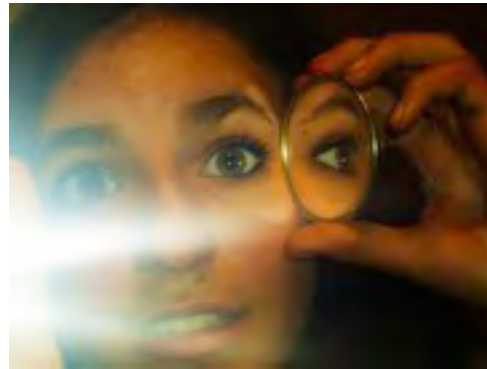


# Learning in the wild

**Some thoughts on the changing ecology  
of informal learning and the need to re-invent  
education for a post-industrial world**



**Dr. James M. Bradburne AADipl MCSD**

*Director, General, fondazione Palazzo Strozzi, Florence*  
*Senior Research Fellow, London Knowledge Lab, Institute of Education*  
*Senior Research Fellow, King's College London*

**[www.bradburne.org](http://www.bradburne.org)**

Children's University, Manchester, 8 December 2009

# Who is James Bradburne?

**‘There is no theory that is not part of an autobiography’**

**Paul Valéry (1924)**

Graphic designer, exhibition maker, architect (1979 - 89)

Museum consultant, *UNESCO, UNICEF* (1989 - 1994)

Head of Design, *newMetropolis, A’dam* (1994 - 1998)

Director General, *mak.frankfurt* (1999 - 2003)

Director, *Next Generation foundation* (2003 - 2006)

Director General, *fondazione Palazzo Strozzi*, Florence

# Structure of part 1

- ▶ learning and education
- ▶ the dilemma of creativity
- ▶ learning in the wild
- ▶ conclusions



# What is learning?

**Learning** (Learn"ing) *n.* [AS. *leornung.*] **1.** The acquisition of knowledge or skill; as, the *learning* of languages; the *learning* of telegraphy. **2.** The knowledge or skill received by instruction or study; acquired knowledge or ideas in any branch of science or literature; erudition; literature; science; as, he is a man of great *learning*.

# What's so special about learning?

“And the pleasure of discovery differs from other pleasures in this [...] Other desires perish in their gratification, but the desire of knowledge never: the eye is not satisfied with seeing nor the ear filled with hearing. Other desires become the occasion of pain through dearth of the material to gratify them, but not the desire of knowledge: the sum of things to be known is inexhaustible, and however long we read we shall never come to the end of our story-book.”

A.E. Housman, 1892

# In other words...

‘From an evolutionary point of view we experience orgasms and explanations to ensure we make babies and theories.’ Alison Gopnik

Theory-making gives us an evolutionary advantage. Often seen as the end of the activity (theories lead to explanations, sex leads to orgasms) in an evolutionary sense it is quite the opposite. Creatures for whom sex culminates in the positive reward of an orgasm are serve the ends of encouraging reproduction, just as exploration that finds its release in the ‘aha!’ of explanation serves to reward the making of causal theories.

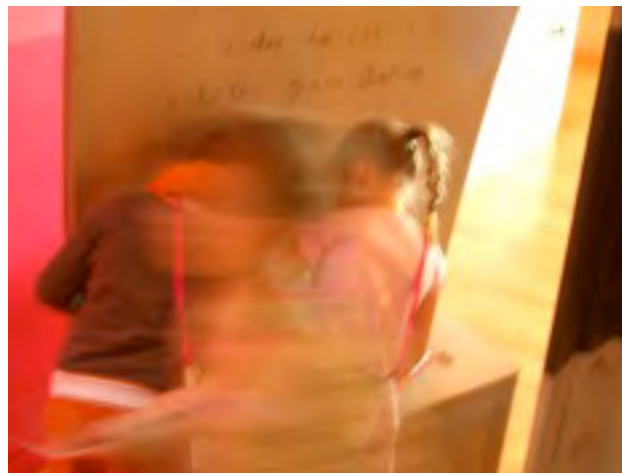
# Formal education

- Pre-modelling users
- One-to-many broadcasted information
- New technologies often serve old, top-down models
- Distance learning = distance teaching



# Informal learning

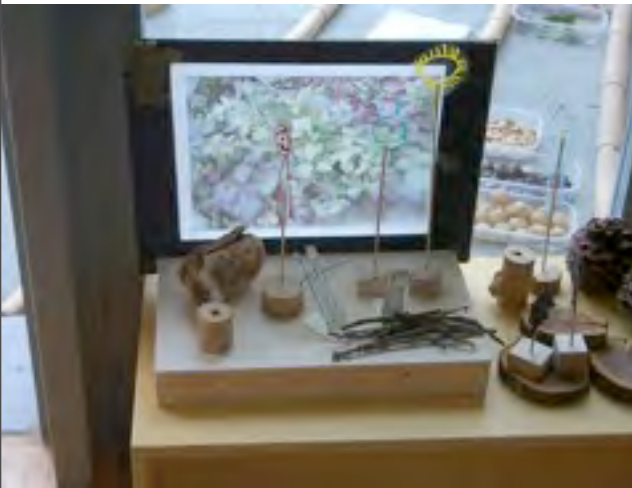
- ‘nobody ever failed a museum’ Frank Oppenheimer
- Informality is not a question of style
- Self-initiated, self-directed, self-sustaining, learning
- How do we create the conditions for ‘flow’
- Also called ‘free-choice’ learning [John Falk]





‘the aim of teaching is not to produce learning but to produce the conditions for learning, this is the focal point, the quality of the learning’

Loris Malaguzzi



# Tempora mutantur

- ▶ The Renaissance - private education in service to church and state to create **rulers**
- ▶ 1830s - general public education to create industrial **workers**
- ▶ After the internet revolution of 1990 and post-crisis capitalism education to create ... ?



