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American Art in Florence by Arturo Galansino, Fondazione Palazzo Strozzi Director General, and exhibition curator (excerpt from the essay in the catalog)

American Art at the Walker, 1961-2001 by Vincenzo de Bellis, Curator and Associate Director of Programs, Visual Arts, Walker Art Center, and exhibition curator (excerpt from the essay in the catalog)

A CLOSER LOOK

The word to the artists

Famous quotes from a selection of the artists of the exhibition: Mark Rothko, Louise Nevelson, Robert Rauschenberg, Andy Warhol, Claes Oldenburg, John Baldessari, Sherrie Levine, Kerry James Marshall, Cindy Sherman, Glenn Ligon, Matthew Barney, Kara Walker

From art to society: three itineraries in the exhibition from the American Dream to the role of women and to art becoming political

- *The American Dream,*
- *Art as a political struggle for identity and rights*
- *The role of women in American art*

1961-2001: 40 years of history and stories

American Art on Demand

Fuorimostra for American Art 1961-2001

List of the works

AMERICAN ART 1961–2001
(Firenze, Palazzo Strozzi 28 May–29 August 2021)

A major exhibition exploring some of the most important American artists from the 1960s to the 2000s, from Andy Warhol to Kara Walker, in partnership with The Walker Art Center in Minneapolis

From 28 May to 29 August 2021 Palazzo Strozzi will present **American Art 1961–2001**, a major exhibition taking a new perspective on the history of contemporary art in the United States. The exhibition brings together an **outstanding selection of more than 80 works** by celebrated artists including **Andy Warhol, Mark Rothko, Louise Nevelson, Roy Lichtenstein, Claes Oldenburg, Bruce Nauman, Barbara Kruger, Robert Mapplethorpe, Cindy Sherman, Matthew Barney, Kara Walker** and many more, exhibited in Florence through a collaboration with the Walker Art Center in Minneapolis. Exhibiting many formative works for the first time in Italy, the exhibition examines the most important figures and movements that marked the development of American art between two major historical moments, the beginning of the Vietnam War and the 9/11 attack, from Pop Art to Minimalism, from Conceptual Art to the Pictures Generation - and including more recent artistic developments in the 1990s and 2000s.

Curated by Vincenzo de Bellis (Curator and Associate Director of Programs, Visual Arts, Walker Art Center) and Arturo Galansino (Director General, Fondazione Palazzo Strozzi), the exhibition takes an in-depth look at the breadth of American artistic production in the latter part of the 20th century, encompassing painting, photography, video, sculpture, and installation art. It proposes an unprecedented reinterpretation of forty years of history, exploring the rapid evolution of modern and contemporary art through its shifting boundaries, merging of different techniques and media, and foregrounding the role of art as a powerful tool for addressing such topics as consumerism, **mass production, feminism and gender identity, racial issues, and the struggle for civil rights.**

The exhibition examines the shifting role of art between two pivotal years: **1961**, marked by the appointment of John F. Kennedy as President and the commencement of the Vietnam War as the first American helicopters arrived in Saigon; and **2001**, marked by the beginning of the George W. Bush presidency, followed just months later by the 9/11 attack, where nearly three thousand people died in the most dramatic assault on American soil since Pearl Harbor. These two years mark watershed dates that defined the affirmation of the United States as a political superpower but also mark an era of unprecedented experimentation, resistance, and prominence for artists living and working in the US.

American Art 1961–2001 traces a path through these formative decades by showcasing the works of more than 50 artists, including **Andy Warhol**, whose celebrated painting *Sixteen Jackies* (1964) depicts First Lady Jacqueline Kennedy in the wake of the assassination of JFK; and renowned choreographer **Merce Cunningham**, whose practice will be exemplified by large-scale collaborations made with artists **Robert Rauschenberg** and **Jasper Johns**. The era of the Sixties is witnessed through works by masters such as **Donald Judd, Robert Morris, Bruce Nauman** and **John Baldessari**, figures who became reference points for subsequent generations of artists to redefine the possibilities of art. Artists of a subsequent generation continued to address such topics as the reframing of the male gaze in the work of **Cindy Sherman**; the appropriation of mass-media images by artists **Richard Prince** and **Barbara Kruger**, the denunciation of the stigma of AIDS in the work of **Félix González-Torres**; or the disquieting narratives of **Matthew Barney**, whose 1999 video installation *Cremaster 2* delves into the world of Gary Gilmore, a murderer who asked to be given the death penalty in 1977. This full installation will be on display in the Palazzo Strozzi exhibition, shown for the first time in Italy with Barney's accompanying sculptural objects and photographs. A special focus in the exhibition is dedicated to artistic developments of the 1990s and 2000s interrogating American identity and featuring the work of such artists as **Kerry James Marshall** and **Glenn Ligon, Paul McCarthy, and Jimmie Durham**. Key works in film and on paper by **Kara Walker**, presenting her evocative investigations of history, racial discrimination, and social satire, will also be featured.

AMERICAN ART 1961-2001

FIRENZE PALAZZO STROZZI
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WALKER

*The United States of America represents a complex melting pot of different cultures, traditions, and identities: one of the historical prototypes of contemporary democracy that still today contains deep social, racial and gender contradictions – says curator **Vincenzo de Bellis**. Art allows us to be able to tell the stratifications of such a complex society. And this is what the American Art 1961-2001 exhibition aims to do, conceived as a story through the many artistic expressions of the USA. This narrative makes use of the extraordinary works from the **Walker Art Center in Minneapolis**, which houses one of the most unique and important museum collections in the United States and the world. The richness and diversity of his works prove that a single history of America and its art does not exist; rather, there are countless stories and figures that open further new stories and possibilities.*

*After a difficult year like 2020, this exhibition is a restart signal for the social and cultural life of Florence and Tuscany, firstly for our local public but also to our national and international visitors – says **Arturo Galansino**. **American Art 1961-2001** is an outstanding cultural event that traces a path through the art and history of this period, addressing issues such as the struggle for civil rights and the role of women in the art world. American Art 1961-2001 offers a renewed reflection on the idea of "American Dream" thanks to the works of artists who redefine the role and possibilities of art, and as a tool to address and highlight issues and contradictions that affect politics, society, and individual identity, in America and beyond.*

The exhibition is promoted and organized by the Fondazione Palazzo Strozzi, Firenze and the Walker Art Center, Minneapolis. Fondazione Palazzo Strozzi supporters: Comune di Firenze, Regione Toscana, Camera di Commercio di Firenze, Fondazione Cassa di Risparmio di Firenze, Comitato dei Partner di Palazzo Strozzi, Intesa Sanpaolo. Premium sponsor: Gucci. With the support of ENEL.

FACT SHEET

Patronage	Ministero per i beni e le attività culturali e per il turismo; United States Mission to Italy
Title	<i>American Art 1961-2001.</i> <i>The Walker Art Center Collections. From Andy Warhol to Kara Walker</i>
Venue	Firenze, Palazzo Strozzi
Dates	28 May-29 August 2021
Curated by	Vincenzo de Bellis (Curator and Associate Director of Programs, Visual Arts, Walker Art Center) e Arturo Galansino (Direttore Generale, Fondazione Palazzo Strozzi)
Promoted and organised by	Fondazione Palazzo Strozzi, Firenze and Walker Art Center, Minneapolis
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Premium sponsor	Gucci
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PHOTO SHEET

High resolution images available from the press area on www.palazzostrozzi.org

<p>Mark Rothko (Markus Rothkowitz; Dvinsk, Latvia 1903–New York 1970) <i>No. 2</i> 1963, oil, acrylic, glue on canvas; 203.8 x 175.6 cm. Minneapolis, Walker Art Center. Gift of the Mark Rothko Foundation, Inc., 1985 © 1998 Kate Rothko Prizel & Christopher Rothko / ARS, New York</p>	
<p>Louise Nevelson (Leah Berliawsky; Pereyaslav, Russian Empire 1899–New York 1988) <i>Sky Cathedral Presence</i>, 1951–1964, legno, vernice, cm 310,5 x 508 x 60,6 Minneapolis, Walker Art Center. Dono Judy e Kenneth Dayton, 1969 © Estate of Louise Nevelson</p>	
<p>Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) <i>Sixteen Jackies</i> 1964, acrylic, enamel on canvas; 204.2 x 165.9 cm Minneapolis, Walker Art Center. Art Center Acquisition Fund, 1968 The Andy Warhol Foundation for the Visual Arts Inc.</p>	
<p>Robert Indiana (Robert Clark; New Castle, Indiana 1928–Vinalhaven, Maine 2018) <i>The Green Diamond Eat the Red Diamond Die</i> 1962, oil on canvas, 215.9 x 215.9 cm each of 2 Minneapolis, Walker Art Center. Gift of the T. B. Walker Foundation, 1963 © Robert Indiana By SIAE 2021</p>	

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Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) *Campbell's Tomato Juice Box* 1964, synthetic polymer paint, screenprint on wood, 25.4 x 48.3 x 24.1 cm
 Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 2001
 © The Andy Warhol Foundation for the Visual Arts Inc.



Claes Oldenburg (Stockholm 1929) *Shoestring Potatoes Spilling from a Bag* 1966, canvas filled with kapok, stiffened with glue, and painted with acrylic; 274.3 x 116.8 x 106.7 cm.
 Minneapolis, Walker Art Center. Gift of the T. B. Walker Foundation, 1966.
 Copyright 1966 Claes Oldenburg
 © 1966 Claes Oldenburg



Roy Lichtenstein (New York 1923–1997) *Artist's Studio No. 1 (Look Mickey)* 1973; oil, Magna, sand on canvas; 244.2 x 325.4 cm.
 Minneapolis, Walker Art Center.
 Gift of Judy and Kenneth Dayton and the T. B. Walker Foundation, 1981
 © Estate of Roy Lichtenstein



Frank Stella (Malden, Massachusetts 1936) *Sketch Les Indes Galantes* 1962, oil on canvas; 181.9 x 181.9 cm.
 Minneapolis, Walker Art Center.
 Gift of the T. B. Walker Foundation, 1964
 © Frank Stella by SIAE 2021



Agnes Martin (Maklin, Saskatchewan, Canada 1912– Taos, New Mexico 2004) *Untitled#1* 1980, gesso, acrylic, graphite on canvas, 184.8 x 184.8
 Minneapolis, Walker Art Center. Gift of Judy and Kenneth Dayton, 1999
 © Agnes Martin by SIAE 2021



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Bruce Nauman (Fort Wayne, Indiana 1941) *Art Make-Up* 1967–68; 16mm film (color, silent, sound) projection transferred to video 40:00 min.
 Minneapolis, Walker Art Center.
 T. B. Walker Acquisition Fund, 2002. Courtesy Electronic Arts Intermix (EAI), New York
 © Bruce Nauman by SIAE 2021



Cindy Sherman (Glen Ridge, New Jersey 1954) *Untitled #92* 1981, color chromogenic print; 61 x 121.9 cm.
 Minneapolis, Walker Art Center.
 Art Center Acquisition Fund, 1982
 © Cindy Sherman. Courtesy the artist and the Walker Art Center, Minneapolis



Richard Prince (Panama 1949) *Untitled (Cowboy)* 1980–83, chromogenic print; 61 x 50.8 cm.
 Minneapolis, Walker Art Center.
 Gift of Lewis S. Baskerville, 2016
 © Richard Prince



Sherrie Levine (Hazleton, Pennsylvania 1947) *Fountain (after Marcel Duchamp: A.P.)* 1991, bronze; 36.8 x 36.2 x 63.5 cm
 Minneapolis, Walker Art Center.
 T. B. Walker Acquisition Fund, 1992
 © Sherrie Levine. Courtesy the artist and the Walker Art Center, Minneapolis



Lorna Simpson (Brooklyn, New York 1960) *Wigs (portfolio)* 1994, waterless lithograph on felt. Edition: 2/15 plus 5 A.P. 184.2 x 397.8 cm
 Minneapolis, Walker Art Center. T.B.Walker Acquisition Fund, 1995
 © Lorna Simpson. Courtesy the artist and the Walker Art Center, Minneapolis



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Kerry James Marshall (Birmingham, Alabama 1955) *Blind Ambition* 1990, acrylic, collage on canvas 218.8 x 142.2 cm.
Minneapolis, Walker Art Center.
Gift of RBC Wealth Management, in honor of John Taft, 2016
© Kerry James Marshall. Courtesy of the artist and Jack Shainman Gallery, New York.



Robert Gober (Wallingford, Connecticut 1954) *Newspaper* 1992, photolithograph on paper, twine. Edition: 2/10, 10.8 x 40 x 35.6 cm
Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 1994
© Robert Gober, Courtesy Matthew Marks Gallery



Félix González-Torres (Guáimaro, Cuba 1957–Miami 1996) *Untitled* (Last Light) 1993, 10 watt light bulbs, extension cord, plastic light sockets, dimmer switch. Edition: 14/24
Minneapolis, Walker Art Center. Gift of Gilbert and Lila Silverman, Detroit, Michigan, 2003. Published by A.R.T. Press, Los Angeles and Andrea Rosen Gallery, New York
© Felix Gonzalez-Torres. Courtesy of the Felix Gonzalez-Torres Foundation



Kerry James Marshall (Birmingham, Alabama 1955) *BLACK POWER* 1998, relief print on paper. All Edition: 1/5, 65.1 x 101.6 cm
Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 1999
© Kerry James Marshall. Courtesy the artist and the Walker Art Center, Minneapolis



Glenn Ligon (New York 1960) *Untitled (Stranger in the Village #16)* 2000, acrylic, coal dust, oil stick, glue, glitter, gesso on canvas, 122.1 x 142.6 cm
Minneapolis, Walker Art Center. Butler Family Fund, 2000
Glenn Ligon, *Untitled (Stranger in the Village #16)*
© Glenn Ligon.



