



G  A

GALLERIA
DELL'ACCADEMIA
DI FIRENZE



The Museum:

Galleria dell'Accademia di Firenze
n. 58, via Ricasoli
50122 Firenze
tel. +39 055.0987100
email: ga-afi@cultura.gov.it
ga-afi.info@cultura.gov.it
pec: ga-afi@pec.cultura.gov.it
www.galleriaaccademiafirenze.it



Short introduction to the Galleria dell'Accademia di Firenze

The Galleria dell'Accademia di Firenze was founded in 1784, when the Grand Duke of Tuscany Pietro Leopoldo created the Academy of Fine Arts, a school where art is still taught today. There were various classrooms where students studied painting, sculpture, architecture, music and singing.

Inside the Academy, located in two 14th-century buildings – the old Hospital of San Matteo and the former Convent of San Niccolò di Cafaggio – Pietro Leopoldo had large rooms built to house paintings and sculptures that came from churches and convents in Florence. These spaces were called 'Galleries' and the students of the Academy would come here to study and copy the artworks.

In 1873 Michelangelo's David was transferred to the Academy from Piazza della Signoria. The statue (over five metres tall) today stands in the Tribuna, a large space designed by architect Emilio De Fabris specifically to house the statue. It took several years to build and was only finished in 1882 meaning David had to wait nine years in a wooden box before finally being put on display!



Getting here:

On public transport
<https://www.at-bus.it/it>



By bike

Cycle path in via Cavour
Bike station in piazza San Marco and in via Ricasoli, in front of the Academy of Fine Arts



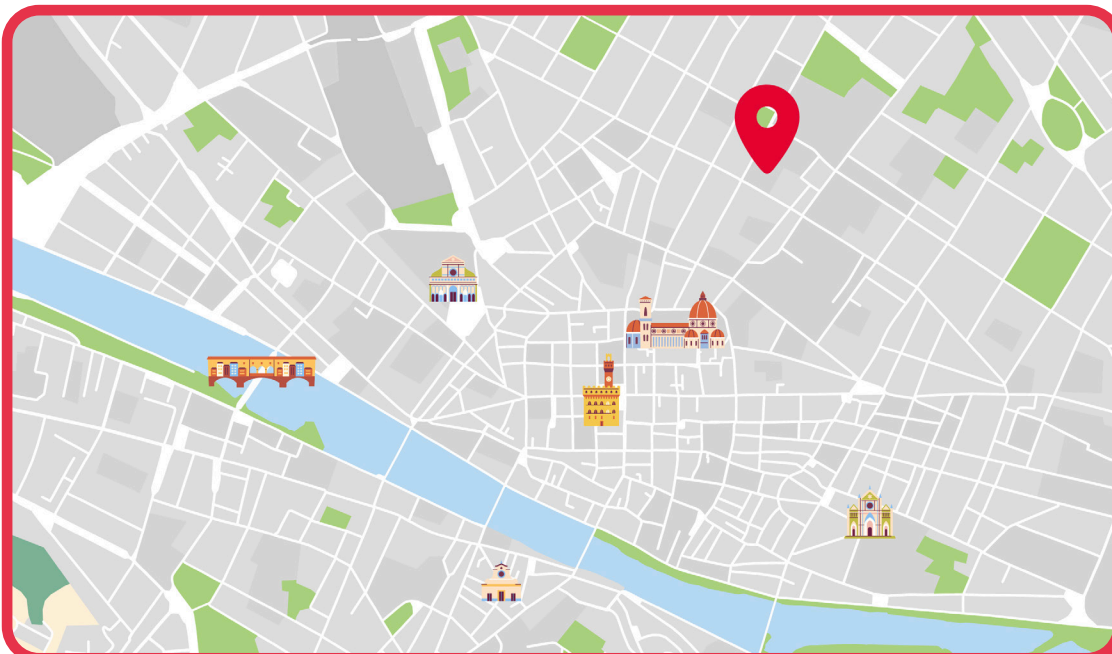
By car

- Car park San Lorenzo-Mercato Centrale - n. 1, piazza del Mercato Centrale (parking fees apply)
- Car park Parterre - n. 4, via del Ponte Rosso (parking fees apply)



