

L'ITALIA HOLLY WOOD

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Museo Salvatore Ferragamo in
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In collaboration with
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TWO YOUNG ITALIANS IN HOLLYWOOD

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Curated by Silvia Lucchesi for
Lo Schermo dell'Arte Film Festival

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ITALY IN HOLLY WOOD

THE EXHIBITION

A new chapter in the life of Salvatore Ferragamo is the source of inspiration for the exhibition at the Museo Salvatore Ferragamo scheduled to open on 24 May 2018. The exhibition will reflect on the years when Ferragamo lived in California (1915-1927), an intense period of experiences and socialization that the Italian craftsman spent on the West Coast, first in Santa Barbara and later in Hollywood. In 1927, Ferragamo's American experience came to an end; other challenges, opportunities, and company and business decisions awaited him in the homeland.

At the dawn of Italy's entry into the First World War, Salvatore Ferragamo left his native town, Bonito in the Irpinia region, and set sail from Naples on the *Stampalia* to join his elder brothers, who had left a few years before for North America, a favourite destination for emigration from southern Italy. After spending a short period of time in Boston, Salvatore decided to settle where his brothers, Alfonso e Secondino lived, near Santa Barbara in California. Together they opened a shoe repair shop where they also made custom-made shoes. It was the beginning of Salvatore's collaboration with the world of cinema and its leading names, including some of the most famous filmmakers at the time, like D.W. Griffith, James Cruze, Raoul Walsh, and Cecil B. DeMille. Salvatore Ferragamo made shoes for some of DeMille's most important costume dramas, including *The Ten Commandments* (1923) and later *The King of Kings* (1927). Salvatore was soon rubbing shoulders with California's high society.

In no time at all the young Italian became a shoemaker and a shoe designer, as the American press described him, becoming so famous that when the film industry moved to Hollywood, he followed it there, opening a new store on Hollywood Boulevard called the Hollywood Boot Shop. Its customers were the most famous stars of the day, like Mary Pickford, Pola Negri, Charlie Chaplin, Joan Crawford, Lillian Gish, and Rudolph Valentino. With all of them what had started out as a working relationship became a friendship, and Salvatore began spending his time with them on a daily basis.

Many ideas have breathed life into this exhibition, offering the chance to examine the phenomenon of Italian migration to California in the early twentieth century, and to turn it into the focus of this project. It concerns a major moment in history, albeit one that is little known, capable of helping us to understand and appreciate the various and fascinating activities of Italians in that part of the United States. At the same time, it paves the way for a reflection on the perception of their presence on the West Coast and the influence of Italian culture on that part of North America, on its architecture, art, crafts, on the worlds of theatre and cinema, all areas that the young Salvatore Ferragamo was so interested in. Not to mention what the WASPs impressions of Italians, also expressed in the pages of Italian literature from that period.

"I look back now and see a parallel between the film industry and my own", wrote Ferragamo in his autobiography, a starting point for a reconstruction of his life. "Just as the motion picture industry has grown and

developed from those fledgling days, so too, I hope, has mine”. (from S. Ferragamo, *Shoemaker of Dreams*, Giunti, Florence, 1985, pp. 83-84)

The historical reconstruction, moreover, was able to count on a precious source for the first time: the recovered and restored audio recording that Salvatore Ferragamo had taped for the purpose of drafting his autobiography, which was published in English in 1957. The recording is a flow of words that portray the meaning of his life, as well as his devotion to and love of an occupation that, akin to a work of art, Ferragamo shaped with great thoughtfulness throughout his intense lifetime.

An examination of some of the photographs and documents that Ferragamo had brought back with him to Italy so that he would never forget the marvellous period of time he spent in the United States triggered a reflection on the years he lived in California (1915-1927), filled with experiments and liaisons but still wrapped in the fog of time. From that moment onwards, a study was begun in the United States by the scholar Catherine Angela Dewar under the guidance of the historian Elvira Valleri, making it possible to focus on some of the most important aspects of Ferragamo’s experience in California, and thus confirming not just his undisputed entrepreneurial skills, but also the determination and commitment of a man who sought to interpret change, shaping it according to his own vision of the world.

The exhibition focuses attention on the world of art, crafts, and entertainment, privileged areas of interest in Ferragamo’s creativity, unfolding like a movie plot. The impression the visitor has of being on a movie set is aided by the scenography designed by Maurizio Balò, who was inspired by American studios in the 1920s.

The design and realization of the Italian Pavilion at the Panama - Pacific International Exposition of San Francisco in 1915 by the architect Marcello Piacentini is a starting point indicating just how great the fascination with Italian art and culture was in California. This was also exemplified by the collections in private homes and the sumptuous movie theatres that were being built at the time, whose ornamentation and structure were often Renaissance-inspired.

Many Italian artists, painters, and sculptors took part in the exhibition organized at the Palazzo delle Belle Arti. Gathered there were more than 11,400 paintings, drawings, and other artworks from many places, produced over the past ten years. The Italian section was curated by Ettore Ferrari and Arduino Colasanti and it was very much appreciated by the public. Among the Italian artists who were awarded with the Grand Prix prize, Ettore Tito presenting five beautiful paintings, Onorato Carlandi and Camillo Innocenti, winning the Gold Medal and a special mention, thus contributing to the dissemination of the Italian legend. One special section, in a building annexed to the main one, was reserved for the Futurist artists who showed forty-seven works and two sculptures—a vast representation of contemporary Italian art—for the occasion.