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Matthew Barney (San Francisco 1967) selection from *Cremaster 2: The Drones' Exposition* 1999, video transfer from HDTV, nylon, acrylic, carpet inlay, laminated chromogenic prints, flags film: 79:17 min. 12 photograph: 111.7 x 111.7 x 3.17 cm each
 12 flags: ca. 90 x 167 cm each
 Minneapolis, Walker Art Center.
 Collection Walker Art Center and San Francisco Museum of Modern Art
 T. B. Walker Acquisition Fund, 2000
 © 1999 Matthew Barney
 Production still: © 1999 Matthew Barney
 Photo: Chris Winget
 Courtesy Gladstone Gallery, New York and Brussels



Gary Simmons (New York 1964) *Us and Them* 1991, embroidered cotton robes, clothes hangers, coat hooks. Edition: 1/3, 121.9 x 66 x 1.3 cm each
 Minneapolis, Walker Art Center. Anonymous gift, 2001
 © Gary Simmons. Courtesy the artist and the Walker Art Center, Minneapolis



Catherine Opie (Sandusky, Ohio 1961) *Norma & Eyenga, Minneapolis, Minnesota* 1998, chromogenic print. Edition: 1/5, 103.2 x 128.6 cm
 Minneapolis, Walker Art Center. Clinton and Della Walker Acquisition Fund, 1999
 © Catherine Opie. Courtesy the artist and the Walker Art Center, Minneapolis



Kara Walker (Stockton, California 1969) *Cut* 1998; cut paper; 223.5 x 137.2 cm
 Minneapolis, Walker Art Center. Gift of Donna MacMillan, 2013
 © Kara Walker



EXHIBITION WALKTHROUGH

AMERICAN ART 1961-2001

With an important selection of works from the collections of contemporary art's cult museum, the Walker Art Center in Minneapolis, the exhibition sets out to illustrate forty years of American history in a broad variety of artistic expressions – including painting, photography, video, sculpture, and installations – and to explore such crucial issues as the consumer society, feminism, the struggle for human rights and capital punishment. Adopting a chronological approach, the exhibition maps out the most intense moment in the history of US art while simultaneously reflecting on a crucial period in world affairs. In 1961 John F. Kennedy became president and the Vietnam war officially began on 11 December when the first US choppers landed in Saigon. On 11 September 2001, under the presidency of George W. Bush, almost 3,000 people lost their lives in the most lethal attack on American soil since Pearl Harbor. These two dates mark a watershed in the history of the United States as a political superpower while also encapsulating an age of unprecedented experimentation in art with America as its global focal point.

Section 1 - Room 1 CHANGES

This room acts as a bridge between the past and the future, between the Old and New Worlds. Louise Nevelson and Mark Rothko, both born in Europe but who moved to the United States as children, share a visionary talent of Jewish origin that translates into a religious, almost mystical take on art. Both were members of Peggy Guggenheim's New York circle in the 1940s as was Marcel Duchamp, a naturalized US citizen of French origin who symbolized the transfer between the two worlds. The revolutionary spirit of the father of Conceptualism hovers over the entire exhibition because he was a beacon for the new American generations. Another member of the circle was Joseph Cornell, an artist whose poetic gaze was trained on the Old World. Bruce Conner's art, on the other hand, looked boldly into the future in both form and concept, heralding such themes as interdisciplinarity and a break with the modernist tradition which came to maturity in a later phase of American art, and pursuing emancipation from European culture in the search for an identity of his own.

Section 3 - Room 2 POPS

American Pop Art marked an era, disseminating the legend of the American Dream, glamorizing society and daily life and thus transcending the individual emotions embodied in abstract Expressionism. The idea was to cause art to interact directly with reality once more, ridding it of personal mediation and imbuing it with anonymity through reiteration and repetition.

The exhibits in this room are by some of the leading exponents of Pop Art, starting with Andy Warhol and his typical themes: celebrities, mass media and the dissemination of images, concern with death and serial production. "Isn't life a series of images that change as they repeat themselves?", Warhol famously mused. Another key figure is Roy Lichtenstein whose unmistakable style is based on the typographic screen using cartoon images and revisiting the art of the past. Unlike Warhol, who began by painting before moving on to silk-screen printing, Lichtenstein continued to work by hand and to show interest in painting's manual aspect. At a time of economic growth like the '60s, dominated by the consumer society, the very objects of that society, reproduced and distorted, become art in Oldenburg's work, while Robert Indiana turned for his inspiration to the world of advertising and brands, but unlike the others he was openly critical of contemporary culture.

Section 2 - Room 3a-b CROSSING BOUNDARIES

The second part of the room, devoted to four iconic figures in American art – Merce Cunningham, John Cage, Robert Rauschenberg and Jasper Johns – conjures up some of these figures' most important collaborations that revolutionised their respective fields of dance, music and visual art, spawning a new model of interaction among different disciplines. Cunningham transformed 20th century dance but above all he was one of the

first interdisciplinary artists open to collaboration, one of the most successful models for truly intermedial art. Crucial examples of this are the stage props for *Minutiae* (1954–76) and *Walkaround Time* (1968), devised before the choreographies were complete, without giving Rauschenberg or Johns any instructions other than that they should create something around which the dancers could move. The process of conceiving the choreography independently of his collaborators' designs became Cunningham's favourite working method, allowing dance, music, and visual art each to maintain its own independence while succeeding in merging them on stage. The first part of the room hosts a focus on Ellsworth Kelly with some of her most significant works which, with their formal and stringently abstract elegance, mark a moment of transition towards the minimalist works in the next section.

Section 4 - Room 4

LESS IS MORE

Minimal and Pop were the chief trends in the transformation of art in the '60s, characterized in opposition to abstract Expressionism by a cooling down of both gesture and emotion and a move towards an impersonal art that was also a response to the tragedy of the war in Vietnam.

Minimal is marked by such strong differences in artists' approaches that an artist such as Frank Stella who refused to admit that he belonged to a trend played a crucial role in its development. Donald Judd drafted a kind of manifesto of the trend, describing new three-dimensional works known as "specific objects" which contain aspects of both painting and sculpture yet without being either one or the other. Dan Flavin who used neon tubes and Fred Sandback who used acrylic yarn both dispensed with material, directly carving space and yet still producing volumes. Sol LeWitt moved in the direction of conceptual art, showing a greater interest in ideas than in objects, turned their backs on the studio and outsourced the production of their work, a practice that was to become commonplace. Ann Truitt and Agnes Martin, Minimalism's only female exponents in a male-dominated world, stuck with studio work and emphasized manual intervention. The room also hosts a work by Robert Morris in felt, a material over which the artist did not have full control and an iconic example of Process Art that transcended minimalist rigor, along with a work by Richard Serra, an artist who stressed the production process's physical side

Section 5 - Room 5

NO MORE BORING ART: BRUCE NAUMAN

Fresh out of college in 1966, Bruce Nauman said: "If I'm an artist and I'm in a studio, that means that whatever I do in this studio is art." Nauman began to become known at the same time as Pop Art, Minimalism, Process Art and conceptual art began to spread. He interacted with all these movements yet without ever losing his own specific identity, living in a state of self-isolation while being at the heart of the debate, and he is still acknowledged today as the most influential artist of the last fifty years.

His long career is encapsulated here in a work taking up the whole room, entitled *Art Make-Up: No. 1 White, No. 2 Pink, No. 3 Green, No. 4 Black*, a video-installation made up of four scenes. Nauman is seen shirtless against a white backdrop; dipping his fingers into a dish, he spreads paint over his face and body as though they were his canvas, until they are completely covered. He starts with white, then moves on to pink, then green and lastly black, overlaying each layer of color on the layer below in a fusion of painting, sculpture, installation, video, and performance art. He masks himself with make-up, but the title tells us that his gesture is also a way of making himself up.

Section 5 - Room 6

NO MORE BORING ART: JOHN BALDESSARI

Considered the United States' most influential conceptual artist, John Baldessari uses very different techniques and formats such as books, paintings, installations, photographs, video, sculptures, posters, and public works in an art marked by irony, irreverence, and constant experimentation.

In 1971 he was invited to show at the Nova Scotia College of Art and Design in Halifax, Canada but there were no funds to pay for his journey so he suggested the students intervene in his place, enjoining them to write "I will not make any more boring art" on the gallery walls. In using students to constantly reiterate that phrase, Baldessari was poking fun at art schools encouraging young people to imitate rather than experiment. He also sent a sheet of paper with the same phrase written by him (reproduced here as wallpaper) so that

the students could make prints of it, thus mulling the issues of authorship, a work of art's uniqueness and the artist's role. The act of writing on the gallery walls also reflects his critique of traditional painting in the early '70s and, with devices typical of conceptual art such as repetition, it also ironically reaffirms that boring art is precisely conceptual art. The *Four Short Films* point up Baldessari's interest in everyday activities filmed as though they were instructions for chemical and physical experiments.

Section 8 - Room 7 BIOGRAPHIES

The Republican Ronald Reagan became President of the United States in 1981 and that same year marked the discovery of a new disease called AIDS. Reagan's conservative government was indifferent to the issue, he even refused to pronounce the word and his policy was broadly homophobic. Artistic communities devastated by the virus responded through activism. 1987 saw the founding in New York of the AIDS Coalition to Unleash Power (ACT UP) promoting the struggle against the disease and campaigning for the adoption of policies favourable to AIDS patients. Two years later the Hoyt L. Sherman Gallery at Ohio State University hosted an exhibition entitled *AIDS: The Artists' Response* whose catalogue opened with an exhortation "to engage in collective action to put an end to the AIDS crisis." But it was primarily through their work that artists, each in their own style, expressed the horror, fear, anger and pain attached to being gay at that difficult moment in history. Robert Mapplethorpe died at the age of 42 in 1989 and Felix Gonzales-Torres aged 39 in 1996, to mention only the artists whose work is on display in this room, but many more succumbed to the disease in those years. Robert Gober survived and expressed his anguish and trauma in work that combines autobiography with social history, while Jenny Holzer revisits people's personal experience through a woman's eyes.

Section 7 - Room 8 FROM PICTURES TO PICTURES

A generation grew up in the '60s immersed in the media culture of the movies, television, magazines and pop culture, while images – of social unrest, civil rights struggles, and atrocities perpetrated in the war in Vietnam – increasingly dominated Americans' lives. The exhibition *Pictures*, held in an alternative venue in New York called Artists Space in 1977, presented artists who had begun to explore the relationship between art, mass media and society in their work by appropriating images to re-create original works. Three years later the Metro Pictures Gallery in SoHo staged an exhibition entitled *Pictures Generation*. The movement, which spawned a new style, was the first in which women played a central role, thanks also to the feminist activism of the previous decades.

Cindy Sherman adopted the stereotyped female roles of movies from the '50s and '60s, Richard Prince isolated subjects from different contexts, giving them broader meaning, and Robert Longo marked his difference by not using mass-media images but photographs that he took expressly for the purpose. Sarah Charlesworth created new interpretations of historical documents through subtracted text, and a combination of words and images was also used by Barbara Kruger and Jenny Holzer. Sherrie Levine used the re-production of work by other artists, working with photographs but also with painting and sculpture as in *Fountain (after Marcel Duchamp: A.P.)* where she adopts and reworks Duchamp's ready-made from 1917.

Section 9 - Room 9a MORE VOICES

1993 saw the return of a Democrat, Bill Clinton, to the White House after three Republican mandates under Reagan and Bush Sr. That year's Biennial at the Whitney Museum, focusing on multiculturalism, the politicization of African American artists and identity, was the first major contemporary art show at which white male artists were in a minority and it was decided to afford priority to artists then "outside the system." The exhibits addressed several key issues for gender identity and US domestic policy at the time, including racism, AIDS, feminism and economic inequality. The exhibition paved the way for the generation of Glenn Ligon, Lorna Simpson, Kerry James Marshall and Jimmie Durham, all artists whose work is on display in this room along with work by Hock E Aye Vi / Edgar Heap of Birds. Durham, a long-time political activist with the American Indian Movement, assembled references to Native American art such as animal skulls, branches and shells in a totemic structure alluding to ancestral culture but which sits squarely in the present day thanks

to its use of modern waste materials. Ligon used excerpts from African American literature for his works produced with a lettering guide template to cock a snook at racial and sexual prejudice, while Lorna Simpson and Kerry James Marshall also addressed issues associated with under-represented communities.

Section 9 - Room 9b

MORE VOICES: MATTHEW BARNEY

The '90s saw the emergence of artist Matthew Barney who spent many years producing the *Cremaster Cycle* (1994–2002), an epic story told in five feature films making up a holistic artwork populated with hybrid, post-human beings with moldable bodies subject to biotechnological transformation. One of the cycle's themes is the biological process involved in reaching sexual maturity, which becomes a metaphor for creation and artistic production. One of the sources for *Cremaster 2*, the second episode in the narrative but the fourth to be produced, is *The Executioner's Song* that Norman Mailer devoted in 1979 to the case of Gary Gilmore, a dual murderer executed in the State of Utah in 1977. Gilmore himself opted for the firing squad, thus spilling his blood in expiation of his sins in accordance with his Mormon faith. Barney transformed the story, linking it to Gilmore's alleged descent from the Great Houdini to build a surreal movie in which he uses his imaginative style to explore such foundational themes of American culture as myth, violence, religion, and nature. This area preceding the screening room – designed by Barney and presented for the first time at the Walker Art Center in 1999 – has been transformed into an immersive space displaying items from the film.

Section 10 - Room 10

GOING WEST

California is the goal of the journey West that underpins the American dream. For over a century it has lain at the heart of the movie industry and in the '60s and '70s it attracted the "flower power" generation of pacifists in search of free love, drugs and hippy counterculture, but it has also played a central role in art. John Baldessari with his long spell in teaching, first at the California Institute of Arts and then at UCLA trained generations of artists and played a fundamental role in the Californian scene, so different from the sophisticated world of New York.

After the rioting that wreaked havoc in Los Angeles in 1992 in response to police brutality and violence towards African Americans that had gone unpunished in the lawcourts, the art world began to focus on political and social issues such as minorities and LGBTQ communities. Mike Kelley and McCarthy, who rank among its most representative figures, denounced the ongoing existence of inequality; Simmons took on the stereotypes of American popular culture to explore differences of race, culture, politics, and memory; Catherine Opie addressed social and gender differences; and Mark Bradford, the rising star of American art, was chosen to represent the United States at the Venice Biennale of 2017.