Opening times

Tuesday to Sunday
From 8.15am to 6.50pm (last admission 6.20pm)
The ticket office closes at 6.20pm
Closed on Monday
Any closures are published on the website of the Galleria dell'Accademia di Firenze



Inside the museum

Full ticket price
€16

Concessions

Between the ages of 18 and 25 (up to 25th birthday) - €2

To see other categories eligible for reductions or discounts please visit:

<https://cultura.gov.it/agevolazioni>

Free admission

For all visitors under the age of 18

To see other categories eligible for free admission please visit:

<https://cultura.gov.it/agevolazioni>



Purchasing tickets

AT THE MUSEUM

Cash

Credit cards; prepaid cards

ONLINE

B-Ticket

<https://webshop.b-ticket.com/webshop/webticket/eventlist?production=4>

Via FIRENZE MUSEI, where you can also book a specific entry time by calling

+39 055 294883

Booking fee - €4

B-Ticket is the only official online ticketing channel authorized by the Ministry of Culture

Are all cards and cash accepted when purchasing a ticket?

Yes, with the exception of the "Discover Card"



Bathrooms

Lower ground floor

An accessible bathroom is available on the ground floor, just past the bookshop, near the lift (please ask the bookshop staff for the key).

Baby changing facilities: yes



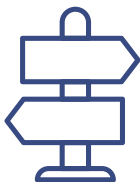
Accessibility for visitors with a disability or reduced mobility

People with a disability (and their chaperone) have **priority entrance** (no queue) and **free admission** to the museum. The priority entrance is located at n. 60, via Ricasoli (museum exit).

Wheelchairs are available at the museum exit. The wheelchairs can be requested free of charge with no need to book in advance (subject to availability). The Galleria dell'Accademia di Firenze is also accessible to visitors on **mobility scooters** and with **electric wheelchairs**. For access to the stairlifts on the first floor however, guests are invited to use **traditional wheelchairs**.

Access to the first floor is by lift.

There are stairlifts on the first floor in Room 1 and Room 2 to access the subsequent rooms.



Visiting the museum

Are any special visits organized and when are they scheduled or where can updates be seen?

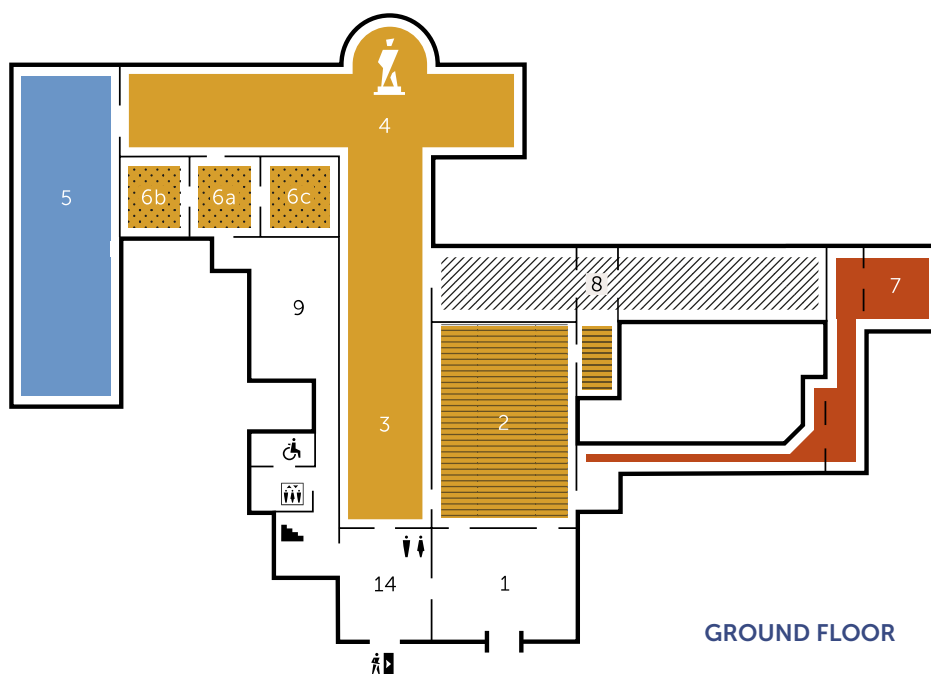
The Galleria dell'Accademia di Firenze periodically organizes visits and activities for special audiences that are communicated via the museum's website and social channels.