# The problem with creativity

Creativity and interactivity both suffer from confusion between object and subject – exhibits are referred to as interactive, spaces and toys as creative.

Interactivity and creativity are properties of users, not of things. People are creative, children are creative, creative people are able to find solutions to seemingly intractable problems.



# Creativity as agency

‘the application of knowledge and skills in new ways to achieve valued outcomes’

DEMOS/Tom Bentley

Creativity is the ability to innovate within constraints, and the ability to imagine ways in which constraints can be reduced, redefined, or eliminated to create solutions to user-defined problems. Creativity is the way we describe the innovative negotiation between human desires and the constraints imposed by the environment.

# Can creativity be taught?

- No imperative form
- Potentially subversive
- Not taught, but encouraged, supported - or provoked



# Creativity as a skill for a learning society

‘In a rapidly changing society where most people are doing jobs that were not invented when they were young a different need may become decisive: **citizens who can do what they were NOT taught.**’

Seymour Papert, author ‘Mindstorms’

# The changing landscape of learning

- ▶ **In a single day** in 2002 there was as much world trade as in the whole of 1949, as much scientific research as in 1960, as many telephone calls as 1983, as many emails as 1990 and as many mobile phone text messages as 1996  
Charles Leadbetter
- ▶ The 'Flintstone Principle' - nothing is exempt from history
- ▶ Major shifts in the nature of human relationships: politics, economics, education
- ▶ How to respond to change? How to foster culture of 'lifelong learning'?

# Melting Snow

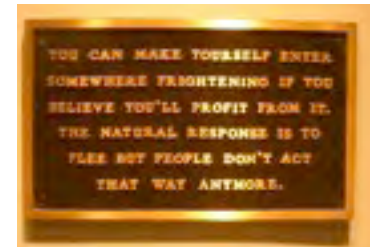
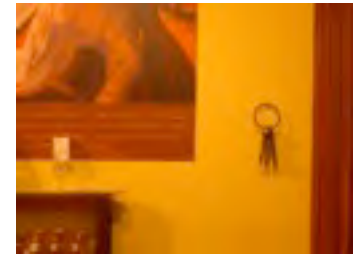
CP Snow argued that science and art were two separate cultures  
(New Statesman 1956/Rede lecture 1959)

" In our society (that is, advanced western society) we have lost even the pretence of a common culture. Persons educated with the greatest intensity we know can no longer communicate with each other on the plane of their major intellectual concern. This is serious for our creative, intellectual and, above all, our normal life. It is leading us to interpret the past wrongly, to misjudge the present, and to deny our hopes of the future. It is making it difficult or impossible for us to take good action."(page 60)



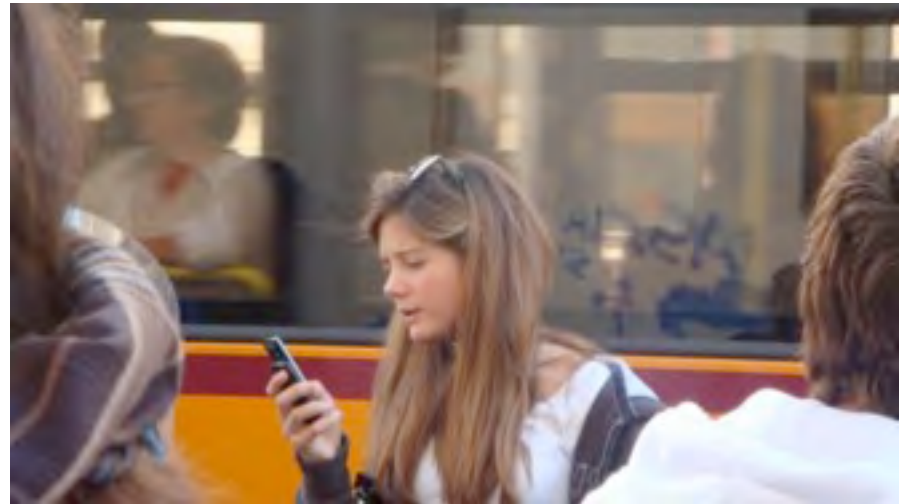
# ‘Remagicalising’ the world

- ▶ consequence of C.P. Snow’s ‘two cultures’
- ▶ Phenomena aren’t scientific, knowledge is not scientific - scientific method **warrants** knowledge
- ▶ Science has monopolised truth, art has monopolised wonder
- ▶ need to ‘re-infect’ the world with opportunities to be surprised, to be amazed, to learn, to participate - ubiquitous learning/pervasive games



# Learning 'in the wild'

- ▶ Over 85% of learning occurs outside the school
  - In the USA children aged 9-14 spend 900 hours a year in school – but 1,500 hours a year watching television
- ▶ Inhabiting the wild - early initiatives
  - Parks Canada
  - Science Alberta Foundation
  - UNESCO/UNICEF



# Dangerous Things

Swedish Travelling Exhibition Service (1995-1999)

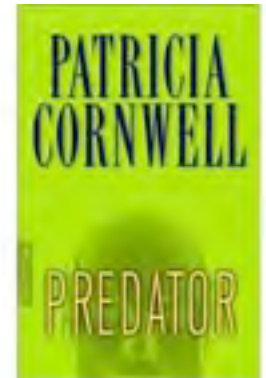
- ▶ travelling exhibition on perception of risk
- ▶ 30 objects from 30 museums
- ▶ hand grenades to human skulls
- ▶ communities invited to contribute own objects