Section 9 - Room 11

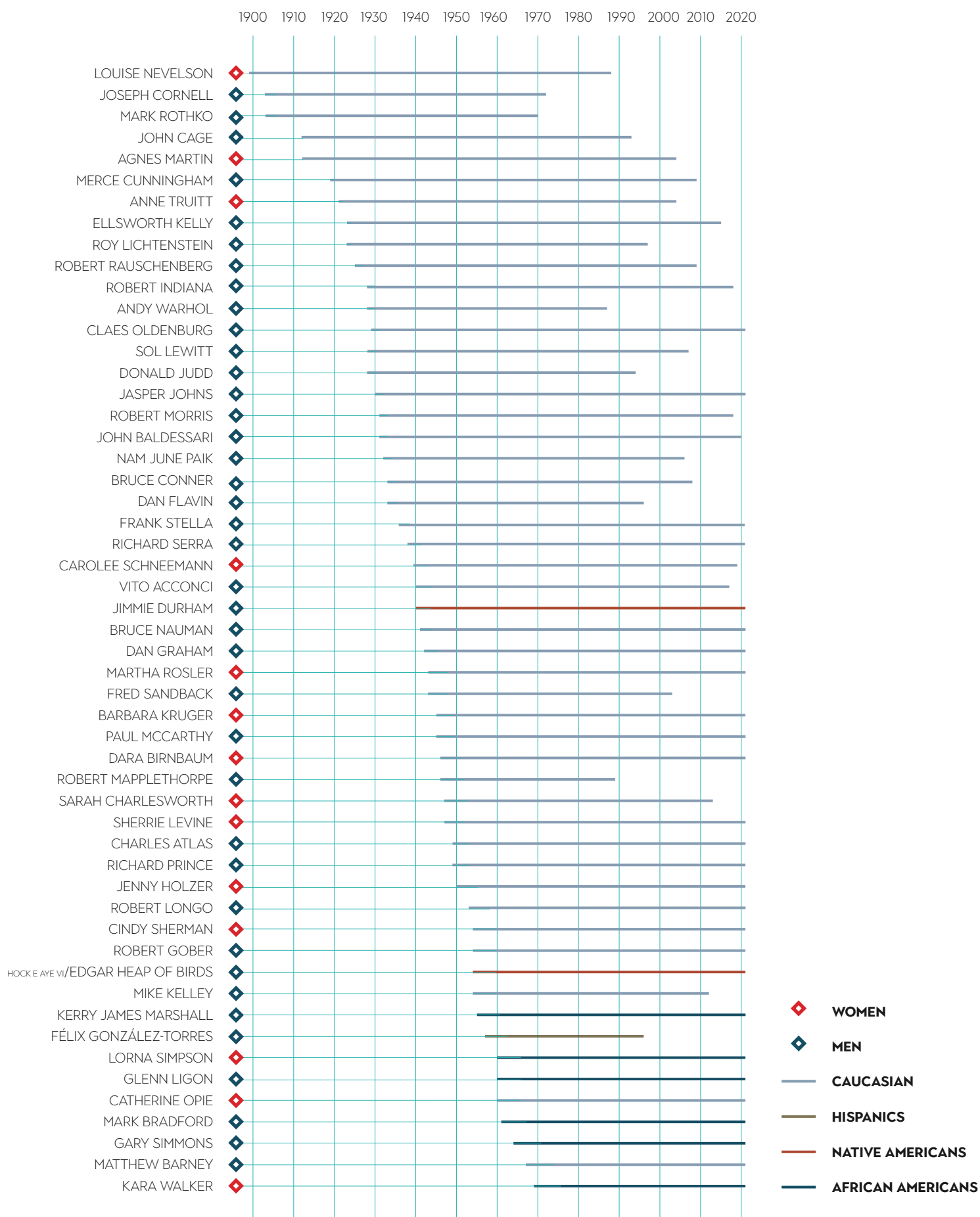
MORE VOICES: KARA WALKER

Kara Walker's art marked the end of the old millennium and the start of the new. For her revisitation of US history in connection with such issues as slavery, physical and sexual violence, and oppression she uses different media such as collage, installations, drawings and watercolors, video, stage sets and puppets. A constant feature of her art, and indeed her stylistic hallmark, is her use of paper silhouettes, black outlines first devised in Europe for creating profile portraits and subsequently used by white Southern belles to while away the hours, but which Walker imbues with new and deeper meaning. Harking back to historical novels and tales handed down by word of mouth, she uses these simplified figures to tell stories of rape, violence and harassment set in the cotton plantations before the Civil War: silhouettes at once delicate and yet extremely violent. *Do You Like Creme in Your Coffee and Chocolate in Your Milk?* consists of 66 pages of drawings, watercolors and texts providing detailed descriptions of the characters, their faces and their clothing which would be impossible to convey in silhouette form. Cut – the dramatic life-size image of a black woman cutting the veins in her wrists after being raped – addresses the role of black women in history and gender issues. In her first film, entitled *Testimony: Narrative of a Negress Burdened by Good Intentions*, the artist resorts to the silent movie style typical of the early days of the movies to tell a tale of masters and slaves in the South, another story of violence, rape, and lynching.

AMERICAN ART 1961 - 2001

THE EXHIBITION IN FIGURES

AMERICAN ART 1961-2001 DISPLAYS WORKS BY **53 ARTISTS**, INCLUDING **27 LIVING ARTISTS** AND **14 WOMEN** 
 AMONG THEM THERE ARE **6 AFRICAN AMERICANS**, **2 NATIVE AMERICANS** E **1 HISPANIC** ARTISTS



AMERICAN ART IN FLORENCE

Arturo Galansino

The exhibition *American Art 1961–2001 from the Walker Art Center of Minneapolis* consolidates the research carried out by Palazzo Strozzi on modern American art and brings to a close a trilogy of exhibitions devoted to the key moments in the history of art in the United States. The two previous exhibitions underscored the relationship between European and American culture, especially to the advantage of the former. *Americani a Firenze* (2010)ⁱ focused on the painters of the late nineteenth and early twentieth centuries, and included names such as John Singer Sargent, or the Ten American Painters, who embraced the Impressionist language and spent long periods of time in Italy; *La grande arte dei Guggenheim* (2016),ⁱⁱ which showcased masterpieces of European and American art from the 1920s to the 1960s, reconstructing the links—and not just the cultural links—between the two Atlantic shores through the life and collections of Peggy and Solomon Guggenheim. In this sort of passing of the baton, the first part of the current exhibition, with works by Joseph Cornell, Mark Rothko, and Louise Nevelson, connects us once again to the world of Peggy Guggenheim. As this remarkable patron left Europe in 1941 to escape Nazism, taking her collection with her, she made it possible for many European artists and intellectuals to flee the horrors of war, thus conveying to the New World the avant-gardes of the Old Continent.

One of the highlights of the exhibition devoted to Peggy Guggenheim, Marcel Duchamp's *Boîte-en-valise* (1941)ⁱⁱⁱ—a box in a suitcase where the French artist placed miniature reproductions of the works he had made up until then so that their story could be transported—symbolizes this passage.

Although there are no works by Duchamp in the current selection, his revolutionary spirit can still be perceived in the rooms of Palazzo Strozzi as he was a major reference point for the new generations of American artists. This can be seen in some of the exhibition's pivotal links, with works such as *Walkaround Time* (1968) by Jasper Johns [2.3]—the transposition of Duchamp's *The Large Glass* into the plastic stage decor for a ballet by Merce Cunningham, with music by David Behrman and costumes also by Johns—or *Fountain* (1991) [7.8], a gilt bronze urinal by Sherrie Levine, a replica of an homage to Duchamp's 1917 and most iconic readymade. However, beyond these direct citations, the father of Conceptual art is, in the broadest and most profound way, the noble father of the new generations of the artists of the new world.

The words of the great artist-cum-chess player can help us to understand the cultural difference between the two worlds, especially with respect to the weighty comparison with tradition that was so distinctive of European art:

In France, in Europe [...] young artists of any generation always act as grandsons of some great man—Poussin, for example, or Victor Hugo. They can't help it. Even if they don't believe in that, it gets into their system. And so when they come to produce something of their own, the tradition is nearly indestructible. This doesn't exist over here [in the United States]. You really don't give a damn about Shakespeare, you're not Shakespeare's grandsons. So, it's a better terrain for new developments.^{iv}

The name Duchamp also emerges when we examine the relationship between Florence in the post-World War II period, a city that was still closely bound to its passéist identity, and American art of the second half of the twentieth century, to find the persistence of the profound reservations that had already accompanied the exhibition of works from the Peggy Guggenheim collection at Palazzo Strozzi's Strozzina in 1949.^v Something similar occurred in 1953 at the *Mostra di arazzi di Cy Twombly/Scatole e costruzioni contemplative di Robert Rauschenberg* held at the Galleria d'Arte Contemporanea Lungarno delle Grazie in Florence, which aroused nothing short of the irritation of the art historian and connoisseur Carlo Volpe, one of Roberto Longhi's best students. Volpe used colorful ekphrastic prose to lambast Rauschenberg's works, which he saw as nothing more than mere and "conceptuous" Duchampian deviation:

Refined knick-knacks to be used as highly intellectual incantations against unkind nature. It was easy to recognize some of the most chilling idioms of the barbarian metaphysics, presented with a facile attention to detail that does not hide the discovered commonality of the terms and the evidence of their purpose: the eye (glass) in the dust, the newborn child surrounded by the twine and debris left by the woodworm: why these are the excrements of time! There were masks and fetish- es, horse tails and, lastly, fragrant objects without a name. So that they could truly be identified by sniffing. [...] "Very bold cross-overs from

Surrealism,” they say. The inventions of Duchamp in the most refined “epigonic” involution [. . .] objects of stupidity. To think of it, it would have been great fun, a madness advantageous to our health, to throw all those curses into the Arno.^{vi}

Soon after his Florence exhibition, Rauschenberg, welcomed Volpe’s iconoclastic invitation, also because of the difficulty getting the works back to the United States. After choosing a few of the objects to take back with him on the plane, he threw the others into the river, writing to the critic: “I took your advice.”^{vii} A gesture, almost a performance by the American artist that Duchamp himself would likely have appreciated.

Leaving aside the more specialized and advanced cultural milieus, we might say that the general perception of American art in Italy definitively changed in 1964 when the Grand Prize for Painting at the 32nd Venice Biennale was awarded to Robert Rauschenberg himself. Although a part of the popular press and the usual critics continued to talk with some irony about a “Pop Biennale” (although it was actually for the most part New Dada), and despite the disagreements and ill-humor the award may have caused, the artistic preeminence of the United States was deemed to be “official” for the first time.

Focusing on these decades of artistic production in the United States, during forty years in which the United States was considered the undisputed world leader from the political, military, and economic standpoint, means looking back at the phenomena that have influenced and changed the entire world, from consumerism to lifestyle, from geopolitics to civil rights. A journey that begins with the hopes embodied by JFK’s “new frontier”—an unlimited, moral, and imaginary frontier—, and reaches, in Richard Prince’s horse saddles or on his Harley-Davidsons, without ever really ending, a “West” that evokes the epic story of a continent; from the Pop supermarket and Jackie’s exhausted face estranged by Andy Warhol’s colors, to Kara Walker’s delicate yet violent silhouettes, projected against a background where voices that have been left out of the main story for too long can be heard at last.

The exhibition ends with the beginning of the new millennium, with the terrorist attack on the Twin Towers that changed the world, bringing into our lives the specter of global terrorism, preventive war, and a new phase of the *Pax Americana*. Two decades later, the Covid-19 pandemic has turned the planet upside down with unimagined speed and scope, precisely at a time when the United States has gradually been losing ground in its role as economic and political leader of the free world and the global economy. In light of the times, we are living through, with all eyes on America as it begins its new democratic leadership while facing huge challenges both domestically and internationally, and with the new attempts at social renewal that have become more intense since the tragic death of George Floyd in Minneapolis, a reinterpretation of this trajectory is perhaps decidedly relevant today.

ⁱ *Americani a Firenze. Sargent e gli impressionisti del Nuovo Mondo*, catalogue for the exhibition (Florence, Palazzo Strozzi, March 3–July 15, 2012), curated by Francesca Bardazzi and Carlo Sisi (Venice: Marsilio, 2012).

ⁱⁱ *La grande arte dei Guggenheim*, catalogue 12 for the exhibition (Florence, Palazzo Strozzi March 19–July 24, 2016), curated by Luca Massimo Barbero (Venice: Marsilio, 2016).

ⁱⁱⁱ See *La grande arte dei Guggenheim* 182–183

^{iv} In Calvin Tomkins, *Off the Wall. A Portrait of Robert Rauschenberg* (New York, Picador, 2005) 12

^v *La grande arte dei Guggenheim* 115–125, 122–123

^{vi} Carlo Volpe, *Vita culturale*, in “Cronaca di Firenze”, in “Il Nuovo Corriere” (March 20, 1953).

^{vii} *Tomkins 73–74*; Rossella Caruso, Robert Rauschenberg alla Galleria L’Obelisco. Scatole e feticci personali in Irene Brin, *Gasparo del Corso e la Galleria L’Obelisco*, curated by Vittoria Caterina Caratozzolo, Ilaria Schiaffini, Claudio Zambianchi, Roma, Drago, 2018, pp. 205–215: 213–214.

American Art at the Walker, 1961–2001

Vincenzo de Bellis

With over eighty artworks by the major American artists from the 1960s to the first decade of the twenty-first century, *American Art 1961–2001* is an exhibition that attempts to tell the story of developments in art and American society that ensued over the course of those four decades. But acknowledging that no single exhibition can do this, we are here offering one possible version, as seen from the perspective of a singular American institution.

WHAT IS THE WALKER ART CENTER?

A mid-sized institution located in Minneapolis, Minnesota, the Walker Art Center is dedicated to presenting and preserving the art of our time. Its story, which begins with one individual, is ultimately one of connecting art and artists to a broad public. In 1874, the businessman Thomas Barlow (T. B.) Walker started an art collection comprising an eclectic group of works—ranging from Chinese jades to French and American landscape paintings—that became one of the most important collections in the Midwest. Just five years later, he decided to open the doors of his home to visitors who wished to view the collection. He named it the Walker Art Gallery, and the site became the first public gallery west of the Mississippi. By 1915, this fourteen-room museum would host a hundred thousand visitors a year, which prompted T. B. Walker to purchase a piece of land in 1916 in the part of the city known as Lowry Hill. Walker offered the site to the city of Minneapolis as a place where a public library and an art museum could be built, but after five years of futile negotiations, Walker decided to go it alone and build his museum. Construction work began in 1925 and ended in 1927, on the very site where it still stands today. With the onset of the Great Depression, only three staff members remained. Walker's grandchildren Hudson Walker and Louise Walker McCannel helmed the museum from 1935 until 1939, when the Minnesota Arts Council offered a new model. The Council, which was funded by the Federal Art Project (FAP), by way of the program known as the Works Progress Administration (WPA), suggested turning T. B. Walker's personal museum of historical paintings into a model contemporary art center, a place destined to be a "venue for all the arts" that could house a distinct and varied art collection.

