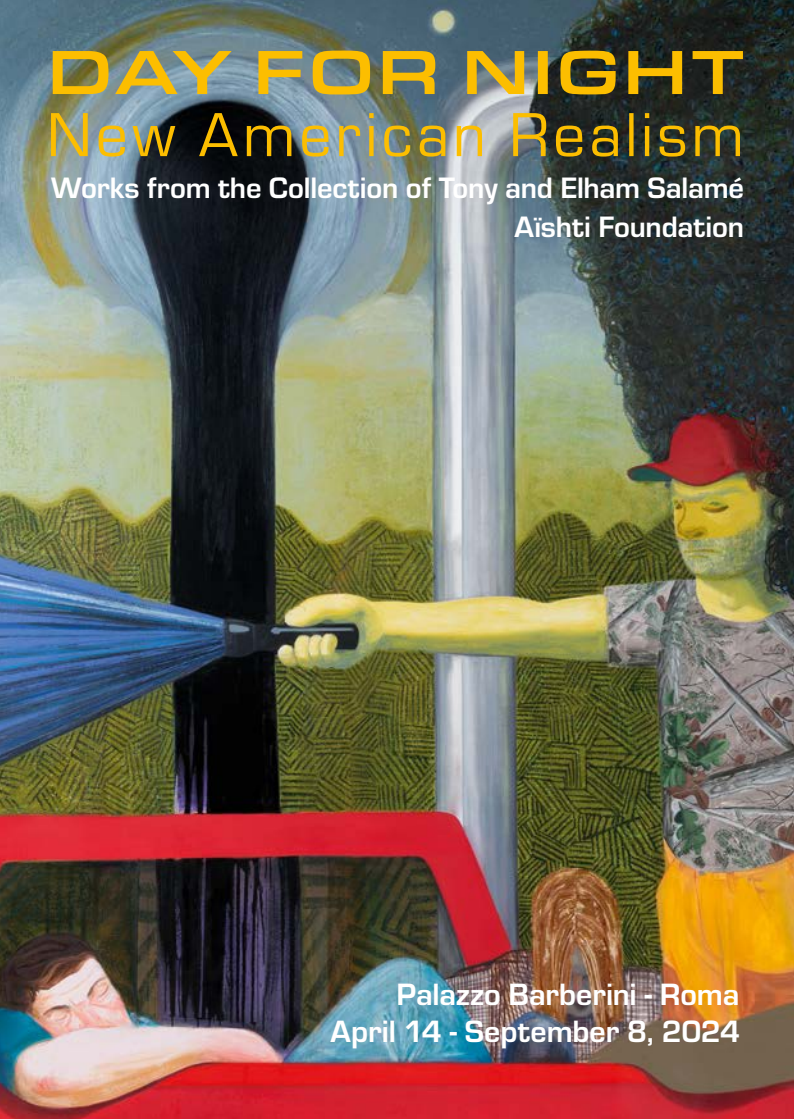


DAY FOR NIGHT

New American Realism

Works from the Collection of Tony and Elham Salamé
Aishti Foundation



Palazzo Barberini - Roma
April 14 - September 8, 2024

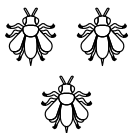
DAY FOR NIGHT

New American Realism

Works from the Collection of **Tony** and **Elham Salamé**
Aishti Foundation

curated by
Massimiliano Gioni
and **Flaminia Gennari Santori**

Palazzo Barberini - Roma
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**GALLERIE
NAZIONALI**
BARBERINI
CORSINI

**AÏSHI
FOUNDATION**

Day for Night: New American Realism is the latest adventure from the Aishti Foundation. This exhibition marks the anniversary of a journey through contemporary art that began twenty-five years ago and pays tribute to a passion rooted in Italy: the land where my love of collecting took shape, inspired by many artists and colleagues in the world of fashion. I first visited Rome at the age of thirteen, and seeing the art that filled its piazzas, churches, and palaces was an experience that changed my life forever. Returning to Rome – this time, in the company of so many friends, artists, and art lovers – is a dream come true. And it is made even more special by the unique dialogue between history and contemporary art offered by the setting of Palazzo Barberini.

On my trips to Italy, I discovered art, design, and fashion. From there, my journey through art has always led me back home, to Beirut, where the Aishti Foundation has become a beacon for contemporary art in the Middle East. Art has been my guide on many other trips around the world, above all to the United States, where I have met many artists and friends. This show reflects my love of America, the country where my children were born and where I keep going back to, drawn by the brightest signal fires of contemporary culture.

Day for Night: New American Realism is the outgrowth of an unprecedented collaboration in which my personal history intersects with the global objectives of the Aishti Foundation. The exhibition, which presents over 150 works from the collection I have built with my wife, Elham, shows our commitment to a cultural dialogue that stretches across borders. It is with enormous pride that we are bringing this project, conceived with Massimiliano Gioni – whom I began working with ten years ago, and who continues to share many discoveries, encounters, and studio visits with me – to Rome.

The exhibition grew out of a fine idea suggested by Pepi Marchetti Franchi, and was developed with the attentive aid of Flaminia Gennari Santori and the support of the Gallerie Nazionali di Arte Antica's new director, Thomas Clement Salomon. Organized with the assistance of the entire team at the Aishti Foundation and the Gallerie Nazionali di Arte Antica, it invites visitors to explore how contemporary art can become a tool of discovery and exchange that bridges different histories and cultures, celebrating the infinite possibilities sparked by such encounters. ✕

Tony Salamé, President, Aishti Foundation

Exhibition Guide

The exhibition *Day for Night: New American Realism* presents more than 150 works from the Aishti Foundation's collection of contemporary art, one of the most interesting institutions on the international scene. Launched twenty-five years ago by Italian-Lebanese businessman Tony Salamé, this foundation has become a truly dynamic force for art in the Middle East. At its vast headquarters in Beirut – designed in 2015 by David Adjaye Architects – it regularly presents major thematic exhibitions and important solo shows by some of the most influential artists of our time, while through its support for other institutions, the foundation works with cutting-edge curators and museums around the world.

The exhibition borrows its title from a work by New York artist Lorna Simpson, but also refers to a film technique. “Day for night” is a cinematic trick that makes it possible to shoot night scenes in broad daylight. The term was made famous by a 1973 François Truffaut film with the same title; in French, day for night is known as *NUIT AMÉRICAINE*, “American night” – an image well suited to the chiaroscuro visions of these artists, who, over the last few decades, have worked to capture the reality of the United States in all of its complexity.

