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Fondazione Palazzo Strozzi Director General and exhibition curator (Essay from the catalogue)

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FROM MAURIZIO CATTELAN TO LYNETTE YIADOM BOAKYE

REACHING FOR THE STARS

FIRENZE
PALAZZO STROZZI

04.03—18.06
2023

PRESS RELEASE

From 4 March 2023 the Fondazione Palazzo Strozzi and the Fondazione Sandretto Re Rebaudengo are coming together to celebrate some of the luminaries of contemporary art in the heart of Florence

Reaching for the Stars

From Maurizio Cattelan to Lynette Yiadom Boakye

Florence, Palazzo Strozzi 4 March – 18 June 2023

A major exhibition in Palazzo Strozzi celebrating the Sandretto Re Rebaudengo Collection's 30th anniversary with over 70 artworks by leading Italian and international contemporary artists

In the spring of 2023, the Fondazione Palazzo Strozzi is proud to present *Reaching for the Stars. From Maurizio Cattelan to Lynette Yiadom Boakye*, an exhibition exploring the luminaries of contemporary art today in over 70 works selected from the Sandretto Re Rebaudengo Collection by leading **Italian and international contemporary artists** including Maurizio Cattelan, Cindy Sherman, Damien Hirst, Lara Favaretto, William Kentridge, Berlinde De Bruyckere, Sarah Lucas and Lynette Yiadom-Boakye.

Promoted and organised by the Fondazione Palazzo Strozzi and the Fondazione Sandretto Re Rebaudengo, *Reaching for the Stars* explores some of the most important shifts and developments in art over the past decades through a **constellation of artworks on display in every space in Palazzo Strozzi** from the Piano Nobile to the Strozziina, and with a special new installation for the palazzo's Renaissance courtyard.

Curated by Fondazione Palazzo Strozzi Director General Arturo Galansino, the exhibition celebrates the **30th anniversary of the Sandretto Re Rebaudengo Collection**—one of the world's most prestigious collections of contemporary art – capturing its variety, its development, and its nature as a constant “work in progress”. The exhibition is the result of a project based on the creation of a **platform** in which a display of the collection's artworks pairs up with new works created especially for the exhibition and with a broad programme of activities for the public, reflecting the ongoing work of the Collection to move debates in contemporary art forward.

The exhibition uses painting, sculpture, installations, photography, videos and performance art to enhance the dialogue between Palazzo Strozzi and contemporary art, offering visitors a **journey of discovery among the stars of global art in recent decades**, exploring the work of those artists who have marked the development of artistic practice between the latter part of the 20th century and the start of our own century in a **thematic tour** that addresses such varied aspects as experimentation with techniques and styles, identity and the body, the relationship between the figurative and the abstract, the juxtaposition of history with more intimate personal stories, and individuality and the community.

The exhibition will host such fundamental works as **Anish Kapoor's** *1000 Names* (1983) and **Damien Hirst's** *Love Is Great* (1994), alongside an extensive selection of work by **Maurizio Cattelan**, an artist whose work is crucial to any exploration of Italian art between the 1990s and the 2000s, together with work by **Paola Pivi** and **Lara Favaretto**, among others. The exhibition unfolds in themed sections such as the section dominated by **Cindy Sherman's** celebrated series known as *Untitled Film Still* (1978–80) triggering a social and political reflection on the theme of identity in connection with works by **Shirin Neshat**, **Barbara Kruger's** silkscreen print *Untitled (Not ugly enough)* (1997) and **Pawel Althamer's** sculpture in organic material entitled *Self-Portrait* (1993). The exploration of sculpture expands to include large works by **Andra Ursuța**, **Adrian Villar Rosa**, **Berlinde De Bruyckere** and **Mark Manders** whose art investigates the body and the figure amid deconstruction and reassembly. This is echoed by an exploration of painting in the work of such artists as **Lynette Yiadom-Boakye**, **Sanya Kantarovsky**, **Michael Armitage**, **Cecily Brown**, and **Avery Singer**, testifying to the medium's ongoing vitality between the figurative and the abstract, particularly among the younger generation. The exhibition is completed by a large section on video art with signature work by such artists as **William Kentridge** with his *History of Main Complaint* (1996), **Douglas Gordon** and **Philippe Parreno** with his celebrated video-installation entitled *Zidane. A 21st Century Portrait* (2005).

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"Reaching for the Stars is a journey through thirty years of discovery and research in contemporary art" says Arturo Galansino, Director of the Fondazione Palazzo Strozzi and curator of the exhibition "Hosting a collection like this in Florence means celebrating the values of patronage and of commissioning in the city where great collecting was born. The collaboration between Palazzo Strozzi and the Fondazione Sandretto Re Rebaudengo goes beyond the mere exhibition of works, but is a synergy of values, a shared platform in which to stimulate accessibility, participation, and experimentation."

Patrizia Sandretto Re Rebaudengo, president of the Fondazione Sandretto Re Rebaudengo commented *"It is an honor and a deeply emotional moment for me to be able to see the 'stars' of the collection displayed in the splendid rooms of the Palazzo Strozzi. Celebrating thirty years of my collecting practice in this building, a masterpiece of Renaissance architecture is an opportunity to retrace the paths of contemporary art in recent decades, creating a lively dialogue with the ancient and contemporary which I'm delighted to open up to the visiting public. This exhibition, which begins in the splendid courtyard open to the city, reflects the value of sharing that has always marked my collection and finds full harmony with the line of the Palazzo Strozzi Foundation, led with great professionalism by Arturo Galansino, in pursuit of participation and the accessibility of culture to all."*

The exhibition is promoted and organised by the Fondazione Palazzo Strozzi and the Fondazione Sandretto Re Rebaudengo. Main Supporter: Fondazione CR Firenze. Supporters: Comune di Firenze, Regione Toscana, Camera di Commercio di Firenze, Intesa Sanpaolo, Palazzo Strozzi Partners Committee. With the contribution of Città Metropolitana di Firenze. With the support of Maria Manetti Shrem. Thanks to Beyfin S.p.A.

THE FONDAZIONE PALAZZO STROZZI

A dynamic cultural center of international importance offering a high-quality exhibition and public programme within a masterpiece of Renaissance architecture, Palazzo Strozzi is a focal point of Italy's cultural scene. Built around the original 15th century Renaissance courtyard, a public square that plays host to concerts, performances, installations, and interventions and sees more than two million people pass through it every year, Palazzo Strozzi is a key cultural hub in the city. One of the first independent public-private cultural foundations in Italy, the Fondazione Palazzo Strozzi has been responsible for the Palazzo's programme since its inception in 2006. Creating a lively dialogue between the old and the new, Palazzo Strozzi's exhibitions range from critically acclaimed historical surveys of old masters such as Donatello: The Renaissance or Verrocchio, Master of Leonardo, to exhibitions with leading contemporary artists including Ai Weiwei, Olafur Eliasson and Marina Abramović. The unique mix of the historical setting and contemporary programme makes Palazzo Strozzi an active workshop for the new in Florence.

THE SANDRETTO RE REBAUDENGO FOUNDATION AND ITS COLLECTION

The Sandretto Re Rebaudengo Collection is one of the most important private collections of contemporary art in Europe. It first saw the light of day in 1992 and has been growing ever since. It currently comprises over 2,000 artworks by both emerging young artists and artists of international renown which have been displayed in museums throughout Italy, France, Spain, Austria, Poland, and the United Kingdom. Established in 1995, the Fondazione Sandretto Re Rebaudengo Foundation is a not-for-profit institution reflecting the guidelines of a new form of art patronage based on a sharing of interests, skills, and individual resources. One of the first private foundations to have been set up in Italy, the Fondazione sets out to act as an observatory of today's artistic trends and cultural styles, marking the development of the private collection and its transition towards an organized activity open to the public. In its Turin and Guarene venues, the Fondazione organizes and promotes exhibitions, activities and projects focusing on contemporary artists, as well as on promoting familiarity with art and forming a broad, involved, and participatory audience.

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Title	<i>Reaching for the stars. From Maurizio Cattelan to Lynette Yiadom Boakye</i>
Venue	Firenze, Palazzo Strozzi
Date	4 March–18 June 2023
Curated by	Arturo Galansino
Promoted and organized by	Fondazione Palazzo Strozzi and Fondazione Sandretto Re Rebaudengo
Main Supporter	Fondazione CR Firenze
Supporters	Comune di Firenze, Regione Toscana, Camera di Commercio di Firenze, Intesa Sanpaolo, Palazzo Strozzi Partners Committee
With the contribution of	Città Metropolitana di Firenze
With the support of	Maria Manetti Shrem

Sponsor: Unicoop Firenze. Technical sponsors: Trenitalia, laFeltrinelli, Ufficio Turismo Città Metropolitana di Firenze, Rinascente, Destination Florence Convention & Visitors Bureau

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Catalogue	Marsilio Arte
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Hours and admission	www.palazzostrozzi.org
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PHOTO SHEET

GOD SAVE THE QUEEN		
1.03	<p>Damien Hirst (Bristol, UK, 1965, lives and works between London and Devon)</p> <p><i>Love Is Great</i>, 1994 shiny paint and butterflies on canvas; 213 x 213 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo ©Damien Hirst and Science Ltd. All rights reserved</p> <p>SIAE</p>	
1.04	<p>Glenn Brown (Hexham, UK, 1966, lives and works in London)</p> <p><i>Ariane 5</i>, 1997 oil on canvas mounted on board; 91 x 72 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo Photo credit: Maurizio Elia</p>	
1.06	<p>Cerith Wyn Evans (Llanelli, UK, 1958, lives and works in London)</p> <p><i>In Girum Imus Nocte et Consumimur Igni</i>, 1999 neon and plexiglass; 13 x 142 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo Photo credit: Andrea Rossetti</p>	

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ART MATTERS		
2.04	<p>David Medalla (Manila, PHL, 1942–2020)</p> <p><i>Cloud Canyons (Bubble Machines Auto-Creative Sculptures)</i>, 1988 plexiglass, wood, oxygenator, water, soap; 200 × 195 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo. Photo Michele Alberto Sereni.</p>	
2.07	<p>Rudolf Stingel (Meran, IT, 1956, lives and works between New York, Los Angeles and Meran)</p> <p><i>Untitled, Ex Unico</i>, 2004 oil and enamel on canvas; 240 × 198 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo</p>	
MADE IN ITALY		
3.04	<p>Maurizio Cattelan (Padua, IT, 1960, lives and works between New York and Milan)</p> <p><i>Bidibidobidiboo</i>, 1996 taxidermized squirrel, formica, ceramic, wood, painted steel; 45 x 60 x 58 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo Photo credit: Zeno Zotti</p>	

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<p>3.05</p>	<p>Maurizio Cattelan (Padua, IT, 1960, lives and works between New York and Milan)</p> <p><i>La rivoluzione siamo noi</i>, 2000 wax, pigment, felt suit, metal coat rack, polyester resin; 190 x 47 x 52 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo</p>	
<p>3.06</p>	<p>Vanessa Beecroft (Genoa, IT, 1969, lives and works in Los Angeles)</p> <p><i>Drawing</i>, 1995 pencil and acrylic on canvas; 270 x 220 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo Photo credit: Maurizio Elia</p>	

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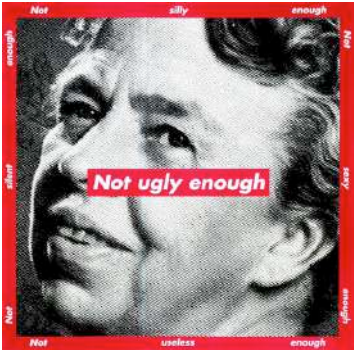

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<p>3.08</p>	<p>Paola Pivi (Milan, IT, 1971, lives and works in Anchorage, Alaska, US)</p> <p><i>Have you seen me before?</i>, 2008 polyurethane foam, feathers, plastic, wood, steel; 108 x 200 x 100 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo Photo credit: Sebastiano Pellion di Persano</p>	
<p>3.09</p>	<p>Lara Favaretto (Treviso, IT, 1973, lives and works in Turin)</p> <p><i>Gummo V</i>, 2012 iron slabs, motors, carwash brushes, electrical box, wires; 250 x 500 x 190 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo Photo credit: Sebastiano Pellion di Persano</p>	
<p>IDENTITIES</p>		
<p>4.02</p>	<p>Cindy Sherman (Glenn Ridge, USA, 1954, lives and works in New York)</p> <p><i>Untitled Film Still #24</i>, 1978 photographic print; 20 x 25.5 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo Photo credit: Sebastiano Pellion di Persano</p>	

