



INGANNI AD ARTE

Firenze
Palazzo Strozzi
16 ottobre
2009
24 gennaio
2010

MERAVIGLIE
DEL TROMPE-L'ŒIL
DALL'ANTICHITÀ
AL CONTEMPORANEO

Promossa
e organizzata da
Fondazione
Palazzo Strozzi
Ministero per i Beni
e le Attività Culturali
Soprintendenza PSAE
e per il Polo Museale
della città di Firenze
Opificio delle Pietre
Dure di Firenze

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PRESS COMMUNIQUÉ

*The first major exhibition on visual illusion in Italy,
in a spectacular journey through art and science, reality and simulation*

Art and Illusions. Masterpieces of trompe l'œil from antiquity to the present day

Palazzo Strozzi, Florence 16 October 2009-24 January 2010

For the very first time in Italy an exhibition will be telling the intriguing and spectacular story of *trompe l'œil*, or optical deception - the story of the eternal challenge between reality and its simulation, not only in the context of painting but in the many different disciplines that have made it so universally popular in European art, even extending its influence to the worlds of furniture, fashion, design and cuisine.

The Palazzo Strozzi in Florence is to host an exhibition entitled *Art and Illusions. Masterpieces of trompe l'œil from antiquity to the present day from 16 October 2009 to 24 January 2010*. The exhibition, which traces the fascinating history of *trompe l'œil* or *deceiving the eye*, breaks out of the formal confines of art in the same way as the boy in the painting chosen to symbolise the exhibition breaks out of a picture frame to explore new ways of experimenting with reality.

Imaginary windows opening out onto cityscapes, table tops that tempt the watcher to pick up deceptively graspable objects, crockery, clothes, shoes, buttons disguised to resemble animal or vegetable forms, and polychrome sculptures that "breathe life" into faintly disturbing clones: with over **150 works** of painting, sculpture and applied art from a large number of different museums and collections, the visitor will be able to discover the neuro-scientific phenomena behind works of art whose aim is to foster illusion. This is a journey between art and science involving all five senses, leading the visitor into a parallel world designed to deceive not only the eye but also the nose, the fingers, the ears and the taste buds, with an often ironic sense of playfulness that will bring him face to face with the deeper significance of the illusions artists devised. The aim is to allow the visitor to probe the many ways in which the human brain can be deceived, and the pleasure a person feels in being involved in such deception.

While contemplating masterpieces by such great masters as **Titian, Velázquez, Mantegna, Tiepolo, Tintoretto, Turrell and Pistoletto**, the visitor will also be able to taste, touch, hear and smell in a journey of the senses designed constantly to challenge his perception. The *trompe l'œil* theme also recurs in the exhibition layout designed by Florentine architect Luigi Cupellini. As the visitor travels through the rooms of the *Palazzo*, picture-frame doors and false floors deliberately foster a sense of disorientation in him, turning the visit into a truly unique experience.

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FACT SHEET

Under the Patronage of the President of the Italian Republic

Title	Art and Illusions. Masterpieces of the trompe-l'œil from antiquity to the present day
Location	Palazzo Strozzi
Period	16 october 2009-24 january 2010
With the Patronage of	Ministero per i Beni e le Attività Culturali Ministero degli Affari Esteri Consolato Generale degli Stati Uniti d'America a Firenze
Promoted and produced by	Fondazione Palazzo Strozzi Soprintendenza per il Patrimonio Storico, Artistico ed Etnoantropologico e per il Polo Museale della città di Firenze Opificio delle Pietre Dure di Firenze
With the support of	Provincia di Firenze Comune di Firenze Camera di Commercio di Firenze Associazione Partners Palazzo Strozzi
Curator	Annamaria Giusti, Direttrice Galleria d'arte moderna di Palazzo Pitti
Exhibition concept	Cristina Acidini and Annamaria Giusti
Scientific Committee	Cristina Acidini, Stefano Casciu, Marco Chiarini, Stefano De Caro, Sybille Ebert-Schifferer, Fauzia Farneti, Mina Gregori, Richard Gregory, Ronald de Leeuw, Niels-Kund Liebgott, Henri Loyrette, Kasper Monrad, Dodge Thompson
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Opening times

Daily 9.00-20.00/ Thursday 9.00-23.00

24 and 31 december 9.00-20.00

Visitors are admitted up to one hour before closing time

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Web site

www.palazzostrozzi.org

Tickets

Full €10,00; reduced €8,50; €8,00; €7,50;

Schools €4,00

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The exhibition, devised by **Cristina Acidini**, who heads the Soprintendenza per il Patrimonio storico artistico etnoantropologico e per il Polo Museale della città di Firenze, and **Annamaria Giusti**, director of the Galleria d'Arte Moderna di Palazzo Pitti, and curated by **Annamaria Giusti**, is promoted and organized by the **Fondazione Palazzo Strozzi**, the **Soprintendenza per il Patrimonio storico artistico etnoantropologico e per il Polo Museale della città di Firenze** and by the **Opificio delle Pietre Dure di Firenze**. After closing in Florence, it will be moving to the **Musée du Luxembourg** in **Paris** from **17 February 2010**.

The Exhibition. The various ways in which *trompe l'œil* can be expressed are as diverse as they are ancient. Their origin goes back to Classical antiquity, the first era to push "verisimilitude" to the point of illusion. They were later reborn, after the long interval of the Middle Ages, in early Renaissance Italy and Flanders in the 15th century, going on to have an impact even on the experimental art of the 20th century and of today.

The exhibition is divided into 10 sections comprising works of different periods which either share a common theme or are akin to one another in type. On entering the exhibition, the visitor comes face to face with its leitmotif, a painting by Pere Borrel del Caso depicting a child fleeing the rigid confines of a gilded frame. The exhibition proper is introduced by the legendary episode of Zeuxis' grapes veiled by Parrhasius' curtain. In the second section, entitled *Still Life or Trompe l'œil?*, the visitor can explore the way in which naturalism in painting frequently crosses the border into optical illusion, by inspecting and comparing paintings that deal with the same subject from two different angles. The section entitled *Environmental Mirages*, on the other hand, addresses one of the most widespread and oldest examples of the genre: walled spaces and cabinets that open up to reveal a display of objects. A major part of the section is devoted to Flemish painting, which produced the most intensely engaging creations and artists in the *trompe l'œil* genre. One of the works on show will be the celebrated 'cabinet of curiosities' known as the *Scarabattolo*, from the Museo dell'Opificio delle Pietre Dure, with a collection of *naturalia* and *objets d'art* depicted inside the cabinet to further feed the interplay between reality and make-believe. Masterpieces by **Mantegna**, **Titian** and **Veronese** will induce the visitor to reflect on the duplicity with which spatial interaction is depicted in painting, whilst the 17th century works of **Jean-François de la Motte** and the still lifes of the 19th American realists will allow the visitor to explore the theme of hanging letters, panels with papers alongside other objects on them, the motif of hunting trophies, and the depiction of various objects fixed to doors and panels.

Lastly, an assortment of *trompe l'œil* sculptures will also be on display, ranging from objects, clothes and wax models used for teaching and scientific purposes, to ceramics designed to look as though they are made of some other material, and to the disturbingly hyperrealistic sculptures of contemporary masters. In addition, works by American artists specializing in *artful deception* such as **Peto**, **Harnett**, **Haberle** and **Kaye**, a painter who depicted the dollar in an extraordinary variety of ways, will be on display in Europe for the very first time.

A Scientific Visit for Families and Children. A section of the exhibition, curated by **Richard Gregory**, a neuropsychologist and the founder of the first interactive scientific centre in England, combines art with science. Gregory has devised a special visit for families and children with the cooperation of Priscilla Heard (University of the West of England). In addition to holograms strategically placed to enliven the main body of the exhibition, there will be an interactive room specially designed to allow visitors to conduct hands-on experiments in the field of deception and sensory illusion.

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Collateral Initiatives. As with every exhibition put on by the Fondazione Palazzo Strozzi, numerous collateral initiatives will be linked directly to the theme of the exhibition. *Trompe l'œil* provides us with an opportunity to explore not only optical illusion but trickery of all five senses, thanks to the participation of master perfumers (smell) great chefs (taste) and technology experts (hearing, touch and sight).

Under the high patronage of the President of the Italian Republic, of the Ministero per i Beni e le Attività Culturali, of the Ministero degli Affari Esteri and of the American Consulate, the exhibition has been produced with the support of the **Provincia di Firenze, Comune di Firenze, Camera di Commercio di Firenze** and **Partners of Palazzo Strozzi Association**. Main Sponsor: **Banca CR Firenze**

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WHAT IS A TROMPE L'ŒIL? James M. Bradburne

When does accidental death become murder? The jury is still out over when a work of art should be considered *trompe l'œil* and when it's simply trying to be realistic.

