

THE AMAZING SHOEMAKER

Fairy Tales and Legends about Shoes and Shoemakers

An exhibition created and curated by
Stefania Ricci, Sergio Risaliti, Luca Scarlini

Museo Salvatore Ferragamo

Palazzo Spini Feroni, Florence
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Opening on 18th April

Organised by Museo Salvatore Ferragamo
in collaboration with Fondazione Ferragamo

TIMELESS MYTHS AND FAIRY TALES. The exhibition on Marilyn Monroe succeeded in its purpose of conveying that the psyche and ill-fated life of a woman who embodied – and still embodies – the myth of beauty continues to be current today. Indeed, they still speak to contemporary sensibilities, which is, after all, the aim of Museo Salvatore Ferragamo's exhibitions: to take inspiration from the life story and creative work of Ferragamo and from there explore paths that cross over the arts, the trades, fashion, film, literature and society, paths in which even the Classical images of the past are considered in a contemporary light, as the archetypes on which we base our creativity or imaginings.

After an exhibition as fascinating as that devoted to Marilyn Monroe, Museo Salvatore Ferragamo now turns to the magical world of fairy tales, where young and old alike continue to glimpse reality through the literary devices of fantasy and transfiguration.

In the shape of stories and films for both adults and children, fairy tales are everywhere we look. It is as if today, more than ever, we feel the need to dream and to find, through the mysterious, meandering paths of our imagination, solutions to the moral quandaries and anxieties of the contemporary age. It

is in times of crisis when we most feel the need to dream, overcoming obstacles and fears through our imagination. This is a universal need, a primal instinct, and this is why fairy tales are an inexhaustible refuge for our archetypes and primitive human experience.

THE AMAZING SHOEMAKER. Fairy tales, myths and legends from around the world have often told the story of shoes and shoemakers. This could be because shoes have always symbolised wealth, power and basic creativity. In all societies, shoemaking was considered a humble trade, although the cobbler has always fascinated. His workshop was a place for people to meet and ponder the meaning of life and creation, as we learn from the essay, *Socrates and the Shoemaker*, by Sergio Givone, included in the exhibition catalogue.

There are many tales about shoes and shoemakers, in countless languages, but only three or four are very well known, *Cinderella* and *The Red Shoes*, in particular. This is a theme that merits further exploration, especially by a museum founded on the history of shoes and shoemakers.

THE FAIRY TALE STORY OF SALVATORE FERRAGAMO. “Once upon a time there was a boy named Salvatore. The eleventh of fourteen children, he was born in 1898 in Bonito, a small village near Naples, with a handful of houses, one main road and lots of countryside. His parents were farmers and their life consisted of waiting and praying for a good harvest...”

This is how the story begins, a true story, told in the first person, because, as Italo Calvino wrote, “Fairy tales are true.” Salvatore Ferragamo’s story has all the essential ingredients of a fairy tale. Each chapter of his story and even its happy ending, hold the appeal of an imaginary tale: young Salvatore’s ocean voyage to the United States in search of the secret behind a shoe with the perfect fit; the juxtaposition of Italy with the new, immense and yet familiar country; the opening of a small shop for shoe repairs and custom-made shoes in California, which soon becomes famous; Salvatore’s success in Hollywood; and film, the seventh art, with the power to turn back time and obliterate space, making anything possible, even for a young Italian shoemaker, who finds himself, before he knows it, fitting the most beautiful women in the world – the princesses and sorceresses of the twentieth century – for his custom-made shoes. Just over twenty years of age, having already found his success and become the brave young hero of our story, Salvatore returns home. Fascinated by the beauty of a city that is new to him, he chooses Florence, with its rich tradition in all the arts, a city that has seen disappointment and ruin, but also rebirth. This magic is infused in a grand Medieval palace every day, where he hosts his famous clients.

As Cristina Campo so poetically writes, “The narrator of a fairy tale is mysterious, but everyone knows that the perfect tale is the story of one man alone, and that only precious experience, chance bestowed on one single individual, can reflect, like an enchantment, the dreams of many.” Salvatore’s creativity, his experimentation with materials and his thaumaturgical ability to restore health to feet through shoes

fall within a continuous creative flow from the mind to the hands passing through the heart, overcoming danger, difficulty and war. Ferragamo's creative verve springs directly from an ancient awareness, the memory of the past and the invaluable teachings of other cobblers whose fascinating appeal has inspired myriad legends in all the cultures of the world, some of which are well known, while others less so, but in which shoes always have mysterious powers, are makers of a metamorphosis, and embody good or evil spells.