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<p>4.08</p>	<p>Pawel Althamer (Warsaw, PL, 1967, where he lives and works) <i>Self-Portrait</i>, 1993 wax, fat, hair, and animal intestine; 189 x 76 x 70 cm Courtesy Fondazione Sandretto Re Rebaudengo Photo credit: Maurizio Elia</p>	
<p>4.09</p>	<p>Shirin Neshat (Qazvin, IR, 1957, lives and works in New York) <i>Faceless</i> from <i>Women of Allah Series</i>, 1994 photographic print, ink; 149 x 107 cm Courtesy Fondazione Sandretto Re Rebaudengo</p>	
<p>4.10</p>	<p>Barbara Kruger (Newark, USA, 1945, lives and works between New York and Los Angeles) <i>Untitled (Not ugly enough)</i>, 1997 serigraph on vinyl; 272.5 x 272.5 cm Courtesy Fondazione Sandretto Re Rebaudengo</p>	
<p>4.13</p>	<p>Josh Kline (Philadelphia, USA, 1979, lives and works in New York) <i>Thank you for your years of services (Joann / Lawyer)</i>, 2016 3D printed plaster, printer inkjet, cyanoacrylate, foam, polyethylene bag; 58.5 x 99 x 71 cm Courtesy Fondazione Sandretto Re Rebaudengo Photo credit: Sebastiano Pellion di Persano</p>	

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<p>4.14</p>	<p>Josh Kline (Philadelphia, USA, 1979, lives and works in New York)</p> <p><i>Wrapping things up (Tom / Administrator)</i> 2016 3D printed plaster, printer inkjet, cyanoacrylate, foam, polyethylene bag; 61 x 109 x 81 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo Photo credit: Sebastiano Pellion di Persano</p>	
<p>PLACES</p>		
<p>5.01</p>	<p>Jeff Wall (Vancouver, CA, 1946, where lives and works)</p> <p><i>The Jewish Cemetery</i>, 1980 transparency in light box; 75 x 245 x 24 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo</p>	
<p>5.02</p>	<p>Thomas Ruff (Zell am Harmersbach, DE, 1958, lives and works in Düsseldorf)</p> <p><i>Star 00h. 30m / 50°</i>, 1990 photographic print; 258 x 188 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo</p> <p>SIAE</p>	
<p>5.03</p>	<p>Thomas Struth (Geldern, DE, 1954, lives and works in Düsseldorf)</p> <p><i>Times Square, New York</i>, 2000 photographic print; 179 x 212 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo</p>	

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	<i>BODIES</i>	
6.01	<p>Charles Ray (Chicago, USA, 1953, lives and works in Los Angeles)</p> <p><i>Untitled</i>, 1973 photographic print; 67.5 × 100 cm Courtesy Fondazione Sandretto Re Rebaudengo Photo: Sebastiano Pellion di Persano</p>	
6.03	<p>Sarah Lucas (London, UK, 1962, where lives and works)</p> <p><i>Nice Tits</i>, 2011 tights, fluff, wire frame, cement; 208 x 160 x 60 cm Courtesy Fondazione Sandretto Re Rebaudengo</p>	
6.04	<p>Lynette Yiadom-Boakye (London, UK, 1977, where lives and works)</p> <p><i>Switcher</i>, 2013 oil on canvas; 150 x 140 cm Courtesy Fondazione Sandretto Re Rebaudengo</p>	

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<p>6.06</p>	<p>Lynette Yiadom-Boakye (London, UK, 1977, where lives and works) <i>Pied Wagtail</i>, 2016 oil on linen; 140 x 130 cm Courtesy Fondazione Sandretto Re Rebaudengo</p>	
<p>6.07</p>	<p>Mark Manders (Volkel, OL, 1968, lives and works in Ronse, BE) <i>Unfired Clay Torso</i>, 2015 painted bronze, iron, wood; 246.6 x 121.9 x 80 cm Courtesy Fondazione Sandretto Re Rebaudengo Photo courtesy of the artist, Tanya Bonakdar Gallery, New York and Zeno X Gallery, Antwerp SIAE</p>	
<p>6.08</p>	<p>Michael Armitage (Nairobi, KE, 1984, lives and works between Nairobi and London) <i>Mangroves Dip</i>, 2015 oil on <i>lubugo</i> bark canvas; 221 x 170.2 cm Courtesy Fondazione Sandretto Re Rebaudengo</p>	

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	MYTHOLOGIES	
7.01	<p>Adrián Villar Rojas (Rosario, AR, lives and works nomadically)</p> <p><i>Return the World (the Fat Lady)</i>, 2012 unfired clay, cement, metal, wood; 200 x 310 x 290 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo Photo credit: Maurizio Elia</p>	
7.03	<p>Sanya Kantarovsky (Moscow, RU, 1982, lives and works in New York)</p> <p><i>Fracture</i>, 2019 oil and watercolor on canvas; 261.6 x 200.7 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo</p>	
7.05	<p>Thomas Schütte (Oldenburg, DE, 1954, lives and works in Düsseldorf)</p> <p><i>Nixe</i>, 2021 patinated bronze; 292.7 x 158.1 x 232 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo Photo credit: Ben Westoby</p> <p>SIAE</p>	

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ABSTRACTIONS		
8.04	<p>Wolfgang Tillmans (Remscheid, DE, 1968, lives and works between London and Berlin)</p> <p><i>Greifbar 48</i>, 2017 chromogenic print on aluminum, in artist's frame; 171 x 227 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo</p>	
8.06	<p>Cecily Brown (London, UK, 1969, lives and works in New York)</p> <p><i>Back of Beyond</i>, 2021–22 oil on linen; 148.6 x 197.2 cm</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo.</p>	
STORIES		
9.02	<p>Douglas Gordon & Philippe Parreno (Glasgow, UK, 1966, lives and works in Berlin; Oran, DZ, 1964, lives and works in Paris)</p> <p><i>Zidane. A 21st Century Portrait</i>, 2005 2 channel video installation, 16 mm transferred on digital file, color, sound, 90'</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo</p>	
9.03	<p>Fiona Tan (Pekenbaru, ID, 1966, lives and works in Amsterdam)</p> <p><i>Saint Sebastian</i>, 2001 double channel video projection, color, sound, 22'</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo</p>	

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<p>9.06</p>	<p>Ragnar Kjartansson (Reykjavík, IS, 1976, lives and works in Reykjavík)</p> <p><i>The End – Rocky Mountains</i>, 2009 five-channel video installation, color, sound, 30' 30"</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo</p>	
<p>9.07</p>	<p>William Kentridge (Johannesburg, ZA, 1955, where lives and works)</p> <p><i>History of the Main Complaint</i>, 1996 video, retroprojection on three 35 mm transparencies, sound, 5' 50"</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo</p>	
<p>9.08</p>	<p>Wael Shawky (Alexandria, EG, 1971, where lives and works)</p> <p><i>Cabaret Crusades: The Path to Cairo</i>, 2012 single-channel HD video, color, sound, 59'</p> <p>Courtesy Fondazione Sandretto Re Rebaudengo</p>	

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Reaching for the Stars
by Arturo Galansino

Reaching for the Stars is an intergalactic voyage into the cosmos of art, a long, complex journey through key phenomena and figures of our time: the shining beacons that point us the way. Appropriately enough, a star is also the symbol of the collection assembled by Patrizia Sandretto Re Rebaudengo. This exhibition pays homage to its thirty-year history, from the first works acquired in the roaring London of the 1990s, up to the most recent ones commissioned from emerging artists of the 2020s. Palazzo Strozzi, with its centuries-old connection to art patronage and collecting, is unquestionably the ideal place to celebrate this major anniversary. Even in fifteenth-century Florence, people sought answers to their questions in the infinite depths of space, pondering the influence of the “fixed” and “wandering” stars on human life: Filippo Strozzi himself consulted the heavens before embarking on the construction of his imposing palazzo. Embracing the Ancient Roman theory that Mercury influenced artistic creativity, Florentine engraver Baccio Baldini’s Seven Planets series (*circa* 1460) shows the *Children of Mercury* hard at work painting, sculpting, chiseling, composing music, philosophizing, and pursuing the sciences, astronomy, astrology, and mathematics: a range of activities, research, and interests that seems perfectly in keeping with the multidisciplinary approach of this many-faceted exhibition. According to *De triplici vita* (1489) by Neoplatonic philosopher Marsilio Ficino, artists were instead “born under Saturn,” and he described them as moody, rebellious, lustful, eccentric, and above all “melancholic”: a characterization that would be echoed centuries later by the modern myth of the *artiste maudit*.

The works exhibited at Palazzo Strozzi—which occupy the rooms of the *piano nobile*, the underground spaces of the Strozzi center, and the courtyard—are only a tiny part of the Turin-based Sandretto Re Rebaudengo collection. Still, we hope they will convey a sense of its variety and richness, through new thematic groupings that offer visitors a fresh view of the art that has been made around the world in the past few decades: a galaxy inhabited by some of the collection’s brightest stars. They come from every continent and many nations, employ a range of artistic languages, and have led radically different lives: while Hans-Peter Feldmann, the eldest of those on view, belongs to a generation that experienced some of the drama of World War II, Giulia Cenci, the youngest, is a millennial.

The exhibition begins with Goshka Macuga’s towering rocket in the courtyard, which literally aims for the stars and seems to be waiting for the countdown. Evoking the hope that the human race may find a way to survive on other worlds, Macuga offers us a way to reach new planets, encouraging us to look to the sky, focusing our aspirations on a broader horizon. But the rocket is anchored to the ground, without an engine, incongruously still. At the same time, the private sector is running wild with projects involving space travel and cosmic exploration, developed by megalomaniacs who are eager to create an elite new “space tourism,” yet pay no heed to the impact of pollution and economic and energy waste on the poorest part of this world’s population.

We can imagine boarding the rocket to head for distant corners of the universe, toward the brilliant stars photographed by Thomas Ruff, moving through magnetic fields that flash with color like Albert Oehlen’s brushstrokes or the alien auroras of Wolfgang Tillmans’s *Greifbar 48*, encountering Thomas Schütte’s primordial creatures, Avery Singer’s composite replicants, Paola Pivi’s zoomorphic hybrids, and traveling through eras to Marc Manders’s post-apocalyptic archeologies and the vanitas of Adrián Villar Rojas’s ruins, catalyzed and eroded by time.

Macuga’s rocket also tells us something about this moment in history and the precarious human condition in the long wake of the pandemic, with the changes it has brought and the uncertainties it has left, as a disquieting scenario of environmental disasters casts doubt on whether human beings can keep living on Earth. The works of Damien Hirst also allude to our fragility, with an illusory immortality sought through taxidermy or through cold vitrines deserted by human presence. The cigarettes so often found in his oeuvre are a brief explosion of pleasure that leads to death, “the absolute corruption of life.” And the precarious human condition is also evoked by Charles Ray’s *Viral Research*, a lab table seemingly set up for a lesson about communicating vessels. In this figurative representation of society, glass containers of various shapes and sizes, connected by tubes with thick, black ink flowing through them, convey the sense of “contamination” triggered by the menacing, viscous substance combined with the fragility of glass.