What is it that makes a work of art a real *trompe l'œil*? One of the keys is obviously the artist's intention: does he want the work of art to "deceive" the observer or, on the contrary, is his work simply an attempt to reproduce an environment faithfully and in a realistic fashion, as for instance with a still life or an anatomical model? The illusion or ambiguity factor is also important in establishing whether a work of art is a *trompe l'œil* or not. But even when it comes to a work such as the *Scarabattolo*, or Glass Cabinet, which is unquestionably illusionistic, can we be sure that it is a *trompe-l'oeil* rather than simply an elaborate still life depicting a Renaissance *Wunderkammer*? And finally, irony and humour also seem to be important clues regarding the artist's intent to deceive the observer: Arcimboldo's *Gardener* is certainly playful and perfectly illusionistic, but is it a *trompe-l'œil* or is it simply a visual game in the Mannerist mode?

As in a court of law, the answer can vary according to the judge and jury, who in the case of an exhibition are the curator and the public.

Normal pictures aren't very different from clearly "impossible" pictures. All pictures depicting perspective are dual in that we see them both as flat (in other words, as they really are) and as having a suggested depth to them. Outside of *trompe l'œil* – and even here we are talking about exceptions – we aren't prompted to touch objects depicted in a painting by trying to cross their surface, although even in the case of normal paintings we are shown images and depictions that look like any other object, immersed in a space and time of their own.

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EXHIBITION WALKTHROUGH Annamaria Giusti

The imitation of reality was long felt to be one of the most important criteria for judging the quality of art, whose purpose was to portray its subject matter as “realistically” as possible. But artists decided to go one step further, rising to the conceptual and technical challenges of faking reality; in other words, in surprising and (momentarily) fooling their audience by resorting to a vast range of “special effects” known as *trompe l'œil*.

Stimulated by the constraints of their art's two-dimensional nature, painters in particular devised sophisticated techniques to depict the illusory world of volume and space. Thus painting is rightly, though not exclusively, the focus both of *trompe l'œil* and of this exhibition, which covers artistic illusionism from its earliest days to the present. The exhibition is an anthology of the different ways in which *trompe l'œil* has been interpreted through the ages, as well as proof of the continuity of certain themes. Today as in the past, observers are asked to be surprised, amused and reflect... and to let themselves be fooled.

SECTION I - IN THE FOOTSTEPS OF ZEUXIS AND PARRHASIUS

The intriguing game of reality and simulation designed to foster the illusion of reality goes back to the Classical era. Pliny the Elder, writing in the 1st century CE, tells of a competition between two famous Greek painters, Zeuxis and Parrhasius. Zeuxis painted a bunch of grapes with such mastery that even birds tried to peck at it. Parrhasius, for his part, managed to deceive even Zeuxis' trained eye, painting a curtain which Zeuxis asked to be drawn aside so that he could admire the painting he thought it concealed. This legendary anecdote, with which artists were very familiar from the Renaissance on, ensured that the two subjects remained popular for a long time in *trompe l'œil* painting, where bunches of grapes dangle temptingly before the observer, while curtains or veils seemingly drawn over a picture's subject tend to bewilder him.

SECTION II- STILL LIFE OR TROMPE L'ŒIL?

Still life, an extremely popular and lasting tradition in the history of European painting, rests on the faithful depiction of inanimate objects. At the same time, however, still life themes provided the ideal opportunity to experiment with *trompe l'œil*: a painted image designed to visually deceive the observer. Static subjects that are part of the observer's daily experience lend themselves perfectly to this deception because their artistic “forgery” prompts the observer to question his own powers of perception.

In this section we explore the sometimes uncertain boundary beyond which a still life, whose natural calling is to adhere closely to its subject, intentionally strays into the realm of optical illusion by crossing the border between the two *genres*, and compare similar themes addressed from the two different angles.

SECTION III - ENVIRONMENTAL MIRAGES

It is easier to replace the reality of furnishings and objects with their illusory depiction in paint if they form part of a familiar visual experience in a confined indoor space. Spaces “opening up” in walls or bookshelves and cupboards “set” against them displaying humdrum objects or collector's items are ideal themes for deceptive painting, which resulted in particularly attractive effects. Animals and domestic figures are more difficult: here artists often resorted to a technique known as *chantourné*, carving their work in the real silhouette of their subject matter then skillfully

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using *chiaroscuro* to give it a three-dimensional aspect. Hanging objects such as paintings on a wall or the birds depicted hanging from a nail in a fresco from Pompei – the first known instance of a long series of hunting trophies and game birds that uses the full repertoire of *trompe l'œil* to hint at the transient nature of things – lend themselves perfectly to the game of deceiving the observer. The transient nature of material things was a recurrent theme that was more than just a visual game, where the emphasis on “appearances” was of itself a subtle source of melancholy.

SECTION IV - PAPERWORK

The popularity of paper objects in *trompe l'œil* was due both to their two-dimensional nature, which increased their effectiveness as illusions, and to their being such a normal part of daily life, where paper was essential for study, messages, business, art and games. This varied paper repertoire which was part and parcel of the daily experience of clients, collectors or more simply the public at large, lent itself to fanciful combinations and painterly simulation, from the mastery of Gijbrecchts' grand *Letterboard* to the meticulous 18th century compositions by the Florentine Della Santa family comprising engravings, printed paper and stucco bas-reliefs. Nor does it come as a surprise that this favourite theme found an even more realistic home on table surfaces displaying collections of paper objects designed to deceive both the eye and the touch, or that paper fleetingly came to rest on porcelain plates, just waiting for a hand to pick it up.

SECTION V - BEGUILING READING

Paper was not just a theme in illusionistic art, it was also a player in its own right as we can see in this selection of written work with illuminations painted or engraved between the 15th and 18th centuries. Their surprise effect was enhanced by their concealment in the pages of a book for the reader's eyes only. The section is introduced by Fra Giovanni da Verona's huge choir lectern, a masterpiece of Renaissance woodwork with an open choir book on its reading surface, imparting permanence to the transitory presence of the choristers' books. Illuminators certainly did not lag behind painters in adopting the 15th century's new discoveries in the perspective field for illusionistic purposes, adapting them to context, playing with “windows” in their pages, duplicating them, or adorning them with coins, pearls and other items. This was still customary in the 18th century, as we can see in the *Officium Beatae Mariae Virginis* based on contemporary painted *trompe l'œil* models. The practice was espoused also by Louis XIV's official painter Le Moyne when he built illusionistic *grisaille* statues into the scenographic title page of a doctoral thesis. Sculpture, too, allowed itself to be seduced by the idea of perfecting its potential for illusion, favoured by its true three-dimensional nature and rendered even more realistic by the use of colour. On the other hand, sculpture's physical quality also limited the game of allusion and illusion on which *trompe l'œil*'s intellectual and technical appeal was based, keeping it pegged to the threshold of hyperrealism down the ages. Thus we move from the poignantly realistic polychrome terracotta work of Guido Mazzoni, to the Baroque artifice that produced unsettling and vaguely grotesque “clones” in the field of portraiture, foreshadowing the irony in the contemporary versions of this ancient *genre*, manufactured using plastic resin. Wax's tried and tested potential for imitation was exploited for educational purposes from the 18th century onwards, to produce study aids that combine scientific clarity with artistic mastery in the anatomical waxworks from La Specola, while it provides the added value of individual pieces of décor in the botanical waxworks contained in false books or in real porcelain *cache-pots*.

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SECTION VII - MATERIALS IN DISGUISE

We have seen how, in three-dimensional *trompe l'œil*, the imitation of material joins the imitation of shape in working to achieve the goal of reproducing the original model. On many occasions, however, the material aspect alone can be the object of a deception designed to confuse the observer as to the true nature of the material. This trend, still very much alive today, can be traced as far back as Classical Roman statuary which used the natural colour of stone to imitate bronze or the lines on fabric. A leap of several centuries brings us to the “surprisingly” imaginative approach adopted in the field of the applied arts, where we encounter “wooden” crockery as fragile as the porcelain it is made of, silken altar frontals made of plaster-based scagliola, imitation leather tiles carved in stone, and finally, the similar but less awkward simulations devised by contemporary artist Isabelle de Borchgrave who recreates historical costume using coloured paper.

SECTION VIII - FIGURES CAUGHT BETWEEN REAL AND ILLUSORY SPACE

One of the challenges that painting was eager to face was the illusory portrayal of animate figures, which are much harder to simulate than inanimate objects. But once the ideal continuity between real and painted space had been established, thanks to the progress made in the study of perspective in the 15th century, painting was able to probe that relationship and seek to confuse us over the discernible border between the observer and the observed. This gave rise to a captivating intellectual game involving three spatial areas: that of the viewer, that of the painted surface, and that of the subject depicted. There are several ways of handling this, ranging from absorbing elements that are in real space onto the surface of the picture, drawing us into the space that begins “beyond” the painted surface, or more frequently, showing us the figure attempting to emerge from the painted space and to invade our space. Two examples of this *genre* are Mantegna’s pioneering St Mark, and the young boy painted by Pere Borrell del Caso in 1874 whom we saw dashing out of the canvas towards us as we entered the exhibition.