Presented in the extraordinary setting of Palazzo Barberini, *Day for Night: New American Realism* is a unique opportunity to explore a cross-section of contemporary American art. The exhibition focuses above all on the work of artists who tackle the crucial question of realism and the representation of truth. Taking an intergenerational approach, *Day for Night* includes pieces by emerging artists who are experimenting with new approaches to figurative art, presented alongside the work of important predecessors who set the scene for many heated debates about verism and representation.

The gradual erosion of the concept of truth that has characterized American culture in recent years has paradoxically coincided with a return to figuration by many contemporary artists. While concepts such as “alternative facts” and “post-truths” have gained ground in American public opinion, many artists have embarked on a complex investigation of what realism means, especially in the realm of contemporary painting.

This exploration of realism finds a strikingly original setting in the galleries of Palazzo Barberini, which hold the world’s largest collection of Caravaggisti. These artists, drawn to Rome from across Europe in the early seventeenth century, built on Caravaggio’s revolutionary vision to introduce a new, naturalistic depiction of reality, sparking what could be considered, to use an anachronism, the first art movement of international scope.

The exhibition unfolds across three floors of Palazzo Barberini, beginning in the twelve rooms of the ground-floor exhibition area and continuing through some of the museum’s most emblematic spaces, including several monumental rooms on the *piano nobile* – the Bernini Atrium, the Oval Room, the Marble Room, and the Borromini Atrium – to conclude on the floor above in the Appartamento Settecentesco. This Rococo interior, the only one of its kind in Rome, will be regularly open to the public for the first time during this exhibition.

Amid dramatic Baroque spaces and eccentric eighteenth-century decor, with works from one of the most important collections of our time, *Day for Night* introduces visitors to the latest developments in American art. They are presented alongside the architecture and collections of Palazzo Barberini, in a rich exploration of the many ties – from the seventeenth century to the present – that have woven together power, spectacle, and the representation of reality. ✕

The Revolution of Caravaggism at Palazzo Barberini

Palazzo Barberini is the birthplace of the Baroque: that extraordinary propaganda device and engine of artistic innovation deployed by Urban VIII, who was the mind behind this architectural tour de force. During his long papacy (1623-1644), when Rome was the epicenter of the Catholic world and a magnet for all artists and intellectuals from across Europe, Palazzo Barberini was its main court, presided over by three of Urban's nephews, who were omnivorous collectors, patrons of the arts and sciences, organizers of colossal theatrical productions, and cynical, greedy men of power. As they said at the time: *Quod non fecerunt barbari fecerunt Barberini*, what the barbarians didn't do, the Barberini did.

As extraordinarily rich parvenus, the Barberinis built their social standing by making novelty a value unto itself. It was a completely new outlook, and this palace is its greatest manifestation: a building with no precedents or imitations. This is where Baroque space was invented, a continuum between real and painted space, between concrete experience and the imaginary dimension, a factory of persuasion where the machine of Catholic propaganda was fine-tuned. For that matter, in the eyes of contemporaries, theatricality was the *palazzo's* salient feature: visible from much of the city, it is itself a stage and spectacle.

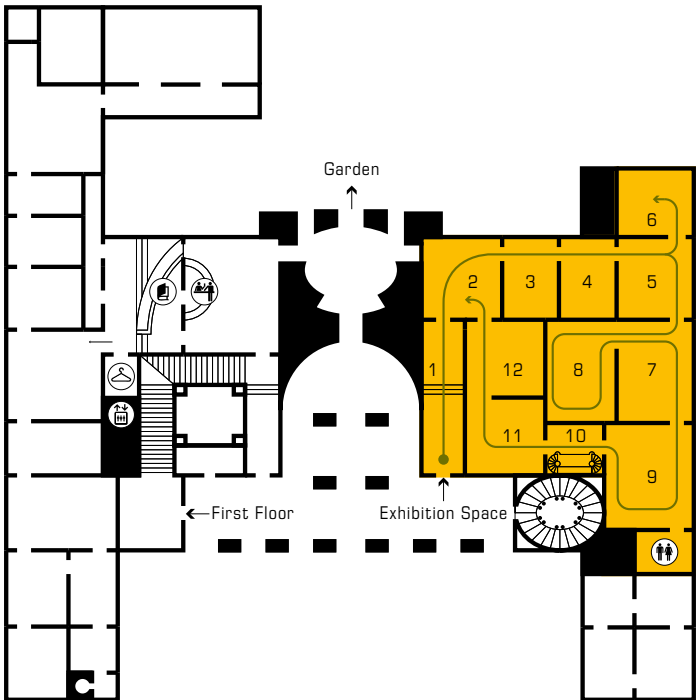
The extraordinary treasure trove assembled by the pope's nephews – thousands of paintings, antiquities, books, musical and scientific instruments, exotic plants, and even a lion – has mostly been lost, but the works on view in the building are perfectly reflective of the history of Palazzo Barberini. At the core of the collection are several extraordinary paintings by Caravaggio, including *Judith Beheading Holofernes*, and about a hundred works by his followers, painted in Rome between

1600 and 1630. This is the richest selection of Caravaggisti in the world, allowing us to grasp the epoch-making scope of Caravaggio's revolution: the approach of "working from nature"; the sharp contrasts of chiaroscuro used in close-up compositions; the inclusion of lower-class figures in paintings with historical or religious themes, transposed into a contemporary setting; the recurring themes such as concerts, genre scenes, allegories of human life; and lastly, the international nature of the phenomenon, all of which were elements that made Caravaggism the first artistic "movement" in modern Europe.

It was a revolution that granted visibility to people who had never been center-stage before, and established an unprecedented relationship between viewer and work, both emotional and intellectual. It is no coincidence that the explosion of naturalist painting took place parallel to the spread of the experimentation-based method that ushered in the scientific revolution of the early seventeenth century. These paintings by followers of Caravaggio also illustrate another dawning phenomenon that was just as revolutionary: the rise in Rome of a generation of collectors who fostered a new way of writing about, looking at, and trading in art. Picture galleries became common, and writers began to take the perspective of the collector, of the person observing the works. It marked the invention of art criticism, which came into being with the *Le Considerazioni sulla pittura* by Giulio Mancini, Urban VIII's personal physician, analyzed how Caravaggio was interpreted by his followers.

Night-time scenes, light and shadow, the urgent need to depict reality not in imitative but in critical terms: these are traits shared by the interpreters of Caravaggio and by the artists brought together in *Day for Night*. Likewise, the political use of culture and the pervasiveness of communication and propaganda are still key features of our landscape, just as they were four hundred years ago in the rooms of this palace. All art is contemporary. ✕

Ground Floor Spazio Mostre



Day for Night opens in the entrance hall of the ground-floor exhibition space, where Klara Lidén's found objects, Kaari Upson's simulations, and Glenn Ligon's light sculpture conjure up the urban world of an American metropolis. The trash cans that Lidén takes off the streets and presents in museums and galleries as readymades, the Pepsi cans cast out of aluminum by Upson, and the neon signs painted black by Ligon all raise doubts and reveal secrets that lurk behind the most dazzling myths of American culture.