A large section of the exhibition documents the presence and influence of Italian style in the films being produced in California. Italian—along with French—silent movies had dominated the international scene up until that time. Italian cinema was characterized by the feature film, the use of a large number of extras, beautiful landscapes, the reference to authentic monuments: such a *mise-en-scène* was clearly based on theatre and opera stage designs. Many Italian films during that period had a huge impact in the United States as well, especially the ones inspired by *romanitas*, such as *Cabiria* by Giovanni Pastrone in 1914, with captions by Gabriele d’Annunzio. The film was analysed by the director D.W. Griffith and by the screenwriter Anita Loos to make *Intolerance*. Many of the skilled workers involved on the set were Italian, as we are told by the movie *Good Morning Babilonia* by the Taviani brothers (1987), emphasizing the culture of “a job well done” that distinguished a certain image of the Italian immigrant, like Ferragamo. In the 1920s in Hollywood, the Italian silent movie was an interesting “laboratory” that supplied potential stars like Lido Manetti, actors who arrived from the theatre of the immigrants like Tina Modotti and Frank Puglia (who debuted as a co-star in Griffith’s *Orphans of the Storm*) or the comedian Monty Banks, a pseudonym for Mario Bianchi. There were

young and charming Italians who became famous, like Rudolph Valentino, a forerunner of modern-day stardom. Also working in American cinema were directors who had been born in Italy and had emigrated to the U.S. when they were still very young, like Frank Capra and Robert Vignola, or second-generation Italian-Americans like Gregory La Cava and Frank Borzage.

The exhibition project, in addition to casting light on both known and lesser-known names and personalities, without overlooking Italy's contribution to music, aims to clarify the ambivalent and often contradictory evaluation of Italian-Americans by the WASP culture, torn between an appreciation for the history and culture of our country, and the rejection of some of its characteristics based on the stereotypes that were attributed to immigrants, especially those who came from southern Europe. Immigrants were said to be instinctive, passionate, and sentimental. This combination of nature and culture is rearranged in harmonious balance in the work of certain performers, for instance Enrico Caruso, who made the best of his natural gifts, voice, body, perfecting them thanks to study, technique, and art.

The exhibition also includes American movies that were made in Italy in that period, with themes that referred to Roman Antiquity, such as *Ben-Hur* by Fred Niblo (1925), or else ones produced and interpreted by actresses like Lillian Gish, like *The White Sister and Romola*. The latter movie was filmed in Florence in 1924 and it exploited the art-historical expertise of Guido Biagi, then director of the Biblioteca Medicea Laurenziana, Gabriellino d'Annunzio, and the Florentine aristocracy. For different reasons each of them were asked to contribute to the making of the scenes, which were clearly inspired by Italian Renaissance art or by its Romantic interpretation in nineteenth-century painting.

Italy offered many of the elements in its filmic representation to Hollywood's silent movie genre: the model of the historical film, like *Cabiria*, is first and foremost the ideal instrument to link cinema to the history of art and culture. Hollywood stardom looked across the ocean to verify the modality of the portrait, imitating it and reinventing poses. Artisans skilled at woodworking and portraiture brought the Renaissance to California, then, after the temporary failure of the Italian productive system, American stars began endorsing the new productive empire of the image in Europe.

The exhibition to be held at the Museo Salvatore Ferragamo is mainly dedicated to the relations and roles of Italians and Italian art in the birth of the silent movie. But like all the museum's exhibitions it examines the topic with a contemporary eye. The project *Two Young Italians in Hollywood* curated by Silvia Lucchesi director of *Lo Schermo dell'Arte Film Festival* for this exhibition will involve two young Italian artists who work in Los Angeles. Manfredi Gioacchini and Yuri Ancarani were invited to bring two original ideas to life—a series of photographs, and a video installation—which ideally prolong the theme. Today, now that a century has gone by, who are the Italians working in Hollywood? And what is it about those places that strikes the eye of an artist who comes from our country?

The exhibition will be able to count on some prestigious loans by museums and collections, both public and private, Italian and American, and on the collaboration of some of the most important institutions linked to the world and history of cinema who have generously made their knowledge and advice available to us.

The opening day of the project, in addition to a visit to the exhibition, includes a special event which becomes part of the exhibition itself: the screening of the movie *Show People* directed by King Vidor in 1928, offering an overview of 1920s Hollywood and its glamour. In one of the scenes we even see the sign for the Hollywood Boot Shop, Salvatore Ferragamo's shop in the mecca of cinema.

The movie theatre where it will be shown is the famous Odeon, formerly the Teatro Savoia. Located just a stone's throw away from the Museo Salvatore Ferragamo the theatre was designed by Adolfo Coppedé in 1914, who was then replaced by the architect Marcello Piacentini in 1919. Piacentini made changes to the organization of the spaces, thus affecting function and distribution. The theatre was finally opened to the public in 1922.

THE EXHIBITION

• ROOM 1 •

ITALIAN EMIGRATION TO CALIFORNIA AND THE ITALIAN CITADEL DESIGNED BY MARCELLO PIACENTINI FOR THE 1915 SAN FRANCISCO WORLD'S FAIR

The exhibition begins with a large-scale late-nineteenth-century painting by Raffaello Gambogi, on loan from the Museo Civico Giovanni Fattori in Livorno, which portrays an Italian family on a wharf waiting to board one of the ships headed for America in search of a better future. Between 1880 and 1920, millions of people from every part of the country left Italy not all of them with the aim of escaping their socio-economic hardship. For many of them, migrating to another continent meant finding new opportunities to develop their activities. This was the case of Salvatore Ferragamo who, in 1915, set sail for the United States to learn more about the art of shoemaking, curious about the progress being made in the U.S. shoemaking industry. The screening of several movies on the theme of immigration, like *Nuovomondo* directed in 2006 by Emanuele Crialesi, aims to document the Italian migratory experience via the spectacular images of cinema. In the opinion of many, California, where Ferragamo moved to in 1916 after a short period of time spent on the East Coast, hosted the finest Italian colony in the United States. In this section photographs and films trace a map of the Italians living in California who devoted themselves to many activities linked to agriculture, viticulture, wine-making, market gardening and horticulture, taking advantage of the railways to do so: examples are the Di Giorgio brothers and their vast orchards, the Fontana Cerrutti and their factories of Del Monte preserves, the Jacuzzi brothers, the inventors of an irrigation pump that was a huge success among American farmers. Fishermen originally from Ischia introduced sardine fishing in San Pedro using “reti scorticarie” (hauling nets), while other Italians headed for Sierra Nevada to work in the mines. Others still built railways and were involved in the flourishing wood working industry, and some moved to the big city where they worked as street cleaners, barbers, or in small businesses and as artisans.

