



**150 years since Florence was named
the Capital of Italy**

**Palazzo Spini Feroni opens its doors
to the city in a fascinating exhibition
on its centuries of history**

**Museo Salvatore Ferragamo
Florence, Palazzo Spini Feroni
8 May 2015- 3 April 2016
inauguration 7 May**

An exhibition created and curated by
Stefania Ricci and Riccardo Spinelli

Design
Maurizio Balò
in collaboration with Davide Amadei

Exhibition 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

With the sponsorship of
Ministero dei Beni e delle Attività Culturali
e del Turismo
Regione Toscana
Comune di Firenze

A PALACE AND THE CITY

“Long before I ever moved into the Palazzo Spini Feroni it was one of the buildings of Florence that I most admired and loved.”

Salvatore Ferragamo

From 8 May 2015 to 3 April 2016, at Palazzo Spini Feroni, via Tornabuoni, Florence, Museo Salvatore Ferragamo will hold an exhibition on the building's centuries of history, commemorating the 150 years since Florence was named capital of the Kingdom of Italy (1865-1870), and Palazzo Spini Feroni became the city hall in 1865.

Curated by Stefania Ricci and Riccardo Spinelli, the exhibition will include prestigious works of art and documents from museums and private collections and will tell the intricate stories behind the palace and its residents, in captivating displays created by stage designer Maurizio Balò, thus sharing one of the most important buildings in the city's urban landscape with Florence, Florentines and travellers.

While this exhibition highlights the significant historical and architectural value that the building holds for the city of Florence, it also brings the past into the present and reinforces the close connection between Palazzo Spini Feroni, a magnificent example of Medieval architecture – which the Ferragamo family has painstakingly restored to its original splendour for the city – and Florence, as a place of art, culture and tradition, in a nod to the lifestyle, creativity and elegance that are quintessential to Italy.

The emblem of the exhibition. The symbol of this exhibition is inspired by a 360° view of Florence from the turrets of Palazzo Spini Feroni originally engraved by Ramsay Richard Reinagle for the 1806 publication of “Journal des Luxus und der Moden” to be used as a diorama of the city for promotional purposes.

Exhibition rooms. The exhibition is a journey back in time, turning back the clock mounted on the palace's façade. Indeed, the clock is featured here as the entrance to the vault where the museum's most precious treasures are kept, treasures that continue to provide ideas and inspiration for the future. As the minute hand moves counter clockwise, visitors go back in time, and as for all Museo Salvatore Ferragamo exhibitions, their journey begins with the world of Salvatore Ferragamo, who chose this palace because he understood how important it was for a fashion designer to work in a place steeped in history and culture.

ROOM 1

Salvatore Ferragamo and his palace. When Salvatore Ferragamo (1898-1960) left America and arrived in Italy in 1927, he was already a successful man. He chose to settle in Florence because the city was known around the world for its fine artisanal and artistic traditions. For the first few years after his return, he did not devote much attention to local customers or the area where he was based. However, after his bankruptcy in 1933 in the wake of the 1929 crash, Ferragamo realised he had neglected Florentine high society and needed a place where he could receive these customers. Palazzo Spini Feroni, with its history and excellent location, was the answer. He purchased it in 1938 and from that time on, the building has been a central element in Ferragamo communications, in which a fine artisanal product is complemented by the image of a unique place, used for the company's letterhead and the front of its shoe boxes, as

A PALACE AND THE CITY

well as in advertisements. Palazzo Spini Feroni was also featured on the first Ferragamo silk scarf, made in 1961 and based on a drawing by the artist Alvaro Monnini, founder of Geometric Abstractionism. After Ferragamo died in 1960, the palace remained the company's headquarters and a symbol of the brand. The palace's story is told through film clips and photographs, but the true stars of this room are the shoes on display: 650 evening styles and 264 daytime styles, designed by Salvatore Ferragamo and his daughter Fiamma from the 1950s to the 1960s, in a setting reminiscent of the original room where they were kept to serve as a source of inspiration for new collections. A few of Ferragamo's most famous wedgies from the 1930s and 1940s are arranged on a table.