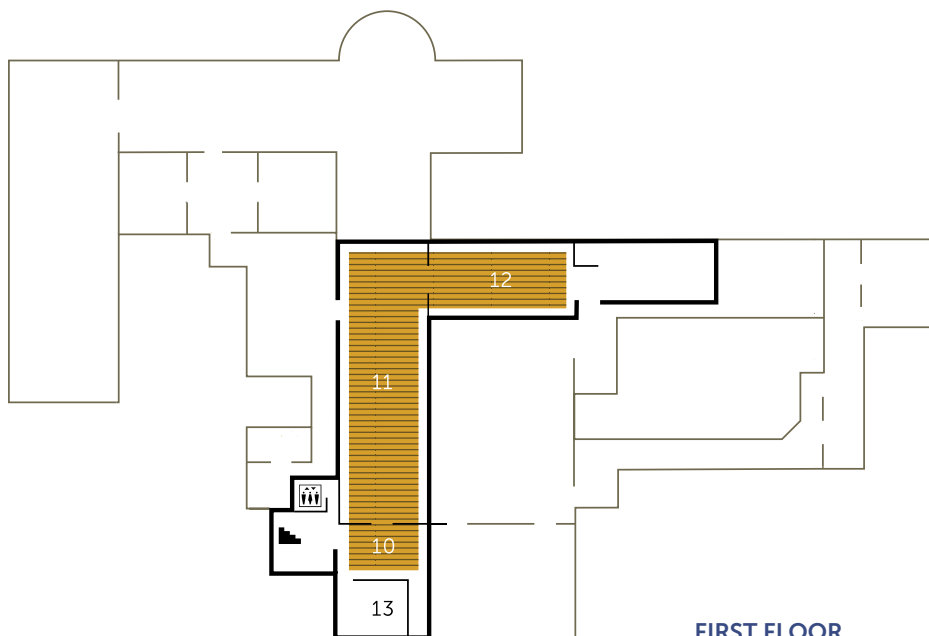
Peak and off-peak times

- Peak months: March to October and during public holidays and three-day weekends.
- Peak days: Tuesdays and weekends.
- Off-peak months: December, January and February (excluding public holidays).
- Off-peak days: Wednesdays and Thursdays (excluding public holidays).
- Off-peak time: between 1pm – 2.30pm.

Museum maps







GROUND FLOOR



FIRST FLOOR



Social

-  Facebook @galleriadellaccademia
-  Instagram @galleriaaccademiafirenze
-  Youtube @galleriadellaccademiadifirenze
-  Website
<https://www.galleriaaccademiafirenze.it>

What's the best way to keep up to date with what's happening at the museum?

Check the museum's website and social channels.



Groups

Groups of a maximum of 20 people, including a guide, are permitted. The use of earphones is compulsory for groups of 8 people or more, including a guide.



Visiting Rules

If you are not entitled to priority access, it is strongly advised that you make a reservation. There can be long entrance waiting times for those without a reservation.

The museum will start its closing procedures at 6.40pm.

Access to the Museum of Musical Instruments, on the ground floor, will not be allowed after 6.40pm.



How to recognize museum staff

You will find at least one member of museum staff in each room for assistance and security, recognizable by their uniform and identification badge.



Are there any free admissions and who is eligible?

