

Florence & Tuscany - In Town & Around

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SPECIAL CUISINE & ANTIQUES ISSUE

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IN FLORENCE

ANTIQUES & CONTEMPORARY ART
IN FLORENCE

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The cover photo of *The view of Florence from the Rose Garden*, created when the city was capital of Italy, was taken by **Guido Cozzi**.

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AT THE HEART OF THE ART

The story behind Florence's newly renovated Opera del Duomo museum, Pope Francis's visit and the just-restored Baptistery

BY Elizabeth Wicks

PHOTOS courtesy of Opera del Duomo

If Florence is the center of Renaissance art in the world, the cathedral complex of Santa Maria del Fiore is truly the heart of the art. “Emotion,” “mystery” and “passion” are the three keywords that the new DUOMO MUSEUM is hoping to inspire in visitors and residents alike when it opens on October 29. Pope Francis will take part in a special blessing of the new museum during his historic visit to Florence on November 10 in conjunction with the National Ecclesiastical Convention, which will be held in the city from Nov. 9 - 13.

But what do the Duomo, the city's most famous monument, and an obscure industrial building in the little town of Calenzano between Florence and Prato have in common?

They both shelter some of the world's most famous medieval and Renaissance art treasures created for the Cathedral, Santa Maria del Fiore, and the Baptistery, dedicated to St. John. For the past three years, most of the treasures from the city's cathedral complex have been in storage at Art Defender, a high security art storage facility in partnership with the art transport firm *Arteria*.

Located in the industrial area of Calenzano, Art Defender is a strange cross between a warehouse and a Swiss bank vault. The second floor of the building houses an art conservation facility, and a rotating team of experts have been working there on behalf of the Opera del Duomo for the last three years, restoring everything from Luca della Robbia's *Cantoria* to statues from the Belltower and paintings and other art treasures from the cathedral and the museum.

The Opera del Duomo, or Florence Cathedral Works, was founded in 1296 by the Florentine Republic to oversee the con-

struction of the new cathedral of Santa Maria del Fiore, designed by Arnolfo di Cambio. The Opera continued to play a vital role in the centuries following, especially during the construction of Brunelleschi's Dome, and during the many attempts to build a new façade for the Cathedral.

Over 700 years later, the Opera of Santa Maria del Fiore is still actively engaged in conserving the three monuments entrusted to its care: the Cathedral itself, the Baptistery, and the Bell Tower. The new museum is the most ambitious undertaking since the cathedral's façade, which was completed in the 1870s. Adolfo Natalini and Guicciardini and Magni Architects, who won the contract in an international competition, designed the 45 million euro project, entirely financed by the Opera.

The Museum of the Opera del Duomo was originally founded in 1891 on the site of the Opera stoneworks in the cathedral square just behind the dome to house the sculptures from the cathedral complex that were removed for remodelling or that needed to be stored inside in order to conserve them for posterity. It is home to what has been called “one of the world's most important collections of sculpture,” as well as many spectacular Medieval and Renaissance paintings and sacred objects.

Among the more than 750 works displayed include Donatello's marble prophets and his wooden sculpture of the *Penitent Magdalene*, his and Luca della Robbia's *cantorie*, the choir galleries originally located over the cathedral's sacristy doors, the original *Gates of Paradise* and the *North Doors of the Baptistery* by Lorenzo Ghiberti, as well as Michelangelo's Florence *Pietà*, which the artist left unfinished. It was placed in the Duomo after his death.

THE NEW MUSEUM

In the redesign of the museum, all of these works have been given an entirely new ambience—but that is just the beginning. The new museum has more than doubled the previous exhibition capacity.

The itinerary, encompassing 25 rooms on three floors, begins in a vast space, formerly a theater (the *Teatro degli Intrepidi*), which measures 36 meters (118 ft.) in length, 15 meters (49 ft.) in width and 20 meters (65 ft.) high. The enormous room, which is designed to give one the feeling of standing in the original nave of the Cathedral, contains a life-sized replica of the original cathedral façade as it looked before it was torn down



Left, the Prophet Jeremiah by Donatello, in the hands of conservators; above, the room of the Cathedral's old façade; next page, a rendering of the new Duomo museum

in 1586-87.

Forty of the marble statues from the 14th and 15th centuries sculpted for the cathedral façade by Arnolfo di Cambio, Donatello, Nanni di Banco and others will be mounted on the giant replica in their original positions. On the opposite side of the room, visitors come face-to-face with Ghiberti's monumental bronze doors from the baptistery, known as the *Gates of Paradise*. “After 400 years,” says Duomo Museum Director Timothy Verdon, “the *Gates of Paradise* will face the Cathedral facade as it looked in Ghiberti's day, re-establishing a visual and iconographic harmony that was lost for over four centuries.”

Another innovation is the installation of the newly restored *North Doors*, the first set of doors designed for the Baptistery by Ghiberti, the conservation of which has been completed just in time for the museum's opening. The *South Doors*, the earliest set of doors for the Baptistery executed by Andrea Pisano, are still undergoing conservation and will be mounted here once the

restoration project is finished.

The museum itinerary continues on the ground floor, where its works of greatest spiritual significance are located. Donatello carved his *Penitent Mary Magdalene* (1453-55) to show a woman devoured by years of fasting and material deprivation, her wasted figure seemingly barely able to stand. However, her rapt gaze and outstretched hands emanate a spiritual strength sure to enthrall the viewer. The *Magdalene* became a symbol of the resilience of the Florentine people themselves during times of hardship, especially during the terrible great flood in Florence in 1966. Photographs of the statue covered in mud but having survived the waters, inspired people from around the globe to come to the city's aid.

Michelangelo's *Pietà*, carved over a period of eight years from 1547 to 1555, was originally intended by the sculptor for his own funerary monument in Santa Croce. The aging sculptor, during a period of intense depression following the death of his friend and muse, poet Vittoria Colonna,



THE NEWLY RESTORED BAPTISTERY

While busy overseeing the conservation of its art and creating the new Duomo Museum, the Opera has also undertaken another ambitious project. The almost thousand-year-old Baptistery has undergone a two-year, two million euro facelift of its exterior, scheduled to be completed by October 20 in time for the museum's grand opening and the Pope's visit.

The white marble panels from the Apuan Alps, which alternate with the green serpentine stone known as "Prato green," have been carefully mapped, dated, monitored and cleaned of the pollutants and extraneous matter which have degraded and obscured its original surface, turning the once brilliantly white stone into a dirty grey. In May and June of this year, "spidermen" technicians from Zanobi Consortium climbed, rappelled and crawled all over the Baptistery's enormous octagonal roof, attached by cords to the lantern at the top of the monument well over 100 ft. above the ground. Tourists climbing the bell tower or the cupola were treated to an even more electrifying view than usual as they saw the white-suited specialists perched precariously while removing dirt, mold and lichens from the rooftop's marble panels.

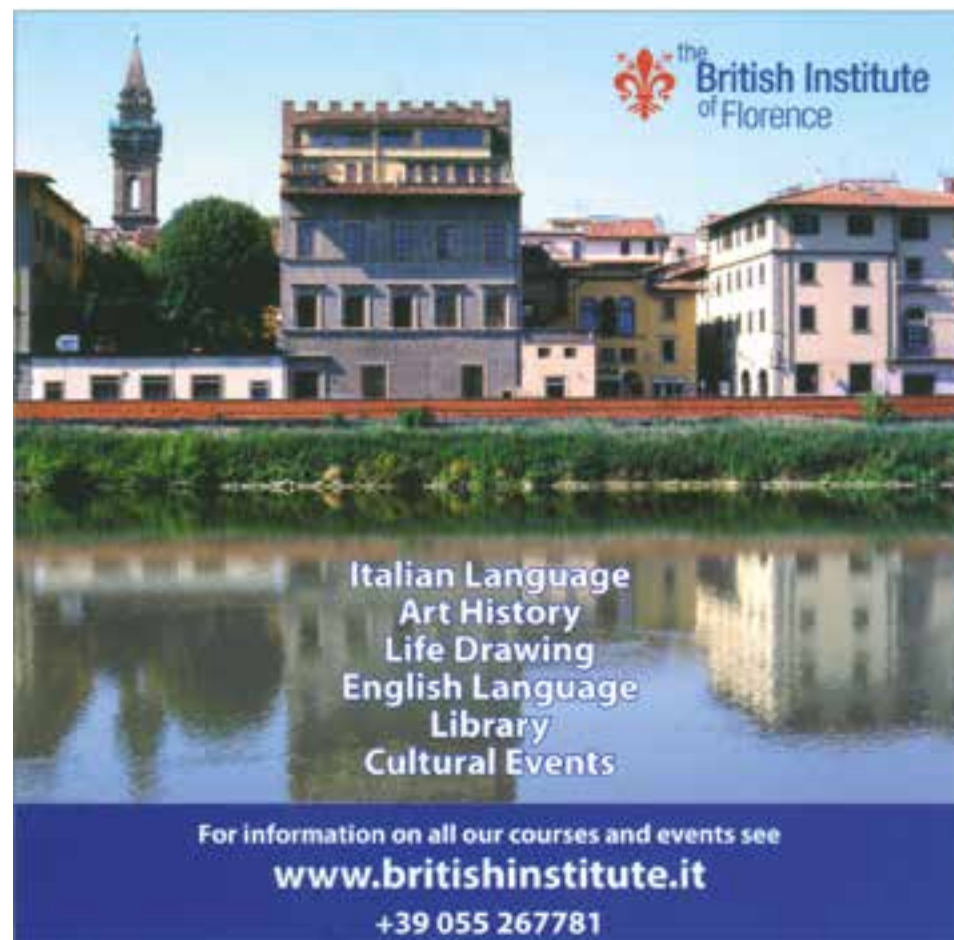
The Opera del Duomo intended to entirely finance the project, but during the monitoring phase, experts made a discovery when they reached the top of the roof. President of the Opera del Duomo di Firenze, Francesco Lucchesi states, "At the summit near the lantern, we found that both the marble panels and the metal structure that sustains them had dangerously decayed." This required a complex operation to remove and restore the degraded marble panels and intervene on the metal structure beneath.

To raise the necessary funds, the Opera launched a highly successful crowdfunding campaign in conjunction with the Florence supermarket UNICOOP. Over 15,000 Florentines donated more than 200,000 euro to the initiative, called "Embrace the Baptistery," making it the biggest crowdfunding campaign ever organized in Italy.

Thanks to its visitors, and also to a separate donation from UNICOOP Firenze, the Opera will be able to monitor and maintain the newly cleaned Baptistery for years to come, at the heart of the art.

became dissatisfied with the piece. According to Vasari and other contemporary biographers, when a vein in the marble caused a crack to open up in the Christ figure, Michelangelo tried to smash the statue to pieces with a hammer in a fit of rage. He succeeded in completely destroying Christ's left leg and damaging other parts of the sculpture, and the gouge marks of his hammer are still visible today. Michelangelo's pupil, sculptor Tiberio Calcagni, eventually completed the statue.

Several "ephemeral works," or temporary paintings and sculptures, will be exhibited for the first time since they were created to decorate the Cathedral on special occasions, such as the wedding of Medici Grand Duke Ferdinand I and Christina of Lorraine held in the Cathedral in 1589. Due to their often-vast size and fragile condition, these works have remained in storage for hundreds of years. Many have been restored during the last three years expressly for display in the new museum.



ANTIQUES AMPLIFIED

The 2015 Edition of Italy's Premier Antiques Fair, Including Special Events & Awards, Opens to Modern Art, and New Technology

BY Kate Magovern

Known as a prestigious celebration of Italy's treasures from the past, the INTERNATIONAL BIENNIAL ANTIQUES FAIR (BIAF) hints at something new this year. The season's most important art event in Florence coincides with occasions for the city to color some of its most traditional corners with a splash of modern art.