ROOM 2

From Geri Spini to the end of the fifteenth century. The palace was built in 1289, after a flood destroyed the homes of the rich and powerful Spini family, the owners of one of Europe's most influential banks. The palace was commissioned by the family's most famous member, Ruggeri Spini, known as Geri, who was banker to Pope Boniface VIII and collected church tithes throughout most of Europe on the Pope's behalf. An astute and extremely wealthy man, Geri was one of the most respected representatives of the Black Guelphs, responsible for the exile of Dante Alighieri, as illustrated in the 1860 painting by Domenico Petarlini from the Galleria d'arte moderna di Palazzo Pitti.

Geri's celebrity status among his contemporaries reached as far as the *Decameron* by Giovanni Boccaccio, who dedicated two novellas to Spini and his wife, highlighting the banker's significant influence on Boniface VIII and depicting him as host to the Pope's ambassadors in the family palace. Two versions of the *Decameron*, one from the fifteenth century and another from the sixteenth century, on loan from the Biblioteca Nazionale Centrale of Florence, document Spini's appearance in the two novellas, while the actor Luca Biagini can be heard in the background, reciting the text.

Museo Bellini in Florence has loaned the Della Robbia school glazed terracotta portraits of Dante and Boccaccio, two of Italian literature's most prominent names. Geri's undisputed fame carried over to his home, which would become a city landmark and a distinctive element in artistic representations of Florence. This can be seen in the lovely wood engraving of Florence in the fifteenth century, in which the palace prominently appears within the cityscape.

This room is designed with two large chests holding works of art and documents: a sixteenth-century painting from a private collection showing the Spini family tree, a scroll dating back to 1277 proving that the Spini family purchased land and a residence near the Santa Trinita bridge; a document attesting to the Spinis' wealth, the family's history up to 1400, written by Doffo, a descendent of Geri, all on loan from the Archivio di Stato of Florence, in addition to an engraving by Lasinio from the Gabinetto Disegni e Stampe degli Uffizi, based on Domenico del Ghirlandaio's fresco showing the *Resurrection of a child of Casa Spini*, painted in the Sassetti chapel of the Santa Trinita church, which overlooks the palace.

Two scale models, created specifically for this exhibition by the Department of Architecture at the University of Florence, show the area of the city in which the palace was built and its architectural elements, as shown in the fifteenth-century fresco.

The “palace on the square” and its decorations (1607-1834). At the start of the seventeenth century, the main floor in the part of the palace overlooking piazza Santa Trinita underwent radical renovations. As part of the renovations, Geri Spini, named after his forefather and an eminent figure in the de Medici family's Florence, decided to have no fewer than eight rooms, a small chapel and the adjacent room frescoed. He called Bernardino Barbatelli, known as Poccetti, to paint the frescoes beginning in 1610. Over the course of three years, the artist carried out the work, which is documented in the *Quaderno della muraglia*, a notebook conserved at the Biblioteca Nazionale Centrale of Florence and included in this exhibition. Poccetti's work can also be seen in the *Allegory of Justice* (a fresco that has been removed from its original location and is shown here), the *Allegory of “Vigilance”*, the *Allegory of the “Freno”* and the stunning chapel on the main floor, along with many preliminary sketches now kept at the Uffizi and on generous loan for this exhibition. The palace entered a new era of artistic splendour in 1680 when it was sold to the da Bagnano brothers, Lorenzo Maria, Girolamo Antonio and Simone. At the end of the first decade of the eighteenth century, Simone decided to redecorate most of the rooms on the main floor, commissioning the sculptor and architect Lorenzo Merlini to oversee the project. Simone involved renowned artists in the work, such as Pietro Dandini, who frescoed the ceiling of a vast hall overlooking via Tornabuoni with an *Allegory of Vices and Virtues* (before 1712), and Alessandro Gherardini, who painted two small frescoes in 1708 on the walls of the sacristy next to the chapel; the frescoes were later removed and are shown here. At the same time, da Bagnano commissioned a painting by an artist of the new generation of local fresco artists, Ranieri del Pace, who was asked to decorate three important rooms in the palace from 1712 to 1714: the gallery, frescoed with the *Sacrifice of Iphigenia*; the back wall of the room opposite the alcove, with the *Triumph of Bacchus and Ariadne*; and the Hall of Creation situated in front of the small chapel. Part of the facade facing via Tornabuoni was also renovated in the Baroque style and the chapel painted by Poccetti was moved, with his exquisite frescoes transferred to another place in the building by Merlini and decorated with gold stucco attributed to Domenico Bolognini and Carlo Marcellini. Ten years later, the rooms on the ground floor, where the Salvatore Ferragamo store is now situated, were frescoed with dizzying perspectives by Benedetto Fortini, featuring gods in the centre; Fortini was also commissioned to decorate the corridor on the first floor and, together with Ranieri del Pace, a ceiling on the second floor with *Venus, Minerva and Juno* in the centre. In addition to the frescoes and ceiling decorations that can be seen in the store on via Tornabuoni, an important series of decorations can be found on the palace's first floor, in the rooms used by the Ferragamo company. Projected images of these frescoes are shown as part of the exhibition and the owners have allowed tours of the rooms, never before seen by the public.

