



FLORENCE PALAZZO STROZZI
8 MARCH-20 JULY 2014

PONTORMO & ROSSO

FIorentino
DIVERGING PATHS OF MANNERISM



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PRESS RELEASE

Palazzo Strozzi will present a major exhibition entitled *Pontormo and Rosso. Diverging Paths of Mannerism*, devoted to the work of the two painters who were without question the most original and unconventional adepts of the new way of interpreting art in the Italian Cinquecento which Giorgio Vasari called the “modern manner”. This landmark exhibition brings together for the first time a selection of some 80 works – paintings, frescoes, drawings and tapestries – accounting for 70% of the artists’ output. Loaned by major museums in Italy and around the world, many of the works have been especially conserved for the occasion.

Florence is the ideal place to stage such an exhibition as so many of the two artists’ most important works, which 20th century critics acclaimed as masterpieces of Mannerism, are to be found in the city and in the surrounding region of Tuscany. This extraordinary examination of their careers offered by the Palazzo Strozzi exhibition has been made possible by the generous collaboration of such eminent Italian museums as the Galleria Palatina in Palazzo Pitti, the Uffizi and the Museo di Capodimonte, and such leading foreign institutions as the National Gallery in London, the National Gallery of Art, Washington, the Musée du Louvre, Paris, and Vienna’s Kunsthistorisches Museum, without which such a complete retrospective of the two artists’ work could not have been possible.

Pontormo and Rosso both trained under Andrea del Sarto yet each maintained an independent approach and enormous freedom of expression. Pontormo, always a favourite with the Medici, was a painter open to stylistic variety and to a renewal of the traditional approach to composition. Rosso, on the other hand, was more tightly bound to tradition, yet was fully capable of flights of originality and innovation. He was also much influenced by Cabalistic literature and esoteric works.

The exhibition sets out to offer a new interpretation and a critical illustration of the cultural complexity and variety of expression of a movement conventionally labelled “Mannerism”, within which Rosso and Pontormo are generally held to be the two sides of the coin. Vasari, while situating them both within the “modern manner”, hinted at their different ideological and stylistic approaches. Thus, right from the outset and as the title implies, the exhibition clearly states that each of the two artists represents an independent approach in the complex political and cultural dynamics of the city.

Curated by Antonio Natali, director of the Uffizi Gallery, and Carlo Falciani, a lecturer in art history, the exhibition will showcase new philological, historical and iconological research into the work of the two artists since 1956 when Palazzo Strozzi hosted *Exhibition of Pontormo and Early Florentine Mannerism*, the last major monographic exhibition devoted to this leading player in a movement which had only recently been fully reinstated by the critics. Its aim is to provide visitors with a new awareness of the artistic spirit that drove two of the great masters of Italian Cinquecento painting.

The exhibition will be divided into eight sections, allowing visitors to explore different aspects of the two great artists’ work while at the same time tracking their history in chronological order, from their earliest training to the artistic legacy. Designed as two parallel monographic overviews mirroring one another, the exhibition displays the work of Pontormo and Rosso in chronological sequence, enabling visitors to appreciate the two painters’ profoundly different approaches to artistic expression. In addition to the chronological installation, visitors will encounter a number of themes such as draughtsmanship, portraiture, or the interest in orthodox (or indeed heterodox) religious sentiment that surfaces in so much of their work.

The exhibition is introduced by three large frescoes from the Basilica of the Santissima Annunziata, detached years ago and recently conserved: Andrea del Sarto’s *Journey of the Magi*, Pontormo’s *Visitation* and Rosso’s *Assumption*, alongside the *San Marco Altarpiece* painted by Fra Bartolomeo and Albertinelli. This group, illustrating the two painters’ shared yet multifaceted youthful experience, sets the scene for the subsequent contrast between them by highlighting the differences that could already be detected in their immature works. Pontormo’s penchant for naturalism, in the vein of Leonardo da Vinci, was a tendency totally alien to Rosso who, conversely, showed a greater affinity with the muscularity of Michelangelo’s cartoon for the *Battle of Cascina*.

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The early sections of the exhibition use the harmonious and “flawless” (Vasari) painting of Andrea del Sarto to highlight Pontormo’s and Rosso’s gradual move away from his style right up to their final choice of directions in 1517, a crucial year represented by the juxtaposition of Andrea del Sarto’s *Madonna of the Harpies* with Rosso’s *Santa Maria Nuova Altarpiece*, both from the Uffizi, and Pontormo’s *Madonna and Child with Saints* from the church of San Michele Visdomini. The latter has recently undergone sensitive cleaning to reveal its extraordinarily subtle palette.

Two rooms are devoted to the portraits of Pontormo and Rosso. About a dozen works serve to emphasise their different approaches to this genre, from their youth through to their maturity. The portraits come from the Louvre, London’s National Gallery, the Museo di Capodimonte, the Fondazione Giorgio Cini in Venice and the National Gallery in Washington, and comprise 80% of all extant portraits painted by the two artists.

A section devoted to drawings, also displayed in chronological order, allows visitors to examine the development of the styles and techniques that the two painters used in their preparatory drawing for painting. Included are such emblematic drawings by Pontormo as the study for the angel in the *Annunciation* in the Capponi chapel in the church of Santa Felicità in Florence, and the study of a nude from the lost cycle of frescoes once in the choir of the Basilica of San Lorenzo, Florence. Among the major drawings by Rosso are a study of Saint Sebastian loaned by the Gabinetto Disegni e Stampe degli Uffizi and a design for an altarpiece from the British Museum.

Visitors will also be able to track Rosso Fiorentino’s travels between Volterra and Florence as well as his trips to Rome, where he was involved in the city’s sack in 1527, and to Sansepolcro before he fled to France, through key works: the *Madonna of the Holy Girdle* from Volognano; the restored *Marriage of the Virgin* from the Basilica of San Lorenzo in Florence; the *Death of Cleopatra* from the Herzog Anton Ulrich Museum in Braunschweig; and the *Deposition from the Cross* from Sansepolcro.

The influence of Dürer on Pontormo’s style is evident in the *Supper at Emmaus* from the Uffizi, which he painted for the refectory of the Certosa di Galluzzo monastery. Indeed, the variety of Pontormo’s figurative and thematic work is illustrated by a series of celebrated paintings, such as his *Visitation* from the church of San Michele in Carmignano (conserved for the exhibition) in sequence with, among other works, the *Madonna and Child* from the Capponi collection, the altar frontal from the Capponi Chapel in Santa Felicità and the *St Jerome* from the Niedersächsisches Landesmuseum in Hannover, and by two little-known panel paintings attributed to the artist.

The final section is devoted to the period during which Rosso became the favourite painter of François I of France in Fontainebleau, while Pontormo in Florence was patronised by Cosimo I de’ Medici. Following the political and cultural events of the two courts in which they worked, the artists appear to draw closer together again despite their physical distance, through their shared adoption of the supranational figurative vocabulary forged around the style of Michelangelo’s mature work. In this room, two tapestries manufactured to a design by Pontormo for Palazzo Vecchio hang alongside a tapestry that once adorned the gallery of Fontainebleau, which Rosso painted for the eastern end of that gallery. Other major paintings from this period include Pontormo’s *Venus and Cupid* from the Galleria dell’Accademia in Florence, and Rosso’s *Venus and Bacchus* from the Musée National d’Histoire et d’Art, Luxembourg, and his *Pietà*, c. 1530, a rare loan from the Louvre.

Devised by Florentine architect Luigi Cupellini, *Pontormo and Rosso. Diverging Paths of Mannerism* is designed to evoke the architecture of the two painters’ era in a layout which promises to interact admirably with Palazzo Strozzi, a textbook example of the Renaissance style.

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FACT SHEET

- Exhibition:** *Pontormo and Rosso. Diverging Paths of Mannerism*
- Dates:** 8 March to 20 July 2014
- Location:** Palazzo Strozzi, Piazza Strozzi, 50123 Florence, Italy
Tel. +39 055 264 5155, www.palazzostrozzi.org
- Organised by:** Fondazione Palazzo Strozzi, Ministero per i Beni e le Attività Culturali, Soprintendenza PSAE e per il Polo Museale della città di Firenze, with the Province of Florence, the City of Florence, the Florentine Chamber of Commerce, the Association of Private Partners of the Palazzo Strozzi and Regione Toscana
- Main Sponsor:** Ente Cassa di Risparmio di Firenze

Ferrovie dello Stato Italiane, ATAF GESTIONI, BUSITALIA-Sita Nord, Aeroporto Toscano Spa, Unicoop Firenze, Firenze Parcheggio
- Curators:** The exhibition is curated by Antonio Natali, director of the Uffizi Gallery, and Carlo Falciani, a lecturer in art history
- Catalogue:** The exhibition will be accompanied by a fully-illustrated catalogue, published by Mandragora in Italian and English.
- Opening hours:** Daily 09.00 to 20.00, Thursday 09.00 to 23.00. Last admission one hour before closing
- Admission:** Adult: €10.00; concessions: €8.50, €8.00 schools: €4.00
Special joint ticket with *Family Matters* € 10,00; groups € 9,50; Schools € 5,00
Admission to *Pontormo and Rosso Fiorentino and Family Matters* for holders of tickets to the Uffizi: € 5
Family ticket € 20,00; Biglietto Palazzo € 20,00.

Free caption booklets in French, Russian and Chinese available on request.
- Booking:** Tel. +39 055 246 9600, Fax. +39 055 244 145 prenotazioni@cscsigma.it or via www.palazzostrozzi.org
- Café:** The café is open daily from 09.00 to 20.00, Thursdays 09.00 to 23.00
- Access:** Lifts and wheelchair access to all areas
- How to get there:** By plane: Florence Airport www.aeroporto.firenze.it Tel. +39 055 306 1700
By car: From north (Milan) A1 Bologna, Firenze, Firenze Nord exit, follow directions for city.
From south (Rome) A1 Roma, Milano, Firenze Sud exit, follow directions for city
By train: Nearest stations are Stazione di Santa Maria Novella, Piazza del Duomo, Via Tornabuoni

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PHOTOSHEET

Section I.1: Debut at the Chiostrino dell'Annunziata		
I.1.1	Andrea del Sarto (Andrea d'Agnolo; Florence 1486–1530) <i>Journey of the Magi</i> , 1511; detached fresco; 417 x 315 cm. Florence, Basilica of the Santissima Annunziata, Chiostrino dei Voti, patrimonio del Fondo Edifici di Culto – Ministero dell'Interno	
I.1.2	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>Assumption of the Virgin</i> c. 1513; detached fresco; 390 x cm 381 cm. Florence, Basilica of the Santissima Annunziata, Chiostrino dei Voti, patrimonio del Fondo Edifici di Culto – Ministero dell'Interno	
I.1.3	Pontormo (Jacopo Carrucci; Pontorme, Empoli 1494–Florence 1557) <i>Visitation</i> 1514–6; detached fresco; 408 x 338 cm. Florence, Basilica of the Santissima Annunziata, Chiostrino dei Voti, patrimonio del Fondo Edifici di Culto – Ministero dell'Interno	
Section I.2: In the workshop of Andrea del Sarto		
I.2.2	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Sacra Conversazione (San Ruffillo Madonna)</i> 1514; detached fresco; 223 x 196 cm. Florence, Convent of the Santissima Annunziata, St. Luke Chapel	
I.2.3	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>Madonna and Child with the Young St. John the Baptist</i> 1514; oil on panel; 102.1 x 77.5 x 3 cm. Frankfurt, Städel Museum, inv. no. 952	
Section II: Diverging paths: desperate air and soft colouring		
II.2	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Sacra Conversazione (Pucci Altarpiece)</i> 1518; oil on panel; 221.5 x 189.5 cm. Florence, Church of San Michele Visdomini	

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II.3	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>Madonna and Child with Four Saints (Spedalingo Altarpiece)</i> 1518; oil on panel; 172 x 141.5 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 3190	
Section III: Pontormo in Medici Florence and Rosso's first journeys		
III.1	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Portrait of a Goldsmith</i> 1518; oil on panel; 70 x 53 cm. Paris, Musée du Louvre – département des Peintures, inv. 233, Collection de Louis XIV (acquis de Jabach en 1671)	
III.3a-3b	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>St. John the Evangelist, St. Michael the Archangel</i> c. 1519; oil on panel; 173 x 96 cm each. Pontorme, Empoli, Church of San Michele Arcangelo	
III.4	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Adoration of the Magi (Benintendi Epiphany)</i> 1519–20; oil on panel; 85 x 191 cm. Florence, Palazzo Pitti, Galleria Palatina, inv. Pal. no. 379	
III.5	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>Madonna and Child with St. John the Baptist and St. Bartholomew (Villamagna Altarpiece)</i> 1521; oil on panel; 169 x 133 cm. Volterra, Museo Diocesano d'arte sacra	
III.6	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>Holy Family with the Young St. John the Baptist</i> c. 1521–2; oil on panel; 63.5 x 42.5 cm. Baltimore, The Walters Art Museum, inv. 37.1072	

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III.7	Rosso Fiorentino (Giovanni Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>Holy Family with the Young St. John the Baptist</i> c. 1521–2; oil on panel; 63.5 x 42.5 cm. Baltimore, The Walters Art Museum, inv. 37.1072	
Section IV: Portraits Section IV:1: “Lifelike and natural”. Pontormo’s portraits		
IV.1.2	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Portrait of Cosimo the Elder</i> 1518–9; oil on panel; 87 x 67 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 3574	
IV.I.3	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Portrait of Two Friends</i> 1523–4; oil on panel and lacquer; 88.2 x 68 cm. Venice, Fondazione Giorgio Cini, Galleria di Palazzo Cini, Cini 40025	
IV.I.4	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Portrait of a Young Man</i> 1525–6; oil on panel; 86 x 61 x 5 cm. Lucca, Museo Nazionale di Palazzo Mansi, inv. no. 5	
IV.I.5	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Portrait of a Bishop (Monsignor Niccolò Ardinghelli?)</i> c. 1541–2; oil on panel; 102 x 78.9 cm. Washington, D.C., National Gallery of Art, Samuel H. Kress Collection, 1961.9.83	
IV.I.6	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Portrait of a Gentleman with a Book</i> c.1542; oil on panel; 88.2 x 71.5 cm. Private collection	