Honorary guest, neo-pop artist and fine art collector Jeffrey Koons, will attend the fair's inaugural ceremony at Palazzo Vecchio on September 26. Koons' VIP participation is meant to both attract the media's attention as well as highlight the fair's extension of its chronological boundaries to 1979, evidenced by contemporary galleries such as Frediano Farsetti and Tornabuoni Arte (Florence), plus Sperone Westwater (New York). This enhancement allows participants to bring some extraordinary post-war art and furniture to the showcase this year.

Even after the exhibitors and buyers have gone home, Koons' provocative art will have a lasting influence on the city as he will bring two of his works to be on display at Palazzo Vecchio through December 28.

The copy of Michelangelo's *David* might be tempted to raise an eyebrow at the installation of Koons' *Pluto and Prosperina* (2010-13), an 11ft sculpture in flashy gold-colored stainless steel, right at the entrance to city hall. Inside the museum, positioned in the Hall of Lilies, Koons' *Barberini Faun* of his *Gazing Ball* plaster cast series of Greco-Roman sculpture will offer a striking contrast to Donatello's 15th century *Judith and Holofernes* on permanent display there.



Above, Palazzo Corsini, the Antiques Fair venue; bottom left, *Flora* by Giambattista Tiepolo

On a more traditional note, antique dealers, 27 of whom are coming from abroad, will present paintings, sculpture, porcelain, furniture and drawings, mainly of Italian origin, to be displayed and available for purchase at the BIAF.

Some of the unique and varied pieces include Giambattista Tiepolo's painting, *Portrait of Flora*, a work dating from the mid-18th century and only recently identified after having been hidden for two centuries in the castle of a French aristocrat (exhibitor: Jean Luc Baroni Ltd of London); Giorgio De Chirico's oil on canvas, *Horses and Ruins besides the Sea* (exhibitor: Galleria d'Arte Frediano Farsetti of Cortina); a velvet bound manuscript of 301 pages with illuminations, *Dei Casi di Nobili Uomini e Donne* by Giovanni Boccaccio (exhibitor: Dr. Jörn Günther Rare Books of Basel); a

portrait by Anthony van Dyck (Robilant + Voena of London).

Smart phone and tablet users will enjoy the BIAF's newest high-tech feature. Captions for artworks display QR codes for quick access to fact sheets on individual pieces, complete with detailed historic, artistic technical data about each.

Among the dealers present are De Jonckheere (Paris), Carlo Orsi (Milan), W. Apolloni and Alessandra Di Castro (Rome), Giovanni Pratesi, as well as Bacarelli (Florence) and 11 German antiquarians from Munich's Highlights fair who are bringing Italian art.

For some sparkle, turn your eyes to Lungarno Corsini for the fireworks show, which is planned to launch from Palazzo Corsini's terrace after the A-list-only gala dinner on September 24.

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A FLORENCE CONTEMPORARY ART PERSPECTIVE

BY Giulia Penna

Alighiero Boetti, *Map of the World*

An ancient building along the Arno River holds a surprise: a modern art gallery characterized by minimalist design and contemporary artworks. TORNABUONI ARTE's current anthology, which can be viewed through the end of the year, is part of a vast and wide-ranging contemporary collection.

The paintings and sculptures exhibited by various famous artists represent a careful selection of canvases of the 20th century, providing an overview of stylistic evolution and trends of the period.

Thanks to Roberto Casamonti and his strong passion for paintings and art in general, with its annual shows Tornabuoni Arte brings a breath of fresh air to the art scene in such European cities as Florence, Milan, Paris and Crans Sur Sierre (Switzerland).

Florence's elegant art gallery is divided into three levels: basement, ground floor and the floor above. The space displays 100 works of famous Italian and European painters. The visual language of the 20th century spans the abstract art of Wassily Kandinsky, *Untitled*; Paul Klee, *Friendly Meandering*; *Two Pigeons* (1960), an important work that evidences

the many aspects of Picasso work, including Cubism; the metaphysical language of Giorgio De Chirico: *Piazza d'Italia with Empty Pedestal* (1955) in addition to Giorgio Morandi's *Still Life* (1941).

Further along, the viewer will find a contemporary of Yves Klein, who often echoed him in style: Piero Manzoni's *Buttons* (1933); an Impressionist/Macchiaiolo-inspired picture of a city garden by Filippo De Pisis (*Jardin du Luxembourg*) (1933); and a noted exponent of New Realism, Pierre Fernandez Arman's *Untitled*, (1969).

One of the most important and beautiful pieces is *Map* (1989-1994), a majestic embroidery (cm. 254x588) created by Afghan women artisans following a design by Alighiero Boetti. The textile represents the world's territories and nations designated by the colorful patterns of their corresponding flags.

Sculptures include *Bien Gardè* (1997) by Arman and *Warp and Woof, Accumulation* (1988) by Alberto Biasi. There is also an exhibit by the founder of Spatialism, Lucio Fontana entitled *Horse* (1935-1936), and the wooden sculpture *Dusk Shadows* (1971) by

Louise Nevelson, an example of the artist's monochrome style.

An important work within the collection is *Superficie rossa* (Red Surface, 1930) by Enrico Castellani, a monochrome acrylic on canvas. Castellani was considered the father of minimalism and a leading figure of abstract art who contributed to the development of avant-garde art in Europe in the 1950s and 60s.

Artistic trends that emerged in the second half of the 20th century are also represented, such as the Poor Art of Kounellis, Ceroli, Calzolari, Pistoletto and Zorio, as well as the Post-Modern Movement in Italy known as *Transavanguardia*, featuring Mimmo Paladino, Francesco Clemente and Nicola De Maria.

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THE DIGITAL FRONTIER

BY Connie Chung



Entitled "Geographies and Explorations of the Net," the theme of the fifth incarnation of the annual INTERNET FESTIVAL held in Pisa (October 8-11), is *spazio*, or "space."

Over the course of four days, 200 guest speakers, such as 2015 Nobel Peace Prize nominee Don Mussie Zerai, will participate in 100 events, including various seminars, discussions and workshops in 20 locations, to examine the digital revolution and how the Internet has inspired a new idea of what "space" is. "A place—the organizers explain—both physical and virtual, that we are all called to live, build, reorganize, and that involves every dimension of daily life: culture, economics, civil society in politics."

The events are categorized into eight different sections in this year's festival. **Digital Garage** will touch on the changing world of work, focusing on the key idea of innovation and the concept of being "hands on" in an otherwise structured digital age. **Living Culture** is centered upon the notion that new innovations give rise to cultural development, acting as the "yeast" or catalyst for new relationships between communities and society in general.

The National Research Council (CNR, known in Italian as *Consiglio Nazionale delle Ricerche*) is the driving force behind the **Digital Scene** category. These events cover a number of topics regarding the relationship between the Internet and its users, including copyright laws, crowdfunding, Youtubers in Italy, digital enterprise and more. Digital Scene will also include the fourth annual .itCup, the startup competition held by Registro.it. The winner will receive a trip to Silicon Valley.

The future of food will be addressed in **Hackorto** proceedings. Topics in this section will touch on Big Data (i.e. the expanding digital record) and the elimination of food waste, optimization of food production and the transformation of the food chain, among other presentations such as a cooking demonstration with writer Marco Malvadi and a tribute to food author and innovator Pellegrino Artusi. **Porto Franco** will address the role technology plays in emerging countries, specifically discussing rights and conflicts in territorial emergencies such as ISIS in the Middle East.

Looking beyond entertainment purposes, **Game Box** will discuss the world of games and "gamification" and their social, cultural, political and economic significances. **IF Terminal** provides opportunities for attendees to meet people in the fields of music, the-

ater, cooking, Big Data and sports, and to discuss current digital topics in these areas. Lastly, **T-Tour** will hold educational activities such as laboratories, workshops and other interactive exhibitions so that curious minds can learn more about digital culture.

The Internet Festival is made possible by the Tuscan Regional government, the Chamber of Commerce, and the University of Pisa, among other institutions.

For the full festival program and additional information, visit www.internetfestival.it. Stay updated through Facebook, Twitter, Pinterest and YouTube using the hashtag #IF2015.



A CULTURAL HERITAGE BENEFACTOR

Simonetta Brandolini D'Adda, Founder of the 'Friends of Florence,' Which Funds Restoration Projects

BY Elizabeth Wicks



Photo by Stefano Amantini

A winning combination of American know-how and Italian charm is the secret of Countess SIMONETTA BRANDOLINI D'ADDA's success as founder and head of Friends of Florence. Born in Georgia to an American father and a Roman mother, the bilingual Simonetta spent most of her childhood and young adulthood moving back and forth between the U.S. and Italy. Five years spent in France as a young child add to her international background. She was a teenager in Verona during the time her dad, an officer in the U.S. military, was stationed there with NATO.

Later, Simonetta attended Tufts University in Massachusetts, graduating with a double degree in Art History and Architecture. Her first experience living in Florence was during her junior year abroad with the Smith Program, during which she took a Cavarag-gio class at Florence University with Mina Gregori. While in Italy she met her husband, whose family are half Venetian and half Si- nese. Together they founded "The Best in Italy" in 1982, the very first agency to rent luxury homes, an innovative idea at the time.

Because of her Venetian connections, Simonetta became involved with "Save Venice," the organization responsible for raising funds to restore and protect many of Venice's chief monuments and art treasures. At the beginning of the '90s, Simonetta became aware that no such organization existed in Florence, where it was sorely needed.

Being a practical American, Simonetta decided to do something about this situation, and she used her fundraising experience and her network of contacts to make her dream a reality. Her sister in

Washington D.C. helped with the paperwork of getting 501/C3 charitable status, and in 1998 "Friends of Florence" was born.

Their first project was the two-year restoration of all of the sculptures in the Loggia de' Lanzi, including the *Rape of the Sabine Women* by Giambologna. Their next project was the restoration of the 22 large panel paintings by Tuscan artists of the late 16th and early 17th centuries, which hang in the Accademia near the statue of Michelangelo's *David*. Friends of Florence were also able to fund the *David's* sprucing up, just in time for his 500th birthday in 2004.

Since its founding, Friends of Florence has completed hundreds of restoration projects and organized numerous educational programs. When asked whether she has a favorite restoration, Simonetta says diplomatically, "I fall in love with all of my projects." Among her rich and famous "The Best in Italy" clients, Simonetta mentions Tom Cruise, Nicole Kidman, Bette Midler and Sting, who have become generous donors to Friends of Florence projects.

Looking toward the future for Friends of Florence, this attractive and dynamic woman is optimistic. She mentions both a growing awareness by Italians that their monuments need help from the private sector to survive, combined with the new "art bonus" the government has created to allow for tax deductible gifts.

What does Simonetta love about Tuscany? She replies, "Every- thing... I love the history, art, architecture, landscapes, culture, foods, wines and my life here. I founded Friends of Florence to give back to this glorious city and region of Tuscany."

THE 'FRIENDS OF FLORENCE'

Behind the Scenes of the Restorations Endowed by this Non-Profit Dedicated to Art Preservation

BY Elizabeth Wicks & Bianca Cockrell

It is said that nothing can escape the grasp of time, and the art of Florence is unfortunately no exception. The centuries have taken their toll on the city's masterpieces, which have been subjected to floods and fires, pollution and politics. Yet today, many are once again beautiful and well-preserved thanks to the efforts of art conservators, often funded by nonprofit organizations.

One of the most prominent of these is FRIENDS OF FLORENCE (F.O.F.), a not-for-profit foundation dedicated solely to Florentine art and architecture. Though based in the United States, Friends of Florence has donors from around the world, who sustain its mission of "preserving and enhancing the cultural and historical integrity of the arts located in the city and region of Florence, Italy, and to increasing public understanding and appreciation through educational programs and events."