The palace and its image. Since the fifteenth century, Palazzo Spini Feroni has been one of artists' preferred subjects in the city. With the grand tours of the eighteenth century and the growing popularity of the *vedutismo* form of landscape painting as a modern art form, the palace retained its central role. Giuseppe Zocchi depicted it many times, from different angles on both canvas and in engravings, as can be seen in this exhibition. Many other Italian and foreign artists working in Florence did the same, such as Thomas Patch, who painted the palace in the background of a sweeping landscape of the river, on loan from the Cassa di Risparmio of Florence.

A PALACE AND THE CITY

ROOM 4

Dante and Beatrice. The City of Florence organised its first important event as capital of the Kingdom of Italy at Palazzo Spini Feroni to commemorate the six hundredth anniversary of the birth of Dante Alighieri. Throughout the Risorgimento, the Supreme Poet had been hailed as the father of a unified Italy, the visionary who had foreseen, in the “Veltro” of the *Divine Comedy*, the country’s rebirth and unification. Accordingly, the festivities for Dante in 1865 provided the opportunity for the city to publicly affirm its patriotism and celebrate the recent unification. The celebration culminated on 14 May when an imposing statue of Dante by Enrico Pazzi was unveiled in piazza Santa Croce. This exhibition includes a plaster study of Dante’s head from the Biblioteca Nazionale Centrale of Florence. The sculpture was damaged in the 1966 flood, which only accentuates its strong dramatic expressiveness. For the entire first half of the nineteenth century, Dante had fascinated the art world, as illustrated by the two elegant marble sculptures of *Dante and Beatrice* by Giovanni Duprè, on loan from the Accademia Musicale Chigiana of Siena, and he would continue to capture artists’ imaginations in the century that followed. This can be seen in Leo Samuele Olschki’s special edition of the *Divine Comedy*, with a preface by Gabriele d’Annunzio, published in 1911 to commemorate the five hundredth anniversary of the unification of Italy. Dante’s popularity grew not only in Italy, but in much of Europe as well, especially in England, where *The New Life*, a short poem celebrating Dante’s love for Beatrice, garnered enthusiastic fans. A fifteenth-century manuscript of the poem is shown here, on loan from the Biblioteca Nazionale Centrale of Florence. Dante Gabriele Rossetti, painter and founder of the pre-Raphaelite school, is largely to thank for the popularity of this theme among pre-Raphaelite artists like Henry Holiday. His painting of *Dante and Beatrice* introduced the icon of an ancient, idealised Florence. The scene unfolds on the Santa Trinita bridge, at the corner of Palazzo Spini Feroni, by the well where, as legend has it, Beatrice drew water. The painting was immensely popular, even outside Europe, so much so that Salvatore Ferragamo decided where to base his company because of it. The painting is the result of lengthy studies by the artist, documented by sketches, plasters and photographs which are being shown for the first time in their entirety, loaned by the Walker Art Gallery in Liverpool and the Victoria and Albert Museum in London. Holiday travelled to Florence in September 1881 as a guest of Vernon Lee (Violet Paget) to complete the painting. Studying the Medieval frescoes throughout the city and conducting research in the archives and the Biblioteca Nazionale, Holiday carefully recreated Florence’s Medieval architecture and discovered that Ponte Vecchio had been destroyed by a flood and that, in the period when Beatrice and Dante met, from 1285 to 1290, it was still being rebuilt. He ascertained that the original city streets in the thirteenth century were not paved with stone but with brick, and to recreate them in his painting, he travelled to Siena, where the old pavement could still be seen. The final version of the painting is the result of comprehensive studies in Florence. The room has been set up to convey the breadth of Holiday’s studies, documented by photographic images, and the walls, featuring gold lilies on a red background, allude to the tastes of his time.