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Section IV.2: "Harshness of features". Rosso's portraits		
IV.2.1	Fra' Bartolomeo (Bartolomeo di Paolo, also known as Baccio della Porta; Soffignano, Prato 1473–Pian del Mugnone, Fiesole 1517) <i>Portrait of Girolamo Savonarola</i> 1499–1500; oil on panel; 53 x 37.5 cm. Florence, Museo di San Marco, inv. 1980 no. 8550	
IV.2.5	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>Portrait of a Man</i> 1521–2; oil on panel; 50 x 39.5 cm. Florence, Palazzo Pitti, Galleria Palatina, inv. Pal. no. 249	
IV.2.6	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>Portrait of a Man</i> c. 1522; oil on panel; 88.7 x 67.9 cm. Washington, D.C., National Gallery of Art, Samuel H. Kress Collection, 1961.9.59, 1611	
IV.2.7	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>Portrait of a Man with a Helmet</i> c. 1523–4; oil on panel; 88.6 x 67.3 cm. Liverpool, Walker Art Gallery, inv. WAG 2804	
Section V: Drawing		
Section V.1: "So animated and so lifelike". Pontormo's drawings		
V.I.I	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Study for the Christ Child in the Pucci Altarpiece</i> 1518; black pencil on white paper; 218 x 168 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 654 E	
V.I.5	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Study of a Nude (Self-portrait?)</i> 1522–5; red chalk on paper; 281 x 195 mm. London, The British Museum, 1936,1010.10	

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	Section V.2: Drawings of “bold and well-grounded” Rosso	
V.2.6	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>Study of a Seated Nude</i> c. 1525–7; red chalk on paper; 363 x 214 mm. London, The British Museum, 1946,0713.513	
	Section VI.2: German influences or Florentine tradition: Rosso and Republican Florence	
VI.2.1	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>The Marriage of the Virgin (Ginori Altarpiece)</i> 1523; oil on panel; 325 x 247 cm. Florence, Basilica of San Lorenzo	
	Section VII: Pontormo in the Capponi Chapel and Rosso in Rome	
VII.3	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>The Death of Cleopatra</i> 1525–7; oil on panel; 88 x 75 cm. Braunschweig, Herzog Anton Ulrich-Museum, Kunstmuseum des Landes Niedersachsen, inv. GG 479	
VII.15	Gian Giacomo Caraglio (Verona 1505 circa-Cracovia 1565) after Rosso Fiorentino <i>Pluto and Proserpine</i> 1527; engraving; 184 x 135 mm. Vienna, Albertina, B.XV.76-7.22	
	Section VIII: Rosso and Pontormo between the Sack of Rome and the Siege of Florence	
VIII.2	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>Virgin and Child with St. Julian and a Donor</i> c. 1527–30; oil on panel; 63.5 x 53.3 cm. Private collection	

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VIII.3	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Visitation</i> c. 1528–9; oil on panel; 202 x 156 cm. Carmignano, Pieve di San Michele Arcangelo	
VIII.4	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Ten Thousand Martyrs</i> 1529–30; oil on panel; 65 x 73 cm. Florence, Palazzo Pitti, Galleria Palatina, inv. Pal. no. 182	
VIII.6	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>The Penitent St. Jerome</i> c. 1529–30; oil on panel; 105 x 80 cm. Hanover, Niedersächsisches Landesmuseum Hannover, inv. KM 132.54	
Section IX: The Courts: Rosso at Fontainebleau and Pontormo in Medici Florence		
IX.1	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>Pietà</i> c. 1538–40; oil on canvas transferred from wood; 127 x 163 cm. Paris, Musée du Louvre, département des Peintures, inv. 594, entré au Louvre en 1798	
IX.2	Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) <i>Bacchus, Venus and Cupid</i> 1535–9; oil on canvas; 205 x 162 cm. Luxembourg, Musée National d'Histoire et d'Art	
IX.4	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Venus and Cupid</i> c. 1533; oil on panel; 128 x 194 cm. Florence, Galleria dell'Accademia, inv. 1890 no. 1570	



FLORENCE PALAZZO STROZZI
8 MARCH-20 JULY 2014

PONTORMO & ROSSO

FIorentINO
DIVERGING PATHS OF MANNERISM



A CONVERSATION WITH THE CURATORS

1) Why is this exhibition on Pontormo and Rosso such a unique event?

This exhibition would be virtually impossible to restage because, as with the Bronzino exhibition in 2010/2011, many of the exhibits are loaned by Florentine museums: the Uffizi is the biggest lender, closely followed by the Galleria Palatina in Palazzo Pitti. As you can imagine, it is almost impossible to move such a large number of paintings to any city other than Florence and, even in Florence, such an exhibition is unlikely to be held for many decades. However, during the *Pontormo and Rosso* exhibition, visitors to the Uffizi will get a 50% discount if they present their Uffizi ticket to the admissions desk at Palazzo Strozzi. The Uffizi is only about 200 metres from Palazzo Strozzi, which means that people can see not only those works they missed in the Uffizi but a whole range of other paintings from all over the world. Furthermore, the exhibition will be presenting some of the two artists' most important altarpieces, specially restored for the occasion, which are unlikely ever to be shown alongside each other ever again once.

2) How important were Pontormo and Rosso in their day?

We believe that the names Pontormo and Rosso are already so well-known for their individualistic nature that their importance as artists is self-evident. While their art differs substantially in both ideology and style, it is some of the most original work to be seen in the whole of Western art history. Apart from the fact that they moved in very different artistic circles, Pontormo's was essentially Italian while Rosso's was international, we can confidently state they are, unquestionably, two beacons of 16th century art.

3) The title of the exhibition in Italian uses the words "modern manner" instead of "Mannerism". To what extent have people's vision of the two artists and of Mannerism changed between now and then?

We called it the "modern manner" because we felt it was more in keeping with the way their contemporaries viewed it. Vasari talks about "manner" but he adds the word "modern" because it was the art of his day. Over time, but still based on Vasari's original word, people began to talk about "mannerism". It would be too complicated to go into that whole linguistic development here, but it is interesting to note that it has become a category in art, in fact a far too inflexible cage, in which formal expression and eccentric behaviour have been shunted together to the point that the very meaning of the word "manner" has been distorted. In using the word "manner" rather than "mannerism", what we are basically trying to convey to the visitor is an interpretation of Pontormo's and Rosso's work more akin to how they thought and painted, freeing them from the bonds that tie them to categories closer to our own sensitivity and restoring to them the independence that made them the champions of an era.

4) What was so innovative about the way they painted?

They both developed new modes of expression in comparison with the other artists of their time. Their sharp swerve away from the early 16th century classicism of Raphael, and even from what Vasari called Andrea del Sarto's painting "without error", took place around 1514, but each painter then pursued the new "manner" in a different and independent way. Pontormo constantly focused on the German style, taking his inspiration from Dürer's prints, but at the same time he did not ignore the distortions typical of Piero di Cosimo's work or the things that he had learned from Leonardo in his youth. This resulted in him producing some of the most natural and splendid drawings of the Italian Cinquecento and painting that was almost painfully sensitive to nature while at the same time based on a very powerful, indeed almost overstated, palette of colours that was unique in Italian 16th century art. Rosso, on the other hand, who was the darling of aristocratic families loyal to the teachings of Fra Girolamo Savonarola, never worked for the Medici. Faithfully following in the footsteps of Michelangelo and his cartoon for the *Battle of Cascina*, Rosso chose to look back to the figurative tradition of the Florentine Quattrocento, to the style of Masaccio and Donatello, an approach which was to spawn a powerful art that culminated in his *Deposition* in Volterra. Yet Rosso was always open to fresh stimuli and when he left Florence for Rome, where he first encountered Classical statuary, he developed a new, elegant almost precious, style that was to have an enormous influence on the whole of French painting. Leaving Italy for Paris and then Fontainebleau, he became the leading artist at the French court and was put in charge of the decorative cycles with which Francis I wished to adorn his chateau. In contrast, Pontormo, ended his days in Florence painting one of the most controversial works of the entire 16th century, the frescoes in the choir of San Lorenzo, which were inspired by the style

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of Michelangelo but totally independent and eccentric in their interpretation, and which was to become a standard for Florentine academic work.

5) What are the main themes in their work?

Pontormo worked primarily with religious themes, apart from the small panels with subjects from ancient history painted for the Medici carnival floats in 1513, and the frescoes in the Medici villa in Poggio a Caiano, where he painted an extremely poetic lunette depicting *Vertumnus and Pomona*. His religious subject matter is traditional but he interprets it in an independent, subjective way that led him to paint such standard themes as the *Visitation* in a totally eccentric manner. Rosso, however, followed the teachings of Savonarola and the dead Christ became one of his recurrent themes in works which express a very powerful and austere faith. Unlike Pontormo, he was also capable of tailoring his work to the tastes and wishes of a court, such as that of Francis I, for which he also painted secular subjects and those from Classical mythology in a highly decorative style that was also innovative in the way it adhered to the figures of Classical rhetoric.

6) What contribution has this exhibition made to scholarship?

The exhibition's main contribution to scholarship is that it will allow scholars and visitors to explore – from close up and for the very first time in such a clear manner – the differences in the two artists' figurative vocabulary and in the content of their work, to which we have both devoted such a large part of our own studies. It allows people to take a fresh look at the paintings, most of which have been specially restored for the occasion, and also presents two new works: one by Pontormo that was known only from an old photograph, and a portrait by Rosso that was hitherto unknown.

7) To what extent are Pontormo and Rosso the same and yet different; in other words, to what extent are they “unidentical twins”?

They're identical in their determination to innovate, in their intellectual freedom, in their failure to toe the traditional line and in their ability to mirror complex, troubled times in a figurative style with the loftiest poetic content. However, they are very different in the specific nature of their artistic vocabularies, starting with the masters they looked up to, with the exception of Andrea del Sarto, their common mentor. Their patrons were different, in fact opposite, sides of the cultural and political divide. Pontormo was the Medici's favourite artist while Rosso never worked for the family. He was the darling of aristocrats loyal to the values of the Florentine Republic and the religious legacy of Savonarola. Pontormo never left Florence, other than to spend a short time in Rome in his youth (and then probably in the company of Del Sarto and Rosso), while Rosso was very much the traveller. In addition to Florence, he worked in Piombino, Naples, Volterra, Rome, Sansepolcro, Città di Castello, Arezzo and, in later life, Paris and Fontainebleau. Pontormo focused on nature and the changing sensitivity of colour, while Rosso was more abstract and “sublime in the loftiest flights of imagination” (as Vasari put it), and he also dabbled in such esoteric disciplines as magic and the Qabalah.

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EXHIBITION WALKTHROUGH

Section I.1: Debut at the Chiostrino dell'Annunziata

Andrea del Sarto was only twenty-three when he began to work in the votive cloister in the Annunziata, Florence's most popular shrine, painting the *Life of Blessed Philip Benizzi* in 1509-10 and the *Journey of the Magi* in 1511. This was the year Rosso and Pontormo, both adolescents, began to frequent the workshop of del Sarto (already a celebrated master despite being only a little older than his students) and probably accompanied him to Rome. While both took their cue from the *Procession*, they then set off down different paths. A few years later, in Rosso's *Assumption of the Virgin* (1513) and Pontormo's *Visitation* (1514) in the same cloister, the difference in their styles is clearly evident, as well as showing how they had moved away from the classicism of Raphael. These two frescoes from the cloister along with del Sarto's *Journey of the Magi* open the exhibition. Visitors will also encounter a panel by Fra Bartolomeo, master of the "school" in the convent of San Marco and Rosso's spiritual mentor. Pontormo, though at that same "school", took his inspiration from Mariotto Albertinelli.

Section I.2: In the workshop of Andrea del Sarto

Reacting to the work of Andrea del Sarto, referred to his lifetime as a painter "without error", the two artists' paths began to diverge completely within a few years, reflecting the values of the conflicting factions competing for cultural and political supremacy in Florence: the Medici, and the aristocrats who opposed them. With del Sarto's *Annunciation* (for which Pontormo and Rosso painted a now lost predella) as its focal point, this section explores the first hints of divergence in form and content between the two artists' work. Pontormo, who was also working on ephemeral apparatus for the feasts given by the Medici after their recent return to the city, was openly influenced by the legacy of Leonardo and by northern European art, while Rosso developed a personal approach to del Sarto's teaching that reveals an acute interest in experimenting with the Quattrocento tradition.

Section II: Diverging paths: desperate air and soft colouring

By around 1517, the differences in the style and the religious and philosophical content of the two artists' work are clearly evident. Andrea del Sarto's *Madonna of the Harpies* (1517), on which their divergence hinged, may be compared in this section with Rosso's *Spedalino Altarpiece* (1518) and Pontormo's *Pucci Altarpiece* (1518). Their diverging paths were to lead Pontormo to opt for a varied, modern style and to become the Medici's painter of choice, soon to work on the decoration of the Medici villa in Poggio a Caiano. Meanwhile Rosso, with his anachronistic style harking back to the city's illustrious artistic tradition, was to become the favourite painter of the Florentine aristocrats opposed to the Medici and intent on keeping alive the values of the republic.

Section III: Pontormo in Medici Florence and Rosso's first journeys

The decoration of the hall in the villa of Poggio a Caiano, which began in 1519, is characteristic of the Medici family's artistic inclinations, particularly their interest in drawing from nature. Pontormo became a leading exponent of this new, modern and varied figurative style imbued with harmonious classicism. Rosso, on the other hand, echoed the teachings of Savonarola, which were still very much alive in the convent of San Marco where he had spent part of his formative years. He never received a commission from the Medici and was forced to leave the city in mid 1519, travelling to Piombino, Naples and Volterra in search of work. In his Volterra pictures, Rosso reached a peak of abstract archaism never found in Pontormo's work and which would probably not have found favour in Florence in the 1520s.

Section IV.1: "Lifelike and natural". Pontormo's portraits

Pontormo painted portraits not only of many members of the Medici family – he was one of their favourite portrait artists until Bronzino supplanted him in the 1540s – but also of Florentine nobles, who preferred his eccentric, innovative approach to the tradition in portraiture established by Raphael and Andrea del Sarto earlier in the century. Pontormo's portraits allow us to track both the development of portraiture as a genre, and Florentine political affairs up to the middle of the century. Pontormo's hallmark was his meticulous study of his subjects from life, and it is to this that he owed his extraordinary ability to capture and to convey the sitter's inner personality.