SECTION IX - SELF-PORTRAIT OF AN ILLUSION

A playful imagination, the science of perception and technical prowess are the means that *trompe l'œil* uses to astonish us with the “reality” of illusion, while at the same time forcefully drawing our attention to the precarious and ambiguous nature of appearances and of knowledge itself. This reflection, hinted at in many of the works on display, comes to the fore in the pictures in this section devoted to the power of self-representation that was peculiar to painting. Corners of studios, paintings portrayed within paintings and *chantourné* easels were used in the 17th and 18th centuries as allegories of deceptive artifice, although this in no way undermined *trompe l'œil*'s persuasive fascination. The decline in the demand for imitative painting that began with Romanticism offered different food for thought to a *genre* like *trompe l'œil*, causing it to ask questions regarding the very nature and function of painting, as in William Davis' *A Canvas Back*, or the more recent *Easel* by Michelangelo Pistoletto. Yet like in a hall of mirrors, doubts on the validity of painterly deception provided the perfect opportunity for reaffirming the *genre*'s appeal.

SECTION X - EXTERIOR VIEWS

A siren whose song has charmed so many art forms, *trompe l'œil* has forged a stable tie with architectural illusionism, which plays a role in the art of deception as crucial as it is spectacular. But for that very reason it cannot be included in an exhibition, which can count at best on individual elements or minor fragments. Yet out of context,

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INGANNI AD ARTE

Firenze
Palazzo Strozzi
16 ottobre
2009
24 gennaio
2010

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even these cannot convey the visual or spatial unity that architectural illusionism needs if it is to be effective. Here we have used painting and intarsia work to evoke, at least, the illusory violation of interior walled space that is one of the most frequent themes in deceptive interior decoration, placing at intervals works throughout and at the end of the exhibition that open up breaches in walls giving onto distant cityscapes or seascapes, “gaps” through which figures look out at us with a conspiratorial air, or mythological heroes perched on the ceiling panels that Tintoretto opened out onto the sky, heralding the acrobatics of the Baroque — imaginary views to tempt us to delve deeper into the reality, or rather the artistic simulation of the reality, of the ideas and concepts suggested by this exhibition.

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LIST OF THE WORKS

0.1

Pere Borrell del Caso (Puigcerdà 1835-Barcelona 1910)

Escaping Criticism

1874; painting on canvas

Madrid, Colección del Banco de España

0.2

Duane Hanson (Alexandria, Minn. 1925-Boca Raton, Fla. 1996)

Woman with Child in Stroller

1985; polychrome resin, mixed media with accessories

New York, Van de Weghe Fine Art

SECTION I

IN THE FOOTSTEPS OF ZEUXIS AND PARRHASIUS

I.1

Barend van der Meer (Haarlem 1659-before 1702)

Bunch of Grapes Hanging in Front of a Niche

second half of the 17th century; painting on canvas

The Hague, Museum Bredius

I.2

Titian (Pieve di Cadore 1488/1490-Venice 1576)

Portrait of Archbishop Filippo Archinto

c. 1556–8; painting on canvas

Philadelphia, Philadelphia Museum of Art, John G. Johnson Collection

I.3

Gerrit Dou (Leyden 1613-1675)

Self-portrait with Green Curtain

c. 1645; painting on panel

Amsterdam, Rijksmuseum

I.4

Henri Cadiou (Paris 1906-1989)

The Tear

1981; painting on canvas

Paris, Collection Pierre Gilou

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SECTION II STILL LIFE OR TROMPE L'ŒIL?

II.1

Sebastiano Lazzari (Verona? c. 1730; active in Vicenza until 1791)
Still Life with Watermelon and Armillary Sphere on "Trompe l'œil Board" Ground
1783; painting on canvas
Milan, Galleria d'Arte Studiolo

II.2

Sebastiano Lazzari (Verona? c. 1730; active in Vicenza until 1791)
Still Life with Peaches and Globe on "Trompe l'œil Board" Ground
1785; painting on canvas
Milan, Galleria d'Arte Studiolo

II.3

Sebastiano Lazzari (Verona? c. 1730; active in Vicenza fino al 1791)
Still Life with Peaches, Armillary Sphere and Cat on "Trompe l'œil Board" Ground
second half of the 18th century; painting on canvas
Venice, Gallerie dell'Accademia

II.4

Jérôme Galle (Antwerp 1625-Brussels? after 1681)
Flowers Garland
1655; painting on panel
Florence, Palazzo Pitti, Galleria Palatina

II.5

Cesare Dandini (Florence 1596-1657)
Two Waterbirds Hanging
c. 1634-45; painting on canvas
Florence, Galleria degli Uffizi

II.6

Michael Bechtel (Nuremberg?, documented 1663)
Trompe l'œil Board with Birds Hanging
1663; painting on canvas
Strasbourg, Musée des Beaux-Arts

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II. 7

Willem van Aelst (Delft 1626/27-Amsterdam 1683/84)

Still Life with Pumpkin, Fruit and Crockery

1652; painting on canvas

Florence, Palazzo Pitti, Galleria Palatina

II. 8

Pierre Gilou (Paris 1938)

The Pumpkin

1973; painting on canvas

Paris, Collection Mme de Linière

II.9

Filippo Napoletano (Teodoro Filippo di Liagno or Filippo Angeli; Rome 1589-1629)

Two Shells

1619; painting on canvas

Poggio a Caiano, Villa Medicea, Museo della Natura Morta

II.10

Florentine Grand-Ducal Manufacture, after a model by Carlo Carlieri (documented 1781-1822)

Composition of Shells, Coral and Pearls, commode surface

1816; porphyry inlaid with semi-precious stones

Florence, Museo dell'Opificio delle Pietre Dure

II.11

Jacques Poirier (Paris 1928-2002)

Shells

2001; painting on canvas

Paris, Galerie Michelle Boulet

II.12

Domenico Fetti (Florence c. 1591/1592-Venice 1623)

The Shroud of St Veronica

c. 1618-22; painting on panel

Washington, D.C., National Gallery of Art, Samuel H. Kress Collection

II.13

Philippe de Champaigne (Brussels 1602-Paris 1674)

The Shroud of St Veronica

before 1654; painting on canvas

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New York, Otto Naumann Ltd.

II.14

Antonio Cioci (Florence, documented 1750-1792)

Corner of the Artist's Studio with Self-Portrait

1789; painting on canvas

Florence, Galleria degli Uffizi, Collezione degli Autoritratti

II.15

Antonio Cioci (Florence, documented 1750-1792)

The Artist's Studio

c. 1771; painting on canvas

Florence, Museo dell'Opificio delle Pietre Dure

II.16

William Michael Harnett (Clonakilty 1848-New York 1892)

Still Life with Pipe and New York Herald

1878; painting on canvas

Delray Beach, Fla., Walter and Lucille Rubin Collection

II.17

John Frederick Peto (Philadelphia, Penn. 1854-Island Heights, N.J. 1907)

Office Board

1885; painting on canvas

New York, Metropolitan Museum of Art, Lent by The Metropolitan Museum of Art, George A. Hearn Fund

SECTION III ENVIRONMENTAL MIRAGES

III.1

Jan Provost (Mons c. 1465-Bruges 1529)

Glass with Flowers in a Niche

c. 1510; painting on panel

Piacenza, Galleria del Collegio Alberoni

III.2

Georg Flegel (Olomouc c. 1566-Frankfurt 1638)

Still Life in a Niche with Glass and Pipe

c. 1635; painting on panel

Frankfurt, Historisches Museum

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III.3

Georg Hinz (Hainz; Altona c. 1630/1631-Hamburg 1688)

Niche with Precious Objects

before 1663; painting on canvas

Copenhagen, Statens Museum for Kunst

III.4

Francione (Francesco di Giovanni; Florence 1428-1495), Giuliano da Maiano (Giuliano di Leonardo d'Antonio; Maiano, Fiesole 1432-Naples 1490) and assistants

Dante, Petrarch and Books; Vases of Flowers and Open Cupboard Doors, door panels

1480; wood intarsia

Florence, Palazzo Vecchio, door connecting the Sala dell'Udienza with the Sala dei Gigli

III.4 bis

Ambrogio (documented in Lucca from 1511; † 1529) and Nicolao (documented in Lucca in 1529) di Biagio Pucci

St Luke and Two Views of Lucca with the Torre della Zecca

1523-32; wood intarsia

Lucca, Museo Nazionale di Villa Guinigi

III.5

Cornelius Norbertus Gijsbrechts (Antwerp? c. 1610/1620-after 1675?), attributed

Silverware in an Open Cabinet

second half of the 17th century; painting on canvas

Ghent, Museum voor Schone Kunsten

III.6

Domenico Remps (active in the second half of the 17th century), attributed

Cabinet of Curiosities

second half of the 17th century; painting on canvas

Florence, Museo dell'Opificio delle Pietre Dure

III.6 bis

Skull with coral inserts

Calci (Pisa), Museo di Storia naturale e del territorio

Thermometers

Florence, Istituto e Museo di Storia della Scienza

Two Globe

Florence, Museo degli Argenti

Coral branch

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Florence, Museo degli Argenti
Shell, Stag Beetle

Florence, Museo di Storia Naturale dell'Università di Firenze, Sezione di Zoologia "La Specola"

III. 7

Domenico Remps (active in the second half of the 17th century)

Trompe l'œil Board with Mementoes of Chivalry

second half of the 17th century; painting on canvas

Grassina, Collezione Camilla Bruschi

III. 8

Gaspard Gresly (L'Isle-sur-le-Doubs 1712-1756)