SHOES AND SHOEMAKERS IN FAIRY TALES OLD AND NEW. As early as 1998, Museo Salvatore Ferragamo focused on fairy tales with an entire exhibition on Cinderella, the world's favourite story of the perfect shoe, a metaphor for beauty and virginal purity. But we believed this theme could be developed further.

A great number of people enthusiastically participated in the project, and not only fairy tale experts like Antonio Faeti and Michele Rak, but film historians like Alessandro Bernardi and writers and poets as well, including Hamid Ziarati, Michele Mari and Elisa Biagini, who penned new stories and poems illustrated by Michela Petoletti and Francesca Ghermandi. World renowned composer Luis Bacalov wrote original music for the exhibition overture, and young photographers Simona Ghizzoni and Lorenzo Cicconi Massi, along with expert photographer Arrigo Coppitz, photographed Salvatore Ferragamo shoes as if they were in a fairy tale. The exhibition draws significantly on the participation of many artists. *Messenger* by Annette Lemieux has been compared to the myth of Mercury, while Carol Rama's work is a modern version of *Cinderella* and Daniel Spoerri's little shoe filled with bread has been compared to *Hop-o'-My-Thumb*. Some artists, as art critic Demetrio Paparoni writes in his essay, preferred to create new pieces, taking inspiration from different fairy tales, like Liliana Moro with *Donkey Skin*, Ann Craven with *Cinderella* and *Puss in Boots*, *Alice in Wonderland* and *The Wizard of Oz*, Timothy Greenfield-Sanders with *The Wizard of Oz*, and Liu Jianhua with *Cinderella*, while Jan Švankmajer, renowned for the surreal in animation, has looked to *The Red Shoes* for inspiration.

An entire section is devoted to the sculptures and drawings of Mimmo Paladino, magical visions that use the world of shoes to tell the story of our amazing shoemaker. For the occasion, Paladino, from Italy's Campania region, has collaborated on an original animated story with writer and comedian Alessandro Bergonzoni, author of a visionary tale. The exhibition also includes a sculpture by Paladino of a goddess in the world of shoes, created specifically for this exhibition.

We could not, of course, leave out a modern form of storytelling: the comic. Frank Espinosa, the creator of famous comic books, has written a new series based on the life story of Salvatore Ferragamo. Son of a Cuban shoemaker himself, Espinosa could not help but show enthusiasm for this initiative.

Finally, two short films will complete the project. One, directed by the Italian director Francesco Fei, gives the shoe a truly psychopompal role. The other is an animated short inspired by an episode in the life of young Salvatore Ferragamo. It was written by Mauro Borrelli, the storyboard artist for movies like *The Adventures of Baron Munchausen* by Terry Gilliam, but mainly known for his collaboration with Tim Burton. The art director for this short film is Rick Heinrichs, Oscar-winner for his work on *Sleepy Hollow*.

Museo Salvatore Ferragamo has therefore transformed itself into a mine of contemporary art and creativity, in collaboration with the newly established Fondazione Ferragamo, created specifically to share Ferragamo's story and instil in young people the principles in which he believed. This is one of the first times that contemporary institutions in Florence explore in such a comprehensive manner the history of this city of arts and trades, a world of beauty, imagination, technology and invention, through one of its great men, Salvatore Ferragamo.

The exhibition includes rare volumes from the National Libraries of Rome and Florence, the Marciana in Venice and the Little Nemo Archive in Turin, as well as the priceless manuscript by Federico García Lorca, *La zapatera prodigiosa*, which inspired the Italian title of the exhibition.

Historic shoes are also on display, on loan from prominent museums such as Palazzo Pitti's Costume Gallery, Museo Stefano Bardini, Museo Davanzati, Museo Stibbert, the Anthropological Museum and Egyptian Museum in Florence and the International Museum of Roman Shoes in France.

The Museo Nazionale del Bargello and Museo Richard-Ginori della Manifattura di Doccia in Florence have generously lent masterpieces from the XVI to the XX centuries of significance in the fairy tale world.

This project does not end with the exhibition and publication of the catalogue. It will run for a year with a series of related activities that will continue to enrich the exhibition, consisting of conferences, workshops, discussion days, comic art competitions, theatre and musical performances, learning laboratories and visits to museums, all with a focus on fairy tales and shoes.