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Section IV.2: “Harshness of features”. Rosso’s portraits

Probably referring to Rosso’s early years before he left for Piombino, Naples and Volterra in 1519, Vasari notes that “in the houses of citizens may be seen several of his pictures and many portraits”, thus hinting at the favour the artist enjoyed with the aristocratic families that subscribed to the values of the republic and of Savonarola – loyal to a specific cultural rather than political environment – but also at his youthful talent as a portrait artist. Yet not a single one of Rosso’s sitters has been identified with certainty: an anomaly which confirms his role as the champion of a political and religious faction defeated by the return of the Medici in 1530 and destined to be ostracised and consigned to oblivion.

Section V.1: “So animated and so lifelike”. Pontormo’s drawings

One of the 16th-century’s greatest draughtsmen, Pontormo has left us a considerable number of drawings illustrating the development of his style and revealing both the sources from which he drew his inspiration and his own contribution to Florentine draughtsmanship. Twelve drawings cover his formative years, demonstrating his skill in conveying reality with immediacy, particularly during his Poggio a Caiano and Certosa years: the apprentice sleeping on the workshop steps illustrates this talent beautifully. The drawings also evoke works impossible to display here either because of their size (the Santa Felicità *Deposition* and *Annunciation*) or because they have been lost (the *Souls Rising Out of Purgatory* and the *Flood* evoke his works in the choir of San Lorenzo). Finally, it is fascinating to track the creative process from drawing to finished work in the *Study for the Christ Child* in the *Pucci Altarpiece*, the Pontormo *St Michael* and the Carthusian monk in the *Supper at Emmaus*, all on display here.

Section V.2: Drawings of “bold and well-grounded” Rosso

A keen experimenter, Rosso has left only a few drawings to illustrate his study of Florentine tradition and his skill in using prints as a means of circulating his free and unconventional figurative style in the rest of Europe. Eleven drawings from different periods in his life, allow us to track the development of his style from Florence early in the century to his work at the court of France. Rosso turned to the art of Michelangelo for his inspiration, adding a powerfully abstract note occasionally concealed by the sumptuous approach to decoration that he had learnt in Rome. His preparatory study for the figure of St Sebastian in the *Dei Altarpiece*, completed shortly before he left for Rome, and the feet in the *Study for a Seated Nude*, probably drawn after he first saw Michelangelo’s figures on the ceiling of the Sistine Chapel, are no longer depictions from life but a pure product of his imagination.

Section VI.1: German influences or Florentine tradition: Pontormo and Dürer’s prints

With the panels that he painted for the *Borgherini Bedchamber* in 1515, shortly after his formative spell with Andrea del Sarto, Pontormo introduced the northern European figurative elements that he had discovered in German prints circulating in del Sarto’s workshop and elsewhere into Florentine painting. This northern style, so eccentric and extravagant by comparison with local tradition, dominates his frescoes in the Great Cloister in the Certosa del Galluzzo, harshly criticised by Vasari on account of their distance from the art favoured at the court of Cosimo de’ Medici – an art with which Vasari felt an affinity at the time he was writing his *Lives*. In Pontormo’s work in the 1520s we can detect not merely individual references but a full-scale attempt to capture the spirit of this new style by penetrating the technique and emulating broad compositional swathes of Dürer’s narrative cycles, the *Small and Large Passion*.

Section VI.2: German influences or Florentine tradition: Rosso and Republican Florence

Rosso, who never worked for the Medici, painted several altarpieces in the 1520s for noble families for whom the city’s cultural tradition simply confirmed their ancient role in the history of the Florentine Republic. Thus Rosso and Pontormo pursued experimental paths which were alternative to one another in their figurative vocabulary, fleshing out and influencing the artistic debate in Florence during the years when Protestant ideas were starting to circulate, testifying to the freedom of approach to the sphere of religion in the city at the time. Pontormo’s *Boldrone Tabernacle* and *Supper at Emmaus* may be contrasted in this section with the *Marriage of the Virgin* (painted for Carlo Ginori, a follower of Savonarola) in which Rosso introduces important iconographic variations such as the youth of St Joseph, and seeks a *horror vacui* effect perceived even by Vasari: “He was so rich in invention, that he never had any space left over in his pictures”.

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Section VII: Pontormo in the Capponi Chapel and Rosso in Rome

Given that the Capponi Chapel is an indivisible whole completed between 1527 and 1528, with which we felt it best not to interfere, the exhibition presents a *Madonna and Child* painted by Pontormo for the centre of the altar frontal and Guillaume de Marcillat's stained-glass window, both of which were removed from the chapel years ago. In late 1523 or early 1524, Rosso moved to Rome, possibly, like other Florentines, in the hope of finding work in the major projects begun by the Medici Pope, Clement VII. In the event, the only commission he obtained was to decorate the Cesi Chapel in Santa Maria della Pace (sadly left unfinished after he fell out with his patron), where the theology behind the scheme hints at the only slightly later decoration of the Capponi Chapel. Rosso's experience in Rome was crucial, prompting him, on discovering Classical sculpture and the innovations of Raphael's school, to develop a sophisticated painterly style imbued with a subtle formal elegance that was to prove capable of winning over the court of King Francis I of France only a few years later.

Section VIII: Rosso and Pontormo between the Sack of Rome and the Siege of Florence

Between the Sack of Rome in 1527 and 1539 when Republican Florence yielded to the Medici after being besieged by the troops of Emperor Charles V, Italy was beset by upheavals and wars that were to trigger irreversible changes in the sphere of art. Pontormo (in Florence) and Rosso (who fell foul of the imperial troops in the Sack of Rome and fled to Arezzo, then to Borgo San Sepolcro and Città di Castello) responded differently to these turbulent times. Two paintings capturing the distance now separating the two artists – Rosso's *Deposition* in Borgo San Sepolcro and Pontormo's *Visitation* in Carmignano – may be compared in this section, contrasting the peak of *pathos*, the expression of universal grief, in one, with the mysterious, suspended atmosphere of the other.

Section IX: The Courts: Rosso at Fontainebleau and Pontormo in Medici Florence

The Medici returned to power in Florence in 1530, first with Alessandro and then, after 1537, with Cosimo I. Pontormo was still the family's artist of choice, decorating their villas in Castello and Careggi, and forgoing all other work to devote his energies exclusively to the commission for the now lost frescoes in San Lorenzo. Rosso never returned to Florence, seeking refuge along with other like-minded exiles at the court of Francis I in France, where he succeeded in achieving his dream of becoming a highly valued and well paid court artist, a far cry from the austerity of Savonarola. Both painters subscribed to the new figurative vocabulary in vogue, Pontormo embracing the style of Michelangelo (albeit critically) while Rosso cultivated an increasingly complex and elegant manner. The tapestries which Pontormo designed for Cosimo I and those woven on the basis of Rosso's frescoes in Fontainebleau illustrate the two artists' approach to the royal and princely courts of the European Renaissance.

Section X: Vasari's *Lives*: victors and vanquished

Perception of Florentine art in the 16th century is still heavily influenced even today by Giorgio Vasari's *Lives*. In the exhibition, the first edition printed by Lorenzo Torrentino in 1550 is open at the life of Rosso Fiorentino; the second, published by Giunti in 1568, where each biography is preceded by a woodcut portrait of the artist, is open at the life of Pontormo. Particularly in the second edition, Vasari celebrated the view of the arts prevailing in Cosimo I de' Medici's Florence, praising the literary and figurative style of Florence, lauding Rosso's success in taking that style to France, but faulting Pontormo for his divergence from the art of Michelangelo that he hails in his *Lives* – referring to the two artists as the "victors and the vanquished".

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FOREWORD

by Carlo Falciani, Antonio Natali

Born in the same year – 1494 – just kilometres apart (one just outside Empoli and the other in Florence) and trained in the workshops of the same renowned Florentine masters, Pontormo and Rosso came to be referred to by 20th-century scholarship as the twins of the ‘modern manner’ or, more specifically, of ‘Mannerism’. The latter is a hackneyed categorization that may be useful only to delimit (albeit summarily) the timeline of a period, but it proves deceptive and downright pernicious if employed to refer to a figurative language or, worse yet, artifices, chiefly imbued with eccentric attitudes, in both expression and life.

It does not behove us by any means to discuss, yet again, the issues belaboured by authoritative historians for decades: in other words, what is meant by ‘Mannerism’, what its formal characteristics are, its ideological traits, how the word ‘Mannerism’ was coined, which term would best be used in its stead and so on. These are questions that, in the end, would be germane above all to the history of art, except that the use of the term affects the very understanding of the artists given this label and often leads to exegetic distortions about them.

The ambiguity of this formulation, which has already been discussed on various occasions (from the ‘L’offi cina della maniera’ exhibition in 1996 to ‘Bronzino. Artist and Poet at the Court of the Medici’ in 2010), clearly emerges when one examines two artists such as Pontormo and Rosso, considered champions of ‘Mannerism’. Consequently, if the convictions of this formulation are true, then the two artists should prove to be culturally related and linguistically similar (particularly because they were the same age and received identical training). Yet that’s not the case. And this exhibition, which is not connected to any anniversary and does not revolve around any celebratory need, states this in no uncertain terms, starting with its title which, immediately after the names of these two artists, underscores the great diversity of their vocations: ‘Pontormo and Rosso Fiorentino. Diverging Paths of Mannerism’. Diverging: because, as we know, at the start of the second decade of the 16th century, both artists (barely 17 at the time) gravitated around Andrea del Sarto (who was only a few years older than they, as he was born in 1486). Even then, however, at his workshop they embraced different attitudes and promptly embarked on diverging paths, as the subtitle suggests. Thus, they were born from the same rib, but instantly took on different guises. Twins, yes, but non-identical, as we might say today.

The first aim of the exhibition is to attempt to clarify the ideological inclinations of the two and their ensuing expressive choices, perhaps taking advantage of the circumstances to prompt renewed caution towards the use of pithy labels that never aid either reflection or dissemination. There is no better place than the Chiostrino dei Voti at Santissima Annunziata to find indisputable proof of the ‘diverging’ cultural attitudes of Pontormo and Rosso, manifested starting with their very first works. Andrea del Sarto – just 23 at the time – had started working in the small cloister in 1509. And it was there, in the wake of their teacher and mentor, that between 1513 and 1514 both artists, barely twenty years old, first emerged – after independently frequenting the ‘School of San Marco’ (the former under Albertinelli and the latter under Fra Bartolomeo) and were commissioned to paint two large frescoes with Marian stories: Pontormo the *Visitation* and Rosso the *Assumption of the Virgin*. The exhibition rightly starts with these two frescoes, which open up like a fan, as if they were grafted onto the work of the same size that Andrea had painted in 1511 to illustrate the episode of the Magi waiting outside Herod’s palace (and we are increasingly convinced that the very young Rosso was also called in to contribute to this work).

The three frescoes, monumental in scope, have thus come to the Palazzo Strozzi from the Chiostrino dei Voti, the true crucible of the Florentine ‘modern manner’. With immediate and lucid clarity, and serving as an emblem of sorts, they document the intellectual and poetic inclination of the two artists who, while blossoming in the same milieu, conveyed their original thoughts in complete independence. Andrea del Sarto, represented by three of his masterpieces, serves here as a touchstone to illustrate the growing gap between his two pupils, culminating in the decision of which path to follow and from which there could be no return.

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Following this opening chapter, we need merely probe the chronological path to gain insight into the distinct preferences of Pontormo and Rosso: in their figurative language, vision of faith, interpretation of natural elements, rapport with tradition, approach to foreign cultures, relationship with antiquity and, lastly, their dialectic with the Michelangelesque vocabulary. The distinctive aspects of their approaches will be evident from the very first room. But the aim of the exhibition, as it moves from room to room, is to examine the careers of both artists, highlighting personal interpretations case by case.

Nearly sixty years after the exhibition entitled 'Mostra del Pontormo e del primo manierismo fiorentino', staged here at the Palazzo Strozzi in 1956, the time seemed ripe to advance or underscore theories that could offer alternatives to the line of thought that had informed the exhibition and would subsequently become entrenched. This seemed like the perfect opportunity with the works right in front of us – to verify the scientific validity of the research we have done over the past two decades, with the aim of suggesting a different interpretation of the cultural orientations underlying the expression of Pontormo and Rosso (but also other artists). These studies have intentionally refrained from turning to parameters inspired by that scholarly scheme of 'Mannerism' which, as noted here, has proven inadequate.

Having moved beyond the need to view the underpinnings of 'Mannerist' painting as some sort of deviant or rebellious behaviour, and having also overcome the desire to ascribe this formal audacity to a stance against power and social conventions (we should note that Pontormo was often in contact with the Medici, while Rosso was painter to the king of France for a decade), and in short having surmounted these affected postulates, we can now interpret the works by the two artists with fresh eyes: eyes that, above all, are not conditioned by the historical vicissitudes of the 20th century (from political experiences to those of the many avant-garde movements).

When examining both artists in light of their era, if anything we should ponder the type of humanism that oriented their inclinations, and this is certainly what we will attempt to do here. For example: if, when and how the Ciceronian concept of *varietas* (which in contemporary terms we would translate as 'eclecticism') applied to them. It will then become evident that Pontormo embraced the virtue celebrated by Cicero, often taking up minority languages and syntaxes, whereas Rosso, though attentive to and interested in the rhetorical rules of the father of eloquence, aspired to keep the Florentine tradition alive and, indeed, to exalt and elevate it, reviving its stylistic features and, in some cases, the constructs of 15th-century masters (from Donatello to Masaccio).

Indeed, in her book published on Rosso in 1950, Paola Barocchi disputed the definitions of 'Mannerism' proposed by contemporary scholars (definitions that, shortly thereafter, would relaunch Rosso and Pontormo as parallels of 20th-century avant-garde artists), writing: With regard to Rosso, but also Pontormo and Beccafumi, the category and term of 'Mannerism' have no theoretical validity or practical utility. Despite her words, the two *tableaux vivants* of Pier Paolo Pasolini in *La Ricotta* (1963), in which the poet exalted the divergence from classicism of the two Depositions (at Volterra and Santa Felicita), turned these works into an analogy of the Caravaggesque liberation from social constraints. They would become a sublime flash of light, lyrically expressing the desires of the post-war period, but also concealing the honest, straightforward voices of these two painters for decades.