Italians in California also distinguished themselves in the field of publishing with no fewer than two newspapers in San Francisco, *La Voce del Popolo* and *L'Italia*, later to be followed by *Il Corriere del Popolo* and the anarchist *La protesta umana*. Italians also rose to the fore in the world of finance, founding four major banks in San Francisco: the Columbus Savings Bank, the Bank of Italy of Amadeo Peter Giannini, AP for all the Italians in San Francisco and later in California (Banca d'Italia, then Banca d'America), the Italian-American Bank, and the Fugazi Bank.

The perception and influence of Italian culture also touched the field of architecture, inspiring the design of Californian spaces in different scales, exemplified by projects for buildings in the city and by the representations of domestic spaces, including interior design and the gardens of the villas that were owned by some important cultural figures, businessmen, politicians, and movie stars. Alongside the Italianate Style, characterized by free interpretations of Renaissance motifs, the exhibition underscores the presence of the lesser known but no less influential Mediterranean Style. Once again Italy inspired the hand of California's architects, no longer by way of classical monuments, but rather through an analysis of more modest models, such as the vernacular architecture designed for smaller towns, the farmhouses of the farmers, and the residences of the fishermen along the Italian coasts.

The highlight in this room is the video installation on the 1915 Panama-Pacific International Exposition in San Francisco, an event where classical Italian style was present in all the general pavilions and in many of the buildings representing the individual American states. It should come as no surprise that the winner among the 110 pavilions of the First Prize was Marcello Piacentini's Italian Citadel. What made the work es-

pecially persuasive and intriguing was the intention to recreate not so much a building as the very atmosphere of an Italian city on the other side of the ocean. The representation of this important event in U.S. history is completed by the presence of several works of art, for instance, Plinio Nomellini's *Baci di sole*, generously loaned by the Galleria d'Arte Moderna Paolo e Adele Giannoni in Novara, and *Nudo di donna (Susanna)* by Giuseppe Graziosi, from the Galleria d'Arte Moderna Ricci Oddi in Piacenza, exhibited in Palazzo delle Belle Arti, the central pavilion at the Panama - Pacific International Exposition of San Francisco in 1915. There were also works to document the Futurist presence in this major American exposition, such as Giacomo Balla's *Disgregazione X velocità, penetrazioni dinamiche d'automobile*, 1913, from the Massimo and Sonia Cirulli Archive in New York.

The first part of the exhibition ends by anticipating what will be seen in the next room, the screening of some scenes from three famous silent movies on biblical and classical subjects; *Cabiria*, one of the history of cinema's most famous epic movies, directed by Giovanni Pastrone in 1914 and produced in Turin by Itala Film, with texts by Gabriele d'Annunzio, and two equally famous American productions: *Intolerance* made by D.W. Griffith in 1916 and *The Ten Commandments* directed by Cecil B. DeMille in 1923. It is worth noting that it was Salvatore Ferragamo who created the sandals worn by the actors for *The Ten Commandments*, paving the way for his fame in the world of cinema.

The comparison between these productions, also alluded to in the Taviani brothers' movie *Good Morning Babilonia* (1987), the inspiration for the curatorship of this section of the exhibition, bears witness to the interest of the American public and early American cinema in European films, especially Italian ones. When *Cabiria* first came out in the United States it was advertised as "The daddy of spectacles" and it was used as a model owing to its exceptional visual lavishness, its strong aesthetic ambitions, some of the inventions, the length of such a spectacular historical film, the moving camera, and the diffused light.

• ROOM 2 •

CABIRIA AND EARLY ITALIAN CINEMA: A SOURCE FOR HOLLYWOOD

The Italian silent movie genre excelled in the production of spectacular films that used the ancient world as a backdrop. In particular, the first epic movies set in Ancient Rome were highly successful not just within Italy's own market (contributing in part to the development of a mass culture oriented towards nationalism) but also, and above all, in the United States. Films like *The Last Days of Pompeii* (1913), *Quo Vadis* (1913), *Caius Julius Caesar* (1914) exported beyond the ocean the contents of an "imaginary" antiquity where heterogenous yet ever appealing themes were combined: the political and military power of a state with an imperialist vocation, the beauty of ruins, eroticism, field battles, Christian martyrdom, natural catastrophes, tumultuous crowds, circus performances. Furthermore, the subject offered American cinema a vast repertoire of figurative motifs, elements for the set, and linguistic inventions. Within this context *Cabiria* is the Italian historical film with the greatest success in the United States, seen as the most mature artistic product of a genre that would last a whole decade, and serve as an important legacy to Hollywood movies on biblical and classical subjects (from *Judith of Bethulia*, 1914, to *The Ten Commandments*, 1923, to *Ben-Hur*, 1924, among others). Thanks to the generous contribution of the Museo Nazionale del Cinema in Turin, visitors will be able to view posters from that period, photographs of some of the scenes in *Cabiria*, the advertising posters of remarkable graphic quality by Leopoldo Metlicovitz, as well as the costumes made for the actors by the Turin costume designer Devalle. In his work for *Cabiria*, d'Annunzio undoubtedly sealed a creative agreement with cinema, the new art, and ideally took the lead among all those who set out to conquer the new world of the image. The cinematographic scene was thus fuelled and enriched by a literary contribution, which was in turn inspired and perhaps corroborated by unprecedented energy.