THE AMAZING SHOEMAKER

FAIRY TALES AND LEGENDS ABOUT SHOES AND SHOEMAKERS

Museo Salvatore Ferragamo
in collaboration with
Fondazione Ferragamo

Sponsored by:
The City of Florence

Open to the public:
19 April 2013
to 31 March 2014

Opening hours: 10am – 7,30pm
Closed: 1 January, 1 May,
15 August, 25 December
Ticket: € 6

Curators:
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Luca Scarlini

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ON DISPLAY

- 93 historic shoes designed by Salvatore Ferragamo
- 20 jewellery shoe heels
- 1 cobbler's workbench with shoemaking tools
- 13 historic shoes from various museums, including: Museo Stefano Bardini, Museo di Palazzo Davanzati, Museo di Storia Naturale, Sezione di Antropologia e Etnologia, Museo Egizio di Florence, Musée International de la Chaussure a Romans
- 1 merry-go-round with jewellery shoes, inspired by six styles designed by Salvatore Ferragamo.
- 47 books, illustrations and manuscripts, including: Federico García Lorca, *La zapatera prodigiosa* [1926-1930]. Giovan Battista Basile, *Il Pentamerone del Cavalier Giovan Battista Basile, ovvero Lo cunto de li cunte trattenimiento de li peccerille*, Bartolomeo Lupardi printing press, Rome, 1679. Biblioteca Nazionale Centrale di Roma, Rome. Jeane La Fontaine, *Fables. Eauxfortes originales de Marc Chagall*, 2 v. Tériade, Paris 1952. Biblioteca Nazionale Centrale di Firenze, Florence
- 12 archive films, including: *Cendrillon*, silent short film directed and produced by Georges Méliès in 1899 based on the fairy tale by Charles Perrault.

ORIGINAL FAIRY TALES

Pièpazzia, 2013. Text by Hamid Ziarati. 10 plates with colour drawings by Michela Petoletti. Watercolour and India ink on paper, 24 x 28 cm; 48 x 28 cm. Courtesy of Michela Petoletti, Milan

Fateful Shoes, 2013. Text by Michele Mari. 13 colour drawings by Francesca Ghermandi. Pencil, felt-tip marker, ink on paper. From 21 x 29,7 cm to 29,7 x 42 cm and 42 x 29.7 cm. Courtesy of Francesca Ghermandi, Bologna

Frank Espinosa, *Salvatore Ferragamo. Making of a Dream*, 2013. Comic book on the life of Salvatore Ferragamo, adapted from the autobiography *Shoemaker of Dreams*. Text and drawings, 26 plates and colour cover. Mixed media (acrylic/gouache on pencil and India ink) on paper, 36 x 43 cm each. Translation by Andrea Plazzi. Editorial coordination and supervision by Symmaceo Communications, graphic adaptation by Alessio d'Uva. Courtesy of Frank Espinosa, New York

SHORT FILMS

The rainbow and the lost bride, 2013. Video installation, 3 HD channels. Directed by Francesco Fei, with Leonardo Santini and Alice Raffaelli. Subject by Francesco Fei.

White Shoe, USA 2013. Written and Directed by Mauro Borrelli. Inspired by the life and work of Salvatore Ferragamo. Produced by Matteo Sapio. Artistic supervision by Rick Heinrichs

ARTWORK

Mimmo Paladino, *Untitled*, 2013. 40 aluminium shoes, 20 cm (each). Courtesy of Mimmo Paladino, Rome

Mimmo Paladino, *Untitled*, 2013. Bronze, 2 metres (height). Courtesy of Mimmo Paladino, Rome

Mimmo Paladino, *Untitled*, 2013. 10 mixed media drawings on paper, from 28.7 x 38.7 cm to 42.4 x 30.8 cm. Courtesy of Mimmo Paladino, Rome and the Museo Salvatore Ferragamo, Florence

Il Sembra, l'Alzolaio. Text by Alessandro Bergonzoni. Illustrations by Mimmo Paladino. Animation by Alessandra Selis. Assembly by Massimiliano Pacifico with the participation of Alessandro

Bergonzoni. Directed by Mimmo Paladino. Rebecca Horn, *L'Amant*, 2003. Butterfly wings, mechanical device, Plexiglas display case, iron, 55 x 35 x 146 cm. Studio Trisorio, Naples

