomotion (plate 747): Baboon walking on all Fours*, 1887. Florence, Raccolte Museali Fratelli Alinari (RMFA) - Palazzoli Collection. Florence, Archivi Alinari

Eadweard Muybridge, *Animal Locomotion (plate 540): Sequence with naked child walking*, 1887. Florence, Raccolte Museali Fratelli Alinari (RMFA) - Palazzoli Collection. Florence, Archivi Alinari

Eadweard Muybridge, *Animal Locomotion (plate 355): Man on guard, walking and turning around*, 1887. Florence, Raccolte Museali Fratelli Alinari (RMFA) - Palazzoli Collection. Florence, Archivi Alinari

Eadweard Muybridge, *Animal Locomotion (plate 559): Sequence with naked man walking*, 1887. Florence, Raccolte Museali Fratelli Alinari (RMFA) - Palazzoli Collection. Florence, Archivi Alinari

Eadweard Muybridge, *Animal Locomotion (plate 369): Sequence with nude man moving his right leg*, 1887. Florence, Raccolte Museali Fratelli Alinari (RMFA) - Palazzoli Collection. Florence, Archivi Alinari

Bruce Nauman, *Walking in an exaggerated manner around the perimeter of a square*, 1967-1968. 16-mm video in black and white, silent, 10 min. Courtesy of Electronic Arts Intermix (EAI), New York

Bruce Nauman, *Slow Angle Walk (Beckett Walk)*, 1968. Black and white video, with sound, 60 min. Courtesy of Electronic Arts Intermix (EAI), New York

Plinio Nomellini, *Lo sciopero*, 1889. Ink drawing on paper, 9 x 13.3 cm. Florence, Private collection

Plinio Nomellini, *Studio di danzatrice, Isadora Duncan*, 1913. Pencil on paper, 37 x 26 cm. Florence, Private collection

Plinio Nomellini, *Studio di danzatrice, Isadora Duncan*, 1913. Pencil on paper, 37 x 26 cm. Florence, Private collection

Plinio Nomellini, *Studio di danzatrice, Isadora Duncan*, 1913. Pencil on paper, 37 x 24.5 cm. Florence, Private collection

Plinio Nomellini, *Studio di danzatrice, Isadora Duncan*, 1913. Pencil on paper, 37 x 26 cm. Florence, Private collection

Plinio Nomellini, *Studio di danzatrice, Isadora Duncan*, 1913. Pencil on paper, 37 x 26 cm. Florence, Private collection

Plinio Nomellini, *Studio di danzatrice, Isadora Duncan*, 1913. Pencil on paper, 37 x 26 cm. Florence, Private collection

Giulio Paolini, *Carte noire*, 1999-2000. Silk screen print, coloured pencil and collage on black paper, 163 x 223 cm (nine framed pieces, 53 x 73 cm each). Turin, Artist's collection

Pablo Picasso, *Les Saltimbanques*, 1905. Drypoint, 22.8 x 32.6 cm. Albenga, Collezione Galleria d'Arte Moderna.

Pablo Picasso, *Salomè*, 1905. Drypoint, 40 x 34.8 cm. Albenga, Collezione Galleria d'Arte Moderna

Raffaello (school of), *Danzatrice*, XV century. Ink on browned white paper, 23 x 13.9 cm. Florence, Department of Prints and Drawings of the Uffizi

Auguste Rodin, *Mouvement de danse F*, circa 1911. Plaster, 26.8 x 26.2 x 14.5 cm. Paris, Musée Rodin

Auguste Rodin, *Nijinsky*, 1912. Plaster, 17.5 x 10 x 6 cm. Paris, Musée Rodin

Auguste Rodin, *Iris, messagère des dieux*, 1890-1891. Plaster, 41.7 x 46 x 22 cm. Paris, Musée Rodin

Auguste Rodin, *Étude de torse de l'Homme qui marche*, 1878-1879. Plaster, 52.2 x 25 x 17.8 cm. Paris, Musée Rodin

Auguste Rodin, *Étude pour le Saint Jean-Baptiste*, 1878. Plaster, 97.3 x 45.5 x 24.7 cm. Paris, Musée Rodin

Georges Rouault, *Cirque de l'étoile filante; eaux-fortes originales set dessins gravés sur bois*, A. Vollard, Paris 1938. 45.5 x 34.5 x 5.2 cm. Florence, Biblioteca Nazionale Centrale

George Segal, *Red Woman Acrobat Hanging from a Rope*, 1996. Bronze and red glaze, 88 x 41 x 20 cm. New York, The George and Helen Segal Foundation Inc.