With this new mandate, the years 1939–1940 marked the birth of the Walker Art Center as we know it today. Daniel Diefenbaker became the Walker's first director. To make its new cultural direction clear, the "Walker Art Gallery" was renamed the "Walker Art Center." As the economy improved, the FAP diminished its support, and in 1943 the involvement of the WPA came to an end.

The institution's mission was clear: to support the production of new art, and to preserve cultural artifacts deemed to be historically important. Over time, this made it possible to shape a collection that evolved well beyond the original vision of its founder.

The Walker distinguished itself from traditional museums, exhibiting contemporary art as early as 1940. And it further challenged artistic tradition with its first performance event, the Spring Dance Festival, which took place soon afterwards.

One of the key moments in the history of the Walker took place in 1961, the same year that Kennedy assumed the Presidency of the United States. The Walker's then-curator, Martin Friedman, was appointed as its Director. At just thirty-six, Friedman was one of the youngest museum directors in the United States, and under his leadership, the Walker became even more ambitious and contemporary. Recognizing the changing nature of art in the 1960s, where artists were making largescale sculpture without pedestals, and introducing installation and media-based works, Friedman advocated for the creation of a new building that could accommodate expanding artistic practice. Inaugurated in 1971, and designed by Edward Larrabee Barnes, the new Walker building was able to host increasingly impressive exhibitions, bringing it into the conversation with contemporary museums in the United States and abroad. The Walker collections grew apace at this time, reflecting the most important examples of developments in contemporary art. At the same time, the performing arts, film, and educational programs, which grew in proportion and achieved national importance, were among the art center's core activities. In 1988, the Walker and the Minneapolis Park and

Recreation Board inaugurated the Minneapolis Sculpture Garden in an expansive park adjacent to the museum, which introduced new artists and brought broad audiences to the center.

In 1991, following Friedman's retirement after a 30-year tenure, Kathy Halbreich became the Walker's fourth director. Under her leadership, the museum further deepened its international reputation, and its collections and exhibitions program became increasingly diverse. Halbreich oversaw an ambitious expansion of the museum that was completed in 2005 and designed by the architectural firm Herzog & de Meuron, which added a dedicated theater for the performing arts, new spaces for temporary exhibitions, and additional galleries for the collections.

In 2008, Olga Viso took charge of the museum, completing Halbreich's vision for an integrated campus both inside and outside the museum by culminating in a 2017 expansion and renovation of the Minneapolis Sculpture Garden, which included the addition of 17 new outdoor works. Under Viso's guidance, the Walker acquired almost four thousand objects from the Merce Cunningham Dance Archive for its permanent collection, thus establishing a fundamental precedent in the acquisition of works representing the performing arts. The Walker is now known as a unique model of multidisciplinary artistic organization and as a national leader for its innovative approaches to the involvement of the public. The Walker's current director Mary Ceruti assumed her role in 2019.

A CLOSER LOOK

THE WORD TO THE ARTISTS

Famous quotes from a selection of the artists of the exhibition:

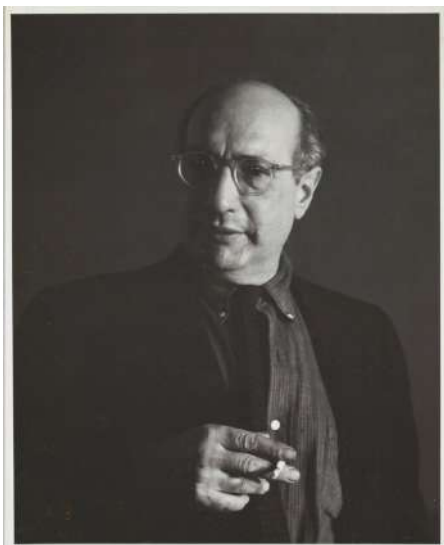
Mark Rothko, Louise Nevelson, Robert Rauschenberg, Andy Warhol, Claes Oldenburg, John Baldessari, Sherrie Levine, Kerry James Marshall, Cindy Sherman, Glenn Ligon, Matthew Barney, Kara Walker

Mark Rothko

(Markus Rothkowitz; Dvinsk, Lettonia 1903 - New York 1970)

I have nothing to say in words.

Mark Rothko a Barnett Newman, *Barnett Newman Papers*, 1947



Rudy Burckhardt. Photograph of Mark Rothko. 1960. Gelatin silver print, 4 5/16 x 9 11/16" (10.9 x 24.6 cm). Photographic Archive, Artists and Personalities. The Museum of Modern Art Archives, New York

Rothko's art is based on the systematic elimination of any form of depiction, forcing forms to dematerialize and distilling them into the blocks and bands of luminous color that characterize his simple, flat compositions. He also abandoned the habit of giving pictures narrative or evocative titles, opting for simple numbering and entrusting content to the purely visual level. What Rothko sought were gut-level, emotional and intimate encounters with objects capable of offering the observer total immersion in physical and emotional terms.

In *No. 2* (1963), on display in the exhibition at Palazzo Strozzi, Rothko abandons Renaissance perspective. The application of several layers of dark pigment of varying opaqueness gives the painted surface a flatness while still appearing to emanate a sense of atmospheric depth. These are the compositional strategies that Rothko adopted in the hope of encouraging the observer to enjoy a moment of visual and emotional contemplation, creating the right conditions for a pause of silence and reflection.

Louise Nevelson

(Leah Berliawsky; Pereyaslav, Impero Russo 1899 - New York 1988)

Black color contained all color. It wasn't a negation of color. It was an acceptance. You can be quiet, and it contains the whole thing.

Louise Nevelson, Dawns and Dusks: Conversations with Diana MacKown, 1976



Louise Nevelson portrait by Lynn Gilbert, 1976, as commissioned by the Pace Gallery, New York

A key American artist in the context of the feminist art movement and known for her monochrome assemblages in wood, Louise Nevelson embarked on her artistic career in the '50s by experimenting with wooden frames within which she placed objects also made chiefly of wood such as pieces of furniture and carpenter's off-cuts painted in generally black, gold or white monochrome. These experiments culminated in the creation of large mural works such as *Sky Cathedral Presence* (1951-64), on display in the exhibition at Palazzo Strozzi, which creates a dynamic and dialectic visual experience arousing a sense of reverence and attention. The work's scale and color are the first features in the work to attract the observer's attention.

Robert Rauschenberg

(Milton Ernest Rauschenberg; Port Arthur, Texas 1925 - Captiva Island, Florida 2008)

Painting relates to both art and life.

Neither can be made.

in Dorothy C. Miller, Sixteen Americans, 1959



Robert Rauschenberg. Photo: Eric Sutherland, Walker Art Center.

An artist known chiefly for questioning the border between painting and sculpture, Rauschenberg extended his practice to various other techniques such as photography, printing, paper works and performance art. His painting, however, is inseparable from his career as a theatrical set designer. Throughout his career he devoted his energy to working on projects in collaboration with other artists, his collaboration with Merce Cunningham and John Cage being especially noteworthy. In 1954 Cunningham asked Rauschenberg to devise a set for *Minutiae* (1954–76), on display in the exhibition at Palazzo Strozzi, in which Rauschenberg extended his experimentation to new materials and objects with which he nuanced the border between painting and sculpture by building three-dimensional objects into both mural works and several self-supporting structures. This work's creative process embodies the very nature of his cooperation with Cunningham and Cage, in which each element is produced independently and then set alongside the others to "coexist" during the performance. Colored and made with fabrics and other materials with different nuances and textures, Rauschenberg's set design for *Minutiae* is played out in shades of red, pink, and orange, which is why it is reminiscent of his *Red Paintings*, a series which the artist developed at that time and in which we also find fabric and newspaper collages.

Andy Warhol

(Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928 - New York 1987)

The most beautiful thing in Tokyo is McDonald's. The most beautiful thing in Stockholm is McDonald's. The most beautiful thing in Florence is McDonald's. Peking and Moscow don't have anything beautiful yet.

Andy Warhol, The Philosophy of Andy Warhol, 1975



Andy Warhol, ca. 1965-67 (photo by Stephen Shore, courtesy 303 Gallery, New York), courtesy Walker Art Center, Minneapolis

One of the most celebrated artists of the 20th century, Andy Warhol embarked on his career as an advertising draughtsman in New York. Reinventing himself as an artist, he achieved success with works focusing on the reproduction of objects and elements typical of consumer culture such as his famous painted and silk-screened cans, developing a method that was to prove capable of revolutionizing the confines of art. The cans on display in the exhibition at Palazzo Strozzi, from the vast Walker collection, immortalize such iconic brands as Campbell's, Brillo, Heinz and Kellogg's, capturing the spirit of the boom in US consumer culture. Comprising four repeated pictures of Jackie Kennedy, *Sixteen Jackies* (1964) may be one of Warhol's most iconic images. The work, on display in the exhibition at Palazzo Strozzi, is based on photographs taken from the media portraying the First Lady before and after the assassination of President John F. Kennedy. Warhol's portraits do not concern themselves so much with the sitters he portrays as with their representation, an aspect that the artist highlights by using the tool of repetition. In parallel, Warhol also devoted his energy to images in the series entitled *Death and Disaster*, one of which is *Electric Chair*, an image that conjures up death and violence without showing them. During his career, Warhol became as famous as the personalities he portrayed in his work, and his two *Self-Portraits*, dated 1978, allow us to understand the vision he had of himself: disturbing in their allusions to death yet marked at the same time by theatrical artifice.

AMERICAN ART 1961 2001

FIRENZE PALAZZO STROZZI
28 MAY - 29 AUGUST 2021



WALKER

Claes Oldenburg

(Stoccolma 1929)

I am for an art that is political-erotic-mystical, that does something other than sit on its ass in a museum.

Claes Oldenburg, I Am for an Art, 1961



Claes Oldenburg, 2013 (photo: Gene Pittman, ©Walker Art Center)

An artist who believes in the mutual interweave of art and life, Claes Oldenburg creates multi-medial performances and art projects that sink their roots in street culture, providing an unexpected and occasionally disturbing reflection on human experience. In his art, Oldenburg adopts a cumulative process by organizing his impression of real life into sketches and texts jotted down in notebooks that he always carries with him, breathing life into forms and models, drawings, and ideas that he then studies and revisits, sometimes for years, and that occasionally take the shape of sculptures, some of them intimistic while others are monumental. Creations in painted fabric stuffed with newspaper become a crucial component of Oldenburg's work, spawning his so-called "soft" sculpture, a practice in which the artist turns his hand to the use of both innovative materials and fabrics traditionally used in painting.

Shoestring Potatoes Spilling from a Bag (1996), on display in the exhibition at Palazzo Strozzi, is a soft sculpture originally conceived as an element in a sculptural group devoted to fast food comprising potato crisps, ketchup and soda inspired by an ad that Oldenburg saw in the pages of Life Magazine in 1956. In overturning the bag of crisps, he creates a new entity that takes on a life of its own and once again he swims against the tide, imparting shape to a sculpture of painted canvas. In his drawing the artist associates' crisps, a bottle of ketchup and a glass of cola with a cathedral, a chapel and the Tower of Pisa respectively. On another page he establishes a link between the shape of the crisps and those of a woman's legs, with a fan of miniskirts forming the edge of the bag.

John Baldessari

(National City, California 1931 - Los Angeles 2020)

I will not make any more boring art.

John Baldessari, I will not make any more boring art, 1971



John Baldessari, Wikimedia Commons

Defined by the Los Angeles Times as the "most influential conceptual artist in the United States," John Baldessari developed a practice embracing a broad spectrum of techniques and formats such as books, pictures, installations, photographs, video, sculptures, billboards, and public works, involving the spectator in a kind of ironically deconstructionist game. 1970 marked a crucial moment in his career because it was in that year that he decided to burn all the works he had created from 1953 to 1966, organizing a fully-fledged funeral ceremony for them. That event marked the start of a new phase in his career typified by a laid-back approach and constant experimentation: Baldessari made irony the basis of his art, which was conceptual and irreverent, but which never subscribed to the chilly and in many ways "boring" conceptual art of the time. In 1971 the Nova Scotia College of Art and Design in Halifax invited John Baldessari to show his work. He suggested to the students in Halifax that they write «I will not make any more boring art» on the gallery walls on the days the exhibition was scheduled to be held (1–10 April). In the early '70s Baldessari adopted film as his chosen medium and produced *Four Short Films* (1972–3) filmed in Super 8mm showing his interest in an intimate dimension and in everyday activities filmed as though they were instructions for special chemical and physical experiments.

AMERICAN ART 1961 2001

FIRENZE PALAZZO STROZZI
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WALKER

Sherrie Levine

(Hazleton, Pennsylvania 1947)

The world is filled to suffocating.

Man has placed his token on every stone. Every word, every image, is leased and mortgaged. We know that a picture is but a space in which a variety of images, none of them original, blend and clash.

Sherrie Levine, Statement, marzo 1982



Sherrie Levine, photo: Jason Schmidt, The New York Times

Moving to New York in 1975, Sherrie Levine soon achieved renown as a leading player on the local art scene. In 1977 she showed her work at the Artists Space in a famous exhibition entitled *Pictures* organized by Douglas Crimp, an event whose title later gave its name to the broader movement known as the Pictures Generation, the movement's goal being to rethink the concept of authorship and of the ways in which images are produced and received.

In 1981 she presented a series of re-photographs of works originally produced by two pioneering American artists, Edward Weston (1886–1958) and Walker Evans (1903–75). This practice of reproducing the work of other artists is the element that characterizes Levine's artistic career.

In 1917 Marcel Duchamp presented an upside-down urinal as a work of art, calling into question the very notion of sculpture and art. Sherrie Levine's *Fountain* (after Marcel Duchamp: A.P.), on display in the exhibition at Palazzo Strozzi, moves in the same direction. She revisits Duchamp's object as a precious work of art in burnished bronze. This is not merely a citation; it is a conscious and ironic appropriation which at the same time is also a challenge to the patriarchal line pursued by art history.

Kerry James Marshall

(Birmingham, Alabama 1955)

I don't believe in hope.

I believe in action, if I'm an apostle of anything. There are always going to be complications, but to a large degree, everything is in your hands.

Wyatt Mason, Kerry James Marshall Is Shifting the Color of Art History, «The New York Times Style Magazine», 17 ottobre 2016



Kerry James Marshall, photo by Cameron Wittig, courtesy Walker Art Center, Minneapolis

Born in 1955 in Birmingham, Alabama, a crucial hub in the development of the African American Civil Rights Movement in those years, Kerry James Marshall moved in 1963 to Los Angeles where he began to nurture an interest in art and drawing, initially copying illustrations and learning techniques by watching television programs and reading manuals, and then going on to attend the Otis Art Institute where he was to meet the artist Charles White, his teacher, mentor and a major source of inspiration.