Liliana Moro, *Pelle d'asino*, 2013. Mixed media installation, 800 x 200 x 250 cm. Courtesy of Liliana Moro, Milan

Carol Rama, *Feticci*, 2003. Cast bronze, 24 x 11.5 cm. Private collection, Turin

Carol Rama, *Untitled (Rubbers)*, 1988. Rubber mounted on canvas and inner tubes, 180 x 130 cm. Private collection on loan to MART Museo di Arte Moderna e Contemporanea di Trento e Rovereto

Timothy Greenfield-Sanders, *Merce Cunningham Feet and Ruby Slippers*, 2013. Diptych, digital print, 90 x 90 cm (each panel). Courtesy of Timothy Greenfield-Sanders, New York

After Giambologna, *Fowler*, late XVIIth – early XVIIIth century. Bronze, brown patina with traces of gilding. Modern marble base, 21.5 cm (height). Museo Nazionale del Bargello, Florence

Giambologna, *Mercury*, after 1580, probably XVIIIth century. Disc-welded bronze, fastened to simil-metal pedestal, 58 cm (height). Museo Nazionale del Bargello, Florence

Anonymous, *Mercury*. Disc-welded bronze, fastened to wooden socle, 18 cm (height). Museo Nazionale del Bargello, Florence

Manifattura Ginori, Doccia, after Giambologna, *Mercury*, XVIIIth century, terracotta (wooden base) 57 (height including base) x 30 cm. Museo Richard-Ginori della Manifattura di Doccia, Sesto Fiorentino

Manifattura di Doccia after Francesco Fanelli, *Figure of Flying Mercury*, c. 1910. Biscuit on majolica base, 48.5 x 20 cm. Museo Richard-Ginori della Manifattura di Doccia, Sesto Fiorentino

L'Etrusco (Fernando Baldi), *Advertising poster for Salvatore Ferragamo*, 2013. Acrylic and tempera on canvas, 50 x 70 cm. After the lost original executed in 1951 and documented in *Modern Publicity 1950-1951*, Frank A. Mercer & Charles Rosner, London & New York, 1951

Annette Lemieux, *Messenger*, 2006. Leather and feather parachute boots, 48,26 x 30,48 x 45,72 cm. Courtesy of Annette Lemieux, Brookline (Mass)

Daniel Spoerri, *Untitled*, 2000. Child's boot made of leather, and mixed media, 15 x 11 cm. Inspired by *Hop-o'-My-Thumb*, the famous fairy tale by Perrault and certain Nordic tales. Private collection, Florence

Ann Craven, *Shoe portrait (Ferragamo, Prototipo, Antilope Nera, decoro circolare dipinto in rosso, 1930)*, 2013. Watercolour on paper, 56 x 76 cm. Courtesy of Ann Craven, New York

Ann Craven, *Shoe portrait (Ferragamo, Prototipo, Antilope Nera, decoro circolare dipinto in bianco, 1930)*, 2013. Watercolour on paper, 56 x 76 cm. Courtesy of Ann Craven, New York

Ann Craven, *Shoe portrait (Ferragamo, Scarpa allacciata con punta a corno di rinoceronte, 1938)*, 2013. Watercolour on paper, 56 x 76 cm. Courtesy of Ann Craven, New York

Ann Craven, *Shoe portrait (Ferragamo, patchwork multicolor, 1942)*, 2013. Watercolour on paper, 56 x 76 cm. Courtesy of Ann Craven, New York

Ann Craven, *Shoe portrait (Ferragamo, Ninfea, sandalo in antilope, 1947)*, 2013. Watercolour on paper, 56 x 76 cm. Courtesy of Ann Craven, New York

Ann Craven, *Shoe portrait (Ferragamo, Rainbow, Arcobaleno, 1935)*, 2013. Watercolour on paper, 56 x 76 cm. Courtesy of Maccarone and Ann Craven, New York

Ann Craven, *Shoe portrait (Ferragamo, Rainbow, sandalo per Judy Garland, destra, 1938)*, 2013. Watercolour on paper, 56 x 76 cm. Courtesy of Ann Craven, New York

Ann Craven, *Shoe portrait (Ferragamo, Rainbow, sandalo per Judy Garland, sinistra, 1938)*, 2013. Watercolour on paper, 56 x 76 cm. Courtesy of Ann Craven, New York