Gino Severini, *L'équilibriste (or Masks and ruins)*, 1928. Oil on canvas, 160 x 145.5 cm. Siena, Collezione Monte dei Paschi di Siena

Paul Valéry, *Degas: danse dessin...*, drawings of Edgar Degas, Vollard, Paris 1936. 33.5 x 26.5 x 4 cm. Florence, Biblioteca Nazionale Centrale

Juan Valverde, *Anatomia del corpo umano*, A. Salamanca and A. Lafrery, Rome 1560, 31 x 22 x 3.7 cm. Florence, Biblioteca Nazionale Centrale

Andrea Vesalio, *De humani corporis fabrica libri septem*, Francesco de Franceschi & Iohann Criegher, Venice 1568. 32.3 x 23.2 x 5.5 cm. Florence, Biblioteca Nazionale Centrale

Andrea Vesalio, *Suorum de humani corporis fabrica libro rum epitome*, Ex Officina Ioannis Oporini, Basel 1543. 50 x 35.7 x 3.4 cm. Florence, Biblioteca Nazionale Centrale

Bill Viola, *Inner Passage*, 2013 (tribute to Richard Long). High-definition colour video on wall-mounted plasma screen, stereo, 155.5 x 92.5 x 12.7 cm, 17 min 12 sec. Performer: Blake Viola. Photography: Kira Perov

## VIDEO

*Equilibri reversibili*, video directed by Francesco Fei. Dancer Paul Lee. Teatro Cango - Cantieri Goldonetta, Florence, directed by Virgilio Sieni. This is footage of Korean dancer Paul Lee, whose choreography and movements are inspired by the Moshe Feldenkrais method. Direction, cinematography and editing: Francesco Fei. Production: Apnea Film. HD 1920x1080, 3 video channels

*Equilibrium?*, video directed by Francesco Fei. Emanuele Enria's interviews on equilibrium: Wanda Ferragamo, James Ferragamo, Eleonora Abbagnato, Cecil Balmond, Reinhold Messner, Philippe Petit and Will Self. Direction and cinematography: Francesco Fei. Editing: Claudio Bonafede. Music: Massimiliano Fraticelli. Colourist: Luca Parma. Production: Apnea Film. HD 1920x1080

*Video interviews with James and Jerry Ferragamo*, directed by Francesco Fei

The videos compiled using archive footage were created by Daniele Tommaso

**On Salvatore Ferragamo**

The video *Salvatore Ferragamo and Comfort* was created using footage from *Scarpe di lusso nascono a Firenze*, included in the Settimana Incom news broadcast edition no. 00555 of 15 July 1951, produced by Istituto Luce; and *Cenerentola ha fatto scuola* from a SEDI news broadcast dating back to the 50s, the precise date of which is not known. There are audio clips of interviews on shoe fit and comfort that Salvatore Ferragamo gave to various Australian radio stations in 1958 during his promotional trip to the country

The *Salvatore Ferragamo with the Stars* video was created using archive photographs of Salvatore Ferragamo at Palazzo Feroni with his famous clients, including Gloria Swanson, Audrey Hepburn, Sofia Loren, Anna Magnani, Ira Fürstenberg and Valentina Cortese

*One small step*; this is a video of the Apollo 11 mission (16-24 July 1969) including audio and video recordings of American astronauts Neil Armstrong and Buzz Aldrin taking the first steps on the Moon, beginning at 8:20 pm on 20 July 1969. The voice of a third astronaut, Michael Collins, who remained on board the Eagle lunar module, can be heard on the audio recording as well, along with space engineer Bruce McCandless in

Houston. In 1984, McCandless became the first astronaut to fly in space without a spacecraft during the Shuttle Challenger STS-41-B mission, using an MMU (manned manoeuvring unit)

**Walks of famous people and world leaders of the twentieth century, including:**

Fidel Castro, Winston Churchill, England's Queen Elisabeth II, Mohandas Gandhi, John Paul II, Adolf Hitler, John F. Kennedy, Martin Luther King, Nelson Mandela, Benito Mussolini, Joseph Stalin, Mother Theresa of Calcutta, Margaret Thatcher and Mao Tse Tung.