● ROOM 3 ●

BEAUTY, ELEGANCE, THEATRICAL GESTURE, CULTURE: THE FASCINATION WITH ITALIAN STYLE

The city of the imagination, the city of magic: this is how Los Angeles was referred to thanks to the presence of the film industry that was developing in the 1920s in nearby Hollywood. The sons and daughters of immigrants, some of whom immigrants themselves, others summoned to Hollywood after becoming relatively famous in Italy and abroad. Italians in Hollywood helped to make the most appreciated Italian qualities prosper in the American cinema. These qualities were a quick, lively imagination, a sense of spirit and happiness, a natural way of moving and the ability to endure on stage thanks to a long-standing theatrical tradition, ardour and warmth, a sense of harmony between architecture and music. Gianni Puccini wrote in 1937 in an article about Italians and cinema. In this section the focus is on four privileged Italians, two men and two women, who equally albeit in different ways represented Italian appeal and style. Photographs, film clips, personal objects, apparel, and artistic representations illustrate their essence. Lina Cavalieri and Enrico Caruso, after a long career in lyrical opera theatre, entered the world of cinema as opera singers. The exceptional nature of these figures played an important role in the success of Italians in American cinema, creating a liaison between the legend of Italy associated with bel canto and the disruptive presence of the Italian immigrant often described as a desperate figure who was without culture, lawless, and immoral, especially on the West Coast.

Lovely Lina Cavalieri, considered the most beautiful woman in the world at the time, in 1914 interpreted a silent Manon Lescaut for American cinema. By her side was Lucien Muratore, her third husband, who directed her the following year in an Italian movie called *The Bride of Death*, parts of which are preserved in the Cineteca di Bologna and on display here. The beauty of Lina Cavalieri's face and her elegant ways were even more famous than her musical talent, and drew the attention of numerous artists as proven by the many portraits that were made of her, some of which in recent times. Few people know that Lina Cavalieri's face was also a source of inspiration for Piero Fornasetti, who chose to portray it in over 300 variations on his ceramic plates. Forty objects from the Fornasetti collection in Milan are also on display here.

In those years the most popular Italian in the United States was Enrico Caruso. The many tours he did in American cities, for which he earned an exorbitant amount of money, are documented here by one of his trunks on loan from Villa Caruso located on the hills near Florence. Caruso's talent as a singer was accompanied by his Neapolitan prowess and his modern acting style in a naturalist key, qualities that made it easier for him to also be hired for the cinema. Caruso starred in *My Cousin*, a movie directed by Edward José in 1918. Some of the scenes from the movie are reproduced for the exhibition, scenes in which the tenor plays two roles, that of an Italian-American sculptor who pretends he is the cousin of the great opera singer Carulli to get the attention of a young girl, as well as that of the singer himself. Caruso's fame was of a popular sort, reaching far and wide thanks to cinema and album recordings of his voice. The figure of the great singer allowed the American public to reconcile Italian musical traditions, which had always been appreciated, with the wholly special qualities of a successful immigrant, soon to be seen in Valentino as well. Both men offered immigrants a positive model of social confirmation. Tina Modotti belonged entirely to the new generation of the first post-war period, not so much in terms of her age, but rather as concerns her sensitivity, mindset, and existential angst. A fascinating, controversial figure, Modotti left Friuli, where she was born in the late nineteenth century, to join her father who was a photographer in San Francisco in 1913. At first she worked in the local textile industry like many other immigrant women, and later as a model for the department store I. Magnin. An amateur photographer and actress, Tina soon joined the unique circles of what was known as the "lost generation", pervaded by Far Eastern mysticism, revolutionary rumblings, the cheerfulness of flappers, anti-

bourgeoisie sentiment, love with no distinction between genders, parties, and wild dancing. This was the environment in which Modotti met the painter Roubaix de l'Abrie Richey, called Robo, who became her partner. Soon afterwards Modotti met the photographer Edward Weston, with whom she had an intense relationship. Weston took pictures of her that exalted the contemporary beauty and sensuousness of her naked body.

Tina's experience with Hollywood involved acting in serial and popular productions, as well as the life she shared with a community of innovative artists. In the 1920s movie she starred in *The Tiger's Coat* directed by Roy Clements, the most memorable scene being the one where she dances, transforming her body that is not entirely white into an object of the gaze and desire. However, it was precisely the way the film industry promoted her body and face that caused Tina Modotti to reject Hollywood and move to Mexico.

It was once more a dance scene in the movie *The Four of the Apocalypse* directed by Rex Ingram in 1921 that sanctioned the success of Rudolph Valentino, the most Italian of all, the star *par excellence* of the American silent film genre. Dance became an important element in Valentino's stage identity, revealing a body whose physicality was not just something natural and instinctive, but also the result of rigorous exercise and the art of dancing. To invent the legend of Valentino, screenwriter June Mathis would combine this with the elegance of the actor's apparel and way of being, his gazes filled with yearning and passion. The actor achieved stardom precisely because he managed to combine the erotic seduction of his body and his romantic soul, and to express his melancholy reflection on the relationship between sex and love. As a protagonist Valentino was anything but immoral, and he was also perfect for pulling in the crowds.