# Body in the library

Drew Ann Wake & James Bradburne (1991)

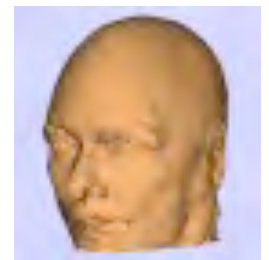
- ▶ Science Alberta Foundation
- ▶ increase public understanding of science & technology/women in technological education
- ▶ exhibition designed as forensic laboratory
- ▶ ‘Who killed Ruby Keene?’
- ▶ developed with librarians/travelled exclusively to libraries
- ▶ became focal point for community
- ▶ spawned similar exhibitions by Librarians’ Association/RCMP



# Beyond the Naked Eye

Drew Ann Wake & James Bradburne (1991)

- ▶ Designed to address interests of women
- ▶ travelled exclusively to hospitals
- ▶ developed with Association of Radiologists
- ▶ reconfigured after full-scale prototype
- ▶ five clusters to explain different medical imaging technologies
- ▶ hands-on exercises/case studies
- ▶ not always a 'right answer'
- ▶ widely copied (Eksperimentarium, Science North)



# Dialogue in the Dark

Andreas Heinecke (1990-present)

- ▶ four completely ordinary settings: a street, a park, a water's edge, a bar - in total darkness
- ▶ guided tours 45 minutes/ 1 1/2 hours
- ▶ guides are all blind from birth
- ▶ groups never see guides
- ▶ funded as part of employability policy



# Technology makes new things possible

- ▶ Many to many communication
- ▶ Platforms for debate
- ▶ Inhabiting the landscape with information
- ▶ Situating the user
- ▶ Leaving traces - making learning visible



# 'The Memory Exhibition'

San Francisco Exploratorium, May 22, 1998 - January 10, 1999

- ▶ Exhibition looked at different aspects of memory
- ▶ Divided into several sections, with hands-on exhibits and real objects
- ▶ Substantial online component including virtual dissection of a sheep's brain and a exhibition of photos taken in Nagasaki after the atomic bomb was dropped
- ▶ Empty wall used for timeline





# Nagasaki

**San Francisco Exploratorium, May 22, 1998 - [online]**

I am a 23 year old mixed race woman. I learned about the atomic bomb growing up through television and school. [...] I cannot say in which ways growing up with this fear has shaped my view of the world, politics or person. I do know that knowing that we are capable of such destruction has made me staunchly anti-war.

7/21/95

I'm not sure how I first became aware of the bomb which is a little ironic, as my mother is a survivor of the Hiroshima bombing. Or perhaps this makes sense -- she has always spoken of it as matter of factly as most people talk about being in a minor car accident. She says that when you see such things when you're very young (5 years old) you don't really know, understand, or realize how horrible they really are. So the images I had then were from her - of the bright light, the cloud, the people -- burned terribly their skin coming off like it does cooked chicken. This is how my mother described it. She was not harmed at all -- but lost a cousin and an uncle. Bodies by the edges of the river, the dying were thirsty as burns tend to leave one dehydrated. Many fell in when they died and so there were bodies in the water too and the black rain. M.R., 26 years old. Sebastopol, CA



# Ubiquitous computing and pervasive learning

- ▶ Intelligence can now be built into the physical setting
- ▶ Cedric Price and the fickle factory (1981)
- ▶ pervasive gaming (London Knowledge Lab/MPLV)



# Which institutions best deliver learning in the wild?

- ▶ Large institutions will survive
- ▶ medium-sized, middle aged museums will face extinction
- ▶ Smaller, smarter, faster forms will proliferate
- ▶ the future of learning 'in the wild' is with not-for-profit media companies



# Changing ecology of the swamp

- ▶ Shift towards technology of mass provision
  - Shift from one -> many to many -> many
  - Increased numbers targeted
  - Broadcast model of teaching retained
- ▶ For-profit models imported to education
  - Education seen as an individual good, not a social asset
  - American economic models applied to non-economic fields
- ▶ Old institutions asked to do new things
  - Formal system increasingly vocational
  - Informal system increasingly remedial
  - to 'e' or not to 'e'
- ▶ a new emphasis on learning 'in the wild'

# Post-industrial education - what now?

- ▶ economy driven by innovation, experimentation, adding value to services
- ▶ jobs flexible, workforce mobile
- ▶ skills not knowledge, not *what*, but *how* to learn
- ▶ information available whenever required
- ▶ discovering that 'the life of the mind is a pleasure'
- ▶ learning increasingly in informal settings



# **Informal learning as a resource for civil society**

“I believe that a desirable future depends on our deliberately choosing a life of action, over a life of consumption. Rather than maintaining a lifestyle which only allows to produce and consume – a style of life which is merely a way station on the road to the depletion and pollution of the environment – the future depends upon our choice of institutions which support a life of action”.

Ivan Illich (1973)

A photograph of a man with dark hair, wearing a dark jacket and blue jeans, sitting cross-legged on a wide stone ledge. He is looking down at an open book he is holding in his hands. The background is a wall of large, rough-hewn stone blocks. A teal-colored rectangular box is overlaid on the right side of the image, containing the text '//Thank you!'.

//Thank you!



FONDAZIONE  
PALAZZO  
STROZZI





//Questions?



