



# DE CHIRICO

MAX ERNST  
MAGRITTE  
BALTHUS

—  
UNO  
SGUARDO  
NELL'INVISIBILE

—  
FIRENZE  
PALAZZO  
STROZZI

—  
26 FEBBRAIO  
18 LUGLIO  
2010

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## PRESS RELEASE

The major exhibition ***De Chirico, Max Ernst, Magritte, Balthus: A Look into the Invisible*** at Palazzo Strozzi, Florence, from **26 February to 18 July 2010**, will tell the story of Giorgio de Chirico's extraordinary artistic career and the enormous impact that his painting had on modern art.

One hundred works from private collections and some of the most important museums in the world will allow the visitor to explore the "Copernican revolution" that De Chirico brought to 20<sup>th</sup> century art. His work paved the way for the most interesting and lively developments in European art between the two world wars, from Dadaism to Surrealism and from Magical Realism to Neo-romanticism, dealing a final blow to the by then fully explored avenues of Cubism and the formal Avant-garde. On view will be some of the most famous works from De Chirico's 'Metaphysical' period, paintings by Carrà and Morandi, as well as masterpieces by René Magritte, Max Ernst and Balthus. The visitor will be able to compare these paintings with a number of important works by such artists as Niklaus Stöcklin, Arturo Nathan, Pierre Roy and De Chirico's brother, Alberto Savinio, all of whom moved in an artistic environment that meandered between Metaphysics, Magical Realism, Surrealism and Neo-romanticism.

The exhibition's subtitle, *A look into the invisible*, comes from a remark made by Giorgio de Chirico, who wrote at the start of his career as a painter that the purpose of painting should not be to reproduce more or less correctly what we can already see in nature but, above all, to "show that which cannot be seen". Thus, in his view, the purpose of painting is not simply to provoke an emotional response, but to use the selection and reproduction of images to induce the observer to partake in the same intuitive interpretation as that experienced by the artist.

The 21-year-old De Chirico was first struck by the mysterious relationship between objects as they appear and their deeper meaning during a visit to Florence in October 1909: "One clear autumnal afternoon I was sitting on a bench in the middle of the Piazza Santa Croce in Florence. It was of course not the first time I had seen this square. I had just come out of a long and painful intestinal illness, and I was in a nearly morbid state of sensitivity. The whole world, down to the marble of the buildings and the fountains, seemed to me to be convalescent. In the middle of the square rises a statue of Dante draped in a long cloak, holding his works clasped against his body, his laurel-crowned head bent thoughtfully earthward. The statue is in white marble, but time has given it a grey cast, very agreeable to the eye. The autumn sun, warm and unloving, lit the statue and the church facade. Then I had the strange impression that I was looking at all these things for the first time, and the composition of my picture came to my mind's eye. Now each time I look at this painting I again see that moment. Nevertheless the moment is an enigma to me, for it is inexplicable. And I like also to call the work which sprang from it an enigma." (Giorgio de Chirico)

De Chirico's celebrated "enigmas" were painted between 1910 and 1920, and his disturbing iconographic juxtapositions of the 1920s are mute representations which communicate the unique vision of the world he had developed through his reading of Nietzsche, Schopenhauer and Heraclitus. This concept of the reality of things transcending their material appearance finds its expression not in the traditional and ideal world of the spirit but in a "nihilistic" vision of reality and of matter itself. Thus the legacy of De Chirico's metaphysics crossed the border into every other movement portraying the instability and anguish of the modern world. Themes such as alienation and solitude, a sense of abandonment, isolation, the abyss of war and violence, angst and despair were to prompt René Magritte, in a conference at Antwerp's Musée Royal des Beaux-Arts on 20 November 1938, to call De Chirico's work "a new vision in which the observer rediscovers his isolation and perceives the silence of the world".

The works selected often share settings and scenarios: streets and rooms that are almost bare, architectural boxes, empty squares, windows giving onto exterior spaces, mysterious half-open doors, and the incongruous association of objects set in alienating spatial contexts: fireplaces, clocks, trains, bizarre paving and distant horizons, dramatic perspectives, overturned surfaces, conundrums and the ruins of ancient lost civilisations. In these spaces, in which dimensional relations are often inverted, men are like prisoners, players robbed of their words and actions, permanently waiting in a timeless silence.



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The exhibition offers the visitor a journey through the “new world” of literary, philosophical, conceptual and fantastic inspiration revealed by De Chirico – unquestionably the artist who formulated the painterly style closest to the existential condition of man in the early 20<sup>th</sup> century. Poets such as Guillaume Apollinaire and André Breton immediately identified with his vision of the world and De Chirico’s artistic vocabulary inspired works of literature and philosophy that explored the structure of visual communication based on memory and the subconscious.

On view will be some key works in this revolutionary development, from such masterpieces as the *Self-Portrait* dated 1911, *The Enigma of the Arrival and the Afternoon* (1911-12), *The Nostalgia of the Infinite* (1912), or *The Serenity of the Scholar*, dated 1914, to a number of poetic works of the 1920s, such as the *Roman Villa* of 1922 which so admirably explores the metaphysics of real places, or the paintings in the series of “furniture outdoors” and the “ruins of rooms” that evince the disquieting theme of bewilderment.

De Chirico’s work is presented alongside that of **René Magritte**, who considered paintings such as *The Human Condition*, *The Meaning of Night* and *The Key of Dreams*, to be projections of an interior dimension and a given mood, be it melancholy, bewilderment, illusion, memory or vision. Travelling the same path in post-war Italy, **Carlo Carrà**, with paintings such as *The Drunken Gentleman* (1916), *The Oval of Apparitions* (1917) or *The Builder’s Son* (1917-22), and **Giorgio Morandi** with his metaphysical still lifes, pointed to new poetic horizons capable of transcending the mute physical appearance of objects.

German Dada artist **Max Ernst** was one of the first to take his inspiration from De Chirico’s teachings, with such masterpieces as *Oedipus Rex* (1922). Ernst, arguably one of the greatest surrealist artists, explored the opportunities offered by chance and by subconscious automatism (*Vision Induced by the Nocturnal Aspect of the Porte St. Denis*, 1927). The affinities between the metaphysical De Chirico and the young Max Ernst will be highlighted by the two artists’ graphic work, some of the most significant examples of which include Ernst’s first collages and an important series of drawings by De Chirico.

The surprising presence of De Chirico’s influence can also be found in the French artist (of Polish origin) **Balthus**. In his artistic output, the themes of silence and enigma take on the new and extraordinarily intense dimension of eroticism. The exhibition will include his monumental *Passage du Commerce-Saint-André* and his *Place de l’Odéon*, works in which Balthus uses sexuality to break out of the condition of existential solitude, bringing a new and vital intensity to the “world of silence”.

Finally, alongside masterpieces by **Arturo Nathan**, **Pierre Roy** and **Alberto Savinio**, the visitor will be able to admire for the first time in an exhibition in Italy an important group of nine works by **Niklaus Stöcklin**, one of the most original exponents of Magical Realism in the German-speaking world.

The exhibition is curated by Paolo Baldacci and Gerd Roos, who were also responsible for the monographic exhibition on De Chirico in Padua in 2007, and by Guido Magnaguagno, one of the curators of the exhibition *Arnold Böcklin, Giorgio de Chirico, Max Ernst*, in Zurich, Munich and Berlin in 1998.



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## FACT SHEET

*Under the Patronage of the President of the Italian Republic*

<b>Title</b>	<b>De Chirico, Max Ernest, Magritte, Balthus.</b> <b>A look into the invisible</b>
<b>Location</b>	Palazzo Strozzi, Piazza Strozzi, 50123 Firenze (Florence)
<b>Period</b>	26 February to 18 July 2010
<b>With the Patronage of</b>	Ministero per i Beni e le Attività Culturali Ministero degli Affari Esteri
<b>Realization of the exhibition</b>	Fondazione Palazzo Strozzi
<b>Promoted and organized by</b>	Fondazione Palazzo Strozzi
<b>With the cooperation of</b>	Soprintendenza PSAE e per il Polo Museale della città di Firenze; Archivio dell'Arte Metafisica, Milano
<b>With the support of</b>	Comune di Firenze Provincia di Firenze Camera di Commercio di Firenze Associazione Partners Palazzo Strozzi
<b>With the special support of</b>	Regione Toscana
<b>Curators</b>	Paolo Baldacci, Guido Magnaguagno, Gerd Roos
<b>Main Sponsor</b>	Banca CR Firenze
<b>Sponsor</b>	Aeroporto di Firenze, APT Firenze, ATAF, Ferrovie dello stato, Lufthansa, Firenze Parcheggi
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## Catalogue

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## Bookings and didactic activities

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[prenotazioni@cscsigma.it](mailto:prenotazioni@cscsigma.it)

## Opening hours

Daily 9.00-20.00 Thursday 9.00-23.00  
Last admission one hour prior to closing

## Information

T. +39 055 2645155

## Website

[www.palazzostrozzi.org](http://www.palazzostrozzi.org)

## Admission

Full price € 10,00; Reduced price € 8,50; € 8,00; € 7,50; € 7,00  
Schools € 4,00