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FLORENCE PALAZZO STROZZI
8 MARCH-20 JULY 2014

PONTORMO & ROSSO FIORENTINO

DIVERGING PATHS OF MANNERISM



BEYOND THE EXHIBITION

A) PONTORMO AND ROSSO FIORENTINO DIVERGENCES



Pontormo

Jacopo Carrucci. Pontorme, Empoli 24 May 1494 – Florence 1557

Formative Years

Leonardo, Piero di Cosimo, Andrea del Sarto, Dürer; shows interest in northern European art.

Patronage

Primarily the Medici family: Ottaviano and Leo X (Villa of Poggio a Caiano), Cosimo (San Lorenzo).

Travel

Never left the Florence area.

Religious Faith

Considered a heretic in later life; Empirical.

Drawings

He left several hundred drawings, many of them of models drawn from life.

Technique

Pontormo often used the technique of fresco.

Final Years: meagre suppers and a humble home

Pontormo, official painter to the Medici court, seems to have made do with meagre suppers and a humble home, forgoing all other work to devote his energy to the daunting task of completing the fresco cycle in the choir of San Lorenzo.



Rosso Fiorentino

Giovan Battista di Jacopo. Florence 8 March 1493/4 – Fontainebleau 1540

Formative Years

Michelangelo's cartoon for the Battle of Cascina, Fra Bartolomeo, Andrea del Sarto; shows interest in traditional Florentine art, harking back to Donatello and Masaccio.

Patronage

No patronage from the Medici family but from other noble families inclined to support Savonarola and the Republic.

Travel

Constantly on the move: Naples, Piombino, Arezzo, Volterra, Rome, Perugia, Sansepolcro, Città di Castello, Venice, and as far afield as Fontainebleau.

Religious Faith

Follower of Savonarola; Renaissance witchcraft: performed magic ritual, interested in the Qabalah.

Drawings

He left very few drawings, and then only rarely drawn from life.

Technique

Rosso rarely used fresco; indeed Vasari tells us that he "was ever averse to working in fresco".

Final Years: feasting and banquets

Rosso spent the last ten years of his life as a much admired and handsomely remunerated court painter, attending feasts and banquets that were a far cry from the austerity of Savonarola, his erstwhile republican leanings probably a victim of the success and comfortable lifestyle he enjoyed in France.

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B) TIMELINE: PONTORMO AND ROSSO FIORENTINO*

8 March 1494

Birth of Giovan Battista di Jacopo, later to become known as Rosso Fiorentino, in the parish of San Michele Visdomini in Florence.

24 May 1494

Birth of Jacopo Carucci in Pontorme, a village near Empoli.

26 October 1494

Piero de' Medici negotiates with Charles VIII of France, who is in Italy to secure the throne of Naples. Piero allows Charles to occupy several important fortresses.

8 November 1494

The concessions made to the French king incur the wrath of the Florentines, who rise up against Piero de' Medici. Piero flees Florence the next day.

17 November 1494

Charles VIII enters Florence, taking up residence in the Medici Palace.

20 November 1494

Lorenzo the Magnificent's sons Piero, Giovanni and Giuliano de' Medici are formally exiled.

28 November 1494

Charles VIII leaves Florence to pursue his journey south. Thanks both to the intervention of Fra Girolamo Savonarola and to the firm stance of Pier Capponi, who threatens to ring the municipal bells, Charles refrains from sacking the city.

23 December 1494

With Savonarola's backing, the city receives a new form of government based on a Great Council.

18 June 1497

Pope Alexander VI Borgia's writ excommunicating Savonarola, issued in Rome on 12 May, is read out in the churches of Florence.

23 May 1498

Fra Girolamo Savonarola, Fra Domenico Buonvicini and Fra Silvestro Maruffi are hanged in Piazza della Signoria, their bodies burned and their ashes thrown into the Arno.

10 September 1502

Pier Soderini is elected Gonfaloniere, chief officer of the city, for life.

1511

Andrea del Sarto, Pontormo and Rosso travel to Rome either in, or in the months immediately preceding, 1511.

1511

Rosso works with Andrea del Sarto on a fresco depicting the *Journey of the Magi* for the Chiostrino dei Voti in the Basilica of the Santissima Annunziata.

29 August 1512

Spanish troops sack Prato, killing, raping and looting for 22 days.

31 August 1512

Pier Soderini is forced to flee Florence.

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1 September 1512

Giuliano de' Medici returns to Florence.

14 September 1512

Cardinal Giovanni de' Medici, now a papal legate, returns to Florence.

16 September 1512

Giovanni de' Medici occupies the Palazzo della Signoria. The Great Council and the Council of the Eighty are abolished and replaced by the Council of the Seventy and the Council of the One Hundred, under Medici control.

1512

Pontormo and Rosso hone their skills in Andrea del Sarto's workshop.

6–8 February 1513

The carnival floats of Lorenzo de' Medici's Broncone Company and Giuliano's Diamante Company, for which Pontormo receives his first independent commissions, parade through the city streets.

23 February 1513

Pietro Paolo Boscoli and Agostino Capponi are executed for plotting against the Medici. The list of suspects includes Niccolò Machiavelli, who is exiled to Sant'Andrea in Percussina in the Val di Pesa.

11 March 1513

Giovanni de' Medici is elected to the papacy under the name of Leo X. The family is represented in Florence by his brother Giuliano, later to become Duke of Nemours, but Giuliano is then called to Rome.

13 August 1513

Piero de' Medici's son Lorenzo controls the government of Florence.

14 August 1513

Giulio de Medici, appointed Archbishop of Florence by his cousin Leo X, enters the city.

5 September 1513

Rosso is paid for working with Andrea di Cosimo Feltrini on a fresco depicting the coat of arms of Leo X and Giuliano de' Medici in the Basilica of the Santissima Annunziata.

29 September 1513

Giulio is raised to the rank of cardinal.

November 1513–June 1514

Pontormo is paid for painting the figures of *Faith* and *Charity* on either side of Leo X's coat of arms on the façade of the Basilica of the Santissima Annunziata.

20 November 1513–18 June 1514

Rosso paints a fresco depicting the *Assumption* in the Chiostrino dei Voti in the Basilica of the Santissima Annunziata.

December 1514–June 1516

Pontormo is paid by Servite friar Jacopo de' Rossi for a fresco of the *Visitation* in the Chiostrino dei Voti in the Basilica of the Santissima Annunziata.

from 30 October 1515

Pontormo and Rosso work together on the temporary decorations commissioned to mark Pope Leo X's visit to Florence. Pontormo works on the decoration of the Papal Chapel in the convent of Santa Maria Novella.

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30 November 1515

Pope Leo X makes his solemn entry into Florence.

17 March 1516

Death of Giuliano de' Medici.

18 August 1516

Lorenzo de' Medici takes the title of Duke of Urbino.

February 1517

Rosso enrolls in the Arte dei Medici e Speziali (the Guild of Physicians and Chemists, which also included painters in its ranks).

31 October 1517

Martin Luther posts his 95 theses against papal indulgences on the door of Wittenberg church.

30 January 1518

Leonardo Buonafede commissions the *Spedalingo Altarpiece* from Rosso.

1518

Pontormo dates an altarpiece painted for Francesco di Giovanni Pucci's chapel in San Michele Visdomini.

December 1518

Rosso is in Florence, living in Via dei Servi.

1519

Rosso is working at the court of Jacopo V Appiani in Piombino.

13 April 1519

Birth of Caterina de' Medici, the daughter of Lorenzo Duke of Urbino and of Madeleine de la Tour d'Auvergne, and a future Queen of France. She is christened by Leonardo Buonafede.

1518-19

Andrea del Sarto is working at the court of Francis 1 in France.

4 May 1519

Death of Lorenzo de' Medici. Cardinal Giulio, the bastard son of Giuliano di Piero de' Medici, represents Medici interests in Florence.

28 June 1519

Charles of Habsburg is elected Holy Roman Emperor.

1519-21

Pontormo frescoes a lunette depicting *Vertumnus and Pomona* in the great hall of the Medici villa at Poggio a Caiano. Ottaviano de' Medici oversees the decoration on Pope Leo X's behalf.

c. 1520

Rosso is in Naples (for what appears to have been quite some time).

March 1520

Michelangelo is commissioned by Leo X to start work on the New Sacristy designed to house the tombs of Giuliano Duke of Nemours and of Lorenzo Duke of Urbino.

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3 January 1521

Leo X excommunicates Martin Luther.

8 April 1521

Rosso is in Volterra. He signs and dates the *Villamagna Altarpiece* and paints a *Deposition* for the Confraternita della Croce di Giorno in 1521.

1 December 1521

Death of Pope Leo X.

9 January 1522

Adriaan Florenszoon Boeyens of Utrecht is elected to the papacy under the name of Adrian VI.

1522

Rosso signs and dates the *Dei Altarpiece* for the church of Santo Spirito in Florence.

1523

An outbreak of plague in Florence prompts Pontormo to leave the city and work in the Certosa monastery.

1523

Rosso signs and dates the *Marriage of the Virgin* for the chapel of Carlo Ginori in San Lorenzo.

14 September 1523

Death of Pope Adrian VI.

19 November 1523

Giulio de' Medici is elected to the papacy under the name of Clement VII.

late 1523–early 1524

Rosso moves to Rome in the company of “Batistino et il Bertuccione”, an ape the painter kept in his workshop.

26 April 1524

Rosso is still in Rome, where he signs a contract for the decoration of the Cesi Chapel in Santa Maria della Pace.

May 1524

Cardinal Silvio Passerini of Cortona governs Florence on behalf of Ippolito (son of Giuliano, Duke of Nemours) and of Alessandro de' Medici (son of Cardinal Giulio, now Pope Clement VII), both still under age.

1524

Michelangelo starts work on the Biblioteca Laurenziana library commissioned by Clement VII.

24 February 1525

Charles V defeats and captures Francis I at the Battle of Pavia.

1525

Pontormo dates the *Supper at Emmaus* for the Certosa and is paid for his work.

1525

Lodovico Capponi acquires the former Barbadori Chapel in Santa Felicita. Pontormo works on the chapel until 1528.

22 May 1526

Francis I of France, Pope Clement VII, the Republics of Venice and Florence and the Duchy of Milan form the League of Cognac against Charles V.

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6 October 1526

Rosso writes Michelangelo a letter apologising for allegedly criticising his frescoes in the Sistine Chapel.

25 November 1526

Giovanni de' Medici, known as Giovanni dalle Bande Nere, is wounded by a falconet (a small cannon) while attempting to halt the advance of Charles V's Landsknechte and dies in Mantua four days later.

9 February 1527

The Gonfaloniere of Florence, reviving the spirit of Savonarola, proclaims Christ the King of Florence.

from 6 May 1527

Charles V's Landsknechte sack Rome. Rosso is "captured by the Germans and subjected to much ill-treatment".

17 May 1527

The Medici leave Florence following the Sack of Rome. The republican councils (the Great Council and the Council of the Eighty) are restored and the yearly post of Gonfaloniere of Justice is created.

1527

Fleeing Rome, Rosso moves to Perugia then to Borgo San Sepolcro under the protection of Bishop Leonardo Tornabuoni.

23 September 1527

The Confraternita di Santa Croce in Borgo San Sepolcro commissions Rosso to paint a panel depicting the *Deposition from the Cross*.

April 1528

Rosso is in Arezzo, where he meets the young Vasari.

1 July 1528

Rosso signs a contract for the production of a large panel depicting Christ "risen and in glory" for the Compagnia del Corpus Domini in Città di Castello.

1528

Rosso moves to Pieve Santo Stefano to convalesce, then returns to Borgo San Sepolcro.

24 November 1528

Rosso is commissioned to produce a cycle of frescoes for the church of Santa Maria delle Lacrime in Arezzo, though in the event he never paints them.

1528

The Capponi Chapel in the church of Santa Felicita, which Pontormo "walled up" while working on it for three years, is reopened to the public.

April 1529

Michelangelo is elected governor and procurator general of fortifications in Florence.

19 May 1529

Pontormo purchases two plots of land from the Spedale degli Innocenti, on which he builds a house and a workshop.

14 October 1529

Charles V's troops lay siege to Florence.

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1530

Pontormo paints the *Eleven Thousand Martyrs* for the “women of the *Spedale degl’Innocenti*”.

17 February 1530

The Florentines hold a football match in Piazza Santa Croce, cocking a snook at the besieging forces.

24 February 1530

Charles V is crowned Holy Roman Emperor in Bologna.

14 April 1530

Following a quarrel over a magic pyromantic ritual in which he and one of his apprentices were caught lighting fires in a church on the night of Maundy Thursday, Rosso leaves Borgo San Sepolcro and travels to Venice via Pesaro.

12 August 1530

Florence surrenders.

20 August 1530

Emperor Charles V returns the city to the Medici.

November 1530

Rosso arrives in Paris.

5 July 1531

Charles V names Alessandro, the illegitimate son of Pope Clement VII, first Duke of Florence.

1532–9

Rosso, now in the service of Francis I, oversees the decoration of the Gallery in the royal palace of Fontainebleau.

1532

Rosso is appointed a canon of the Sainte-Chapelle.

25 September 1534

Death of Pope Clement VII.

5 January 1537

Lorenzino de’ Medici assassinates Duke Alessandro.

9 January 1537

Cosimo de’ Medici, Giovanni dalle Bande Nere’s seventeen-year-old son, is named Duke of Florence. He was to become Cosimo I, Grand Duke of Tuscany, in 1569.

1537

Rosso is appointed a canon of Notre-Dame.

14 November 1540

Rosso dies in France, possibly in Paris, at the age of forty-six. Vasari tells us (though there is no proof to substantiate his story) that he was so ashamed of having unjustly accused an innocent friend of theft that he committed suicide by taking poison.

1545

Cosimo I commissions Pontormo to fresco the choir of San Lorenzo.

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1546-53

Pontormo supplies cartoons for tapestries depicting the *Stories of Joseph* to be made in the Medici's own tapestry manufactory.

7 January 1554

Pontormo starts keeping a diary, known as the *Libro mio*.

1 January 1557

Pontormo dies in Florence at the age of sixty-three and is buried in the Chiostrino dei Voti, beneath his fresco of the *Visitation*.