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Maurizio Cattelan, a tireless provocateur, and a key name in the art world's star system, plays on the *memento mori* theme in *Bidibidobidiboo*: a surreal scene where a squirrel has just committed suicide, turning a reassuring Disney image into a bleak picture of hopelessness. It is a piece brimming with bitter irony, and like all of the artist's work, is open to various personal interpretations. Similarly unsettling, *La rivoluzione siamo noi* is a hyperrealistic self-portrait by the same artist, who gazes at us through the eyes of his caricatured effigy. Hanging from a modernist coatrack, he wears the felt suit that was a hallmark of "shaman" Joseph Beuys, an iconic figure of the 1970s who is also evoked by the title. Another self-portrait is by Pawel Althamer, who has used wax, fat, hair, and animal intestines to tackle a key subject of his oeuvre. The artist presents an aged, ugly version of himself, offered up naked to the public eye as a way of seeing himself from the outside and exploring the theme of alienation and loneliness. Dramatic irony can also be found in *Lullaby*, another work by Cattelan: a bag of rubble from the July 1993 Mafia attack on the PAC in Milan, which took the lives of five people. Other painfully topical themes are addressed by Josh Kline, with hyperrealistic sculptures that allude to the pain of unemployment and of rejection by society: his two workers, wrapped in plastic bags and waiting to be thrown in the trash, suggest a dystopian future in which people will be stripped of their dignity, mere "manpower" to be eliminated and replaced by machines and AI.

Social issues, particularly in relation to women, are addressed by stars of the "Pictures Generation" such as Cindy Sherman, Barbara Kruger, Sherrie Levine, and by other female artists from different generations. Sherman's Untitled *Film Stills* series, which brought performative and conceptual practices into photography, focuses above all on themes such as representation and identity; the photos are staged reconstructions of movie scenes that we seem to remember as real, because they are inspired by images and perspectives we have absorbed through the media.

While Sherman transforms herself by taking on different guises and contrasting attitudes, Vanessa Beecroft centers her work on the depiction of the female body. She constantly experiments with performance—inspired not only by social and political events of our time, but by art history, citing works of the past—and with drawing, as we can see here from *Disegno*. The laconic title shows the starting point for this artist's *modus operandi*, with an anorexic figure underscoring the theme of rejection of one's own body. Sherman had a direct influence on Sarah Lucas, one of the founding Young British Artists, whose two works in the show, *Love Me* and *Nice Tits*, decry the objectification of women by traditional sexist stereotypes. *Love Me* plays an ambivalent game: the bottom half of a female body, sitting open-legged in an inviting pose, is collaged with pictures of eyes and mouths, which allude to the interchangeability of "mouths and sexual orifices, the gaze and the sexual act," and are "caught between physicality and symbolism." One instead finds echoes of prehistory in *La Femme sans tête* by Berlinde De Bruyckere, where a brutally mutilated female body is placed in a "showcase" as an embodiment of pain, fear, laceration, and vulnerability: emotions that particularly affect women, who are more often the victims of violence. In contrast to any emphasis on corporeality, Fiona Tan's highly sophisticated video *Saint Sebastian* presents a femininity that is ethereal yet full of tension. The two sides of the screen show opposite visions of the Toshiya initiation ceremony; both revolve around the elegance of the garments, hairdos, and gestures, but the composed intimacy of one side clashes with the quivering energy of the other. The reference in the title to the martyr killed by arrows connects Western Christianity to Buddhist philosophy, while the archery competition portrayed in the work shows the Zen spirituality of this traditional practice, which involves the art of breathing, drawing the bow, maintaining tension, and releasing. The broad range of video installations also includes a piece by Iranian artist Shirin Neshat, which addresses the condition of women under a dictatorial theocracy and their ambiguous status as both protagonists and victims of the Khomeini revolution, and a video by Egyptian artist Wael Shawky, which reinterprets the Crusades from a Muslim standpoint, turning the narrative into a musical puppet show with grotesque marionettes. Andra Ursuța also explores and criticizes cultural and racial stereotypes through a disorienting sculpture that denounces discrimination against the Roma people, while Lynette Yiadom-Boakye, a daughter of the African diaspora in Britain, reinterprets a traditional genre by painting portraits of imaginary people of color to underscore the exclusion of Black people from art-historical images. Racial issues and abuses are also addressed by William Kentridge's charcoal animations about segregation in South Africa.

An exhibition about one of Europe's most important contemporary art collections raises a fundamental question: how does a collector aim for the stars? Patrizia Sandretto Re Rebaudengo's story can serve as inspiration to those scanning the skies of art for an answer to this puzzle. A great collection is built out of irrepressible enthusiasm,

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following one's intuition, urged on by omnivorous curiosity and of course by carefully cultivated taste. A collection is made up of discoveries and premonitions but is also the result of mistakes and lost opportunities and may include some unfortunate gaps. The universe of art is infinite, and any ambition to chart it all is bound to fail, no matter how tireless the explorer; the main thing is for the route to be clear and the radar in good working order. It's going to be quite a trip. So, fasten your seatbelts and get ready to take off for the stars.

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EXHIBITION WALKTHROUGH

PIANO NOBILE

ROOM 1 - God Save the Queen

In the early 1990s, British contemporary art took the world by storm. And it was from London that the Sandretto Re Rebaudengo collection set out on its own journey: from the ferment of an art scene fueled by emerging talents, with new ideas and the capacity to turn them into a phenomenon with a major public impact. In 1991 the pigment sculptures of young British Indian artist Anish Kapoor won him the Turner Prize, an award that from then on highlighted the central role of emerging art in British society and in the media, even its more popular forms. In 1995 the prize went to Damien Hirst, who was one of the prime instigators of the hubbub surrounding the Young British Artists, a movement that formed among the students at Goldsmiths College. Putting aside the traditional distinctions among disciplines (sculpture, painting, photography . . .), this school embraced a vision that favored the philosophical, and thus conceptual, side of artistic practice. But these artists stood out above all for their subversive, provocative spirit, along with the decidedly dark and even macabre undertones of their work. In Hirst's *Love Is Great*, for example, the beauty of nature and the urge for love are turned into a death trap that cages and extinguishes every vital impulse, while his glass and metal room, a sort of office in a vitrine, portrays the psychological death that precedes and accelerates the physical one in today's world. Love is also evoked, in a sardonic way, by Sarah Lucas: another leading figure in the movement, whose work critically examines the transformation of the female body into an object of desire.

ROOM 2 - Art Matters

Art is known and valued for its power to turn raw matter into an image, a figure, something other than itself. Many contemporary artists, however, find it more interesting to work with the intrinsic potential of materials, their physical qualities, perceptual characteristics, and symbolic significance. Like modern-day alchemists, artists sometimes manipulate unconventional materials of a less traditional or prestigious nature, to trigger processes of transformation with unique dynamics and effects. This magic takes place right in front of us in David Medalla's iconic work from the *Cloud Canyons* series: clouds of foam that constantly flow and change, floating and poetic, giving a sense of invisible forces and of matter turning into energy. In Charles Ray's work *Viral Research*, the movement of black fluid through glass tubes suggests a chemical experiment, or the imperceptible yet lethal spread of microscopic organisms. The idea of experimentation crops up again in Isa Genzken's *Basic Research* paintings, made with a rubbing technique, in which the humble matter of the studio floor imprints its texture on the canvas laid over it, turning it into an abstraction. Rosemarie Trockel also explores the symbolic value of a material in her landmark "knitted paintings," which combine image and support, handicraft, and mechanical reproduction, to undermine traditional hierarchies. In a similar way, Rudolf Stingel appropriates the classic decorative patterns and formats of interior design to probe the limits of painting and its claim to authenticity and uniqueness.

ROOM 3 - Made in Italy

In 1994, a young Italian artist exhibited a bulk bag full of rubble in a London gallery. It was debris from the PAC bombing in Milan, one of the terrorist attacks with which the Mafia tried to destabilize Italy in the early 1990s, targeting cultural sites in particular. The artist was Maurizio Cattelan, who through this work and others presented Londoners with a dark and derisive portrait of his country, destined to remain one of the favorite subjects of his caustic gaze. For instance, he evokes Italy's long period of political violence with the symbol of the terrorist group the Red Brigades, turned into both a Christmas star and a neon sign, whereas the public debate over the handling of mass immigration is summed up as a foosball match. This blend of whimsy and drama characterizes the practice of many Italian artists shown here, who are well-established figures on the international art scene. In the work by Lara Favaretto, the playful whirling of brightly colored car wash brushes becomes a reflection on processes of erosion, deterioration, and disappearance. Metamorphoses are at the heart of the work of Roberto Cuoghi, who creates grotesque, fanciful figures reflective of an instable identity in constant evolution; a similar disquiet characterizes the sinuous entity painted by Vanessa Beecroft, whose oeuvre explores the psychological complexity of our relationship with the body. Paola Pivi's yellow-feathered polar bear seems fetchingly cheerful at first glance, but this absurd, fairy-tale creature also imparts an unsettling sense of something alien. And one gets the same

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impression from the macabre fate of the character in *Bidibidobidiboo*, Cattelan's famous suicidal squirrel: an epic miniature that epitomizes this tragicomic vision of life.

ROOM 4 - Identities

Cindy Sherman's *Untitled Film Stills* series is one of the most iconic works of its time, summing up the urgent political and creative concerns of the entire generation of American artists that was coming to the fore in the late 1970s. Presenting many different versions of herself that are all based on stereotypes of femininity, Sherman highlights the constructed nature of identity, showing it to be the outcome of social processes absorbed and reproduced by the mass media. If identity—be it associated to the categories of gender, race, sexual orientation, or nationality—is a product of representation, then the language of art can be a critical tool for revealing its mechanisms and denouncing their discriminatory nature. The rhetoric of advertising thus becomes both the weapon and the target of Barbara Kruger's oeuvre, which appropriates its stylistic elements and imagery to undermine the logic and power dynamics of official propaganda. And as one kind of sign among many, not even art escapes this process of semiotic analysis, which in the work of Sherrie Levine tackles the concepts of uniqueness, originality, and the myth of (male) artistic genius. A similarly critical attitude becomes a powerful political protest in the works of Shirin Neshat, an Iranian artist, who since the 1990s has been exploring the role of women in a traditional Muslim society based on the repression of individual rights. Her images show the tension between an oppressive force that erases women's bodies and identities, and the call for freedom that now rings out in the uprisings against the Iranian regime.

ROOM 5 - Places

The postmodern analysis of the status of images is not carried out only through strategies of appropriation, as in the work of some artists in the previous section but reharnesses the potential of photography by blending digital techniques with a sort of new pictorialism. Manipulation becomes the hallmark of an artistic practice that rejects the photographic image's claim to authenticity, as a supposedly faithful depiction of reality, and instead emphasizes its rhetorical, dramatic power. The landscapes and spaces portrayed in the work of Jeff Wall, Andreas Gursky, Thomas Struth, and Thomas Ruff are a fusion of real and imaginary places, visions that have been theatrically constructed before the shot or in post-production and rendered epic by the scale and chromatic quality of the prints, which evoke the monumentality of history painting. Wall, a master of staged photography, conceives his pictures like tableaux, with elaborate sets that draw inspiration from specific moments in art history; the images he creates are presented in light boxes reminiscent of advertisements. Gursky's panoramas combine the very large with the very small, taking an elevated, remote perspective, yet providing a surfeit of detail. The human figures in them are tiny, almost absent, as in *Arena III*, or are minute cogs in the economic and social machinery of today's world. In a similar way, Struth's *Times Square, New York* portrays a landmark place of the modern era in a vision that merges the physical space of the city with the virtual space of the infosphere, which now operates independently of human will or presence. The same kind of perspective offers a technological glimpse of the sublime in the images of space by Thomas Ruff, poetic starscapes that come to us through the mechanical gaze of powerful astronomic telescopes.

ROOM 6 - Bodies

The return to figuration that characterizes much recent art restores the human body to its central role, as the subject of paintings and sculptures with a powerful narrative undercurrent. The distorted, disfigured bodies portrayed by Berlinde De Bruyckere seem like fragile, exhausted creatures. Her polychrome wax sculptures evoke the vulnerability of our skin and limbs, reflecting on archetypes of human existence such as suffering, death, love, and memory. Lynette Yiadom-Boakye's practice is directly tied to fiction: her intriguing, enigmatic figures look like portraits, but deceptively so, since they are imaginary characters who exist only in the world that she paints. Mark Manders's sculptures spring from an interest in language: all of his works are connected by a mysterious narrative thread that centers on the figure of the artist himself, as the subject of a constantly evolving fragmented self-portrait. Imposing yet fragile, ancient yet incomplete, his figures evoke the idea of absence. The works of Andra Ursuța draw inspiration from reality and the headlines, offering a fanciful new take on familiar images of our time. The marble statue on view here is dedicated to the Roma women of her native Romania, guilty of a "magical terrorism" that highlights the conflict between irreconcilable belief systems and problematical socioeconomic models. Michael Armitage is also inspired by the events and legends of his birthplace, Kenya, blending allusions to

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Western art history with African modernism to reflect on parallel cultural histories. In *Mangroves Dip*, against a background of lush vegetation, the fusion of black body with white takes place through a reversal of positions and perspectives.