Bookshelf Doors

c. 1750; painting on canvas

Private collection

III.9

Jean Valette-Penot (Montauban 1710-after 1777)

Cabinet with Statuette of Hercules

c. 1748; painting on canvas

Rennes, Musée des Beaux-Arts

III.10

De Scott Evans (Boston, Ind. 1847-Atlantic Ocean 1898)

A New Variety—Try One!

c. 1890; painting on canvas

Delray Beach, Fla., Walter and Lucille Rubin Collection

III.11

Henri Cadiou (Paris 1906-Paris 1989)

Factory Locker

1970, oil on canvas

Paris, Collection Pierre Gilou

III.12

Jacques Poirier (Paris 1928-2002)

Artnica

1997; painting on canvas

Washington, D.C., Collection of Ian M. Cumming

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III.13

Piero Fornasetti (Milan 1913-1988) and Gio Ponti (Milan 1891-1979)

“Architecture” Trumeau

1951; lithographs on masonite, painted wood, metal, glass

Milan, Archivio Fornasetti

III.14

Patrick Hughes (Birmingham 1939)

Gerund

2008; oil on board construction

London, Flowers

III.15

Roman art

Three Birds Hanging from a Nail

third quarter of the 1st century BC; detached fresco

Naples, Museo Archeologico Nazionale

III.16. Diego Rodríguez de Silva y Velázquez

(Seville 1599-Madrid 1660) and 18th-century Spanish Painter

Board with Stag's Antlers and Other Hunting Trophies

c. 1629, after 1734; painting on canvas

Madrid, Palacio Real

III.17

Jan Baptist Weenix (Amsterdam 1621-De Haar 1659/1661)

Partridge Hanging from a Nail

mid-17th century; painting on canvas

The Hague, Mauritshuis

III.18

William Michael Harnett (Clonakilty 1848-New York 1892)

Plucked Clean

1882; painting on canvas

Washington, D.C., The Corcoran Gallery of Art, William A. Clark Fund

III.19

Cornelius Norbertus Gijsbrechts (Antwerp? c. 1610/1620-after 1675?)

Objects for Hawking, with Crop and Knife

1672; painting on canvas

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Copenhagen, Rosenborg Castle

III.20

Johannes Leemans (The Hague 1633-1688)

Hunting Objects

1665; painting on canvas

Dordrecht, Dordrechts Museum, on loan from the Instituut Collectie Nederland, Rijswijk /Amsterdam

III.21

Cornelis van der Meulen (Dordrecht 1642-Stockholm 1692)

Letterboard

1673; painting on canvas

Dordrecht, Dordrechts Museum

III.22

John Frederick Peto (Philadelphia, Penn. 1854-Island Heights, NJ 1907)

For the Track

1895; painting on canvas

Washington, D.C., National Gallery of Art, Gift of Jo Ann and Julian Ganz, Jr., in honour of Earl A. Powell III

III.23

John Haberle (New Haven, Conn. 1856-1933)

The Japanese Doll (Suspended)

1889; painting on canvas

Delray Beach, Fla., Walter and Lucille Rubin Collection

III.23 bis

Nicholas Alden Brooks (New York, after 1849-1904)

Ten Dollar Bill

after 1893; painting on canvas

Delray Beach, Fla., Walter and Lucille Rubin Collection

III.23 ter

Charles Alfred Meurer (Horb am Neckar 1865-Terrace Park, Ohio 1955)

Money, Money, Money

1898; painting on canvas

Delray Beach, Fla., Walter and Lucille Rubin Collection

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MERAVIGLIE
DEL TROMPE-L'ŒIL
DALL'ANTICHITÀ
AL CONTEMPORANEO

Firenze
Palazzo Strozzi
16 ottobre
2009
24 gennaio
2010

Promossa
e organizzata da

Fondazione
Palazzo Strozzi
Ministero per i Beni
e le Attività Culturali
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e per il Polo Museale
della città di Firenze
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III.24

Otis Kaye (Dresden 1885-Germany 1974)

Christmas Piggy Banks

1920s; painting on panel

Delray Beach, Fla., Walter and Lucille Rubin Collection

III.25

Otis Kaye (Dresden 1885-Germany 1974)

D'-JIA-VU? (The Stock Market)

1937; painting on panel

New York, Private collection

III.26

Aaron Bohrod (Chicago, Ill. 1907-Madison, Wisc. 1992)

Speaking of Money

1962; painting on masonite

Delray Beach, Fla., Walter and Lucille Rubin Collection

III.27

Stevan Dohanos (Lorain, Ohio 1907-Westport, Conn. 1994)

Americana

mid-20th century; painting on masonite

Delray Beach, Fla., Walter and Lucille Rubin Collection

III.28

John Atherton (Brainerd, Minn. 1900-New Brunswick 1952)

Destroyed Building

c. 1950; painting on panel

Delray Beach, Fla., Walter and Lucille Rubin Collection

III.29

Johannes Cornelisz Verspronck (Haarlem 1600/03-1662)

Boy Sleeping in a High Chair

1654; painting on shaped panel

Private collection

III.30

English Artist?

Woman with Broom

1630s-1650s; painting on shaped panel

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London, Victoria and Albert Museum

III.31

English Artist?

A Piglet Eating from a Bowl

second half of the 18th century; painting on shaped panel

London, Victoria and Albert Museum

III.32

Cornelis Saftleven (Gorinchem 1607/8-Rotterdam 1681)

A Cat Peeping through a Fence

1666; painting on panel

Private collection

III.33

Emilian Manufacture

Painted Chest with two Torch Holders

first quarter of the 18th century; wood, shaped and painted

Pelham Paris & London

III.34

Flemish Artist

Peepshow with Interior of Flemish House

c. 1650; painted wood

Copenhagen, Nationalmuseet, Danmarks Middelalder og Renæssance

SECTION IV PAPERWORK

IV.1

Cornelius Norbertus Gijsbrechts (Antwerp? c. 1610/1620-after 1675?)

Letterboard with Music Book

1668; painting on canvas

Copenhagen, Statens Museum for Kunst

IV.2

H. Drost (active in Holland in the 17th century)

Trompe l'œil Board with Etching Depicting Baker Playing the Horn

second half of the 17th century; painting on canvas

Copenhagen, Statens Museum for Kunst

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IV.3-IV.3bis

Dominique Doncre (Zeggiers-Cappel 1743-Arras 1820)

Trompe l'œil Boards with Putti

late 18th century; painting on canvas

Private collection

IV.4

Giuseppe della Santa (Florence? active in the second half of the 18th century)

"Deception" with Papers, Cameos and a Medal

1777; mixed media on paper with parts in painted plaster

Florence, Fondazione di Studi di Storia dell'Arte Roberto Longhi

IV.5

Caterina della Santa (Florence, documented 1786-1791)

"Deception" with Papers, Cameos and Writing Implements

1791; mixed media on paper with parts in painted plaster

Florence, Galleria d'arte moderna di Palazzo Pitti

IV.6

Pietro Leopoldo della Santa (Florence 1772-1827)

"Deception" with Papers, Cameos, Coins, Medals and Insect

1791; mixed media on paper with parts in painted plaster

Florence, Galleria d'arte moderna di Palazzo Pitti

IV.7

Composition of Theatre Documents

1657-1809; woodcuts and documents assembled inside a gilded wooden frame

Florence, Teatro della Pergola, Archivio dell'Accademia degli Immobili

IV.8

Italian Artist

Trompe l'œil Board with Papers and Portrait of Singer Farinelli

c. 1750; painting on panel

Florence, Collezione Piero Cei

IV.9

Louis Fischer (Louis-François Poisson de Marigny; Paris 1784-Schwerin 1845)

Trompe l'œil Board with Papers, Paintings and Shattered Glass

1838; painting on canvas

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Schwerin, Staatliche Museum Schwerin

IV.10

John Frederick Peto (Philadelphia, Penn. 1854-Island Heights, NJ 1907)

Board with Lincoln Photograph

c. 1890; painting on canvas

Delray Beach, Fla., Walter and Lucille Rubin Collection

IV.11

Ton de Laat (Amsterdam 1946)

Parcel

1986; painting on paper

Amsterdam, ING Collection

IV.12

French Manufacture

Buttons with Romantic Note

c. 1770–90; metal base, body in painted paper with inscriptions, glass cover

Florence, Palazzo Pitti, Galleria del Costume

IV.13

Pietro Antonio Paolini (Lucca? active in the first half of the 18th century)

Trompe l'œil Table Surface

1732; scagliola

Florence, Galleria degli Uffizi

IV.14

Pietro Piffetti (Turin 1700-1777)

Rectangular Table with Trompe l'œil Surface

1758; walnut wood, veneer in violet wood with intarsia in various woods, ivory, tortoiseshell and brass

Torino, Palazzo Madama, Museo Civico d'Arte Antica

IV.15

Giuseppe Maria Bonzanigo (Asti 1745-Turin 1820) and Pietro Paolo Palmieri (Bologna 1737-Turin 1804)

Oval Table with Trompe l'œil Surface

early 1790's; walnut wood, pearwood (carvings)