• ROOM 4 •

ITALIANS IN HOLLYWOOD, YESTERDAY AND TODAY

This section illustrates the rich and lively scenario of Italians in Hollywood, the creators of a culture of the spectacle rooted in the ancient and versatile traditions of Italian theatre. From comedians like Monty Banks, to character actors like Henry Armetta, and to "real-life" actors like Cesare Gravina, hired by the filmmaker Stroheim for all his films, the list of names, visualized in photographs and in film clips, includes the boxer Luigi Montagna, who became Bull Montagna, starring in about seventy movies including silent ones and talkies, several filmmakers like Frank Capra, Frank Borzage, Robert Vignola, and directors of photography like Tony Gaudio and Sol Polito.

These figures also worked as cultural mediators and interpreters, coupling their know-how with a positive image of Italy, the cradle of art and devoted to the worship of the past. In their actions the term "made" meant a continuity with centuries of know-how. This is also declared by the Bonanno, the two artisans in the Taviani brothers' film, who claim they descend from Renaissance artists like Leonardo and Michelangelo.

To further emphasize the reflection on this theme today, Manfredi Gioacchini, a young photographer living between Italy and the United States, made black-and-white portraits of Italians currently working in Hollywood cinema. More or less known to the public at large, portrayed in their own homes or in their work places, they are costume designers, film editors, producers, directors of photography, screenwriters, actors, shoemakers for the stars, special effects technicians, either young or experienced, figures whose old and new professionalism contributes in the present time just as it did one century ago to the life of the most important film industry in the world. The portrayed people are: Yuri Ancarani (video artist), Daniele Auber (designer), Silvia Bizio (film producer), Milena Canonero (costume designer), Stefania Cella (set designer), Christian Cordella (costume designer), Alessandro Jacomini (cinematographer), Gisella Marengo (producer), Giorgio Moroder (composer and record executive), Ivan Olita (director), Pasquale Fabrizio (shoemaker), Emanuela Postacchini (actress), Pietro Scalia (film editor), Carlo Siliotto (composer), Dante Spinotti (cinematographer).

• ROOM 5 •

ROMOLA DIRECTED BY HENRY KING (1924) AND THE MYTH OF THE RENAISSANCE

Between 1919 and 1925, during a time when American cinema and culture were evolving and being affirmed in Europe and the rest of the world, filmmakers and actors once again left their homes to go on the Grand Tour in Italy, stopping in Rome, Florence, Venice, Naples, and sometimes in Sicily, as was the case for Mary Pickford and Douglas Fairbanks in 1926. In the mid-1920s the screenwriter Anita Loos also took a trip to Rome with her husband John Emerson, where she met Mussolini.

American filmmakers came to Italy to make about a dozen movies, employing skilled workers who cost less, during a period of decline in Italian cinema. Contributing to their decision was the fact that Italy was especially suited to making movies: the splendid harmony between art and nature, a population that was capable of dramatizing its own existence, as well as the hidden desire to emulate Italian cinema, consolidated in the search for iconographic and pictorial sources for the costumes and sets. The Americans who came to Italy greatly appreciated the quality of what they saw: in addition to Italian craftsmanship, the synthesis between the art of the past and the modern world of production and consumption. To make Fred Niblo's *Ben-Hur*, the focus of this section of the exhibition, Tito Neri played an essential role with his shipyard in Livorno, which was used to reconstruct in record time the historical ships used in the first part of the movie, after the American ones had sunk.

In the 1924 movie *Romola*, directed by Henry King, the film version of the famous novel by George Eliot (pseudonym for Mary Ann Evans), the skilled workers of the Neri shipyard gave proof of the excellence of their work. The example is an extraordinary one which explains how the Americans' interest in the Renaissance and its fascinating events resulted in the convergence in Florence between the resources of a major film production and the rich and varied offering of Tuscan crafts. Besides the scenarios of the Bargello and Florence Cathedral, also contributing to the stories told were the Florentine workshops themselves (with their costume designers, sculptors, carpenters, joiners). The faithful reconstruction of the fifteenth century with its panoramas and the interior views of aristocratic homes included the well appreciated Palazzo Davanzati. Alongside a selection of film stills, chosen as an example among the most significant of the Hollywood Renaissance, the section also showcases paintings and sculptures that, in a climate of revival fostered by the studies of Bernard Berenson, among others, illustrates facts and figures with the same compositional elements as the ones we see in the film sequences: a game of comparisons that, because of their similar iconography, bear witness to the consonance of taste and the iconographic sources among Italian artists drawn to historicist evasion and the screenwriters of *Romola*, whom we know diligently consulted books on the subject in American libraries before leaving for Italy. The film was made in the studios of V.I.S. in Rifredi, in Florence suburbs, where the city's monuments were reconstructed on a set worthy of the epic films of the time.

ITALIANS: ARTISANS AND MUSICIANS

In this section the focus is on a large video installation devoted to Italian music in the United States and in California. Whereas lyric opera and classical music conquered America's high society, recordings of traditional and popular material, mostly from Naples and Sicily, were instead popular among Italian immigrants. The repertoire features documents concerning the life of immigrants in the United States, how they dealt with their integration in the new world, the conflicts that arose within families with new generations of Italian-Americans, political issues, and the nostalgic memories of their land of origin. The musical choices and style of artisan-musicians like the Sicilian Rosario Catalano and his quartet, and important figures on the Italian-American discographic scene in the 1920s, considerably influenced North American dance music in that period.