**In honour of Charlie Chaplin, on the 100th anniversary of Charlot's first appearance:**

*Kid Auto Races at Venice*, 1914, directed by Henry Lehrman; *Caught in the Rain*, 1914, directed by Charlie Chaplin; *Caught in a Cabaret*, 1914, directed by Mabel Normand; *The Rounders*, 1914, directed by Charlie Chaplin; *The Face on the Ball Room Floor*, 1914, directed by Charlie Chaplin; *Tango Tangles*, 1914, directed by Mack Sennett; *Tillie's Punctured Romance*, 1914, directed by Mack Sennett; *The Knockout*, 1914, directed by Charles Avery; *The Pilgrim*, 1923, directed by Charlie Chaplin; *The Gold Rush*, 1925, directed by Charlie Chaplin; *The Circus*, 1928, directed by Charlie Chaplin; *Modern Times*, 1936, directed by Charlie Chaplin

PEOPLE INTERVIEWED  
FOR THE EXHIBITION

**Wanda Miletti Ferragamo** has led the group since 1960, when her husband and founder of the company, Salvatore, died and she immediately took over as President. First on her own, and subsequently with the support of her children, Wanda Ferragamo successfully overcame the immense difficulties of the enormously challenging legacy left to her by her husband. Under her wing, the company took the great leap forward from shoe-company to prêt-à-porter and total look fashion label. She is currently Honorary President.

**James Ferragamo.** The son of Ferruccio Ferragamo and grandson of Wanda and Salvatore, he represents the Ferragamo family's third generation. He was born in Florence in 1971 and earned a degree in Marketing and International Business at New York University's Stern School of Business. After working at Saks Fifth Avenue, he joined the family business in 1998, beginning as General Merchandising Manager. James is currently Director of Women's Leather Goods.

**Jerry Ferragamo.** The son of Girolamo Ferragamo, Salvatore Ferragamo's brother, he was born in Santa Barbara and worked with his uncle for a decade, developing a specific interest in Salvatore's anatomical studies of feet and the fit of shoes. Upon his uncle's death in 1960, Jerry joined Salvatore and Wanda Ferragamo's eldest daughter, Fiamma, in the creation and production of women's shoes, overseeing the change from handmade shoe production to custom shoe manufacturing using a mechanised, industrial system.

**Eleonora Abbagnato.** Hailing from Palermo, Italy, she began studying dance at the age of four. At fourteen, she was admitted to the Paris Opéra school under the direction of Claude Bessy. She joined the ballet in 1996. In 2001, she became first ballerina and was recently named étoile. Eleonora has worked with both classical and contemporary choreographers of international renown, including Roland Petit, Pina Bausch and William Forsythe.

**Cecil Balmond** is a world famous structural engineer, artist and author. He was born in Sri Lanka and trained there as a civil engineer. He currently manages the Balmond Studio in London, which he established in 2010. Balmond is the author of *No. 9* (1998), *Informal* (2002) and *Element* (2007). His most recent work includes: the Arcelor Mittal Orbit, a 130-metre high tower designed with Anish Kapoor for the 2012 London Olympics and footbridges in Coimbra (2006) and University of Pennsylvania (2009).

**Reinhold Messner** began climbing mountains at the age of five. Since 1969, he has been on over one hundred mountain and desert expeditions around the world, writing about his adventures in a number of books. He was the first person in the world to summit all 14 8,000-metre peaks. He has also crossed Antarctica, Greenland and the Gobi and Takla Makan deserts. In 2011, he saw the completion of the Messner Mountain Museum, a museum complex dedicated to the mountains with five locations.

**Philippe Petit** was born in France. He discovered magic and illusionism as a young boy and took his first steps on a wire at the age of sixteen. Self-taught, he has lived in New York for thirty years, where he works as an artist-in-residence at the Cathedral of St. John the Divine. His book, *To Reach the Clouds*, in which he tells the story of his high-wire walk between the Twin Towers, inspired the documentary film *Man on Wire*, directed by James Marsh.

**Will Self.** Born in London, he is an author and journalist. He is a columnist for the “Independent” with the *Psychogeography* column, which was made into a book about his famous airport walks. Self has published the following works in Italy: *Cock and Bull*, *Great Apes*, *Dorian*, *The Butt*, *The Quantity Theory of Insanity*, *Dr. Mukti and Other Tales of Woe*, *London* and *Umbrella*.