ROOM 7 - Mythologies

“What if we could see and think of ourselves—humanity—from an alien perspective: detached, unprejudiced, even amoral? What if we could see and think of ourselves from the border of our own completed path?” These are the questions posed by Adrián Villar Rojas about the possibilities of a post-human imaginary, a liminal state of transformation that reverberates through the works of the artists in this section. His unfired clay sculptures of human beings, animals, and objects disintegrate before our eyes; they inhabit prehistoric or post-apocalyptic worlds, like fragments of events in other dimensions of space and time. Time is also a key material in the sculptures of Giulia Cenci, whose hybrid creatures—a cross between the organic and inorganic, born out of metamorphic processes and assemblages—speak of deterioration, entropy, and sci-fi mutations. And human metamorphoses have always been a subject of exploration for Thomas Schütte, whose monumental figures tower like ancient deities: monstrous or fanciful creatures emerging from our subconscious.

ROOM 8 - Abstractions

The contemporary interest in non-figurative images is pursued in myriad ways, and this selection offers a recent sampling of the many forms of abstraction that artists explore. The abstract image can be the outcome of a mechanical process that weds digital technology to painterly sensitivity, as in the case of Wade Guyton, whose unorthodox use of ink jet printers captures the limits of our technological future on canvas. The works of Avery Singer create a dialogue between art history and 3D rendering, representation and abstraction, analogue and digital. The gray scale of her paintings brings to mind both the early avant-garde movements of the twentieth century and the simplified shapes of the first computer graphics. Tauba Auerbach creates ambiguous optical spaces that waver between two and three dimensions, between the abstract image of half-tone dots and the hyperrealistic one of a crumpled surface, with its creases and sense of depth. Expressionistic gesturalism instead takes precedence in a recent series by Albert Oehlen, an artist who has continually reinvented the possibilities of abstract painting since the 1980s. In the work exhibited here, his insistent layering of the paint constantly generates forms that are destined to dissolve, yielding a landscape of incredible chromatic intensity. The tension between representation and abstraction dominates the work of Cecily Brown, who draws inspiration from ancient and modern painting in compositions where the human figure is central and yet elusive, breaking down and melting into the whole. Last but not least, the abstract image is also a concrete trace of contact in the photographs of Wolfgang Tillmans, which have an objective link to reality, yet express the poetic potential of chance and light.

ROOM 9 - Stories

In the 1990s, a new kind of video art began to emerge; unlike the more conceptual experiments of previous decades, it took cinema as its primary model of reference. Cinema offered artists a universe of symbols, a range of linguistic and narrative tools, and the staging device of projection, which soon became the classic mode of presenting videos in museums. The leading representatives of this new current included Douglas Gordon. His work on view here, *Zidane. A 21st Century Portrait*, made in collaboration with Philippe Parreno, is a documentary on the famous midfielder that becomes a reflection on the relationship between the cinematic gaze, the rules of spectacle, and the creation of contemporary mythologies. The multiplication of the narrative across different screens is characteristic of a strategy that opens up the interpretation of film editing to include the viewer's movement through space. In Fiona Tan's *Saint Sebastian*, for instance, the screen is doubled into a two-faced Janus, offering different perspectives—not only in space, but in time—on the unfolding of an ancient ritual. As in this case, video is a tool artists often use to narrate cultural identities, historic events, and sociopolitical dynamics. The unique language of William Kentridge, stop-motion animation, is a key to reconstructing the traumatic past of his country, South Africa: in his work, the process of drawing and erasure that yields the moving images evokes the never-ending effort of memory. For his *Cabaret Crusades* videos, Egyptian artist Wael Shawky has created scripts and sets for marionettes, whose manipulation from above symbolizes the historical machinations of history guiding individual lives. Whereas the human view of nature, mediated by cultural clichés and the technological apparatus of spectacle, is at the heart of the works by Ragnar Kjartansson and Doug Aitken, whose immersive scenes are poetic visions that nonetheless show the artificiality in our notions of nature and landscape.

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The themes of the exhibition between contemporary history, cultural identities, materials and music

Thanks to the variety, complexity, and multiplicity of the works on display, the exhibition offers numerous ideas for looking through art at different themes, for reflecting on today and opening up to unusual scenarios, making use of the artists' messages. Each of them invites us with their own sensitivity to explore topics that are linked by a common thread, using languages that are only apparently irreconcilable.

Contemporary history



Contemporary history shines through in many of the exhibits, but some of them are indissolubly linked to the moment and the context that they interpret. **William Kentridge**, for example, was deeply and personally influenced by his life and experience in South Africa and by the issue of racial segregation. In his animated short, entitled *History of the Main Complaint*, 1996 (fig.1), he alludes to the stratification of memory and the idea of time, with reference to the moment in which people in South Africa began to take on board an awareness of the breaches of human rights perpetrated under *Apartheid*.

Maurizio Cattelan addresses topical and often dramatic issues with his typically irreverent irony. *Cesena 47-A.C. Forniture Sud 12 (2° tempo)*, dated 1991 (fig.2), is a photograph taken during a match/performance that Cattelan organised on a specially-designed foosball table between the Cesena reserve players and eleven Senegalese players with "A.C. Forniture Sud", a team he himself had set up a year earlier. With jerseys bearing the name of a fictional sponsor, the shipping company "Raus" (evocative of the infamous Nazi order *raus!*), he addressed the issues of racism and immigration – whether illegal or otherwise thus giving the work a political spin at about the same time as the Northern League was founded. In *Christmas '95* (1995) (fig.3), Cattelan turned a five-point star within a circle alongside the letters symbolising the Red Brigades in reference to the 'strategy of tension', the dark 'years of lead' that marked Italy's history into a neon comet, thus suggesting that the revolutionary utopias of the time were fated to disappear like the Christmas comet, after having been caustically transformed into a coffee-shop sign. In *Lullaby* (1994) (fig.4), Cattelan collected in a blue canvas bag the rubble from an attack on 27 July 1993 when Cosa Nostra triggered a car bomb outside the PAC – Padiglione d'Arte Contemporanea in Milan – killing five people. The title *Lullaby* seemingly tender but for that very reason, all the more shocking when linked to the tragic events of that night perfectly captures the artist's black sarcasm. The criminal attack, one of the many and extremely violent acts of terrorism perpetrated by the Mafia in 1992 and 1993, drenching Italy in blood, just happened to coincide with the preparations for Cattelan's first one-man show abroad. With this work the artist sought to share the climate of tension that had taken hold of the country.

An indelible mark on the global mindset was made by the event that **Hans-Peter Feldmann** conjured up *9/12 Front Page* (2001), fixing it in our collective memory through the front pages of newspapers from September 12, 2001, when news of the attack on the Twin Towers shook the world. The event became a symbol of our era, marking a watershed in world history and triggering a variety of different actions and reactions whose consequences are still being felt today. While the formula 9/11 has now become part and parcel of the global language, less immediate is the reference to the day after, even though the simultaneous showcasing of newspapers instantly

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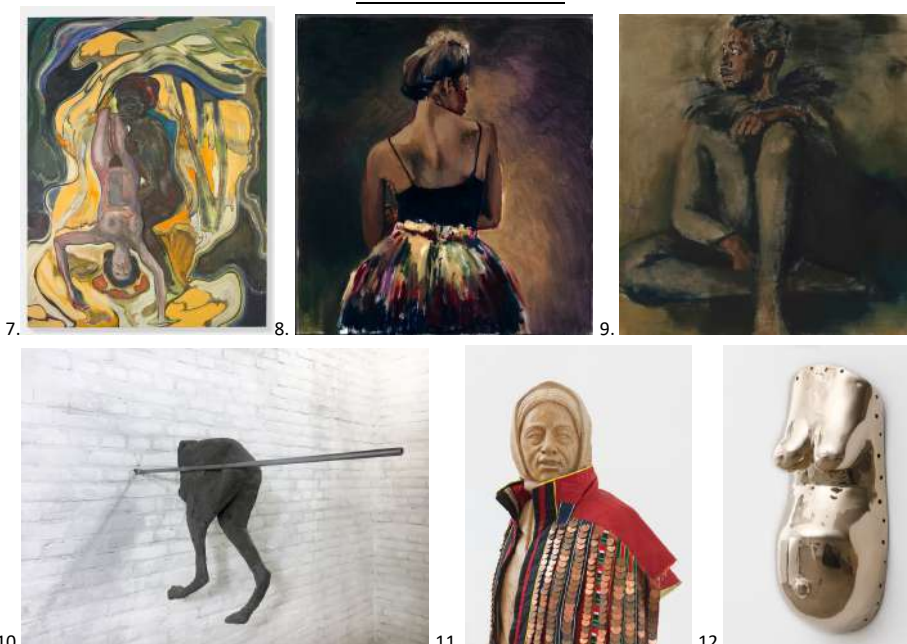
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offers visitors a «physical» perception of the storm worldwide triggered by the terrorist act. In showing the very different reactions to the attack, the installation prompts us to analyse the way in which the news was presented by the various sources and their contrasting interpretations of the event. Yet all the front pages share the power of the iconic and unforgettable images of the towers being hit by planes and collapsing in smoke and flames. It is part of Feldmann's *modus operandi* to force us to think about our relationship with reality and its representation.

Shirin Neshat whose photographic print **Faceless from Women of Allah Series (1994)** (fig.5) and video **Possessed (2001)** (fig.6) are on display in the exhibition is one of the first women from the Islamic world to have attracted international attention. Her works force us to reflect on the absence of individual space and freedom of expression to which women are subjected in Iran. The artist, who has been living in exile in the United States for decades, adopted a very strong stance in connection with the killing in September 2022 of young Mahsa Amini, who was punished by the Iranian morality police for failing to wear her veil correctly. Neshat intervened on Instagram, posting a shocking amateur video showing the despair of the mother of a young man hanged for taking part in a protest rally over Mahsa's murder. The artist's work speaks to us of women and of their difficult position in a country in which women guilty of adultery are still stoned to death.

Cultural identities



Given that the artists in the exhibition hail from nineteen different countries on five different continents, each one contributes with his or her own varied and intertwined yet deeply differentiated cultural identity to create global visions, visions of a planetary breadth yet intimately bound to the imagination and background of each one.

Michael Armitage's Kenyan descent shines through in his iconography focusing on East Africa and in his use, of *lubugo*, a fabric made from the bark of a tree, as a support for his paintings. The use of this support is closely tied both to tradition and to contemporary African culture: originally employed for ceremonial objects in Ugandese burials, it has been secularized and repurposed for tourists in Kenya. Armitage is influenced by Western art but his references intersect in his interpretation of modern-day Kenya. In **Mangroves Dip (2015)** (fig.7) he alludes to a phenomenon that has affected his home country: sexual tourism, which has brought European women in search of partners, leading to the birth of mixed-race children. Since the areas generally visited by foreign women are on the coast where mangroves grow, the two images sexual tourism and this type of vegetation – merge together here in a dreamlike vision.

Lynette Yiadom-Boakye, a child of the African exodus to England, revisits the ancient, tried-and-tested portrait genre by turning it on its head and using fictitious sitters in a style considered important for the history of the Afro-British community's second generation: in painting only Black subjects, her choice becomes a political gesture designed to highlight the fact that art history has been monopolised by portraits of White people (figg.8-9).

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Giulia Cenci (ff #02, 2019) (fig.10) also refers to her ancestral world when she crosses human and animal forms with machines to create new hybrids. She supplements her strictly recycled materials with the dust of the studio she has set up in an old byre close to her family home in the Tuscan countryside as a trace of her own experience, thus combining modernity and memory, while in her artistic practice she refuses to be hampered or bound by customs that are merely a product of tradition.