Torino, Palazzo Madama, Museo Civico d'Arte Antica

IV.16

Dagoty Manufacture, Paris

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Saucer with Boston Whist Scorecard
c. 1810; painted porcelain
Florence, Palazzo Pitti, Museo delle Porcellane

IV.17
Pierre Ducordeau (Paris 1928)
Plate with Crack and Trompe l'œil Sheet
2001; painted porcelain
Paris, Collection Pierre Ducordeau

SECTION V BEGUILING READING

V.1
Fra Giovanni da Verona (c. Verona 1457-1525) and assistants
Choir lectern
1500–1; carved wood with intarsia work
Verona, Church of Santa Maria in Organo

V.2
German School
Illuminated Codex
first quarter of the 16th century; painting on panel
Florence, Galleria degli Uffizi

V.3
Francesco Rosselli (Florence 1445/1448-after 1513/before 1527)
Title Page
c. 1450–75
Miniature in Aristotle, *Logica*, in the Latin translation by John Argyropoulos, parchment manuscript
Florence, Biblioteca Medicea Laurenziana

V.4
Monte di Giovanni, known as Fora (Florence 1448-1532/1533)
Crucifixion and Mary's Lament Over the Dead Christ
1493–4; miniature in *Roman missal*, parchment manuscript
Florence, Biblioteca Medicea Laurenziana

V.5
Monte di Giovanni, known as Fora (Florence 1448-1532/1533) and workshop
Baptism of Christ

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c. 1520; miniature in
Florence, Archivio dell'Opera di Santa Maria del Fiore

V.6
Paduan Miniaturist

Title Page

16th-17th century; miniature in Pseudo-Aristotle, *De Virtutibus et Vitiis*, Aristotle, *Works* parchment and paper
manuscript
Florence, Biblioteca Riccardiana

V.7
Giovanni Vendramin (Padua, documented 1466-1508)

Title Page

1469; miniature in Pliny the Elder, *Naturalis Historia*, Suetonius, *De Plinio*, [Venice], Johannes de Spira, 18 IX
1469, parchment
Ravenna, Biblioteca Classense

V.8
Franco-Flemish Miniaturist
Birds and Scorpion

1702–11; miniature in *Officium Beatae Mariae Virginis Pii V Pont. Max iussu editum*, parchment manuscript
Florence, Biblioteca Nazionale Centrale di Firenze

V.9
François Le Moyne (Paris 1688-1737)
Model of Title Page with Louis XV Offering Europe Peace
1737; painting on canvas
Strasbourg, Musée des Beaux-Arts, Ernest May bequest

V.10
William Douglas Hamilton (Henley-on-Thames 1730-London 1803) Pietro Fabris
(documented 1756-1792)
Stones Discovered on Mount Vesuvius
1776; engraving coloured in *gouache* in *Campi Phlegraei. Observations on the Volcanoes of the Two Sicilies*,
Naples 1776,
Rome, Biblioteca Hertziana-Max Planck Institut

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SECTION VI THREE-DIMENSIONAL DECEPTION: PLASTIC ART BETWEEN REALISM, ARTIFICE AND INSTRUCTION

- VI.1
Francesco Antonio Franzoni (Carrara 1734-Rome 1818)
Lobster
1783–5; green marble known as “verde di Franzoni” (lobster), white marble (base)
Vatican City, Musei Vaticani, Museo Pio-Clementino, Sala degli Animali
- VI.2
Bohemian Sculptor (?)
Plate with Head of St John the Baptist
c. 1390; polychrome and gilded plaster
Bressanone, Museo Diocesano
- VI.3
Guido Mazzoni (Modena c. 1450-1518)
Head of Old Man
c. 1489–90; polychrome terracotta
Modena, Galleria Estense
- VI.4
Giuseppe Antonio Torricelli (Florence 1662-1719)
Bust of Vittoria della Rovere
c. 1697; polychrome semi-precious stones
Florence, Museo degli Argenti, on loan from Villa La Quiete
- VI.5
Francesco Orso (Biella? active in the second half of the 18th century)
Bust of Victoria of Savoy-Soissons
c. 1775–80; polychrome wax, fabric, tulle, lace, seed-pearls, with base in carved, painted and gilded wood
Aglie (Turin), Castello Ducale
- VI.6
Carole A. Feuerman (Hartford, Conn. 1945)
Moran
2008; polychrome resin
Galleria Moretti, Florence-London-New York

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VI.7

Giulio Gaetano Zumbo (Syracuse 1656-Paris 1701)

Anatomical Head

1691–5?; polychrome wax on a human skull

Florence, Museo di Storia Naturale dell'Università di Firenze, Sezione di Zoologia “La Specola”

VI.8

Clemente Susini (Florence 1754-1814) and assistants

Dismountable “Venus”

1782; polychrome wax

Florence, Museo di Storia Naturale dell'Università di Firenze, Sezione di Zoologia “La Specola”

VI.9

Clemente Susini (Florence 1754-1814)

Nine-months Fetus

c. 1780–5, polychrome wax

Florence, Museo di Storia Naturale dell'Università di Firenze - Sezione di Zoologia “La Specola”

VI.10

Giovanni d'Enrico (Riale di Alagna 1559-Borgosesia 1644)

Plates with Cheese, Plums, Apples, Pears, Figs and Loaf of Bread

16th century (bread); 1614–6 ca. (fruits); painted terracotta

Varallo, Sacro Monte, Cappella dell'Ultima Cena

VI.11

Giacomo Galletti (active in the second half of the 18th century) and sculptor active in the 19th century

Tray with Trout; 1784; carved, partially linen-covered, plastered and painted wood

Plate with Freshwater Shrimp; 1784; polychrome ceramic, carved, plastered and painted wood

Plate with Hard-boiled Eggs; 19th century; polychrome ceramic

Varallo, Sacro Monte, Cappella dell'Ultima Cena

VI.12-13

Waxworks Workshop of the Imperial and Royal Museum of Natural History and Physics of Florence

Model of a “Cucurbita melopepo” (small gnarled marrow); Model of a “Persica flore magno” (prunus persica, or ripe and juicy peach)

late 18th century; polychrome wax, wood

Florence, Università degli Studi di Firenze, Sezione Botanica del Museo di Storia Naturale

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VI.14-15

Carl Schibach (Saxony 1730-1817)

Book in Fagus Sylvatica; Book in Laurus Nobilis

1788; wood, wax, metal wire, paper, leather

Kassel, Naturkundemuseum im Ottoneum

VI.16

Clemente Susini (Florence 1754-1814), Waxworks Workshop of the Imperial and Royal Museum of Natural History and Physics

Model of Aloe succotrina Lam.

late 18th century; polychrome wax, porcelain

Florence, Università degli Studi di Firenze, Museo di Storia Naturale, Sezione Botanica

VI.17

Piero Gilardi (Turin 1942)

Pumpkin Field

1966; flexible expanded polyurethane

Torino, Palazzo Madama, Museo Civico d'Arte Antica, Fondazione Guido ed Ettore de Fornaris

SECTION VII MATERIALS IN DISGUISE

VII.1

Roman Art

Statue of Boy with Toga

early 2nd century AD, restored in the second half of the 17th century; basanite

Florence, Galleria degli Uffizi

VII.2

Roman Art

Torso of Barbarian from the East

1st century AD; oriental alabaster (body), golden antico (belt), rosso antico (cloak)

Vatican City, Musei Vaticani, Museo Chiaramonti

VII.3

Vettor Pisani (Ischia 1935)

Chocolate Venus

1970 (mould); chocolate cast

Sarzana, Cardelli & Fontana contemporary art

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VII.4

German Artist?

Slippers

c. 1635–47; serpentine

Copenhagen, Nationalmuseet, Danmarks Middelalder og Renæssance

VII.5

Isabelle de Borchgrave (Brussels 1946)

Gown of Queen Elizabeth I

2001; mixed media on paper

Brussels, Créations Isabelle de Borchgrave sprl

VII.6

Magdalena Margrethe Bärens (Copenhagen 1737-1808)

Melon

1760-1800; embroidery on fabric, mounted on (presumably) cardboard backing

Copenhagen, Nationalmuseet, Danmarks Middelalder og Renæssance

VII.7

Giuseppe Guidelli (active in Emilia in the mid-18th century), attributed

Altar Frontal

mid-18th century; scagliola

Florence, Bianco Bianchi collection of ancient scagliola work

VII.8

Tuscan Artist

Altar Frontal

1787; painting on panel

Florence, Liana and Carlo Carnevali Collection

VII.9

Amedeo Seytter (documented 1712–34)

Imaginary View

first half of the 18th century; scagliola

Florence, Bianco Bianchi Collection of ancient scagliola work

VII.10

Imperial Manufacture, Vienna

c. 1780–94

Ginori Manufacture, Doccia

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INGANNI AD ARTE

Firenze
Palazzo Strozzi
16 ottobre
2009
24 gennaio
2010

MERAVIGLIE
DEL TROMPE-L'ŒIL
DALL'ANTICHITÀ
AL CONTEMPORANEO

Promossa
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c. 1819–40 and 1871–93