*All dates are given in the "common style" (calculated *a circumcissione*, i.e. with the year beginning on 1 January) rather than in the "Florentine style" (calculated *ab incarnatione*, i.e. with the year beginning on 25 March, the feast of the Annunciation).

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DIVERGING PATHS OF MANNERISM



C) THE VISITATION BY PONTORMO AND OTHER IMPORTANT RESTORATION WORKS

The exhibition has enabled a broad and fundamental restoration campaign that will allow visitors to admire many masterpieces of the two artists returned to 'new splendour'



Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1556) *Visitation* c. 1528, oil on panel, 202 x 156 cm Carmignano, Pieve di San Michele Arcangelo

The critical fortunes of Pontormo's *Visitation* in Carmignano date only to the 20th century. Giorgio Vasari fails to mention the picture in his *Lives of the Artists*, possibly because it was commissioned by a figure hostile to the Medici family (Trenti Antonelli 1994, p. 35), and it was published by Carlo Gamba only in 1904, when he attributed it to Pontormo for the first time and identified it as having been commissioned by a member of the Pinadori family (pp. 13–18). The likelihood of his argument is borne out by a passage in an edition of Francesco Bocchi's *Le bellezze della città di Firenze* (1591) expanded by Giovanni Cinelli in 1677. Cinelli tells us that the home of Senator Andrea Pitti housed "a smaller model for a Visitation by Pontormo, with extremely fine drapery painted with sincerity, and I believe that the larger original is to be found in a villa belonging to the Pinadori family in Carmignano" (p. 286). While the smaller model described by Cinelli must have been an almost perfectly finished piece closely reflecting the altarpiece, yet different from Drawing 461 F in the Gabinetto Disegni e Stampe degli Uffizi (Cox-Rearick 1964, p. 271, n. 290), "the larger original" was identified, as anticipated, precisely with the work under discussion in this paper, which certain critics have suggested may originally have been intended for one of the Pinadori family's residences and have only later been placed in its present location (Costamagna 1994, p. 196). It is perfectly plausible, however, that the panel was designed from the outset for the altar in the church of Carmignano, as suggested by certain remarks in the will of Paolo Pinadori's wife Bartolomeo del Pugliese.

In this will, drafted on 25 June 1538 and tracked down by Maria Grazia Trenti Antonelli, Bartolomea left a sum to pay for masses to be said "ad aram visitationis Beatae Mariae Viriginis in dicta ecclesia sancti Francisci existentem sub titulo et nomine altaris del Pinadori" (*Il Pontormo, le opere di Empoli* 1994, p. 32). So the will may be taken as a *terminus ante quem* for the altarpiece, which must have been finished and already installed on the altar by 1538; yet it cannot be used as evidence for the altarpiece having been painted between 1537 and 1538 (*Ivi*, pp. 42-43). Pontormo's choice of colours and the way in which he builds the folds of the drapery and depicts the female figure on the left, elongated and standing on tiptoe (Berti 1973, p. 103, n. 104), allow us to date the altarpiece to midway between the Capponi Chapel and the *Ten Thousand Martyrs* in the Galleria Palatina in Palazzo Pitti.

In fact, we might call the Virgin in the Capponi *Annunciation*, in particular, the fifth unexpected character in the encounter of Carmignano. In both paintings the swelling garments worn by the women, held tight by a girdle beneath the bust then billowing out around the waist to suggest an almost ovoid shape, are identical, as is the drapery ruffled by sharply contrasting areas of *chiaroscuro* and revealing, in places, a crisp draughtsmanship which allows the shape of the legs and shins to emerge from beneath the fabric, a proximity that can clearly be seen also in the preparatory sketches (GDSU nn. 448 F, 461 F). In addition to all of this, the two paintings' compositional rhythm also shares a certain

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PONTORMO & ROSSO FIORENTINO

DIVERGING PATHS OF MANNERISM



"sprightly elegance" imparted by the figures' gracefully bending legs, arms and elbows. The billowing twist in Elisabeth's yellow mantle just above her knee, on the other hand, is reminiscent of the torturer whom we see from behind in the *Ten Thousand Martyrs* sporting a doublet with sleeves tied back in an identical fashion. And lastly, the pink drapery skilfully decked around the figure of the king in the *Ten Thousand Martyrs* is an immediate development of the veils worn by the Virgin and her young handmaiden, demurely gathered about their heads before they tumble in a tangle to their shoulders.

Thus Alessandro Cecchi's suggestion that the altarpiece be dated after 1526, the year of Paolo Pinadori's death (1994, p. 109, footnote 14) – an event which may have provided his widow with the opportunity to renovate the family chapel or to build a completely new one – deserves further study. It was in those years that the Pinadori family, suppliers of paints and colours for artists (*Ibidem*), had the opportunity to encounter Pontormo through Ludovico Capponi, who was renting out a room to Paolo and Bartolomea's son Bonaccorso for use as a "workshop" (Pilliod 2001, p. 251, footnote 57), and also through the Confraternity of St Sebastian, with which both Pontormo's and Bronzino's ties are well known, and which the young Bonaccorso was himself to join in 1528 (*Ivi*, pp. 91-92, 251, footnote 55).

It may have been in that same year that Bonaccorso, who also had his portrait painted by Bronzino (Vasari 1568, VI, p. 232), commissioned the altarpiece from Pontormo. If this is true, it would not necessarily be at odds with Cinelli's tale, for Cinelli does not sound too sure about the painting's location if we consider the meaning of the verb "stimare", to believe, and the way he generally uses it in his periegetic text to introduce a personal reflection or to air a likely hypothesis which he has not yet had the chance to verify. If we accept that the altarpiece was intended for the church of San Francesco from the outset, we must also accept that "the picture [...] with four full figures" which Pontormo painted for the Beltramini family between 1519 and 1520, mentioned in an as yet unpublished document (Biscione, *to be published*) is not the same picture as the one under discussion in this paper. In the Carmignano picture, which may indicate a certain religious sentiment influenced by the Reformation (Costamagna 1994, pp. 196-198), Pontormo continues with the experiments he began in the Capponi *Deposition*, seeking to capture the same mysterious, suspended atmosphere, which is further strengthened in this picture by the calm simplicity of the composition (Pinelli 1981, p. 119). While the panel may indeed be pervaded by a "German" feel, it is more difficult to trace the echoes of Albrecht Dürer's engravings which some scholars have detected, in particular *The Four Witches* (Clapp 1916, pp. 55, 106). A more convincing parallel, on the other hand, may be drawn with certain Classical reliefs on a marital theme (Shearman 1983, pp. 157-158), although in this instance, too, it is likely that the Classical model had already been part of the traditional depiction of the Visitation for quite some time.

But then, the altarpiece is not innovative for its composition so much as for the intensely abstract atmosphere pervading the scene, an atmosphere sustained by the disproportionate size of the figures in comparison to the Florentine architectural backdrop and by the artist's multiplication – as though in a mirror – of the number of figures witnessing the scene (Pinelli 1981, p. 119). The two "handmaidens" with the Virgin and Elisabeth, staring fixedly into space, are fully-fledged alter egos of the two main figures: the clothes worn by the younger handmaiden are in the same colours, in reverse, as those of the Virgin's garments, while the older handmaiden bears an extraordinary likeness to the figure of Elisabeth, except she is seen from the front. These figurative devices make it more complicated to interpret the painting, whose significance scholars have yet to fathom in full.

ANTONIO GEREMICCA

Bibliography: Tazartes 2008, pp. 112-114; Pinelli 2004, pp. 141-142; Pilliod 2001, pp. 91-92; Bertsch 1998; Cropper 1997, pp. 53-54; Cecchi in *Rosso e Pontormo* 1994, pp. 106 and 109 footnote 14; Trenti Antonelli in *Il Pontormo, le opere di Empoli* 1994, pp. 31-54; Trenti Antonelli in *Le chiese di Carmignano*, pp. 159-161, entry n. 19; Philippe Costamagna 1994, pp. 196-199, entry n. 59 (with preceding bibliography).

The restoration of the work is being funded by Fabrizio Moretti.

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DIVERGING PATHS OF MANNERISM



Restoration report by Daniele Rossi

On inspecting the *Carmignano Visitation*, I immediately noticed damage to the lower part of the panel consisting in splitting in the wood which could just be made out behind the glass, some old and now badly ageing renovation jobs and a considerable number of knocks taken when the painting was being moved or hidden in some safe hideout. A yellowing varnish covered all of the figures and had been applied particularly thickly to St. Elisabeth's billowing cloak, turning it from green to brown. Once in my workshop, the painting was analysed and investigated in depth with the care due to such an important patient, ahead of restoration. The *Visitation's* wooden support comprised five well-sawn poplar-wood planks glued together, probably with caseine-based glue as was the practice at the time, and two deal-wood cross-pieces. Infrared reflectography revealed the underlying pencil drawing and regular chequering. The painting is a faithful reproduction of the preparatory drawing chequered by Pontormo himself and now in the Uffizi's Drawings and Prints Cabinet. The inspection also showed us that the artist had "second thoughts" regarding the handmaiden's feet and hair, the Virgin's veil and St. Elisabeth's left hand. Pontormo made a few changes to them, yet without interrupting his painting. Further investigation revealed that Pontormo had used the same palette that he used for the *Descent from the Cross* in Santa Felicita. In the *Visitation* he mixed white lead with azurite, yellow ochre with brown and madder lacquer. The Virgin's mantle was painted in a single sitting with thick brushstrokes of blue and oil, the folds bunching up, the handle of the paintbrush occasionally scratching the colour and softening the fabric. He painted the faces, particularly that of the old lady, with fine, short brushstrokes, using cinnabar red to soften their noses and mouths as though they were reflecting light from below. He added the blonde, almost golden, curls at the end, after completing the sky. We discovered a bright blue sky beneath a black overpainting that had made it almost overcast, and Pontormo's clouds are white and ragged. The façades of the buildings were grey and cold, but beneath the dirt we found them to be bathed by the light of Florence, with mottled plaster. A woman is leaning out of a window and a white cloth is falling from a window ledge. A small donkey's head peeks out from behind the corner of a building, while two passers-by converse on a bench like "masked mannequins". The tower looming over St. Elisabeth has been shortened and there is sky above it, while a wooden beam sticks out of the wall. We diversified our cleaning methods to remove the heavy repainting of past centuries, calibrating our timing and processes with the help of emulsions, solvents, paint brushes and a scalpel. The original colours, muted by old restoration, re-emerged, while the blue of the Virgin's mantle kept its greenish hue on account of the varnishes incorporated into it. The cloudlike effect of the orangey-yellow mantle has recovered its mix of lead-tin and ochre and the female figures' ringed eyes now have delicate greenish glazing on the pupils. After consolidating the colour in a handful of places, we filled 1,673 woodworm holes with putty and retouched the painting with tempera colours. After applying a protective layer of revitalising Retoucher Resin varnish, we blended the final finishing touches to breathe new life into the *Visitation's* figures: four large female figures, two small male figures, a tiny female figure leaning out of a window and a smiling donkey.

The other important restoration works

Cerreto Guidi, Sandra Pucci (Workshop of Andrea del Sarto) *Madonna of the Belt*, Rignano sull'Arno, Church of San Michele a Volognano; Maria Pia Zaccheddu, head of restoration; Chiara Mignani and Dedde Nozzoli, restoration collaborators; Francesca Spagnoli, frame restoration. Pontormo *St. John the Evangelist*; *St. Michael the Archangel* Pontormo Church of San Michele Arcangelo. Cristina Gnoni Mavarelli, head of restoration

Florence, Rita Alzeni *St. Paul in Prison*; *Portrait of a Man Holding a Letter*; *Madonna and Child between St. Francis and St. John the Evangelist (Madonna of the Harpies)*; *Portrait of a Man*; Francesca de Luca, head of restoration

Florence, Stefano Garosi (Andrea del Sarto *Annunciation*, Florence, Palazzo Pitti, Galleria Palatina); Alessandro Cecchi, head of restoration

Florence, Gioia Germani (Andrea del Sarto *Journey of the Magi*, Florence, Basilica of the Santissima Annunziata; Pontormo *Visitation*, Florence, Basilica of the Santissima Annunziata; Pontormo *Sacra Conversazione (San Ruffillo Madonna)* Florence, Convent of the Santissima Annunziata); Brunella Teodori, head of restoration; Guido Botticelli,

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restoration consultant *Journey of the Magi* by Andrea del Sarto; Arianna Martinelli and Antonia Panico, restoration collaborators *Visitation* by Pontormo.

Florence, Rossella Lari (Fra' Bartolomeo *Madonna and Child with Six Saints (Cambi Altarpiece)* Florence, Church of San Marco; Lia Brunori, head of restoration

Florence, Opificio delle Pietre Dure (Rosso Fiorentino *The Death of Cleopatra*, Braunschweig, Herzog Anton Ulrich-Museum, Kunstmuseum des Landes Niedersachsen); Ciro Castelli and Mauro Parri, restoration of the wooden support

Florence, Guido Polloni & C. (Guillaume de Marcillat *Deposition and Entombment of Christ*, Florence, Palazzo Capponi alle Rovinate); Daniele Rapino, head of restoration

Florence, Daniele Rossi with Gloria Verniani (Pontormo *Visitation*, Carmignano, Pieve di San Michele Arcangelo); Cristina Gnoni Mavarelli, head of restoration; Helena Bernal, Luigina Ciurlia, Elena Cupisti, Umi Toyosaki, restoration collaborators; Roberto Buda, restoration of the wooden support; Teobaldo Pasquali, diagnostic studies; Giulio Aspettati and James O'Mara, video filming.

Florence, S.A.R. S.n.c. Restorers Cristiana Conti and Alessandra Popple (Rosso Fiorentino *Assumption of the Virgin*, Florence, Basilica of the Santissima Annunziata; Pontormo *Visitation*, Florence, Basilica of the Santissima Annunziata); Brunella Teodori, head of restoration.