Andra Ursuța alludes to identity, denouncing stereotypes with her alienating figure entitled **Commerce Exterieur Mondial Sentimental (2017)** (fig.11) and faulting the discriminations suffered by the Roma people. For *Commerce Exterieur Mondial Sentimental* she drew inspiration from a photograph of a Roma woman about to be deported from France. The marble figure wears a jacket adorned with coins from the US, EU, and Romania that give it the appearance of a folk costume; on the shoulders is the logo of an international sportswear brand. The real person in the photo who inspired the work, with her burden of woes and legacy of centuries-old customs, has been transformed into a mannequin for displaying goods and money, stripped of her humanity.

With its perfectly smooth, polished surface, **Sherrie Levine's** bronze entitled **Body Mask (2007)** (fig.12), the cast of a ritual wooden African mask, reflects on the alteration of original cultural significance. In transforming a mask used in initiation rituals into a luxury item for the consumer society, she strips the item of its original significance and, in changing the context, she imparts a completely different meaning to her replica.

Materials



13.



14.



15.



16.



17.



18.

The manipulation and transformation of materials and of their symbolic significance lie at the heart of much of the art on display in the exhibition. Like latter-day alchemists, the artists handle materials of all kinds, some of them rarely found in art, to act as catalysts triggering processes of metamorphosis.

Soap suds, ethereal and permanently moving, emerge from the columns of **David Medalla's** **Cloud Canyons (1988)** (fig.13) to create clouds that gather at the base of the structure in ceaseless movement. The works in this series of "bubble machines" have helped to deconstruct the traditional notion of sculpture: they are ephemeral and changeable, with none of the monumentality normally associated with the medium. The artist's interest in the random transformations that govern the natural world is evoked by the title, which links the ungraspable nature of clouds to the static majesty of canyons.

Paola Pivi's large polar bear in **Have you seen me before? (2008)** (fig.14) is made of polyurethane rather than plush, with a chick's pelt of yellow feathers. It thus looks like a hybrid, a cross between a giant wild predator and a tiny farmyard chick, the predator symbolising wild nature, the chick a harmless, docile animal with soft plumage. In creating an atmosphere of "magical realism", Pivi seeks to prompt new emotions, spark the imagination, make us look at things

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from a new angle, change our perception of reality and make us think about the difficult relationship between humans and nature.

In ***Viral Research (1986)*** Charles Ray (fig.15) places eight transparent containers on a lab table, each one filled with thick black printer ink flowing through tubing to settle at the same height. Ray sets out to convey the feelings of “contamination” and precariousness sparked by the threatening black of the viscous substance and the fragility of the glass, an allusion to the anxiety surrounding the prospect of infection which, when he produced the work in 1986, was in reference to AIDS but which is still very much with us in our post-pandemic society.

The delicacy of glass contrasts with the solidity of bronze in the powerful work entitled ***Nixe (2021)*** (fig.16) by Thomas Schütte who, in his use of an ancient material, draws inspiration from Classical subjects and themes but he then distorts them to merge sculpture’s past with its present.

Mark Manders also reflects on sculpture in his ***Unfired Clay Torso (2015)*** (fig.17), translating Classical statuary into a conceptual vision. The materials he uses and his skill in mastering the technique allow him to play on appearances and contrasts: while the title suggests that the bust has been modelled in fragile unfired clay, it has in fact been cast in solid, unchanging bronze. We are also led to believe that time a recurrent theme in Manders’ work has eroded the sculpture’s body and face, when in reality it is the artist who has intervened, taking the place of the inexorable passage of the seasons.

While the materials used by Manders and Schütte appear or are extremely hard and heavy, in his ***Self-Portrait (1993)*** Pawel Althamer (fig.18) has used soft wax, fat, hair and animal gut to address a theme, the self-portrait, that is central to his work and the product of endless experiments using similar kinds of unusual organic material. The artist, who has aged his own likeness and openly depicts its flaws, offers himself naked to the gaze of the audience, thus allowing him to see himself from the outside and to explore the themes of alienation, solitude and human fragility.

Music



19.



20.



21.



22.



23.



24.

Several artists whose work is on display in the exhibition have a special relationship with music, for instance **Wolfgang Tillmans (*Greifbar 48, 2017*)** (fig.19) who is interested in the achievements of youth counterculture in the 1990s, or **Albert Oehlen (*Untitled, 2017*)** (fig.20) who considers free jazz to be a metaphor of his own painting.

Different musical expressions, a crucial element in his style and his message, are what Egyptian artist **Wael Shawky** has chosen for ***Cabaret Crusades: The Path to Cairo (2012)*** (fig.21). Traditional chants, children’s choirs and electronic music accompany his revisitation of the Crusades seen through Muslim eyes, also transforming the narrative of a musical the cabaret in the title by resorting to the use of clay puppets with grotesque features.

The soundtrack merging Scottish rock band Mogwai’s music with ambient sounds also plays a role in turning **Douglas Gordon** and **Philippe Parreno**’s video-installation entitled ***Zidane. A 21st Century Portrait*** (fig.22) into a powerful “21st century portrait”. **William Kentridge (*History of the Main Complaint, 1996*)** (fig.23) also uses ambient sounds, but he combines them with the heart-rending lament of a Monteverdi madrigal to accompany his protagonist’s journey through life.

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Ragnar Kjartansson from Iceland, however, is the artist who, more than any other in the exhibition, turns music into the very essence of his artistic expression, particularly in his video-installation entitled *The End – Rocky Mountains (2009)* (fig.24), a concert divided into five major scenes with only two protagonists (Kjartansson himself and Davíð Þór Jónsson, who both wrote and play the music) playing different instruments immersed in nature, which alternates between being an insensitive mother during a storm and a benign dispenser of sunshine in a pleasant valley. The audience in the middle of the room, surrounded by screens, listens to the five different but synchronised pieces that come together to form a complete musical score the first four in G major, the fifth in the relative tone of E minor to which the images, for instance a piano emerging in a sun-drenched expanse of snow, add a surreal note. The various scenes together create a concert/journey in search of the Romantic sublime, in a challenge testing the limits of human endurance with which Kjartansson probes the boundary between art and life. Musical expression in the shape of songs performed by women lies at the base of *This You (2006)*, a «constructed situation», as Tino Sehgal likes to define his work. The artist insists on specific clauses to prevent any physical traces (photographs, videos or audio material) remaining of his “situations” but what he does want is for an indelible emotion to remain in the heart and mind of each member of his audience.

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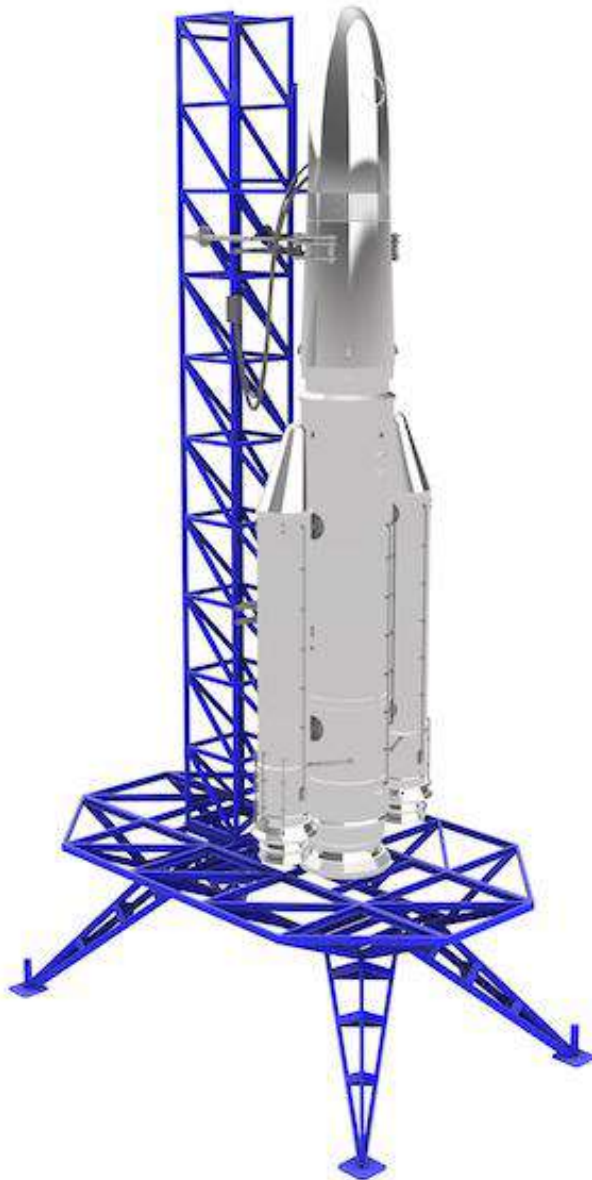
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GONOGO

The new installation by Goshka Macuga for Palazzo Strozzi courtyard



Over 15 meters tall, GONOGO is the monumental sculpture, exhibited for the first time in Palazzo Strozzi courtyard, whose title alludes to the “go/no go” testing process before a rocket launch, Macuga presents a voyage with many possible interpretations. The idea for the work, which is being exhibited for the first time in the courtyard of Palazzo Strozzi, dates back to the summer of 2021, when a prototype of it was among the finalists for the Fourth Plinth in Trafalgar Square. Standing on a fluorescent blue structure that resembles a launch pad, the futuristic, gleaming metal rocket towers within the Renaissance space like an ambivalent object of desire and diffidence. The artist conceived it as a way of encouraging viewers to think about our complicated relationship to the future of this world and the idea of moving beyond life on Earth. Space exploration has been one of humanity’s most enduring aspirations, but nowadays this outlook has come up against a context made more fragile by the effects of the pandemic and the climate crisis. The rocket launch could therefore be

fueled by these emergencies and by a search for new inhabitable worlds or could be cancelled in favor of a commitment to protecting our planet.

As the artist explains: *“My sculpture visualizes the dilemmas we are facing—it embodies the fantasy and our reality, our aspiration and our failure. GONOGO responds to the opposites that define problematic areas of our culture and language, and which thus create divisions rather than a union. This division is not only a social phenomenon but something that we can identify with, individually, every one of us. For me the work reflects on an inherent duality, it leads me to think about the contradictions in the binary understanding of the structures in our world.”*

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The piece, commissioned by Fondazione Sandretto Re Rebaudengo and ultimately intended for the foundation's new venue on the Venetian Island of San Giacomo, has an interactive digital extension via a website. This platform can be accessed by scanning a QR code or typing in www.gonogo.space; it allows viewers to share their experiences and suggests new ways of thinking about the themes and ideas explored by the work. The digital platform will create an archive of content accessible to the public, offering interactive functions and teaching materials; it will also house a collaborative project in which other artists, scholars, and scientists are invited to participate.

SPECIAL EVENT: GO or NO GO?

Thursday 25 May at 17.00 Palazzo Strozzi hosts GO or NO GO?, a special panel curated by the artist Goshka Macuga and the author and curator Ariane Koek, founder of the first program dedicated to the relationship between art, technology and science at CERN of Geneva. The appointment will see the participation of experts from various disciplines, including art, astronomy, philosophy and psychoanalysis, to reflect on the idea of the future and on the relationship between humanity, earth and space. Thanks for the support Beyfin S.p.A.

Goshka Macuga was born in Warsaw in 1967 and at twenty moved to London, where she studied at Central Saint Martins and then at Goldsmiths. Active around the world, she is based in London. Macuga is a versatile, interdisciplinary figure, taking on roles that normally go beyond one person's purview. "I'm not interested in specializing in any specific field," she says. "The moment I find most exciting is when I'm thinking about the creation of a work: an endless list of possibilities. The less concrete they are, the more exciting. You could call it a love affair with the unknown." The artist's multidisciplinary mindset allows her to create works that bring together very different themes in a highly narrative manner.

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AN EXHIBITION, A PLATFORM OF EXPERIENCES

Palazzo Strozzi devotes special attention to its visitors, offering a wide range of activities designed to make experiencing art a fun and rewarding moment for visitors of all ages.

FOR SCHOOLS

Tours and workshops for classes

Tours of the exhibition with moments of dialogue and workshop activities to discover the exhibition. Available for all school years; the contents of the pathways are tailored to cater for the various different age groups.