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## PHOTOSHEET

SEZIONE I – La rivelazione e l'enigma / SECTION I - The Revelation and the Enigma		
01	Giorgio de Chirico (Volo/Volos 1888-Roma/Rome 1978) <i>Autoritratto/Self-portrait</i> 1911 olio su tela/Oil on canvas, cm 72,5 x 55 Collezione privata/Private collection	
04	Giorgio de Chirico (Volo/Volos 1888-Roma/Rome 1978) <i>L'enigma dell'arrivo e del pomeriggio [L'énigme de l'arrivée et de l'après-midi]/The Enigma of the Arrival and the Afternoon</i> 1911-1912 olio su tela/Oil in canvas, cm 70 x 86,5 Collezione privata/Private collection	
SEZIONE II - Dipingere il pensiero / SECTION II – Painting Thought		
10	Giorgio de Chirico (Volo/Volos 1888-Roma/Rome 1978) <i>La torre/The Tower</i> 1913 olio su tela/Oil in canvas, cm 115,5 x 45 Zurigo, Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde, inv. 1954/8	
11	Giorgio de Chirico (Volo/Volos 1888-Roma/Rome 1978) <i>La nostalgia dell'infinito [La nostalgie de l'infini]/The Nostalgia of the Infinite</i> 1912 olio su tela/Oil on canvas, cm 135,5 x 64,8 New York, The Museum of Modern Art, Purchase, 1936, inv. 87.1936	



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12	<p>Giorgio de Chirico (Volo/Volos 1888-Roma/Rome 1978)  <i>La serenità del saggio [La sérénité du savant]/The Serenity of the Scholar</i>            1914            olio e matita su tela/oil and pencil on canvas, cm 130 x 73 cm (base) x 54,5 (estremità superiore)/(top)            New York, The Museum of Modern Art. Gift of Sylvia Slifka in honor of Joseph Slifka, 1997, inv. 156.1997</p>	
15	<p>Giorgio de Chirico (Volo/Volos 1888-Roma/Rome 1978)  <i>Paesaggio romano/Roman Landscape</i>            1922            tempera su tela/tempera on canvas, cm 101,5 x 75,7            Collezione privata/Private collection</p>	
<p><b>SEZIONE III – L'artista e il mondo/ SECTION III – The artist and the world</b></p>		
17	<p>Giorgio de Chirico (Volo/Volos 1888-Roma/Rome 1978)  <i>Il trovatore/Troubadour</i>            1917            olio su tela/Oil on canvas, cm 91 x 57            Collezione privata/Private collection</p>	
<p><b>SEZIONE IV – Una nuova vita delle cose/ SECTION IV – A new life for things</b></p>		
27	<p>Carlo Carrà (Quargnento 1881-Milano/Milan 1966)  <i>Il gentiluomo ubriaco/The Drunken Gentleman</i>            1916            olio su tela/Oil on canvas, cm 60 x 45            Collezione privata/Private collection</p>	
28	<p>Carlo Carrà (Quargnento 1881-Milano/Milan 1966)  <i>L'ovale delle apparizioni/Oval of the Apparitions</i>            1918            olio su tela/Oil on canvas, cm 92 x 61            Roma/Rome, Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 8498</p>	



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30	<p>Giorgio Morandi (Bologna 1890-1964) <i>Natura morta/Still Life</i> 1918 olio su tela/<i>Oil on canvas</i>, cm 80 x 65 Roma/Rome, Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 8535</p>	
31	<p>Giorgio Morandi (Bologna 1890-1964) <i>Natura morta/Still Life</i> 1919 olio su tela/<i>Oil on canvas</i>, cm 59,5 x 60 Milano/Milan, Pinacoteca di Brera, inv. Reg. Cron. 5462</p>	
40	<p>Carlo Carrà (Quargnento 1881-Milano/Milan 1966) <i>Il figlio del costruttore/The Builder's Son</i> 1917 e 1921 olio su tela/<i>Oil on canvas</i>, cm 60 x 45 Collezione privata/<i>Private collection</i></p>	
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49	<p>René Magritte (Lessines 1898-Bruxelles 1967) <i>Il fragiluce [Le brise-lumière]/The Light-breaker</i> 1927 olio su tela/<i>Oil on canvas</i>, cm 50 x 65 Svizzera, collezione privata/ Switzerland, private collection</p>	



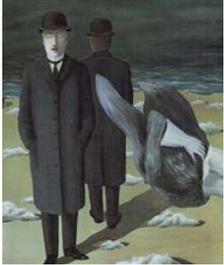
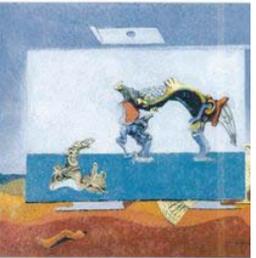
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<p>51</p>	<p>Max Ernst (Brühl 1891-Parigi/Paris 1976) <i>Visione provocata dall'aspetto notturno della porta Saint-Denis</i> [<i>Vision provoquée par l'aspect nocturne de la porte Saint-Denis</i>]/ <i>Vision Induced by the Nocturnal Aspect of the Porte St Denis</i> 1927 olio su tela/<i>Oil on canvas</i>, cm 65 x 81 Collezione privata/<i>Private collection</i></p>	
<p>52</p>	<p>René Magritte (Lessines 1898-Bruxelles 1967) <i>Il senso della notte</i> [<i>Le sens de la nuit</i>]/<i>The Meaning of Night</i> 1927 olio su tela/<i>Oil on canvas</i>, cm 139 x 105 Houston, TX, The Menil Collection, inv. 79-34 DJ</p>	
<p>55</p>	<p>René Magritte (Lessines 1898-Bruxelles 1967) <i>La vita segreta</i> [<i>La vie secrète</i>]/<i>The Secret Life</i> 1928 olio su tela/<i>Oil on canvas</i>, cm 73 x 54,5 Zurigo, Kunsthau Zurich, Vereinigung Zürcher Kunstfreunde, inv. 1973/5</p>	
<p>56</p>	<p>René Magritte (Lessines 1898-Bruxelles 1967) <i>La condizione umana</i> [<i>La condition humaine</i>]/<i>The Human Condition</i> 1933 olio su tela/<i>Oil on canvas</i>, cm 100 x 81 Washington, D.C., National Gallery of Art, Gift of the Collectors Committee, inv. 1987.55.1</p>	
<p>57</p>	<p>Max Ernst (Brühl 1891-Parigi /Paris1976) <i>Loplop presenta la bella stagione</i> [<i>Loplop présente la Belle Saison</i>]/<i>Loplop Introduces the Beautiful Season</i> 1930 c olio su tela/<i>Oil on canvas</i>, cm 38 x 46 Thyssen-Bornemisza Collections, inv. 1977.107</p>	



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60	<p>Max Ernst (Brühl 1891-Parigi/Paris 1976) <i>Giardino trappola per aeroplani [Jardin gobe-avions]/Garden Airplane Trap</i> 1935 olio su tela/Oil on canvas, cm 33 x 46,5 Collezione privata/Private collection</p>	
61	<p>René Magritte (Lessines 1898-Bruxelles 1967) <i>La chiave dei sogni [La clef des songes]/ The Key to Dreams</i> 1930 olio su tela, cm 81 x 60 Collezione privata</p>	
62	<p>Max Ernst (Brühl 1891-Parigi/Paris 1976) <b>Alberi minerali-alberi coniugali [Arbres minéraux-arbres conjugaux]/ Mineral Trees-Conjugal Trees</b> 1940 olio su tela/Oil on canvas, cm 46 x 55 Collezione privata/Private collection</p>	
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72	<p>Niklaus Stoecklin (Basilea/Basle 1896- 1982) <i>Manichino per parrucche (con pera-salvadanaio) [Perückenstock (mit Sparbirne)]/Wig Stand (with Pear-Shaped Money-Box)</i> 1929 olio su tela/Oil on canvas, cm 47 x 38 Collezione privata/Private collection</p>	
76	<p>Pierre Roy (Nantes 1880-Milano/Milan 1950) <i>Il temporale [L'orage]/The Thunderstorm</i> 1929 olio su tela/Oil on canvas, cm 62 x 47 Basilea/Basle, Collection Carl Laszlo</p>	



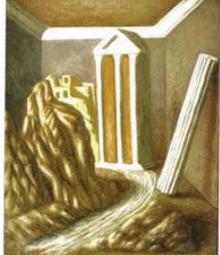
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77	<p>Pierre Roy (Nantes 1880-Milano/Milan 1950) <i>La spiaggia/The Beach</i> 1930 olio su tela/<i>Oil on canvas</i>, cm 35,5 x 27,5 Svizzera, collezione privata/ Switzerland, private collection</p>	
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85	<p>Giorgio de Chirico (Volo/Volos 1888-Roma/Rome 1978) <i>Mobili in una valle/Furniture in a Valley</i> 1928 olio su tela/<i>Oil on canvas</i>, cm 81,5 x 100 Ginevra/ Geneva, Galerie Krugier &amp; Cie, inv. JK 6389</p>	
86	<p>Alberto Savinio (Alberto Andrea de Chirico; Atene/Athens 1891-Roma/Rome 1952) <i>L'isola degli incanti [L'île des charmes]/The Enchanted Isle</i> 1928 olio su tela/<i>Oil on canvas</i>, cm 114,2 x 162 Cortina d'Ampezzo, Museo d'Arte Moderna "Mario Rimoldi"</p>	
88	<p>Giorgio de Chirico (Volo/Volos 1888-Roma/Rome 1978) <i>Tempio nella stanza/Temple in a Room</i> 1928 olio su tela/<i>Oil on canvas</i>, cm 117 x 89,5 Collezione privata/Private collection</p>	