ROOM 5

Girolamo Segato and his “marvellous petrifications”. Girolamo Segato was arguably Palazzo Spini Feroni’s most eclectic resident. A mapmaker, naturalist and traveller, Segato was an eclectic man. During a dig on one of his scientific missions to Egypt in December 1820, he became trapped for a few days in the Unefes pyramid in Abusir, and from then on developed a keen interest in the mummification of

A PALACE AND THE CITY

bodies. In 1824, he moved to Florence and, in his home, on the top floor of Palazzo Spini Feroni, along the lungarno Acciaiuoli, he set up a laboratory in which he discovered a technique to preserve bodies after death, improperly referred to as “petrification”. A preserved young woman’s bust dates back to this time, along with an oval table made of a mosaic of anatomical parts and a theca, a collection of fragments of animal organs and tissue, including a pin with Segato’s solidified, coagulated blood set on it. These artefacts, which are now kept at the Museo di Storia Naturale at the Università degli Studi di Firenze, Anatomy Department, are displayed here. Criticised by scientists, Segato nonetheless enjoyed widespread notoriety in Florence and other regions of Italy, as demonstrated by the sonnet by the Roman poet Gioacchino Belli. Segato died on 3 February 1836, after having destroyed all his records for fear they would be stolen, thus preventing us from learning his technique of petrification, which is still shrouded in mystery. Crowds of Florentines attended his funeral, cutting his hair and beard to keep as secular relics. He was buried in the courtyard of the Santa Croce basilica and Lorenzo Bartolini was commissioned to create his tomb. The exhibition includes a plaster of Segato’s portrait which is at the centre of his tomb.

ROOM 6

Palazzo Spini Feroni in the nineteenth century. This room features a large trunk, alluding to the time when the palace was used as a luxury hotel, and the trunk’s compartments help illustrate the various ways in which the building was used in the nineteenth century.

Between the turn of the eighteenth century and the start of the nineteenth, the palace came under the sole ownership of the Feroni family, who sold it in 1834 to Frenchwoman Fanny Hombert, a ruthless business woman who turned the building into the most exclusive hotel in Florence, Hôtel d’Europe. In this way, many of the most famous people of the era stayed at the palace, including the Austrian Chancellor von Metternich (in 1838) and the Hungarian composer and pianist Franz Liszt, who are shown here in two well-known busts by the sculptor Lorenzo Bartolini, generously loaned by the Galleria dell’Accademia in Florence. The Grand Duke Alexander, the Russian Emperor Nicholas I’s eldest son and heir to the throne, stayed in December 1838, receiving a visit from the Grand Duke of Tuscany, Leopold II. Two rooms on the palace’s main floor, the Music Hall and the Four Continents Hall, still bear witness to this time in the building’s history.

In 1846 the palace was sold to the City of Florence, which used it as the city’s administrative offices. In 1865, when the capital of Italy was moved from Turin to Florence, despite its 130 rooms, the property was found to be too small to meet the city’s requirements, and it was expanded by a full city block, entailing the removal of the Baroque decorations on the facade. When Rome became the capital of Italy (1871), Palazzo Vecchio – which had, until then, housed Parliament – became available, and in 1881 the city decided to sell Palazzo Spini Feroni to the Cassa di Risparmio bank. The building was then used by circles, club, associations and some of the most important Florentine cultural institutions, including, beginning in 1872, the Circolo Filologico, with its extensive library and collection of periodicals, including major Italian and foreign newspapers, quickly becoming a landmark in Florence’s cultural landscape. This can be seen in a brochure on display, found in the collection of lesser works with the Biblioteca Nazionale Centrale of Florence. When the building was divided after its sale to the Cassa di Risparmio bank, a number of apartments were created and rented.

A PALACE AND THE CITY

The palace and its neighbourhood, between Vittorio Alfieri and Macchiaioli. Palazzo Spini Feroni's central location in the urban fabric of Florence made it a vital meeting place for the city's intellectuals and politicians beginning in the eighteenth century. Inside, it held the cultural institutions patronised by the *intelligentsia* of the time and just a few steps away stood the home of Vittorio Alfieri, who, together with the Countess d'Albany, formed a literary salon frequented by nineteenth-century Florence's most eminent figures and the French artists who had fled Rome after Hugo de Bassville was killed, such as François-Xavier Fabre, Bénigne Gagneraux and the sculptor Barthélemy Corneille. The palace was often featured in romantic views of the city, like that by Jean-Joseph-Xavier Bidauld, on loan from the Galerie Terrades in Paris, whimsical glimpses, like the watercolour by David Borroni, *Overflowing of the Arno River which occurred in Florence on 3 November 1844*, or evocative views of the river, as in the painting by Giovanni Signorini from Istituto Matteucci in Viareggio.