The second room in the show sets up a dialogue between works by Nicole Eisenman, Dana Schutz, and Salman Toor, artists from very different generations and backgrounds who nonetheless share a fascination with the aesthetics of the grotesque. In Eisenman's sculptures and paintings, allusions to early twentieth-century German painting – from Expressionism to New Objectivity – mingle with echoes of cartoons. A similar sense of the monstrous pervades Schutz's work, and her penchant for the carnivalesque comes to the fore in a portrait of a pair of twins, as disquietingly lifeless as puppets or dolls. The pieces by Toor point to a very common trend among American artists today: his paintings are a kind of autofiction, combining literary references, autobiography, and the fantastic. At the center of the interplay of gazes in this first room stands a figure that, in Eisenman's large painting, wields a flashlight to illuminate the night. This work, *Dark Light*, could be seen as an allegory of the artist's role as a modern-day Diogenes, roaming the city in search of the truth. The image also suggests a significant parallel with the works by Caravaggio and his followers on the *piano nobile*: artists who were equally fascinated by light and its ability to reveal the world in all its dramatic evidence.

The next room holds pieces by Karen Kilimnik and Nicolas Party, who revisit the atmospheres of eighteenth-century portraiture in different

ways: Party through a virtuoso use of pastels, and Kilimnik in dreamy, Rococo-tinged paintings where Hollywood starlets are transformed into operetta figures. At the center of the room, Louise Bonnet's mutant – and, once again, grotesque – creatures contort themselves under the voyeuristic gaze of Judith Eisler: here, as in many other works on view, the body is transfigured into compound forms that erode all rigid hierarchies of taste, inventing a new humanity that is both angelic and monstrous.

Room 4 presents works by women artists who explore family dynamics and coupledness, domestic solitudes and street protests. What emerges is a sort of genre painting that rejects the lofty themes of academic art and offers an intimate sense of everyday life, but it is also a peculiar kind of *gender* painting, so to speak. From the pieces by Californian artist Joan Brown, who combines folk art, comics, and the extreme stylization of Egyptian hieroglyphs, to Jill Mulleady's neo-surrealism, by way of Jeanette Mundt's uprisings – demonstrations, perhaps, against theocratic regimes, or visions of today's witches and martyrs rallying to “burn it all down” – and Katja Seib's portrait of the artist as a young woman, the works in this room recount a family saga of new sisterhoods and fragile bonds of affection.

The narrative continues in the next room with another foray into depictions of the body in American art over the past few decades. This room revolves around three paintings by Joan Semmel, who, in the 1960s, began reinventing the nude from a new, feminist perspective. Her self-portraits transform the body into vast maps and landscapes, both intimate and monumental. The figures by Janiva Ellis, on the other hand, are cyborgs, strange blends of the mechanical and the organic, or mysterious caricatures caught up in a drama of racial tension, a recurring theme in the work of many contemporary American artists. Sanya Kantarovsky's paintings are inhabited by other mon-

strous creatures, fanciful apparitions out of a neo-Gothic novel. At the center of the room, the busts by Andra Ursuța seem to imagine surprising conjunctions between ancient civilizations and futuristic fantasies. And with his appropriations of images from mass culture, Richard Prince – one of the most influential American artists of the last forty years – builds an intense critique of the concept of originality. Through a blend of painting, photography, and collage, Prince revisits the nudes of the Abstract Expressionist master Willem de Kooning, transforming his *Women* into distorted, ectoplasmic figures.

In the adjoining room, works by Shara Hughes, Nate Lowman, Sterling Ruby, Josh Smith, and Matthew Wong reinvent the tradition of landscape painting. Lowman's piece is from a series centered on images of hurricanes, which, in recent years, have become a constant, threatening presence in the American cultural imagination. Hughes, Smith, and Wong, on the other hand, each in their own way, create inner landscapes that combine the direct observation of reality with an exploration of deep, disquieting corners of the psyche. The result is a new kind of magical realism that turns up throughout contemporary American art, split between social critique and nostalgic escapism.

The two rooms that follow focus in particular on artists whose work deals, more or less explicitly, with debates surrounding racial tensions in today's America and over the preceding centuries. The first room opens with one of the famous "repetitions" by Sturtevant, an artist who devoted much of her career to recreating works by other artists, especially iconic figures in the art world of the 1960s. Her remake of one of Jasper Johns's famous flags drains the original of its supposed heroism, suggesting a critique of a white America obsessed with notions of race and identity. Alongside this highly symbolic image, we find the works of Faith Ringgold – a fundamental figure in art history and in the civil rights movement of the 1960s – and

Arthur Jafa – one of the most important voices of the past decade, who won the Golden Lion at the 2019 Venice Biennale.

A little farther on, works by Nina Chanel Abney, Reggie Burrows Hodges, Jonathan Lyndon Chase, and Kara Walker use figuration to challenge stereotypes of race and identity, while Mark Bradford, Rick Lowe, and Julie Mehretu turn abstraction into a new language for addressing social and political themes, while rejecting the spectacularization of violence so common in American society and media.

These two rooms culminate in a majestic triptych by Henry Taylor, made specifically for the 2019 Venice Biennale and presented here for the first time since in Italy. In this work, the American artist portrays Toussaint Louverture – the eighteenth-century leader who guided Haiti's slave revolt and uprising against France – alongside a group portrait based on a photo from the 1960s, taken in the South during segregation and civil rights protests. This monumental work hints at a deep historical continuity in the process of African American emancipation, from the Haitian revolution all the way to the Black Lives Matter movement.

Tschabalala Self's large-scale paintings serve as a bridge between these galleries and the next one, in which, like Self, Cecily Brown and Christina Quarles dream up fanciful anatomies that strive for a new liberation of desire. The dialogue between figuration and abstraction in Brown's and Quarles's work has more than one echo in the canvases by Charline von Heyl, laced with diagrams and vectors as if to suggest painting's entanglement with the distribution networks of mass communication. David Salle's large paintings, on the other hand, hearken back to the very American tradition of 1930s realism and film noir. And it may be from these same dreamlike atmospheres that Jimmie Durham's monsters emerge.