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<p>89</p>	<p>Alberto Savinio (Alberto Andrea de Chirico; Atene/Athens 1891-Roma/Rome 1952) <i>La nave smarrita [Le navire perdu]/The Lost Ship</i> 1928 olio su tela/<i>Oil on canvas</i>, cm 82 x 66 Torino, collezione privata/ Turin, private collection</p>	
<p>90</p>	<p>Alberto Savinio (Alberto Andrea de Chirico; Atene/Athens 1891-Roma/Rome 1952) <i>La siesta [La sieste]/The Siesta</i> 1928 olio su tela/<i>Oil on canvas</i>, cm 73 x 92 Collezione privata/ <i>Private collection</i></p>	
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<p>94</p>	<p>Arturo Nathan (Trieste 1891-Biberach 1944) <i>Statua solitaria/Solitary Statue</i> 1930 olio su tela/<i>Oil on canvas</i>, cm 73,5 x 86 Gorizia, Musei provinciali, inv. 667; 13.746/1935</p>	
<p>95</p>	<p>Arturo Nathan (Trieste 1891-Biberach 1944) <i>Il cantiere/The Shipyard</i> 1931 olio su tavola/<i>Oil on panel</i>, cm 65 x 90 Trieste, Collezione Zanei, per gentile concessione della Galleria Torbandena di Trieste/ courtesy of Galleria Torbandena di Trieste</p>	
<p>101</p>	<p>Balthus (Balthasar Klossowski de Rola; Parigi/Paris 1908-Rossinière 2001) <i>Le passage du Commerce-Saint-André</i> 1952-1954 olio su tela/<i>Oil on canvas</i>, cm 294 x 330 Collezione privata/<i>Private collection</i></p>	



# DE CHIRICO

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## PRESENTATION OF THE EXHIBITION

by Lorenzo Bini Smaghi, chairman of the Fondazione Palazzo Strozzi

Giorgio de Chirico, one of the Italian artists who most influenced 20th-century art, first became aware of the mysterious relationship between the physical reality we see and the invisible conceptual reality harboured in our spirit while visiting Florence at the age of 21.

One clear autumnal afternoon I was sitting on a bench in the middle of the Piazza Santa Croce in Florence ... Then I had the strange impression that I was looking at all these things for the first time, and the composition of my picture came to my mind's eye. Now each time I look at this painting

I again see that moment. Nevertheless the moment is an enigma to me, for it is inexplicable. The 'Florentine revelation' of October 1909, whose emotions are powerfully conveyed by the masterpieces that open this exhibition, constituted "a revelation for the whole world", as De Chirico himself had foreseen. At the same time, however, it also launched a devolution whose nature is underscored by the title of the exhibition: *De Chirico, Max Ernst, Magritte, Balthus. A Look into the Invisible*. The enigmatic and mysterious aspects of existence were thus brought to the canvas for the very first time, and intangible sensations and philosophical concepts were rendered in a plastic form through a sophisticated interplay of metaphors.

All of this was inspired by Nietzsche, Schopenhauer and Heraclitus, but above and beyond De Chirico's own conceptual, spiritual and emotional world, his art would come to voice the anxieties and fears of an entire century. Indeed, his paintings conveyed alienation and solitude, nostalgia and loss, melancholy and incommunicability long before war, violence and the 'great madness' that tore the entire 20th century apart opened the door onto the 'great silence' of the world.

De Chirico's Metaphysical painting became the launching pad for Surrealism and the spectral visions of the Neue Sachlichkeit movement (New Objectivity). Max Ernst, who first saw his paintings in *Valori Plastici* magazine in 1919, took up his example and developed it further, paving the way for completely new experiences. André Breton, the father of Surrealism, was equally mesmerized, and René Magritte—whose entire pictorial career was influenced by De Chirico's oeuvre—understood through him that he should paint not

the visible but the thought process underlying the "inexorable screen of matter". Magritte's paintings were thus 'imagined' as portrayals of the inner being, as a dream, mood, nostalgia, deception, illusion, memory or vision: in short, they represent something that lies within the mind.

This exhibition is not intended as a general overview, but strives instead to probe De Chirico's influence on the art. His Metaphysical works can be compared to a pebble tossed into a still pond. The concentric ripples of their influence expanded throughout the art world and, though attenuated by time and space, they can still be perceived in the work of artists such as Balthus, whose paintings close the exhibition, and who can be considered the improbable but uncommon continuer of De Chirico's Metaphysical vision.

De Chirico's paintings of deserted windswept piazzas, populated by solitary figures, austere buildings and statues staring blindly into space, continued to haunt artists long after his Florentine experience of 1909, and this exhibition invites the visitor to explore their extraordinary influence.

The Fondazione Palazzo Strozzi is grateful to the professionals who made *De Chirico, Max Ernst, Magritte, Balthus. A Look into the Invisible* possible, the institutions involved and especially the private collections that have generously loaned works to the exhibition. Once again, our thanks also go to the Banca CR Firenze, the exhibition's main sponsor, for generously contributing to its success. We would like to thank the Institutional Founders of the Fondazione Palazzo Strozzi: the Province and City of Florence, the Florence Chamber of Commerce and the Association of Private Partners of the Palazzo Strozzi. We are also grateful to the exhibition's public and private sponsors, especially the Region of Tuscany, for their strong support of this exhibition from the outset. Lastly, we would like to thank the entire Fondazione Palazzo Strozzi team—the Board of Trustees, the Advisory Board, and its Director and staff—for their immense commitment to an exhibition that continues to embody the Palazzo Strozzi's motto: 'think globally, act locally'



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## GIORGIO DE CHIRICO BIOGRAPHY

**Giorgio de Chirico** (Vólos, 10 July 1888–Rome, 20 November 1978)

The Italian-speaking De Chirico family, from Ragusa (Dubrovnik), was part of the Austrian nobility and had moved to Constantinople in the early 18th century. The artist's forebears held various diplomatic posts, including that of representative of the Kingdom of Sardinia to the Sublime Porte. Following the Risorgimento and the unification movement led by the House of Savoy, the artist's grandfather, Giorgio Filigone de Chirico, became an Italian citizen and ambassador of the Kingdom of Italy. He married Adelaide Mabili y Bouligny, who came from a noble Spanish family that was already related to the De Chirico family, and they had numerous children, some of whom inherited a genetic form of mental instability as a result of inbreeding. Giorgio's father Evaristo, who did not suffer from this disorder, studied engineering and, in order to counter the family's diminishing fortunes, he successfully embarked on industrial and financial undertakings to build railways in the Balkan countries. Evaristo subsequently moved to Greece, where he became an important figure and headed construction of the railway between Athens and Thessaly. He married Gemma Cervetto, who was born in Smyrna (Izmir) to a petit bourgeois merchant family of Italian descent, and the couple had three children: Adele, who was born in 1884 but died young; Giuseppe Giorgio, called Giorgio, and Andrea Alberto, called Alberto (known by the pseudonym Alberto Savinio after 1914). Giorgio and Alberto showed artistic talent at an early age and, although their parents wanted the former to become an engineer and the latter a diplomat, they devoted themselves to painting and music, thanks above all to their mother's encouragement, studying at the polytechnic institute and conservatory in Athens.

Their father died in May 1905 and Gemma left Greece in September 1906, taking her sons to study in Munich, where Giorgio enrolled at the Academy of Fine Arts and Alberto studied with the composer Max Reger. Alberto left Munich with his mother in February 1907 to move to Italy, and a few months later they settled in Milan, where Giorgio joined them at the end of May 1909. The period between 1908 and 1910 marked DeChirico's decisive maturation as an artist, thanks to his contact with a group of German and Greek academic colleagues, and above all his productive relationship with his precocious brother. Side by side, the two studied ancient and modern literature, music, philosophy and the history of religion, striving above all to lay the groundwork for new aesthetics with philosophical underpinnings and modern symbolic contents, which—in the brothers' conception—could be applied to the figurative arts as well as music. The lessons of the great masters of German Symbolism (1908–9), above all Arnold Böcklin and Max Klinger, and knowledge of the works of Nietzsche (1909–10), Schopenhauer and the pre-Socratic philosophers (1910) represented key stages in this development.

In October 1909 a trip to Rome and Florence proved to be fundamental for the first 'metaphysical' paintings. At the end of January 1910 the De Chirico family left Milan and moved to Florence, where Giorgio and Alberto worked together until the following January (1911), when the latter moved to Munich to première his innovative musical compositions, along with several pieces composed by his brother on the same philosophical themes that had inspired his first paintings. These works were unsuccessful, however, and Alberto did not return to Florence, going instead to Paris; Giorgio remained with his mother in Florence until July of that year and then joined his brother in the French capital.

The Florentine period—marked by few paintings but numerous studies, thoughts and graphic observations for future compositions—saw the full maturation of the new art that would be dubbed Pittura Metafisica ('Metaphysical Painting') because, like the ancient metaphysics, it strived to reveal the world's hidden and invisible essence: what lies beyond physical things. In the wake of German nihilistic thought, however, this art was viewed not as a spiritual reality or transcendental truth, but as the simple absence of all truth or explanation. The movement thus contemplated the illogical and pure beauty of a subject devoid of meaning and capable of inspiring a disconcerting plurality of interpretations and implications. In 1912 and 1913 Giorgio displayed his works at the Salon d'Automne and the Salon des Indépendants in Paris, and began to attract the attention of critics. He became one of the favourite artists of Guillaume Apollinaire, and in early 1914 he signed a contract with the gallery owner and art dealer Paul Guillaume. When Italy entered the war in 1915 the De Chirico brothers were forced to leave Paris and were sent to Ferrara, among the infantry reserves, where they befriend Filippo de Pisis. The very short season of the 'Metaphysical school'—the association of Giorgio de Chirico and Carlo Carrà at the Villa del Seminario—commenced in April 1917, following the arrival of the older and already renowned



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Carlo Carrà and Savinio's departure for the front in Macedonia. Carrà's work was powerfully influenced by De Chirico's forms, and many other artists rapidly embraced this new aesthetic climate, albeit some more freely than others.