# Learning in the wild

**Some thoughts on the changing ecology  
of informal learning and the need to re-invent  
education for a post-industrial world**

[Part 2 - Palazzo Strozzi]

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Children's University, Manchester, 8 December 2009

# Structure of part 2

- ▶ what is Palazzo Strozzi
- ▶ ‘visible listening’ - an approach to informal learning
- ▶ visible learning in action at Palazzo Strozzi
- ▶ Conclusions



# The current experiment - what is Palazzo Strozzi?

- a masterpiece of **Renaissance architecture** at the heart of Florence
- a **dynamic cultural centre** - a Florentine 'Centre Pompidou' with libraries, research institutes, and auditoria
- Florence's **largest temporary exhibition space**, plus a centre for contemporary art
- an **urban 'piazza'** with cafe, shop, concerts





# Palazzo Strozzi is also...

- an experiment in innovative governance - a laboratory for best practice
- a cultural experiment with two goals 1) to bring cultural events of an international level to Florence and 2) to give the Palazzo back to the city as a vital cultural destination
- the governance project is about **autonomy**
- the cultural project is about **'visible listening'**

# ‘A chair with four legs’

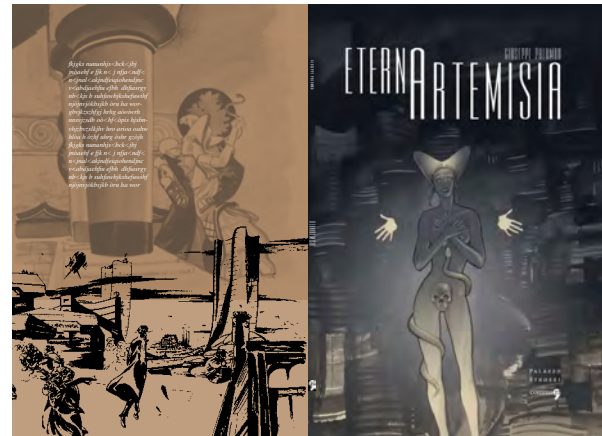
- ▶ equilibrium is key to success
- ▶ no single set of interests can be allowed to dominate - not public partners, not private partners, not sponsors
- ▶ a strong CdA and an experienced Director ensure that the programme conforms to international standards
- ▶ vulnerable only if Board is weak and Director is weak



# The Palazzo Strozzi Mission

1] to bring international cultural events to Florence (*think global*)

2] to open the entire Palazzo to Florence and those who love it (*act local*)





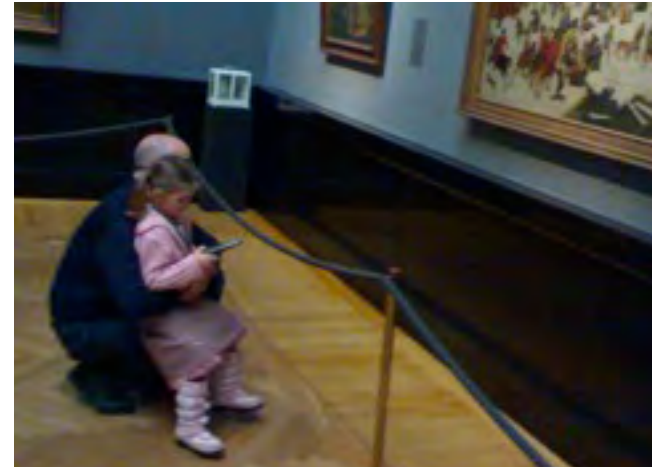
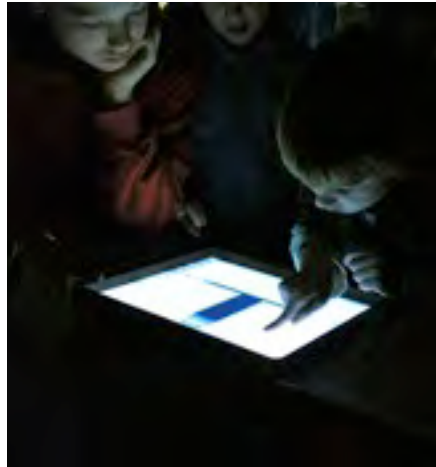
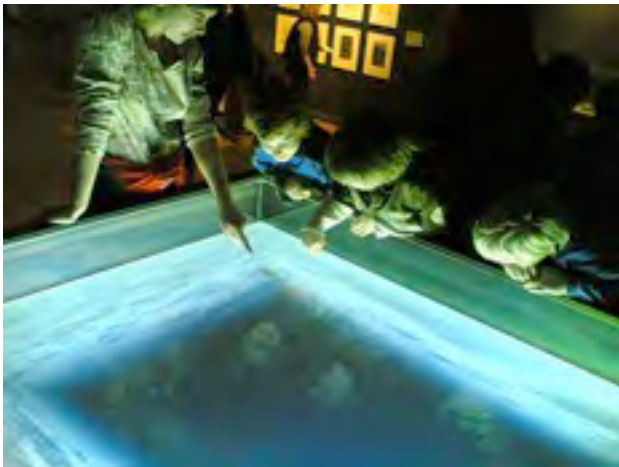
# A piazza, not a stadium

- ▶ Visitor numbers are not an end in itself - a major shopping centre gets as many visitors in a day as a major exhibition gets in five months
- ▶ the goal of the Palazzo Strozzi is to create new patterns of use and attract new audiences - not just to attract large numbers



# A cultural laboratory

- ▶ institutions need spaces in which they can experiment - with new approaches, new publics, new technologies
- ▶ the fondazione Palazzo Strozzi is open to a wide variety of experimental approaches aimed at meeting the needs of a wide variety of audiences



# Visible listening at Palazzo Strozzi



# CEZANNE IN FLORENCE CHILDREN & FAMILY LABELLING WRITTEN BY CHILDREN



Tuesday, 8 December 2009

# Why other voices?

There were three paintings of *Bathers* in the Fabbri collection painted between the end of the 1870s and 1885. It was one of Cézanne's favourite subjects, treated in more than 140 watercolours, drawings and oil paintings. He showed an early interest in nude studies but his figures were far removed from anatomical precision: they were distorted and depicted with thick brushstrokes and strongly contrasting colours. At the same time Cézanne worked on setting his nudes in landscapes.