From the outset Marshall oriented his artistic research in the direction of a strong mastery of figurative technique in his determination to create paintings of black men and women and thus put together a "counter-archive" capable of counterbalancing the dominant standards of Western art. The sharp outlines of his figures' facial features and his decision to use black pigment rather than more naturalistic shades of brown are typical of his art.

Known chiefly for his paintings, Marshall is closely bound to the political experience of black identity and explores other disciplines such as photography, installation, video, and cartoon. Five prints, on display in the exhibition at Palazzo Strozzi, each contain a sentence taken from the experience of the Civil Rights Movement and the Black Liberation Movement in the '60s. In red, green, and black, the sentences echo the symbolic colors of black nationalism and the Pan-African flag, evoking a given moment in history on the one hand while also speaking to today's society and calling for greater awareness of the Civil Rights Movement's history on the other.

Cindy Sherman

(Glen Ridge, New Jersey 1954)

The still must tease with the promise of a story the viewer of it itches to be told.

Arthur Danto, *Cindy Sherman: Untitled Film Stills*, 1990



Cindy Sherman, 2012 (photo: Gene Pittman, ©Walker Art Center)

One of the most prolific and influential artists of our time, Cindy Sherman represents a generation of artists who rose to fame between the late '70s and early '80s, developing an art based on the use of photographic *tropoi* and techniques to probe the role played by images in our society. Sherman's first work to attract critical attention was *Untitled Film Stills* (1977–80), a series of 69 black-and-white photographs in which the artist portrays herself in various situations donning the garb of different characters, transforming her look with wigs, make-up, stage props and vintage clothes to create images that have the appearance of stills from secret, intriguing narratives. This practice also marked Sherman's subsequent output, leading to the adoption of different technologies over time. In *Untitled #92*, on display in the exhibition at Palazzo Strozzi, Sherman works with far larger (60 x 120 cm) color photographs, adopting a horizontal format that echoes center-page spreads in magazines generally full of allusive photographs designed to appeal to the male reader on the one hand, and the proportions of a cinematographic narrative on the other.

The artist portrays herself as a young woman wearing a white shirt and checked skirt, crouching down with a frightened look on her face. This innovative construction of the image turns the observer's expectations on their head by presenting images that capture vulnerability and emotion.

Glenn Ligon

(New York 1960)

Rather than say art is art and life is life, I like to say that they're joined and inextricable.

Jo Ann Lewis, *Self-portrait of the artist as a young black man*, «The Washington Post», 14 novembre 1993



Glenn Ligon (photo: Paul Mpagi Sepuya, courtesy the artist and Luhring Augustine Gallery, New York)

Born and raised in New York's Bronx neighborhood, Glenn Ligon achieved success in the early '90s by painting works on canvas in which he used quotes from African American literature to challenge racial and sexual preconceptions. In addition to painting on canvas, Ligon's practice ranges from sculpture and audio works to prints and neon lights in which the written word, taken from a variety of sources, is a constant feature. Starting in the late '80s, Ligon began to produce works with a lettering guide template take from the writings of such authors as Zora Neal Hurston, Walt Whitman, Richard Pryor and James Baldwin. In *Untitled (Stranger in the Village #16)*, dated 2000, on display in the exhibition at Palazzo Strozzi, the text and background are both black with only a layer of charcoal dust to distinguish the letters from the background. The work is crisscrossed by matched opposites: the need to read the text on the one hand and that text's disappearance on the other. The quote on the canvas is an excerpt from an essay by Baldwin written in 1955 entitled *Stranger in the Village*, in which the author describes his experiences in a small Swiss village, matching them with an analysis of the impact of stories of colonialism in Africa, America and Europe, and with the experience of finding oneself a witness and a foreigner in any context. Baldwin's *Stranger in the Village* appears to us now to reflect a specific time and place, but it is also incredibly relevant and topical, embodying a historical context while at the same time reflecting the experience of many black people today.

AMERICAN ART 1961 2001

FIRENZE PALAZZO STROZZI
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WALKER

Matthew Barney

(San Francisco, California 1967)

My work is not for everyone!

A. Searle, *Matthew Barney*, «The Guardian», 2014



MARK SELIGER STUDIO. Matthew Barney

Matthew Barney's career took off, ironically enough, with a gesture of profound absence. The night before his first one-man show in New York in 1991, the artist locked himself in the gallery and started to climb. Using tailor-made tools, he moved along the ceiling and finally went down into the gallery's basement where there was a Vaseline bench located inside an industrial cold room. The next day visitors saw only a recording of the climb and the remains of the artist's sculpture and performance. Barney opened the door to a new aesthetic strategy with his work, breathing life into a powerful hybridization of sculpture, performance art and the moving image, defining a practice which has gradually developed into a crescendo of complexity since that first exhibition. This artist's universe countenances a pantheon of forces and figures, each one of which is bursting with connotations and possibilities. One the most important contributions made by Barney's work is the expansion of the confines of the sculptor's art, not only in his choice of unusual materials but thanks also to his dogged exploration of the sculptural possibilities of performance art and video on a broad canvas of cultural and artistic references. Comprising five films, the monumental cycle entitled *Cremaster*, the second chapter of which is on display in the exhibition at Palazzo Strozzi, is a biological, mythological, and topological revisitation of classical narrative through a series of phantasmagorical enterprises. The films in the series do not constitute a seamless narrative with the same characters. Rather, filmed out of sequence, each one focuses on actions, images, and transformations in which the landscape and the architecture are players in the plot in their own right.

Kara Walker

(Stockton, California 1969)

I do what I'm feeling and what I'm feeling is monstrous.

And I do it in the nicest possible way.

Conversazione con Ava DuVernay, «The Broad», Los Angeles, 2014



Kara Walker, 2005 (photo: Cameron Wittig, ©Walker Art Center)

Embarking on her career in the mid-nineties, Kara Walker became internationally known for her creation of paintings, drawings and films often animated by paper cut-out silhouettes, with disturbing, grotesque and often violent scenes in which she explores the complex and contradictory nature of US history. Her series entitled *Do You Like Creme in Your Coffee and Chocolate in Your Milk?* (1997) includes drawings and watercolor paintings matched with texts exploring and shaping Kara Walker's relationship with the concepts of history and racism, in which the artist questions her own self. *Cut*, dated 1998, a life-size black paper silhouette, it too on display in Palazzo Strozzi, depicts a woman with the veins in her wrists slashed: an image that critically explores the role of black women in history and the contemporary approach to gender issues on a broader level. The work expresses the complex nature of her feeling of alienation as an African American woman and artist in an art world dominated by white males. In her video work, Kara Walker continues to work with silhouettes and texts with the addition of time and sound. While on the one hand her mural work also seems to overpower the observer with the simultaneous presentation of multiple cartoons, on the other, in her video work the artist creates narrative arcs which sustain the strength of the scenes that are developed in the course of the work, as in *Testimony: Narrative of a Negress Burdened by Good Intentions* (2004) which winds up Palazzo Strozzi's exhibition of *American Art 1961–2001*.

FROM ART TO SOCIETY:

three itineraries in the exhibition from the American Dream to the role of women and to art becoming political

With over 80 works by 53 different artists, the exhibition entitled *American Art 1961–2001* testifies to America's multi-faceted artistic output ranging from painting and photography to video, sculpture and installation, addressing such issues as the development of the consumer society, feminism, contamination among different artistic disciplines and the struggle for civil rights that marked these 40 years of history. Below, we have put together three itineraries within the exhibition providing food for thought on the notion of the American Dream, on the role of women in American art and on the theme of *diversity* and the depiction of communities and issues traditionally sidelined by the mainstream art system.

The American Dream



The American Dream has been an ideological driving force from the outset in the United States, a country seen as a goal and a "dream" to which millions of people have aspired as they have sought in a "New World" to change their social and economic status through work and commitment, trying to achieve success and happiness on the strength of their own capabilities. The American dream of freedom and self-determination has acquired different nuances over time. Questioned by the hippies in the '70s' in its traditional interpretation associated also with the notion of family values, it regained strength in the consumer boom of the '80s and in the tumultuous development of the New Economy linked to the spread of innovative technologies with the new myth of Silicon Valley in California.

Robert Indiana (fig. 1 *The Green Diamond Eat the Red Diamond Die*, 1962) wrote: «Pop is love because it accepts everything. Pop is dropping the bomb. It is the American Dream, optimistic, generous, naive». And it is precisely the Pop Art of the '60s in the first instance that embodies the inconsistencies of the American Dream, an art that reflects the consumer society, the prosperous society, by proposing industrial products displayed in supermarkets (fig. 2 **Andy Warhol**, *Campbell's Tomato Juice Box*, 1964), cartoons – fig. 3 **Roy Lichtenstein**, *Artist's Studio No. 1 (Look Mickey)*, 1973 – or ads (fig. 4 **Claes Oldenburg**, *Shoestring Potatoes Spilling from a Bag*, 1966) elevated to the status of *objects d'art*. In the '80s, the dream which, in the collective imagination, was personified by a cowboy on horseback or a biker on a massive chopper and their free and independent lifestyle, was revisited and interpreted by **Richard Prince** – fig. 5 *Untitled (Cowboy)*, 1980–3 – who rephotographed ads linked to the idea of the legendary frontiersman. New social themes associated with the concept of emancipation and success were presented by **Kerry James Marshall** (fig. 6 *Blind Ambition*, 1990) who pegged them to such issues as identity, race, culture, history, and memory.

AMERICAN ART 1961 2001

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WALKER

Art as a political struggle for identity and rights



The United States is a complex melting pot of different cultures, traditions, and identities, it is one of the historical prototypes of contemporary democracy that still holds within it deep-rooted social, racial, and gender-related contradictions. From the Civil War in the 19th century to the tragic death of George Floyd with the spread of protests and the Black Lives Matter movement in 2020, the issue of the struggle for civil rights is one of the most important threads that we can follow when retracing American history. In parallel with the story of the African American community's emancipation, we have the protest movements of the Native Americans and the Latin American community or so-called *Latinos* with their demands, but also the LGBTQ community, particularly in the wake of AIDS' arrival on the scene in the '80s and '90s.

The art world entered on a collision course with politics in response to discrimination but also to artists' ghettoisation, with the result that New York in 1969 witnessed the foundation of the Art Workers' Coalition (AWC) comprising artists, film directors, writers and critics aiming to open the art world, and the MoMa in particular, to African Americans and to women who were excluded from the exhibition policy of the city's museums. In 1987 New York saw the establishment of the AIDS Coalition to Unleash Power (ACT UP) to promote the struggle against the disease and to fight for the adoption of policies favorable to those suffering from it. Two years later, the Hoyt L. Sherman Gallery at Ohio State University hosted an exhibition entitled *AIDS: The Artists' Response* whose catalogue urged «collective action to put an end to the AIDS crisis. Artists in the exhibition such as **Robert Gober (fig. 1 *Newspaper*, 1992)** and **Felix Gonzalez-Torres – fig. 2 “*Untitled*” (*Last Light*), 1993** – each used his or her own style to express the horror, fear anger and pain attached to being openly gay at that difficult moment in history. Gonzales-Torres died in 1996 at the age of 39, while Gober survived and expressed his anguish and trauma in work that combines autobiography with social history.

The long struggle against discrimination in the art world, which paralleled the political struggle, culminated in the Biennial at the Whitney Museum in New York in 1993 focusing on multiculturalism, identity, and politicization. This was the first major contemporary art exhibition in which white males were a minority and in which it was decided to afford priority to artists then “outside the system.” The exhibits addressed several key issues for gender identity and US domestic policy at the time, including racism, AIDS, feminism, and economic inequality. The exhibition paved the way for the generation of artists such as **Glenn Ligon – fig. 3 *Untitled (Stranger in the Village #16)*, 2000 –**, **Lorna Simpson (fig. 4 *Wigs (portfolio)*, 1994)**, **Kerry James Marshall (fig. 5 *BLACK POWER*, 1998)** and **Gary Simmons (fig. 6. *Us and Them*, 1991)** who shared a new approach combining identity-related demands and experimentation with artistic styles and methods.

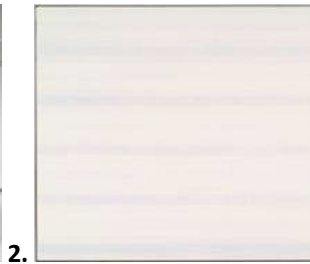
AMERICAN ART 1961 2001

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WALKER

The role of women in American art



The period between the early '60s and the new millennium was characterized by a deep change in the condition of women in society, and not only in the United States. But a crucial role in America was played by Betty Friedan in 1963 when she published *The Feminine Mystique*, an iconic book of the so-called "second wave" of the feminist movement. Subsequently, 1966 saw the foundation of NOW (National Organization for Women) whose goals included financial, civic, and political equality for women. It was to become the largest feminist organization in the United States. But it was chiefly in the '70s that important successes were achieved in the legal sphere (such as a historic US Supreme Court ruling in 1973 reaffirming the principle of freedom of choice for women in connection with abortion), thanks also to the rising number of protests. The '90s saw the so-called "third wave" of feminism, questioning and defining issues and terminology relating to gender and its role, to sexuality and to beauty, also availing itself of the mass media. These and many other changes were reflected in the art world. **Louise Nevelson (fig. 1 *Sky Cathedral Presence*, 1951–64)** in the '70s was a powerful pioneer in the sphere of feminist art, a "great woman of contemporary culture," *but she was an isolated figure, just as Agnes Martin (fig. 2 *Untitled#1*, 1980) was also for a long time.* She was one of the few female presences within the male-dominated Minimalist movement.

In the '70s and '80s there emerged a group of artists known as the Pictures Generation, the first art movement (not only in America) in which women such as **Cindy Sherman (fig. 3 *Untitled #92*, 1981)** and **Sherrie Levine – fig. 4 *Fountain (after Marcel Duchamp: A.P.)*, 1991** – played a fundamental role in redefining the role of the arts in the post-modern era and, possibly by no mere coincidence, found a focal point in the Metro Pictures Gallery founded by two women of the caliber of Helene Winer and Janelle Reiring.