After becoming city hall, the palace and its neighbourhood played a key role in the tension leading up to the events of 1848 and the unification of Italy. When Florence was named the capital of Italy, crucial decisions were made between the palace walls affecting the city and radically changing its urban structure, with the creation of modern suburbs and boulevards, fixing the San Miniato hill and developing the city to give it an "European" feeling. In piazza Santa Trinita and then in the adjacent Palazzo Buondelmonti, two key painters of the Macchiaioli school, Silvestro Lega and Odoardo Borrani, developed the idea for an art gallery in 1875 and 1876. Although it was not successful, it would have taken modern art in a European direction. This lively environment, surging with innovation, is captured in the famous painting *Caffè Michelangiolo* by Adriano Cecioni and in Angiolo Tricca's caricatures of the artists and intellectuals who frequented the famous café. While the patriotic atmosphere of those years in Florence is documented in three pieces: *Flag Day*, 1847, private collection; Odoardo Borrani's famous painting, *26 April 1859*, Istituto Matteucci of Viareggio, which will be included in the exhibition in October, as it is currently on display at the Milan Expo, being one of the most iconic paintings of nineteenth-century Italian art; and *The flag*, Fondazione Thevenin in Arezzo, which is the perfect example of intimate, romantic nineteenth-century art.

ROOM 7 **The palace, Florence, the Middle Ages and the current day.** This section of the exhibition features a large video installation and a scale model of the palace as it was in the 1860s, presenting an architectural layout that is very similar to what the palace looks like today. When the capital of Italy was moved from Turin to Florence, extensive renovations were planned for the building, in order to restore the monumental palace's presumed Medieval elements, in keeping with the romantic notion of an idealised fourteenth century that would lead, in perfect continuity, to the illuminated Renaissance. In 1823, to better manage traffic along the banks of the Arno, the portion of the building that contained the Pizzicotti vault (an arch that reached the Arno River) was removed according to plans by the architect Luigi de Cambray Digny. There was a "Caffè dell'Arco" ("Café at the Arch") on the corner with the Santa Trinita bridge, where Florentines went for lemon sorbet, and its name was changed to the "Demolished Arch" after the work was carried out. The arch can still be clearly seen in the piece by Fabio Borbottoni, kept at Palazzo Spini Feroni and shown in the exhibition. In 1865, work was carried out on the entrance hall on via Tornabuoni, decorating the cross vaults and walls with the coats of arms of the Florentine trades, neighbourhoods

A PALACE AND THE CITY

and related banners. In 1867, the battlements were restored and, finally, the eighteenth-century facade was demolished. The section most affected by the changes was along the river, as the front was set back about twelve metres to make space for a new building for rent, where Oscar Wilde stayed in May 1894 as the guest of Lord Alfred Douglas.

24h, video installation by Art Media Studio Firenze, 2015. Inspired by the 1806 diorama that has been used to represent the exhibition, this video installation captures a 24-hour day inside and outside the palace, showing the activities carried out and the people who work in the building in relation to the life of the city today.

ROOM 8 **Gabinetto Vieusseux in Palazzo Feroni (1873-1898).** This section recreates a room – and its books – from the renowned Gabinetto Scientifico Letterario Vieusseux, which was located on the ground floor of Palazzo Spini Feroni from May 1873 to 1898. The Gabinetto Vieusseux had been moved from Palazzo Buondelmonti one night in May, in a rapid process entailing the relocation of a kilometre of books. Established in 1820 by Giovan Pietro Vieusseux, then managed by his nephew Eugenio, the Gabinetto attracted learned Florentines and the international *intelligentsia* that often stayed in the city. It had a lending library and a reading room with Italian and foreign newspapers, along with dictionaries, encyclopaedias, repertories and other volumes. Members were registered in the *Members ledger* to identify who used, and for how long, the library's services. Approximately 50,000 readers passed through the Vieusseux rooms while they were located in Palazzo Spini Feroni, including Mark Twain, Vernon Lee, André Gide, John Singer Sargent, William Dean Howells, Henry James and Diego Martelli, the life of the Macchiaioli group of artists, whose splendid portrait by Francesco Gioli is shown here, on loan from the Galleria d'arte moderna di Palazzo Pitti. The list of members is summarised on a touch screen, showing their signatures, while the voice over actor Leslie La Penna recites Henry James' description of Florence and its residents, taken from letters.