After the war, at the end of 1918 De Chirico and Savinio, along with Carrà, Melli and Soffici, participated in the *Valori Plastici* journal/movement, which soon attracted the young Giorgio Morandi and the sculptor Arturo Martini. For De Chirico, the period of *Valori Plastici*, which ceased publication in 1922, was one of intense work as a writer, theoretician and critic, but it also saw his gradual abandonment of the Metaphysical iconography and a general return to tradition. Rebuffed by the Italian artistic milieu, a disillusioned De Chirico moved to Paris in 1925 and embraced the Surrealist movement, only to break away from it the following year. His literary masterpiece, the visionary novel *Hebdomeros*, was published in 1929. In the late 1920s he also began to work extensively in stage design, creating the sets for Serge Diaghilev's Ballets Russes dance company (*Le Bal*, 1929) and for the Maggio Musicale Fiorentino (*I Puritani*, 1933). De Chirico moved back to Italy in 1932, participating in the Venice Biennale and Rome Quadriennale exhibitions staged during this period. Between August 1936 and January 1938 he lived in New York, where he successfully showed his works at Julien Levy's gallery and was invited to participate in the historic show entitled *Fantastic Art. Dada. Surrealism* organized at the Museum of Modern Art in New York (1936–7). Upon his return to Italy in January 1938 he began to exploit the enormous fame he had gained abroad, backed by the commercial success of his Metaphysical works on the American market. He openly began to court the Fascist regime, from which he had previously distanced himself, given his temperament and cultural ideas. Although many disliked him, he also managed to enter into the good graces of certain hierarchies, and above all of Galeazzo Ciano. He was one of the leading figures at the sad wartime Biennale of 1942, which was open only to artists from the Axis countries.

Until September 1939 he divided his time between Italy and France, experimenting with new pictorial techniques gleaned from 18th- and 19th-century academic treatises. This marked the beginning of his so-called 'Baroque' period, inspired by Venetian artists and, above all, Tintoretto and Rubens. He moved to Rome in 1944. In the United States, the first edition of James Thrall Soby's monograph was published in 1941, and the galleries of Pierre Matisse and Peggy Guggenheim dedicated major exhibitions to his Metaphysical paintings—which were in great demand among modern art museums—respectively in 1940 and 1943. In the 1960s he turned many of his Metaphysical and Baroque subjects into sculptures and created the successful series referred to as 'Neo-Metaphysicals'. In 1974 he was elected to the Académie des Beaux-Arts of the Institut de France. De Chirico died in Rome on 20 November 1978.



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## CURATORS' INTRODUCTION

Paolo Baldacci, Guido Magnaguagno, Gerd Roos

The exhibition brings together the work of 10 artists focusing on a single theme. Each of these painters invented images and scenes that do not exist in the visible reality with which we are familiar; or else they depicted objects which our senses do perceive, yet juxtaposed them in such strange associations and with such extreme, icy realism that we are prompted to feel those objects' substance is possessed of some strange life that transcends their visible appearance. These artists felt that what was visible to all was insufficient to allow them to express their inner mood, and despite their being bound to the figurative tradition and the world of objects, thus distant from the ideals of abstract art, one might say that they "took a look" behind appearances. Their gaze alighted on worlds of fantastic images, of altered reality and of bizarre encounters between people and objects. The reality surrounding them became in their eyes an impenetrable mystery, existence became a tangle of enigmas, and they shaped this "invisible" world with their painter's art, transforming it into sheer magic.

De Chirico was the first to set himself the goal of "depicting that which cannot be seen" and through the intuitive experience of his "revelations" he managed to transfigure material and tangible reality into something totally new and evocative, capturing its inner appearance and bringing out the varied "spectrum" of its meanings. Immediately after De Chirico, it was Max Ernst's turn to boldly explore the thin borderline dividing the artist's will and the fantastic choices his imagination makes from suggestions prompted by chance. And finally, Magritte held that a painting first needs to be thought out and thought through before it is executed. Starting with De Chirico, they formulated and developed the concept of a "painting within a painting", an outright challenge to the established vocabulary and patterns of visual communication, destabilising the concepts of reality and invention.

All the paintings on display in the exhibition were painted between 1911 and 1954, embracing almost half a century: the era of "classical modernity". Giorgio de Chirico, the Italian inventor of "metaphysical painting" who was born in Volos, in Greece, and who subsequently lived in Italy and in Paris, was not the oldest of these artists in terms of his age but he was certainly the first in chronological order, and so our journey begins with him. In this connection, the choice of Florence as the venue for the exhibition is especially significant because Giorgio de Chirico, physically weakened and with his sensitivity sharpened by a long and painful disorder of the intestine, first experienced the phenomenon that he was later to call a "revelation" in the course of a trip to the city in October 1909. Statues, buildings, atmospheres and the surrounding environment, along with earlier visions and reading, all converged in his mind into a totally transfigured vision of the reality before his eyes. That may be one of the reasons why De Chirico said, in the first catalogues of the Paris *Salons*, that he was "born in Florence", and why his painting contains such a strong echo of the most austere forms of Renaissance art and architecture in Tuscany.

Alongside De Chirico's works there will also be paintings by his Italian followers Carlo Carrà (born in 1881), with whom he was briefly in partnership in Ferrara in 1917, and Giorgio Morandi, who saw "the light and the objects of the world" in Bologna in 1890. Carrà revealed his "chameleon-like" attraction for the formal structures of metaphysical painting in a number of charming, light-filled works, discovering a way of exploring the spiritual dimension of matter that, while distant from De Chirico's nihilistic goals, provided a solid link with the world of Magical Realism. Morandi, for his part, rigorously selected the elements of geometric and plastic stringency most congenial to his nature, then proceeded to develop a personal reconstruction of the world of objects in which what is dead becomes alive, and what is alive is defined once and for all as though it were an inanimate object.

This kind of art, which expresses the solitude and the sense of extraneousness and bewilderment produced by the nihilistic discovery of the lack of logic and meaning in the world, originated in deep meditation on the thought of Friedrich Nietzsche and made its first appearance in Italy with De Chirico. Similar trends had surfaced in Paris, where De Chirico worked before the outbreak of the war, thanks in particular to the intuition of Guillaume Apollinaire, a great poet and artist of the day. This new artistic sensitivity, fuelled by literature and philosophy, by an awareness of the past and of the memory's inner secrets, coupled with a perception of the depth and enigmas of the soul, left its imprint on the art scene throughout Europe between the two wars, after the end of the Avant-Garde movements - as James Thrall Soby, the great American De Chirico scholar and one of the first to perceive the fact, so incisively put it in the title of an essay he penned in 1935: *After Picasso*.



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De Chirico's Metaphysics unquestionably provided a foretaste of the tremendous cataclysm of the world war in the same way as Dadaism and Surrealism, with their gaze giving onto the void and the abyss of the subconscious, were that cataclysm's immediate consequences in the art world. De Chirico's classic portfolio of metaphysical images comprises themes and motifs through which he develops his own inner phantasmagoria without ever repeating himself - merely appearing to do so - and while continuing to develop his stylistic and painterly technique. The powerful spectres that emerge from his highly individual personal, family and cultural anamnesis form a cycle of images which was later, through commercial repetition, to become one of the most popular and influential iconographic repertoires of the 20th century. These images range from empty squares pictured in the slanting light of the afternoon, to porticos and streets in dizzying perspective, to bare rooms, architectural settings, open stages and sloping planes. Views from blind windows, through doors left ajar, and unnatural floors. Brick walls, ancient ruins and solitary statues. Distant horizons, sails and trains. Objects in mysterious and nonsensical environments, proportions overturned, deep shadow and dazzling light. All these are the players in a game of expectation and suspension, of silence, caught in the imaginary spaces of solitude, of nostalgia, of memories and of visions, of petrified eternity, of daydreams and of sleep, of thoughts in the realm of the invisible.

Max Ernst's association with De Chirico began in earnest in 1919. Immediately after seeing reproductions of De Chirico's and Carrà's work in the magazine "Valori Plastici", Ernst created his celebrated folder of lithographs entitled *Fiat modes - pereat ars*. Later, in 1924, he copied the *Enigma of an Autumn Afternoon*, De Chirico's first metaphysical work, for Paul and Gala Eluard. And by adopting the technique of collage, he introduced into the art world the perfect means of expression for depicting the dismemberment, the dissolution, the dispersal and the fragmentation typical of contemporary existence. But Ernst is also the man who breaks forcefully through the barriers of silence when he looks into the unknown world. When he does that, he becomes the joyful *Traumtänzer*, a stroller in the realm of the subconscious, freeing up the full power of eros and sexuality.

Another crucial artist in the art of the 20th century, René Magritte, developed the visions in his paintings in terms of constant illusion and overlap. Born in Belgium in 1898, he was a decade younger than his great predecessor. When he took his inspiration in 1925 from the painting called *Love Song* (1914), his world of images suddenly changed and he began to turn out one masterpiece after the other. Magritte spoke of his discovery of De Chirico's painting as marking "one of the most moving moments in my life", and at a conference entitled *La Ligne de Vie*, held in Antwerp in 1938, he said of his inspirational model: "C'est la rupture complète avec les habitudes mentales propres aux artistes prisonniers du talent, de la virtuosité e de toutes les petites spécialités esthétiques. Il s'agit d'une nouvelle vision ou le spectateur retrouve son isolement et entend le silence du monde" (It is a complete break with the mental habits of artists who are prisoners of their own talent, of virtuosity and of all the clever little aesthetic tricks. It is a new vision in which the spectator rediscovers his isolation and perceives the silence of the world). "The Silence of the World" would have been another potential title for the exhibition, prompting us to trace a kind of inner line: emptiness, silence, the enigma of an afternoon, the magic of the night, life as a mystery; or to use the title of one of Magritte's paintings, the picture as the "key to dreams".