The organization has literally been in touch with some of the most important artists of history. Each new undertaking requires a detailed budget and timeframe to be submitted for approval by the Board of Directors, headed by president Simonetta Brandolini d'Adda, and the Advisory Committee of internationally renowned art experts. All of the projects sponsored by Friends of Florence are published, with films and DVDs produced to document the restorations.

One of F.O.F.'s latest undertakings is the renovation of the Uffizi Gallery's exhibition space, which houses Sandro Botticel-



Above, the Uffizi Tribuna, restored by the FOF



Above, A restored fresco in Santissima Annunziata by Andrea del Sarto; below, the restored Hellenistic horse's head at the Archeological Museum, both in Florence.

li's most renowned works. Until they are returned to their permanent home in the spring of 2016, visitors can see the paintings in Room 41.

His iconic pieces, *Birth of Venus* and *Primavera*, were both commissioned by the Medici family. With their lyrical depiction of pagan gods and figures of classical mythology, notably Venus, Mercury, nymphs, zephyrs and the Three Graces (Chastity, Beauty and Love), they reflect the humanist themes of the late 1400s.

These two paintings, among others, were formerly viewed in the Uffizi's Botticelli Rooms (Halls 10-14) before being moved to their temporary exhibit space. The Friends of Florence has played a significant role in both locations: their funds have brought the temporary room to current museum standards, and are also providing vital safety system upgrades and a new exhibition design in the original Botticelli rooms.

This is by no means the first time the "Friends" have made their presence known at the Uffizi: to celebrate the Foundation's 10th anniversary, they dedicated over a million dollars and two years of work to the octagonal Tribune room. Created as a treasure house and "room of wonders" for the Medici Grand Duke Francesco I, the room's extravagance is highly symbolic.

The four elements are represented: fire

as the crimson velvet stretched across the walls, water as the mother of pearl seashells nestled in the cupola, air as the open rose window of the lantern, and earth in the marble mosaic floors. For the restoration, red fabric was rewoven according to traditional methods to replace the faded and worn wall coverings, the dome's seashells were cleaned and polished, and the floors and numerous statues and paintings were cleaned and restored.

Friends of Florence undertake major projects such as those at the Uffizi, the Accademia or the San Marco Museums, but also many smaller projects in Florence. In conjunction with the *Salone del Restauro* Restoration Fair, they sponsor the "Friends of Florence Prize" every other year. The prize-winning restoration project, presented in a

competition, is funded by €20,000 from Friends of Florence, which posts the best projects on their website to promote fundraising for them.

Although 95% of the "Friends" donors come from the U.S., there is also a Canadian chapter and a strong and growing international presence. Simonetta says, "We have many repeat donors, and our board members are prime benefactors with other donors coming from around the world, including Asia, South America, Canada and Europe. "I fundraise personally, as do all of our Board and Foundation as well. There is also a Florence Chapter that raises funds, as do our other chapters in Chicago, Aspen and other locations. The press is very vocal about our work, and our website and programs and events raise awareness."

Moving forward, Simonetta Brandolini has created the F.O.F. Council of the Future, which seeks to include younger members in active roles in the organization. Friends of Florence is also working to establish charitable status in the U.K. and to extend their restoration projects to include the rest of Tuscany. Scheduled to

be completed later this year, the restoration of the first project funded outside of Florence is now underway. The Badia of Passignano, a splendid Vallombrosian abbey nestled in the hills between Greve and Tavarnelle, houses the earliest of Domenico Ghirlandaio's frescoes of *The Last Supper*.

As benefactors of Florence for the past 17 years, the "Friends" have completed over 60 projects, varying in cost, timeframe, scope and focus. Twelve are now in progress, and some 30 more are planned for the future.

Reaching far beyond museum walls, fountains and frescoes alike receive attention and care. A small tabernacle on the corner of Via San Giovanni had its painting cleaned and conserved and its marble frame restored. In 2010, every church bell in Florence was photographed, their chimes recorded, and their history archived. Paintings in the Corsi Collection, housed at the Bardini Museum and open to researchers, were studied by graduate art history students, resulting in a publication of their findings.

Some of the "Friends" current projects include an in-depth study and cleaning of Donatello's bronze *Crucifixion*, and the complete restoration of frescoes in the Cloister of the Vows at the church of Santissima Annunziata. In the future, more work is planned for the Uffizi, and many other sites in Florence and Tuscany.

When you visit a museum or church in Florence, it is likely the "Friends" have already been there and have made it possible for the public to benefit from their efforts. The group's presence saturates the city: Florence has Friends in high places.



FIRENZE CAPITALE: A WALK THROUGH THE OLD AND THE NEW

The Modern Changes in Florence's
Urban Landscape during the Italy's 1860s
Reunification

BY Shira Burns

PHOTO BY Guido Cozzi

For most of the year, the cityscape view from Florence's *Giardino delle Rose* (Rose Garden) is a backdrop for tall stalks of pink roses in full bloom, the tallest make a striking contrast with the famous bright blue and puffy white-clouded Tuscan sky. The garden is nestled in the same hills of the Oltrarno that are home to the manicured grounds of the Boboli and Bardini gardens, and the Pitti Palace. The rose garden, however, is the place to go for miles of blossoming flowers, with a bounty of 350 various types of roses lining every corner of the garden, some of them quite rare.

Interspersed among the flowers are 12 sculptures by the late Belgian artist Jean-Michel Folon that depict peaceful metal figures with hats and coats. A walk down the slanted cobblestone that is lined with roses on trellises leads to a grassy knoll where one can read, relax and sunbathe.

Architect Giuseppe Poggi (1811-1901) designed the garden in 1865 as part of the city's renovation period, otherwise known as the *Risanamento*, or "making healthy again." When Florence became the capital of the Kingdom of Italy, the 150th anniversary of which is being celebrated by the city this year, Poggi was commissioned by the Florentine government to remodel it. The *Risanamento* lasted from 1865 until 1895.

The city's designated role as the capital illuminated a series of structural inadequacies. The fundamental elements of Poggi's plan included a new train station, Campo di Marte, for military activity, and prevention

against flooding from the Arno. Poggi was also tasked with giving the city a modern and bourgeois look in order to keep up with other contemporary European cities.

After designing the garden, Poggi created the Viale dei Colli, a serene, tree-lined walkway that leads to Piazzale Michelangelo. In fact, after stopping to relax at the garden, one might continue the hike up the stairs or “Le Rampe” to reach the overlook.

The classic panorama view from the piazzale enables residents and tourists alike to discover every landmark of the modern

city center such as the Duomo and Santa Croce, behind which lie the hillside towns of Settignano and Fiesole. Piazzale Michelangelo was built by Poggi in 1869 during his re-development of the Oltrarno, which included the building of the *lungarni*, the walkways that allow modern city-dwellers to stroll along the Arno.

A short trip across any of the seven bridges brings the visitor to the north side of the Arno, where Poggi’s plan called for the removal of the fourteenth-century city walls, replacing them with the wide lanes (*viali*)

that circle the city center. The plan included the construction of neighborhoods close to the boulevards with aristocratic residences for the capital’s new employees.

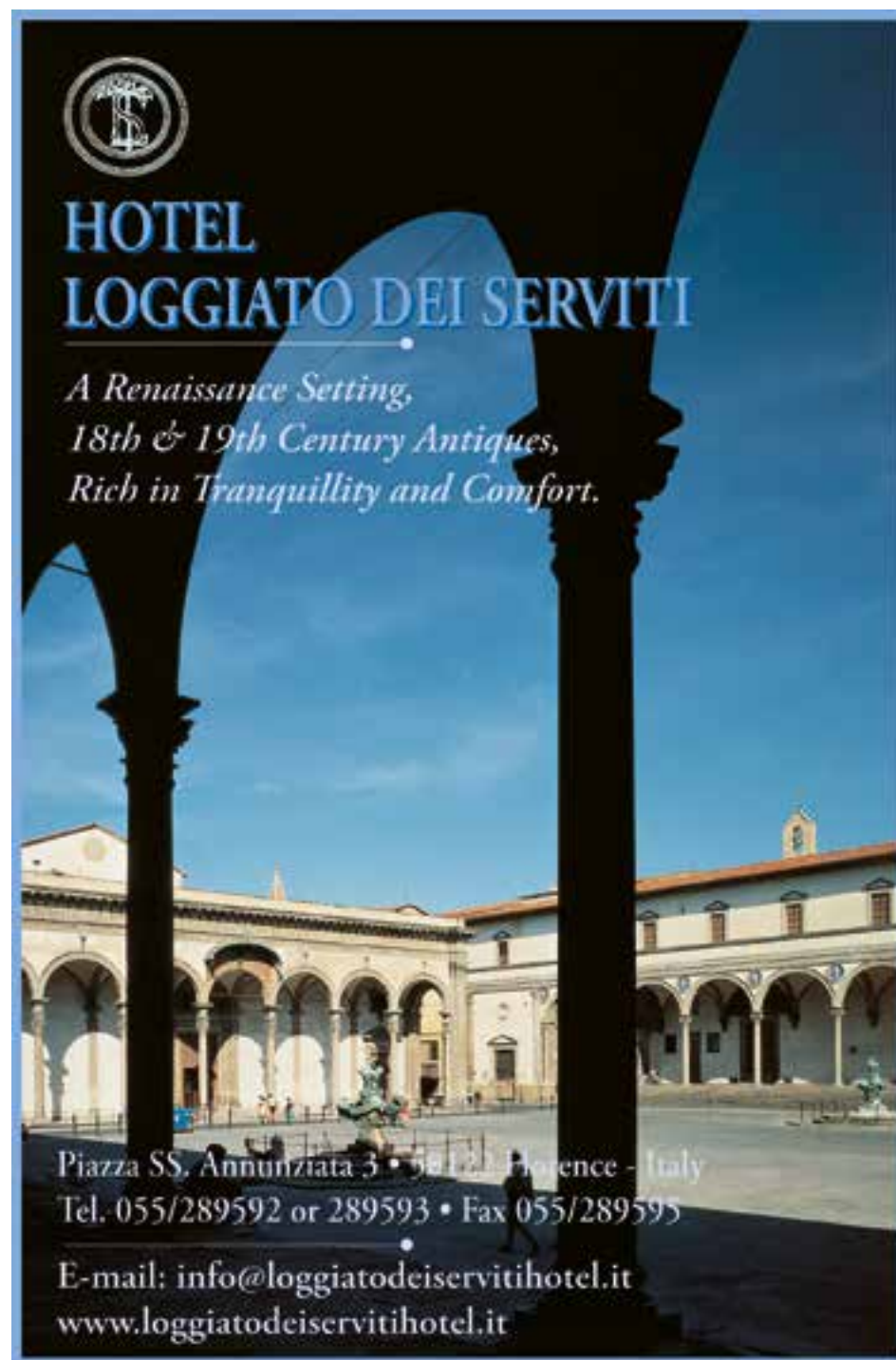
A short walk from the Arno’s north bank leads one to Piazza della Repubblica, once the geographical center of the city and where the ancient Romans held their forum. It was also home to the Jewish ghetto, created in 1571 by Cosimo de’ Medici and expanded during the early eighteenth century. The ghetto was compulsory for most Florentine Jews, who were forced to live behind an iron gate that was locked every evening at sunset and opened every morning at dawn. Jews were required to wear a yellow accessory as identification. By the eighteenth century, about 1,000 Jews lived in the ghetto, which is now the site of an Italian-style synagogue as well as one of Spanish design.

Abolished in 1848 by King Carlo Alberto di Savoia, the ghetto became the site of the Mercato Vecchio, distinguished by the Loggia del Pesce, the old fish market portico designed by Vasari, now in Sant’Ambrogio. The Mercato Vecchio was one of the most important markets of its time. However, all that remains now is the Colonna della Dovizia (Column of Abundance), constructed at the crossing of the cardo and decumanus of the ancient Roman city.