In the vestibule – among mosaics and Art Deco details – we find a selection of smaller works. The luminous paintings by Lebanese artist Etel Adnan portray California landscapes, while pieces by Richard Mayhew and Barkley L. Hendricks invite us to reconsider the connections between American landscape painting, colonialism, and the conquest of the frontier. Simone Leigh and Calvin Marcus's sculptures allude instead to the feverish debates that have accompanied the recent removal of Civil War monuments and the creation of new collective symbols.

The next-to-last room in the exhibition brings together works by Celeste Dupuy-Spencer, Josh Kline, Raymond Pettibon, Peter Saul, and Jamian Juliano-Villani, all marked by a uniquely hysterical realism that blends paranoia, parody, and a strange overexcitement. Pervaded by an extreme sense of confusion, they reflect the virulence and polarization of opinions that characterize American society and politics today.

In the final room, works by Wade Guyton, Laura Owens, Seth Price, and Christopher Wool delineate a new kind of painting that tries to negotiate a balance between expressiveness and detachment in the age of digital technology. In an era dominated by a surfeit of information and a sublime expanse of data, these artists seem, on the one hand, to draw on the tradition of Abstract Expressionism – with its gargantuan scale, vast color fields, and explosions of unconscious impulses and pathos – and, on the other, to strive for a new aloofness, better suited to a posthuman world dominated by avatars and artificial intelligences. Guyton's digital "printed" paintings, Wool's "screens", and Owens's "scrolls" betoken a new sex appeal of the inorganic, in which our subconscious desires, our private depths, are instantly shared and transformed into algorithms and products, and where the border between real and virtual has faded away for good. ✕

Room 1

Kaari Upson

6 Cases, 2016

Aluminum

12.7 × 5 × 5 cm each can

Dimensions variable

Klara Lidén

Untitled (Trash Can), 2011

Found Milwaukee trashcan

Dimensions variable

Glenn Ligon

The Period, 2005

Neon

20 × 154 cm

Room 2

Salman Toor

The Artist, 2020

Oil on panel

50.8 × 50.8 cm

History Watcher, 2022

Oil on linen

91.4 × 61 cm

Nicole Eisenman

Love or Generosity

Maquette, 2021

Bronze

137.2 × 116.8 × 83.8 cm

Shooter 1, 2016

Oil on canvas

208.3 × 165.1 cm

Dark Light, 2017

Oil on canvas

325.1 × 264.2 cm

Dana Schutz

Talking Twin, 2023

Oil on canvas

223.5 × 190.5 cm

Room 3

Judith Eisler

Margit, 2013

Oil on canvas

121.9 × 152.4 cm

Karen Kilimnik

our long lost relatives! the saami of northern sweden, finland and Norway, 2013

Water-soluble oil color on canvas, 51 × 40.5 cm

The factories of Mars and Mercury, 2017

Water-soluble oil color on canvas, 20.5 × 25.5 cm

The Ragamuffin of Kiddington hall, 2011-2012

Water-soluble oil color on canvas, 45.5 × 35.5 cm

The crack of lightning, 2007

Water-soluble oil color on canvas, 45.5 × 35.5 cm

the gold chandelier workroom, 2010

Water-soluble oil color on canvas, 30.5 × 23.5 cm

The princess of the hippies, 2010

Water-soluble oil color on canvas, 51 × 40.5 cm

Louise Bonnet

In Bed, 2018

Oil on linen, 213,5 × 305 cm

Nicolas Party

Portrait with Flowers, 2021

Soft pastel on linen

145.6 × 115.6 × 7.9 cm

Portrait, 2021

Soft pastel on linen

155.6 × 132.7 × 8.4 cm

Room 4

Jill Mulleady

A Thought that Never Changes Remains a Stupid Lie, II, 2020
Oil on linen
90 × 90 cm

Kids with Slime, 2019
Oil on linen
165 × 200 cm

Joan Brown

The Departure, 1976
Enamel on canvas
213 × 183 cm

Jeanette Mundt

I'd Like to Hold Her Head Under Water, 2021
Oil on canvas
152.4 × 121.9 cm

Depart From Me You Cursed, 2020
Oil on linen
133.3 × 152.4 cm

Katja Seib

A picnic inside, 2021
Oil on canvas
243.8 × 167.6 cm

Room 5

Sanya Kantarovsky

Contamination, 2016
Oil and watercolor on canvas
203.2 × 165.1 cm

Mutualism II, 2020
Oil and watercolor on canvas
190.5 × 139.7 cm

Richard Prince

Untitled, 2015
Ink jet, collage and acrylic on canvas
152.4 × 344.8 cm

Janiva Ellis

Catchphrase Coping Mechanism, 2019
Oil on linen
218.4 × 177.8 cm

Andra Ursuța

Conversion Table, 2014
Stainless steel, coins and fabric, includes necklace
94 × 46 × 20 cm

Conversion Table, 2012
Concrete, wire mesh, tint, vegetable fiber, trims, coins includes necklace
94 × 46 × 20 cm

Joan Semmel

Untitled, 1971
Oil on canvas
147.3 × 175.3 cm

Beachbody, 1985
Oil on canvas
172.7 × 172.7 cm

Red Floor, 2020
Oil on canvas
156.8 × 187.3 cm

Room 6

Josh Smith

What Is Owed?, 2019
Oil on linen
183 × 152.5 cm

Flowing Beauty, 2019

Oil on linen
198.1 × 152.4 cm

Sterling Ruby

*Basin Theology pewter/
Remains*, 2010
Ceramic
43.2 × 99.1 × 99.1 cm

Shara Hughes

Into Fruition, 2020
Oil and acrylic on canvas
244 × 183 cm

Earthly Delights, 2019

Oil and dye on canvas
238.8 × 182.9 cm

Nate Lowman

Irma, 2022
Oil and alkyd on linen
228.6 × 320 cm

Matthew Wong

Dawn, 2018
Oil on canvas
165.1 × 203.2 cm

Room 7 and 8

Tschabalala Self

Confession, 2018
Oil, Flashe, acrylic and
fabric on canvas
182.9 × 213.4 cm

Telephone, 2020

Oil, Flashe, acrylic and
fabric on canvas
213.4 × 182.9 cm

Unrequited, 2018/2020

Oil, Flashe, acrylic and
fabric on canvas
213.4 × 182.9 cm

Reggie Burrows Hodges

*Standing Nude: Mutual
Ideology*, 2021
Acrylic and oil pastel on
canvas
154 × 128 cm framed

Faith Ringgold

*Black Light Series #2:
Man*, 1967
Oil on canvas
76.4 × 61.4 cm

Arthur Jafa

LeRage, 2017
Color print on Dibond,
aluminum plate stand
212 × 196 × 51 cm

Sturtevant

Johns White Flag, 1991
Encaustic and collage on
canvas
198.5 × 305 cm

Kara Walker

The Anthem, 2015
Graphite on paper
213.4 × 183.5 cm

*And the Shrieking Female
Was Jerked up into the
Air With Frightful Velocity*,
2011
Unique ink transfer on
paper
262.3 × 182.9 cm