Coffee Set

painted porcelain

Florence, Palazzo Pitti, Museo delle Porcellane

VII.11

Imperial Manufacture, Vienna

Cup and Saucer

1799-1800; painted porcelain

Florence, Palazzo Pitti, Museo delle Porcellane

SECTION VIII

FIGURES CAUGHT BETWEEN REAL AND ILLUSORY SPACE

VIII.1

Andrea Mantegna (Isola di Carturo, Padua 1431-Mantua 1506)

St Mark the Evangelist

c. 1447–8; painting on canvas

Frankfurt, Städelsches Kunstinstitut

VIII.2

Carlo Crivelli (Venice 1430/1435-Ascoli Piceno 1494/1495)

Christ Blessing

1490–3; painting on panel

Rome, Museo Nazionale di Castel Sant'Angelo

VIII.3

Francesco del Cossa (Ferrara c. 1436-Bologna 1478)

Franciscan Friar Praying

c. 1467–8; painting on panel

Venice, Scuola Grande Arciconfraternita di San Rocco

VIII.4

Paolo Veronese (Paolo Caliari, Verona 1528-Venice 1588)

St John the Baptist, organ door

c. 1560; painting on canvas

Modena, Galleria Estense

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VIII.5

Johannes Wümpff (Gümpff?, Innsbruck? 1626-Florence? last documented in 1646)

Self-portrait

1646; painting on canvas

Florence, Galleria degli Uffizi, Collezione degli Autoritratti

VIII.6

Ludwig Guttenbrunn (Krems c. 1755-Rome? after 1813)

Self-portrait

1782; painting on panel

Florence, Galleria degli Uffizi, Collezione degli Autoritratti

VIII.7

Giambattista Tiepolo (Venice 1696-Madrid 1770)

Portrait of Antonio Riccobono

1743; painting on canvas

Rovigo, Pinacoteca dell'Accademia dei Concordi

VIII.8

Master of the St Ursula Legend (active in Bruges c. 1470-1500)

Ecce Homo, Onlookers

1470s–1490s; painting on panel

Fiesole, Museo Bandini

VIII.9

Master of the Prodigal Son (Antwerp, active around middle of the 17th century)

Triptych with Outer Panels Depicting David and Saul

c. 1580; painting on panel

Florence, Collezioni d'Arte Ente Cassa di Risparmio di Firenze

VIII.10

Johannes van Dregt (Amsterdam 1737-1807)

Allegory of Defenders

1790; painting on canvas

Amsterdam, Rijksmuseum

VIII.11

Giuseppe Molteni (Milan 1800-1867)

Dead Christ

1855; painting on canvas

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Milan, Museo Poldi Pezzoli

VIII.12

Italian Artist

Painting depicting young St John the Baptist by Desiderio da Settignano

19th century; painting on canvas

Florence, Private collection

SECTION IX SELF-PORTRAIT OF AN ILLUSION

X.2

Nicolò dell'Abate (Modena 1509?-Fontainebleau? 1571)

Concert

c. 1540–3; mural painting transferred onto canvas

Modena, Galleria Estense

IX.1

Gerrit Dou (Leyden 1613-1675)

Self-portrait

1658; painting on panel

Florence, Galleria degli Uffizi, Collezione degli Autoritratti

IX.2

Jean-François de Le Motte (Tournai, active 1653-1685)

Studio Wall with Seascape

c. 1670; painting on canvas

Dijon, Musée des Beaux-Arts de Dijon

IX.3

Carlo Sferini (Verona? active in the second half of the 17th century)

Studio Wall with Engraving, Painting and Musical Scores

1695; painting on canvas

Siena, Palazzo Chigi Saracini, Collezione Monte dei Paschi di Siena

IX.4

Antonio Cioci (Florence, documented 1750-1792)

The Painter's Easel

c. 1775–80; painting on canvas

McLean, Va., Collection of Wayne and Catherine Reynolds

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IX.5

Étienne Molineuf (*Marseilles c. 1715/1720-1750?*)

The Benedicite (The Morning Prayer)

late 18th century; painting on canvas

Private collection

IX.6

William Moore Davis (Setauket, N.Y. 1829-Mount Sinai, Long Island, N.Y. 1920)

A Canvas Back

c. 1870; painting on canvas

New York, The Long Island Museum of American Art, History & Carriages, gift of Mrs. Beverly Davis

IX.7

Pierre Ducordeau (Paris 1928)

Displaced Painting

1974; painting on canvas

Paris, Collection Pierre Ducordeau

IX.8

Michelangelo Pistoletto (Biella 1933)

Canvas with Easel

1962-1975; silk-screen print on highly polished stainless steel

Biella, Cittadellarte-Fondazione Pistoletto

IX.9

James Turrell (Los Angeles, Cal. 1943)

Untitled

2002; hologram

Private collection

SECTION X EXTERIOR VIEWS

X.3- X.4

Tintoretto (Jacopo Robusti; Venice 1518-1594)

Priapus Lying in Wait for the Sleeping Nymph Lotis; Deucalion and Pyrrha, ceiling lacunars

1541-2, 1550; paintings on panel

Modena, Galleria Estense

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X.5

Pandolfo Reschi (Danzig 1640-Florence 1696)

Design for Enlarging the Pitti Palace and the Facing Square

c. 1680; painting on canvas

Florence, Private collection

X.6

Johann Rudolf Bys (Byss; Chur 1662-Würzburg 1738)

Still Life with Flowers and Seascape

before 1723; painting on canvas

Basel, Kunstmuseum, on loan from Prof. J. J. Bachofen-Burckhardt Stiftung

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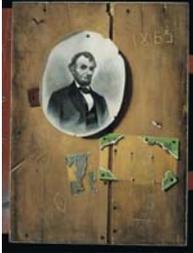
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IV.12	<p>French Manufacture <i>Buttons with Romantic Note</i> c. 1770–90 Metal base, body in painted paper with inscriptions, glass cover Florence, Palazzo Pitti, Galleria del Costume Credit: Courtesy of the Ministero per i Beni e le Attività Culturali. Soprintendenza speciale per il Patrimonio Storico, Artistico ed Etnoantropologico e per il Polo museale della città di Firenze. Photo Rabatti & Domingie Photography</p>	
V	<p>SECTION V BEGUILING READING</p>	
V.2	<p>Scuola tedesca <i>Codice miniato</i> primo quarto del xvi secolo Dipinto su tavola; cm 70,2x65 Firenze, Galleria degli Uffizi Credit: Courtesy of the Ministero per i Beni e le Attività Culturali. Soprintendenza speciale per il Patrimonio Storico, Artistico ed Etnoantropologico e per il Polo museale della città di Firenze. Photo Rabatti & Domingie Photography</p>	
V.9	<p>François Le Moyne (Paris 1688-1737) <i>Model of Title Page with Louis XV Offering Europe Peace</i> 1737 Painting on canvas Strasbourg, Musée des Beaux-Arts, Ernest May bequest</p>	
VI	<p>SECTION VI THREE-DIMENSIONAL DECEPTION: PLASTIC ART BETWEEN REALISM, ARTIFICE AND INSTRUCTION</p>	
VI.6	<p>Carole A. Feuerman (Hartford, Conn. 1945) <i>Moran</i> 2008 Polychrome resin; cm 66 x45,7x20,3 Galleria Moretti, Florence-London-New York Credit: moggietani.it</p>	

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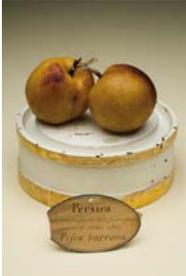
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DEL TROMPE-L'ŒIL
DALL'ANTICHITÀ
AL CONTEMPORANEO

Firenze
Palazzo Strozzi
16 ottobre
2009
24 gennaio
2010

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<p>VI.13</p>	<p>Waxworks Workshop of the Imperial and Royal Museum of Natural History and Physics of Florence <i>Model of a "Cucurbita melopepo" (small gnarled marrow); Model of a "Persica flore magno" (prunus persica, or ripe and juicy peach)</i> late 18th century; polychrome wax, wood Florence, Università degli Studi di Firenze, Sezione Botanica del Museo di Storia Naturale Credit: Foto Saulo Bambi</p>	
<p>VII</p>	<p style="text-align: center;">SECTION VII MATERIALS IN DISGUISE</p>	
<p>VII.3</p>	<p>Vettor Pisani (Ischia 1935) <i>Chocolate Venus</i> 1970 (mould); chocolate cast Sarzana, Cardelli & Fontana contemporary art OLFACTORY ILLUSION: CHOCOLATE</p>	
<p>VII.4</p>	<p>German Artist? <i>Slippers c. 1635-47</i> Serpentine Copenhagen, Nationalmuseet, Danmarks Middelalder og Renæssance Credit: National Museum of Denmark</p>	
<p>VII.5</p>	<p>Isabelle de Borchgrave (Brussels 1946) <i>Gown of Queen Elizabeth I</i> 2001; mixed media on paper Brussels, Créations Isabelle de Borchgrave sprl Credit: Photo Andreas von Einsiedel</p>	
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VIII	SECTION VIII FIGURES CAUGHT BETWEEN REAL AND ILLUSORY SPACE	
VIII.1	<p>Andrea Mantegna (Isola di Carturo, Padua 1431-Mantua 1506) <i>St Mark the Evangelist</i> c. 1447–8 Painting on canvas Frankfurt, Städelsches Kunstinstitut Credit: U. Edelmann - Städel Museum/ARTOTHEK SPECIAL CAPTION FOR FAMILIES AND CHILDREN</p>	
VIII.4	<p>Paolo Veronese (Paolo Caliari, Verona 1528-Venice 1588) <i>St John the Baptist</i>, organ door c. 1560 Painting on canvas Modena, Galleria Estense Credit: Courtesy of the Ministero per i beni e le attività culturali/Galleria Estense. Photographic library of the Soprintendenza BSAE di Modena e Reggio Emilia. Photo P. Terzi.</p>	
VIII.5	<p>Johannes Wümpf (Gümpf?, Innsbruck? 1626-Florence? last documented in 1646) <i>Self-portrait</i> 1646; painting on canvas Florence, Galleria degli Uffizi, Collezione degli Autoritratti Credit: Courtesy of the Ministero per i Beni e le Attività Culturali. Soprintendenza speciale per il Patrimonio Storico, Artistico ed Etnoantropologico e per il Polo museale della città di Firenze. Photo Rabatti & Domingie Photography</p>	
IX	SECTION IX SELF-PORTRAIT OF AN ILLUSION	
IX.2	<p><i>Jean-François de Le Motte (Tournai, active 1653-1685)</i> <i>Studio Wall with Seascape</i> c. 1670; painting on canvas Dijon, Musée des Beaux-Arts de Dijon Credit: © Musée des Beaux-Arts de Dijon</p>	