The small tenement buildings of the ghetto were destroyed by June of 1885, as well as many historic architectural assets such as churches and antique houses. Although it was thought to be necessary for the area’s sanitation, critics of the market’s demolition argue that it was destroyed with the purpose of bolstering the emerging middle class.

The piazza is now a place of luxury, with cafes such as the Caffè delle Giubbe Rosse, where famous philosophers and artists discussed Futurism. There is now even a working carousel, where Beyoncé recently played with her daughter under the famous arch that reads, “The ancient center of the city / restored from age-old squalor / to new life.”

Although many aspects of the historic city center were destroyed in the renovations, a few relics were kept and remain as testaments to the center’s past. For instance, the gates to the ancient walls were almost all spared, around which Poggi designed piazzas such as Piazza della Libertà and Piazza Beccaria. From these piazzas branch the wide, straight streets that we walk on today.



THREE LUNCH SPOTS

Genuine Flavors in a Florence Lunch for Under € 15

BY Sydney Choi & Bianca Cockrell

WITH ADDITIONAL REPORTING BY Connie Chung

PHOTOS BY Lakota Gambill & Kate Magovern

With the changing realities of food culture, Florence is beginning to lose its traditional recipes in favor of chain restaurants as they become more prevalent. However, a few foodies are ardently trying to bring back original flavors.

One such foodie is Iacopo Iandelli, who, with the help of his wife and friends, opened LA CUCINA DEL GHIANDA in August 2014 on via dell'Agnolo 85/r (Santa Croce). Iandelli “wanted to start a restaurant not just for tourists, but for the Florentines.” Also in the Santa Croce neighborhood, on via de’ Macci 77/r, a creative take on a traditional Florence dish can be found at JOHNNY BRUSCHETTA, while YOGURT & Co. (between Palazzo Vecchio and the Duomo) is a wonderful little dessert shop (via Tosinghi 4/R) for those who are looking for something other than traditional Italian *gelato*.

In the spirit of the Milan Food Expo, the following are visits and reviews of each newcomer on the Florence dining scene.



LA GHIANDA

It is not always easy to find something to eat that is both inexpensive, but also delicious. At La Ghianda, however, a diner can enjoy a three-course lunch for € 12.50 with free bread and water, and no cover charge. For those who do not want such a hearty afternoon meal, a first course is € 4, and a second is € 6. While it may seem incredible, the price is not even the most astonishing part.

La Cucina del Ghianda does traditional with a modern twist—much like the environment of Florence itself—by combining new and old tastes to create something completely unique. The ambiance of the restaurant is inviting and comfortable, and though the space is large, it offers a sense of intimacy to its customers.

From 12 noon to 3:30 pm, lunch is served in a buffet style—the menu changes daily—the food is laid out at the front counter where patrons can pick and choose what they would like for each course.

My visit began with a sizable bowl of *ribollita* soup, which gives a sense of nostalgia with the softness of the bread and the crisp taste of the vegetables.

Next are Iandelli’s special eggplant balls and tzatziki sauce. The outer breading was crunchy, while the center was soft with a blend of eggplant and cheese. Adding the tzatziki gave the dish a very dynamic range of flavors, contrasting the richness of the eggplant balls and the freshness of the yogurt.

The walls are deep purple and light green, representing the wine they serve and the

The plate was also served with a choice of cooked vegetables, such as boiled fennel and roasted potatoes.

Another impressive choice was a plate of pumpkin and mushroom risotto. The sauce was extremely creamy, but was balanced perfectly with a certain lightness from the whole-grain risotto. Portions are filling, but not overindulgent. La Ghianda is open for lunch Monday through Friday.

JOHNNY BRUSCHETTA

Diced tomatoes piled high onto toasted bread, rubbed with garlic and drizzled with olive oil—bruschetta is the quintessentially iconic Tuscan appetizer. But as the times change, so do the traditions. New restaurant Johnny Bruschetta focuses on serving up hearty lunches based on the traditional antipasto.

Located close to Sant’Ambrogio, guests are first greeted by the bar, backed by shelves of wine bottles, glasses, a cappuccino machine and a chalkboard. Just about every dish is assembled with zero mile ingredients, all chopped and served straight from Tuscan farms. Each bruschetta can be served in 40, 80, 120, 200 (and up – just ask) centimeter increments, and similar to gelato, the number of flavors they can hold increases accordingly. One can eat a full meal, complete with beer and table service, for under € 13.

The walls are deep purple and light green, representing the wine they serve and the



Chianti olive oil that soaks into the bread. Theirs is of a secret recipe: blending three grains, including durum wheat, results in a lighter loaf, toasted to just the right shade of gold that remains sturdy enough to hold the endless variety of toppings.

Owner Daniele Martini chose to focus solely on bruschetta for the versatility that it offers: boasting over 30 varieties, the menu he created contains seemingly endless combinations for those looking for an alternative to pizza. All are named for towns in Tuscany: building on the toast, olive oil, and garlic base, Bolgheri is a tasty combo of porcini mushrooms and prosciutto under a blanket of melted cheese, while Gaiole stacks speck, squacquerone cheese and mushrooms.

Montalcino is a colorful and savory combination of squacquerone cheese, sun-dried tomatoes, capers, fresh basil and red chicory. Pietrasanta is as photogenic as the elegant seaside resort for which it is named: select smoked salmon drizzled with balsamic vinegar sits on a bed of lettuce and a hint of creamy cheese. Besides the wine from Barberino Val d'Elsa, a special Tuscan feature to the drink menu is a selection of artisanal beers from the Garfagnana and Casentino mountain regions. Johnny's is open for lunch starting at 12 noon, Monday through Saturday.

YOGURT & CO.

The owner, Mirko Coco, hails from Romagna and is very passionate about frozen yogurt. After seeing many yogurt shops come and go in Florence,

he perfected his recipe through a lot of self-study, trial and error, and the result is a refreshing treat with just the right amount of tang and sweetness.

Mirko is adamant about combining only the best ingredients, using yogurt from the Italian Alps to make his name-sake product. All of the sauces and toppings are made with fresh ingredients, including fruit jams, syrups, melted chocolate concoctions and seasonal fruits.


Yogurt & Co. is characterized by an elegant, yet warm and cozy atmosphere, with its playful but refined all-white décor. Having already opened two shops in northern Italy, Mirko inaugurated his Florence location in Spring 2015. It has already proved to be quite popular with the locals and is gaining traction with tourist crowds.

One key to the shop's success is Mirko's philosophy—the product speaks for itself. He does not believe in ostentatious displays in the store windows to sell his yogurt; the taste and quality of his confections will speak for themselves.

Yogurt and Co. is also gluten-friendly. The frozen yogurt and many of the toppings are made according to celiac standards and kept separate from the products that do contain gluten, so those with dietary restrictions can indulge worry-free. Prices range from €3 - €5.

Yogurt & Co. opens at 10 am, seven days a week.






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THE LORD OF WINES

A Special Wine from the Heart of Tuscany: Vin Nobile of Montepulciano

BY Ellen Santucci Masi



For those in search of the true Tuscan experience, one should look no further than Montepulciano. Rightly celebrated for its VINO NOBILE wine, steep alleys and stunning country views, Montepulciano is perhaps the quintessential Tuscan hilltop town. Located south of Siena and Arezzo and a half-hour drive from Chiusi, this popular town is still well worth a visit from Florence.

For centuries, the echo of the famed VINO Nobile di Montepulciano has sounded well beyond the borders of the lovely town from which it comes. Its fine qualities have been recognized throughout the world even though it is has always been sparingly produced on the slopes just east of Montepulciano. The landscape's soft tufa volcanic rock helps to create the resonance of a wine that is an integral part of Italian culture.

Ranging in color from deep garnet in a mature wine to ruby red in a young one, VINO Nobile must be treated like the aristocrat it is, and must be opened 2-3 hours

before serving. The bouquet is delicate yet intense with a hint of violets and vanilla. Its full-bodied depth pairs well with red meat and aged cheese.

It was during the latter part of the 18th century that the word *nobile* (noble) was used to describe this wine. During this period, the wine had also begun to gain fame in other parts of the world. Voltaire mentioned it in his book *Candide*, and even President Thomas Jefferson knew of and extolled its virtues.

The 1960s and 70s represented another important period for wine production in Montepulciano. The 1963 approval of the Designation of Origin (DOC) regulation made it possible to establish order in the wine world. Tuscany distinguished itself in 1966 when Vernaccia di San Gimignano was awarded the first Italian DOC, followed by Brunello di Montalcino, Bianco di Pitigliano and finally VINO Nobile di Montepulciano. With the 1980 harvest, VINO Nobile was awarded the even more elite DOCG "guaranteed" appellation.

Prugnolo Gentile, a clone of that mainstay of Tuscan reds, Sangiovese, along with Canaiolo Nero and Mammolo, are the grapes that produce VINO Nobile. Producers belong to the *Corsorzio*, the Association of VINO Nobile di Montepulciano.

The *Corsorzio* helps to decide the future direction of VINO Nobile, debating such issues as whether to move toward more innovative methods of production or to stay with traditional methods. In recent years, there have been experiments made with other varieties of wine, in particular Cabernet Sauvignon and Merlot, which tend to make the Sangiovese softer and more internationally popular.

Efforts have been made to better incorporate food and wine tourism with the rich culture of Italy. Tourists now arrive during all months of the year, and itineraries have been established to guide the traveler's introduction to products such as wines and olive oils. Visitors to Montepulciano's wine estates, such as Avignonesi, Crociani and Salcheto, can also explore on their own.



TIMELESS TUSCANY

Glimpses of Tuscany's Intact Past at the Etruscan city of Chiusi. A visit to the Ancient Secret Town, the Archeological Museum & Etruscan Tombs

BY Isabella Grezzi

PHOTOS BY Guido Cozzi

Tomb decoration photos su concessione della Sovrintendenza Archeologica della Toscana - Firenze

With its ancient painted tombs, museums and underground passageways, CHIUSI offers a rare opportunity for the modern traveler to experience Tuscany's Etruscan past.

After hours of navigating through street renovations and tour groups, sometimes one needs a change of pace from Florentine life. Situated a little over two hours south of Florence in the Valdichiana region and noted by Latin historian Servio as one of the oldest Etruscan cities, Chiusi offers a great day trip and a literal breath of fresh air.

For fares just under €13 with Trenitalia, Chiusi is easily reachable via a scenic train ride. The Val di Chiana region, which lies between Arezzo and Siena, is known for its production of wine, olive oil and honey. From the windows, it is easy to spot vineyards and olive groves among the rolling hills, along with the occasional abandoned castle ruins. Chiusi itself is on a hill, with the modern half of the town at the base and the historic neighborhood at the top. Once the train arrives at the Chiusi-Chianciano Terme station, a quick 10-minute bus ride will take visitors to the summit. However, as it is only 2km away, the more intrepid travelers may want to hike the rest of the way, all while taking in the picturesque landscape.

At the summit, the tranquil Tuscan town, with a population of about 8,800 and a handful of day-trippers, is immediately welcoming. Chiusi has a rich history and boasts archeological finds that date back to the Iron Age and span three ancient civilizations: the Etruscans, the Romans and the Lombards. Consequently, the tiny city offers many cultural sites, which, due to its size, are quite possible to explore in one day. Among the must-sees are the National Etruscan Museum and the painted Etruscan tombs located in the countryside surrounding the city center, as well as the underground city and cathedral.

THE PAINTED TOMBS AND MUSEUM

In the surrounding hills lie many Etruscan tombs, several of which are open for guided visits. The Etruscans, a pre-Roman civilization, occupied Tuscany as well as parts of Umbria and Lazio until conquered by the Romans in the late 4th century BC. Chiusi was known to the Etruscans as

Clevsi and was one of the more powerful cities. While many of the tombs in the area are not open to visitors due to safety issues, *La Tomba del Leone* (the tomb of the lion), *La Tomba della Scimmia* (the tomb of the monkey), and *La Pellegrina* are all open on select days of the week. These "painted" tombs are particularly special as they feature their original Etruscan frescoes inside.