The "ligne de vie" or lifeline leading from De Chirico to Surrealism and to André Breton had thus been mapped out. A second line, at once sharper and more stringent, led from Italy towards Germany. Here, in 1924, Gustav Hartlaub, the director of the Mannheim Museum, merged under the title of "New Objectivity" the aesthetic trends which had begun to interpret reality as something icy and alienating in the wake of the war and the ensuing crisis. Man's sense of alienation was reflected at the time in the caustic portraits of Christian Schad, in the social critique of Georg Grosz and Otto Dix, and in the work of Swiss artist Niklaus Stoecklin (born in 1896) who played a leading role in that milieu. For him, as for Schrimpf, Kanoldt and others, still life was the preferred means for imbuing the material nature of things with hyperreal and surreal traits, not unlike in Morandi's first frosty works, while his interest in mannequins, artificial man and machinery harked back to the metaphysical world of De Chirico and of Carrà.

In the long parenthesis of the postwar era, De Chirico's so-called "neoclassical" works of the twenties were to prove to be a fertile source of visual inspiration both for his brother Alberto Savinio and for Arturo Nathan, who was born in Trieste in 1891, thus in the same year as Max Ernst. The failure of bourgeois culture had dealt a lethal blow to the 20th century attempt to revive some form of "antiquity". This could flourish anew only under the guise of a wreck or a ruin, as Nathan shows us in his dark, indeed gloomy, painting which communicates a sensation of leave-taking, of a marking of distance



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from the joyously scenographic flying elements that are unleashed in the skies of Savinio's total work of art. The discrepancies and incongruities are enormous; landscapes burst into the interior views of De Chirico the "dépayssagiste", as Cocteau called him, and furniture adorns the countryside, while Magritte's painterly imagination is dominated by a "world turned completely on its head" in which the bond between word and image is severed, in which illusion triumphs.

It fell to Pierre Roy, the oldest member of our group of artists and a nephew of Jules Verne, born in Nantes in 1880, and to Balthus (Balthazar Klossowski), a cosmopolitan painter of Polish origin who held a German passport and who was born in Paris in 1908, to provide us with a consistent, concise and harmonising conclusion to the whole story. Pierre Roy's world of still lifes is inhabited by conflicting objects, which he then groups together in poetic clusters close to the Magical Realism that tends to swathe the perilously sharp edges of nature in a delicate sheath. Balthus, Rilke's friend, also charms us with this poetic atmosphere, although monsters could easily be lurking beneath his carpets and his tables. Eros, which was repressed and frustrated in the life and works of De Chirico and Magritte and which flourishes again in all its grandeur only in the splendid paintings of Max Ernst, timidly proclaims its return. All is not lost.

Against a backdrop of personal mythology, in the ideal space bridging the gap between Nietzsche and Freud, the young De Chirico displays his detachment from visible reality and his inclination for the fantastic and the metaphysical which were already present in the work of Arnold Böcklin, whose enthusiastic follower and imitator De Chirico was. The path explored in this exhibition was first identified in a major exhibition at the Kunsthaus in Zurich in 1997/1998, which was subsequently hosted by the Haus der Kunst in Munich and by the Nationalgalerie in Berlin. "Arnold Böcklin, Giorgio de Chirico, Max Ernst. Eine Reise ins Ungewisse" (Arnold Böcklin, Giorgio de Chirico, Max Ernst. A Journey Into the Unknown) mapped out a path made up of images in unknown territory, and going way beyond the obvious associations, it promoted an awareness of a kind of interior anthropology of modern man. The primacy of the interior vision became clear. "A look into the invisible" is a further stage on the same journey and it teaches us to develop and to perfect our exploration of the mystery of existence.



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## COLLATERAL INITIATIVES

### Maggio Musicale Fiorentino

To mark the 73rd Maggio Musicale Fiorentino, which is on the slate from 29 April to 22 June, the sketches and plates which Giorgio de Chirico produced for Vincenzo Bellini's *I Puritani* will be on display in a separate section of the Palazzo Strozzi outside the *De Chirico, Max Ernst, Magritte, Balthus. A look into the invisible* exhibition proper, commemorating the painter's contribution to the 1st Maggio Musicale Fiorentino in 1933. This event, produced in conjunction with the Teatro del Maggio Musicale Fiorentino, will allow visitors to admire water-colours depicting scenes, costume plates and props, that reveal a deliberate link with the set which

De Chirico produced for Diaghilev's Russian ballets in Paris years before. Admission free.

### International Women's Day

Saturday 6 and Sunday 7 March. Special €7.50 admission charge for all women; special tour of the exhibition for mums with babies in strollers (Saturday 6 March, 10.00)

### 12th Culture Week

Friday 16 and 23, Wednesday 21 April, 18.00

Free guided tour; admission charge; reservations required

### Sleepless Night

Friday 30 April

The Palazzo will stay open until 24.00. (Visitors admitted until 23.00). Discounted admission charge €7.50

### A Museum for You

Tuesday 4 and Friday, 14 May, 16.00 and 18.00

Free guided tours of the exhibition; admission charge; reservations required

### Museum Night

Saturday 15 May

The Palazzo will stay open until 23.00. (Visitors admitted until 22.00). Admission free

**The cost listed does not include the price of admission to the exhibition**

## BEYOND THE EXHIBITION

### Fondazione Roberto Longhi-Via Benedetto Fortini 30

Monday 19 April, 10 May, 15.00. Free guided tour. Reservations required

### Archivio Contemporaneo "A. Bonsanti-Gabinetto G.P. Vieusseux"-Via Maggio 42

Thursday 20 May, Wednesday 9 June, 15.00. Free guided tour. Reservations required

### Accademia di Belle Arti-Via Ricasoli 66

Saturday 19 June, 9.00-13.00

Exhibition of a selection of drawings in the collection of the Accademia di Belle Arti. Free admission

### Guided Tour of the Self-Portrait Collection Corridoio Vasariano

Friday 19 March and 18 June, 15.00

A special showing of Giorgio de Chirico's and Giorgio, Morandi's self portraits. Free guided tour; admission charge; reservations required



# DE CHIRICO

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## Firenze dei Teatri

Exhibition ticket holders are entitled to a discount on the price of admission to a performance in any theatre in the Associazione Firenze dei Teatri. [www.firenzedeiteatri.it](http://www.firenzedeiteatri.it)

## ORT- Orchestra della Toscana

Exhibition ticket holders are entitled to a discount on the price of admission to concerts for the 2009/2010 Season. [www.orchestradellatoscana.it](http://www.orchestradellatoscana.it)

## Teatro del Maggio Musicale Fiorentino

Holders of tickets to the exhibition are entitled to a 30% discount on Season performances and a 20% discount on Festival performances. [www.maggiofiorentino.it](http://www.maggiofiorentino.it)



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## DREAM AND SPACE: DE CHIRICO FOR FAMILIES AND CHILDREN

The exhibition *De Chirico, Max Ernst, Magritte, Balthus* tells the story of the impact of De Chirico's early 'metaphysical' painting on the artists of his own generation and afterwards. De Chirico's revolutionary new approach to painting was like a pebble thrown into a still pond, which rippled through Surrealism, Post-Surrealism and artistic movements for decades after he first painted the Piazza Santa Croce in 1909. All the Palazzo Strozzi's exhibitions aim to break down the barriers between art and the natural sciences, and in this case the programme for families and children invites them to explore the field of human psychology – in particular our experience of spaces, dreams and fears. Specifically the programme includes the following elements:

### FAMILIES AND CHILDREN

Given the enormous interest in dreams, dreaming and the unconscious on the part of artists such as De Chirico, Max Ernst, Magritte and the Surrealists, the exhibition's special labels introduce visitors to the world of dreams, spaces and fears (such as agoraphobia and claustrophobia).

### **Spaces and dreams by James Bradburne: children's book published by Mandragora**

Every Palazzo Strozzi exhibition publishes a family and children's 'catalogue' based on the special labels for families and children. In this case, the extensively illustrated *librino* will include interviews with architect Richard Meier on spaces and with the opera Director and psychologist Jonathan Miller on dreams, as well as poems by the contemporary British writer Michael Glover.

### THE METAPHYSICAL SUITCASE

Inspired by the travelling cases of the early 20<sup>th</sup> century, the "Metaphysical suitcase" has been created to accompany families and similar small groups on their journey through the exhibition. Games, questions and activities offer an opportunity to enter the spaces created by the artists, exploring in first person the techniques and themes of the exhibition. A regular feature of Palazzo Strozzi exhibitions, this self-guided experience offers playful suggestions for deepening understanding aimed at a variety of ages: children, youth and adults.

**You can book the suitcase ahead of your visit by phoning us on +39 055 2645155; or ask for it directly at the ticket office.**

### THE INTERACTIVE ROOM – HUMAN PSYCHOLOGY

An exceptional feature of Palazzo Strozzi's exhibitions is its use of interaction in the context of an exhibition of art. Often the penultimate room of the exhibition is used to offer interactive experiences that encourage visitors to explore some of the issues raised by the works on display. The interactive exhibits – in the room that features the work of Nathan and Balthus – look at aspects of human psychology such as meaning-making, emotions, personal space and obedience.

### DREAMING AT PALAZZO STROZZI

In addition to exploring the nature of dreams and dreaming the exhibition, visitors are asked to share their own dreams and leave their words and drawings in the exhibition, or post them on the Palazzo Strozzi website [www.palazzostrozzi.org](http://www.palazzostrozzi.org), via Twitter.