Florence, Lisa Venerosi Pesciolini and Anna Teresa Monti (Pontormo *Sacra Conversazione (Pucci Altarpiece)*, Florence, Church of San Michele Visdomini); Maria Matilde Simari, head of restoration; Art-Test, scanner for IR reflectography; Gianluca Poldi (CAV Università di Bergamo), diagnostic studies. Pontormo *Madonna and Child*, Florence, Palazzo Capponi alle Rovinate; Daniele Rapino, head of restoration

Liverpool, Walker Art Gallery (Rosso Fiorentino *Portrait of a Man with a Helmet*, Liverpool, Walker Art Gallery)

Paterno Franciacorta, Mario Celesia (Pontormo *Portrait of Cosimo the Elder*, Florence, Galleria degli Uffizi); Francesca de Luca, head of restoration

Ravello, Luigi Criscuolo (Rosso Fiorentino *Portrait of a Young Man*, Naples, Museo Nazionale di Capodimonte); Marina Santucci, head of restoration

Rome, Maria Teresa Castellano (Rosso Fiorentino *The Marriage of the Virgin (Ginori Altarpiece)*, Florence, Basilica of San Lorenzo); Monica Bietti, head of restoration; Annette T. Keller, diagnostic studies; Opificio delle Pietre Dure, restoration consultant and diagnostic studies: Marco Ciatti, Director of the dept. of restoration of canvas and wood paintings; Chiara Rossi Scarzanella, restoration consultant; Carlo Lalli, Director and coordinator of the scientific laboratory; Roberto Bellucci, IR reflectography (IRR); Giancarlo Lanterna and Federica Innocenti, X-ray fluorescence; Alfredo Aldrovandi and Ottavio Ciappi, radiography (Rx).

Villanova Marsciano, Roberto Saccuman (Pontormo *Portrait of Two Friends*, Venice, Fondazione Giorgio Cini).

The Fondazione Palazzo Strozzi would like to thank the following sponsors for generously supporting the restoration campaign conducted for this exhibition: the Friends of Florence Foundation for restoration of the *three lunettes* from the Basilica della Santissima Annunziata, and particularly Janet and Jim Dicke II for restoration of Andrea del Sarto's *Journey of the Magi*, John and Kathe Dyson for restoration of Pontormo's *Visitation* and Susan Boswell for restoration of Rosso Fiorentino's *Assumption of the Virgin*; James and Ellen Morton for restoration of the *Madonna and Child with Six Saints* from the Chiesa di San Marco; Fabrizio Moretti for restoration of the *Visitation* from the

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Pieve di San Michele Arcangelo in Carmignano; Maria Teresa Castellano for restoration of *The Marriage of the Virgin* from the Basilica di San Lorenzo.

Special thanks to Miel de Botton.

The Vera R Campbell Foundation is proud to be a supporting partner of Palazzo Strozzi.

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D) THE GREETING

by Bill Viola

The Greeting, a video installation that the artist first presented at the Venice Biennale in 1995, will be on view at Palazzo Strozzi alongside the work of art that inspired it, Pontormo's *Visitation* from the church of San Michele Arcangelo in Carmignano. The event will mark the return of this great contemporary artist to Palazzo Strozzi after the CCC Strozzi's first exhibition, *Emotional Systems*, in 2007, in which his *Observance* (2002) played an extremely important role.

Describing his work as a video artist, Viola said: "one of the most crucial events of the past one hundred and fifty years is the advent of the moving image. This introduction of the time factor into visual art may be considered as important as Brunelleschi's discovery of perspective." One of the salient features of Viola's work is his use of slow motion. The device of slowing movement down is used in this work as the ideal medium for citing, and indeed enhancing, the "fixed" nature of Pontormo's painting while at the same time creating a "before" and "after" for the scene narrated. *The Greeting* expands the actual forty-five seconds of the meeting between three women into an action that takes ten minutes to unfold. Every minimal variation, every breath of wind, is explored in minute detail, multiplying the ways in which they can be observed and prompting the spectator to gradually enter into the details of the characters' gestures and expressions.

Viola lived in Italy in the 1970s, when he was the technical production director of the Art/Tapes/22 video art studio in Florence for eighteen months. He expressed in an interview how he loved the feeling that "art leaps off the pages of books" and "gets under your skin." *The Greeting* is the first work in which the artist relates directly to the work of the old masters. His aim is not to recreate Pontormo's *Visitation* (which depicts the meeting between Mary, who is pregnant with Jesus, and St. Elisabeth, who is pregnant with St. John the Baptist) but to use the Florentine master as "a guide for doing something new." As with his *Observance*, which was inspired by Albrecht Dürer's altarpiece *Die vier Apostel* (1526), Viola has created a choreography of contemporary characters interpreting a scene from traditional Christian iconography using this great masterpiece of the past as his model. The figures are stripped of their religious symbolism and provided with a new context in a new dimension. What we see here is neither a literal transposition of the story from the Gospel of Luke nor yet Pontormo's interpretation of that story, but a touching and original vision of a meeting that becomes a timeless and universally poetic metaphor for the very essence of the human condition.

Bill Viola was born in New York in 1951 and graduated from Syracuse University in 1973. A seminal figure in the field of video art, he has been creating installations, video/films, sound environments, flat panel video pieces and works for concerts, opera and sacred spaces for over four decades. Using the inner language of subjective thoughts and collective memories, his work explores fundamental questions concerning life, death, transcendence, rebirth, time and space—questions that reside at the core of human existence.

Viola represented the US at the Venice Biennale in 1995. Other key solo exhibitions include; *Bill Viola: A 25-Year Survey* at The Whitney Museum of American Art (1997); *The Passions* at the J.Paul Getty Museum (2003); *Hatsu-Yume (First Dream)* at the Mori Art Museum in Tokyo in 2006; *Bill Viola, visioni interiori* at the Palazzo delle Esposizioni, 2008; and two installations in Florence, Museo Gucci, 2011. In 2004 Viola created a four-hour long video for Peter Sellars' production of Wagner's *Tristan und Isolde* that has had many performances in the US, Canada, Europe and Japan. Viola has received numerous awards for his achievements, including XXI Catalonia International Prize (2009), and the Praemium Imperiale from the Japan Art Association (2011).

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VISIBLE LISTENING: ACTIVITIES IN THE EXHIBITION

With its range of proposals for all ages, Palazzo Strozzi offers everyone the chance to shape their own encounter with art. Palazzo Strozzi believes that there should be no single interpretation: the meaning of a work of art is a result of the sum of meanings that those viewing it assign to it. So culture is made up of many voices and it is important to listen to them all. Called “visible listening”, the concept underlying this constructivist approach makes the museum a place for informal learning, whereby each visitor has the opportunity to implement strategies for enriching his or her personal knowledge. That is why every exhibition at Palazzo Strozzi accommodates different points of view and each visitor’s personal experience. This approach has won Palazzo Strozzi the honour of being named the Children’s University’s first international “Learning Destination”. The Children’s University is a British organisation offering innovative extracurricular educational activities for children age 7 to 14.

Special family labels designed to stimulate conversations and dedicated interactive rooms offer everyone fun and unconventional experiences within the exhibition. Programmes such as the **Weekend Workshops** and materials such as the **Family Suitcase** give families pride of place, offering a variety of ways to discover the exhibition together. Youth and adults are equally catered for: from **Speaking of art** to the **Drawing Kit** – everyone is offered the opportunity to find their own way of interacting with art. Palazzo Strozzi believes art should be accessible to all and therefore places great emphasis on its access programming, including **A più voci – With many voices**, its project for people with Alzheimer’s and their carers.

Palazzo Strozzi intends that exhibitions should be places that visitors return to, having new experiences each time which is why there is a **Family ticket** which allows unlimited access to both exhibitions: each member of a family (up to 2 adults + children aged 7 to 18) may visit the exhibitions as often as they like, for just **€20.00 for the whole family**.

Interactive rooms

The Reading Room

The Reading Room offers visitors of all ages the opportunity to explore the themes of the exhibition in greater depth. Alongside a specially curated selection of books, the installation for the exhibition *Pontormo and Rosso* focuses on the idea of narration. The special panels illustrate some narrative experiences developed at the Palazzo Strozzi’s programmes: *A thousand and one tales of...Pontormo and Rosso* and *The Storyteller*.

Interactive materials

Make your own postcard

The traditional Postcard at Palazzo Strozzi is back, asking visitors to leave behind a memento of their experience to share with other visitors. For the exhibition *Pontormo and Rosso*, the Postcard has become digital, in a new interactive game created for the Palazzo Strozzi touch table.

Touch table

The Piano Nobile touch table will also explore two important restoration works undertaken especially for the exhibition and in both cases, extraordinary discoveries were made.

FOR FAMILIES

The Family Suitcase: the Divergent Suitcase

The Divergent Suitcase is the tool available for families and, indeed, anyone who wants to have an unconventional experience within the exhibition. The suitcase’s name emphasises the link with the overriding theme of the exhibition which focuses on the artistic and personal differences between the two painters usually united by their eccentric and extravagant choices.

The Divergent suitcase is a bag made of cloth with iridescent colours, as a homage to the bold palette of the two artists and inside, families will find texts and games to play in front of the works, appropriate for the various age groups. Adopting the personae of Pontormo and Rosso, children and adults visiting the exhibition with the Divergent suitcase are

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invited to make choices of expression, in a game of discovery that gives room for interpretation.

To book the Divergent suitcase, please telephone +39 055 2645155 or enquire at the Information Point on the exhibition floor.

Palazzo Strozzi is grateful to Il Bisonte for its support of the Suitcase.

Family Workshops

The weekend workshop – *GHIRIBIZZANDO* is for families with children age 7 to 12.

Every Sunday, 10.30-12.30 in Italian.

This family activity explores the exhibition *Pontormo and Rosso*, two original and nonconformist painters, and takes a close look at a selection of the artists' works to discover their use of composition, expressions and body language. In the studio, workshop participants will recreate an original *tableau vivant* using their own interpretation.

Available in English on request, please telephone +39 055 391 7141. Minimum group participation may apply.

Reservations required. Free admission with exhibition ticket. Reservations: Monday to Friday 9.00-13.00, 14.00-18.00

Tel. +39 055 2469600, fax +39 055 244145, prenotazioni@palazzostrozzi.org

The Storyteller's Tale

For families with children age 3 to 6.

First Tuesday of the month, 17.30-18.30, other Tuesdays on request (minimum five participants)

Every work of art has hundreds of stories to tell, you just have to be ready to listen! The fables and legends hidden in each are revealed and then, based on a painting in the exhibition, participants can draw and play.

Tuesday: 1 April, 6 May, 3 June, 1 July 2014. Italian only. Reservations required. Free admission with exhibition ticket.

Reservations: Monday to Friday 9.00-13.00, 14.00-18.00. Tel. +39 055 2469600, fax +39 055 244145, prenotazioni@palazzostrozzi.org

YOUTH AND ADULT PROGRAMMES

Drawing Kit

Drawing in front of a work of art allows you to express yourself with immediacy and spontaneity, and to discover something more about the picture in front of you. The important thing is not necessarily to produce a beautiful drawing but to use the creative process to gather information and to explore details of the subject matter that often escape an initial, cursory examination. The **Drawing Kit** comprises: an elegant leather folder which includes paper, pencil, eraser and a brief manual with tips for sketching your way through the exhibition. The manual, with easy-to-consult cards, has tips to break the ice, instructions on drawing techniques, and a guided exercise in front of a work of art in the exhibition. It has been created for both those with and without drawing experience.

The **Drawing Kit** is free with a ticket to the exhibition and may be borrowed at the Information Point on the exhibition floor.

Thursdays Squared

The second Thursday of each month from 19.30

Free event in the courtyard, exploring art in all its forms. Sip a cocktail at the café Rosso in the Palazzo's courtyard and allow yourself to be drawn into the activities proposed by **Creative in the Courtyard**, giving free rein to your ideas, and sharing them with others. Don't miss live music with **Acoustic Carpet!** The programme changes every month.

8 May, 12 June, 10 July 2014

Special Thursday 2 for 1 ticket: €10.00

Ticket admits two visitors to the exhibition after 18.00 and entitles the holder to the same offer for an aperitif. Every Thursday Palazzo Strozzi is open until 23.00. Last admission to exhibitions at 22.00.

Speaking of art. A conversation in the exhibition - For a deeper look at art

Third Thursday of the month, 18.00-19.30

The Education Department offers guided conversations in the exhibition closely observing selected works. These observations form the starting point for sharing ideas and opinions, allowing us to deepen our understanding of themes

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related to the exhibition. No previous knowledge is required.

Thursday: 20 March, 17 April, 15 May, 19 June, 17 July 2014

Free admission with exhibition ticket. Available in English on request, tel. +39 055 39 17 141; minimum group participation applies.

Special Thursday 2 for 1 ticket: €10.00. Ticket admits two visitors to the exhibition after 18:00.

Reservations required: Monday to Friday 9.00-13.00, 14.00-18.00. Tel. +39 055 2469600, fax +39 055 244145, prenotazioni@cscsigma.it

Slow Art Day at Palazzo Strozzi

Saturday 12 April 2014

An international event, now in its fifth year, which encourages visitors to slow down the hectic pace of everyday life, and to enter slowly into the art world.

From 11.00, participants are invited to look at a selected works in the exhibition *Pontormo and Rosso* with the help of a specially created booklet. At 13.30 participants can gather in the laboratory department to exchange ideas and opinions on what they have just seen, over a cup of tea.

Free admission with exhibition ticket. Information: edu@palazzostrozzi.org

ACCESS PROGRAMMES

A più voci – With Many Voices. A project for people with Alzheimer's and their carers

Tuesday afternoon, 15.00

This project for people with Alzheimer's, their relatives and carers, was created by the Education Department in collaboration with specialist educators in this field. It focuses on the use of observation and imagination rather than memory and cognitive skills to promote the remaining communicative abilities. The project also aims to change the social perception of the disease through an encounter with other museum visitors.

For the *Pontormo and Rosso* exhibition, Palazzo Strozzi offers four cycles, each of three sessions. A different work of art is chosen for each of the first two meetings, while the third is devoted to a creative workshop focusing on the relationship between people with Alzheimer's and their carers to create new experiences through making art. During the encounters, educators invite participants – through a guided conversation – to contribute to the creation of a collective narrative about the selected work. The narrative transcribed during the course of the activity serves not only to document the experience but also as a resource for the group and the public in general, giving space to new voices and suggesting new ways of looking at art.