Mark Bradford

*Rat Catcher of Hamelin
I*, 2011
Mixed media collage on
canvas
304.8 × 320 cm

Julie Mehretu

Ghosthymn, 2017
Ink and acrylic on canvas
171 × 181 cm

Rick Lowe

*Victoria Square Project:
Open Borders*, 2022
Acrylic and paper collage
on canvas
213.4 × 213.4 cm framed

Henry Taylor

Untitled, 2019
Acrylic on canvas
208.3 × 586.7 × 3.8 cm

Jonathan Lyndon Chase

illuminated pages, 2021
Acrylic paint, marker,
plastic rhinestones, and
canvas watercolor on
muslin
189.2 × 214.6 cm

Nina Chanel Abney

Finessing, 2020
Acrylic and spray-paint on
canvas
213.3 × 213.3 × 4.4 cm

Room 9

David Salle

Ghost 7, 1992

Ink on photosensitized
linen

215.9 × 190.5 cm

New Ghost, 2014

Ink on photosensitized
linen

226 × 187.9 cm

Hitchhiker returns, 2011

Oil and acrylic on linen

213.3 × 260.3 cm

Cecily Brown

When This Kiss Is Over,
2020

Oil on linen

226.1 × 210.8 cm

*I'm Gonna Make You Love
Me*, 2022-23

Oil on UV-curable pigment
on linen

210.8 × 155 cm

Courtesy the Artist and
Contemporary Fine Arts,
Basel

Christina Quarles

Yew Brought it Up, 2018

Acrylic on canvas

139.7 × 218.4 cm

*Sunday (We Gunna Rest
on) Sunday*, 2019

Acrylic on canvas

182.9 × 243.8 × 5.1 cm

Jimmie Durham

Great Dane, 2017

Dog skull, Murano glass,
cotton, PE-Pipes, steel,
rubber, acrylic paint

170 × 50 × 122 cm

Charline von Heyl

The Antiplantonick, 2011

Acrylic and oil on linen

208.3 × 198.1 cm

Pirate's Grave, 2020

Acrylic on linen

208.5 × 198 cm

Room 10

Stanley Whitney

Howl, 2022

Oil on linen

152.4 × 152.4 cm

Calvin Marcus

Monument 9, 2018

Wood, glass, hot glue,
cardboard, plastic, paper
pulp, LEDs, AA batteries,
sulfur, ash, gesso,
acrylic, Cel-Vinyl, Flashe,
watercolor, nails, various
hardware, wire, epoxy,
wood stain, stainless
steel

56.8 × 33.7 × 33.7 cm

Simone Leigh

Untitled, 2022

Stoneware

53 × 46 × 38 cm

Barkley L. Hendricks

Another Great Day at

Great Bay, 2006

Oil on canvas

55.8 × 81.2 cm framed

Blackbird Valley, 2002

Oil on canvas

59 × 78,1 cm framed

Etel Adnan

Untitled (Ref 196), 2013

Oil on canvas

35 × 45 cm

Untitled (Ref 200), 2013

Oil on canvas

35 × 45 cm

Richard Mayhew

Fog, 2004

Oil on canvas

91.4 × 121.9 cm

Room 11 and 12

Peter Saul

God Creates Modern Art,
2018

Acrylic on canvas
198 × 213 cm

Cowboy's Last Drink?,
2016

Acrylic on canvas
183 × 162.5 cm

Raymond Pettibon

No Title (I see the...), 2019
Ink, watercolor, and
graphite on paper
132.1 × 271.8 cm framed

No Title (If There is), 2011
Pen, ink and gouache on
paper
152.4 × 248.9 cm framed

*No Title (Projective saying
is...)*, 2014
Ink, gouache, graphite,
and acrylic on paper
101.9 × 139.7 cm framed

No Title (The feeling is),
2011
Pen and ink on paper
94.6 × 125.7 cm framed

No Title (They don't bring),
2008
Pen, ink, gouache and
collage on paper
85.7 × 118.1 cm framed

No Title (Like so many),
2008
Pen, ink, gouache, acrylic
and collage on paper
71.1 × 45.7 cm framed

No Title (I transcribe on),
2012
Acrylic on paper
78.1 × 113.7 cm framed

No Title (I was surprised),
2008
Pen, ink and gouache on
paper
57.2 × 76.2 cm framed

No title (1.12 Bob Gibson),
2015
Acrylic, pen, ink and
graphite on paper
66 × 101.6 cm framed

*No Title (Lieutenant!
There's our)*, 2008
Pen, ink and gouache on
paper
57.2 × 76.2 cm framed

No Title (From Baltic blue),
2017
Ink and acrylic on paper
64.8 × 93 cm framed

*No title (A crowd
gathered)*, 2015
Ink, pen and graphite on
paper
102.2 × 66.4 cm framed

No Title (Her eyes, black),
2008
Pen, ink and gouache on
paper
76.2 × 55.9 cm framed

No Title (Just get out),
2011
Pen and ink on paper
126.4 × 94.6 cm framed

No Title (They have been),
2007
Pen, ink, gouache and
collage on paper
61 × 76.2 × 3.8 cm
framed

No Title (In just such), 2003
Ink on paper
76.2 × 55.9 cm framed

No Title (The artist and),
2009
Pen, ink and gouache on
paper
66 × 102.2 cm framed

Josh Kline*Domestic Fragility**Meltdown*, 2019

Powder coated steel
frame, epoxy resin
(countertop), stainless
steel, heating panels,
soy wax, pigment, plastic
bucket, liner
97.2 × 100.3 × 100.3 cm