- Visitors with a disability, in possession of a valid disability certificate, and a family member, or another accompanying person with proof of registration with social welfare services.
- Visitors under the age of 18.
- First Sunday of the month - free admission for all:

<https://cultura.gov.it/agevolazioni>



Activities for children and families

During off-peak periods the museum organizes themed visits and educational workshops for families, children and schools. These activities are detailed on and communicated via the website and social channels of the Galleria dell'Accademia di Firenze.



What is forbidden to bring into the museum?

Knives, scissors and any other metal objects that may pose a danger to people and artworks will be collected by security staff at the museum entrance and deposited at the metal detector. Objects are returned at the end of the visit.

- Water bottles up to 500ml are permitted.
- Large umbrellas are left at the ticket gate in exchange for a number which will need to be shown upon collection.

There is no cloakroom at the museum and luggage or large rucksacks are not permitted.



Is there a dress code?

Items of clothing inappropriate to the formal setting are not permitted (such as bathing suits, skimpy clothes etc.). Walking barefoot or bare-chested around the museum is also not permitted.



Are conferences or other events organized at the museum? Is there a programme?

The Galleria dell'Accademia di Firenze regularly organizes activities aimed at various audiences such as lectures, concerts, guided tours, activities and workshops for children and families.

Information and times of scheduled activities are regularly communicated via the website and on the social channels of the Galleria dell'Accademia di Firenze. Educational and visitor support materials are available to download from the website of the Galleria dell'Accademia di Firenze:

<https://www.galleriaaccademiafirenze.it/didattica/#>



How long is a visit to the museum on average?

Approximately 1hr 30mins.



Is it possible to hire audio guides?

The audio guide to the Galleria dell'Accademia di Firenze is available at the museum entrance at a cost of 6 euros.

Languages available:

- adults: Italian, English, French, German, Spanish, Russian and Japanese
- children: Italian, English, French, German and Spanish



Are there specific communication aids for visitors who are deaf, blind, partially sighted or intellectually disabled?

- There are two tactile maps on the ground floor (Colosso Hall) and on the first floor (Room 1) of the museum.
- On the ground floor of the museum there is a tactile pathway to follow which incorporates the following artworks:

Colosso Hall: Alessandro Filipepi known as Botticelli (Florence 1445-1510), detail, *Virgin and Child with the young St. John the Baptist and two angels*, tempera on wood panel, 1465-1470

15th Century Room: Giovanni di Ser Giovanni known as Lo Scheggia (San Giovanni Valdarno, 1406-Florence, 1486), detail, *Dancing scene at a wedding*, tempera on wood panel, c. 1450

Pacino's Room: Pacino di Bonaguida (Florence, recorded 1303-c. 1330), two details, *The Tree of Life* (Scenes from the life of Christ), tempera on wood panel, c. 1310-c. 1315

Giotto and Giotteschi's Room: Taddeo Gaddi (Florence, recorded c. 1330-1366), *Crucifixion*, tempera on gold ground panel, c. 1335-c. 1340

We are currently planning a review and update of the tactile pathway.

- A Social history of the Galleria dell'Accademia di Firenze is available on the museum's website:

<https://www.galleriaaccademiafirenze.it/wp-content/uploads/2025/02/Galleria-Accademia-Fi-Social-History.pdf>



In case of an emergency

- In the event of an alarm and/or emergency, please consult the museum staff present in the room you are in.
- In the event of an evacuation, please follow the instructions given by the staff with a museum ID badge.



On-site restaurants and bars

No facilities available.



Bookshop and other on-site retail outlets

There is a bookshop on the ground floor, just before the lift to access the first floor.



Total number of works displayed in the museum

Around 550.

Three interesting facts about the museum to know before you visit

**“The Lorenese Quadrangle of the Arts”:
Galleria dell’Accademia - Academy of Fine Arts - Opificio delle Pietre Dure - Florence Conservatory**

The Habsburg-Lorraine family ruled Florence from 1737 to 1801 and from 1814 until the Unification of Italy (in 1861).