ROOM 9 **The palace in the twentieth century.** In the twentieth century, with so many residents and the various activities that it held, Palazzo Spini Feroni was a city within a city. It is difficult to trace a straight path and cover all the chapters in its history, unless we let images speak for themselves. This room displays photographs from important archives, such as the Alinari and Foto Locchi collections. Arranged on three stands, similar to postcard displays for tourists, the photographs are divided into themes. One section is devoted to the world of Ferragamo, to everyone who has worked and continues to work in the palace, from Salvatore Ferragamo and his daughter Fiamma, who took over design for the company when he died, to the rest of the Ferragamo family. The second stand depicts the relationship between the palace and the life of the city, with historic footage of the destruction of the Santa Trinita bridge in 1944 and its reconstruction, along with images of the flood of Florence. The third stand displays photographs of Palazzo Spini Feroni's interiors and exteriors, shot specifically for the exhibition by the photographer Arigo Coppitz.

The Luigi Bellini Gallery. This section of the exhibition is entirely new. It recreates the activities of the three art galleries that put the palace and the city at the centre of contemporary Italian art for nearly a decade beginning in the late 1920s. Until now, little was known about this important chapter in the building's history. Research conducted for the exhibition has made it possible not only to describe an unprecedented divide in Florentine art but to recover and identify significant works of art. The design of this room is inspired by the first art show organised by Luigi Bellini in 1932, showing a selection of works that were displayed in the palace in those years, now on loan from private and public collections like Villa Necchi Campiglio in Milan, Fondazione Camira in Macerata, Fondazione Primo Conti in Fiesole, Galleria d'arte moderna di Palazzo Pitti and Centre Pompidou.

In the 1920s, Palazzo Spini Feroni already held two separate art galleries: the 'Galleria d'Arte Antica' for ancient art, run by the merchant Francesco Ciardiello and situated on the first floor, and the 'Galleria d'Arte di Palazzo Feroni' in the basement. In 1927, the latter organised an exhibition of *Via Crucis* bas-reliefs by Antonio Maraini for the Rodi cathedral, and on 6 January 1928, it organised a one-man show for the young artist Roger Alfred Michahelles, known as RAM, which attracted a large crowd of visitors, including the antiques dealer Luigi Bellini. Familiar with the provincial local culture and Italians' difficulty in promoting their art abroad, Bellini decided to launch an ambitious project: he would open a gallery that was not just a studio, but that would strive to become a genuine centre for the arts, leveraging Florence's prestige and the idea that it was not a mere tourist attraction, but a source of contemporary art and culture. Bellini was interested in Palazzo Spini Feroni, and had Giovanni Michelucci design the interiors. He focused above all on Italian artists, and was assisted in his selection by the gallery's Art Director, the poet Roberto Papi, thanks to whom Bellini was able to showcase work by Arturo Martini at the first exhibition (1932), flanked by Primo Conti for the occasion. The gallery organised a show for Giorgio de Chirico in the same year, thereby featuring an Italian who had already achieved worldwide fame. It was a busy year for the gallery, which held another nine shows: the III Mostra di Architettura Razionale (the third rational architecture exhibition); a collective of the Milanese artists Tosi, Funi and Sironi, along with Magnelli for the occasion; exhibitions of work by the French artist Maurice Esnault and Viennese Adolf Winternitz; a Giovanni Costetti show; and another in the autumn showing work by Ottone Rosai and Lorenzo Viani. Next, drawings by the very young, but already much talked-about, artist Pietro Annigoni were shown, and the dense year ended with two one-man shows, the first devoted to Filippo de Pisis, whom Bellini considered "the most sensitive and refined painter of our times" and the second to Mario Tozzi. The following year, the rooms of 'Galleria di Palazzo Feroni' were filled with works for the *Mostra d'Arte Futurista*, which opened with a speech by Marinetti in the presence of many artists, including Thayaht and RAM, who were highly admired by the press. The 1933 calendar culminated in de Chirico's second one-man show, just before Bellini closed the gallery due to the financial crisis. However, the antiques dealer was not finished yet, and in 1937, he organised a large retrospective on Giovanni Boldini, which opened six years after the artist's death.