The integrity of tombs in Chiusi has been preserved as best as possible so that visitors may have an accurate description of Etruscan burial practices. In fact, *La Pellegrina* features untouched urns and sarcophagi, which remain in their original positions. Other objects of the tombs however, such as jewelry, weapons and other items that were buried with the dead, have been moved to the museum for preservation.

Guests can also visit the impressive tomb *Il Colle*, located farther away from the main cluster beneath a grand tree and surrounded by wildflowers. The door to the tomb, while not the original as once thought, is

ancient and makes an impressive sound when opened. After one's eyes adjust to the darkness inside the tomb, they are dazzled once again, this time by the bright colors of the well-preserved frescoes in the atrium. These frescoes depict scenes from symposia and funeral games. All are original with the exception of a tiny section, which has been taken to the museum and seamlessly replaced with a reproduction.

THE MUSEUM

Back in downtown Chiusi, just across the street from the cathedral, is the National Etruscan Museum, which houses the contents of the tombs and other treasures found in local excavations. Exhibits are organized chronologically and thematically, beginning with the Bronze Age. All types of Etruscan pottery can be seen alongside some Greek and Roman pieces for comparison of style and materials. Among the types of pottery are the special *buccheri*, typical black pottery vases of Chiusi from the 6th century BC. There are also replicas



of the tombs, along with miniature models of the area.

Downstairs, the museum continues with Roman and Lombard artifacts that were found in the area. The collection ranges from statuettes and busts to large terracotta pots used by the Romans.

At the front desk of the museum, guests can ask for a tablet from the front desk, which will provide them with a self-guided tour of the museum. Each artifact and section throughout has an individual QR code that can be scanned or typed into the app, which will then display a quick blurb about the object, as well as a more detailed report and pictures. The bilingual app can also be downloaded on a guests' personal tablet or smart phone, and is available for Apple and Android. The entrance ticket for the museum also includes the visits to the tombs. The tombs can be visited at 11 am and 4 pm from March to October, 11 am and 2:30 pm between November and February while the museum is open from 9 am to 8 pm daily, admission € 6.

UNDERGROUND CHIUSI

Perhaps the most evocative part of the city, however, is found underground. Chi-

usi is built over a network of subterranean passages, which have a unique history and continue to be used today. This part of the city is accessible as part of the Civic Museum for just € 4 euro Tuesday through Sunday.

The first section of the museum, known as the Labyrinth section, begins above ground and acquaints visitors with the history and geology. Guests then descend into the 130 meters of tunnels that lead to the church tower and were constructed as a water supply for the city. These are also thought to be the maze of paths that surround the tomb of Etruscan king Porsenna. According to legend, Porsenna was buried in an elaborate tomb surrounded by five pyramids under the city he ruled, and local lore has it that this is the very spot.

To enter the following section of the museum, cross the street and go down a set of stairs that, once again, lead to damp and musty passageways beneath. Here one will find the wine cellars of the Bonci Casuccini Palace, which were used up until the 1950s. This section also takes guests to the ancient Etruscan well, where they can gaze down several hundred feet to the underground pond of Fontebranda.

As the winding continues, one descends deeper into the ground, arriving at the "Epigraphical" section, which houses a collection of over 300 Etruscan funerary urns and tombstones. Most of the urns dating from the late 1st century AD are bilingual and document the linguistic change that took place after the city became Roman. The names became Romanized, but oftentimes locals would keep their Etruscan names, resulting in the inscription of two names on the urn. For instance, one urn that bears the name of a male resident buried at the end of the 1st century AD reads in Latin, "C(aius) Vensius C(ai) f(ilius) Canus," while in Etruscan it says "Vel Venzile Alfnalisle." Inscriptions such as this one have been invaluable to scholars studying Etruscans, as well as the process of assimilation into Roman society.

PARCO DEI FORTI AND THE CATHEDRAL

After reemerging from the deep recesses of the earth, there is still more to explore above ground. Why not soak up some rays with a picnic in Parco dei Forti, surrounded by a stunning view of Tuscany and the gentle hum of bumblebees? A number of piazzas also offer a lovely vista of the surrounding vineyards and cottages, as well as a view of the placid Lago di Chiusi (Lake Chiusi). For those who prefer a more formal dining experience, Chiusi offers several quality restaurants featuring local dishes and homemade pasta.

Before leaving Chiusi, head over to the cathedral and its museum. The dimly lit cathedral, which dates to the 6th century, is quiet and free from swarms of visitors, allowing its beauty to be fully appreciated.

The church is a unique mixture of modern and ancient. In the central nave of the church is a false mosaic by Arturo Viligiardi (1869-1936), which sparkles when rays of sunshine come peeking through the windows. The Cathedral museums showcase more art, such as "Madonna and Child" by Sano di Pietro (1406-1481), a painting on canvas instead of the customary wood and "Blessing of Christ" by Matteo Rosselli (1578-1650). There is also a reliquary cross, made from copper and gemstones dating to 1436. Before leaving Chiusi, take a few moments to wander along its small winding roads or sit in quiet contemplation beside the fountain in the main piazza where little has changed—above all the peaceful atmosphere—for centuries.



Il cucinone

HISTORIC TUSCAN KITCHENS

BY Bianca Cockrell

The Reopening of Pitti's 'Cucinone' & Poggio a Caiano's 'Antiche Cucine'

This year, Milan hosts the Expo, a global gathering of hundreds of countries. This year's theme is "Feeding the Planet," geared toward exploring modern solutions to nutrition and food access for the world's population. Building off of this theme, two ancient kitchens at estates belonging to the Medici family in the greater Florence area have been reopened for public viewing.

Both cooking facilities are similar in appearance, reflecting the customs and architecture of their times. High, arched ceilings crown the massive rooms sized to allow ample mobility for the cooks, servants and maids to follow their daily routine. Long stone counters stretch parallel to the walls, flat and smooth for cutting and preparing food, often with built-in precursors to modern stove burners. Basins hewn into the tables once held countless dirty dishes waiting to be washed.


'IL CUCINONE' at PITTI

Where was the dining room? Evidently it was in the furthest corner from the heart of the Pitti Palace . . . the kitchen.

Eleanor of Toledo, with her husband Grand Duke Cosimo I de' Medici, purchased the property that would become the Pitti Palace and Boboli Gardens in 1549. This acquisition remained modest as they preferred their residence at Palazzo Vecchio, and thus a kitchen of appropriate size was not constructed until their son, Grand Duke Ferdinando I, permanently moved into Pitti some 30 years later.

Completed after 11 years, just in time to be used for the wedding banquets celebrating his daughter Marie's marriage to King Henry IV of France, the CUCINONE, or large kitchen, is a labyrinth of rooms, corridors, closets and courtyards.

Emphasizing class division as well as the culinary convenience of working in one central location, the kitchens and their numerous stoves, ovens and three large fireplaces are separated from the main buildings of the palace, connected by a covered bridge, at the farthest spot away from the dining areas.



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A 16th century Flemish painting at Poggio a Caiano



Later, in the nineteenth century, due to Grand Duke Leopold II and following rulers' preferences for other more modern amenities, the Pitti kitchen was essentially abandoned and turned into storage space for Palatine Gallery paintings. Consequently, before being reopened to the public, a considerable amount of restoration was necessary to return the space to its former splendor.

The renovation began with simple cleaning: the blue floral tiles have been rebuilt and polished where necessary, and most iron pieces like grills, grates and oven doors have been repaired and refurbished. Crisscrossing wires, evidence of a rudimentary intercom system, are visible overhead. After an investment of three months of labor and 100,000 euros, it is spotless and ready to receive visitors. Displaying its functional and impressive original arrangement, 'Il Cucinone' brings to mind a period movie set.

THE POGGIO A CAIANO 'ANTICHE CUCINE'

Thirteen miles from Pitti, Lorenzo the Magnificent began construction at what would become another Medici country home, Villa di Poggio a Caiano. He selected the area for its prominent position as a vantage point perched over the surround-

ing countryside, but plans were shelved and work ceased upon his death in 1492. His son Giovanni, more commonly known as the first Medici Pope Leo X, resumed and finished the project 20 years afterward.

When Cosimo II took power over a century later, he commissioned engineer Gherardo Mechini to design and complete a new kitchen (1614-19) at this country home, a single large complex outside of the main building, to which it was connected by a corridor.

Certain rooms were used to cook for the court and its visitors, while others were utilized specifically for the Grand Duke's meals. In a twist of irony, the communal court space has since been converted into private apartments, and what was once a kitchen exclusively used for the ruler of Tuscany is now open to all members of the public.

Complementing this special access, director Maria Matilde Simari and curators have turned the top floor into a gallery of Italian and Flemish paintings from the late sixteenth to mid-eighteenth centuries. Divided thematically, each of the three sections features an aspect of culinary life: kitchens, cooks and pantries.

A majority of the pieces presented are of the dynamic Baroque style, set against dark backdrops with stark lighting, cast-

ing dramatic shadows on the scenes. Early works of such artists as Filippo Napoletano and Jan van der Straet (known in Italy as Giovanni Stradano) feature their subjects with some form of still life accompaniment; Napoletano's "Seller of Snails" is of a man sitting at a table with a plate of snails in front of him. As the Baroque movement continued to evolve, most painters began to focus on individuals, as seen in the "Portrait of a Female Cook" by Niccolò Cassana (1707).

Many are marked by their highly realistic details, a controversial idea for the time, exemplified by eight Bartolomeo Bimbi canvases all depicting still lifes of fruit. Their gorgeous overall quality is considered a "celebration of God's creation," yet each was crafted with sharp precision that serves as a testament to the scientific scholarship of the Medici court. This almost contradictory juxtaposition of man, nature and religion continued the humanist themes and questions of the Renaissance.

The exhibition also includes antique utensils, ceramic pieces, copper bowls, pudding molds, mortars, ladles and other items that would have been used in the daily food preparation.

At Pitti and Poggio a Caiano, kitchens of the various Medici households represented both everyday and extravagant lifestyles, given that their chefs cooked simple suppers, and would create elaborate dinners and desserts for the deluxe parties thrown by their elite employers. In these ancient settings, it is easy to imagine the effort required for such results – and easier still to appreciate modern culinary conveniences. By stepping into these rooms, surrounded by ancient devices used so long ago, one truly feels a part of history.

MUSEUM EXHIBITIONS AND PAINTING GALLERY HOURS:

Cucinone, Pitti Palace: open for guided tours Tuesday through Sunday, 10:30 – 11:30; 3:30 – 4:30; and until October 25: "In the Ancient Kitchen" Villa di Poggio a Caiano: free exhibition open 9 am – 6 pm; kitchen access requires a reserved, guided tour available Friday – Sunday 10:30 am, 12:30, 2:30 and 4:30 pm by calling 055 877012.

Visitors can find the ancient kitchen at Poggio a Caiano by way of a lower gate outside of the villa's impressive double staircase, while at Pitti via a bridge connecting to the first floor.