It was the Grand Duke Pietro Leopoldo (1747-1792) who decided to group together the city’s main artistic hubs, both in terms of education and production, to create a large space dedicated to the Arts. The sovereign chose the area of San Marco, specifically the quadrangle between the current via Ricasoli, via degli Alfani, via de’ Servi and via Cesare Battisti.

It is for this reason that here we find:

- the Florence Academy of Fine Arts, created by Pietro Leopoldo himself in 1784 for the teaching of the Arts;
- the Galleria dell’Accademia, where both antique and modern works of art were gathered and displayed as didactic models for students;
- the Opificio delle Pietre Dure, already founded by Ferdinando I de’ Medici in 1588 for the crafting of semi-precious stones;
- the Florence Music Conservatory, today’s Conservatorio di Musica Luigi Cherubini, which was founded in the mid-19th century.

Via Ricasoli/via del Cocomero - Teatro Niccolini/Teatro del Cocomero

The Galleria dell’Accademia is located in via Ricasoli in Florence. In the past this street

was called via del Cocomero (Watermelon Street) because it passed through fields that grew watermelons. Along the same street we find today's Teatro Niccolini - one of the oldest theatres in Florence - once also called Teatro del Cocomero for the very same reason.

The theatre was later dedicated to Giovanni Battista Niccolini (1782-1861), musician, playwright and teacher at the Florence Academy of Fine Arts. Plaster and marble busts of Niccolini by Lorenzo Bartolini can be found in the Gipsoteca at the Galleria dell'Accademia di Firenze.

The transfer of Michelangelo's *David* to the Galleria dell'Accademia di Firenze

On the night of 31st July 1873, Michelangelo's statue of *David* left Piazza della Signoria permanently, to be transferred to the Galleria dell'Accademia di Firenze. To move such a large statue a wooden and metal 'castle' structure was constructed around *David*, which was to be transported upon actual tracks. It took ten days for *David* to cross the centre of Florence but, after various stops - via dei Calzaioli, the Duomo, via Martelli, via Cavour, Piazza San Marco and finally in what is now via Cesare Battisti - the statue arrived in the courtyard of the Academy of Fine Arts. In 1882 Emilio De Fabris completed the construction of the Tribuna, the space inside the Galleria dell'Accademia intended to house the statue of *David*, where you can still admire him today.



Areas of the museum

Ground floor - Entrance

Access to the metal detectors for security checks.

Subsequent access to the ticket desk and audio guide service to purchase tickets and to hire audio guides.

Eventual access to the ticket gate.

Ground floor

Colosso Hall

The room has this name because in the 19th century a large plaster cast reproduction of one of the *Dioscuri* (Horse Tamers) of *Monte Cavallo* (Dioscuri of the Quirinal Palace in Rome) was exhibited here. Today this statue can be found at the Liceo di Porta Romana in Florence.

In its place, in the centre of the room, is the large terracruda model of *The rape of the Sabines* made by Giambologna in 1582.

On the walls, and in the small room at the other end of the Hall, you will find some masterpieces of 15th and 16th-century Florentine painting, such as *Scenes of Monastic Life* by Paolo Uccello and paintings by Sandro Botticelli, Domenico Ghirlandaio and Filippino Lippi.

The Museum of Musical Instruments

This museum is part of the Galleria dell'Accademia di Firenze and was opened to the public in 2001.

The Museum of Musical Instruments houses the collection from the Florence Music Conservatory (Conservatorio Luigi Cherubini di Firenze), which is located right next to the Galleria dell'Accademia. Around fifty instruments from the private collections of the Grand Dukes of Tuscany, the Medici and Lorraine families, are on display here.

The musical instruments were collected between the second half of the 18th century and the first half of the 19th century. The paintings on the walls also come from the Medici collections. These works, painted by artists such as Anton Domenico Gabbiani (1652-1726), Bartolomeo Bimbi (1648-1729) and Cristoforo Munari (1667-1720), depict scenes of musical life at the Medici Court.