# Why other voices?

*Well, Cézanne sure does like green! He has used beautiful shades of green so that even if we spend hours looking at this work we shall never get tired of that luscious colour he has chosen. These five bathers seem to be bathing in a wood that shows they all get along except one of them (on the right) who seems to be crying. This could be a reference to Cézanne's first steps into entering the impressionist world and being an outsider at first then entering their circle.*



*This must be a cool, breezy day in spring, I think this because the sky is grey and the people are trying to dry off quickly. I think this is a depressing painting because most of the people are frowning.*

# CONTROMODA CURATORS' TEXTS GLOSSED BY LEADING FASHION CRITICS

**SOZZANI** Today, new materials are being used by some very talented textile manufacturers, work on the material and propose it to the designers. Then there are some designers who take the relationship with the material and ask textile makers to create new ones. The textile maker's job is making fabrics, but for the most designers it's just a tiny niche. Today the poorest material can be ennobled, something that was once unrecognizable. It was once the processing that changed the material, today it's the mixture that changes it. So the value of the material has changed. Today materials can be poorer yet reinterpreted, renewed and revived.

**MARZOTTO** I come from a family of designers, so I can see how fast things change. People have changed their eyes, for instance they don't want things that wrinkle. I think that the search for new materials is first born as a necessity, and only then widened to include materials that hadn't previously existed in fashion. I believe that in the future materials will be driven less by fashion and more by technology.

Remarkable advancements in textile **technology** have altered or diminished the authority of traditional construction techniques. Heat, instead of labor-intensive hand-pleating techniques, was used on thermoplastic fibers to create pleats, gathers, and tucks; new technology thus encouraged a radical expansion of the vocabulary of form and the design of the garment as a whole.

Some designers explored **new approaches** to traditional methods of construction, reinterpreting time-honored techniques such as lace making. By featuring synthetic ornamentation, by combining incongruous materials, or by integrating traditional materials and practices with innovative ideas, designers assaulted conventional notions of luxury and elegance. The dictates of what was "suitable" or "appropriate" were sabotaged.

**New identities** for fashion and interiors include three-dimensional structures designed by computer with sculptural surfaces that replace the traditional techniques of embroidery and beading. Topographical surfaces are achieved with such processes as chemical bleaching, spatters and laminates of metallic particles, heat molding and treating, and various complex novelty weaves. With rapidly evolving technology, the potential for textile development will continue to change the look and perception of fashion.

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**CASADIO** It is complicated that fashion has to use new materials in order to overcome form. Today you can make even the difficult things with fewer layers, fewer darts, fewer seams -- as there are new materials that can guarantee those kinds of sculptured effects.

**BRUBACH** In architecture, new materials in fashion have introduced all kinds of new possibilities and it has been wonderful to witness those possibilities, not just new raw materials but in terms of what forms they can take. Some designers have blazed trails and are so far out there that it's going to take everyone else years to catch up.

**MENKES** I must say I wish it were true that designers were exploring extraordinary methods of construction and experimentation, but I feel rather the opposite. Sometimes I feel if I see another designer's creation I'm going to scream. There are certainly things that could be done, but we as consumers are quite conventional. I'd certainly like to see even more experimentation with materials.

**SOZZANI** Today the materials are essential. There are some very talented textile makers that work on the material and propose it to the designers. Then there are some designers who love the relationship with the material and ask textile makers to create new ones. The textile maker's job is making fabrics, but for the most designers it's just a tiny niche.

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**MARZOTTO** I come from a family of textile producers, so I can see how fast things are changing. People have changed lifestyles; for instance they don't want things that wrinkle. I think that the search for new materials is first born as a necessity, and only then widened to include materials that hadn't previously existed in fashion. I believe that in the future materials will be driven less by fashion and more by technology.

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Some designers explored **new approaches** to traditional methods of construction, reinterpreting time-honored techniques such as lace making. By featuring synthetic ornamentation, by combining incongruous materials, or by integrating traditional materials and practices with innovative ideas, designers assaulted conventional notions of luxury and elegance. The dictates of what was "suitable" or "appropriate" were sabotaged.

**New textiles** for fashion and interiors include three-dimensional structures designed by computer with sculpted surfaces that replace the traditional techniques of embroidery and beading. Topographical surfaces are achieved with such processes as chemical blistering, spatters and laminates of metallic particles, heat molding and treating, and various complex novelty weaves. With rapidly evolving technology, the potential for textile development will continue to change the look and perception of fashion.

**CASADIO** I'm convinced that fashion has to innovate in materials in order to innovate in form. Today you can make even the difficult things with fewer layers, fewer darts, fewer seams – as there are new materials that can guarantee those kinds of sculptured effects.

**BRUBACH** As in architecture, new materials in fashion have introduced all kinds of new possibilities and it has been wonderful to witness those possibilities, not just new raw materials but in terms of what forms they can take. Some designers have blazed trails and are so far out there that it's going to take everyone else years to catch up.

