

Special Guest

BRIVIDO POP

Audacious dialogues between the movie star, Raphael's Madonnas or Botticelli's Venuses. Heroes from comic strip and sport are catapulted onto the frescoed vaults of the Sistine Chapel, movie posters are contaminated with oblique light from photographs of Caravaggio.



These icons, removed from their space, are given a new life, superimposed on each other, they overlap, assemble and disassemble to be reborn in the artist's dream.



Inspired by the decollage of Mimmo Rotella, Brivido Pop physically and digitally tears and rips billboards around the city to expose, layer after layer, an overlapping that is a century-old and discovers fascinating combinations.

Marco Innocenti shops for images and writes Pop recipes. Fabrizio Micheli cooks these images to have always new pictures.

HOWTAN RE

If for Howtan Re heads are sum, celebration and denial of the concept of personality, where faces lose their features and yield to the materialization of ideas and emotions, then the wigs made by Rocchetti & Rocchetti are a physical expression of the character's interpretation, becoming complete on the artist's head and turning into an imaginary frame for the person who wears it.



He was born in Teheran in 1974. He is an artist, architect and photographer, artistically and ironically stylish. With his art project "Head- H3", three special works celebrating the "Made in Italy" excellence. It includes two pieces of art inspired by the characters and the wigs made for two movies on *Casanova*, one directed by Federico Fellini and the other one by Lasse Hallström and Nicole Kidman in *Moulin Rouge!* In a special preview of "Head- H3" presented for this exhibition, Howtan Re shows *Marie Antoinette* and *Cleopatra*.



Rocchetti & Rocchetti

With his team of 16 expert craftsmen, all women, lead by Mrs Fernanda, who at the age of 90 still works untiringly, Rocchetti & Rocchetti works for the show business since 1874. The workshop, which as became international over the years,



creates wigs for the movie, theatre and television industry. It has "rebuild" Robert De Niro's head in *Once upon a time in*



America and Robert Duvall's in *Hotel Colonial* and Al Pacino's in the *Devil's Advocate*. Rocchetti & Rocchetti also created the grey hair of Jessica Tandy's and Morgan Freeman's aging in *Driving Miss Daisy*, that contributed to Manlio Rocchetti's winning of an Academy Award - the first ever given to an Italian in the "best make up" category. Also Luigi, Manlio's brother is a make up artist leader in the moviebusiness. Founded in 1874 by Giuseppe Rocchetti that left the wig business before to his son Manlio and then to his grandson Silvano, Fernanda's



husband, the workshop created many collaborations with talented hair designers and costume designers like Piero Tosi, Danilo Donati, Milena Canonero e Gabriella Pescucci.



The laboratory created the wigs for almost all of Federico Fellini's movies, like *La Dolce Vita* and *8 1/2*, both starring Marcello Mastroianni.

Let's not forget colossals such as *Quo Vadis*, *Ben Hur* and *War and Peace* and Italian timeless masterpieces like *Death in Venice* and *The Leopard* by Luchino Visconti and *The Last Emperor* by Bernardo Bertolucci. Rocchetti & Rocchetti has become an indispensable point of reference for Hollywood as well. It created the wigs for movie hits like *The Last Temptation of Christ*,



Passion, *Troy*, *Gangs of New York*, *The Scarlett Letter*, *Moulin Rouge!*, *Tristan and Isotta*, *Casanova*, *Marie Antoinette*.



This exhibition is organized in collaboration with the Embassy of Italy, in celebration of the "2013 Year of Italian Culture in the United States, an initiative held under the auspices of the President of Italian Republic with the Support of the Corporate Ambassadors Eni and Intesa Sanpaolo.



ANNO DELLA CULTURA ITALIANA
YEAR OF ITALIAN CULTURE

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Rocchetti&Rocchetti

Sartoria Farani

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PRESENTS



Star Wigs
LA MANO ITALIANA CREA

WASHINGTON DC APRIL 30 - MAY 6
2013 YEAR OF ITALIAN CULTURE

EMBASSY OF ITALY
3000 Whitheaven St NW
Washington, DC 20008



The Event

On the occasion of 2013 Year of Italian Culture in the USA, DressinDreams by Elisabetta Cantone and Francesca Silvestri presents: Star Wigs La Mano Italiana Crea, a tribute to one of the most important Italian cultural and historical patrimony which is not well known abroad and even in Italy: how to create a character in the film industry.

Creativity, knowhow and attention to detail are ingrained in Italian tradition of handicraft and professional arts. All these features make Made in Italy paramount in world cinema and theater industry.

Italian film school makes its characters vital, humane and animate, thanks to small Italian artisan companies such as Rocchetti&Rocchetti, Farani, Peruzzi and The One. They are able to create very unique products: Wigs and Costumes, often Oscar winner, so important to produce a movie and give life to theatrical characters.

In this exhibition you can appreciate how Sofia Coppola's *Marie Antoinette*, Fellini's *Casanova*, Visconti's *Gattopardo*, Jane Fonda's *Barbarella*, Nicole Kidman's *Moulin Rouge!*, Elisabeth Taylor's *Cleopatra* and many others become such vital characters.

The exhibition shows also a touch of art with the collection of digital mixed up icons made by Brivido Pop, and the special creation of the artist Howtan Re.

SPECIAL GUESTS: Laura Delli Colli (journalist and writers, author of many books on cinema) will present the documentary "Handmade Cinema".