The *Prigioni's* Gallery

The *Prigioni* are sculptures that Michelangelo Buonarroti started to sculpt in the early 16th century for the tomb of Pope Giulio II in Rome, but never finished. The *Prigioni* are displayed here together with other sculptures by Michelangelo: the *St. Matthew*, the *Pietà di Palestrina* and the statue of *David*, placed in the centre of the Tribuna (*David's Grand Gallery*).

On the walls, there are important paintings from the 16th century, masterpieces by great artists such as Fra' Bartolomeo, Andrea del Sarto and Pontormo, which illustrate the painting styles of Michelangelo's era.

At certain times of the year, when the museum hosts temporary exhibitions, the wooden door on the right wall can be found open. It's through here that visitors enter the rooms dedicated to temporary exhibitions.

The *Prigioni's* Gallery is a long corridor reminiscent of the nave in a church. This corridor ends in the Tribuna (*David's Grand Gallery*).

***David's* Gallery (The Tribuna)**

In the centre of this space is the statue of *David* (1501-1504) by Michelangelo (1475-1564), one of the most famous sculptures in the world, and in each of the sides (transepts), there are large paintings depicting religious

subjects.

These paintings were made between the 16th and 17th centuries, during a period called the Counter-Reformation, and they show episodes from the life of Jesus, Mary (the Madonna) and the saints.

Gipsoteca (Plaster Casts Gallery)

Before the creation of the Academy of Fine Arts (1784), this large room was the women's ward at the Hospital of San Matteo. A fresco by Pontormo (c. 1514), displayed on the wall of the Gipsoteca, as you enter on the left, shows how it must have looked.

The name Gipsoteca comes from the Greek "gypsos" meaning "plaster". Today, this room does indeed hold plaster models of sculptures by Lorenzo Bartolini (1777-1850), professor at the Academy of Fine Arts in Florence, by his student Luigi Pampaloni (1791-1847) and by Francesco Pozzi (1790-1844).

These artists lived in Florence between the 18th and 19th centuries and either studied or taught at the Academy of Fine Arts. The Gipsoteca also contains paintings by students who attended the Academy in the 19th century and went on to become famous artists, such as Silvestro Lega (1826-1895).

Pacino's Room, Giotto and Giotteschi's Room, Orcagna's Room

The collection of gold ground paintings is very important. This is a painting technique where gold leaf is applied to panels to create a background for the paintings. The artworks in these rooms were created by Florentine artists such as the Maestro della Maddalena, Giotto, Bernardo Daddi, Taddeo and Agnolo Gaddi, Andrea Orcagna, Nardo di Cione and Giovanni da Milano, between the 13th and early 15th century.

First floor

Lorenzo Monaco and Late Gothic Art

Here are a number of paintings made between the late 14th and early 16th century in Florence. These are the work of Lorenzo Monaco (recorded between 1391 and 1422), who developed Late Gothic art in Florence. His paintings were rich in detail with elegantly dressed figures, gold and bright colours.

The 10 works not to be missed

The rape of the Sabines by Giambologna (1529-1608).

One of the few 16th-century models made in terracuda that has made its way to us. Terracuda is a mixture of clay and other natural elements that hardens in the open air. Before sculpting marble, artists often make a model to avoid making mistakes. This model is the same size as the final work - the marble statue that still stands today in The Loggia dei Lanzi, in Piazza della Signoria in Florence, which Giambologna sculpted in 1582.

Virgin and Child with the young St. John the Baptist and two angels by Sandro Botticelli (1445-1510).

It depicts the Virgin Mary (the Madonna) and Baby Jesus, two angels and the young St. John the Baptist. Jesus is not looking at his mother but seems to be staring at something further away, that we cannot see. The Virgin Mary's dress reflects the fashion of the Renaissance, the historical period in which Botticelli lived. The artist painted this work in 1468, when he was very young.

The Tenor Viola and the Cello by Antonio Stradivari (1643-1737).

The two instruments were part of the 'Medici Quintet' which consisted of five string and

bow instruments, made for Grand Prince Ferdinando de' Medici in 1690. The painting *The Grand Prince Ferdinando and his musicians* (1685) by Anton Domenico Gabbiani, hanging on the wall next to the Tenor Viola, depicts all five instruments.