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CONTROMODA FIFTY ISSEY MIYAKE COSTUMES FOR THE PUBLIC TO TRY



Tuesday, 8 December 2009

CONTROMODA VISITOR PHOTOS MMS'D DIRECTLY TO THE EXHIBITION



Tuesday, 8 December 2009

CHINA: AT THE COURT OF THE EMPERORS DESIGNED BY ROMEO GIGLI



# FORMATIVE RESEARCH CHINESE CHILDREN COMMENT ON EXHIBITION OBJECTS



Tuesday, 8 December 2009

# VISIBLE LISTENING - CHINESE COMMENTS IN THE EXHIBITION



12

## GRUPPO DI QUATTRO MATTONI CON DECORAZIONE IMPRESSA IN RILIEVO FOUR BRICKS WITH RELIEF DECORATION

Dinastie Meridionali, Qi (479-502) o  
Liang (502-557)  
Terracotta  
Southern Dynasties, Qi (479-502) or  
Liang (502-557)  
Earthenware

Sul primo mattone sono raffigurati quattro  
saggi intenti a suonare in un ameno  
paesaggio; sul secondo due cavalli da guerra  
con i loro stallieri, sul terzo una guardia, e  
sul quarto il Drago Verde (*qinglong*), divinità  
guardiana dell'Est.

The first brick depicts four sages taking  
their ease in a landscape and playing musical  
instruments, the second two spirited chargers  
and their grooms, the third a guard, and the  
fourth the Green Dragon (*qinglong*), guardian  
deity of the East.

## MATTONE DECORATO CON UN DRAGO BRICK ILLUSTRATED WITH A DRAGON

### Quanti draghi puoi trovare?

I draghi sono presenti nei miti di ogni  
paese. I draghi cinesi sono creature  
benevole, associate all'acqua. Riesci  
a trovare qualche altro drago nella  
mostra?

### How many dragons can you find?

Dragons can be found almost in myths

# THREE BLUETOOTH TOURS THROUGH THE EYES OF DESIGNER/DIRECTOR/CHILDREN

44

## FIORE DI LOTO LOTUS OFFERING

Dinastia Tang (618-907), 874 circa  
Argento  
Tang dynasty (618-907), c. 874  
Silver

Il fiore fa parte di una coppia offerta alla reliquia del Buddha, collocata nella sala più nascosta del reliquiario sotterraneo di Famen. Il loto, simbolo di purezza, è associato agli insegnamenti del Buddha, e spesso veniva offerto dai fedeli.

This magnificent flower is one of a pair, offered to the Buddha's relic and placed in the innermost chamber of the Famen's underground reliquary. The lotus, usually associated to the teachings of the Buddha, is a symbol of purity and was therefore often offered by his followers.

## FIORE DI LOTO LOTUS OFFERING

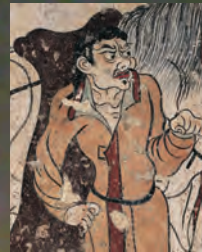


### Che profumo pensi che abbia?

Gli imperatori Tang amavano i fiori, anche di metallo! Ritenuto uno dei fiori più eleganti, il loto è anche un simbolo buddhista della purezza.

### How do you think this flower smells?

The Tang Emperors loved flowers - even in metal! In addition to being very elegant, the lotus is also a fundamental Buddhist symbol representing purity.



Vodafone per la Fondazione Palazzo Strozzi  
Cina: alla Corte degli Imperatori. Capolavori mai visti dalla tradizione Han all'eleganza Tang (25-907)  
Firenze - Palazzo Strozzi - 7 marzo / 8 giugno 2009

## I percorsi Vodafone

Tre itinerari all'interno della mostra, da ascoltare sul tuo cellulare Bluetooth.

Il servizio è gratuito per i clienti di tutti gli operatori.



### Percorso Bambini

Con un linguaggio semplice ed immediato, spiega alcune opere in modo comprensibile ed interessante per i più piccoli.



### Percorso Gigli

Romeo Gigli racconta come, da un'idea originale, ha sviluppato lo straordinario allestimento della mostra.



### General Director's Tour

Il Direttore di Palazzo Strozzi, James Bradburne, espone la sua impostazione innovativa della mostra, in lingua inglese.

Bluetooth

Utilizzare i percorsi Vodafone è semplice.

Esegui queste operazioni in prossimità del banco di reception di Antenna Audio.

1. Attiva la modalità Bluetooth ed esegui la ricerca dei dispositivi.

2. Seleziona tra i dispositivi il nome "Museum1" ed inserisci il codice di protezione "0000".

A questo punto non resta che accedere alla mostra e scegliere il percorso da seguire.

3. All'interno della mostra, quando trovi un'icona che segnala il tuo percorso, seleziona sul telefono la tappa, apri la voce "Menu" e seleziona "Ascolta Audio".

Il servizio è in collaborazione con ANTENNA AUDIO



# PAINTING LIGHT AN EXHIBITION OF QUESTIONS NOT ANSWERS



Tuesday, 8 December 2009



Tuesday, 8 December 2009



# PAINTING LIGHT FAMILY 'PICNIC BASKET' + IMPRESSIONIST MURDER MYSTERY



## GIALLO IMPRESSIONISTA



SKIRA

PRODOTTORE  
PARAZZO  
STUDIO

Tuesday, 8 December 2009

# WOMEN IN POWER CHILDREN'S TEXTS IN VERSE + GRAPHIC NOVEL FOR TEENS



GIUSEPPE PEDEMOLI  
ETERNA ARTEMISIA

PALAZZO  
STROZZI  
FIRENZE  
COMUNE

11  
I TRE  
UFFICIALI

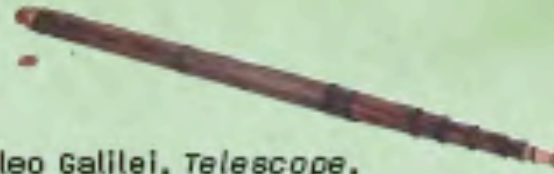
Con le voci preoccupate  
tre ufficiali van parlando:  
le tre loro fidanzate  
tutto intorno stan cercando.  
"Come mai le nostre belle  
non son qui insieme a noi?"  
"Oh, lo sai, come son quelle!  
Prima fan promesse, e poi..."