### THEATRE WORKSHOP.

#### ***Florence: a dream in one act***

The evocative public spaces of Giorgio de Chirico's paintings will be used as a starting point for a creative workshop run by the Florence International Theatre Company, which invites aspiring playwrights young and old to create their own visions of contemporary Florence. The workshops will begin in the exhibition with focused discussion and activities in front of the works of art, before moving into the studios where theatre professionals will take participants through a series of exercises and guide them through the process of writing a short one-act play.

The best scripts will be published online and presented in a public performance in the courtyard of Palazzo Strozzi before the exhibition closes, July 18, 2010.



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The workshop is offered in English for the following age groups:

**Ages 8—10:** Saturday, April 10, 15.00—18.30

**Ages 11—13:** Saturday, March 13, 15.00—18.30

**Ages 14—18:** Thursday, March 18, 17.00—20.30 or Thursday,  
March 25, 17.00—20.30

**Adults:** Thursday, April 22, 17.00—20.30

Reservations required (tel. +39 055 2469600), maximum participation 15 pp.

Participation is free with admission.

Admission to the exhibition: €4.00 per child, €8.00 for adults.

**Special Family Tickets** are also available for €20.00 and allow 2 adults + 2 children aged 7 to 18 to visit the exhibition as often as they like.

## FAMILY WORKSHOPS

### *Dreamscapes*

Weekend workshops for children aged 3 to 12 and accompanying adults.

Enter into the unusual world of Giorgio de Chirico where nothing is quite as it seems! De Chirico's magical and enigmatic "Metaphysical" painting was very important, not only for other Italian artists, but also for the Surrealists including Max Ernst and René Magritte. Through activities and conversation in the galleries we will explore a few works by these great masters, discovering together the dream-like landscapes and mysterious worlds they have created. Then we will make our very own "dreamscapes" taking our inspiration from the works on display in the exhibition, and using lots of imagination!

The workshop is held:

in English every Saturday from 10.00 to 12.00 with a group reservation\*.

\*Minimum group participation is five children plus accompanying adults.

Admission to the exhibition: €4.00 per child, free for children aged 6 and under; €8.00 for each accompanying adult.

**Special Family Tickets** are also available for €20.00

and allow 2 adults + 2 children aged 7 to 18 to visit the exhibition as often as they like.

## EDUCATIONAL ACTIVITIES – FOR SCHOOLS

### *Metaphysical Art, Surrealism. Reality and the lure of the enigma*

#### **Visit to the exhibition**

For classes from primary school through upper secondary school, a tour of the exhibition with accompanying dialogue to "read and discover" timeless scenarios peopled with unusual figures, seemingly enigmatic worlds, lyrical landscapes and mysteriously alluring still lifes...

The visit will allow us to enter the world of De Chirico, Magritte, Balthus, Carrà, and other important pioneers in the field of 20th century art. 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).

#### **Visit and Workshop**

##### *Fantastic piazzas, mysterious objects*

For primary school classes, a visit to the exhibition followed by a workshop. The visit will allow children to closely observe the bizarre juxtaposition and deformation of objects in the paintings, highlighting the faint marks and shadows of lyrical landscapes and still lifes. In the workshop they can then create their very own "dream" world of fantastic cities.

The visit and workshop, for groups of no more than 25 students, cost €72,00; this price does not include the cost of individual admission (€4,00 per student).

#### **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 of the **Santa Croce Monument Complex** of interest in connection with De Chirico's experience and research into the theme of perspective.



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## **FOR INDIVIDUAL VISITORS**

Guided tours are available on set days at set times:

Thursday: 19.00 and 21.00

Saturday: 17.30 and 19.00

Sunday: 10.30 and 12.00

The visit costs €8.00 per person

(for groups of at least 10 people).

## **FOR ADULT GROUPS**

Guided tours, for groups of no less than 15 and no more than 25 people: €92.00.

Advance sale surcharge: €1.10 per ticket

**Reservations required for all of the above events and services. The price does not include entrance to the exhibition or the booking fee.**

## **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](mailto:prenotazioni@cscsigma.it)

## **FAMILY SUNDAY**

Palazzo Strozzi's commitment to creating family experiences is exemplified in its Family Sundays. Hands-on art projects for everyone and experiences in the galleries make these an ideal opportunity to enjoy the exhibition as a family. There are two dates scheduled for *De Chirico. Max Ernst. Magritte. Balthus. A look into the invisible*: **Sunday, March 21** and **Sunday, June 20**.

## **"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 (07,28/03;11,25/04; 09/05/2010) 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 01 march 2010, 12 april 2010, 03 may 2010, 07 june 2010, 05 july 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**

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## PASSPORT TO DE CHIRICO AND THE EARLY 20TH CENTURY

*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 De Chirico and the early 20th century** is a free booklet that the Fondazione Palazzo Strozzi is pleased to offer visitors of the show **De Chirico, Max Ernst, Magritte, Balthus. A look into the invisible** ([www.palazzostrozzi.org](http://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 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 De Chirico, Max Ernst, Magritte, Balthus, can get their passport stamped on each occasion. Then, when they show their Passport with at least five stamps on it at the ticket office, they will be given a free ticket to the exhibition.



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## LIST OF THE WORKS

01.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*Self-portrait [Portrait de l'artiste par lui-même]*  
1911  
oil on canvas, 72,5 x 55 cm  
Private collection
02.  
Max Ernst (Brühl 1891–Paris 1976)  
*Copy of "L'énigme d'un après-midi d'automne" by Giorgio de Chirico (1909)*  
1924  
oil on canvas, 53 x 72,5 cm  
Private collection
03.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*Portrait of his Mother*  
1911  
oil on canvas, 85,5 x 62 cm  
Rome, Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 8639
04.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Enigma of the Arrival and the Afternoon [L'énigme de l'arrivée et de l'après-midi]*  
1911–1912  
oil on canvas, 70 x 86,5 cm  
Private collection
05.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Autumn Arrival*  
1911  
pen and ink on paper, 230 x 306 mm  
London, Estorick Collection
06.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*Study for "The Soothsayer's Recompense" [La récompense du devin]*  
1913  
pencil and ink on paper, 137 x 181 mm  
Private collection
07.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*Drawing for an "Enigma"*  
1912  
pencil and ink on paper, 375 x 310 mm  
Geneva, Jan Krugier and Marie-Anne Krugier-Poniatowski Collection, inv. JK 3512



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08.

Giorgio de Chirico (Volos 1888–Rome 1978)  
*Study for "The Enigma of a Day" (II) [L'énigme d'une journée]*  
1914  
pencil and ink on paper, 175 x 158 mm  
Rome, private collection

09.

Max Ernst (Brühl 1891–Paris 1976)  
*The Enigma*  
ante 1942  
pencil and charcoal on paper, 475 x 31 mm  
Berlin, Brusberg Berlin

11.

Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Nostalgia of the Infinite [La nostalgie de l'infini]*  
1912  
oil on canvas, 135,5 x 64,8 cm  
New York, The Museum of Modern Art, inv. 87.1936

10.

Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Tower*  
1913  
oil on canvas, 115,5 x 45 cm  
Zurich, Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde, inv. 1954/8

12.

Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Serenity of the Scholar [La sérénité du savant]*  
1914  
oil and pencil on canvas, 130 x 73 x 54,5 cm  
New York, The Museum of Modern Art. Gift of Sylvia Slifka in honor of Joseph Slifka, 1997, inv. 156.1997

13.

Giorgio de Chirico (Volos 1888–Rome 1978)  
*Metaphysical Composition*  
1914  
oil on canvas, 61 x 50 cm  
Gerolamo and Roberta Etro

14.

Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Enigma of the Horse* (poster for the Paul Guillaume Gallery)  
1914  
watercolour, ink on cardboard, 86 x 51 cm  
Private collection

15.

Giorgio de Chirico (Volos 1888–Rome 1978)  
*Roman Landscape*  
1922  
tempera on canvas, 101,5 x 75,7 cm



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Private collection

16.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Revolt of the Sage* [*La révolte du sage*]  
1916  
oil on canvas, 67,3 x 59 cm  
London, Estorick Collection

17.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Troubadour*  
1917  
oil on canvas, 91 x 57 cm  
Private collection

18.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Sacred Fish*  
1918–1919  
oil on canvas, 74,9 x 61,9 cm  
Gerolamo and Roberta Etro

19.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Poet's Fruits* [*Les fruits du poète*]  
1925  
oil on canvas, 80 x 60 cm  
Gerolamo and Roberta Etro

20.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*Metaphysical Interior*  
1917  
pencil on paper, 322 x 220 mm  
Berlin, Staatliche Museen zu Berlin, Nationalgalerie, Sammlung Scharf-Gerstenberg, inv. 47

21.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*Autumnal Still Life (Autumnal Geometry)*  
1917  
pencil on paper, 322 x 220 mm  
Berlin, Staatliche Museen zu Berlin, Nationalgalerie, Sammlung Scharf-Gerstenberg, inv. 48

22.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Melancholy*  
1915  
pencil on paper, 335 x 275 mm  
Private collection

23.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Leader* [*Il condottiero*]



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1917  
pencil on paper, 318 x 219 mm  
Munich, Staatliche Graphische Sammlung, inv. 1966:100Z

24.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Duet*

1917  
pencil on paper, 315 x 215 mm  
Private collection

25.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Greek Philosophers (The Platonist) [Les philosophes grecs (Les platoniciens)]*

1925  
oil on canvas, 113,5 x 85 cm  
Nahmad Collection

26.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*Figures en plein air II (The Philosopher's Trouble) [Figures en plein air II (Le trouble du philosophe)]*

1926  
oil on canvas, 92 x 72 cm  
Milan, Museo del Novecento, inv. 7565

27.  
Carlo Carrà (Quargnento 1881–Milan 1966)  
*The Drunken Gentleman [Il gentiluomo ubriaco]*

1916  
oil on canvas, 60 x 45 cm  
Private collection

28.  
Carlo Carrà (Quargnento 1881–Milan 1966)  
*The Oval of the Apparitions [L'ovale delle apparizioni]*

1918  
oil on canvas, 92 x 61 cm  
Rome, Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 8498

29.  
Giorgio de Chirico (Volos 1888–Rome 1978)  
*The Great Metaphysician [Il grande metafisico]*

1918  
pencil on paper, 310 x 215 mm  
Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett, inv. KdZ 26811

30.  
Giorgio Morandi (Bologna 1890–1964)  
*Still Life [Natura morta]*

1918  
oil on canvas, 80 x 65 cm  
Rome, Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 8535



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31.