FOR YOUNG PEOPLE AND ADULTS

Tours of the exhibition

Guided tours for individual visitors exploring a selection of works of the exhibition. Wednesday at 18.00, Sunday at 15.00

Art Becomes History Again

Tuesday 28 March, 11 April, 16 May, 6 June, 13 June at 18:00

Guided tours conducted by a museum educator and a contemporary historian to observe art from a dual perspective and discover the links between artistic research, history and politics. Project produced in partnership with the Dipartimento SAGAS at the Università degli Studi di Firenze.

Incipit

Thursday 27 April, 18 May, 8 June, 7.00 pm

Three encounters in the exhibition in which contemporary fiction becomes the starting point for creating unprecedented connections between writers and artists. A project to stimulate reading, art observation and sharing an experience where words and images meet. Each appointment is dedicated to a different book.

Free activity with entrance ticket to the exhibition.

Project carried out in collaboration with the Florentine libraries.

Artists' Talks

To tie in with the exhibition, we will be hosting a series of encounters with artists who will be debating with curators and experts to set their work in context, in relation both to the exhibition and to their careers. The schedule of encounters includes:

Tuesday 18 April at 18.00 ***Berlinde De Bruyckere in conversation with Irene Calderoni*** (Head curator, Fondazione Sandretto Re Rebaudengo)

Monday 8 May at 18.00 ***Giulia Cenci in conversation with Stefano Collicelli Cagol*** (Director, Centro per l'arte contemporanea Luigi Pecci)

ACCESSIBILITY PROGRAMMES

A programme of activities designed to make Palazzo Strozzi a place for living with differences thanks to schemes for autistic children (**Nuances**), for people suffering from Alzheimer's Disease (**With Many Voices**) and from mental distress and disabilities (**Connections**), tours in Italian Sign Language (**Signs and Words**) and a dance pathway devoted to the well-being of people suffering from Parkinson's Disease (**Free Flowing**).

Reservations are required to take part in the activities.

Discover the full programme of activities, the calendar of our initiatives and how to book on:

palazzostrozzi.org/educazione

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Special activities for teenagers in collaboration with Fondazione Hillary Merkus Recordati

The Fondazione Palazzo Strozzi has devised a special programme devoted to children and teenagers with activities and materials produced in partnership with a group of teenagers whom the Fondazione involves in designing, developing and producing the project as part of the PCTO (Pathways for Cross-Disciplinary and Orientation Skills) programme. For its *Reaching for the Stars* exhibition, the Fondazione has cooperated with fifteen students from the Liceo Ernesto Balducci in Pontassieve and from the Liceo Virgilio in Empoli.

Teenager Kit

A special Kit devised for teenagers aged twelve to nineteen to visit the exhibition *Reaching for the Stars* either on their own or in company. The Kit comes in the shape of a small, illustrated book containing information, thoughts and suggestions on how to approach the work of the artists in the Sandretto Re Rebaudengo Collection, written in a plain, accessible style. The pages of the Kit contain information on the exhibition and a series of proposals for activities to be performed either in front of the exhibits or at home.

The Teenager Kit has been devised for young art enthusiasts, for the merely curious who have never tried visiting an art exhibition on their own, or for teenagers whose sole experience of art so far has been on a school outing. The Kit encourages teenagers to discover art as a personal event to be experienced either independently or in the company of friends.

The Teenager Kit is available free of charge either in hardcopy from the Palazzo Strozzi box office or in a digital version that can be downloaded from the website: palazzostrozzi.org.

No Adults

Wednesday 5 and 19 April, 3, 17 and 31 May, 14 June at 16:00

Tours of the exhibition self-managed by teens for teens.

Your guides for the occasion are students from the Liceo Ernesto Balducci in Pontassieve and the Liceo Virgilio in Empoli.

The activity is free of charge, included in the price of admission to the exhibition

Reservations are required and should be made on Palazzo Strozzi's website.

The activities are produced in partnership with the **Fondazione Hillary Merkus Recordati**, which has been collaborating with Palazzo Strozzi since 2021 on the creation of its programme of events, exhibitions and activities entitled *Palazzo Strozzi Future Art*, which has included the development of such successful projects as JR's *Wound* for the façade of the palazzo, the *Alter Eva* project, an exhibition devoted to cryptoart entitled *Let's Get Digital!* in the Strozzi undercroft and, more recently, Olafur Eliasson's large installation for the courtyard of Palazzo Strozzi entitled *Under the weather*. The *Palazzo Strozzi Future Art* project promotes an approach designed to support the art of our own day by forging opportunities for its production and promotion, in addition to developing the values of active sharing and participation on the part of the public, particularly of young people.

"I am truly delighted with this initiative – said Fondazione Hillary Merkus Recordati President **Andy Bianchedi** – because it perfectly reflects the strategy that my mother always dreamed of, involving ongoing and irreversible support for the world of young people, in whose meanders the potential talents of our future await discovery".

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Special activities for families In collaboration with Publicacqua

The Fondazione Palazzo Strozzi has devised a special programme devoted to families with children, consisting of a schedule of free weekly workshops and a special kit handed out free of charge to families visiting the exhibition. The workshops and kit are designed to involve adults and children together, turning the exhibition into an opportunity for enjoying art with the whole family.

Our thanks for its support to Publicacqua, the Fondazione Palazzo Strozzi's historic partner and special sponsor of these activities in the context of the exhibition *Reaching for the Stars*.

Family Kit

The Family Kit is the tool that Palazzo Strozzi has devised for children (aged 5 and above) and adults to enable them to share art in a fun and creative way.

The Kit comes in the shape of a map for exploring the rooms of the *Reaching for the Stars* exhibition, discovering the most important contemporary artists' work, and having fun with activities to be performed either in front of the exhibits or at home. The Kit suggests a tour of the paintings, sculptures, and photographs in the Sandretto Re Rebaudengo Collection through a journey that kicks off with Damien Hirst's "butterfly painting" and ends with Goshka Macuga's space rocket in the Palazzo Strozzi courtyard. With the Kit you can observe, invent, learn, and create, in order to share art with the whole family. The Family Kit is designed to be used by families visiting the exhibition under their own steam in the rooms of Palazzo Strozzi and is available free of charge either in hardcopy from the Palazzo Strozzi box office or in a digital version that can be downloaded from the website.

Workshops for families

Activities designed to allow children and adults to discover the exhibition together and to experiment with the languages of art. The activities are free of charge, included in the price of admission to the exhibition. Reservations are required.

- *Bidibidobidiboo*

Every Wednesday afternoon at 17:00 for families with children aged 3 to 6

A butterfly painting, a feathered bear, a collection of stars and a whole bunch of fantastic characters: the artists in the exhibition have the power to transform the way we look at things and help us to explore amazing worlds!

The *Bidibidobidiboo* activity takes us on a magical journey to discover the most important contemporary Italian and international artists' work. The tour kicks off in the exhibition where we familiarise with the exhibits through narrative and sensory experiences, and winds up in the workshop where we build a special rocket to carry on travelling with our imagination until we reach the stars.

- See! See! See!

Every Sunday morning at 10:30 for families with children aged 7 to 12.

An office turned upside down and inside out, everyday items out of context, familiar places observed from a different standpoint and ordinary people with great stories to tell. Leading Italian and international artists invade the rooms of Palazzo Strozzi for the exhibition *Reaching for the Stars* and showcase the endless variety that characterises the language of contemporary art.

Paintings, sculptures, installations and photographs are the starting point for personal reflection, group sharing, and interactive activities designed to allow visitors to experience the exhibition in a fun and creative way. In the workshop we revisit what we discovered in front of the exhibits, experimenting with the idea of collecting and displaying, and exercising our eyesight to allow us to continue to "see, see, see".

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FUORIMOSTRA

For each of its exhibitions Palazzo Strozzi offers an itinerary taking in the region as a whole in an effort to forge a link between the show and museums, cultural institutions and our partners in the Metropolitan City of Florence and throughout Tuscany. Palazzo Strozzi acts as a catalyst for Florence and Tuscany in its search for synergies and partnerships capable of stimulating the region's cultural promotion.

Thirteen sites are involved in the *Fuorimostro* developed to tie in with the exhibition *Reaching for the Stars*:

FIRENZE

BASE / PROGETTI PER L'ARTE
COLLEZIONE ROBERTO CASAMONTI
MAD — MURATE ART DISTRICT
MANIFATTURA TABACCHI
MUSEO DELLA FONDAZIONE SCIENZA E TECNICA
MUSEO NOVECENTO

BARGINO

ANTINORI ART PROJECT

GAIOLE IN CHIANTI

CASTELLO DI AMA

LUCCA

COLLEZIONE NUNZIA E VITTORIO GADDI

PISTOIA

COLLEZIONE GORI
PISTOIA MUSEI

PRATO

CENTRO PER L'ARTE CONTEMPORANEA LUIGI PECCI

SAN CASCIANO VAL DI PESA

COLLEZIONE FREYMOND

The initiatives developed in synergy with various partner-players include a cycle of special tours of private collections and museums in an effort to enhance visitors' encounter with art and with the area. The tours include Pistoia Musei's current exhibitions, the Roberto Casamonti Collection and the Museo della Fondazione Scienza e Tecnica in Florence and the Nunzia e Vittorio Gaddi Collection in Lucca.

For further information: www.palazzostrozzi.org

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LIST OF THE WORKS

COURTYARD

0.1

Goshka Macuga (Warsaw, PL, 1967, lives and works in London)

GONOGO, 2023; resins, steel, plastics, film, paint, 15 × 8 × 5 m

PIANO NOBILE

ROOM 1 - God Save the Queen

1.01

Anish Kapoor (Bombay, IN, 1954, lives and works in London)

1000 Names, 1983; polystyrene, cement, earth, pigment, 35 × 30 × 48 cm

1.02

Damien Hirst (Bristol, UK, 1965, lives and works between London and Devon)

The Acquired Inability to Escape, Inverted and Divided, 1993; glass, steel, table, chair, ashtray, lighter, cigarettes, 245 × 305 × 213 cm

1.03

Damien Hirst (Bristol, UK, 1965, lives and works between London and Devon)

Love Is Great, 1994; shiny paint and butterflies on canvas, 213 × 213 cm

1.04

Glenn Brown (Hexham, UK, 1966, lives and works in London)

Ariane 5, 1997; oil on canvas, mounted on board, 91 × 72 cm

1.05

Sarah Lucas (London, UK, 1962, lives and works in London)

Love Me, 1998; wire, kapok, socks, chair, papier-mâché, paint, 76.2 × 83.8 × 81.3 cm

ROOM 2 - Art Matters

2.01

Charles Ray (Chicago, USA, 1953, lives and works in Los Angeles)

Viral Research, 1986; glass, metal, ink, 93 × 137.5 × 75 cm

2.02

Katharina Fritsch (Essen, DE, 1956, lives and works in Düsseldorf)

Tisch mit Käse, 1981; silicone, still, plywood, 75 × 120 × 120 cm

2.03

Rosemarie Trockel (Schwerte, DE, 1952, lives and works in Berlin and Potsdam)

Untitled, 1986; wool on stretcher, 180 × 180 cm

2.04

David Medalla (Manila, PHL, 1942–2020)

Cloud Canyons (Bubble Machines Auto-Creative Sculptures), 1988; plexiglass, wood, oxygenator, water, soap, 200 × 195 cm

2.05

Isa Genzken (Bad Oldesloe, DE, 1948, lives and works in Berlin)

Basic Research, 1989; oil on canvas, 90 × 75 cm

FROM MAURIZIO CATTELAN TO LYNETTE YIADOM BOAKYE

REACHING FOR THE STARS

FIRENZE
PALAZZO STROZZI

04.03—18.06
2023

2.06

Isa Genzken (Bad Oldesloe, DE, 1948, lives and works in Berlin)

Basic Research, 1991; oil on canvas, 114 × 90 cm

2.07

Rudolf Stingel (Merano, IT, 1956, lives and works between New York, Los Angeles and Meran)