A PALACE AND THE CITY

A new silk scarf celebrating the Palace

View is the new silk scarf created specifically for this exhibition. Measuring 90 cm by 90 cm, it was inspired by the engraving of a 360° view of Florence from the top of Palazzo Spini Feroni that was used as the image for the exhibition. The scarf features the palace in its centre, surrounded by a floral wreath, and is available in six colours.

A silk scarf and two boots styles by Ferragamo's Creations

The *Palazzo* scarf, created in 1961 by Salvatore Ferragamo and based on the drawing by the artist Alvaro Monnini, was recreated in 2011 for the Museo Salvatore Ferragamo exhibition *Inspiration and Vision*, and is being featured once again in four different colours, which are identical to the original scarves found in the archives of the Ratti Foundation in Como, where the samples are kept. Indeed, Ratti was one of the first manufacturers of Ferragamo silk scarves.

At the end of the 1940s, Pietro Annigoni painted Palazzo Spini Feroni, and although the painting has since been lost, it was printed on Ferragamo packaging, used for the company's first advertisements and stylised to become the logo on the Ferragamo letterhead. In the mid-1950s, the graphics were used on various supports and become the decoration for the medal on the suede boot with oval heel created between 1959 and 1963. They are recreated under its original name, *Carpazia* and *Ussara* as part of the Ferragamo's Creations line. The first model is available in three different colours, black, brown and espresso, the second one is available in two colours, black and espresso. The boots will be available in Ferragamo's Creations stores from the beginning of June.

Shop windows and QRcode

Every the shop window at the Salvatore Ferragamo boutique in Florence, located on the palace's ground floor, will be dressed for the exhibition. The windows will be unveiled the day of the opening and will be on display for the following two weeks. A special window will be created at each of the most important Ferragamo stores around the world. The common theme of this project will be the unique windows of Palazzo Spini Feroni, opened to give passerby a glimpse of what goes on inside a fashion house: the design and crafting of accessories and clothing, mostly made by hand.

The next step in the QRcode project will be a virtual tour of the store and the main floor of the palace, with a special feature giving virtual visitors the chance to see spaces that have never before been opened and explored.

CV

Stefania Ricci. Holding a university degree in the Arts, with a specialisation in Art History, from the University of Florence, Stefania Ricci began working with Palazzo Pitti's Galleria del Costume in 1984 as curator of 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 Moda Emilio Pucci archive for a decade. Since 1995, Stefania Ricci has served as Director of Museo Salvatore Ferragamo, which she helped create, and she is responsible for Ferragamo's cultural events around the world. Since becoming Director, she has curated all the 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, *Inspiration and Vision* (Skira) in 2011, *Marilyn* (Skira) in 2012, *The Amazing Shoemaker* (Skira) in 2013 and *Equilibrium* (Skira) in 2014. As a researcher and expert in the history of clothing and fashion, Stefania Ricci has written a number of books and essays.

Riccardo Spinelli. With a university degree in Art History from Università degli Studi in Florence (1982), with Mina Gregori, Riccardo Spinelli also has a specialisation in Art History from the same university (1986). He received a scholarship from 'Fondazione Roberto Longhi' in Florence (1983-1984), earned his doctorate in Art History from 'La Sapienza' University of Rome (1992) and was awarded of a fellowship from Harvard University - Fondazione Berenson, 'Villa I Tatti' - in Florence (1993-1994). He has been scientific curator and catalogue contributor for major exhibitions at Florentine and Italian museums: these include *Il Seicento fiorentino* (1986, Palazzo Strozzi, Florence); *La natura morta a palazzo e in villa* (1998, Palazzo Pitti, Florence); *L'arme e gli amori* (2001, Palazzo Pitti, Florence); *Il Gran Principe Ferdinando de' Medici e Anton Domenico Gabbiani* (2003, Villa medicea di Poggio a Caiano); *Jacopo da Empoli* (2004, Complesso di Santo Stefano degli Agostiniani, Empoli); *Oltre la scuola senese* (2004, Fondazione Chigi Saracini, Siena); *Stanze segrete* (2004, Palazzo Medici Riccardi, Florence); *Fabrizio Boschi* (2006, Casa Buonarroti, Florence); *Il fasto e la ragione. Arte del Settecento a Firenze* (2009, Galleria degli Uffizi, Florence); *Stefano della Bella (1610-1664). Disegni* (2010, Biblioteca Marucelliana, Florence), *Giovanni Martinelli* (2011, Auditorium Comunale, Montevarchi), *Il Gran Principe Ferdinando de' Medici (1663-1713). Collezionista e mecenate* (2013, Galleria degli Uffizi, Florence), *Dolci trionfi e finissime piegature. Sculture in zucchero e tovaglioli per il matrimonio fiorentino di Maria de' Medici* (2015, Palazzo Pitti, Florence). He has also written many publications and volumes on Tuscan art and artists from the end of the fifteen hundreds to the middle of the sixteen hundreds, focusing primarily on family collections and the de Medici commissions: in 2004, his volume on *Giovan Battista Foggini "Architetto Primario della Casa Serenissima dei Medici" (1652-1725)*, edited by Edifir of Florence the previous year, won the 'Salimbeni per la Storia e la Critica d'arte' award for art history and criticism.

