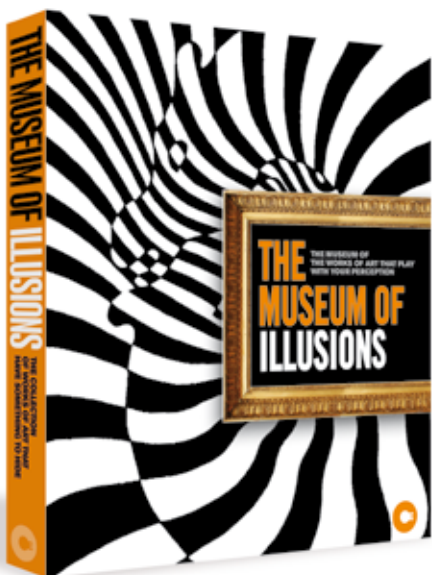


THE MUSEUM... SERIES

THE MUSEUM OF ILLUSIONS

Keep your eyes wide open! In his painting, did Edgar Degas want to represent a craggy landscape or the lying body of a woman? How did the street artist Edgar Mueller manage to make a painted cliff on a sidewalk so real and so dizzy? By playing on our perception and our impressions, artists show, throughout the ages, that they have the power to distort reality. From Op Art to hyperrealism, through anamorphosis and hominoid landscapes, **THE MUSEUM OF ILLUSIONS** presents 60 disconcerting and amazing artists who challenge appearances. First impression is not always the best impression...



SPECIFICATIONS

210x260 MM or 240x300 MM

192 PP - PAPERBACK OR HARDCOVER

APPROX. 25,000 WORDS

FALL 2012

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GIUSEPPE ARCIMBOLDO

1527-1583

Whether caricatures or allegories, the faces created by Arcimboldo are a cross between portraits and still lifes, which make constant demands on the viewer's eye. These paintings bring together the tastes and preoccupations that marked the end of the Renaissance.

Giuseppe Arcimboldo started to become known when, in collaboration with his father, he designed the 'cortina' for stained-glass windows in 1549. In 1562 called into the service of Ferdinand I of Habsburg, the young Milanese painter went to Vienna and later to Prague, where he became the official portrait artist of the royal family. There he painted face and fortune in 1563 and 1568 he painted the Habsburgs with innovative portraits, a series known as The Four Seasons and another known as The Four Elements. These paintings represent heads composed of juxtaposed fruits and vegetables as well as animals and minerals. Habsburgs behind the amazing parody is a political dimension: these witty decorated faces symbolize the power of the emperor, called over by the Habsburg dynasty that the strongly personified portraits reflect the status of the era. Finally, when facing and looking at the same time, they could hardly find their place in the real world of perception.

Beyond that witty and humorous aspect, Arcimboldo's "quattro" after the perspective laws of Piero della Francesca, in fact, in the 16th century that Copernicus turned the world upside down when he bestowed the geocentric view of the universe that had just been at the center of all things. The profoundly humanist vision of the Italian astronomer created great uncertainty and not well accepted. Some artists, troubled by the movement, expressed their doubts through a deliberate of looking down at the world that became known as Manierism.

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Giuseppe Arcimboldo, Winter, 1583



BRIDGET RILEY

1925

Bridget Riley is often associated with the Op Art movement which was experiencing popular success when she entered the art scene in the 1960s. Her work, however, is much less motivated by the scientific aspects of visual perception than a passionate search for the potential that painting has to create various sensations.

Through her work, she has created a world of Bridget Riley already associated with looking a jaded perception of a subject, but rather in using the strictness of the particular of painting to create and even create a paradox. For Riley, painting still contains many hidden possibilities that need to be explored.

Riley had been inspired by the assimilation of certain modern painters like Gauguin, Matisse, Mondrian or Van Der Waer. Her first paintings were characterized by the two-dimensional geometric shapes based on the principle of the relation of colors and the play of the human eye to lighten and avoid colors to form the optical impression of seeing another color. Riley wanted to bring to the eye the same sense of color that she had. Throughout her work, she has continued to look for the personal experience with music, being inspired by her sensitivity to phenomena like the waving of grass in the wind, the reflections of sunlight on water or the iridescence of steel. Her work is a changing step from that starting point Riley works methodically with pure and simple painting techniques and progresses along with her sensory discovery. Her many sketches of paper are fun decorative pieces, which allow her to integrate shapes and colors to create a perception of change in the scale of the work. Riley began working in black and white before later introducing color into her paintings. She explored all the potential of each element before adding

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Bridget Riley, White 2, 1965





Imitating reality

- Villa of Mysteries wall paintings (Pompeii)
- Donato Bramante
- Jan Van Eyck
- Michelangelo
- Cornelis Gijsbrechts
- Richard Estes
- Chuck Close
- Duane Hanson
- Ernest Pignon-Ernest
- Ron Mueck
- Banksy
- Dan Witz
- Gilles Barbier



Playing with the eye

- Erhard Schön
- Hans Holbein the Younger
- William Scrots
- Mughal school
- Anonymous anamorphosis
- Georges Seurat
- Giacomo Balla
- Victor Vasarely
- Bridget Riley
- Neil Dawson
- Georges Rousse
- Edgar Mueller
- Felice Varini
- Anish Kapoor



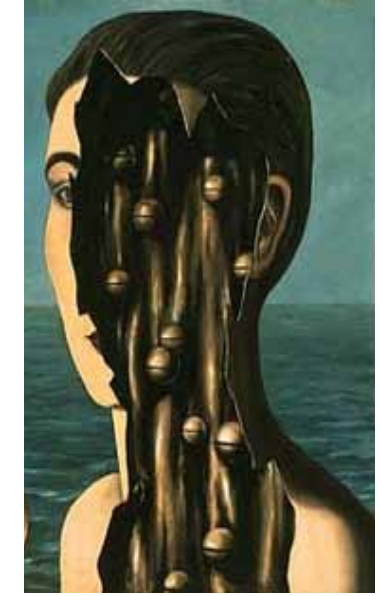
Altered bodies

- Giuseppe Arcimboldo
- Vincenzo Campi
- Matthaüs Merian
- Tony Cragg
- Evan Penny
- Liu Bolin
- A. Maestre Gasteazi
- Tony Oursler
- Emma Hack
- Maurizio Cattelan
- Cindy Sherman
- Mark Jenkins
- Li Wei



Double meaning

- The Venus of Milandes
- Andrea Mantegna
- Utagawa Kuniyoshi
- Charles Allen Gilbert
- W. E. Hill
- Salvador Dali
- Philippe Halsman
- Shiego Fukuda
- Markus Raetz
- Raoul Marek
- T. Noble & Sue Webster



Showing the impossible

- Pericopes of Henri II
- Pieter Brueghel
- G. Piranesi
- Pere Borrell del Caso
- René Magritte
- M. C. Escher
- Joan Fontcuberta
- Eija-Liisa Ahtila
- Philippe Ramette
- Joan Fontcuberta
- Maurizio Cattelan
- Gilles Barbier
- Ann Veronica Janssens
- Yayoi Kusama