Jamian Juliano-Villani*Blue Marina*, 2016

Acrylic on canvas
274.3 × 182.9 cm

Substance Free, 2015

Acrylic on canvas
122 × 101.5 cm

Animal Proverb, 2015

Acrylic on canvas
91.4 × 61 cm

Celeste Dupuy-Spencer

To My Old Brown Earth,
And To My Old Blue Sky,
2020

Oil on linen
244 × 267.5 cm

Wade Guyton*Untitled*, 2018

Epson UltraChrome K3
inkjet on linen
213.4 × 175.3 cm

Untitled, 2017

Epson UltraChrome HDX
inkjet on linen
213.4 × 175.3 cm

Laura Owens*Untitled*, 2014

Acrylic, silkscreen inks,
Flashe, oil, and gesso on
linen
349.3 × 304.8 cm

Untitled, 2016

Oil, Flashe and screen
printing ink on linen
350.5 × 264.2 cm

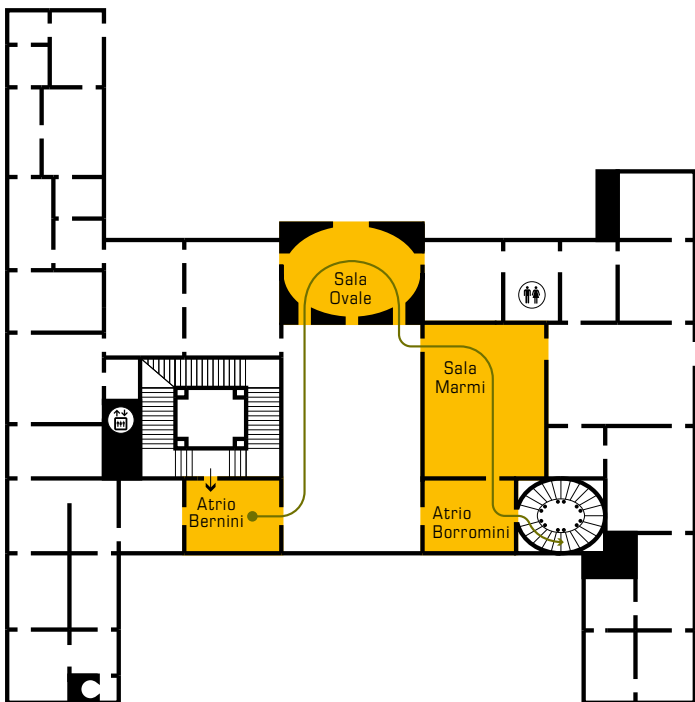
Seth Price*Untitled*, 2015-2018

Dye-sublimation print
on synthetic fabric, LED
matrix, aluminum panels
203.2 × 228.6 × 10.2 cm

Christopher Wool*Untitled*, 2009

Silkscreen ink on linen
304.8 × 243.8 cm

First Floor Piano Nobile



Day for Night: New American Realism continues with a series of incursions into the monumental spaces of Palazzo Barberini's *piano nobile*.

They begin in the atrium at the top of the staircase designed by Gian Lorenzo Bernini. Here visitors encounter the unexpected apparition of Duane Hanson's lawnmower, a polychrome bronze sculpture by this pivotal figure in 1970s American hyperrealism. Placed in dialogue with the *Veiled Woman*, a solemn eighteenth-century sculpture by Antonio Corradini, Hanson's antihero – an image of suburban America that is both affectionate and mocking – invites us to think about illusion and virtuosity in the history of ancient and contemporary art, and to reconsider what subjects deserve to be immortalized in marble or bronze. The uncanny realism of Hanson's figure is amplified by Maurizio Cattelan's pigeons: the presence of these intruders in the palazzo reminds us of the inevitable proximity between opposites – high and low, life and death, luxury and putrefaction – which is at the heart of this Italian artist's work and of much Baroque art. For that matter, Palazzo Barberini – one of the birthplaces of the Baroque aesthetic – is precisely where the division between true and plausible, illusion and persuasion, was forever muddled.

In the bare spaces of the Sala Ovale, we find another unusual apparition: an "Archangel" cast in fiberglass by the celebrated American artist Charles Ray. Ray's figure resembles a California surfer more than a heavenly being, but the sophisticated pose and details and the perfectly polished surface give it the sidereal remoteness of an alien creature. It is hard to say whether Ray's Archangel – more Mannerist than Baroque – will fly up to join the Triumph in Pietro da Cortona's fresco in the next room, or stroll out to meet the Apollo who is gazing at him from the end of the garden.

The Sala Marmi houses a large collection of paintings, with over sixty portraits packed into a hanging that could be described as a huge fam-

ily album, crowded with imaginary ancestors and monstrous relatives. Playing with a display mode that was very common in seventeenth- and eighteenth-century private collections – the Barberinis themselves had amassed hundreds of paintings, scattered through various picture galleries and wardrobes in the palazzo – this dizzying presentation brings together works by renowned artists like George Condo, Richard Prince, and Julian Schnabel, alongside younger emerging talents, in a humorous celebration of the passion – and madness – of collecting.

The Borromini Atrium, which leads to the stunning helicoidal staircase designed by the absolute genius of the Baroque age, Francesco Borromini, houses one of the best-known works by Urs Fischer. Like Hanson and Ray, Fischer revisits art history, and more specifically the tradition of equestrian monuments. But Fischer's horse is not carrying heroes or warriors, however: instead, it is a mutant being that blends organic and inorganic elements into a post-human robot, its mirrored surface reminiscent of a sci-fi replicant.

However out of place they may seem, these contemporary works, when seen in the monumental spaces of Palazzo Barberini, kindle an intense dialogue with certain key themes of seventeenth-century culture. The grotesque, the monstrous, the use of new technologies, the birth of a new visual culture of spectacular images, and the dawning conception of the universe as a polycentric, fragmented space in which new representations of reality can be born: these are just some of the elements that point to surprising links between the seventeenth century and this neo-Baroque age of ours.

This reflection on a complex, multifaceted world in perennial evolution finds an ideal setting in the spaces of Palazzo Barberini, creating an electrical circuit between contemporary art and ancient culture that sparks new interpretations of the past and future. ✕

Atrio Bernini

Maurizio Cattelan

Tourists, 1997

30 taxidermied pigeons

20 × 20 × 8 cm each,

Environmental dimensions

Courtesy the Artist

Sala Ovale

Charles Ray

Archangel [pattern], 2018

Fiberglass

410 × 227 × 116 cm

Courtesy the Artist

Atrio Borromini

Urs Fischer

Horse/Bed, 2013

Milled aluminum, galvanized

steel, screws, bolts,

two-component resin

218.1 × 263.1 × 111.1 cm

The Invention of Baroque space

Palazzo Barberini is the prototype of secular Baroque architecture: this is where Gian Lorenzo Bernini and Francesco Borromini first dealt with architectural space, testing out forms that would soon change the face of Rome and of Western architecture. Divided into two wings, the prince's to the north and the cardinal's to the south, the palace was also the Barberini's main vehicle of self-promotion. In 1625, two years after Urban's election to the papacy, the family purchased a site on the Quirinal Hill and commissioned a design for a palace from Carlo Maderno, who died in 1629, however. It was Bernini who took over the construction project, and Borromini who turned the design into buildable plans that would make the owners' wishes a reality.