Untitled, Ex Unico, 2004; oil and enamel on canvas, 240 × 198 cm

ROOM 3 - Made in Italy

3.01

Maurizio Cattelan (Padua, IT, 1960, lives and works between New York and Milan)

Cesena 47-A.C. Forniture Sud 12 (2nd half-time), 1991; photographic print on aluminum, 125 × 195 cm

3.02

Maurizio Cattelan (Padua, IT, 1960, lives and works between New York and Milan)

Lullaby, 1994; industrial canvas sack, rubble, 135 × 85 × 85 cm

3.03

Maurizio Cattelan (Padua, IT, 1960, lives and works between New York and Milan)

Christmas '95, 1995; neon, 38 × 82 × 4 cm

3.04

Maurizio Cattelan (Padua, IT, 1960, lives and works between New York and Milan)

Bidibidobidiboo, 1996; taxidermized squirrel, formica, ceramic, wood, painted steel, 45 × 60 × 58 cm

3.05

Maurizio Cattelan (Padua, IT, 1960, lives and works between New York and Milan)

La rivoluzione siamo noi, 2000; wax, pigment, felt suit, metal coat rack, polyester resin, 190 × 47 × 52 cm

3.06

Vanessa Beecroft (Genova, IT, 1969, lives and works in Los Angeles)

Disegno, 1995; pencil and acrylic on canvas, 270 × 220 cm

3.07

Roberto Cuoghi (Modena, IT, 1973, lives and works in Milan)

P(XIII/Vt)mm/ac/v, 2004; pencils, marker, stamps, spray paint, enamel, acetate, tracing paper, cardboard, 100 × 100 cm

3.08

Paola Pivi (Milano, IT, 1971, lives and works in Anchorage, Alaska)

Have you seen me before? 2008; polyurethane foam, feathers, plastic, wood, steel, 108 × 200 × 100 cm

3.09

Lara Favaretto (Treviso, IT, 1973, lives and works in Turin)

Gummo V, 2012; iron slabs, motors, carwash brushes, electrical box, wires, 250 × 500 × 190 cm

ROOM 4, 4BIS, 5BIS - Identities

4.01 – 4.07

Cindy Sherman (Glen Ridge, USA, 1954, lives and works in New York)

Untitled Film Still #22, 1978; photographic print; 20 × 25.5 cm

Untitled Film Still #24, 1978; photographic print, 20 × 25.5 cm

Untitled Film Still #28, 1979; photographic print, 20 × 25.5 cm

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Untitled Film Still #49, 1979; photographic print, 20 × 25.5 cm

Untitled Film Still #59, 1980; photographic print, 20 × 25.5 cm

Untitled Film Still #60, 1980; photographic print, 25.5 × 20 cm

Untitled Film Still #83, 1980; photographic print, 20 × 25.5 cm

4.08

Pawel Althamer (Warsaw, PL, 1967, he lives and works in Warsaw)

Self-Portrait, 1993; wax, fat, hair, animal intestine, 189 × 76 × 70 cm

4.09

Shirin Neshat (Qazvin, IR, 1957, lives and works in New York)

Faceless from Women of Allah Series, 1994; photographic print, ink, 149 × 107 cm

4.10

Barbara Kruger (Newark, USA, 1945, lives and works between New York and Los Angeles)

Untitled (Not ugly enough), 1997; serigraph on vinyl, 272.5 × 272.5 cm

4.11

Sherrie Levine (Hazleton, USA, 1947, lives and works in New York)

Body Mask, 2007; bronze, 57.2 × 24.1 × 14.6 cm

4.12

Shirin Neshat (Qazvin, IR, 1957, lives and works in New York)

Possessed, 2001; 16- and 35-mm b/w film transferred on digital file, sound, 9'

4.13

Josh Kline (Philadelphia, USA, 1979, lives and works in New York)

Thank you for your years of services (Joann / Lawyer), 2016; 3D printed plaster, printer ink, cyanoacrylate, foam, polyethylene bag, 58.5 × 99 × 71 cm

4.14

Josh Kline (Philadelphia, USA, 1979, lives and works in New York)

Wrapping things up (Tom / Administrator), 2016; 3D printed plaster, printer ink, cyanoacrylate, foam, polyethylene bag, 61 × 109 × 81 cm

ROOM 5 - Places

5.01

Jeff Wall (Vancouver, CA, 1946, lives and works in Vancouver)

The Jewish Cemetery, 1980; transparency in light box, 75 × 245 × 24 cm

5.02

Thomas Ruff (Zell am Harmersbach, DE, 1958, lives and works in Düsseldorf)

Star 00h. 30m / 50°, 1990; photographic print, 258 × 188 cm

5.03

Thomas Struth (Geldern, DE, 1954, lives and works in Düsseldorf)

Times Square, New York, 2000; photographic print, 179 × 212 cm

5.04

Andreas Gursky (Lipsia, DE, 1955, lives and works in Düsseldorf)

Arena III, 2003; chromogenic print face-mounted to plexiglass, in artist's chosen frame, 281.7 × 207 cm

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ROOM 6 - Bodies

6.01

Charles Ray (Chicago, USA, 1953, lives and works in Los Angeles)
Untitled, 1973; photographic print, 67.5 × 100 cm

6.02

Berlinde De Bruyckere (Gand, BE, 1964, lives and works in Gand)
La Femme sans tête, 2004, wax, wood, glass, 192 × 82 × 182 cm

6.03

Sarah Lucas (London, UK, 1962, lives and works in London)
Nice Tits, 2011; tights, fluff, wire frame, cement, 208 × 160 × 60 cm

6.04

Lynette Yiadom-Boakye (London, UK, 1977, lives and works in London)
Switcher, 2013; oil on canvas, 150 × 140 cm

6.05

Lynette Yiadom-Boakye (London, UK, 1977, lives and works in London)
No Patience for Juju, 2015; oil on canvas, 200 × 130 cm

6.06

Lynette Yiadom-Boakye (London, UK, 1977, lives and works in London)
Pied Wagtail, 2016; oil on linen, 140 × 130 cm

6.07

Mark Manders (Volkel, OL, 1968, lives and works in Ronse, BE)
Unfired Clay Torso, 2015; painted bronze, iron, wood, 246.6 × 121.9 × 80 cm

6.08

Michael Armitage (Nairobi, KE, 1984, lives and works between Nairobi and London)
Mangroves Dip, 2015; oil on *lubugo* bark cloth, 221 × 170.2 cm

6.09

Michael Armitage (Nairobi, KE, 1984, lives and works between Nairobi and London)
Antigone, 2018; oil on *lubugo* bark cloth, 170 × 220 cm

6.10

Andra Ursuța (Salonta, RO, 1979, lives and works in New York)
Commerce Exterior Mondial Sentimental, 2017 ; marble, nylon jacket, coins, gaffer tape, 177.8 × 45.7 × 61 cm

ROOM 7 - Mythologies

7.01

Adrián Villar Rojas (Rosario, AR, 1980, lives and works nomadically)
Return the World (the Fat Lady), 2012; unfired clay, cement, metal, wood, 200 × 310 × 290 cm

7.02

Sanya Kantarovsky (Mosca, RU, 1982, lives and works in New York)
Letdown, 2017; oil, watercolor and pastel on canvas, 216 × 165 cm

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7.03

Sanya Kantarovsky (Mosca, RU, 1982, lives and works in New York)

Fracture, 2019; oil and watercolor on canvas, 261.6 × 200.7 cm

7.04

Giulia Cenci (Cortona, IT, 1988, lives and works between Amsterdam and Cortona)

ff #02, 2019; metal, foam, polyurethane resin, studio dust, 60 × 100 × 19 cm

7.05

Thomas Schütte (Oldenburg, DE, 1954, lives and works in Düsseldorf)

Nixe, 2021; patinated bronze, 292.7 × 158.1 × 232 cm

ROOM 8 - Abstractions

8.01

Tauba Auerbach (San Francisco, USA, 1981, lives and works in New York)

Crumple VII, 2009; acrylic and digital print on canvas, 243.8 × 325 cm

8.02

Wade Guyton (Hammond, USA, 1972, lives and works in New York)

Untitled, 2009; Epson UltraChrome inkjet print on linen, 213.6 × 175.3 cm

8.03

Avery Singer (New York, USA, 1987, lives and works in New York)

Gerty MacDowell's Playbook, 2014; acrylic on canvas, 196 × 221 cm

8.04

Albert Oehlen (Krefeld, DE, 1954, lives and works in Bühler, CH)

Untitled, 2017; oil on canvas, 250 × 250 cm

8.05

Wolfgang Tillmans (Remscheid, DE, 1968, lives and works between London and Berlin)

Greifbar 48, 2017; chromogenic print on aluminum, in artist's frame, 171 × 227 cm

8.06

Cecily Brown (London, UK, 1969, lives and works in New York)

Back of Beyond, 2021–22; oil on linen, 148.6 × 197.2 cm

PIANO NOBILE EXIT LANDING

1.06

Cerith Wyn Evans (Llanelli, UK, 1958, lives and works in London)

In Girum Imus Nocte et Consumimur Igni, 1999; neon, plexiglass, 13 × 142 cm

8.07

Ian Cheng (Los Angeles, USA, 1984, lives and works in New York)

BOB (Bag Of Beliefs), 2018–19; artificial lifeform, sound, infinite duration

STROZZINA

Stories

9.01

Cady Noland (Washington, USA, 1956, lives and works in New York)

Corral Gates, 1989; metal, leather, bullets, 60 × 410 cm

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9.02

Douglas Gordon & Philippe Parreno (Glasgow, UK, 1966, lives and works in Berlin; Oran, DZ, 1964, lives and works in Paris)

Zidane. A 21st Century Portrait, 2005; two-channel video installation, 16 mm film transferred on digital file, color, sound, 90'

9.03

Fiona Tan (Pekenbaru, ID, 196, lives and works in Amsterdam)

Saint Sebastian, 2001; two-channel video projection, color, sound, 22'

9.04

Tino Sehgal (London, UK, 1976, lives and works in Berlin)

This You, 2006

9.05

Doug Aitken (Redondo Beach, USA, 1968, lives and works between Venice, CA, and New York)

Thaw, 2001; three-channel video installation, color, sound, 4' 10"

9.06

Ragnar Kjartansson (Reykjavík, IS, 1976, lives and works in Reykjavík)

The End – Rocky Mountains, 2009; five-channel video installation, color, sound, 30' 30"

9.07

William Kentridge (Johannesburg, ZA, 1955, lives and works in Johannesburg)

History of the Main Complaint, 1996; video, retroprojection on three 35 mm transparencies, sound, 5' 50"

9.08

Wael Shawky (Alexandria, EG, 1971, lives and works in Alexandria)

Cabaret Crusades: The Path to Cairo, 2012; single-channel HD video, color, sound, 59'

9.09

Hans-Peter Feldmann (Hilden, DE, 1941, lives and works in Düsseldorf)

9/12 Front Page, 2001; 151 framed newspaper front pages of newspapers, each 60 × 40 or 40 × 60 cm

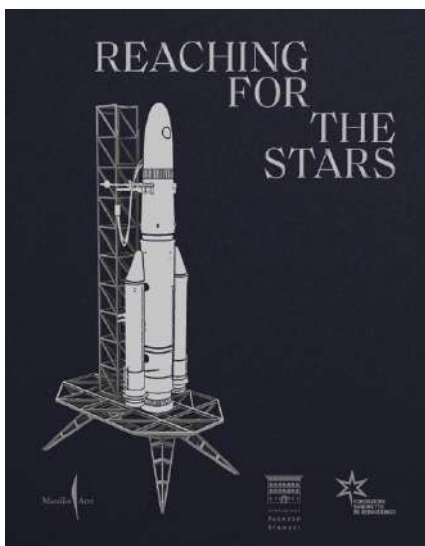
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Reaching for the stars
From Maurizio Cattelan to Lynette
Yiadom-Boakye

Curated by Arturo Galansino

hardback, 21 x 27 cm
 pp. 224, 40,00 euros

Available in bookshops from March 10th 2023

The catalogue, published in conjunction with the eponymous exhibition (Florence, Palazzo Strozzi, March 4th – June 18th, 2023), brings together works from the Sandretto Re Rebaudengo Collection, one of the most important collections of contemporary art in Italy and the world

Vanessa Beecroft, Maurizio Cattelan, Damien Hirst, Anish Kapoor, William Kentridge, Sarah Lucas, Tino Sehgal, Cindy Sherman, to name a few, are part of an extraordinary collection, born and assembled thanks to Patrizia Sandretto Re Rebaudengo, who has been able to carefully track contemporary artistic production for over thirty years, and at the same time anticipate future trends and languages. Amidst painting, sculpture, installation, photography, video and performance, the project enhances the original narrative of the discovery of the great global artists of recent years with a focus on the younger generations. The collection features works that have become essential in order to understand contemporary art production from the 1990s to the present day.