In 1990 Jenny Holzer was the first woman to represent the United States and the Venice Biennale with an installation that won her the Leone d'Oro, which was subsequently awarded to Agnes Martin for her lifetime achievement in 1997. These major awards marked the decade which saw the arrival on the art scene of **Catherine Opie (fig. 5 *Norma & Eyenga, Minneapolis, Minnesota*, 1998)** and **Kara Walker (fig. 6 *Cut*, 1998)** who – with their lively and direct sensitivity – presented the viewpoint of such under-represented entities as the LGBT and African American women's communities.

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WALKER

1961-2001: 40 YEARS OF HISTORY AND STORIES



December 11, 1961

President John Fitzgerald Kennedy is committed to maintaining the independence of South Vietnam, and the first American helicopters arrive in Saigon along with four hundred soldiers.



August 28, 1963

"March on Washington for Jobs and Freedom" in favor of civil rights, with over two hundred fifty thousand participants demanding the end of racial segregation. Martin Luther King Jr. delivers his memorable speech *I Have a Dream* from a stage in front of the Lincoln Memorial.



November 22, 1963

President Kennedy is assassinated in Dallas. Less than two hours after Kennedy's death, Vice President Lyndon B. Johnson takes the oath of office on Air Force One. Johnson is the thirty-sixth president of the US.



July 21, 1969

With the Apollo 11 Mission Americans put a man on the moon. Neil Armstrong and Edwin Aldrin take the first moonwalk. Armstrong utters the famous words: « That's one small step for man, one giant leap for mankind ».

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August 9, 1974

President Richard Nixon resigns in the wake of the Watergate scandal. Vice-President Gerald R. Ford holds the office of President of the United States until 1977.



1975-1976

Paul Allen and Bill Gates, two young classmates from Boston, found Microsoft in 1975. The following year Steve Wozniak and Steve Jobs set up Apple Computer. Both hail from Cupertino, in what has been known since 1971 as Silicon Valley, a district in the San Francisco Bay Area that soon becomes a global hub for new hi-tech companies.



April 26, 1977

Studio 54 opens in Manhattan, a club whose habitués include – until it closes in 1980 – artists, writers, actors, and singers such as Woody Allen, John Belushi, Truman Capote, Martha Graham, Michael Jackson, Liza Minnelli, John Travolta, Grace Jones, Michael Jackson, Elton John, and, above all, Andy Warhol.



January 20, 1981

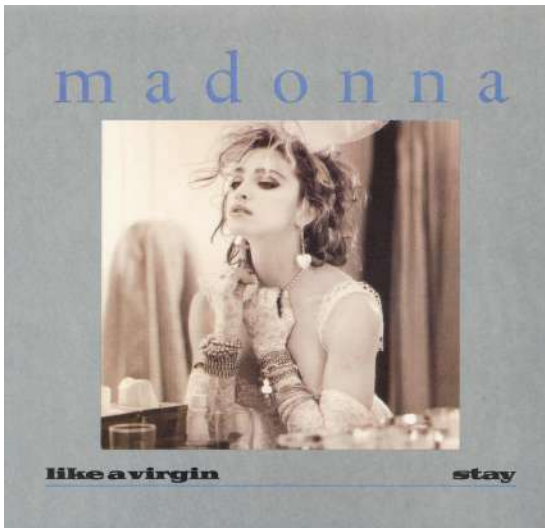
The Republican Ronald Reagan is sworn in as fortieth president of the US. His vice president is George H. W. Bush. Reaganomics, the name for the economic policies implemented during his presidency (which ended on January 20, 1989), is mainly based on cuts to public spending, deregulation, and the containment of inflation.

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June 1984

Madonna releases her single *Like a Virgin*, earning the disapproval of conservatives who argue it encourages sex before marriage. The singer's clothing and style – known as “Madonna wannabe” – turn her into a street culture icon.



August 2, 1990

Iraqi nationalist leader Saddam Husayn orders 100,000 Iraqi troops and 300 tanks to invade Kuwait. The UN demands the troops' withdrawal. When the UN ultimatum expires on the night of 16/17 January 1991, the US, at the head of an international coalition, shells Iraqi positions, marking the start of Operation *Desert Storm*, the First Gulf War.



April-May, 1992

In 1991 Afro-American cabbie Rodney King was brutally assaulted by the LA police. The court acquits the officers involved, sparking violent riots in which over 50 people lose their lives.



November 3, 1992

William Jefferson (Bill) Clinton – former governor of Arkansas – is elected president of the US. He will be reelected to a second term in 1996. His reforms are progressive such as lower taxes for lower incomes and higher taxes for higher incomes or gay men and lesbians allowed to serve in the armed forces. In 1998 scandal (known as Sexgate) sparked by the President's sexual relations with intern Monica Lewinsky. Clinton denies all, but he is charged with perjury when incontrovertible evidence is produced. The House of Representatives issues Article of Impeachment but Clinton is acquitted in the Senate.

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April 5, 1994

Rock band Nirvana's front man Kurt Cobain commits suicide. Nirvana symbolized the Seattle grunge movement that was to become the so-called Generation X's emblem worldwide.



September 27, 1998

Larry Page and Sergey Brin, two young Stanford University students, found Google, a company promoting the idea of an Internet search engine using a new algorithm based on connecting websites



September 11, 2001

Four commercial planes are hijacked by suicide terrorists and members of Al Qaeda: two of them crash into the Twin Towers in New York. A third one aims for the Pentagon, and a fourth – perhaps intended for the White House or the Capitol – crashes in Pennsylvania. Almost three thousand people die in the worst attack on American soil since Pearl Harbor. The war on terrorism officially begins.

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AMERICAN ART ON DEMAND

The exhibition continues online thanks to a joint venture with the Fondazione Sistema Toscana's Cinema La Compagnia. Ticketholders to *American Art 1961-2001* enjoy access a special exhibition webroom in which they can watch selection of videos in streaming by such celebrated artists as Vito Acconci, Nam June Paik, Dara Birnbaum and Dan Graham, who have used images in motion in the context of performance art, Conceptual Art and the post-modern aesthetic.



Carolee Schneemann

Meat Joy

1964-2010, 10'35''

Collection Walker Art Center, Minneapolis, T.B. Walker Acquisition Fund, 2010. Courtesy Electronic Arts Intermix (EAI), New York

Schneemann uses her naked body for subversive and provocative ends, rewriting art history and challenging the taboos that hamper the display of open, public, and female sexuality.



Nam June Paik

TV Cello Premiere

1970, 7'25''

Collection Walker Art Center, Minneapolis, Julie and Babe Davis Acquisition Fund, 2019. Courtesy Electronic Arts Intermix (EAI), New York

A manifesto of intermedial art: an unprecedented combination of sculpture, the moving image, live performance, sound and pop culture.



Vito Acconci

Theme Song

1973, 33'15''

Collection Walker Art Center, Minneapolis, T. B. Walker Acquisition Fund, 1999. Produced by art/tapes/22, Courtesy Electronic Arts Intermix (EAI), New York

Laying on the ground with his head close to the lens, Acconci speaks directly into the camera and attempts to seduce his audience while smoking a cigarette: a disturbing reflection on the complex presence of the matrix of desire and manipulation inherent in the mass media.

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Dara Birnbaum

Technology/Transformation: Wonder Woman

1978-79, 5'50"

Collection Walker Art Center, Minneapolis, T.B. Walker Acquisition Fund, 1999. Courtesy Electronic Arts Intermix (EAI), New York

A work devoted to the mass-media depiction of women, power and sexuality based on the use of isolated and reiterated excerpts from the 1970s series *Wonder Woman* in which Diana Price, an ordinary woman, is transformed into the super-heroine.



Dan Graham

Rock My Religion

1982-1984, 55'27"

Collection Walker Art Center, Minneapolis, T.B. Walker Acquisition Fund, 1999. Courtesy Electronic Arts Intermix (EAI), New York

Graham's production may be interpreted as a reflection on the human condition in the post-modern era. In *Rock My Religion* the artist identifies the culture of American rock music in the postwar era as a cathartic, secular form of religion.



Martha Rosler

If it's Too Bad to Be True, it Could Be DISINFORMATION

1985, 16'26"

Collection Walker Art Center, Minneapolis, T.B. Walker Acquisition Fund, 2004. Courtesy Electronic Arts Intermix (EAI), New York

Using original journalistic material, Martha Rosler questions the authoritativeness of the media by pointing the finger of accusation at the deliberately propagandistic nature of information when it serves political interests.

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FUORIMOSTRA FOR AMERICAN ART 1961-2001

This booklet contains suggestions for visiting the region together with a full programme of collaborations, events, conferences, and special visits. Palazzo Strozzi aims to play a catalyst role for Florence and Tuscany, forging synergies and pursuing cooperation with museums, cultural institutions and partners determined to play a proactive role in the forefront of art today.

FLORENCE

1. BASE/PROGETTI PER L'ARTE
2. BIBLIOTECA NAZIONALE CENTRALE DI FIRENZE
3. COLLEZIONE ROBERTO CASAMONTI
4. GALLERIE DEGLI UFFIZI-GALLERIA DELLE STATUE E DELLE PITTURE
5. GUCCI GARDEN
6. ISTITUTO MARAGONI FIRENZE
7. MAD - MURATE ART DISTRICT
8. MUSEO NOVECENTO
9. MUSEO SALVATORE FERRAGAMO

AREZZO

10. CASA MUSEO DELL'ANTIQUARIATO IVAN BRUSCHI
11. BASILICA DI SAN FRANCESCO

CARRARA

12. PARCO DE LA PADULA

COLLE DI VAL D'ELSA

13. GIARDINO DI PALAZZO PRETORIO PISA
14. CONVENTO DEI FRATI SERVI DI MARIA PIEVE SANTO STEFANO (AR)
15. PICCOLO MUSEO DEL DIARIO PISTOIA
16. FATTORIA DI CELLE - COLLEZIONE GORI
17. EX OSPEDALE DEL CEPPO - PADIGLIONE DI EMODIALISI E GIARDINO
18. FONDAZIONE PISTOIA MUSEI
19. MUSEO DEL NOVECENTO E DEL CONTEMPORANEO DI PALAZZO FABRONI PRATO
20. CATTEDRALE DI SANTO STEFANO
21. MUSEO DELL'OPERA DEL DUOMO
22. CENTRO PER L'ARTE CONTEMPORANEA LUIGI PECCI

LIST OF THE WORKS

The numbering of the list of the works follows that of the catalogue, the numbering of the rooms follows that of the exhibition.

SECTION 1

Room 1 - CHANGES

1.1

Joseph Cornell (Nyack, New York 1903–New York 1972) *Untitled* (Canis Major Constellation) c. 1960, wood, glass, cork, metal, sand, paper, paint, 19.4 x 32.9 x 8.9 cm
Minneapolis, Walker Art Center. Gift of The Joseph and Robert Cornell Memorial Foundation, 1993

1.2

Joseph Cornell (Nyack, New York 1903–New York 1972) *Eclipsing Binary, Algol, with Magnitude Changes* ca. 1965, wood, glass, clay, rubber, steel, paper, paint, 20.2 x 43.5 x 9.8 cm
Minneapolis, Walker Art Center. Gift of The Joseph and Robert Cornell Memorial Foundation, 1993

1.3

Mark Rothko (Markus Rothkowitz; Dvinsk, Latvia 1903–New York 1970) *No. 2* 1963, oil, acrylic, glue on canvas 203.8 x 175.6 cm
Minneapolis, Walker Art Center. Gift of the Mark Rothko Foundation, Inc., 1985

1.4

Louise Nevelson (Leah Berliawsky; Pereyaslav, Russian Empire 1899–New York 1988) *Sky Cathedral Presence* 1951–1964, wood, paint, 310.5 x 508 x 60.6 cm
Minneapolis, Walker Art Center. Gift of Judy and Kenneth Dayton, 1969

1.5

Bruce Conner (McPherson; Kansas 1933–San Francisco 2008) *COSMIC RAY* 1961, 16mm color filmstrips encased in two plexiglass sheets, 129.5 x 167.3 x 1.3 cm
Minneapolis, Walker Art Center. Gift of the artist, 2001

SECTION 3

Room 2 – POPS

3.1

Robert Indiana (Robert Clark; New Castle, Indiana 1928–Vinalhaven, Maine 2018) *The Green Diamond Eat The Red Diamond Die* 1962, oil on canvas, 215.9 x 215.9 cm each of 2
Minneapolis, Walker Art Center. Gift of the T. B. Walker Foundation, 1963

3.2

Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) *Campbell's Tomato Juice Box* 1964, synthetic polymer paint, screenprint on wood, 25.4 x 48.3 x 24.1 cm
Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 2001

3.3

Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) *Campbell's Tomato Juice Box* 1964, synthetic polymer paint, screenprint on wood, 25.1 x 48.3 x 24 cm
Minneapolis, Walker Art Center. Gift of Kate Butler Peterson, 2002

3.4

Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) *Del Monte Peach Halves Box* 1964, synthetic polymer paint, screenprint on wood, 24.1 x 38.1 x 30.3 cm
Minneapolis, Walker Art Center. Gift of Kate Butler Peterson, 2002

3.5

Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) *Heinz Tomato Ketchup Box* 1964, synthetic polymer paint, screenprint on wood, 21.6 x 26.7 x 39.4 cm
Minneapolis, Walker Art Center. Gift of Kate Butler Peterson, 2002

3.6

Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) *Kellogg's Corn Flakes Box* 1964, synthetic polymer paint, screenprint on wood, 63.5 x 53.3 x 43.2 cm
Minneapolis, Walker Art Center. Gift of Kate Butler Peterson, 2002

3.7

Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) *Mott's Apple Juice Box* 1964, synthetic polymer paint, screenprint on wood, 45.7 x 75.9 x 55.9 cm
Minneapolis, Walker Art Center. Gift of Kate Butler Peterson, 2002

3.8

Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) *White Brillo Box* 1964, synthetic polymer paint, screenprint on wood, 43.2 x 42.9 x 35.6 cm
Minneapolis, Walker Art Center. Gift of Kate Butler Peterson, 2002

3.9

Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) *Yellow Brillo Box* 1964, synthetic polymer paint, screenprint on wood, 33 x 40,6 x 29,2 cm
Minneapolis, Walker Art Center. Gift of Kate Butler Peterson, 2002

3.10

Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) *Sixteen Jackies* 1964, acrylic, enamel on canvas, 204.2 x 165.9 cm
Minneapolis, Walker Art Center. Art Center Acquisition Fund, 1968