Tuesday 11 March, at 15.00, presentation meeting with carers

First series – Tuesday: 18 March, 1 April, 15 April 2014

Second series – Tuesday: 25 March, 8 April, 29 April 2014

Third series – Tuesday: 6 May, 20 May, 3 June 2014

Fourth series – Tuesday: 13 May, 27 May, 10 June 2014

Tuesday 1 July, at 15.00 final meeting with carers

Participation is free; it is possible to participate in individual sessions. Italian only. Information and reservations required: tel. + 39 055 3917141, edu@palazzostrozzi.org

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FLORENCE PALAZZO STROZZI
8 MARCH-20 JULY 2014

PONTORMO & ROSSO FIORENTINO

DIVERGING PATHS OF MANNERISM



PUBLICATIONS

For each exhibition, the Fondazione Palazzo Strozzi publishes a number of related publications:

Exhibition catalogue

Pontormo and Rosso. Diverging Paths of Mannerism (Florence, Palazzo Strozzi, 8 March-20 July 2014), edited by Carlo Falciani and Antonio Natali, Florence, Mandragora, 372 pages.

Price at Palazzo Strozzi €39.90; in bookshops €50.00

Family and Children's book

Monkey in the Middle is an interactive story by James M. Bradburne, Florence, Mandragora, 2014.

Price at Palazzo Strozzi €10.00; in bookshops €12.00

Guide to Pontormo and Rosso in Florence and Tuscany

Pontormo and Rosso Fiorentino in Florence and in Tuscany edited by Ludovica Sebegondi, introduction by Antonio Natali, with a text by James M. Bradburne, Florence, Maschietto editore, 2014. Available in Italian and English, €15.00

Passport

The Passport for *Pontormo and Rosso: Diverging Paths of Mannerism* takes exhibition visitors on a journey of discovery to the places in Florence and Tuscany associated with the two artists. It includes themed itineraries and exhibition details as well as maps and useful information for visiting museums, galleries, collections, and institutions, thereby encouraging visitors to discover the treasures linked to the exhibition.

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PALAZZO STROZZI AND THE CITY: ACTIVITIES BEYOND THE EXHIBITION

The Palazzo Strozzi's mission is to generate a new experience of the city and the surrounding regions, and every exhibition provides ways to see Florence from a new perspective. Some of the 'tools' developed for this exhibition include:

The Passport

The Passport for *Pontormo and Rosso: Diverging Paths of Mannerism* takes exhibition visitors on a journey of discovery to the places in Florence and Tuscany associated with the two artists. It includes themed itineraries and exhibition details as well as maps and useful information for visiting museums, galleries, collections, and institutions, thereby encouraging visitors to discover the treasures linked to the exhibition.

Lectures

Three special events will be held in places associated with Pontormo:

Church of Santa Felicita, 7 May 2014 at 18.30 Antonio Natali, *The bread of angels. Eucharist at Santa Felicita*

Accademia delle Arti del Disegno, 14 May 2014 at 18.00 Carlo Falciani, *The lost Pontormo's frescoes at San Lorenzo*

Santissima Annunziata, Chapel of San Luca said of the Painters, 28 May 2014 at 17.00 Alessandra Baroni, *The decoration of the Chapel of the painters in the Santissima Annunziata.*

The cuisine of Pontormo

Pontormo kept a diary for the last two years of his life in which he recorded his daily meals, thus reveal that the eating habits of the Tuscan people then are not so different from those of today. The exhibition at Palazzo Strozzi will open its doors to reflections and experiences and to the history of cuisine as part of an ongoing tradition.

Italia 7, Waiting for the TG - Flavours of Tuscany, 23 March 2014 at 19.00

Special episode of the popular TV cookery show directed by Anna Maria Tossani, dedicated to the cuisine of Pontormo and the exhibition at Palazzo Strozzi.

San Lorenzo Market, 21 May 2014 at 18.00 A lecture by Ludovica Sebregondi: *The cuisine of Pontormo*

Related exhibitions

The Processional Wagon of Saint John the Baptist: from Pontormo to Capezzuoli by Serena Pini

From 8 March, the Museum of Palazzo Vecchio, *Traces of Florence*, temporary section, free admission

Piazza della Signoria, Florence, tel. + 39 055 2768224/2768558

To coincide with the Strozzi exhibition, Palazzo Vecchio's *Traces of Florence* offers visitors a new take on the famous panels painted by Pontormo for the processional wagon of St John the Baptist (or the Mint) around 1514, by displaying them for the first time alongside other paintings and sculpture that adorned the wagon over the centuries. Shaped like a tower, this was the most monumental of all the wagons representing Florentine corporations and outlying regions that paraded in front of the civil authorities in Piazza della Signoria before moving on to the Baptistry, during the festivities (Festa degli Omaggi) for the city's patron saint. Originally made for the powerful city Mint, the wagon was appropriated by the Community of Florence in 1782 becoming the Civic Wagon. Modified on several occasions, it was finally dismantled following the abolition of the Festa in 1808.

Museum opening times: 8-31 March: 09.00-19.00, daily except Thursday: 09.00-14.00 (except special openings); 1 April-30 September: 09.00-24.00, daily except Thursday: 09.00-14.00

Special openings

Cappella del Papa (Papal Chapel), former convent of Santa Maria Novella, now the Scuola Allievi Marescialli e Brigadieri Carabinieri Chapel of the Pope. Piazza Stazione 7, Florence www.carabinieri.it

The Papal Chapel, dedicated to Pope Leo X de' Medici, was built to mark the pontiff's arrival in Florence on 30 November 1515, when he wished to present himself to his native city as the new head of the Church. The frescoes were completed in under a month by Ridolfo del Ghirlandaio, Cosimo Feltrini and Pontormo, who painted the *Putti* in the vault and the splendid *Veronica*.

13 March, 9 April, 7 May, 17 June, 15.00, guided tours (in Italian) by Ludovica Sebregondi, max. 20 people

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free admission, booking required, tel. +39 055 2469600

Academy of Arts and Design (Via Orsanmichele 4, Florence)

Open every working Wednesday by the volunteers of "Discover Florence".

Opera di Santa Maria del Fiore Archive (Via della Canonica 1, Florence)

Guided tour (in Italian) by the director Lorenzo Fabbri

13 May, 15.00, max 20 people, free admission, booking required, tel. +39 055 246960

Cinema - Tuesday at the movies with Palazzo Strozzi

A film festival organised in collaboration with the Odeon Cinema.

Pontormo - Un amore eretico is dedicated to the final years of the artist's career and the lost fresco cycle of the choir of San Lorenzo, which aroused discussion. *Il mestiere delle armi* tells the story of Giovanni dalle Bande Nere and the events that preceded the sack of Rome, and Pasolini's *La Ricotta* ("Curd Cheese") accurately reconstructs the deposition by Pontormo and Rosso, transforming them into tableaux vivants. *Je vous salue Marie* is a modern transposition of the theme of the Annunciation, treated by Pontormo.

Tuesday, 1 April at 20.30: *Pontormo. Un amore eretico* directed by Giovanni Fago (Italy 2002, 102 mins), introduction by Cristina Acidini, produced by Carlo Quinterio.

Tuesday 15 April at 20.30: *Je vous salue Marie* directed by Jean-Luc Godard (France/Switzerland 1985, 70 mins)

Tuesday 6 May at 20.30: *Il mestiere delle armi* directed by Ermanno Olmi (Italy, 2001, 100 mins); *La Ricotta* directed by Pier Paolo Pasolini, excerpt *Ro.Go.Pa.G.* (Italy-France 1963, 34 mins)

Family Matters - Tuesday at the movies with CCCS (Strozzina)

The programme complementing the Strozzina exhibition features the rich and powerful tapestry of stories and human affairs in *Fanny and Alexander* by the Swedish master Ingmar Bergman; the surreal and funny crisis of a dysfunctional family in *The Royal Tenenbaums*; and the disturbing reflection on the relationship of a brother and a sister and their past in Luchino Visconti's masterpiece *Sandra (Of a Thousand Delights)* with Claudia Cardinale.

Tuesday 22 April at 20.30: *Fanny and Alexander* directed by Ingmar Bergman (Sweden, France, Germany 1982, 197 mins)

Tuesday 13 May at 20.30: *The Royal Tenenbaums* directed by Wes Anderson (USA, 2001, 109')

Tuesday 20 May at 20.30: *Sandra (Of a Thousand Delights)* directed by Luchino Visconti (Italy 1965, 100 mins)

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LIST OF WORKS

Section I.1: Debut at the Chiostrino dell'Annunziata

I.1.1

Andrea del Sarto (Andrea d'Agnolo; Florence 1486–1530) *Journey of the Magi* 1511 detached fresco; 417 x 315 cm. Florence, Basilica of the Santissima Annunziata, Chiostrino dei Voti, patrimonio del Fondo Edifici di Culto – Ministero dell'Interno

I.1.2

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Assumption of the Virgin* c. 1513, detached fresco; 390 x cm 381 cm. Florence, Basilica of the Santissima Annunziata, Chiostrino dei Voti, patrimonio del Fondo Edifici di Culto – Ministero dell'Interno

I.1.3

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Visitation* 1514–6; detached fresco; 408 x 338 cm Florence, Basilica of the Santissima Annunziata, Chiostrino dei Voti, patrimonio del Fondo Edifici di Culto – Ministero dell'Interno

I.1.4

Fra' Bartolomeo (Bartolomeo di Paolo, also known as Baccio della Porta; Soffignano, Prato 1473–Pian del Mugnone, Fiesole 1517) *Madonna and Child with Six Saints* (Cambi Altarpiece) 1510; oil on panel; 245 x 224 cm. Florence, Church of San Marco, patrimonio del Fondo Edifici di Culto - Ministero dell'Interno

Section I.2: In the workshop of Andrea del Sarto

I.2.1

Andrea del Sarto (Andrea d'Agnolo; Florence 1486–1530) *Annunciation* 1512; oil on panel; 185 x 174.5 cm. Florence, Palazzo Pitti, Galleria Palatina, inv. Pal. no. 124

I.2.2

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Sacra Conversazione (San Ruffillo Madonna)* 1514; detached fresco; 223 x 196 cm. Florence, Convent of the Santissima Annunziata, St. Luke Chapel

I.2.3

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Madonna and Child with the Young St. John the Baptist* 1514; oil on panel; 102.1 x 77.5 x 3 cm. Frankfurt, Städel Museum, inv. no. 952

I.2.4

Workshop of Andrea del Sarto (with Rosso and Pontormo?) *Madonna of the Belt* 1512–3; oil on panel; 280 x 189 cm. Rignano sull'Arno, Church of San Michele a Volignano

I.2.5-6

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Two Warriors with Lances* Arms-bearer with Putto 1513; tempera on canvas; 90 x 66 cm each. Florence, Galleria degli Uffizi, inv. 1890 nos. 5279, 5282

I.2.7

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *The Sacrificial Death of Marcus Curtius* 1513–5; oil on panel; 58 x 115 cm. Private collection

I.2.8

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Joseph Sold to Potiphar* 1515; oil on panel; 61 x 51.6 cm. London, The National Gallery, bought with the aid of The Art Fund (Eugene Cremetti Fund), 1979, NG6451

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Section II: Diverging paths: Desperate Air and Soft Colouring

II.1
Andrea del Sarto (Andrea d'Agnolo; Florence 1486–1530) *Madonna and Child between St. Francis and St. John the Evangelist (Madonna of the Harpies)* 1517; oil on panel; 207 x 178 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1577

II.2
Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Sacra Conversazione (Pucci Altarpiece)* 1518; oil on panel; 221.5 x 189.5 cm. Florence, Church of San Michele Visdomini

II.3
Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Madonna and Child with Four Saints (Spedalino Altarpiece)* 1518; oil on panel; 172 x 141.5 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 3190

Section III: Pontormo in Medici Florence and Rosso's first journeys

III.1
Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Portrait of a Goldsmith* 1518; oil on panel; 70 x 53 cm. Paris, Musée du Louvre – département des Peintures, inv. 233, Collection de Louis XIV (acquis de Jabach en 1671)

III.2
Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *St. Paul in Prison* 1517–8; oil on panel; 69.2 x 57.5 cm. Private collection

III.3a-3b
Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *St. John the Evangelist, St. Michael the Archangel* c. 1519; oil on panel; 173 x 96 cm each. Pontorme, Empoli, Church of San Michele Arcangelo

III.4
Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Adoration of the Magi (Benintendi Epiphany)* 1519–20; oil on panel; 85 x 191 cm. Florence, Palazzo Pitti, Galleria Palatina, inv. Pal. no. 379

III.5
Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Madonna and Child with St. John the Baptist and St. Bartholomew (Villamagna Altarpiece)* 1521; oil on panel; 169 x 133 cm. Volterra, Museo Diocesano d'arte sacra

III.6
Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Music-making Angel* 1521; oil on panel; 39.5 x 47 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1505

III.7
Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Holy Family with the Young St. John the Baptist* c. 1521–2; oil on panel; 63.5 x 42.5 cm. Baltimore, The Walters Art Museum, inv. 37.1072

Section IV: Portraits

Section IV.1: "Lifelike and natural". Pontormo's Portraits

IV.1.1
Andrea del Sarto (Andrea d'Agnolo; Florence 1486–1530) *Portrait of a Woman with a Basket of Spindles* c. 1514–5; oil on panel; 76 x 54 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1480

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IV.1.2

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Portrait of Cosimo the Elder* 1518–9; oil on panel; 87 x 67 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 3574

IV.1.3

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Portrait of Two Friends* 1523–4; oil on panel and lacquer; 88.2 x 68 cm. Venice, Fondazione Giorgio Cini, Galleria di Palazzo Cini, Cini 40025

IV.1.4

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Portrait of a Young Man* 1525–6; oil on panel; 86 x 61 x 5 cm. Lucca, Museo Nazionale di Palazzo Mansi, inv. no. 5

IV.1.5

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Portrait of a Bishop (Monsignor Niccolò Ardinghelli?)* c. 1541–2; oil on panel; 102 x 78.9 cm. Washington, D.C., National Gallery of Art, Samuel H. Kress Collection, 1961.9.83

IV.1.6

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Portrait of a Gentleman with a Book* 1541–2; oil on panel; 88.2 x 71.5 cm. Private collection

Section IV.2: “Harshness of features”. Rosso’s Portraits

IV.2.1

Fra’ Bartolomeo (Bartolomeo di Paolo, also known as Baccio della Porta; Soffignano, Prato 1473–Pian del Mugnone, Fiesole 1517) *Portrait of Girolamo Savonarola* 1499–1500; oil on panel; 53 x 37.5 cm. Florence, Museo di San Marco, inv. 1980 no. 8550