A close-up, high-resolution photograph of Galileo Galilei's eyes. The image shows the texture of his skin, the dark color of his irises, and the reflection of light in his pupils. The lighting is dramatic, highlighting the contours of his face and the intensity of his gaze.

# GALILEO

IMAGES OF THE UNIVERSE  
FROM ANTIQUITY TO THE TELESCOPE

Tuesday, 8 December 2009



Galileo Galilei, *Telescope*,  
c. 1610



Ottavio Leoni,  
*Portrait of Galileo Galilei*,  
1624



IN 1609, A VERY SMART ITALIAN SCIENTIST NAMED GALILEO GALILEI USED THE NEW INVENTION OF THE TELESCOPE TO LOOK INTO THE SKY AS NO ONE HAD DONE BEFORE

**Galileo Galilei**  
(15 February 1564–8 January 1642) was a Tuscan physicist, mathematician, astronomer and philosopher. Galileo has been called the 'father of modern science' and his contributions to astronomy include the telescopic confirmation of the phases of Venus, the discovery of the four largest satellites of Jupiter, and the observation and analysis of sunspots.

ALL TEXTS  
IN ENGLISH

Firenze  
Palazzo Strozzi  
16 ottobre  
2009  
24 gennaio  
2010

# INGANNI AD ARTE

Sotto l'alto Patronato  
del Presidente  
della Repubblica Italiana

con il patrocinio di  
Ministero per i Beni  
e le Attività Culturali

Ministero  
degli Affari Esteri

Consolato Generale  
degli Stati Uniti  
d'America a Firenze

**Promossa e organizzata da**  
Fondazione Palazzo Strozzi

Soprintendenza Speciale  
per il Patrimonio Storico,  
Artistico ed Etnoantropologico  
e per il Polo Museale  
della città di Firenze

Opificio delle Pietre Dure  
di Firenze

con il sostegno di  
Provincia di Firenze

Comune di Firenze

Camera di Commercio  
di Firenze

Associazione Partners  
Palazzo Strozzi

**Realizzata da**  
Fondazione Palazzo Strozzi



Tuesday, 8 December 2009

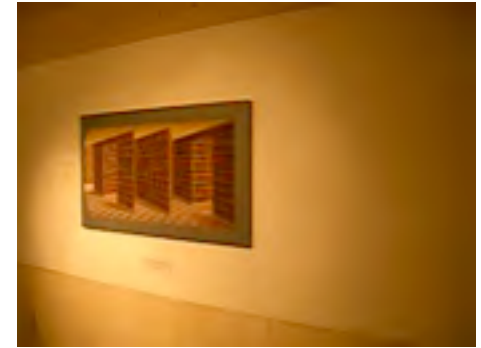
# Making sense of the senses

- our survival depends on making sense of the world, so our brain relies on numerous clues from the outside world, as well as cues based on past experience of how the world behaves
- because our brains have evolved to draw certain conclusions, and our experience allows us to make assumptions, our brains can be fooled