### ACCESSORIES IN EQUILIBRIUM

Salvatore Ferragamo spent his entire life searching for the secret to the shoe with a perfect fit. Upon arriving in the United States as a very young man, he studied the anatomy of the foot at the University of Southern California and patented important inventions, the most important of which related to the internal construction of shoes, arch support, the shape of heels and soles.

One of Salvatore Ferragamo’s most important creations was the shell-shaped sole, a sole made out of leather that rises up to the shoe’s upper and was inspired by the Native American opanke moccasin. Beautiful, smooth and glossy, it is a fine example of excellent design and is still used in many Ferragamo shoes today.

In the early Fifties, Ferragamo began making shoes using this special type of sole. He used it for ballet flats, high heels, ankle boots and children’s shoes, all the way to 1957, when the last patent was filed for a dancing shoe as well. The prototype for this shoe is part of Museo Salvatore Ferragamo’s extensive archives. Ferragamo was fascinated by the world of dance: his clients included famous dancers like Katherine Dunham, Alicia Markova, Anna Pavlova, Colette Marchand and Agnes de Mille. Having created shoes for them to wear in their day-to-day lives, it is likely that Ferragamo dreamed of making their shoes for the stage as well.

The dance shoe is very sophisticated, in black satin with a reinforced toe covered in kidskin, while the lining and sole are cardinal red. Not fully satisfied with this single achievement, the great shoemaker decided to create an everyday version of the same style, and *Etoile* was born, an elegant kidskin ballet shoe with a shell-shaped sole and tiny decorative bow.

In honour of the *Equilibrium* exhibition, Ferragamo’s Creations, which reproduces exclusive, limited series of Salvatore Ferragamo’s most famous shoes in the same colours and using the same materials and crafting techniques as the originals, will offer two historic shoes: the *Etoile* ballet shoe in kidskin in a range of ten different colours, from a natural, classic range of hues to brighter, summer tones, and the *Equilibrium* two-piece shoe in midnight kidskin, with an upper in cotton yarn cro-



cheted by hand for a patchwork effect. The original shoe, dating back to the Thirties, appeared in a photograph with a plumb line demonstrating the arch of the foot and the shoe's point of equilibrium. The shoe was used to advertise Salvatore Ferragamo's ground breaking invention: the steel shank that supported the arch.

### BOOKSHOP

Black and white, considered non-colours, can be the culmination of balance when combined, as Op Art shows us. Together with the pendulum that Ferragamo used to study how shoes fit, black and white are the motif that inspired the capsule collection created for the exhibition, a cotton t-shirt, shopping bag and beauty case in two materials with canvas. The shopping bag and beauty case both feature a decorative steel pendulum, which reappears in the key ring and two charms.

### "UN CUORE, UN MONDO" ONLUS

For the entire duration of the exhibition, 5% of the proceeds from the sale of Equilibrium t-shirts, shopping bags, beauty cases, key rings and the two charms at 13 Ferragamo stores around the world will be donated to the non-profit association benefiting the heart hospital of Massa, Italy, "Un Cuore, Un Mondo" ONLUS, which Museo Salvatore Ferragamo also sponsored in its previous exhibition.

"Un Cuore, Un Mondo" ONLUS is an Italian association established in 1993 through the initiative and drive of parents of children with heart disease. Its aim is to fight congenital heart disease and to give young people the hope of a happy, successful life, by supporting Ospedale del Cuore G. Pasquinucci Fondazione G. Monasterio di Massa, the heart hospital of Massa, Italy. The heart hospital of Massa is undoubtedly one of Italy's top institutions for the treatment of congenital heart disease and, for several years, with the support of this association and other institutions, it has carried out missions abroad, operating on children with heart disease.

The "Un Cuore, Un Mondo" association is non-profit and its aim is to promote and sponsor activities that help children suffering from heart disease in Italy and around the world, in developing countries in particular, by offering accommodations, healthcare and charity.

In over 20 years, "Un Cuore, Un Mondo" has assisted more than 3,000 children and carried out 18 projects in 14 countries: Libya, Eritrea, Kenya, Serbian Republic of Bosnia and Herzegovina, Croatia, Albania, Montenegro, Serbia, Kosovo, Sri Lanka, Palestine, Yemen, Romania and Nepal.

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