And no less important was the contribution made by Italian immigrants to jazz, the music that served as a soundtrack to the Roaring Twenties. There were numerous Italian musicians who adopted English pseudonyms or Americanized names and performed in the most important bands. Suffice to recall the cornetist Nick La Rocca, son of a Sicilian *ciabattino* (shoemaker), who was one of the founders of the *Original Dixieland Jazz Band*, Russ Columbo (Ruggiero Eugenio di Rodolfo Colombo) baritone, violinist and actor, Joe Venuti, alias Giuseppe Venuti, who introduced the use of the violin in jazz and appeared in the movie *The King of Jazz* together with Eddie Lang. The latter, born Salvatore Massaro, the son of a lutist who had emigrated from Molise, performed with some of the biggest names in American music: Louis Armstrong, King Oliver, Benny Goodman, among others, and accompanied Bing Crosby on the Hollywood screen for many years. There was also Adrian Rollini, a member of the California Ramblers. He was praised in the New York press for having played Chopin at the Waldorf Astoria when he was just four years of age.

Italian musicians carried over to the jazz orchestras of the new world the tradition of wind instruments played in Italian bands, paving the way for other Italian-Americans destined to become famous, like Louis Prima, Frank Sinatra, and Dean Martin. They were also the first to adopt the new technologies. Caruso was the first, in 1902 in Milan, to make album recordings of arias from the operas. La Rocca made the first album recording of jazz music in 1917 in New York.

The connections between classical music and jazz are evident from the biographies of many musicians on a par with the other nineteenth-century pop music: the opera. "Bel canto and Italian opera could find their way into jazz performances by African Americans such as Armstrong" (Joshua Berrett in an article by Bruce Boyd Raeburn), using parts of *Rigoletto*, *Pagliacci* and *La Cavalleria Rusticana* in the performances of *New Orleans Stomp*, *Dinah* and *Tiger Rag*.

• ROOM 7 •

YURI ANCARANI IN HOLLYWOOD

This room is entirely devoted to the work that Yuri Ancarani made especially for this exhibition project. Like in other exhibitions at the Museo Salvatore Ferragamo, a theme that is also distant in time suggests the reflections and artistic productions of a contemporary figure. For this Italian artist, who has shown his work in major international festivals and who moves freely between contemporary art and cinema, Hollywood is a recent discovery, representing the chance to develop new projects by exploiting certain specific skills in the new media, in production and in post-production. For *Italy in Hollywood* Ancarani has created a video installation with a short clip made in Zuma Beach, a location that is also famous for being the site where the final scene of *Planet of the Apes* was made (1968). The natural and highly scenic shape of this beach as well as the remarkable colours appearing at sunset has made it a popular location, where people enjoy taking selfies or having their pictures taken by others. Ancarani uses an iPhone in what appears to be an amateurish style to capture these scenes, which he then works on post-production. A visual tale is thus created consisting of short stories, including a surprise reference to the famous cult film mentioned above, directed by Franklin J. Schaffner.

• ROOM 8 •

THE HOLLYWOOD BOOT SHOP OF SALVATORE FERRAGAMO AND HIS CLIENTS

The exhibition ends with the presence of Salvatore Ferragamo in California and the shop he opened in Hollywood in 1923. When Ferragamo left Santa Barbara and moved to a new building, Hollywood was not much more than a village. The movie studios were few in number, small, and they had little funding. You could count the number of the most lavish residences on the fingers of one hand: they belonged to Harold Lloyd, Mary Pickford, Pola Negri, Charlie Chaplin, and Rudolph Valentino. But when Ferragamo left the United States in 1927 everything had changed. The studios had grown in number and were fancier, the film productions, stars, and number of people working in the field had multiplied. Ferragamo watched, understood, and took part in the changes that were turning Hollywood into a place of the imaginary. When Ferragamo first arrived there he chose a place on Hollywood Boulevard called Hollywood Boot Shop where shoes had already been sold. Although he didn't change the name of the shop, he completely overhauled the interior decor, adding classical columns, Neo-Renaissance furniture, and a large sofa so as to create a less business-like atmosphere, one that was more intimate and that made the rooms look like those in an Italian palazzo. In no time at all the shop became a point of reference for the entire market revolving around the film industry: this included the most famous stars, but also the dancers, showgirls, filmmakers, actors, and producers.

Ferragamo's arrival in Hollywood was marked by intense business activity in a new shop that was increasingly linked to the glittering "trajectory of the cinema". He was also directly involved in cultural activities and the promotion of the arts. This is attested to by the various initiatives in which Ferragamo worked on original advertising campaigns and approached the grand theatre of the Hollywood Bowl. The performances in the early 1920s witnessed the presence of the orchestra conductor Pietro Cimini, whom we know was also a friend of Salvatore Ferragamo.

We can therefore surmise that Salvatore Ferragamo combined the time he spent in the movie studios with his interest and pleasure in the world of music, especially opera. The Italian community in particular appreciated this musical genre. Music was a significant component of social life and the most prominent representatives of these communities quickly understood the importance of opera, promoting it as a cultural expression

of a national sort. This representation of Italianness sought to overcome regionalisms.

Salvatore understood the importance of music and opera, and after becoming affirmed as a successful shoemaker, he repeatedly and in different ways took part in the committees that were set up to establish an Opera Company, as discussed in an article by Cedric E. Hart in *Hollywood Magazine* in 1926.

The relevance of these executive committees is reaffirmed in another article published later where we find, alongside Salvatore Ferragamo as a supporter of the project, the soprano Josephine Lucchese, the maestro Pietro Cimini, and a young movie producer working for Metro Goldwin Magazine named Irving Grant Thalberg, along with other figures in music and entertainment.

During the *Roaring Twenties* Los Angeles aimed to be an important cultural and economic centre. Within this context Salvatore Ferragamo did not just become the ingenious artisan we know of, but a staunch supporter of the merging that was possible between art and industry, economy and culture, contributing to transforming Hollywood into the city that the press called “the Paris of America” and “the art center of the world”.