The facade is a stage framed by two lateral wings, and the palazzo sits poised over a sequence of spaces: the portico, the large hemicycle, and the oval that opens onto the garden. The *piano nobile* is reached by climbing a square monumental staircase, lit by an opening above. It is decorated with classical statuary, culminating in the relief of a lion, which was both a symbol of Fortitude and the rising sign of Urban VIII – a man particularly attuned to astrology – and in a statue of Apollo killing Python, a symbol of evil and darkness. We are entering the kingdom of the sun, which, like the bees, was an emblem of the Barberini, and a recurrent motif throughout the palazzo.

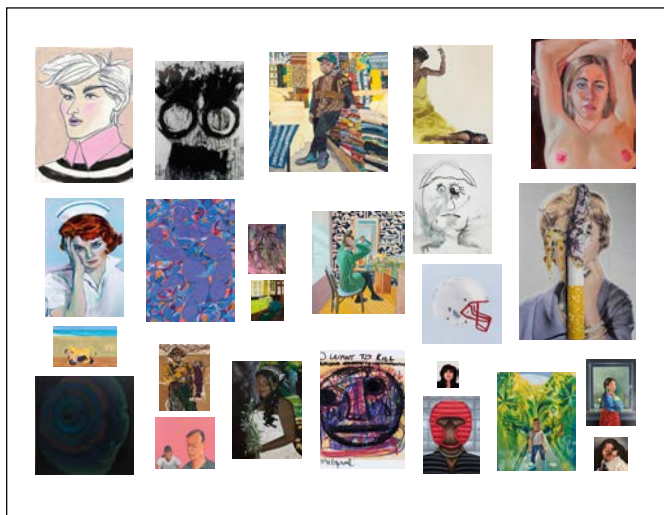
The central section of the building is entirely occupied by the grand salon, the only one of its kind in Rome. Together with the oval room behind it, its dimensions are similar to those of the Sistine Chapel, and it is aligned with the path of the sun, its huge windows framing the basilica of Saint Peter's to the west. The vault, measuring about 400 square meters, was frescoed between 1632 and 1639

by Pietro da Cortona, a young artist personally chosen by the Pope. It depicts the *Allegory of Divine Providence* – who, triumphing over Time and Fate, elects the truly virtuous to the papal throne. Urban VIII is represented by three huge bees, the papal tiara, and a laurel wreath identifying him as a poet: it is an allegorical portrait, but an extraordinarily eloquent one. Around them are hundreds of figures in an illusionistic space where history, legend, and symbology all coexist. It is a completely new kind of picture, neither sacred nor profane, but gloriously allegorical.

At the end of the Salone, we enter the Sala Ovale, which transposes a form found in religious architecture into a domestic space. The room opens onto the garden, creating a sightline that runs through the building from east to west to underscore the arc of the sun, and it is completely different from the salon: a limpid space, marked out by Bernini's sequence of doors, windows, niches, and pilasters, with an almost Neoclassical elegance. The central doorway of the salon that leads to the oval room is decorated with swans, animals sacred to Apollo, which hold up a head of Medusa in honor of Minerva: this was the meeting place of the *Purpurei Cygni*, a group of cardinals who were devotees of Apollo and Minerva.

The Sala Marmi was originally used as a theater. This is where a performance of *Sant'Alessio*, one of the oldest operas, was presented during Carnival in 1632, ushering in the Barberini's vibrant series of theatrical productions. We are in the southern wing of the *palazzo*, with its splendid oval staircase: a supremely elegant structure, with an elliptical layout and twinned columns. It was probably designed by Borromini, who went on to explore oval forms in many different works of architecture. These are the stairs that men of letters and science would climb to reach the vast library on the top floor, and which we take today to visit the Appartamento Settecentesco. ✕

Sala Marmi - Left Wall



1	2	3	4	5
6	7	8	11	13
14	9	10	12	
15	16	18	19	20
17	21	22	23	24

1. Ella Kruglyanskaya
Untitled, 2016
Ink, graphite, and gouache
on paper
221 × 152.4 cm

2. Joyce Pensato
Ask Groucho, 2011
Enamel and metallic paint
on linen, 182.9 × 137.2 cm

3. Jordan Casteel
Njeri, 2018
Oil on canvas
228.6 × 198.1 cm

4. Calida Rawles
Meridian, 2022
Acrylic on canvas
152.4 × 121.9 cm

5. Jenna Gribbon
Gaze vortex, 2023
Oil on linen
203.2 × 162.6 cm

6. Walter Robinson
The Dilemma, 2021
Acrylic on canvas
182 × 121.9 cm

7. Tunji Adeniyi-Jones
Violet Dive [study], 2022
Oil on canvas
190.5 × 139.7 cm

8. Kaari Upson
Portrait (Vain German),
2020-21
Urethane, resin, Aqua-
Resin, pigment, fiberglass
and aluminum
74.3 × 58.4 × 7 cm

9. Danielle Mckinney
Daddy's Girl, 2021
Acrylic on canvas
61 × 50.8 cm

10. Aliza Nisenbaum
Patricia's Sewing Room,
2021
Oil on canvas
162.6 × 144.8 cm

11. Michael Williams
Turkey Uber, 2015
Inkjet, oil and pastel on
canvas
152.4 × 121.9 cm

12. Mathew Cerletty
Youth Vengeance, 2019
Oil on linen, aluminum
stretcher
121.9 × 121.9 × 3.2 cm

13. Urs Fischer
Mashed, 2012
Aluminum panel,
aluminum honeycomb,
two-component
epoxy adhesive, two-
components epoxy primer,
galvanized steel rivet
nuts, acrylic primer,
gesso, acrylic ink, spray
enamel, acrylic silkscreen
medium, acrylic paint
243.8 × 182.9 × 2.5 cm

**14. Roberto Gil de
Montes**
The Dream, 2020
Oil on linen
60 × 100.3 cm

15. Sasha Gordon
Widow, 2021
Oil on canvas
152.4 × 152.4 × 3.8 cm

16. Chase Hall
Walleye, 2021
Acrylic and coffee on
cotton canvas
101.6 × 76.2 cm

17. Steve Locke
cruisers [cafe], 2022
Oil on canvas
76.2 × 91.4 × 3.2 cm

18. Rafa Esparza
Guadalupe: Florecer, 2021
Acrylic on adobe
152 × 107 × 4 cm

19. Bjarne Melgaard
Untitled, 2016
Inkjet and oil stick on
canvas
182.8 × 129.5 cm

20. Sam McKinniss
Monica Lewinsky, 2021
Oil on canvas
40.6 × 30.4 cm

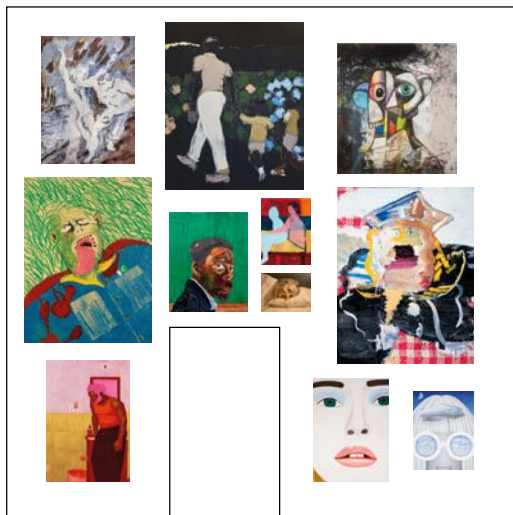
21. Julie Curtiss
Uppercut, 2020
Oil and vinyl on canvas
121.9 × 86.4 cm