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IX.8	<p>Michelangelo Pistoletto (Biella 1933) <i>Canvas with Easel</i> 1962-1975 Silk-screen print on highly polished stainless steel Biella, Cittadellarte-Fondazione Pistoletto Credit: Cittadellarte-Fondazione Pistoletto. Foto Paolo Pellion</p>	
IX.9	<p>James Turrell (Los Angeles, Cal. 1943) <i>Untitled</i> 2002 Hologram Private collection SPECIAL CAPTION FOR FAMILIES AND CHILDREN</p>	
X	<p>SECTION X EXTERIOR VIEWS</p>	
X.6	<p>Johann Rudolf Bys (Byss; Chur 1662-Würzburg 1738) <i>Still Life with Flowers and Seascape</i> before 1723 Painting on canvas Basel, Kunstmuseum, on loan from Prof. J. J. Bachofen-Burckhardt Stiftung Credit: Kunstmuseum Basel. Foto Martin P. Bühler SPECIAL CAPTION FOR FAMILIES AND CHILDREN+ OLFACTORY ILLUSION: FLOWERS</p>	

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MORE DECEPTIONS (Around, alongside and inside the exhibition)

“La ciencia alimenta el alma, del arte bebemos ilusiones y en la cocina investigamos nuestros límites. Ferran Adrià (“Science fuels the soul, of art we drink the illusions, and in the kitchen we discover our limits”) says **Ferran Adrià**, the father of molecular cuisine, referring to the exhibition that also offers itself as a grand buffet for visitors curious to probe the boundaries and the potential of their own perception.

Sensory Deception

The eye is not the only thing to be deceived in *Art and Illusions*. All of the senses – touch, smell, hearing and taste – can be tricked.

A set of **olfactory illusions** has been developed by celebrated Florentine master perfumer Lorenzo Villoresi – winner of the 2006 François Coty Award and a member of the Fondazione Palazzo Strozzi's Board of Directors. For instance, visitors' olfactory perception will undoubtedly be challenged by Vettor Pisani's *Chocolate Venus* statue, which really will smell of chocolate.

Many of the objects on display will be involved in a series of **tactile illusions**. Staff will be on hand to demonstrate the weight/measure theory, in other words the fact that a large sphere will always appear heavier than a small sphere of exactly the same weight.

Alongside optical illusions, there are also auditory illusions. Our brain not only records the sounds it perceives, it also "interprets" them. What you "hear" is not just a result of a physical process based on the structure of your ear, it also involves a little psychological work. The innovative **audio-guide** accompanying the exhibition – produced by START – contains a number of **acoustical** and **musical illusions** (interspersed in the explanations and comments on the various works on display), such as: the Shepard Scale, a repetitive musical scale that will deceive you into thinking that you are hearing a continually ascending or descending tone; "games" designed to **deceive the ear**, like the "mysterious melody" in which a famous melody is played with the right notes but in the wrong octaves so that you cannot recognise it, then it is repeated in the right octave to allow you to identify it; and "phantom words", which involve the endless repetition of a word at different intervals and in different ways, making it seem like a different word altogether.

Where **deceiving the sense of taste** is concerned, above and beyond the explicitly illusory effects of 19th century cuisine where food was dressed up to look like something completely different, it is common knowledge that normal food can have a different flavour – and even prove to be inedible – if it is served in unusual colours (Stroop effect). The **Teatro del Sale** will be organising two dinners based on a number of "illusionistic" dishes, followed by a performance from young French magician Senzo. Small jelly sweets with weird and "different" tastes (popcorn, peanut butter, bubble gum, coconut...) will be offered to younger visitors so that they, too, can put their palates to the test.

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The exhibition staff will also be part of the show: they will not simply help the visitor to discover the wonders of *trompe l'œil*, they will also be capable of performing a few **card tricks** designed to deceive the eye and the brain.

It has become something of a tradition at Palazzo Strozzi to provide special captions for families and children, and *Art and Illusions* is certainly no exception. There will also be a special “**Magician's Hatbox**” brimming with experiments designed to test perception, allowing the whole family to discover the science behind the art of illusion.

Interactive Room

From optical chambers to holograms and an "examination of the painting", the exhibition's exceptional nature will also be enhanced by the presence of an **Interactive Room** curated by British neuropsychologist Richard Gregory, the founder of the first interactive scientific centre in England in 1980. The room will be given over entirely to installations and workstations that will allow visitors to explore the way in which the brain interprets reality, and how it can be deceived.

Upon entering the interactive space, the first thing to meet the visitor's eye will be an **Ames Room**, a purpose-built space containing figures that appear to become taller as they move along a wall.

In the area devoted to scientific experiments, several workstations will allow the visitor to observe the effect of parallax movement and of stereoscopic vision caused by the subtle difference in the images that hit the right and left eye, highlighting the extent to which relative luminosity is an important means of deceiving the eye, getting it to believe that an object is closer than it really is, or that it is upside down. Also, a *camera obscura* (or optical chamber) will help visitors to grasp the principle of photography.

An installation by contemporary artist Paula Dawson will allow the visitor to discover the process required to manufacture a **hologram**, which uses four different laser techniques to create astonishing images that look as though they are in 3-D.

Visitors will then come once again to the exhibition's key image (a child trying to break out of the frame of a painting entitled *Escaping Criticism*) where they will be able to compare the figure of the child in statue form and in an equally realistic photograph – proving yet another illusion, namely that neither of these two versions of the picture looks as convincing as the original painting. And finally, younger visitors will be able to **walk into the painting**, creating their own *trompe l'oeil* by clambering into an empty life-sized frame. Digital photographs taken of the children as they jump out of the frame will be displayed on the Palazzo Strozzi website.

Publications, Passport, Website, iPhone.

Everything in Palazzo Strozzi is in English and in Italian. Apart from the main catalogue, the exhibition will be complemented by a series of bilingual publications, including a book for families and children on the art and the science of illusion written by James M. Bradburne and Richard Gregory. Another publication contains a detailed exploration of a single painting, the extraordinary *D'-JIA-VU? (The Stock Market)* by Otis Kaye, showing the progress of the 1929 Great Crash and Great Slump using \$100 bills.

The exhibition in Palazzo Strozzi will of course be accompanied by the now traditional **Passport**, which will allow visitors to discover the *trompe l'œil* treasures housed in Florence's many museums and palaces. Visitors

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can ask at these sites for a special stamp testifying to their visit. Collecting five stamps on the Passport will entitle the holder to a free ticket to *Art and Illusions*. There is also a vast **website** devoted specifically to the exhibition, with illustrations by leading Italian illustrator Giuseppe Palumbo, where visitors will be able to download an application for their **iPhone** allowing them to follow in the footsteps of the child in Borrelli's painting as he clambers in and out of the paintings in other museums and sites in the city.

Film Retrospective

The exhibition is to be accompanied by a major film retrospective. The *trompe l'œil* theme has proved enormously popular in the history of the cinema, not only because cinema is already by its very nature a kind of *trompe l'œil* (remember the effect that the Lumière brothers' first showing of *L'Arrivée d'un train en gare de la Ciotat* had on the audience, when people started to scream and tried to flee the premises as the train loomed ever closer to them on the screen), but also because from the very outset cinema has been fascinated, indeed almost obsessed, with probing the illusion it creates, with its own two-dimensional nature and with its relationship to the reality that it conjures up.

Tie-in Exhibitions

Palazzo Strozzi's Centro per la Cultura Contemporanea Strozzi (CCCS) is the venue for an exhibition entitled *Manipulating Reality*, which explores the way in which contemporary photographers also play with images, often creating astonishing illusions that are in many ways reminiscent of *trompe l'œil*.