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MUSIC CALENDAR

SEPTEMBER

21 Monday at 9 pm Pisa Cathedral
Luigi Cherubini Baroque Academy
Phillip von Steinaecker, Conductor
Angela Nisi, Soprano
Cristina Melis, Contralto

22 Tuesday at 8 pm Opera di Firenze
Piazzale Vittorio Gui, 1
Lucia di Lammermoor
Maggio Musicale Orchestra
Fabrizio Maria Carminati, Conductor
Opera by Donizetti

23 Wednesday at 8 pm
Lucia di Lammermoor
See details on September 22

Wednesday at 9 pm
Teatro Verdi, via Ghibellina
Play It! Contemporary Music Festival
Orchestra della Toscana,
Daniele Rustioni, Conductor,
Andrea Tacchi, Violin,
Flavio Giuliani, Oboe,
Music of Lena, Casale, Bosco,
Ravera, and Corgi

24 Thursday at 8 pm
Lucia di Lammermoor
See details on September 22

Thursday at 9 pm Pisa Cathedral
Monteverdi Choir and English Baroque
John Eliot Gardiner, Conductor

Thursday at 9 pm
Teatro Verdi, via Ghibellina
Play It! Contemporary Music Festival
Orchestra della Toscana
Franceco Lanzillotta, Conductor
Francesco Dillon, Cello
Emanuele Torquati, Piano
Music of Manzoli, Antonioni, Pagliei,
Cascioli and Montalbetti

25 Friday at 9 pm
Teatro Verdi, via Ghibellina
Play It! Contemporary Music Festival
Orchestra della Toscana
Luca Pfaff, Conductor
Music of Farulli, Filotei, Terranova,
Gentilucci, and Ronchetti

26 Saturday at 8 pm
Opera di Firenze, Piazzale Vittorio Gui, 1
Maggio Musicale Orchestra
Juraj Valcuha, Conductor
Music of Dvorak, Zodaly and Janacek

Saturday at 9 pm
Teatro Verdi, via Ghibellina
Play It! Contemporary Music Festival
Orchestra Della Toscana
Marco Angius, Conductor
Luigi Attademo, Guitar
Riccardo Massai, Narration
Paolo Carlini, Oboe
Luca Mosca, Piano
Roberto Fabriciani, Flute
Music of Solbiati, Emanuele Cella, Manzoni,
Ambrosini, Mosca, and Montalti

27 Sunday at 3:30 pm
Lucia di Lammermoor
See details on September 22

29 Tuesday at 8 pm
Lucia di Lammermoor
See details on September 22

30 Wednesday at 8 pm
Lucia di Lammermoor
See details on September 22

OCTOBER

4 Sunday at 8 pm
Opera di Firenze, Piazzale Vittorio Gui, 1
Rickshaw Boy
Maggio Musicale Orchestra
Zhang Guoyong, Conductor
Opera by Wenjing

5 Monday at 8 pm
Rickshaw Boy
See details on October 4

6 Tuesday at 10 am
Teatro Goldoni, Via Santa Maria, 15
The Magic Flute
Maggio Musicale Orchestra
Massimiliano Caldi, Conductor
Opera by Mozart

7 Wednesday at 10 am
The Magic Flute
See details on October 6

8 Thursday at 10 am
The Magic Flute
See details on October 6

Thursday at 8 pm
Cenacolo di Santa Croce
Piazza Santa Croce
Maggio Musicale Orchestra
Federico Maria Sardelli, Conductor
Music of Bach, Haydn and Mozart

9 Friday at 10 am
The Magic Flute
See details on October 6

Friday at 8 pm
Cenacolo di Santa Croce,
Piazza Santa Croce
Mozart Requiem
Maggio Musicale Orchestra
Lorenzo Fratini, Conductor

10 Saturday at 4:30 pm
The Magic Flute
See details on October 6

Friday at 8 pm
Mozart Requiem
See details on October 9

11 Sunday at 4:30 pm
The Magic Flute
See details on October 6

Sunday at 8 pm
Maggio Musicale Orchestra
See details on October 8

13 Tuesday at 10 am
The Magic Flute
See details on October 6

17 Saturday at 9 pm
Teatro Verdi, via Ghibellina
Orchestra della Toscana
Daniele Rustioni, Conductor
David Geringas, Cello
Music of Varese, Dvorak, and Schumann

20 Tuesday at 10 am
Teatro Goldoni, Via Santa Maria, 15
The True Story of the Requiem of Mozart
Maggio Musicale Orchestra
Lorenzo Fratini, Conductor

Tuesday at 8 pm
Opera di Firenze, piazzale Vittorio Gui, 1
Così fan tutte, opera by Mozart

Tuesday at 9 pm
Teatro della Pergola
Italian Youth Orchestra
Stanislav Kochanovsky, Conductor
Music of Glinka, Prokofiev and Rachmaninov

21 Wednesday at 10 am
The True Story of the Requiem of Mozart
See details on October 20

Wednesday at 8 pm
Così fan tutte
See details on October 20

22 Thursday at 10 am
The True Story of the Requiem of Mozart
See details on October 20

Thursday at 8 pm
Così fan tutte See details on October 20

24 Saturday at 4 pm
Teatro della Pergola
Piano Concert by Arcadi Volodos
Music of Brahms and Schubert

Saturday at 8 pm
Opera di Firenze
Piazzale Vittorio Gui, 1
Maggio Musicale Orchestra
Diego Matheuz, Conductor
Music of Schumann and Mendelssohn

25 Sunday at 3:30 pm
Così fan tutte
See details on October 20

Sunday at 4 pm
Teatro della Pergola (Saloncino)
The Art of Singing
Bruno Canino, Piano
Paul Bordogna, Baritone
Music of Rossini

27 Tuesday at 10 am
The True Story of the Requiem of Mozart

See details on October 20
Tuesday at 8 pm
Così fan tutte, See details on October 20

Tuesday at 9 pm
Teatro della Pergola
Piano Concert by Lilya Zilberstein
Music of Schumann, Brahms and Liszt

28 Wednesday at 10 am
The True Story of the Requiem of Mozart
See details on October 20

30 Friday at 8 pm
Opera di Firenze, Piazzale Vittorio Gui, 1
Maggio Musicale Orchestra
Roland Böer, Conductor

31 Saturday at 4 pm
Teatro della Pergola
Duets and Trios by Ludwig van Beethoven
Clemens Hagen, Cello
Kirill Gerstein, Piano
Kolja Blacher, Violin
Music of Mozart and Hence

NOVEMBER

3 Tuesday at 10 am
Opera di Firenze, Piazzale Vittorio Gui, 1
Sebastiano All'Opera for the family
Cherubini Conservatory Youth Orchestra
Concetta Anastasi, Conductor

5 Thursday at 10 am
Opera di Firenze
Piazzale Vittorio Gui, 1
The Embers
Maggio Musicale Orchestra
Francesco Cilluffo, Conductor
Opera by Tutino

7 Saturday at 4 pm
Teatro della Pergola
The World of the Quartet
Belsea Quartet
Music of Haydn, Bartók and Beethoven

8 Sunday at 9 pm
Teatro della Pergola (Saloncino)
The World of the Quartet
Belsea Quartet
Till Fellner, Piano
Music of Mozart, Webern and Brahms

9 Monday at 10 am
The Embers
See details on November 5

11 Wednesday at 10 am
Teatro Goldoni
Via Santa Maria, 15
To Sing, To Dance for the family
Musica Antica Ensemble a
nd Cherubini Conservatory musicians
Carlomoreno Volpini, Conductor

Monday at 10 am
The Embers
See details on November 5

12 Thursday at 10 am and 8 pm
To Sing, To Dance
See details on November 11

13 Friday at 10 am
To Sing, To Dance
See details on November 11

Friday at 8 pm
Opera di Firenze Piazzale Vittorio Gui, 1
Maggio Musicale Orchestra
Michele Mariotti, Conductor
Music of Fauré and Schubert

14 Saturday at 10 am
To Sing, To Dance
See details on November 11

Saturday at 8 pm
Maggio Musicale Orchestra
See details on November 13

Saturday at 4 pm Teatro della Pergola
Piano Concert
by Mariangela Vacatello
Music of Schumann, Ravel and Liszt

15 Sunday at 9 pm
Teatro della Pergola (Saloncino)
The Art of Singing
Wolfram Rieger, Pianist
Luca Pisaroni, Bass-Baritone
Music of Schubert, Bellini, Rossini,
Donaudy and Tosti

Sunday at 3:30 pm
The Embers See details on November 5

16 Monday at 9 pm
Teatro Verdi, via Ghibellina
Münster Symphonic Orchestra
Fabrizio Ventura, Conductor
Isabelle van Keulen, Violin
Music of Brahms and Beethoven

17 Tuesday at 10 am
To Sing, To Dance
See details on November 11

18 Wednesday at 10 am and 8 pm
To Sing, To Dance
See details on November 11

19 Thursday at 8 pm
Opera di Firenze, Piazzale Vittorio Gui, 1
Maggio Musicale Orchestra
Stefano Montanari, Conductor
Vivaldi's Four Seasons and music of Beethoven

21 Saturday at 4 pm
Teatro della Pergola
The World of the Quartet
Emerson String Quartet
Music of Brahms and Schubert

22 Sunday at 8 pm
Opera di Firenze, Piazzale Vittorio Gui, 1
Maggio Musicale Orchestra
Zubin Mehta, Conductor
Beethoven's Eroica

Sunday at 9 pm
Teatro della Pergola (Saloncino)
The World of the Quartet
Emerson String Quartet
Music of Haydn, Bartók and Tchaikovsky

28 Saturday at 11:30am
Teatro della Pergola
Interpreters Tell the Music
Trio di Parma
Joseph Hector, Contrabass
Simonides Braconi, Violet
Music of Schubert



28 Saturday at 4 pm
Teatro della Pergola
Trio di Parma
Joseph Hector, Double bass
Simonides Braconi, Viola
Music of Haydn, Mozart and Schubert

29 Sunday at 9 pm
Teatro della Pergola (Saloncino)
Trio di Parma
Simonides Braconi, Viola
Music of Haydn, Kagel and Mozart

30 Monday at 9 pm
Teatro della Pergola (Saloncino)
Selmer Saxharmonic
Music of Händel, Dvorák,
Milhaud, Gershwin and Mititita

DECEMBER

2 Wednesday at 9 pm
Teatro Verdi, via Ghibellina
Orchestra della Toscana
Dietrich Paredes, Conductor
Sergey Khachatryan, Violin
Music of Beethoven, Bruch, and Tchaikovsky

4 Friday at 8 pm
Opera di Firenze, Piazzale Vittorio Gui, 1
Rigoletto
Maggio Musicale Orchestra
Zubin Mehta, Conductor
Opera by Verdi.

5 Saturday at 8 pm
Cenacolo di Santa Croce, Piazza Santa Croce

Angelic Voices and Harps
Maggio Musicale Women's Choir
Lorenzo Fratini, Conductor
Music of Brahms, Ibert, Verdi, Fauré and Britten

6 Sunday at 3:30 pm
Rigoletto See detail on December 4

9 Wednesday at 8 pm
Rigoletto See detail on December 4

11 Friday at 8 pm
Opera di Firenze, Piazzale Vittorio Gui, 1
Maggio Musicale Orchestra
Daniele Gatti, Conductor
Music of Beethoven

12 Saturday at 8 pm
Rigoletto See details on December 4

13 Sunday at 4:30 pm
Opera di Firenze, Piazzale Vittorio Gui, 1
Maggio Musicale Boys Choir
Lorenzo Fratini, Conductor
Music of Gounod and Chilcott

15 Tuesday at 8 pm
Rigoletto See details on December 4

17 Thursday at 8 pm
Opera di Firenze, Piazzale Vittorio Gui, 1
Maggio Musicale Orchestra
Zubin Mehta, Conductor
Music of Beethoven and Brahms

18 Friday at 8 pm
Rigoletto See details on December 4

19 Saturday at 8 pm
Maggio Musicale Orchestra
See details on December 17

20 Sunday at 3:30 pm
Rigoletto See details on December 4

22 Tuesday at 9 pm
Camposanto Pisa
Accademia degli Innocentia
Maria Cristina Khier, Soprano
Amadine Beyer, Violin

Tuesday at 9 pm
Bargello National Museum
Flame Ensemble
Music of Quindici, Berni, Agnes, and Lorusso

Tuesday at 9 pm
Pisa Cathedral
National Academy of Saint Cecilia Orchestra and Choir
Harmut Haenchen, Conductor
Malin Hartelius, Soprano
Patrick Grahl, Tenor
Alejandro Marco-Buhrmester, Bass

23 Wednesday at 8 pm
Opera di Firenze, Piazzale Vittorio Gui, 1
Christmas Concert: The Nutcracker
Maggio Musicale Orchestra
Vladimir Jurowski, Conductor
Music of Tchaikovsky

24 Thursday at 5 pm
Teatro Verdi, via Ghibellina
Orchestra della Toscana
Donato Renzetti, Conductor
Andrea Tacchi, Violin
Music of Bach, Respighi, Davies, and Dvorak

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seguici su



THE FALL MUSIC SCENE

For fall 2015, the ORCHESTRA REGIONALE DELLA TOSCANA (ORT) has a line-up of symphonic concerts in Florence at Teatro Verdi and in various cities of Tuscany. A full range of productions is the realm of the OPERA DI FIRENZE, and chamber music the specialty of the AMICI DELLA MUSICA in the intimate setting of Teatro della Pergola.