3.11

Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) *Electric Chair* 1971, screenprint on paper. Edition: 138/250, 90.2 x 121.9 cm each of 10
Minneapolis, Walker Art Center. McKnight Acquisition Fund, 1995

3.12

Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) *Self-Portrait* 1978, acrylic, silkscreen ink on canvas, 41 x 33.5 cm
Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 1993

3.13

Andy Warhol (Andrew Warhola Jr.; Pittsburgh, Pennsylvania 1928–New York 1987) *Self-Portrait* 1978, acrylic, silkscreen ink on canvas, 40.6 x 33 cm

Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 1993

3.14

Claes Oldenburg (Stockholm 1929) *Shoestring Potatoes Spilling from a Bag* 1966, canvas filled with kapok, stiffened with glue, and painted with acrylic, 274.3 x 116.8 x 106.7 cm

Minneapolis, Walker Art Center. Gift of the T. B. Walker Foundation, 1966. Copyright 1966 Claes Oldenburg

3.15

Roy Lichtenstein (New York 1923–1997) *Artist's Studio No. 1 (Look Mickey)* 1973, oil, Magna, sand on canvas, 244.2 x 325.4 cm

Minneapolis, Walker Art Center. Gift of Judy and Kenneth Dayton and the T. B. Walker Foundation, 1981

SECTION 2

Room 3a - CROSSING BOUNDARIES

2.1a

John Cage (Los Angeles 1912–New York 1992) *Preliminary notations for Williams Mix score* 1952, graphite on paper, 27.9 x 21.6 cm

Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 2012

2.1b

John Cage (Los Angeles 1912–New York 1992) *Preliminary notations for Williams Mix score* 1952, graphite on paper, 27.9 x 21.6 cm

Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 2012

2.1c

John Cage (Los Angeles 1912–New York 1992) *Preliminary notations for Williams Mix score* 1952, graphite on paper, 27.9 x 21.6 cm

Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 2012

2.2

Robert Rauschenberg (Milton Ernest Rauschenberg; Port Arthur, Texas 1925–Captiva Island, Florida 2008) *Décor for Minutiae* 1954–76, oil, paper, fabric, newsprint, wood, metal, and plastic with mirror and string, on wood, 214.6 x 205.7 x 77.5 cm

Minneapolis, Walker Art Center. Walker Art Center, Merce Cunningham Dance Company Collection, Gift of Jay F. Ecklund, the Barnett and Annalee Newman Foundation, Agnes Gund, Russell Cowles and Josine Peters, the Hayes Fund of HRK Foundation, Dorothy Lichtenstein, MAHADH Fund of HRK Foundation, Goodale Family Foundation, Marion Stroud Swingle, David Teiger, Kathleen Fluegel, Barbara G. Pine, and the T. B. Walker Acquisition Fund, 2011

2.3

Jasper Johns (Augusta, Georgia 1930) *Set elements for Walkaround Time* 1968, plastic, paint, 7 inflatable pillows, 106 x 264 x 63.5 cm; 106.7 x 89 x 63.5 cm; 137 x 205.7 x 63.5 cm; 95.3 x 119.4 x 63.5 cm; 96.5 x 273 x 63.5 cm; 217.2 x 241.3 x 63.5 cm; 229.9 x 139.7 x 63.5 cm

Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 2000

2.4

Charles Atlas, Merce Cunningham *Walkaround Time* 1973, 16mm film (color, sound) transferred to the HD video 51:06 min

Minneapolis, Walker Art Center. Butler Family Fund, 2018. Courtesy Electronic Arts Intermix (EAI), New York

2.5

Merce Cunningham (Centralia 1919–New York 2009) *Story* 1964, digital video (black and white, sound) 20:10 min

Minneapolis, Walker Art Center. Butler Family Fund, 2019. Courtesy Electronic Arts Intermix (EAI), New York

Continued SECTION 1

Room 3b - Ellsworth Kelly

1.6

Ellsworth Kelly (Newburgh, New York 1923– Spencertown, New York 2015) *Black Curve* 1962, oil on canvas, 107 x 87.9 cm

Minneapolis, Walker Art Center. Donated by Mr. and Mrs. Edmond R. Ruben, 1995

1.7

Ellsworth Kelly (Newburgh, New York 1923– Spencertown, New York 2015) *Red Green Blue* 1964, oil on canvas 228.6 x 167.6 cm

Minneapolis, Walker Art Center. Gift of the T. B. Walker Foundation, 1966

1.8

Ellsworth Kelly (Newburgh, New York 1923– Spencertown, New York 2015) *Yellow/Red* 1968, oil on canvas, 187.3 x 258.4 cm

Minneapolis, Walker Art Center. Gift of Penny and Mike Winton, 1994

1.9

Ellsworth Kelly (Newburgh, New York 1923– Spencertown, New York 2015) *White Curves I* 1978, aluminium, lacquer. Edition: A.P. from an edition of 4, 182.2 x 131.4 x 27.3 cm

Minneapolis, Walker Art Center. Walker Art Center, Tyler Graphics Archive, 1984

SECTION 4

Room 4 - LESS IS MORE

4.1

Frank Stella (Malden, Massachusetts 1936) *Sketch Les Indes Galantes* 1962, oil on canvas, 181.9 x 181.9 cm

Minneapolis, Walker Art Center. Gift of the T. B. Walker Foundation, 1964

4.2

Dan Flavin (Jamaica, New York 1933–Riverhead, New York 1996) *Untitled (to Dear, Durable Sol from Stephen, Sonja and Dan) Two* 1966–69, cool white, daylight fluorescent tubes, fixtures, 243.8 x 243.8 x 20.3 cm

Minneapolis, Walker Art Center. Gift of the Northern States Power Company, 1969

4.3

Sol LeWitt (Hartford, Connecticut 1928–New York 2007) *Cubic Modular Piece No. 2 (L-Shaped Modular Piece)* 1966, baked enamel on steel, 277.2 x 140.8 x 141 cm

Minneapolis, Walker Art Center. Purchased with a grant from Museum Purchase Plan, the National Endowment for the Arts, and Art Center Acquisition Fund, 1974

4.4

Carl Andre (Quincy, Massachusetts 1935) *2004 Slope* 1968, steel, 1.3 x 518.2 x 96.5 cm
Minneapolis, Walker Art Center. Art Center Acquisition Fund, 1969

4.5

Richard Serra (San Francisco 1938) *Prop* 1968, lead antimony, 152,4 x 152,4 cm: lead sheet, 242.6 x 10.2 x 10.2 cm: lead rod. Minneapolis, Walker Art Center. Gift of Penny and Mike Winton, 1977

4.6

Robert Morris (Kansas City, Missouri 1931–Kingston, New York 2018) *Untitled* 1968, felt, metal, 365.8 x 289.6 cm.
Minneapolis, Walker Art Center. Gift of the T. B. Walker Foundation, 1969

4.7

Donald Judd (Excelsior Springs, Missouri 1928– New York 1994) *Untitled* 1969–1982, anodized aluminum
304.8 x 68.6 x 61 cm
Minneapolis, Walker Art Center. Gift of Mr. and Mrs. Edmond R. Ruben, 1981

4.8

Fred Sandback (Bronxville, New York 1943–New York 2003) *Yellow Corner Piece* 1970, elastic cord, 182.9 x 182.9 cm
Minneapolis, Walker Art Center. Donation of Virginia Dwan, 1986

4.9

Anne Truitt (Anne Dean; Baltimore, Maryland 1921–Washington D.C. 2004) *Australian Spring* 1972, wood, paint, 184.2 x 60.3 x 60.6 cm
Minneapolis, Walker Art Center. Gift of Mrs. Helen B. Stern, 1973

4.10

Agnes Martin (Maklin, Saskatchewan, Canada 1912– Taos, New Mexico 2004) *Untitled#1* 1980, gesso, acrylic, graphite on canvas, 184.8 x 184.8
Minneapolis, Walker Art Center. Gift of Judy and Kenneth Dayton, 1999

SECTION 5

Room 5 - NO MORE BORING ART: BRUCE NAUMAN

5.1

Bruce Nauman (Fort Wayne, Indiana 1941) *Art Make-Up* 1967–68, 16mm film (color, silent, sound) projection transferred to video 40:00 min
Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 2002. Courtesy Electronic Arts Intermix (EAI), New York

SECTION 5

Room 6 - NO MORE BORING ART: JOHN BALDESSARI

5.2

John Baldessari (National City, California 1931–Los Angeles 2020) *I Will Not Make Any More Boring Art* wallpaper (original: lithograph on paper, 1971, 55.8 x 76.2 cm)
Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund and the Butler Family Fund, 2015

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5.3

John Baldessari (National City, California 1931–Los Angeles 2020) *Four Short Films* 1972–73. Super 8mm film (color, silent) transferred to video 5:42 min

T.B. Walker Acquisition Fund, 1999 New York, EAI Electronic Arts Intermix

SECTION 8

Room 7 - BIOGRAPHIES

8.1

Robert Mapplethorpe (New York 1946 Boston, Massachusetts 1989) *Self-Portrait* 1980, gelatin silver print. Edition: X.B. from an edition of 15, 50.8 x 40.6 cm

Minneapolis, Walker Art Center. Gift of the Robert Mapplethorpe Foundation, Inc., 2005

8.2

Robert Mapplethorpe (New York 1946-Boston, Massachusetts 1989) *Two Men Dancing* 1984, gelatin silver print. Edition: A.P. from an edition of 10, 50.2 x 40.2 cm

Minneapolis, Walker Art Center. Gift of Richard Flood, 2006

8.3

Jenny Holzer (Gallipolis, Ohio 1950) *LAMENTS* 1989, carbon, graphite on paper, 213.4 x 81.6 cm

Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 1995

8.4

Robert Gober (Wallingford, Connecticut 1954) *Newspaper* 1992, photolithograph on paper, twine. Edition: 2/10, 10.8 x 40 x 35.6 cm

Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 1994

8.5

Félix González-Torres (Guáimaro, Cuba 1957–Miami 1996) *"Untitled" (Last Light)* 1993, 10-watt light bulbs, extension cord, plastic light sockets, dimmer switch. Edition: 14/24

Minneapolis, Walker Art Center. Gift of Gilbert and Lila Silverman, Detroit, Michigan, 2003. Published by A.R.T. Press, Los Angeles and Andrea Rosen Gallery, New York

SECTION 7

Room 8 - FROM PICTURES TO PICTURES

7.1

Sarah Charlesworth (East Orange, New Jersey 1947–Falls Village, Canaan, Connecticut 2013) *April 19, 20, 21, 1978 from Modern History* 1978, black and white prints reproduced same size as original newspapers, 46.3 x 30.4 cm; 58.4 x 46.3 cm; 45.4 x 31.7 cm

Image Courtesy the Estate of Sarah Charlesworth and Paula Cooper Gallery, NY

7.2

Robert Longo (Brooklyn, New York 1953) *National Trust* 1981, charcoal, graphite on paper, fiberglass, aluminum, 160 x 594.4 x 12.7 cm

Minneapolis, Walker Art Center. Art Center Acquisition Fund, 1981

7.3

Cindy Sherman (Glen Ridge, New Jersey 1954) *Untitled #92* 1981, color chromogenic print, 61 x 121.9 cm

Minneapolis, Walker Art Center. Art Center Acquisition Fund, 1982

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7.4

Barbara Kruger (Newark, New Jersey 1945) *Untitled (We will no longer be seen and not heard)* 1985, lithograph, photolithograph, screenprint on paper. Edition 10/50, 52.1 x 52.1 cm each of 9
Minneapolis, Walker Art Center. Walker Special Purchase Fund, 1985

7.5

Richard Prince (Panama 1949) *Untitled (Cowboy)* 1980–83, chromogenic print. Edition: from an edition of 2, 61 x 50.8 cm
Minneapolis, Walker Art Center. Gift of Lewis S. Baskerville, 2016

7.6

Richard Prince (Panama 1949) *Untitled (Cowboy)* 1992. Ektacolor photograph. Edition: ½, 50.8 x 61 cm
Minneapolis, Walker Art Center. Gift of Barbara Gladstone, 2001

7.7

Richard Prince (Panama 1949) *Cowboys and Girlfriends* 1992. Ektacolor print. Edition: A.P. from the edition A-Z 50.8 x 61 cm each of 6, 61 x 50.8 cm each of 6
Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 2000

7.8

Sherrie Levine (Hazleton, Pennsylvania 1947) *Fountain (after Marcel Duchamp: A.P.)* 1991, bronze. Edition: A.P. 1; edition of 6, 36.8 x 36.2 x 63.5 cm
Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 1992

SECTION 9 ROOM 9a - MORE VOICES

9.1

Jimmie Durham (Houston, Texas 1940) *I WANT 2 BE MICE ELF* 1985, bone, wood, metal, mirror, paint, seashell, cm 144,8 x 70,5 x 69,9
Minneapolis, Private collection

9.2a

Hock E Aye Vi/Edgar Heap of Birds (Wichita, Kansas 1954) *Building Minnesota: Ma-ka'ta I-na'-zin (One Who Stands on the Earth)* 1990, aluminum, enamel, 45.7 x 92.1 cm
Minneapolis, Walker Art Center. Acquired in conjunction with the exhibition Claim Your Color: Hachivi Edgar Heap of Birds (1990), 1993

9.2b

Hock E Aye Vi/Edgar Heap of Birds (Wichita, Kansas 1954) *Building Minnesota: Shakopee (Little Six)* 1990, aluminum, enamel, 45.7 x 92.1 cm
Minneapolis, Walker Art Center. Acquired in conjunction with the exhibition Claim Your Color: Hachivi Edgar Heap of Birds (1990), 1993

9.2c

Hock E Aye Vi/Edgar Heap of Birds (Wichita, Kansas 1954) *Building Minnesota: Ta-te' Hdi-da (Wind Comes Home)* 1990, aluminum, enamel, 45.7 x 92.1 cm
Minneapolis, Walker Art Center. Acquired in conjunction with the exhibition Claim Your Color: Hachivi Edgar Heap of Birds (1990), 1993

9.3

Lorna Simpson (Brooklyn, New York 1960) *Wigs (portfolio)* 1994, waterless lithograph on felt. Edition: 2/15 plus 5 A.P. 184.2 x 397.8 cm

Minneapolis, Walker Art Center. T.B.Walker Acquisition Fund, 1995

9.4

Kerry James Marshall (Birmingham, Alabama 1955) *Blind Ambition* 1990, acrylic, collage on canvas 218.8 x 142.2 cm

Minneapolis, Walker Art Center. Gift of RBC Wealth Management, in honor of John Taft, 2016

9.5

Kerry James Marshall (Birmingham, Alabama 1955) *"WE SHALL OVERCOME"* 1998, relief print on paper, 65.1 x 101.6 cm

Minneapolis, Walker Art Center. T.B.Walker Acquisition Fund, 1999

9.6

Kerry James Marshall (Birmingham, Alabama 1955) *"BLACK IS BEAUTIFUL"* 1998, relief print on paper. All Edition: 1/5, 6.1 x 101.6 cm

Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 1999

9.7

Kerry James Marshall (Birmingham, Alabama 1955) *"BLACK POWER"* 1998, relief print on paper. All Edition: 1/5 65.1 x 101.6 cm

Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 1999

9.8

Kerry James Marshall (Birmingham, Alabama 1955) *"BURN BABY BURN"* 1998, relief print on paper. All Edition: 1/5, 65.1 x 101.6 cm

Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 1999

9.9

Kerry James Marshall (Birmingham, Alabama 1955) *"BY ANY MEANS NECESSARY"* 1998, relief print on paper. All Edition: 1/5, 65.1 x 101.6 cm

Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 1999

9.10

Glenn Ligon (New York 1960) *Untitled (Stranger in the Village #16)* 2000, acrylic, coal dust, oil stick, glue, glitter, gesso on canvas, 122.1 x 142.6 cm

Minneapolis, Walker Art Center. Butler Family Fund, 2000

SECTION 9

Room 9b - MORE VOICES: MATTHEW BARNEY

9.11

Matthew Barney (San Francisco 1967) *selection from Cremaster 2: The Drones' Exposition* 1999, video transfer from HDTV, nylon, acrylic, carpet inlay, laminated chromogenic prints, flags, film: 79:17 min.