Giorgio Morandi (Bologna 1890–1964)

*Still Life [Natura morta]*

1919

oil on canvas, 59,5 x 60 cm

Milan, Pinacoteca di Brera, inv. Reg. Cron. 5462

32-39.

Max Ernst (Brühl 1891–Paris 1976)

*Fiat modes pereat ars*

1919

lithograph, sheet 455 x 330 mm

Zurich, Kunsthaus Zürich, Grafische Sammlung, Gr. Inv. 1988/002a–h

40.

Carlo Carrà (Quargnento 1881–Milan 1966)

*The Builder's Son [Il figlio del costruttore]*

1917 and 1921

oil on canvas, 60 x 45 cm

Private collection

41.

Max Ernst (Brühl 1891–Paris 1976)

*Oedipus Rex*

1922

oil on canvas, 93 x 102 cm

Private collection

42.

Max Ernst (Brühl 1891–Paris 1976)

*Hypertrophic Trophy [trophée hypertrophique]*

1919–1920

line-block print and pen on paper, 38 x 19 cm

Private collection

43.

Max Ernst (Brühl 1891–Paris 1976)

*Young Man Carryng Flowering Firewood [jeune homme chargé d'un fagot fleurissant]*

c. 1920

collage and tempera on paper, 110 x 153 mm

Private collection

44.

Max Ernst (Brühl 1891–Paris 1976)

*It's the 22nd Time Already that Lohengrin... [c'est déjà la 22<sup>ème</sup> fois que Lohengrin...]*

1920

gouache on photograph, 210 x 290 mm

Düsseldorf, WestLB AG

45.

Max Ernst (Brühl 1891–Paris 1976)

*Men Will Never Understand It [Les hommes ne le sauront jamais]*

1921



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gouache, watercolour and pencil on paper, 505 x 650 mm  
Munich, Peter Schamoni Collection

46.

Max Ernst (Brühl 1891–Paris 1976)

*Untitled*

c. 1922

collage and watercolour on paper, 240 x 180 mm

Private collection

Max Ernst (Brühl 1891–Paris 1976)

*... hop là! hop là! ...* (illustration for the collage novel *Rêve d'une petite fille qui voulut entrer au Carmel*, chapter II, 30)  
1929–1930

collage, 95 x 74 mm on 205 x 183 mm

Berlin, Brusberg Berlin, BE 8734

48.

Max Ernst (Brühl 1891–Paris 1976)

*Two Sisters [Deux soeurs]*

1926

oil on canvas, 100 x 73 cm

Houston, Tex., The Menil Collection, inv. 78-080 E

49.

René Magritte (Lessines 1898–Bruxelles 1967)

*The Light-Breaker [Le brise-lumière]*

1927

oil on canvas, 50 x 65 cm

Private collection

50.

René Magritte (Lessines 1898–Bruxelles 1967)

*The Ordeal of Sleep [L'épreuve du sommeil]*

c. 1926

oil on canvas, 65 x 75 cm

Biella, Museo del Territorio Biellese, inv. 1654/1980

51.

Max Ernst (Brühl 1891–Paris 1976)

*Vision Provoked by the Nocturnal Aspect of the Porte St Denis [Vision provoquée par l'aspect nocturne de la porte Saint-Denis]*

1927

oil on canvas, 65 x 81 cm

Private collection

52.

René Magritte (Lessines 1898–Bruxelles 1967)

*The Meaning of Night [Le sens de la nuit]*

1927

oil on canvas, 139 x 105 cm

Houston, Tex., The Menil Collection, inv. 79-34 DJ



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53.

Max Ernst (Brühl 1891–Paris 1976)

*Untitled*

1925

oil on panel, 27 x 21,5 cm

Private collection

54.

Max Ernst (Brühl 1891–Paris 1976)

*The Sea [La mer]*

1924

oil on canvas, 46 x 38 cm

Thyssen-Bornemisza Collections, inv. 1976.6

55.

René Magritte (Lessines 1898–Bruxelles 1967)

*The Secret Life [La vie secrète]*

1928

oil on canvas, 73 x 54,5 cm

Zurich, Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde, inv. 1973/5

56.

René Magritte (Lessines 1898–Bruxelles 1967)

*The Human Condition [La condition humaine]*

1933

oil on canvas, 100 x 81 cm

Washington, D.C., National Gallery of Art, Gift of the Collectors Committee, inv. 1987.55.1

57.

Max Ernst (Brühl 1891–Paris 1976)

*Loplop Introduces the Beautiful Season [Loplop présente la belle saison]* c. 1930

olio su tela, 38 x 46 cm

Thyssen-Bornemisza Collections, inv. 1977.107

58.

Max Ernst (Brühl 1891–Paris 1976)

*Anthropomorphic Figure*

1931

oil on canvas, 65 x 53 cm

Private collection, courtesy of Galerie Interart Ginevra

59.

René Magritte (Lessines 1898–Bruxelles 1967)

*The Bridge of Heraclitus [Le pont d'Héraclite]*

1935

oil on canvas, 54 x 73 cm

Private collection

60.

Max Ernst (Brühl 1891–Paris 1976)

*Garden Airplane Trap [Jardin gobe-avions]*

1935

oil on canvas, 33 x 46,5 cm



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Private collection

61

René Magritte (Lessines 1898–Bruxelles 1967)  
*The Key to Dreams [La clef des songes]*

1930

oil on canvas, 81 x 60 cm

Private collection

62.

Max Ernst (Brühl 1891–Paris 1976)

*Mineral Trees-Conjugal Trees [Arbres minéraux-arbres conjugaux]*

1940

oil on canvas, 46 x 55 cm

Private collection

63.

Giorgio Morandi (Bologna 1890–1964)

*Still Life [Natura morta]*

1920

oil on canvas, 34,5 x 42,3 cm

Private collection

64

Giorgio de Chirico (Volos 1888–Rome 1978)

*Diana the Huntress (Vestal Virgin)*

1919

oil on canvas, 70,5 x 50 cm

Private collection

65.

Giorgio de Chirico (Volos 1888–Rome 1978)

*Self-portrait*

1920

pencil on paper, 350 x 240 mm

Geneva, Jan Krugier and Marie-Anne Krugier-Poniatowski Collection, inv. JK 3794

66.

Giorgio de Chirico (Volos 1888–Rome 1978)

*Self-portrait*

1920

pencil and white lead on paper, 240 x 172 mm

Private collection

67.

Niklaus Stoecklin (Basle 1896–1982)

*Condolence Urn [Kondolenzurne]*

1916–1917

oil on canvas, 41 x 30 cm

Basle, Kunstmuseum, inv. G1966.7; Biermann-Fonds 1966



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68.  
Niklaus Stoecklin (Basle 1896–1982)  
*Wig Stand [Perückenstock]*  
1917  
oil on canvas, 69 x 52,2 cm  
Zurich, Kunsthau Zurich, inv. 1237
69.  
Niklaus Stoecklin (Basle 1896–1982)  
*Helm-gasse*  
1923  
oil on cardboard, 51,5 x 24 cm  
Schaffhausen, Sturzenegger-Stiftung. Museum zu Allerheiligen Schaffhausen, inv. A2066
70.  
Niklaus Stoecklin (Basle 1896–1982)  
*Game of Dominoes [Domino-Spiel]*  
1928  
oil on canvas, 37 x 46 cm  
Private collection
71.  
Niklaus Stoecklin (Basle 1896–1982)  
*The Three Solids [Die drei Körper]*  
1927 e 1932  
oil on wood, 63,5 x 95,5 cm  
Winterthur, Kunstmuseum Winterthur
72.  
Niklaus Stoecklin (Basle 1896–1982)  
*Wig Stand (with Pear-Shaped Money-Box) [Perückenstock (mit Sparbirne)]*  
1929  
oil on canvas, 47 x 38 cm  
Private collection
73.  
Niklaus Stoecklin (Basle 1896–1982)  
*Wooden Shoe Last [Schuhholz]*  
1930  
oil on canvas, 33 x 41,3 cm  
Basle, Kunstcredit Basel-Stadt, 795
74.  
Niklaus Stoecklin (Basle 1896–1982)  
*Mannequin [Gliederpuppe]*  
1930  
oil on canvas, 56,5 x 46,5 cm  
Private collection



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75.

Niklaus Stoecklin (Basle 1896–1982)

*Alley in Paris [Pariser Gasse]*

1930

oil on canvas, 73 x 50 cm

Private collection

76.

Pierre Roy (Nantes 1880–Milan 1950)

*The Thunderstorm [L'orage]*

1929

oil on canvas, 62 x 47 cm

Basle, Collection Carl Laszlo

77.

Pierre Roy (Nantes 1880–Milan 1950)

*The Beach [La plage]*

1930

oil on canvas, 35,5 x 27,5 cm

Private collection

78.

Pierre Roy (Nantes 1880–Milan 1950)

*A Memory of Martinique [Souvenir de la Martinique]*

1932

oil on canvas, 66 x 51cm

Basle, Collection Carl Laszlo

79.