Hence, this section is characterized by the stage design of a theatrical performance whose goal is to involve the visitor in the magical world of Ferragamo, displaying some of his remarkable shoes, created exclusively for the male and female protagonists of American cinema in the background to what was a Hollywood poised between the real and the imaginary, evocative of a climate that could be felt throughout the 1920s. The presence of original outfits and costumes that once belonged to the stars who were Ferragamo’s clients contributes to reconstructing the atmosphere and the emotions of a place, fully representing the fulfilment of the American dream.

GIULIANA MUSCIO

Professor of the History of Cinema at the University of Padua, she earned a Ph.D. in History of Cinema from the University of California in Los Angeles (UCLA). She has been a Visiting Professor at the University of Minnesota (Minneapolis) and UCLA (Los Angeles).

She has published a number of books, including *Lista nera a Hollywood, Scrivere il film, La Casa Bianca e le Sette Majors*, published in the United States under the title *The New Deal and the Film Industry* (Temple University Press, 1996), *Piccole Italie, grandi schermi* (Bulzoni, 2004), and *Napoli/New York/Hollywood* (Fordham University Press, 2018) on the influence of traditions in Italian entertainment on American media. She has also curated for the Venice Biennale *Prima dei Codici-Alle porte di Hays* (Edizioni Biennale/Fabbri Editore, 1991) and for the Pesaro Festival del Nuovo Cinema *Quei bravi ragazzi. Cinema italoamericano contemporaneo* (Marsilio, 2007) translated into English as *Mediated Ethnicity* (Calandra, 2010). She has worked as an editor of *Cinema Journal*, participated in the European programme *Changing Media, Changing Europe*, is a member of the *Women and the Silent Screen* network, and the IASA (Italian American Studies Association).

STEFANIA RICCI

After receiving a degree in Humanities majoring in Art History at the University of Florence, in 1984 she began collaborating with the Galleria del Costume di Palazzo Pitti and with Pitti Immagine, curating exhibitions and catalogues, including *La Sala Bianca: nascita della moda italiana* (Electa, 1992), and the Emilio Pucci exhibition (catalogue published by Skira 1996) on the occasion of the Biennale d'Arte e Moda in Florence.

In 1985 she curated the first retrospective on Salvatore Ferragamo at Palazzo Strozzi in Florence as well as the stopovers at the Victoria and Albert Museum in London (1987), Los Angeles County Museum (1992), Sogetsu Kai Foundation in Tokyo (1998), and Museo des Bellas Artes (2006). In 1985 she also began organizing the company archive. Since 1995 she has been director of the Museo Salvatore Ferragamo and in charge of Salvatore Ferragamo cultural events in the world; she has also curated all the exhibitions organized and the relevant catalogues, including: *Audrey Hepburn. A Woman, the Style* (Leonardo Arte, 1999), *Salvatore Ferragamo. Evolving Legend 1928-2008* (Skira, 2009), *Greta Garbo. The Mystery of Style* (Skira, 2010), *Inspiration and Vision* (Skira, 2011), *Marilyn* (Skira, 2012), *The Amazing Shoemaker* (Skira, 2013), *Equilibrium* (Skira, 2014), *A Palace and the City* (Skira, 2015), *Across Art and Fashion* (Mandragora, 2016); *1927 The Return to Italy* (Skira, 2017). Since 2013 she has been director of the Fondazione Ferragamo.

MAURIZIO BALÒ

Studied architecture at the University of Florence, where he began working with the university theatre group. In 1975 he began creating stage designs and costumes for numerous productions of prose theatre, performed in the major Italian theatres. Worthy of note are the works he carried out for the director Massimo Castri (based on texts by Pirandello, Ibsen, Goldoni, Pasolini, and others) in the “Teatri Stabili” of Rome, Turin, Umbria, and Emilia-Romagna. He made his first stage design for opera for *La damnation de Faust* by Berlioz at the Teatro Comunale in Bologna in 1982. This was followed by productions in several other opera theatres: Teatro alla Scala in Milan, Teatro La Fenice in Venice, Teatro San Carlo in Naples, Maggio Musicale Fiorentino, Opéra Bastille in Paris, Arena di Verona, Opernhaus in Zurich, Teatro Metropolitan in New York, Teatro de la Maestranza in Seville, Teatro Regio in Turin, Teatro Massimo in Palermo, Palau de las Arts Reina Sofia in Valencia, San Francisco Opera, Teatro dell’Opera in Rome, Greek National Theater in Athens, among others. These include the numerous productions for the directors Giancarlo Cobelli and Werner Herzog. In 1983 he was awarded a prize at the Prague Quadriennial of Performance Design and Space for Berlioz’s *La damnation de Faust*; later, in Italy, he was given five Ubu awards (in 1994 for the Euripides play *Electra*; in 1997 for *Il ritorno dalla villeggiatura* by Carlo Goldoni; in 1998 for *Orgia* by Pasolini; in 2002 for *Madame De Sade* by Yukio Mishima and *John Gabriel Borkman* by Henrik Ibsen; in 2011 for Molière’s *The Misanthrope*); two ETI-Gli Olimpici del Teatro prizes (in 2003 for Henrik Ibsen’s *John Gabriel Borkman* and Arthur Miller’s *All My Sons*; in 2004 for *Questa sera si recita a soggetto* and *Quando si è qualcuno* both by Pirandello); two prizes for Le Maschere del Teatro awards (in 2011 for the Euripides tragedy *Andromache*; in 2014 for *Antony and Cleopatra* by William Shakespeare). In 2000 he was awarded the Premio Samaritani for Richard Wagner’s *Tristan und Isolde*, in 2008 the Premio dell’Associazione Nazionale dei Critici di Teatro for Anton Chekhov’s *Three Sisters*, and in 2009 the Premio internazionale Cinearti La chioma di Berenice for the stage design for *Porcile* by Pasolini.