Ann Craven, *Shoe portrait (Ferragamo, Sandalo facsimile con punta all'orientale dell'originale realizzato nel 1924 da Salvatore Ferragamo per il film Il ladro di Bagdad)*, 2013. Watercolour on paper, 56 x 76 cm. Courtesy of Ann Craven, New York

Ann Craven, *Shoe portrait (Ferragamo, Stivaletto, tela dipinta, 1938)*, 2013. Watercolour on paper, 56 x 76 cm. Courtesy of Ann Craven, New York

Ann Craven, *Shoe portrait (Ferragamo, Prototipo per décolleté, strass e piume, Jackie, 1961)*, 2013. Watercolour on paper, 56 x 76 cm. Courtesy Ann Craven, New York

Ann Craven, *Shoe portrait (Ferragamo, Aldilà, stivaletto derby allacciato in vitello rosso, 1962)*, 2013. Watercolour on paper, 56 x 76 cm. Courtesy of Ann Craven, New York

Liu Jianhua, *What Is It that Fills the World with Fantasies and Fragilities?*, 2013. Installation of 30 porcelain pieces inside glass jars. 600 x 60 x 80 cm. Courtesy of Liu Jianhua, Shanghai

Jan Švankmajer, *Red Shoes*, 2013. Mixed media, 74 x 26 x 27 cm

Jan Švankmajer, *Standa's Shoes*, 2007. Mixed media, 44 x 41 x 23 cm. Courtesy of Jan Švankmajer, Prague

Jan Švankmajer, *Eva's Shoes Tribute to Meret Oppenheim*, 2008. Mixed media, 54 x 31 x 20 cm. Courtesy of Jan Švankmajer, Prague

Down to the cellar (original title *Do pivnice*), Czech Republic, Slovak Film Institute, Bratislava, short film, 1983. Directed by Jan Švankmajer. Subject by Josef Kolber. Starring Monika Belo-Cabanová, Ol'ga Wronská, and Aleksandr Letko

WHITE SHOE

White Shoe is a tale translated into a 22 minute animated short, written and directed by Mauro Borrelli and freely inspired by an episode in Salvatore Ferragamo's early life, found in his 1957 autobiography *Shoemaker of Dreams*.

If every chapter of Ferragamo's real life story can be read as part of a contemporary tale, this is especially true of the episode of the shoemaker's first creation: a pair of white shoes for his sister's first communion, manufactured with poor means over the course of a long, candlelit night. Mauro Borrelli, an artist whose stories intertwine magic, truth and fantasy, imagined this event in Salvatore's life as the first step in the awareness of his powerful creativity.

The aesthetics and symbolism of German Expressionist cinema of the 1920s served as a strong inspiration for this project. Salvatore works in a room that stands as a metaphysical container, a symbol of the subconscious: hidden in the folds of our mind, its walls keep our imagination trapped, confining it. Not many artists are able to see beyond the walls of this prison of the mind, but young Salvatore 'sees beyond.' He is able to do so with his imagination and this is how he 'constructs' the outside world. He fills it with ideas, so many that the walls of the prison eventually fall like leaves from the branches. Then Salvatore is finally in contact with what he had seen in his imagination: being creative means not only to imagine, but also to make things happen.

A pair of white shoes made as an act of generosity, put together ignoring the technique and relying solely on his intuition: this is the critical, magical moment in our fairy tale, the moment when Salvatore destroys the bars of his metaphysical prison as if he had an inborn instinct, a gift waiting to be set free. The rest of his creative genius will spring from this germ.

A movie written and directed by Mauro Borrelli

Cast: Reese Gonzales (Salvatore); Maci Christianson (Biancarosa); David Z. Stamp (Mastro Tomaia); Circus Szwaleski (Don Nero). Produced by Matteo Sapio; director of photography E. Gustavo Petersen; cast director Paul Dinh-McCrillis, CSA; scenography by Kody Busch; artistic supervision by Rick Heinrichs; character design by Jorge Jaramillo; art director Robert Hummel; costumes by Haleh Risdana; makeup by Afton A. Adams; line producer Tereza Zales; assistant director Ricky Lloyd George; vfx supervision Jasen 'Jaz' Nannini; music by Leo Z.

In association with Fotocomics Productions.