And finally, Palazzo Medici Riccardi will be hosting an exhibition from 10 December 2009 to 24 January 2010 entitled "*Candida Höfer in Florence*", comprising 20 monumental photographs taken by the German photographer of some of Florence's most evocative interiors.

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COLLATERAL INITIATIVES FOR CHILDREN, FAMILIES (AND OTHERS TOO!)

Magicians, tricks, and games, along with a special competition, workshops in Italian and English, and guided visits for the very young and for schools: in addition to providing special labelling and captions for younger visitors written by James Bradburne, director general of the Fondazione Palazzo Strozzi, and by British neuropsychologist Richard Gregory, the *Art and Illusions* exhibition (16 October 2009 - 24 January 2010) also offers a variety of activities specially devised for children aged 3 to 12, and a number of different initiatives for their families.

TRICKS AND GAMES

The Magician's Hatbox

An odd-looking box that will let you in on many of the secrets and tricks of the trade, allowing you to delve into the illusory world of art, with all of its deception and traps, and with its astonishing ability to (mis)represent reality. The Magician's Hatbox, a tool no aspiring magician bent on deceiving the eye can afford to be without, contains a white rabbit that gets bigger before your very eyes and a bizarre spiral-shaped spinning top, as well as experiments designed to sharpen your eyesight, games involving your sense of smell, practical and creative activities and in-depth exploration of the works on display, specially designed for children of all ages (and that includes the grown-up kids among you!) who really want to turn the exhibition into a fun experience.

You can book the Magician's Hatbox by phoning us on **+39 055 2645155**; or ask for it directly at the ticket office.

COMPETITION

A Fugitive in Florence

A Fugitive in Florence is a special competition designed to tie in with *Art and Illusions*. It is open to competitors of all ages, and is based on the picture that has been chosen to symbolise the exhibition, showing a boy fleeing from a picture frame.

The idea is to envision an empty frame in Palazzo Strozzi. The boy originally painted in it has fled. He found it impossible to resist the lure of Florence, so he has taken... a holiday.

If you click on www.palazzostrozzi.org and enter the section devoted to the *Art and Illusions* exhibition, you will find maps and clues put together by Giuseppe Palumbo, one of Italy's leading cartoonists, to help set you on the fugitive's trail in certain specific places. When you enter the six places shown on the map, you will come face to face with some spectacular examples of *trompe l'oeil*. You will find the boy nearby, pointing to one or more letters in a mystery word.

Once you have discovered the mystery word, you can give your imagination free rein and pen a written piece or design some artwork using it as your theme. The best work, in the view of a panel of experts, will be published on the website. There will also be prizes for the three winning entries. First prize is a trip to Rome to allow the winner to track down the city's illusionistic Baroque art treasures.

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All entries on the mystery word must reach Palazzo Strozzi by 15 January 2010:

Fuga a Firenze - A Fugitive in Florence

Fondazione Palazzo Strozzi
Piazza Strozzi
50123 Florence

TECHNOLOGY

Florence on your iPhone

Use your iPhone to access the www.palazzostrozzi.org website and enter the section devoted to the *Art and Illusions* exhibition. In this section you can download an application that will georeference you to the places where the fugitive has left a trail and where, incidentally, you will be able to see some spectacular examples of *trompe l'œil*. When you get to the places indicated, the GPS system will detect your presence and the application will unlock a portion of a picture on your iPhone. Once you have visited all of the places the fugitive has been, the picture will be complete and you can save it.

Show it to the staff at the exhibition ticket office and you will get a discount on the price of admission!

WORKSHOPS FOR FAMILIES

Starting Saturday 17 October, various different workshops will be held every weekend for children aged 3 to 12 and adults who may wish to accompany them.

***Artists or Magicians?* - Visit and Workshop**

When you see things that are painted yet look so lifelike you could almost touch them, you cannot help wondering whether artists are really magicians.

Touring the exhibition, you will be set games and riddles which will allow you to discover that artists are not magicians at all; they simply know a few tricks that they use to create amazing illusions.

At the workshop you will be able to "don artist's clothing" and try your hand at creating a still life.

The workshop is held:

- in English every Saturday from 10:00 to 12:00.

- in Italian every Sunday from 10.00 to 12.00

(and from 15.00 to 17.00 on those Sundays when Fiorentina is playing at home).

There is no admission charge for the workshop.

Admission to the exhibition: €4.00 per child (free for children aged six and under).

Admission to the exhibition: €8.00 for each accompanying adult.

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PALAZZO
STROZZI



INGANNI AD ARTE

MERAVIGLIE
DEL TROMPE-L'ŒIL
DALL'ANTICHITÀ
AL CONTEMPORANEO

Firenze
Palazzo Strozzi
16 ottobre
2009
24 gennaio
2010

Promossa
e organizzata da
Fondazione
Palazzo Strozzi
Ministero per i Beni
e le Attività Culturali
Soprintendenza PSAE
e per il Polo Museale
della città di Firenze
Opificio delle Pietre
Dure di Firenze

Con il
sostegno di
Provincia
di Firenze
Comune di Firenze
Camera di
Commercio
di Firenze
Associazione Partners
di Palazzo Strozzi

WORKSHOPS FOR SCHOOLS

- *Deceiving the Eye – Is it real or does it just look real?*

Visit to the Exhibition

For classes from primary school through upper secondary school, a tour of the exhibition with accompanying dialogue. From antiquity to the present day, students can hone their observation skills by examining some of the works on display, and discover the tricks and tools artists have been using down the centuries to deceive the eye. Tours are customised to cater for each individual school year.

Tours, for groups of no more than 25 students, cost € 50.00; this price does not include the cost of individual admission (€4.00 per student).

Deception and the Magic of Illusion

Visit and Workshop

A visit to the exhibition combined with a workshop, for primary school classes. During the visit we will be discovering together the tools and techniques used to deceive the eye, such as volume, light, shade, colour, and how the artist manages to deceive us. At the workshop we will be building our own special "Folder of Deception" (to take home as a keepsake) where we will be drawing special figures in a cabinet of curiosities, and making our mark on the exhibition.

The visit, for groups of no more than 25 students, costs €72.00; this price does not include the cost of individual admission (€4.00 per student).

SPECIAL OFFER FOR SCHOOLS ONLY

Special Offer: Exhibition + Santa Croce Monument Complex

A group ticket costing €5.00 per student provides admission to the exhibition in Palazzo Strozzi and to the areas in the **Santa Croce Monument Complex** of interest in connection with the theme of deception and artistic illusionism.

FAMILY SUNDAYS

Palazzo Strozzi offers more than just great exhibitions. It is also makes an ideal venue for a family outing, with all of its initiatives devised to offer the whole family a broad range of activities. Special "Sundays at the museum with the whole family" are organised to tie in with every major exhibition, to allow you to view art from a child's standpoint. Two initiatives are planned to tie in with the *Art and Illusions* exhibition:

- **Sunday 8 November 2009, 15.00-18.00**

A special day out designed to allow families and children to get involved in magic tricks and activities relating to the deception of the five senses orchestrated by **Mago Silvan**, one of the 20th century's leading magicians.

- **Sunday 13 December 2009.** A full day of workshops, games, guided visits to the exhibition and activities involving the deception of the five senses.

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"VIOLA" SUNDAYS

An initiative designed to involve the families of those who spend their Sundays at the football stadium. On those Sundays when Fiorentina is playing at home (25/10; 01/11; 22/11; 06/12, 20/12 2009; 10/01, 17/01 2010) the morning workshops will also be repeated in the afternoon (at 15.00).

STROLLER TOUR

A special tour of the exhibition for mums with babies in strollers. The tour will be held on Monday 19 October, 2 November 2009, 1 December and 4 January 2010, at 10.00.

Reservations are required for all of the above events and services
The cost listed does not include the price of admission to the exhibition

Reservations

Sigma CSC

Monday to Friday 9.00-13.00, 14.00 -18.00

tel. + 39 055 2469600 fax + 39 055 244145 prenotazioni@cscsigma.it

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PASSPORT TO ART AND ILLUSIONS

Once again, as for past exhibitions, a special passport with themed itineraries tying in with the exhibition, and the chance to benefit from free admission to various museum, will be available for the exhibition.

The **Passport to Art and Illusions** is a free booklet that the Fondazione Palazzo Strozzi is pleased to offer visitors to its exhibition on *trompe l'œil* (www.palazzostrozzi.org). Exactly the same size, shape and colour as a passport, it is packed with historical and practical information on the exhibition, as well as maps, itineraries and useful information for visiting many of the museums, galleries, collections, institutions, churches, villas and homes throughout Tuscany to allow the visitors to discover the treasures of *trompe l'œil* scattered around Florence and all around Tuscany

The Passport also illustrates the full range of initiatives promoted by the Fondazione Palazzo Strozzi and by the most important cultural institutions in Florence and Tuscany, where the booklet may also be picked up at the ticket office.

How does the Passport work? Anyone visiting one of the museums involved in the initiative or taking part in one of the collateral events that tie in with the exhibition on *trompe l'œil* can get their passport stamped on each occasion. Then, when they show their Passport with at least 5 stamps on it at the ticket office, they will be given a free ticket to the exhibition.

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