BY Anne Lokken

ORT

The Orchestra Regionale Toscana presents its award-winning festival of contemporary, futuristic Italian music this year from September 23-26. This will be the fourth edition and, as in the past, the festival provides a unique opportunity for performing and hearing new music, which is so often neglected in concert halls. The title - Play It! - refers to the double meaning in English of the word to play, meaning both to perform music and to play as a child, with a sense of fun.

Teatro Verdi will come alive with meetings, debates, award ceremonies and concerts inviting interaction between the audience and the protagonists of the varied and vital contemporary music scene. Well-known composers, along with rising young talents, will have the opportunity to meet together to discuss their work, seeking to demonstrate how music is primarily a territory of freedom from which to glimpse new possibilities. The program will showcase 21 composers, four conductors, nine soloists, 17 world premiers, two Italian premieres and eight new works commissioned directly by the ORT.

A series of encounters will be devoted to reflection on culture, creativity and artistic production today. Musicians, philosophers, artists, art critics, journalists and university professors have been invited by the artistic director, Giorgio Battistelli, to debate on the

theme of “doubt” and its relation to the making of art in today’s society, and how to create synergies and exchanges between the arts, the critics, and philosophical and intellectual thought.

New to this edition of Play It! are important collaborations involving the Music Conservatories of Rome and Florence, the Premio Farulli for best string quartet composition, the Luigi Pecci Center for Contemporary Art inPrato, the University of Florence and EXPO 2015.

Daniele Rustioni, the orchestra’s music director, opens the ORT season on October 17 with music by French composer Edgar Varèse (1883-1965), Dvorak and Schumann. On November 16, the ORT hosts the Münster Symphony Orchestra with Fabrizio Ventura, conductor and Isabelle van Keulen as violin soloist.

A Christmas Eve concert features Donato Renzetti, who was the principal conductor of the ORT from 1987-1992. An internationally respected specialist in Italian melodrama, he has conducted all over the world, including many times at the Met. With concertmaster Andrea Tacchi, they will spotlight a 1993 work by Sir Peter Maxwell Davies from 1993 entitled *A Spell for Green Corn: The MacDonald Dances*, a musical blessing of the crops based on an Orkney saying ‘Let not plough be put to acre except a fiddle cross first the furrow.’



OPERA DI FIRENZE

For those who love arias, the place to go is the Opera of Florence, home of the renowned Maggio Musicale orchestra and choir. The season kicks off with Donizetti’s *Lucia di Lammermoor* (October 6 - 16), the tragic, gothic love story set in the misty Scottish moors based on the novel by Sir Walter Scott. The American soprano Jessica Pratt stars as Lucia in a popular production from 1996 by the English director Graham Vick.

Based on the novel of the same name, *Rickshaw Boy*, composed by Guo Wenjing and commissioned by the National Centre for the Performing Arts in Beijing, debuted in June 2014. The opera is scheduled for October 4 and 5, with orchestra, chorus and soloists from the China.

Mozart’s *opera buffa* (comic opera) *Così fan Tutte* will be on stage October 18-27. The story of two young couples testing their fidelity in the third and final collaboration between Wolfgang Amadeus Mozart and the librettist Lorenzo Da Ponte, this opera was first performed in Vienna in 1790. The conductor will be Roland Böer, staging by Lorenzo Mariani.

Rigoletto by Giuseppe Verdi returns to the Opera of Florence for seven performances from December 4-20, conducted by the Maggio Musicale Fiorentino’s music director Zubin Mehta in a production by the Oscar-winning film director William Friedkin. Set in 16th-century Mantova, the tragic story revolves around the dissolute Duke of Mantua, his hunch-backed court jester Rigoletto and Rigoletto’s innocent and beautiful daughter Gilda.

The Maggio Musicale offers a rich program of symphonic and choral concerts as well. For students, there will be productions at the Teatro Goldoni including *The Story of the Magic Flute*, spanning October 9-16, and *To Sing, To Dance, How Opera was Born* in mid-November.

AMICI DELLA MUSICA

The award-winning Amici della Musica of Florence is one of the oldest musical associations in Italy, founded in 1920, and offers the city a rich and varied program of chamber music and solo recitals of the highest artistic quality each year. The 2015-16 season will begin on October 20 with a special concert featuring the Italian Youth Orchestra conducted by Stanislav Kochanovsky featuring Russian works.

The concerts will appeal to listeners with varied tastes in music, with a series featuring the string quartet, the solo piano, and for lovers of vocal music, a series entitled *L’arte del canto* (the art of singing). During the last week of October there will be performances by Russian pianist, Arcadi Volodos, playing Schubert and Brahms, and an evening of Rossini with the baritone Paolo Bordogna accompanied by none less than the great master of the piano, Bruno Canino.

Continuing with vocal music, in November bass-baritone Luca Pisaroni will sing an evening of chamber songs accompanied by the pianist Wolfgang Rieger. Audiences can look forward to the multiple-Emmy Award-winning Emerson String Quartet on November 16 and 17. The Selmer Saxharmonic, a 12-member saxophone orchestra, will give a personalized rendition of arrangements written for them of music by composers ranging from Handel to Nino Rota (November 30).

The captivating piano duo of the sisters Katia and Marielle Labèque perform works from their new cd *Sisters* on December 5. The album is a personal account of music that has had a special meaning for them from their childhood throughout their professional journey. Mitsuko Uchida, another exceptional pianist, together with the young Quartetto Ebene, will spotlight Schumann’s masterpiece the Quintet op. 44 in Eb major on December 13. The Amici’s program continues until May 2016.

IN TOWN & AROUND

INTERNATIONAL FILM FESTIVAL

Cinema buffs rejoice: fall is the time for film in Florence. The ninth year of 50 DAYS will again bring a vast selection of internationally flavored documentaries and dramas to the screens of Cinema Odeon from October 29 to December 13. Table discussions with the filmmakers, workshops, musical performances and more will supplement the rich program.

France Odeon will inaugurate “50 Days,” as some of the brightest French and Italian stars, such as Laura Morante and Charles Aznavour, come to dazzle Florentine audiences (Oct. 29 – Nov. 1).

As a celebration of global images and music, Ethnomusic (Nov. 2 - 4) will fill the space with sounds and scenes from around the world, sending Argentinian dancers to Finland in *A Midsummer’s Night Tango* and witnessing the tiny Serbian village of Guča host the largest trumpet festival in *Brasslands*.

Women in Film, from actresses to directors to producers and beyond, will present their works; all of which surely pass the Bechdel test, devised to see the representation of dynamic female characters on screen. To pass, there must be a scene of dialogue between two women in which they discuss any subject other than a man. The Gilda Prize and the Sign of Peace Award will also be given (Nov. 5 – 10).

Cinema Odeon will have a rainbow glow as the Florence Queer Festival opens, accompanied by themes of LGBTQ rights, sexual-



ity and identity issues to the theater. A new tribute to Prince Maurice, the product of director Daniele Sartori, will premier, detailing this icon of the 1990s nightlife scene (Nov. 16 – 17).

Art on Screen (*Lo Schermo dell’Arte*) juxtaposes the latest trends of international art and cinema. This year’s focus is on the late German filmmaker, Harun Farocki, premiering his final work, *Parallel I-IV*, as a homage to his distinct style: he uses the collages assembled from pre-existing footage of various sources to comment politically and socially on public ideologies. Bangla-

Calendar

Oct. 29 - Dec. 13
50 DAYS OF
INTERNATIONAL CINEMA
Cinema Odeon
www.50giornidicinema.com

Until Nov. 15
CARLO DOLCI
Palatine Gallery, Pitti Palace
Open Tuesday - Sunday 8:15 am - 6:50 pm
Admission: €13

Until Nov. 19
PLASTIC SHAPES
BY FRANCESCA PASQUALI
CONTEMPORARY ART
Via Maggio 58/R
Open Monday: 3 - 7:30 pm
Tuesday - Friday: 10:30 am - 1 pm
and 3 - 7:30 pm
Saturday: 10:30 am - 1 pm and 2 - 7 pm
www.tornabuoniarte.it

Until Jan. 24, 2016
DIVINE BEAUTY FROM VAN GOGH
TO CHAGALL & FONTANA
Open 10 am - 8 pm daily,
Thursday until 11 pm
Admission: €10

***All events are in Florence
unless otherwise specified

50 DAYS 2015
OF INTERNATIONAL CINEMA IN FLORENCE
OCTOBER 28TH/ DECEMBER 12TH - FLORENCE

WWW.50GIORNIDICINEMA.IT
#50GIORNI2015

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fondazione sistema toscana

QUELLI DELLA Compagnia

28

29

ACQUA DELL'ELBA

BY Rita Kungel
WITH ADDITIONAL REPORTING BY Kate Magovern



Just off the Tuscan coast lies the island of Elba, occupied throughout history by Etruscans, Romans, Florentines, Spaniards, British and French. The landscape varies from wild to pastoral, with 3340 ft. Mt. Capanne, iron-rich hills in the east and ringed by more than 150 beaches—sand beaches in hues of white, golden, red and black, white pebble beaches, granite lined shores and rocky cliffs leading down to the crystal blue waters below.

The Mediterranean isle, separated from the mainland by a one-hour ferry ride, evokes a world of its own. With its mild climate, welcoming locals and slowed down lifestyle, visitors come from around the world to “get away from it all.”

Inspired by the sea, flowers and woods of Elba, a triad of scents developed by fragrance group ACQUA DELL'ELBA, has been offered in shops on the island and mainland. Visitors to the island have purchased Classica, Arcipelago and Blu since the dawn of the new millennium. Now Acqua dell'Elba introduces a unique fragrance for him and her—Acqua dell'Elba Sport.

Sport, unveiled at company headquarters in the village of Marciana Marina in May 2015, proves to be a popular addition to the collection of colognes and skin care products. Reflecting the island's unspoiled nature that lends itself to the activities of sailing, surfing, swimming, diving, hiking and biking, the scent was created to complement the outdoor life.

Created from essences of lemon, bergamot, jasmine, geranium, sea lily, sage, cedar and arbutus, a spritz of Sport immediately offers a sensation of freshness. The invigorating yet gentle fragrance evokes the aromas of Elba's wooded hills and flowering coastlines. Evocating the crispness of Tyrrhenian Sea breezes, Sport is both energizing and elegant.

Thoughtfully designed by Acqua dell'Elba's artisans, this new scent appeals to anyone who enjoys the outdoors. The sleek white handcrafted packaging is as pure and simple as the island's natural beauty.

Aqua dell'Elba is a 15-year-old family business. The fragrances created in the company's own laboratories by the hands of knowledgeable artisans focus on quality, beauty and elegance.