IV.2.2

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Portrait of a Man* 1512–3; oil on panel; 80 x 60 cm. Florence, Galleria degli Uffizi, inv. San Marco e Cenacoli n. 106

IV.2.3

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Portrait of a Man Holding a Letter* c. 1514; oil on panel; 80.6 x 57.5 cm. Private collection

IV.2.4

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Portrait of a Man Holding a Letter* 1518; oil on panel; 85.5 x 66.7 cm. London, The National Gallery, bought with the generous support of the George Beaumont Group and a number of gifts in wills including a legacy from Mrs. Olive Brazdzionis, 2000, NG6584

IV.2.5

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Portrait of a Man* 1521–2; oil on panel; 50 x 39.5 cm. Florence, Palazzo Pitti, Galleria Palatina, inv. Pal. no. 249

IV.2.6

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Portrait of a Man* c. 1522; oil on panel; 88.7 x 67.9 cm. Washington, D.C., National Gallery of Art, Samuel H. Kress Collection, 1961.9.59, 1611

IV.2.7

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Portrait of a Man with a Helmet* c. 1523–4; oil on panel; 88.6 x 67.3 cm. Liverpool, Walker Art Gallery, inv. WAG 2804

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Section V: Drawings

V.1: "So animated and so lifelike". Pontormo's Drawings

V.1.1

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Study for the Christ Child in the Pucci Altarpiece*, 1518; black chalk on white paper; 218 x 168 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 654 E

V.1.2

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Study for St. Michael in Pontorme* 1519, red chalk, red chalk wash, ink, traces of white lead on white paper; 393 x 260 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6506 F

V.1.3

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Study of a Seated Nude* c. 1519–20, red chalk, red chalk wash, white lead on yellowed white paper; 402 x 294 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6596 F

V.1.4

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Study of a Reclining Nude and a Seated Nude* 1519–20; black chalk on white paper; 282 x 403 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6557 F

V.1.5

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Study of a Nude (Self-portrait?)* 1522–5; red chalk on paper; 281 x 195 mm. London, The British Museum, 1936,1010.10

V.1.6

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Portrait of a Carthusian Monk for the Supper at Emmaus* 1525; red chalk on white paper; 292 x 209 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6656 E

V.1.7

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Boy Sleeping on a Step* c. 1525; red chalk, black chalk on yellowed white paper; 287 x 397 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6632 F v.

V.1.8

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Study of a Nude for the "Deposition" at Santa Felicita* 1525–6; black chalk, black chalk wash, white lead on lightly browned white paper; 390 x 222 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6576 F

V.1.9

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Study of the Angel for the "Annunciation" at Santa Felicita* c. 1527; black chalk, diluted ink, squared in red chalk on yellowed white paper; 392 x 214 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6653 F

V.1.10

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Study of a Nude* c. 1535–40; red chalk on white paper; 267 x 164 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6747 F

V.1.11

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Figure of a Male Nude for the Souls Ascending from Purgatory for the Choir of San Lorenzo* c. 1554–5; black chalk on yellowed white paper; 407 x 250 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6565 F

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V.1.12

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Studies of Nudes for the Deluge for the Choir of San Lorenzo* 1554–6; black chalk with stumping, stylus, white lead on white paper; 265 x 402 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6754 F

V.2: Drawings of “bold and well-grounded” Rosso

V.2.1

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Madonna and Child with Saints* c. 1519–20; black chalk on white paper; 330 x 254 mm (47 x 34 cm; 52.5 x 39.5 x 3 cm). Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 479 F

V.2.2

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Study for a Female Nude* c. 1521–2; red chalk, black chalk on yellowed paper; 367 x 178 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6478 F

V.2.3

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Study of a Nude for St. Sebastian in the Dei Altarpiece* c. 1522; red chalk on yellowed white paper; 400 x 153 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 478 F

V.2.4

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Study of a Nude with a Cloth* c. 1523–4; red chalk on yellowed white paper; 415 x 200 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6497 F

V.2.5

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Virgin Annunciate* c. 1524–5; red chalk, black chalk on yellowed white paper; 367 x 267 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6492 F

V.2.6

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Study of a Seated Nude* c. 1525–7; red chalk on paper; 363 x 214 mm. London, The British Museum, 1946,0713.513

V.2.7

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Study of a Nude with His Arm Raised* c. 1525–7; red chalk on yellowish paper; 395 x 207 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 6489 F

V.2.8

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Study of a Nude for Christ in the “Deposition” at Sansepolcro* 1527; brown ink on paper; 222 x 383 mm. Vienna, Albertina, SC.R.138, inv. 104, R.140

V.2.9

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Our Lady of Mercy* 1528–9; red chalk, black chalk and white lead on paper; 290 x 265 mm. Paris, Musée du Louvre, département des Arts Graphiques, inv. 1579

V.2.10

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Project for an Altar* 1529; pen and brown ink, with grey-brown wash, heightened with white on pale green prepared paper; 461 x 337 mm. London, The British Museum, 1948,0410.15

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V.2.11

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Project for a Wall with Petrarch's First Vision of the Death of Laura* c. 1534; pen and brown ink with grey wash, heightened with white bodycolour, on brown prepared paper; 425 x 536 mm. Oxford, Christ Church Picture Gallery, by permission of the Governing Body of Christ Church, JBS 125

Section VI.1: German Influences or Florentine Tradition: Pontormo and Dürer's prints

VI.1.1

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Madonna and Child with the Young St. John the Baptist* c. 1523–5; oil on panel; 87 x 67 cm. Florence, Galleria Corsini

VI.1.2

Pontormo (Jacopo Carrucci; Pontorme, Empoli 1494–Florence 1557) *Crucifixion with the Virgin, St. John the Evangelist, St. Julian and St. Augustine (Boldrone Tabernacle)* c. 1525–6; detached fresco; 307 × 429 cm. Florence, Accademia delle Arti del Disegno

VI.1.4

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Supper at Emmaus* 1525; oil on canvas; 230 x 173 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 8740

Section VI.2: German Influences or Florentine Tradition: Rosso and Republican Florence

VI.2.1

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *The Marriage of the Virgin (Ginori Altarpiece)* 1523; oil on panel; 325 x 247 cm. Florence, Basilica of San Lorenzo

VI.2.2

Workshop of Rosso Fiorentino *Moses Defending the Daughters of Jethro* c. 1523; oil on canvas; 160 x 117 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 2151

Section VII: Pontormo in the Capponi Chapel and Rosso in Rome

VII.1

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Madonna and Child* 1527–8; oil on panel; ø cm 77.5. Florence, Palazzo Capponi alle Rovinate

VII.2

Guillaume de Marcillat (Le Châtre Berry 1468?–Arezzo 1529) *Deposition and Entombment of Christ* 1526; stained glass and lead; 145 x 78 cm. Florence, Palazzo Capponi alle Rovinate

VII.3

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *The Death of Cleopatra* 1525–7; oil on panel; 88 x 75 cm. Braunschweig, Herzog Anton Ulrich-Museum, Kunstmuseum des Landes Niedersachsen, inv. GG 479

VII.4

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Portrait of a Young Man* c. 1524–6; oil on panel; 120 x 86 cm. Naples, Museo Nazionale di Capodimonte, inv. Q 112

VII.5

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *A Knight of St. John* c. 1524; oil on panel; 96.8 x 76.2 cm. London, The National Gallery, Wynn Ellis bequest, 1876, NG932

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VII.6

Gian Giacomo Caraglio (Verona 1505 circa-Cracovia 1565) after Rosso Fiorentino *Labours of Hercules: Hercules and Archelaus* 1524; engraving; 221 x 180 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 1145 St. Sc.

VII.7

Gian Giacomo Caraglio (Verona 1505 circa-Cracovia 1565) after Rosso Fiorentino *Labours of Hercules: Hercules and Cacus* 1524; engraving; 212 x 177 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 1138 St. Sc.

VII.8

Gian Giacomo Caraglio (Verona 1505 circa-Cracovia 1565) after Rosso Fiorentino *Labours of Hercules: Hercules and Cerberus* 1524; engraving; 221 x 180 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 1141 St. Sc.

VII.9

Gian Giacomo Caraglio (Verona 1505 circa-Cracovia 1565) after Rosso Fiorentino *Labours of Hercules: Hercules and the Centaurs* 1524; engraving; 261 x 180 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 1136 St. Sc.

VII.10

Gian Giacomo Caraglio (Verona 1505 circa-Cracovia 1565) after Rosso Fiorentino *Labours of Hercules: Hercules and the Hydra* 1524; engraving; 219 x 177 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 1140 St. Sc.

VII.11

Gian Giacomo Caraglio (Verona 1505 circa-Cracovia 1565) after Rosso Fiorentino *Labours of Hercules: Hercules and Nessus* 1524; engraving; 222 x 182 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 1137 St. Sc.

VII.12

Gian Giacomo Caraglio (Verona 1505 circa-Cracovia 1565) after Rosso Fiorentino *Fury* 1524; engraving; 250 x 184 mm. London, The British Museum, 1875,0510.220

VII.13

Gian Giacomo Caraglio (Verona 1505 circa-Cracovia 1565) after Rosso Fiorentino *Gods in the Niches* 1526; engravings; 720 x 480 mm. Florence, Biblioteca Marucelliana, prints vol. XXXII from 44 to 58

VII.14

Gian Giacomo Caraglio (Verona 1505 circa-Cracovia 1565) after Rosso Fiorentino *Saturn and Philyra* 1527; engraving; 182 x 136 mm. Vienna, Albertina, B.XV.76-7.23

VII.15

Gian Giacomo Caraglio (Verona 1505 circa-Cracovia 1565) after Rosso Fiorentino *Pluto and Proserpine* 1527; engraving; 184 x 135 mm. Vienna, Albertina, B.XV.76-7.22

VII.16

Cherubino Alberti (Borgo San Sepolcro 1553–Rome 1615) after Rosso Fiorentino *Project for an Altar* 1575 (after a 1520 drawing); engraving; 750 x 466 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. no. 1579 St. Sc.

Section VIII: Rosso and Pontormo between the Sack of Rome and the Siege of Florence

VIII.1

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Deposition* 1527–8; oil on panel; 270 x 201 cm. Sansepolcro, Church of San Lorenzo

VIII.2

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Virgin and Child with St. Julian and a Donor* c. 1527–30; oil on panel; 63.5 x 53.3 cm. Private collection

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VIII.3

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Visitation* c. 1528–9; oil on panel; 202 x 156 cm. Carmignano, Pieve di San Michele Arcangelo

VIII.4

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Ten Thousand Martyrs* 1529–30; oil on panel; 65 x 73 cm. Florence, Palazzo Pitti, Galleria Palatina, inv. Pal. no. 182

VIII.5

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Virgin and Child with the Young St. John the Baptist* c. 1529–30; oil on panel; 89 x 74 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 4347

VIII.6

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *The Penitent St. Jerome* c. 1529–30; oil on panel; 105 x 80 cm. Hanover, Niedersächsisches Landesmuseum Hannover, inv. KM 132.54

Section IX: The Courts: Rosso at Fontainebleau and Pontormo in Medici Florence

IX.1

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Pietà* c. 1538–40; oil on canvas transferred from wood; 127 x 163 cm. Paris, Musée du Louvre, département des Peintures, inv. 594, entré au Louvre en 1798

IX.2

Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Bacchus, Venus and Cupid* 1535–9; oil on canvas; 205 x 162 cm. Luxembourg, Musée National d'Histoire et d'Art

IX.3

Claude Badouin (active between 1540 and 1547); cartoon by Rosso Fiorentino (Giovan Battista di Jacopo; Florence 1494–Fontainebleau 1540); high-warp tapestry by the Fontainebleau manufactory *Combat of the Centaurs and the Lapiths* 1539–44 (drawing and cartoons); 1540–7 (weaving); weft: wool, silk, gold and silver; 322 x 620 cm. Vienna, Kunsthistorisches Museum, Kunstammer, Inv. KK T CV/3

IX.4

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) *Venus and Cupid* c. 1533; oil on panel; 128 x 194 cm. Florence, Galleria dell'Accademia, inv. 1890 no. 1570

IX.5

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557), drawing for the cartoon of the scene modified and/or completed by Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572) and/or Raffaellino del Colle (Colle, Sansepolcro 1494/7–Sansepolcro 1566); Bronzino and workshop [drawing for the] cartoon for the border Jan Rost (Brussels, documented as of 1536–Florence 1564) low-warp tapestry *Jacob's Lament* 1545–6 (drawing and cartoons); 1547–53 (weaving) weft: wool, silk, silver and gilt silver; warp: wool; left side 567 cm; right side 561.5 cm; upper 290 cm; lower 285 cm. Rome, Segretariato Generale della Presidenza della Repubblica, Palazzo del Quirinale, ODP 111, PR 6480/10

IX.6

Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557), drawing and cartoon of the scene; Bronzino and workshop (Agnolo di Cosimo, Monticelli, Florence 1503–Florence 1572) [drawing for the] cartoon for the border; Jan Rost (Brussels, documented as of 1536–Florence 1564) low-warp tapestry *Temptation of Joseph* 1545–6 (drawing and cartoons); 1546–7 (weaving) weft: wool, silk, silver and gilt silver; warp: wool; left side 570 cm; right 570 cm; upper 273 cm; lower 273 cm. Rome, Segretariato Generale della Presidenza della Repubblica, Palazzo del Quirinale, ODP 110, PR 6480/4

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Section X: Vasari's Lives: Victors and Vanquished

X.1
Giorgio Vasari (Arezzo 1511–Florence 1574) *Le Vite de' più eccellenti architetti, pittori et scultori italiani, da Cimabue insino a' tempi nostri*, Florence, Torrentino, 1550, volume II, (Life of Rosso) 1550 23.3 x 14 x 5.5 cm Florence, Biblioteca Nazionale Centrale, Magl. 3.1.451.2

X.2
Giorgio Vasari (Arezzo 1511–Florence 1574) *Le Vite de' più eccellenti pittori, scultori, et architettori...riviste et ampliate*, Florence, Giunti, 1568, 2nd volume of part III, (Life of Pontormo) 1568; 24 x 17 x 4.5 cm. Florence, Biblioteca Nazionale Centrale, Rinascimento Vasari 3

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