Pierre Roy (Nantes 1880–Milan 1950)

*Music No. 3 [Musique n° 3]*

1932

oil on canvas, 64,5 x 49 cm

Basle, Collection Carl Laszlo

80.

Pierre Roy (Nantes 1880–Milan 1950)

*The Kitchen Garden [Le jardin potager]*

1932

oil on canvas, 55 x 38 cm

Basle, Collection Carl Laszlo

81.

Pierre Roy (Nantes 1880–Milan 1950)

*Pot-au-feu*

1934

oil on canvas, 59 x 71,5 cm

Basle, Collection Carl Laszlo

82.

Alberto Savinio (Alberto Andrea de Chirico; Athens 1891–Rome 1952)

*The Dream of the Poet [Le rêve du poète]*

1927



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oil on canvas, 116 x 88,5 cm

Private collection

83.

Alberto Savinio (Alberto Andrea de Chirico; Athens 1891–Rome 1952)

*The Old and New Worlds [Il vecchio e il nuovo mondo]*

1927

oil on canvas, 81 x 115 cm

Pordenone, Museo Civico d'Arte, inv. 1480

84.

Giorgio de Chirico (Volos 1888–Rome 1978)

*Furniture in a Room [Meubles dans une chambre]*

1927

oil on canvas, 130 x 96,7 cm

Rome, Museo Carlo Bilotti, Aranciera di Villa Borghese, inv. MCB 17

85.

Giorgio de Chirico (Volos 1888–Rome 1978)

*Furniture in a Valley [Meubles dans une vallée]*

1928

oil on canvas, 81,5 x 100 cm

Geneva, Galerie Krugier & Cie, inv. JK 6389

86.

Alberto Savinio (Alberto Andrea de Chirico; Athens 1891–Rome 1952)

*The Enchanted Isle [L'île des charmes]*

1928

oil on canvas, 114,2 x 162 cm

Cortina d'Ampezzo, Museo d'Arte Moderna "Mario Rimoldi"

87.

Giorgio de Chirico (Volos 1888–Rome 1978)

*Forest Interior (Équinox) [Intérieur forestier (Équinoxe)]*

1926

oil and pencil on canvas, 92 x 73,5 cm

Nahmad Collection

88.

Giorgio de Chirico (Volos 1888–Rome 1978)

*Temple in a Room [Temple dans la chambre]*

1928

oil on canvas, 117 x 89,5 cm

Private collection

89.

Alberto Savinio (Alberto Andrea de Chirico; Athens 1891–Rome 1952)

*The Lost Ship [Le navire perdu]*

1928

oil on canvas, 82 x 66 cm

Turin, private collection



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- 90  
Alberto Savinio (Andrea de Chirico; Athens 1891–Rome 1952)  
*The Siesta [La siesta]*  
1928  
oil on canvas, 73 x 92 cm  
Private collection
- 91  
Alberto Savinio (Andrea Alberto de Chirico; Athens 1891–Rome 1952)  
*Sodom [Sodome]*  
1929  
oil on canvas, 100 x 80 cm  
Private collection
97.  
Arturo Nathan (Trieste 1891–Biberach an der Riss 1944)  
*Icy Coast with Ruins [Costa ghiacciata con rovine]*  
1929  
oil on panel, 65 x 90 cm  
Trieste, private collection, courtesy of Galleria Torbandena di Trieste
94.  
Arturo Nathan (Trieste 1891–Biberach an der Riss 1944)  
*Solitary Statue [Statua solitaria]*  
1930  
oil on canvas, 73,5 x 86 cm  
Gorizia, Musei provinciali, inv. 667; 13.746/1935
93.  
Arturo Nathan (Trieste 1891–Biberach 1944)  
*Solitude (Passage of a Sailing Ship) [Solitudine (Il passaggio del veliero)]*  
1930  
oil on panel, 80 x 100 cm  
Trieste, private collection
95.  
Arturo Nathan (Trieste 1891–Biberach an der Riss 1944)  
*The Shipyard [Il cantiere]*  
1931  
oil on panel, 65 x 90 cm  
Trieste, Collezione Zanei, courtesy of Galleria Torbandena di Trieste
96.  
Arturo Nathan (Trieste 1891–Biberach an der Riss 1944)  
*Lunar Spells [Sortilegi lunar]*  
1933  
oil on panel, 65 x 90 cm  
Private collection
92.  
Arturo Nathan (Trieste 1891–Biberach an der Riss 1944)  
*The Locomotive (Broken Bridge) [La locomotiva (Ponte interrotto)]*  
1936  
oil on panel, 65 x 90 cm



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Private collection, courtesy of Galleria Torbandena di Trieste

98.  
Balthus (Balthasar Klossowski de Rola; Paris 1908–Rossinière 2001)  
*Children at Jardin du Luxembourg [Enfants au Luxembourg]*  
1925  
oil on canvas, 71 x 58,4 cm  
Private collection

99.  
Balthus (Balthasar Klossowski de Rola; Paris 1908–Rossinière 2001)  
*Place de l'Odéon*  
1928  
oil on canvas, 100 x 80 cm  
Private collection

100.  
Balthus (Balthasar Klossowski de Rola; Paris 1908–Rossinière 2001)  
*Sleeping Girl [Dormeuse]*  
1943  
oil on panel, 79,7 x 98,4 cm  
London, Tate, inv. T00297

101.  
Balthus (Balthasar Klossowski de Rola; Paris 1908–Rossinière 2001)  
*Le Passage du Commerce-Saint-André*  
1952–1954  
oil on canvas, 294 x 330 cm  
Private collection



# DE CHIRICO MAX ERNST MAGRITTE BALTHUS

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## PALAZZO STROZZI

### *Not only exhibition*

"Contemporary isn't what you do, it's the way you do it". That is the guiding principle behind the *Fondazione Palazzo Strozzi's* programme of exhibitions, devised to turn the 15th century *Palazzo* located in the heart of Florence into a platform for modern cultural experimentation. Our aim is to create a venue for debate and discussion, to adopt an international approach to the production of culture and to open up the *Palazzo* to the city, to the community and to all those who love Florence.

The *Fondazione Palazzo Strozzi* is an innovation in the way Italy's cultural institutions are managed. Under the guidance of an authoritative Board of Directors, it is the result of cooperation between the public and private sectors: three public bodies and an association of private partners whose members include some of Italy's leading businesses. *Palazzo Strozzi* has become an attractive and much-frequented meeting point and an active cultural centre open all year round in just over three years. *Palazzo Strozzi* hosts only two major exhibitions a year, but it is also home to the dynamic *Centro di Cultura Contemporanea (CCCS)*, and it houses a permanent exhibition on the *Palazzo's* history. The *Palazzo* is always open, with a bar/café under the management of Caffè Giacosa and with Agora|z, Mandragora's art store, while the magnificent courtyard regularly hosts concerts, fashion shows and installations by leading contemporary artists.

The *Fondazione's* Director General, **James Bradburne**, explained: "The concept of contemporary is the key to our approach to content; it is part and parcel of our search for excellence and it seeks to make *Palazzo Strozzi* a synonym for quality, creativity and accessibility". *Palazzo Strozzi* is the ideal venue for all the family! Every exhibition is designed to offer a wide range of activities for all ages, with special captions for families and children, interactive experiments, workshops and dedicated publications, all of which are available in both Italian and English.

What makes the *Palazzo Strozzi* experience unique is its focus on "visible listening". In other words, we recognise that culture consists of many voices, but the important thing is to ensure that they are heard, that they acquire visibility. This approach can be seen everywhere, from our signposts to the video information in the courtyard, and even in the captions inside the exhibitions. At *Palazzo Strozzi* the visitor comes first!

The *Fondazione* decided from the outset that the *Palazzo's* recently restored cellars, traditionally known as "*La Strozzina*", should become *Palazzo Strozzi's* main platform for contemporary culture, with the aim of attracting a younger audience and of hosting a broad range of events, activities and exhibitions representing the entire spectrum of contemporary creative activity. The emphasis in the projects for the *Strozzina* has been on four particular strategies: encouraging repeat visits rather than focusing on single visits; developing a mix of activities to reflect contemporary reality; and aiming to attract a younger audience and to define a platform for cooperation.

Ever since it first opened, in November 2007, under the general direction of Franziska Nori, who is of mixed Italian and German origin, the *Centro di Cultura Contemporanea Strozzina (CCCS)* has devised a multi-year programme based on local and international networks developing theme-based exhibitions and interdisciplinary events relating to various aspects of contemporary culture. Independent curators and international institutions are invited to propose exhibitions, cycles of video work and films, workshops, performances and conferences with the aim of exploring the themes chosen in greater depth. The *CCCS's* cultural projects are designed to probe issues of social relevance and importance that underpin contemporary reality. The audience themselves become players in the event thanks to an ongoing and direct relationship with the *Centro*. A multiple ticket, costing € 5.00 and valid for a month, encourages the visitor to return to the exhibition again and again, and to attend the weekly conferences, performances and workshops that are held throughout the year.

Placing contemporary art in a Renaissance architectural setting such as *Palazzo Strozzi* is a challenge which the *Fondazione* interprets as a stimulus, encouraging it to organise each new event or project as part of its ongoing search for new ways of communicating and presenting art.

### Information

Tel. +39 055 2645155 [www.palazzostrozzi.org](http://www.palazzostrozzi.org), [www.strozzina.org](http://www.strozzina.org)

### Opening Hours

Every day 9.00-20.00 Thursday 9.00-23.00 Visitors admitted until one hour before closing time.

### Reservations

Sigma CSC Tel. +39 055 2469600 Fax +39 055 244145 [prenotazioni@cscsigma.it](mailto:prenotazioni@cscsigma.it)

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