**THE GRAPHIC NOVEL, A MODERN FAIRYTALE:
FRANK ESPINOSA AND THE TALE OF SALVATORE FERRAGAMO**

Cinema and comics have always been a real factory of dreams. Since their development in the 20th century, they have had a fundamental role in the reflection and reinvention of the world as we know it today. Therefore, a comic version of the life and nearly legendary story of Salvatore Ferragamo, was necessary and created for the occasion from one of the greatest comic artists of our time, Frank Espinosa who, coincidentally, was the son of cobbler.

The technique adopted by the artist to realize the comic story on Salvatore's life, integrates, as he himself states, different elements of a collage, 'sewing' them in images just as a shoemaker sews together the upper and the sole. In the story, Espinosa has purposefully maintained a slight sense of 'messiness' so as to portray the atmosphere of an actual shoe factory. These details succeed to create a tactile and emotional ecstasy, sparks emitted thanks to the art born from human determination and the bond between the hand and its creation, in a union of the craftsman who created the work and whomever will finally behold it.

Naturally, Salvatore, regardless of the 'anatomical' destination of his products, was the prototype of the entrepreneur who loves 'getting his hands dirty': he despised machinery and anonymous mass production. "He loved reality and making things", Espinosa affirms, even if the ghost of reality was the vast canvas on which he could create; a colorful fish then becomes the material in the realization of fashionable shoes, while scrap materials or industrial surplus were transformed into intuitions of elegance and objects of desire. He was, in Espinosa's words, "a fearless artist. That when everyone said 'no', moved forward; and even after having reached the destination, feels the need to move on. One of those that feel they have never done enough and that is why they are able to go where no one has ever dared to push themselves".

On exhibition are 26 tables with cover of the comic created by Espinosa in mixed media (acrylic, gouache on pencil and India ink, with rice paper inserts) the drawings, sketches, the story board, are a testimony of the artist's creative process necessary in the achievement of the final work.

OF ACCESSORIES AND FAIRY TALES

If it's obvious that fashion grows out of fantasy and creativity, then it must have a lot in common with fairy tales, a world where dresses and shoes are often seen as tools to arrive to a transformation, symbols of obscure sorceries or solutions for a happy ending. *The Amazing Shoemaker*, on at the Museo Salvatore Ferragamo from April 18th 2013 to March 31st 2014, seemed then the perfect occasion to present to the public some very special accessories.

Dating back to ancient mythological origins and progressively changing and evolving, for ages the figure of Hermes has steadily occupied a central role in many fantasy tales. A cunning god who interceded between mortals and the divine, he ran fast through the centuries with his self-made winged sandals, leaving on the way bits of himself to Flash Gordon and many other heroes of various nature. *The Amazing Shoemaker* dedicates him the due space, notably with Giambologna's *Mercurio* coming from the Museo del Bargello in Florence and its versions, borrowed from the Museo Ginori della Manifattura di Doccia.

Hermes is also an integral part of the creative history of the brand. In 1951 Fernando Baldi, a Florentine artist known as *l'Etrusco*, realized a poster for Salvatore Ferragamo that represented a column and a winged sandal. Clearly influenced by Giambologna's sculpture, the beautiful image won that same year a prize in NYC, and resurfaced only recently. Drawing inspiration from this poster, Ferragamo's Creations now presents *Flash*, a calfskin sandal available in many different colours and adorned with raw-cut printed wings.

Ferragamo's Creations, the brand dedicated to the reproduction of Salvatore Ferragamo's own masterpieces, will satisfy anyone's desire for fairy-tale footwear presenting a few other historical shoes like *Pollicino*, *Hop-o'-My-Thumb*, a wedge studded with tiny suede fragments symbolizing the crumbs left behind by the eponymous protagonist of the story; or *Tebe*, a 1930 kidskin sandal with brass heel designed in Hollywood, that has the allure of ancient Egypt, backdrop to one of the most ancient versions of the fairytale Cinderella. But also the 1942 whimsical evening clog recalling the slippers in *Arabian Nights* created by Ferragamo when he fit Douglas Fairbanks Jr in *The Thief of Bagdad* by Raoul Walsh and *Velieri*, the 1930 pump that clients could have personalized with painted subjects of their own choice. This particular model, suggesting the world of pirates and adventure, seduced writers Hamid Ziarati, and Michela Mari, who made it a protagonist of their fairy tales illustrated by Michela Petoletti and Francesca Ghermandi, on display in *The Amazing Shoemaker*.