Experience Aqua dell'Elba in Florence on Via dei Calzaiuoli 45r and Piazza San Giovanni 9r (open every day from 10 am – 11 pm. The colorful spectrum of offerings can be seen at www.acquadellelba.it.

deshi-British artist Runa Islam will be in attendance, and Giulio Boato will preview his new documentary, *Jan Fabre: Beyond the Artist* (Nov. 18 – 22).

The Festival dei Popoli (Nov. 27 – Dec. 5) will, for its 56th year, showcases powerful social documentaries. Moviegoers will also be treated to selections from the River to River Florence Indian Festival (Dec. 5 – 10), the Scandinavian movies of A Window on the North (Dec. 11 – 13), and the N.I.C.E. Festival award for the film American audiences judged the best (Dec. 13). For more information, visit the website: www.50giornidicinema.it (*bianca cockrell*)

MODERN ART at DIVINE BEAUTY

Held concurrently with the upcoming inauguration of the new Cathedral Museum (Museo Opera del Duomo) and Pope Francis's visit to Florence, is a new and unusual exhibition focusing on works from Van Gogh to Chagall and Fontana on depictions of spirituality in the visual lan-

guage of modern art.

The time period in the Palazzo Strozzi retrospective spans the mid-19th to the mid-20th centuries; masters of Realism, Post-Impressionism, Cubism and Surrealism to Symbolism, Futurism and Expressionism represent various artistic currents. Despite the wide range, many of the paintings are rooted in Naturalism.

Visitors will be able make a comparison between Michelangelo's *Pietà Bandini* in the Cathedral Museum and a rare Van Gogh religious work, *Pietà*, both featuring a dead Christ at the center of the composition. The Van Gogh, in the artist's distinctive style and color palette, is on loan from the Vatican Museums.

A showstopper is the beautiful meditative *Angelus* by Jean-François Millet (1814-75), in which two peasants stop for a moment of prayer in the fields; one can almost hear the bells from the church in the background. The painting, sent by the Musée d'Orsay, is found in “Divine Beauty's” final section,

which is devoted to prayer.

Another important museum loan is the evocative *White Crucifixion* by Marc Chagall (1887-1985), arriving in Florence all the way from the Art Institute of Chicago. Painted in 1938, the Hebrew origins of the suffering Christ are clearly expressed as a stance against the Jewish persecutions that were occurring in Europe. In sync with Chagall's message is the colorful *Crucifixion* (1940-1) by Renato Guttuso, clearly inspired by Picasso's *Guernica* and the pain of conflict as exemplified by the Spanish Civil War (1936-9).

The eclectic Palazzo Strozzi collection of “Divine Beauty” also comprises pieces by Pablo Picasso, Edvard Munch, Max Ernst and Henri Matisse, flanked by their Italian contemporaries. An intriguing addition to the group is Lucio Fontana (1899-1968), best known for his monochrome canvases enlivened by cuts and slashes.

(*rosanna cirigliano*)



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A gluten-free dish at Quinoa

A CELIAC DINING GUIDE

Discovering the City's Gluten-free Sandwich Shop Restaurant, Pizzeria, Pastry & Gelato Shops

BY Isabella Grezzi

WITH ADDITIONAL REPORTING BY Angela Karl

PHOTOS BY Kate Magovern & Lakota Gambill

For the celiac-affected traveler, it can be quite a daunting task to find a restaurant that offers safe, gluten-free food that is still savory and delicious. Awareness of celiac disease is, however, increasing in Italy, with more and more restaurants displaying the red badge of approval from the Italian Celiac Association (*Associazione Italiana Celiachia*, or AIC). The following restaurants are even taking it a step further; creating a completely gluten-free dining experience that can be enjoyed by all without any concern of cross-contamination.

THE SANDWICH EXPERIENCE

Located in the heart of the city, PANINO VEGANO is Florence's only completely gluten-free, vegan, and bio sandwich shop. The popular restaurant opened its doors in April 2014 and has quickly become a favorite of both locals and visitors.

As the name suggests, the café specializes in a panino that starts with a freshly baked gluten-free bun and a veggie burger made either from chickpeas, lentils or veggies and soy. Next, customers can add two types of vegetables such as tomatoes, grilled zucchini, eggplant or peppers. To top it off, there is a selection of sauces ranging from traditional yet gluten-free ketchup and mayonnaise, to the more exotic carrot mayonnaise.

In addition to the signature sandwich, Panino Vegano also offers side dishes, salad, pizza, baked goods as well as a combo meal of a panino and a side. Gluten-free beer is available, as well as

coffee and tea with rice and soy milk options. Customers can choose take-out or can dine-in with no cover charge, although seating is limited. A hearty sandwich is €5; with a side, €7.90.

"I created the restaurant out of a desire to share the vegan philosophy with others, while also providing a place where vegans and celiacs could eat quality food that was safe for the environment and for their health," says owner Cinzia Re.

Panino Vegano, via Bufalini 19-21/r is open Mon – Sat 11:30 am – 3:30 pm.

RESTAURANT

QUINOA, certified gluten-free and located just three minutes from the Duomo, offers a more upscale dining experience. Tucked away in the historic courtyard of a Renaissance building, Quinoa has a distinct charm all its own.

Simone Bernacchioni created Quinoa, Florence's first entirely gluten-free restaurant, in 2014. Encouraged by a celiac friend, he says he was inspired to create a place where everyone could eat delicious food. Every dish is prepared to perfection, he says, as if he were the one who was going to eat it. Thanks to this high standard of quality, the restaurant attracts celiacs and non-celiacs alike, and has become a favorite haunt of Florentines who enjoy the laid-back atmosphere and flavorful dishes.

On the menu is an eclectic mix of Italian classics such as *panzanella di quinoa* (a salad of raw summer vegetables normally mixed with Tuscan bread; quinoa is a fitting and delicious substitute), *risotto ai carciofi* (rice with artichokes, when they are in season), crust-less quiches (*sformati*), meat cutlets, potatoes stuffed with *caponata* (Sicilian ratatouille) and a selection of international dishes such as Thai spring rolls, salads, veggie burgers, hamburgers as well as hummus paired with fish. Cheesecake and an almond cake (*sefardita*) are among the dessert offerings. Local ingredients are used whenever possible, and the selection changes frequently based on what is in season.

In addition to lunch, dinner and *aperitivo* (evening drinks and finger food) during the week, Quinoa also offers a gluten-free brunch on Sundays beginning at 12:30 pm. Guests can choose the buffet option (€9.50), which includes soymilk, an assortment of baked goods, prosciutto and fruit salad, or combine the buffet with a main dish from the special brunch menu.

Craving a traditional American-style breakfast? The Sunday brunch special features bacon, toast, sausage, scrambled eggs, and cooked greens. For a vegetarian option, try the quinoa burger, served on a lightly toasted gluten-free bun with guacamole and coleslaw. *Quinoa, vicolo di Santa Maria Maggiore 1, is open Mon – Sat, 12:30 – 3 pm, 7:30 – 11 pm.*

PIZZA

Longing for a Neapolitan pizza that is also gluten-free? No need to book any train tickets—the perfect pizza can be found right here in Florence at Neapolitan-owned CIRO AND SONS. Although the restaurant is not entirely gluten-free, it is approved by the AIC. To ensure a safe dining experience, the gluten-free pizzas

are made in a separate oven and are served on separate plates.

Since any pizza on the menu can be made gluten-free, guests are welcome to choose from an extensive list, including simple favorites such as the *margherita* (tomato, mozzarella and basil) to more elaborate concoctions such as the *capricciosa* (artichokes, mushrooms, salami and prosciutto) and the *Ciro and Sons original Vesuvio*® (buffalo mozzarella, truffles, cherry tomatoes, arugula and Tuscan ham).

Ciro and Sons pizzas are in a class of their own, as everything is made fresh on-site. The dough is prepared daily using only cornmeal, cornstarch, rice starch, potatoes and yeast. These quality ingredients have made the pizzas so popular that the restaurant now offers gluten-free



Quinoa panzanella



"7 senza" at Gualtieri

dough mixes so customers can recreate the Ciro and Sons experience in their own homes. Each package costs €4 and can be purchased in the restaurant or online. A video tutorial in English and Italian that explains how to make the dough and assemble the pizza can be found on the restaurant's website.

Ciro and Sons, via del Giglio, 28/r is open from 12 noon – 3 pm and from 6 – 10:30 pm; closed all day on Sunday and Mondays during lunch.

PASTRY SHOP

Freshly baked vegan and gluten-free Italian desserts can be difficult to find in Florence, but at the PASTICCERIA GUALTIERI, customers with various dietary restrictions can quite literally have their cake and eat it too. Located in the Oltrarno, the bakery was founded in 1933 by Alfredo Gualtieri and is currently run by his grandson, Riccardo. Although the Pasticceria Gualtieri has developed throughout the generations, the family's dedication to quality and Florentine tradition remain constant.

On a typical morning at the cozy coffee shop, locals swarm in and out, stopping by for their morning espresso and breakfast, attracted by the aroma of just-baked desserts. Cappuccino can be ordered with a choice of non-dairy milks.

In September 2014, Riccardo began creating gluten-free cookies and pastries certified by the *Associazione Italiana Celiachia* (Italian Celiac Association), made and packaged in a separate kitchen to ensure that they are free from contamination and are safe for those with celiac disease or severe allergies. Riccardo frequently calls the companies to ascertain that the ingredients he uses are truly safe. He also periodically tests his own pastries for traces of gluten.

Although Riccardo can make practically any pastry gluten-free or vegan upon request, his specialty is the *7 senza*. The *7 senza*, or "7 without," is an individual bite-sized chocolate cake glazed with dark chocolate and made without any eggs, butter, milk, yeast, margarine, sugar or gluten. It is not, however, without taste. On the contrary, the melt-in-your-mouth confec-

tion is the ideal blend of rich chocolate and delicate sweetness, making it the perfect sophisticated treat. As with all his products, Riccardo uses only quality ingredients for the *7 senza*, including organic, cold-pressed sunflower oil, organic soymilk and agave nectar as sweetener.

In addition to their own products, the shop frequently hosts gluten-free cooking lessons.

Pasticceria Gualtieri, via Senese 18 near Porta Romana, is open Mon – Sat. 7:30 am – 1 pm, 4 – 8 pm and Sun 8 am – 1:30 pm.

GELATO

Close to Gualtieri, and also humming with locals, is the entirely gluten-free GELATERIA YOGURTERIA PORTA ROMANA, where kind Marisa Polverini, co-owner with her husband Maurizio Gallina, explains that their goal is to make a delicious gelato that is accessible to everyone.

If someone is celiac, lactose intolerant or simply prefers eating only natural ingredients, they have the option to eat delicious flavors (such as a mix of mascarpone cheese and Nutella) from homemade gelato makers who have been in the business for 15 years. All fruit flavors are lactose free, as well as some others, and the taste does not suffer in the least. A serving can be scooped into a gluten-free cone, costing €3 or 3.50, according to size.

The shop also makes frozen yogurt, which comes with a multitude of toppings such as nuts, sprinkles, or chocolate syrup, all completely gluten-free.

Gelateria Porta Romana, Piazzale di Porta Romana 2 is open daily 11 am – 11 pm.

In downtown Florence, entirely gluten-free gelato and *granita* (similar to an American slushy with all-natural ingredients) can be found at GELATERIA CARABE, conveniently located by the Accademia and San Marco, making it the perfect stop as visitors walk toward the Duomo.

Featuring rich and creamy flavors like ricotta, chocolate hazelnut, Sicilian pistachio and many more, the gelateria also has many lactose-free, fruity *granita* flavors that can help tourists cool off from the hot Tuscan sun.

With prices for gelato beginning at €2.10 (cups and cones) and 2.70 for *granita*, the owners of this Sicilian-owned gelateria offers great-tasting gelato with a smile.

Gelateria Carabé, via Ricasoli 60/R is open 10 am – 2 am.

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