The catalogue is divided into ten thematic sections, which compile and introduce the work of the extraordinary contemporary artists presented in the collection, with more than eighty creations on display. From the site-specific project GONOGO by Goshka Macuga to the English art of the 1990s of Kapoor and Hirst, among others; from the materiality of the productions of Charles Ray or Katharina Fritsch to the "Made in Italy" of Cattelan, Beecroft, Cuoghi, Pivi and Favaretto; up to in-depth focuses on the themes of identity, corporality, borders and affiliation – be it geographical, ideological, political –, sometimes experimenting with the recovery of mythology or through the purest abstraction.

The volume, which documents the most relevant personalities and works of the international art scene of the last decades, is enriched by an introduction by Arturo Galansino and a conversation between Hans-Ulrich Obrist and Patrizia Sandretto Re Rebaudengo.

As Galansino points out, «*Reaching for the Stars* is an intergalactic voyage into the cosmos of art, a long, complex journey through key phenomena and figures of our time: the shining beacons that point us the way. Appropriately enough, a star is also the symbol of the collection assembled by Patrizia Sandretto Re Rebaudengo. This exhibition pays homage to its thirty-year history, from the first works acquired in the roaring London of the 1990s, up to the most recent ones commissioned from emerging artists of the 2020s».

Arturo Galansino is Director General of the Fondazione Palazzo Strozzi in Florence and has been since 2015. Art historian and curator, he has worked for international museums such as the Louvre in Paris, the National Gallery and the Royal Academy of Arts in London. He has curated several exhibitions of both antique and contemporary art. For Marsilio he curated, among others, the volumes *Olafur Eliasson. Nel tuo tempo* (2022), *Let's Get Digital* (2022), *Paris Bordon. Pittore divino* (2021) and *American Art 1961-2001* (2021).

Intesa Sanpaolo's Progetto Cultura

Intesa Sanpaolo, as part of a long and consolidated tradition, actively contributes to the cultural life of the country through a commitment made tangible in drawing up **Progetto Cultura**, a multiyear plan of the Bank's cultural activities. One of the main aims is the preservation, enhancement and sharing with the public of the Group's enormous artistic and architectural heritage through the **Gallerie d'Italia**, Intesa Sanpaolo's museum hub. In its sites in **Milan, Naples, Turin and Vicenza**, where the Bank's historic buildings have been converted for use as museums, a selection of 35,000 works of Intesa Sanpaolo's artistic heritage is on permanent display. In addition to these sites, the **Gallery of Palazzo degli Alberti in Prato**, opened by the Bank to enable public enjoyment of a collection of great value for the city's identity, and the **Casa Museo dell'Antiquariato Ivan Bruschi in Arezzo** are part of Intesa Sanpaolo's artistic heritage.

Through dynamic forms of **partnership**, Intesa Sanpaolo supports the country's major cultural institutions and initiatives, including exhibitions, festivals, events connected to art, photography, music, archives, publishing and literature, to express, in the world of art and culture as well as in that of the economy, the centrality of its relationship with the territory and the active participation in the development of the respective communities, in accordance with an organic project that, over the years, has seen the Bank working alongside institutions to disseminate the passion for culture, involving young people and generating positive economic effects.

Moreover, in line with the Group's European and international standing, the Bank's Directorate of Art, Culture and Historical Heritage collaborates closely with Foundations, Entities and Museums throughout the world and contributes, through partnership and loan agreements, to the staging of exhibitions throughout Italy and abroad.

EXHIBITIONS UNDERWAY AT THE GALLERIE D'ITALIA

FROM THE MEDICI TO THE ROTHSCHILDS. PATRONS, COLLECTORS, PHILANTHROPISTS

Gallerie d'Italia – Milan

until 26 March 2023

Exhibition curated by Fernando Mazzocca and Sebastian Schütze with the general coordination of Gianfranco Brunelli

ARTEMISIA GENTILESCHI IN NAPLES

Gallerie d'Italia – Naples

until 19 March 2023

Exhibition curated by Antonio Ernesto Denunzio and Giuseppe Porzio; specialist advisor Gabriele Finaldi

JR - DÉPLACÉ·E·S

Gallerie d'Italia – Turin

until 16 July 2023

Exhibition curated by Arturo Galansino

CLAY. STORIES OF JOURNEYS

Gallerie d'Italia – Vicenza

until 10 September 2023

Inclusive educational-scientific tour curated by Monica Salvadori, Monica Baggio, Luca Zamparo

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Beyfin's energy for the exhibition

Reaching for the Stars and the 'rocket' by artist Goshka Macuga

The Group confirms itself as a partner of the Palazzo Strozzi Committee

Florence, March 2nd, 2023

After supporting “Jeff Koons. Shine” and “Donatello. The Renaissance” Beyfin sponsors of *Reaching for the Stars. From Maurizio Cattelan to Lynette Yiadom-Boakye*, the exhibition that opens in Florence on March 4th, 2023 in Palazzo Strozzi.

“The endless desire to explore the future, the complexity of the world and the constant need for dialogue between men and between the different sciences. All these are elements that increase our passion for contemporary art as a company in the energy sector. With its cultural wideness, the collaboration with the Palazzo Strozzi Foundation, invites us constantly to new horizons. This is the key of our group's support for this umpteenth exhibition, explains Beatrice Niccolai, CEO of Beyfin S.p.A. Group, it's nice to think that we will all be forced to look up to the sky thanks to GONOGO, the monumental sculpture by the Polish artist Goshka Macuga, located on a sort of blue launch pad, in the Renaissance courtyard of Palazzo Strozzi.”

In particular Beyfin S.p.A. supports the organization of the *GO or NO GO?* event, the special panel curated by the artist Goshka Macuga and the author and curator Ariane Koek, founder of the first programme dedicated to the relationship between art, technology and science at CERN in Geneva. **Save the date Thursday 25 May at 17. Experts from various disciplines will meet, including art, astronomy, philosophy, and psychoanalysis, to reflect on the idea of the future and on the relationship between humanity, earth and space.**

The ***Reaching for the Stars*** exhibition offers a selection of works by the most important international contemporary artists, including Maurizio Cattelan, Sarah Lucas, Damien Hirst, Lara Favaretto, Cindy Sherman, William Kentridge, Berlinde De Bruyckere, Josh Kline, Lynette Yiadom-Boakye, Rudolf Stingel and celebrates the thirtieth anniversary of the Sandretto Re Rebaudengo Collection, one of the most famous and prestigious Italian collections of contemporary art.

Almost 70 years of history, 150 service stations, 10 depots, 11 branches, 360 employees, a network that extends across central and northern Italy with a structured presence in **13 regions and a turnover that in 2022 reached 500 million euros**. These are the numbers of Beyfin, a Florentine company dedicated to the LPG trade which represents one of the first private companies in the sector, totally with Italian capital. **The leading company in energy for automotive and combustion is led by Beatrice Niccolai who recently transformed the group into a Benefit Company.** Among the “sustainable” objectives of the company strategies, **the development of BioLPG from waste and the expansion of Beyfin service stations to vectors such as hydrogen**. Beatrice Niccolai, daughter of the founder Luciano, has been CEO of the Beyfin Group since 26 May 2017. www.beyfin.it

UNICOOP FIRENZE FOR CULTURE

The exhibition opening at Palazzo Strozzi on 4 March and featuring works by contemporary artists of national and international significance aims to facilitate the access to culture through the opening of the doors of art also to those who do not usually have the opportunity to visit exhibitions and museums, stimulating new habits and offering members tailor-made opportunities, such as guided tours of the exhibit.

These are the objectives set by Unicoop Firenze, for which culture is one of the key words of its social commitment. Therefore, even within the next exhibition at Palazzo Strozzi, Unicoop Firenze is promoting the initiative offering benefits and opportunities dedicated to its members.

«The collaboration with many Tuscan cultural realities and institutions,' say Unicoop Firenze, 'is the result of a solid commitment to spreading our idea of culture as a common good within the reach of all and as an accessible resource to nourish people's minds».

In addition to providing consumers, members and non-members with high-quality goods and services at the best possible conditions, Unicoop Firenze by-laws require the cooperative to implement a plan of social activities in which culture plays a fundamental role.

Unicoop Firenze approach to the world of culture gives it the role 'facilitator' of cultural processes: the cooperative's effort goes in the direction of maintaining a constant relationship with the promoters of the various initiatives of its territory to disseminate their contents among members and encourage the enjoyment of culture at all ages. With this objective in mind, Unicoop Firenze has become a supporter and partner of Palazzo Strozzi 'Amico Young' card, an initiative dedicated to those under 30 years of age to encourage the participation of young audiences.

Information

For Unicoop Firenze members: discounted entrance (€12 instead of €15) and, on Sunday 19 March, starting at 2 pm, special initiative with 2-for-1 entrances (two whole tickets for the cost of one). Free guided tours are also available for individual visitors with a paid entrance ticket to the exhibition (reduced for members), plus a €1 pre-sale fee: appointments on Mondays and Wednesdays at 6 p.m. and Sundays at 3 p.m. Booking is required by phone at 0552645155 or email at prenotazioni@palazzostrozzi.org.

27 February 2023

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FS GROUP WITH PALAZZO STROZZI IN FLORENCE FOR THE REACHING FOR THE STARS. FROM MAURIZIO CATTELAN TO LYNETTE YIADOM-BOAKYE EXHIBIT

- **scheduled from March 4th to June 18th, discounts reserved to those who travel with Trenitalia to attend the artistic event**

Florence, March 2, 2023

FS Italiane and Palazzo Strozzi together for the *Reaching for the Stars. From Maurizio Cattelan to Lynette Yiadom-Boakye* exhibit, scheduled in Florence from March 4th to June 18th.

The exhibit aims to explore the main and recent artistic pursuits through a constellation of works that will be exhibited throughout the Palazzo including paintings, sculptures, installations, photographs and videos, offering an itinerary to discover the greatest global art stars of recent years, also contemplating the younger generations.

For the event, the FS Group, with Trenitalia, will allow visitors to comfortably reach the Tuscan capital by train, taking advantage of special discounts. *CartaFreccia* members in possession of a *Freccia* ticket to Florence - with a date no earlier than five days from that in which the exhibit is visited - can buy one exhibit ticket and get an additional one free.

A special discount will also be provided for individual *CartaFreccia* members travelling on *Freccia* and Intercity trains and for people who use the regional transport of Tuscany - subject to the presentation of a valid monthly or annual subscription - or in possession of a single travel ticket for Florence valid for the day of entrance to the exhibit. The Palazzo Strozzi Bookshop also provides *Freccia* customers with discounts on its objects and editorial products.

The Florentine exhibit aims to show off the most important international contemporary artists' works, including Maurizio Cattelan, Sarah Lucas, Damien Hirst, Lara Favaretto, Cindy Sherman, William Kentridge, Berlinde De Bruyckere, Josh Kline, Lynette Yiadom-Boakye, Rudolf Stingel celebrating the 30-year anniversary of the Sandretto Re Rebaudengo Collection in Florence, one of the most acclaimed and prestigious Italian contemporary art collections.

Supported by the *Reaching for the Stars. From Maurizio Cattelan to Lynette Yiadom-Boakye* exhibit, the FS Italiane Group confirms the precious and historic collaboration with Palazzo Strozzi in Florence together with the commitment to other important events with Italian and international culture, while promoting the mobility of visitors and enthusiasts with frequent, sustainable and widespread long-haul and regional connections. It is a natural vocation for a company that has been rooted in the country's artistic, tourism, civil and economic fabric.