To respect the tradition of contemporary visual artists asked by Ferragamo to design new foulards (a tradition inaugurated in 1950 by abstract painter Alvaro Monnini), Michela Petoletti is also the author of *Favole*, a new silk scarf featuring a delicate, poetic watercolour where she condensed all her favourite fairy tales, from *Cinderella* to *Puss in Boots*, where shoes occupy a primary role. Distributed worldwide, the foulard comes in three colour combinations: baby blue and pink, sky blue and orange, green and yellow. Finally, the bookshop at the Museo Salvatore Ferragamo will offer a range of special products dedicated to the exhibition, from shopping bags to cotton t-shirts bearing a selection of drawings by Italian artist Mimmo Paladino.

“AISHA’S FAIRY TALES”

A book of fairy tales destined to children suffering from congenital heart disease

The world of fairy tales is a large one and in those narrated in the exhibition catalogue for the exhibition *The Amazing Shoemaker* (at the Museo Salvatore Ferragamo in Florence from April 19th 2013 to March 31st 2014), we find fairy tales told by a mother who experienced first-handedly the reality in hospitals and the illness of her daughter, suffering from congenital heart disease.

5% of the proceeds of the sale of shopping bags, t-shirts with the images of Mimmo Paladino and the entire proceeds from the sale of Frank Espinosa’s comic inspired by Salvatore Ferragamo’s life story, created by Museo Salvatore Ferragamo on occasion of the exhibition, will allow the donation of a special fairy tale book to Ospedale del Cuore of Massa. The book tells the adventures of a little monkey, Aisha, and her little heart, with the aim of helping small children (2 to 6 years old) live with their illness, overcoming their fears and the negative fantasies that are inevitably tied to this type of experience.

Children are all artists (Andrea Bocelli). Children – as written by Andrea Bocelli in his preface of the book (Giunti Progetti Educativi, editor, since June distributed in book stores, in cardiology and infantile heart surgery departments across Italy) are all artists and they behold the secret of life. Even seemingly insurmountable obstacles, such as the journey of illness or a medical intervention, can become for a child a special opportunity to cultivate their confidence in themselves and in their ability to bravely overcome difficulties. Fairy tales don’t tell children that dragons exist. Fairy tales teach children that dragons can be defeated. In this instance the dragon (illness) is defeated because he is revealed. Once recognized, he will no longer lead to anxiety and bad dreams, he will not leave cumbersome scars in the future and in the soul of the little inpatient.

This book is dedicated to Ospedale del Cuore Pasquinucci of Massa, where doctors and paramedics of incomparable professionalism and humanity, dedicate themselves passionately to the cure of children affected by serious heart conditions. The publication is supplemented by an audiobook, very important for its effectiveness with smaller patients, reading fairy tales with music and sounds that accompany the narration. Two songs inspired by Aisha’s adventures and expressly written (music, lyrics and scores) for children, will also be found in the CD. Actress Paola Cortellesi, reads the audiobook tales and performs the two songs.

The author of the book and genetic biologist is Sandra von Borries. She has written the fairy tales and texts supported by her direct experience as mother of a child affected by Tetralogy of Fallot, twice operated by Dr. Bruno Murzi at the Ospedale del Cuore of Massa. Claudia Borgioli, painter, has given life to all of the drawings that accompany the fairy tales. Enrico Andreini, musician, composer and arranger of great experience, created and arranged the music.

“Un Cuore, Un Mondo” ONLUS. Is an Italian association born in 1993 from the initiative of parents of children with heart disease with the objective of fighting congenital heart disease and give other adolescents the hope of a beautiful life, supporting the Ospedale del Cuore G. Pasquinucci Fondazione G. Monasterio of Massa. L’Ospedale del Cuore of Massa is certainly one of Italy’s best in the cure of congenital heart disease and, with the support of the Association and Institutions, carries out missions abroad where it is possible to operate children with heart conditions.

The “Un Cuore, Un Mondo” Association is a non-for-profit organization and its goal is to promote and support activities directed to help children affected by heart disease in Italy and in the World, especially in developing Countries, through activities devoted to providing shelter, primary healthcare and charity.

In 20 years of activity, “Un Cuore, Un Mondo” has supported over 3.000 children, has realized 18 projects in 14 different countries: Libya, Eritrea, Kenya, The Republic of Srpska, Croatia, Albania, Montenegro, Serbia, Kosovo, Sri Lanka, Palestine, Yemen, Romania and Nepal.

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