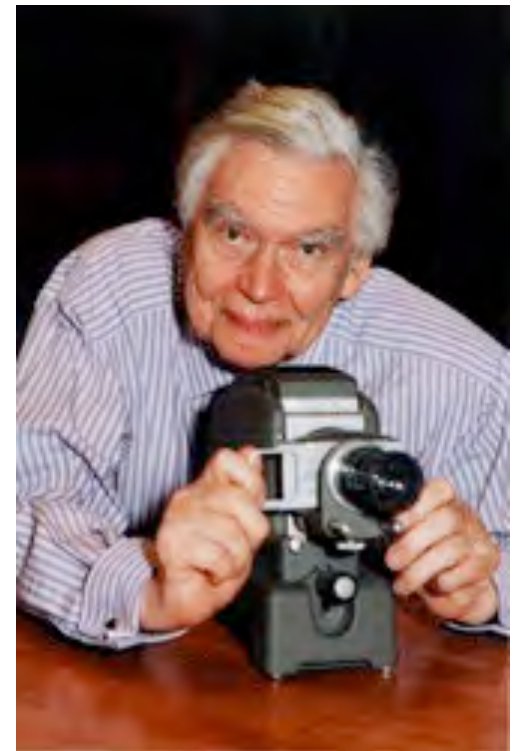
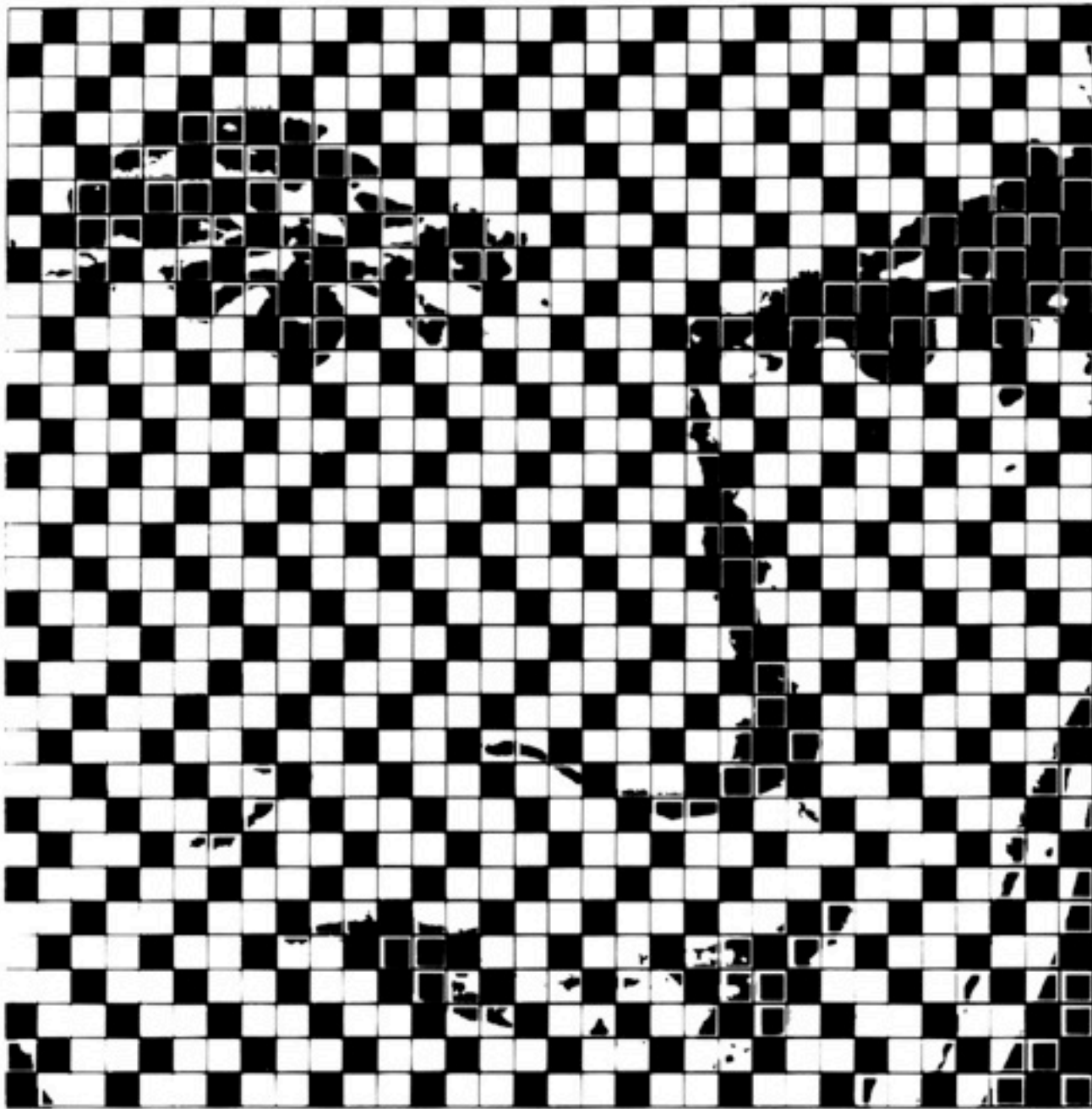


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Tuesday, 8 December 2009

ingannare la vista, leve capire  
la natura delle cose per  
comprendere a fondo come  
vengono ingannati gli occhi

*Samuel van Hoogstraten*



*Samuel van Hoogstraten*  
L'illusione della luce  
L'illusione della luce è un fenomeno che si verifica quando la luce viene riflessa da una superficie irregolare o quando attraversa un mezzo trasparente con un indice di rifrazione variabile. In questo caso, la luce viene deviata in modo che l'occhio la percepisca come se provenisse da una direzione diversa da quella reale. Questo fenomeno è alla base di molte illusioni ottiche, come quella della "strada di Amsterdama" o della "strada di Münster".

*Samuel van Hoogstraten*  
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Tuesday, 8 December 2009



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# Exhibitions 2009



## SPRING

[13 March - ]

**Galileo**



## SUMMER

[ -30 August]

**Galileo**



## AUTUMN

[16 Oct - 24 Jan 2010]

**Inganni ad arte**



# Exhibitions 2010



## SPRING

[26 February - ]

**De Chirico, Ernst, Magritte, Balthus**



## SUMMER

[ - 25 July]

**De Chirico, Ernst, Magritte, Balthus**



## AUTUMN

[24 Sept - 24 January 2011]

**Bronzino**





Spring 2010//**De Chirico, Max  
Ernst, Magritte, Balthus**  
a look into the invisible

Curators – Paolo Baldacci, Guido Magnaguagno and Gerd Roos  
Fondazione Palazzo Strozzi



41

Giorgio de Chirico 1911

# Why are we here?

“the museum has to function as an institution for the prevention of blindness in order to make works work... Works work when, by stimulating inquisitive looking, sharpening perception, raising visual intelligence, they participate in... the making and re-making of our worlds”

Nelson Goodman (1980)

A man with dark hair, wearing a dark jacket and blue jeans, is sitting cross-legged on a wide stone step. He is looking down at an open book he is holding in his hands. The background is a wall of large, rough-hewn stone blocks. A teal-colored rectangular box is overlaid on the right side of the image, containing the text '//Thank you!'.

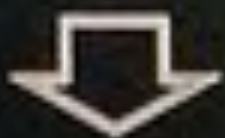
//Thank you!



FONDAZIONE  
PALAZZO  
STROZZI



//Questions?



A