12 photograph: 111.7 x 111.7 x 3.17 cm each, 12 flags: ca. 90 x 167 cm each

Minneapolis, Walker Art Center. Collection Walker Art Center and San Francisco Museum of Modern Art, T. B. Walker Acquisition Fund, 2000

SECTION 10
Room 10 - GOING WEST

10.1

Gary Simmons (New York 1964) *Us and Them* 1991, embroidered cotton robes, clothes hangers, coat hooks.
Edition: 1/3, 121.9 x 66 x 1.3 cm each
Minneapolis, Walker Art Center. Anonymous gift, 2001

10.2

Paul McCarthy (Salt Lake City, Utah 1945) *Documents* 1995–99, color photographs, 157.5 x 218.4 x 8.3 cm each of 8
Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 2001

10.3

Mike Kelley (Detroit 1954–Los Angeles 2012) *Four Part Butter-Scene N'Ganga* 1997, galvanized washtubs, pigmented vermiculite, plastic fruits and vegetables, cable, speaker wire, audio system, CD, adjustable wrench, locking pliers, 63.5 x 281.9 x 281.9 cm
Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 1997

10.4

Catherine Opie (Sandusky, Ohio 1961) *Norma & Eyenga, Minneapolis, Minnesota* 1998, chromogenic print.
Edition: 1/5, 103.2 x 128.6 cm
Minneapolis, Walker Art Center. Clinton and Della Walker Acquisition Fund, 1999

10.5

Catherine Opie (Sandusky, Ohio 1961) *Tammy Rae & Kaia, Durham, North Carolina* 1998, chromogenic print.
Edition: 1/5, 103.2 x 128.6 cm
Minneapolis, Walker Art Center. Clinton and Della Walker Acquisition Fund, 1999

10.6

Mark Bradford (Los Angeles 1961) *Analog* 2004, oil and paper on canvas, 318.8 x 318.5 cm
Minneapolis, Walker Art Center. T. B. Walker Acquisition Fund, 2006

SECTION 9
Room 11 - MORE VOICES: KARA WALKER

9.12

Kara Walker (Stockton, California 1969) *Do You Like Creme in Your Coffee and Chocolate in Your Milk?* 1997, watercolor, colored pencil, graphite on paper, 29.5 x 20.8 cm each of 64, 20.8 x 29.5 cm each of 2
Minneapolis, Walker Art Center. Justin Smith Purchase Fund, 1998

9.13

Kara Walker (Stockton, California 1969) *Cut* 1998, cut paper, 223.5 x 137.2 cm
Minneapolis, Walker Art Center. Gift of Donna MacMillan, 2013

9.14

Kara Walker (Stockton, California, 1969) *Testimony: Narrative of a Negress Burdened by Good Intentions* 2004, DVD (black and white, silent). Edition: 1/5, 8:49 minutes
Minneapolis, Walker Art Center. Clinton and Della Walker Acquisition Fund, 2004

SECTION 6

Video – American Art on Demand

6.1

Carolee Schneemann (Fox Chase, Pennsylvania 1939–New Paltz, New York 2019) *Meat Joy* 1964–2010, 16mm film (color, sound) transferred to video, 10:35 min

T.B. Walker Acquisition Fund, 2010 New York, EAI Electronic Arts Intermix

6.2

Nam June Paik (Seul, Sud Coreia 1932–Miami, Florida 2006) *TV Cello Premiere* 1970, 16mm film (color, silent) transferred to video, 7:25 min

Julie and Babe Davis Acquisition Fund, 2019. New York, EAI Electronic Arts Intermix

6.3

Vito Acconci (New York 1940–2017) *Theme Song* 1973, video (black and white, sound), 33:15 min

T.B. Walker Acquisition Fund, 1999. New York, EAI Electronic Arts Intermix. Produced by Art/Tapes/22
Courtesy Electronic Arts Intermix (EAI), New York

6.4

Dara Birnbaum (New York 1946) *Technology/Transformation: Wonder Woman* 1978–79, video (color, sound) 5:50 min

New York, EAI Electronic Arts Intermix. T.B. Walker Acquisition Fund, 1999. Courtesy Electronic Arts Intermix (EAI), New York

6.5

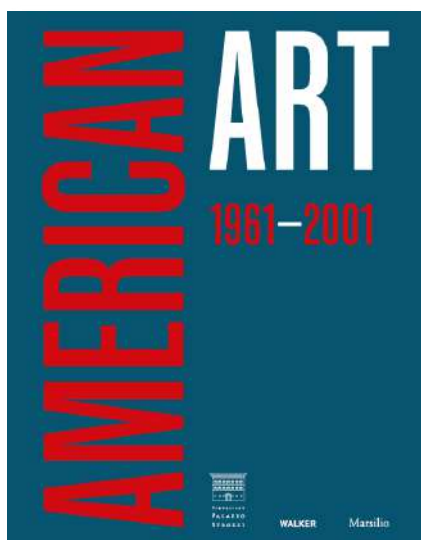
Dan Graham (Urbana, Illinois 1942) *Rock My Religion* 1982–84, video (black and white, color, sound), 55:27 min

T.B. Walker Acquisition Fund, 1999. New York, EAI Electronic Arts Intermix

6.6

Martha Rosler (New York 1943) *If it's Too Bad to Be True, it Could Be DISINFORMATION* 1985, video (color, sound), 16:26 min

T.B. Walker Acquisition Fund, 2004. New York, EAI Electronic Arts Intermix



American Art 1961-2001

The Walker Art Center Collections

Edited by **Vincenzo de Bellis** and **Arturo Galansino**

192 pp., 200 col. Ills

Softcover, portrait format 21 x 27 cm / 8.50 x 10.50 in.

€ 35, \$ 29.95

Available from 10 June 2021

On the occasion of the *American Art 1961-2001* exhibition. *The Walker Art Center Collections. From Andy Warhol to Kara Walker*, scheduled from 28 May to 29 August 2021 at Palazzo Strozzi

in Florence, an unpublished story of forty years of American art, an artistic history that is also a mirror of political, military and social events that had a crucial relevance around the world.

American Art 1961-2001 takes a completely new look at the history of modern art in the United States between two decisive moments in wider American history, the Vietnam War and the terrorist attack on the Twin Towers, through an extraordinary selection of works by celebrated artists like Jasper Johns, Donald Judd, Barbara Kruger, Robert Mapplethorpe, Bruce Nauman, Cindy Sherman, Robert Rauschenberg, Kara Walker and Andy Warhol. The volume examines the richness and diversity of themes and currents in American art over the space of forty years, from modernist abstraction to contamination with mass production, from conceptual research and performance to demands for civil rights, through an extraordinary selection of more than eighty works of painting, photography, video and sculpture, as well as installations, from the collection of the Walker Art Center in Minneapolis, one of the most important museums of contemporary art in the world. Probing the very notion of the work of art, the volume investigates its relationship with the changes in contemporary society. Several generations of American artists have experimented with languages that are in fact open to a redefinition of the boundaries of art, combining different techniques and media and using the power of art as a means of tackling themes like consumer society and mass production, feminism and gender identity, questions of race and the struggle for civil rights.

Vincenzo de Bellis has been Curator and Associate Director of Programs, Visual Arts, at Walker Art Center since 2016. Previously he was director of the modern and contemporary art fair in Milan and the cofounder of the Peep-Hole independent space for contemporary art.

Arturo Galansino is a historian and art critic. He received his training in Milan under Giovanni Agosti and went on to work at the Louvre and at the National Gallery and Royal Academy in London. He has been director of Palazzo Strozzi in Florence since 2015.

ISTITUTO MARANGONI FIRENZE: A VIRTUAL EXHIBITION IN COLLABORATION WITH PALAZZO STROZZI

On the occasion of the *American Art 1961-2001* exhibition, starting at Palazzo Strozzi on 28th May, our students will curate a digital exhibition featuring young artists from the local area.

The exhibition, entitled "Perenne Attualità" ["Perennial Actuality"], will be inaugurated on 30th June in digital format and will feature Istituto Marangoni's students attending the Master's in Curating Art & Fashion. This academic project is the result of a collaboration with Palazzo Strozzi and originates from the concepts recounted in *American Art 1961-2001*, forty years of American history narrated through a multitude of artistic expressions - including painting, photography, video, sculpture and installations - which will be open from 28th May to 31st August 2021.

"Perennial Actuality" is an itinerary developing within Palazzo Strozzi's exhibition but having a life of its own: the students of Istituto Marangoni Firenze are involved in the curatorial project including both the creation and the entire organisation of the digital exhibition.

"Since March, the students of Istituto Marangoni Firenze have been involved in a series of training activities in collaboration with Palazzo Strozzi, which have given them the opportunity to actively approach the world of curating, putting into practice what they learnt during the hours dedicated to the project," explains Francesca Giulia Tavanti, Art Programme Leader at Istituto Marangoni Firenze. "In this project, the approach with the curator is fundamental for the students who, thanks to the support of Palazzo Strozzi, have been able to deeply understand what the creation of an exhibition involves. Through dedicated lectures, the students were also able to get in contact with artists such as Francesco Arena and Danilo Correale, two international professionals whose artistic research is inextricably linked to the theme of the exhibition. "Perennial Actuality" will in fact be the point of view of a young generation bound to the present and to its accelerated time perception, which prevents us from stopping and becoming aware of the historical dimension in which we live.

The students of Istituto Marangoni Firenze had the opportunity to work on two fundamental aspects when designing an exhibition: the creation of the platform and the choice of the artists.

The digital platform that will host the exhibition – whose format will be maintained by Palazzo Strozzi also for future exhibitions - was entirely designed by the students, who created the concept and structure to ensure a high quality user experience for its digital visitors. The artists selected by the students of the course in Curating Art & Fashion are young talents from other Florentine academies and universities. "Working in close contact with the artists, getting to know them and learning more about their work will enable the students of Istituto Marangoni Firenze to acquire the necessary knowledge to select the artists and the works to be included in the exhibition, as well as to create a coherent content and above all to curate a linear exhibition itinerary," adds Francesca Giulia Tavanti. The work, in close contact with the young artists, has already started through meetings, studio visits and interviews and will culminate in a selection process of 10-12 artists whose works will be part of "Perennial Actuality".

The exhibition, which will be online from 30th June and will then populate Palazzo Strozzi's archive, will be preceded by initiatives that will draw attention to the project, including interviews with the artists and Instagram feeds to allow everyone to familiarise with the exhibition and create a moment of community despite its completely digital format.

American Art 1961-2001

The Walker Art Center Collections from Andy Warhol to Kara Walker

Palazzo Strozzi

28th May – 29th August 2021

Perenne Attualità

30th June – 31st August 2021

Istituto Marangoni

Founded in 1935 in Milan as 'Istituto Artistico dell'Abbigliamento Marangoni', Istituto Marangoni has been successfully training the best professionals in the world of fashion, art and design for over 85 years. Four generations of students from five continents have studied at Istituto Marangoni, which has been the springboard for over 45,000 professionals in the luxury field, including Domenico Dolce, Alessandro Sartori, Paula Cademartori, Gilda Ambrosio, Julie de Libran and Nicola Brognano. About 4,000 students a year, from 107 different countries, attend Istituto Marangoni's schools in Milan (School of Fashion and School of Design), Florence (School of Fashion & Art), Paris, London, Mumbai, Shanghai, Shenzhen and Miami - the international capitals of fashion, art and design.

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FS ITALIANE AND PALAZZO STROZZI: DISCOUNTED TRAIN TICKETS FOR THE *AMERICAN ART 1961-2001* EXHIBITION

- to be held in Florence from 28 May to 29 August

Florence, 26 May 2021

2x1 offer for Trenitalia passengers visiting the *American Art 1961-2001* exhibition at Palazzo Strozzi in Florence from 28 May to 29 August.

Trenitalia (FS Italiane Group) is a partner of the event and passengers are entitled to a special offer on entrance tickets. *CartaFRECCIA* holders, in digital or paper format, with tickets for a *Freccia* (*Frecciarossa*, *Frecciargento* and *Frecciabianca*) train to Florence will be able to see the exhibition in two for the price of one.

In order to take advantage of the 2x1 offer, the date of travel must be a maximum of five days before the exhibition visit.

For *CartaFRECCIA* holders travelling alone on board the *Frecce*, and for *Intercity* passengers, the promotion includes a reduced price ticket to the exhibition. Once again, the date of travel must be no more than five days prior to the visit to the exhibition.

The same promotion is valid for passengers travelling on regional trains, subject to showing a season ticket for travel in Tuscany at the Palazzo Strozzi ticket office.

By supporting the *American Art 1961-2001* exhibition, the FS Italiane Group, through Trenitalia, continues its commitment to helping the world of culture get back on its feet.