The first short movie on interviews to the main protagonists of the Italian movie industry.

Produced by Enourmous Film of Luchino Visconti di Modrone and realized by Guido Turlonia and Laura Delli Colli.

Farani



It was in 1962 that Piero Farani founded his Sartoria Teatrale costume makers.

Together with the great Italian costume designer Danilo Donati - winner of two Oscars for the costumes in Zeffirelli's *Romeo and Juliet* and Fellini's *Casanova* - Piero Farani began an intense

collaboration, a veritable artistic fellowship where the genius and culture of one found completion with the craftsmanship and desire to experiment of the other.

The step from great Italian auteur films, during that fortunate inimitable period, to international films, was quick. From Farani's Sartoria, almost always designed by Donati, the following costumes were realised, for Pasolini's *Il Vangelo Secondo Matteo (The Gospel According to St. Matthew)* (1964), *Edipo re (Oedipus Rex)* (1967), *Paralle (Pigsty)* (1969), all of which were characterised by an archaic style and the use of simple materials, as well as the magnificent coloured costumes from *The Decameron* (1971), and those for *Salò (The 120 days of Sodom)* and *Uccellacci e Uccellini (The Hawks and The Sparrows)*, the costumes for Franco Zeffirelli's *Romeo and Juliet* (1968), *The Taming of the Shrew* and *Hamlet* (1990); for Fellini the costumes for *Roma* (1972), *Amarcord*, *Casanova* (1976), *Ginger and Fred* (1986) and



La Voce della Luna (The Voice of the Moon) (1990). In addition, those from David Lynch's *Dune* designed by Ringwood and *Pirates of the Caribbean* designed by Penny Rose, and those from Zeffirelli's *Othello* which received an Oscar nomination for the designer Maurizio Millenotti.

Over the years, costumes have been created for international films and opera productions at Milan's La Scala, the Paris Opera and New York's Metropolitan and today the tradition continues; renewed under the direction of Luigi Piccolo who has been at the Sartoria's helm since 1997.

On show are various outfits created for Donald Sutherland in Fellini's *Casanova* and the costumes made for Jane Fonda's character in Roger Vadim's *Barbarella*.



The One



The "youngest" of the Roman entertainment industry tailors but with an antique heart. Alessandra Cinti and Marzia Lenti work in their functional workshops, with the artistic direction of Gabriele Mayer, producing new creations including: Robert Carsen's *Don Giovanni*, models of Brigitte Reiffenstuel for Milan's La Scala, Bob Wilson's *Madbath*, models of Jacques Renaud for the Comunale di Bologna and *l'Enfant et les Sortilèges* with direction, scenery and costumes by Antony MacDonald for Moscow's Bolshoi.

As guardians of the antique heart, they conserve a warehouse collection of costumes dating from the mid-20th century which tell the history of Italian Cinema and of the craftsmen who made it unique. The poor dress worn by Loren in De Sica's *La Ciociara (Two Women)*, the sophisticated outfits designed by Piero Gherardi for Federico Fellini's *Juliet of the Spirits*, the imaginative



costumes from Mario Monicelli's *Brancaleone*, those created by Enrico Job for Francesco Rosi's *Carmen* and the clothes designed by Enrico Sabatini for Marcella Mastroianni and Sophia Loren in Ettore Scola's *Una Giornata Particolare (A Special Day)*.

Many costumes were also created for international films, most of which were designed by Milena Canonero, the great Italian costume designer and many time Oscar winner.

Like the one shown here as a selection of the 150 plus costumes which were designed by her for Sofia

Coppola's film *Marie Antoinette* and worn by Kirsten Dunst. Also on display are those worn by Hilary Swank and Joely Richardson also designed by Canonero for *The Affair of the Necklace*.



Peruzzi



The history of this costume maker has the feel of a legend; in fact it seems it was founded in 1815 by an old Napoleonic soldier in Florence who hired out clothes from the 1600's and the 1700's to genre painters for their models! In 1947 the costume maker moved to Rome following the growth of the film industry and so the Peruzzi family history converged with that of Costumi d'Arte. Four generations have since passed. From the very first

"peplum" films: W. Wyler's *Ben Hur* (which won an Oscar for E. Haffenden's costumes), Mankiewicz's *Cleopatra* (which won an Oscar for Nino Novarese and Irene Sharaff's costumes) and Stanley Kubrick's *Spartacus* (which won an Oscar for Arlington Valles and Bill Thomas' costumes).

And then from *The Duellists* to *The Last Emperor*; from Polanski's *Pirates* to Bondarchuk's *Waterloo* right up until today, the tradition continues. In 1985, with the acquisition of the costume maker SAFAS, the collection in Peruzzi's warehouses were merged with the costumes from other extraordinary films particularly those by Luchino Visconti which were almost always designed by Piero Tosi, and therefore the costumes from *Il Gattopardo (The Leopard)*. On display is the unforgettable white organza silver spotted ball gown on an ivory background which Claudia Cardinale - Angelica wears in the ball scene. In 1964 Piero Tosi received his first Oscar nomination for the costumes for *Il Gattopardo*.

Also shown is Burt Lancaster - Prince of Salina's tailcoat and the black ball gown worn by Rina Morelli - Princess of Salina.

In addition, the two costumes in pleated jersey worn by Liz Taylor in the film *Cleopatra* designed by the American costume designer Irene Sharaff.

For this project, she received one of her five Oscars together with the famous Italian costume designer Nino Novarese.