David by Michelangelo Buonarroti (1475-1564).

Sculpted by Michelangelo in just three years, from 1501 to 1504, the statue is over five metres tall and is made of white marble. It depicts the young King David who manages to defeat the giant Goliath by striking him by surprise with a stone on his forehead. The statue of *David* has become the symbol of victory over the great, through intelligence and cunning, even for those who may be physically small or weak.

The Prigioni by Michelangelo Buonarroti.

They are four "unfinished" marble sculptures carved by Michelangelo between 1519 and 1534. These works were originally commissioned to adorn the tomb of Pope Giulio II della Rovere in Rome but the project did not come to fruition and Michelangelo never finished sculpting the statues. On the surface of *The Prigioni* you can see traces of the tools used by the artist to carve the statues.

Following Michelangelo's death (1564) the statues were moved to the Grotta del Buontalenti, in the Boboli Gardens at the Pitti Palace, and remained there until 1909, when they arrived at the Galleria dell'Accademia di Firenze.



Atlante is one of Michelangelo's Prigioni.

So called because its pose resembles that of Atlas. Atlas was a giant (Titan), forced to carry the entire celestial sphere on his shoulders by Zeus, the king of Olympus. The figure has only just been started and appears to be trapped in the marble block, the square sides of which can still be seen. The face, however, is only barely visible.



Annunciation by Alessandro Allori (1535-1607).

The artist made this painting in 1603. The scene shows the Angel Gabriel telling the Virgin Mary (the Madonna) that she is pregnant with Jesus. Allori depicts Mary's home as a simple, intimate and welcoming place, in which we can see a wooden and straw chair, an open book on an embroidered cushion and other objects from everyday life.



St. Mary Magdalene and eight Stories of her life by Maestro della Maddalena (second half of the 13th century).

This painting depicts St. Mary Magdalene standing, holding a scroll in her hand, and on each side, scenes from her life. We do not know the identity of the artist who painted this work but he has been named the "Master of Magdalene". This painter was the head of a very important artists' workshop in Florence between around 1265 and 1290.



At the Galleria dell'Accademia by Odoardo Borrani (1833-1905).

Depicting one of the rooms of the museum - the Galleria dei Quadri Grandi - in the mid-19th century, the painter accurately represents the works on display, which are all recognizable: Giotto and Cimabue's *Maestà*; Pietro Lorenzetti's *Beata Umiltà* (now at the Uffizi Galleries); some of *The Stories of St. Francis and Christ* by Taddeo Gaddi (panels); *The Vision of St. Bernard* by Matteo di Pacino and the painting by the Master of Magdalene - all still present in the Galleria dell'Accademia di Firenze today.



Arnina by Lorenzo Bartolini (1777-1850).

This is the plaster cast for the marble statue of *Arnina*, Nymph of the Arno, which Bartolini sculpted in 1825. *Arnina* is one of the artist's first full-length figures, which here represents a natural and real beauty, straying from the rules of perfection typical of classical art.



Agony in the Garden by Lorenzo Monaco (documented between 1391 and 1422).

This work, painted between around 1395 and 1440, depicts Christ praying in the Garden of Gethsemane before his Crucifixion, while three apostles are asleep. The characters are depicted realistically and the landscape is not simply a flat background but suggests depth of space.



Further reading following your visit

Some recommendations

- *Galleria dell'Accademia di Firenze. Official Guide, all of the works*, 2025 Giunti
- *A Complete Catalogue of Paintings of the Galleria dell'Accademia di Firenze*, edited by Cecilie Hollberg, 2023 Mandragora
- *Cataloghi della Galleria dell'Accademia, Dipinti*; vol. I (2003), vol. II (2010), vol. III (2020), Giunti
- Multimedia content published on the website and social channels of the Galleria dell'Accademia di Firenze



Edited by
The Education and Accessibility Department of the Galleria dell'Accademia di Firenze
in collaboration with
MARE - Laboratorio di innovazione sociale