A PALACE AND THE CITY

Maurizio Balò. Having studied Architecture at the University of Florence, where he began collaborating with the university's theatre company, since 1975, Balò has designed sets and costumes for many theatrical productions at Italy's most important theatres. In particular, he has designed for the director Massimo Castri (plays by Pirandello, Ibsen, Goldoni, Pasolini and others) at public theatres in Rome, Turin, Umbria and Emilia-Romagna. For *Damnation of Faust* by Berlioz at the Teatro Comunale in Bologna in 1982, he created his first opera set, going on to collaborate with various opera companies: Teatro alla Scala in Milan, Teatro La Fenice in Venice, Teatro San Carlo in Naples, Maggio Musicale Fiorentino, Opéra Bastille in Paris, the Verona Arena, Opernhaus in Zurich, the New York Metropolitan Opera, Teatro la Maestranza in Sevilla, Teatro Regio in Turin, Teatro Massimo in Palermo, Palau de las Artes in Valencia, the San Francisco Opera, Teatro dell'Opera in Rome, Greek National Theater in Athens and others; he has designed for a number of productions by the directors Giancarlo Cobelli and Werner Herzog. In 1983, Balò received an award at the Prague Quadrennial of Performance Design and Space for *Damnation of Faust* by Berlioz; subsequently, in Italy he received five Ubu awards (in 1994 for Euripides' *Electra*; in 1997 for Goldoni's *Il ritorno dalla villeggiatura*; in 1998 for Pasolini's *Orgia*; in 2002 for Mishima's *Madame De Sade* and Ibsen's *John Gabriel Borkman*; in 2011 for Molière's *The Misanthrope*); two ETI-Gli Olimpici del Teatro awards (in 2003 for Ibsen's *John Gabriel Borkman* and Miller's *All My Sons*; in 2004 for Pirandello's *Questa sera si recita a soggetto* and *Quando si è qualcuno*); two Le Maschere del Teatro awards (in 2011 for Euripides' *Andromaca*; in 2014 for Shakespeare's *Antony and Cleopatra*). In addition, in 2000, he received the Samaritani price for Wagner's *Tristan und Isolde*, in 2008, he received an award from the Associazione Nazionale dei Critici di Teatro for Cechov's *Three Sisters* and in 2009, he was given the Premio internazionale Cinearti La chioma di Berenice for his stage design for Pasolini's *Porcile*.

Maurizio Balò also designed the displays for the Museo Salvatore Ferragamo exhibitions *Audrey Hepburn. A woman, the style* (1999-2001) and *Greta Garbo. The mystery of style* (2010), both of which were held at other Italian and foreign museums as well.

UN PALAZZO E LA CITTÀ

Exhibition by:
Stefania Ricci and Riccardo Spinelli

Design:
Maurizio Balò
in collaboration with Davide Amadei

Video installations:
Art Media Studio, Florence
Vincenzo Capalbo and Marilena Bertozzi

Scale architectural models:
Università degli Studi of Florence,
Department of Architecture, DiDA.
Laboratory for Modelling of
Architecture LMA

Catalogue by Stefania Ricci
and Riccardo Spinelli
Editore Skira, Milan, 344 pages,
Illustrated

Open to the public: 10 am - 7:30 pm
Closed: 1 January, 1 May, 15 August,
25 December

Guided tours of the main floor of
Palazzo Spini Feroni are available with
expert guides the first Saturday of
every month at 10 am and 11 am upon
request. To arrange a tour please e-mail
museoferragamo@ferragamo.com
or call +39-055-3562466

Admission: € 6
www.ferragamo.com/museo

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