For the Museo Salvatore Ferragamo he has curated the exhibition design for *Audrey Hepburn. A Woman, the Style* (1999–2001), *Greta Garbo. The Mystery of Style* (2010), and *A Palace and the City* (2015), hosted in other museums both in Italy and abroad.

**LO SCHERMO DELL'ARTE
FILM FESTIVAL**

First held in Florence in 2008, Lo Schermo dell'Arte Film Festival is a project devoted to exploring and promoting the relationships between contemporary art and cinema. The project is both original and unique on the Italian and international visual arts scene. Deeply rooted in the territory and known both in Italy and abroad, its structure includes a series of yearly actions that involve a broad network of relations with local, national, and international institutions, in support of the new generations of artists who work with moving images, in educational projects, and in the production and distribution of movies. Today *Lo Schermo dell'Arte Film Festival* is much-awaited by the public interested in art and by the international community that deals with images in movement and meets every year in Florence to follow the programme of screenings and encounters that see the participation of artists, curators, scholars, producers, distributors, reporters. The many artists who have taken part in the Festival include Doug Aitken, Omer Fast, Yervant Gianikian, Angela Ricci Lucchi, Hassan Khan, Runa Islam, Alfredo Jaar, Isaac Julien, Mark Lewis, Shirin Neshat, Melik Ohanian, Adrian Paci, Simon Starling, Hito Steyerl, Hiroshi Sugimoto, and the Italians Yuri Ancarani, Luca Trevisani, and Ra Di Martino.

YURI ANCARANI

Yuri Ancarani is represented by Galleria Zero in Milan and by Isabella Bortolozzi Galerie in Berlin.

Exhibitions

His works have been displayed in numerous exhibitions and museums, both in Italy and abroad, including:

Art Basel Unlimited (Basel, Switzerland); 16th Quadriennale d'Arte - *Altri tempi, altri miti*, Palazzo delle Esposizioni (Rome); 55th Esposizione d'Arte Internazionale, *Il Palazzo Enciclopedico*, Venice Biennale (Venice); Beursschouwburg (Brussels, Belgium); CAC, Centre d'Art Contemporain Genève (Geneva, Switzerland); Centre Pompidou (Paris, France); Fondazione Sandretto, Re Rebaudengo (Turin); Hammer Museum (Los Angeles, California); MAXXI, Museo Nazionale delle Arti del XXI secolo (Rome); MAST, Manifattura di Arti, Sperimentazione e Tecnologia (Bologna); MONA Museum of Old and New Art (Hobart, Tasmania); Palais de Tokyo (Paris, France); RaebervonStenglin (Zurich, Switzerland); Stiftung Insel Hombroich (Neuss, Germany).

Festivals

His works have been presented at numerous national and international festivals, including:

New Directors/New Films, MoMA (New York, New York); Desert Exhibition of Art (Palm Springs, California); True/False Film Festival (Columbia, Missouri); SXSW South by Southwest (Houston, Texas); Ann Arbor Film Festival (Ann Arbor, Michigan); Hot Docs (Toronto, Canada); TIFF Toron-

to International Film Festival (Toronto, Canada); Biennale de l'Image en Mouvement, Centre d'Art Contemporain Genève (Geneva, Switzerland); Locarno Film Festival (Locarno, Switzerland); Viennale (Vienna, Austria); Festival del Cinema di Venezia (Venice Biennale, Venice); IFFR International Film Festival Rotterdam (Rotterdam, the Netherlands); IDFA (Amsterdam, the Netherlands); Cinéma du Réel (Centre Pompidou, Paris, France); CPH:DOX (Copenhagen, Denmark); Festival International du Film de La Roche-sur-Yon (La Roche-sur-Yon, France); Beat Film Festival (Moscow, Russia); Taipei Film Festival (Taipei, Taiwan).

Awards and Acknowledgements

Special Jury Prize CINÉ+Cineasti del presente, 69 Locarno Film Festival (Locarno, Switzerland); twice nominated for “Nonfiction feature filmmaking”, Cinema Eye Honors, Museum of the Moving Image (New York, New York); “Grand Prix in Lab Competition”, Clermont-Ferrand Film Festival (Clermont-Ferrand, France).

MANFREDI GIOACCHINI

After studying at Central Saint Martins-UAL-University of Arts in London and the Istituto Europeo di Design in Milan, from 2006 to 2008 he worked as an assistant to Mario Testino in London, and in 2012 and 2013 to Daniele & Iango in New York.

He was awarded *Les plus grand concours Photo du Monde* 2012, and he was a finalist for the 2011 *Prix d'Or de la Photographie* in Paris.

In 2016 he published the book *Portraits of Artists* (Utg LLC., NYC), where he gathered the portraits of many artists active in California.

His photographs are in the permanent collections of LACMA and MoCA in Los Angeles, MoMA in New York, of the National Gallery in London and of the Centre Pompidou in Paris.

He has published his work in the following international magazines, *Vogue*, *Vanity Fair*, *W Magazine*, *Sunday Times Magazine*, *Architectural Digest*, *L'Officiel*, *At Large*, *i-D*, *Vice*, among others.

Solo Exhibitions

Studio Visit, Villa Medici, Rome (2017), *Portraits of Artists*, LACMA, Los Angeles (2016), *People and Places*, Cassero Senese (2012), *Solstice*, Office of Art, Rome (2011).

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