22. Louis Fratino
Summer painting, 2019
Oil on canvas
152.4 × 121.9 cm

23. Sally J. Han
A Call, 2021
Acrylic paint on paper
mounted on wood panel
76.2 × 101.6 cm

**24. Nathaniel Mary
Quinn**
*I Just Remember How
Comfortable She Was
Sitting On The Porch*,
2019
Oil paint, paint stick,
oil pastel, soft pastel,
gouache on linen canvas
50.8 × 50.8 × 2 cm

Sala Marmi - Middle Wall



25

26

27

28

29

30

31

32

33

34

35

25. Matthew Lutz-Kinoy

New Holes in Brest, 2018
Acrylic and charcoal on
canvas
200 × 145 × 2 cm

26. Ferrari Sheppard

Walking together, 2022
Acrylic, charcoal, 24k gold
on canvas
264.2 × 218.4 cm

27. George Condo

Large Multicolored Head,
2018
Acrylic, charcoal, pastel,
and pigment stick on linen
203.2 × 182.9 cm

28. Calvin Marcus

Dead Soldier, 2016
Oil stick, Cel-vinyl, liquid
watercolor, and emulsified
gesso on linen/canvas
blend
258 × 200.6 cm

29. Ludovic Nkoth

Suspect #4, 2021
Acrylic on canvas
152 × 122 cm

**30. Katherine
Bradford**

Blue Lap Sitter, 2021
Acrylic on canvas
101.6 × 76.2 cm

31. Anna Weyant

Hurt Feelings, 2021
Oil on canvas
60.9 × 76.2 cm

32. Julian Schnabel

The Last Nurse (Tati),
1989
Oil, gesso and leather on
canvas
274.3 × 213.4 cm

33. Arcmanoro Niles

My Heart is Like Paper,
2018
Oil, acrylic and glitter on
canvas
190.5 × 127 cm

34. Brian Calvin

Together, 2015
Acrylic on canvas
160 × 116.8 cm

35. Emily Mae Smith

Sign, 2015
Oil on linen
121.9 × 94 cm

In the Gallery

Duane Hanson

Man on Mower, 1995
Bronze, polychromed with
oil, lawn mower
157.4 × 86.9 × 153.6 cm

Maurizio Cattelan

Tourists, 1997
30 taxidermied pigeons
20 × 20 × 8 cm each,
Environmental dimensions
Courtesy the Artist

36. Kehinde Wiley

On Top of the World, 2008
Oil on canvas
182.9 × 152.4 cm

37. Maja Ruznic

Mother & Father (Purple),
2021
Oil on linen, 238.8 × 193 cm

38. Aaron Gilbert

The Walls, 2022
Oil on canvas
106.7 × 113.7 cm

39. Ouattara Watts

#2 Can You See Me, 2015
Mixed media on canvas
121.9 × 121.9 cm

**40. Reggie Burrows
Hodges**

See Captain: Zorana, 2023
Acrylic and pastel on linen
205.7 × 179.7 × 5.7 cm

41. Urs Fischer

Wheel of Fortune, 2019
Aluminum composite
panel, aluminum
honeycomb two-component
adhesive, primer, gesso,
solvent based screen
printing ink
247.7 × 186.7 × 5 cm
framed

42. Derrick Adams

Style Variation 26, 2019
Acrylic paint and graphite
on digital photograph
inkjet on Artex canvas
245.1 × 153 × 4.4 cm
framed

43. Blair Saxon-Hill

Flowers for Josh Smith,
2023
Oil on canvas
182.8 × 137.1 cm

44. Gina Beavers

Eye Love Creatify, 2019
Acrylic on canvas on panel
with wood frame
78.7 × 78.7 cm

45. Ambera Wellmann

UnGodly, 2021
Oil on canvas
76.2 × 76.2 × 3.8 cm

46. Derek Fordjour

Double Slope Left, 2022
Acrylic, charcoal,
cardboard, and oil pastel
on newspaper mounted on
canvas, 101.6 × 152.4 cm

47. John Baldessari

Prima Facie: Doubtful, 2005
Archival Digital print on
ultrasmooth fine art paper
mounted on museum
board, 66 × 106.7 cm

48. Sayre Gomez

Entertainment Tonight, 2021
Acrylic on canvas
213.5 × 152.5 cm

49. George Condo

The Presentation, 2009
Acrylic, charcoal and
pastel on linen
182.88 × 147.32 cm

50. Dominique Fung

Floral gifts, 2022
Oil on canvas
152.4 × 137 cm

51. Richard Prince

*The Taming of Nurse
Conway*, 2002
Ink jet and acrylic on
canvas, 132.1 × 91.4 cm

52. Sable Elyse Smith

Coloring Book 59, 2020
Screen printing ink and oil
stick on paper
152.4 × 127 cm

53. Fulton Leroy

Washington
Michael Jackson Tears,
2010
Oil on stretched canvas
61 × 45.7 cm

54. Steven Shearer

Forger's Dupe, 2020
Oil on linen, stretched on
panel, artist frame
65.5 × 55.5 cm

55. Verne Dawson

Self Portrait, 2011
Oil on canvas
71.1 × 55.9 × 3.8 cm

56. Dalton Paula

Vitória da Conceição, 2023
Oil and gold leaf on canvas
60.9 × 45 × 3.8 cm

57. Hilary Pecis

New Fish Bowl, 2019
Acrylic on canvas
152.4 × 121.9 cm

58. Kenturah Davis

Planar vessel XI, 2022
Fugitive ink photogram,
debossed text, carbon
pencil rubbing on Igarashi
Kozo paper, shifu weaving
in artist frame
101 × 97.2 cm

59. Clintel Steed

Blue Field, 2023
Oil on canvas
101.6 × 76.2 cm

60. Leidy Churchman

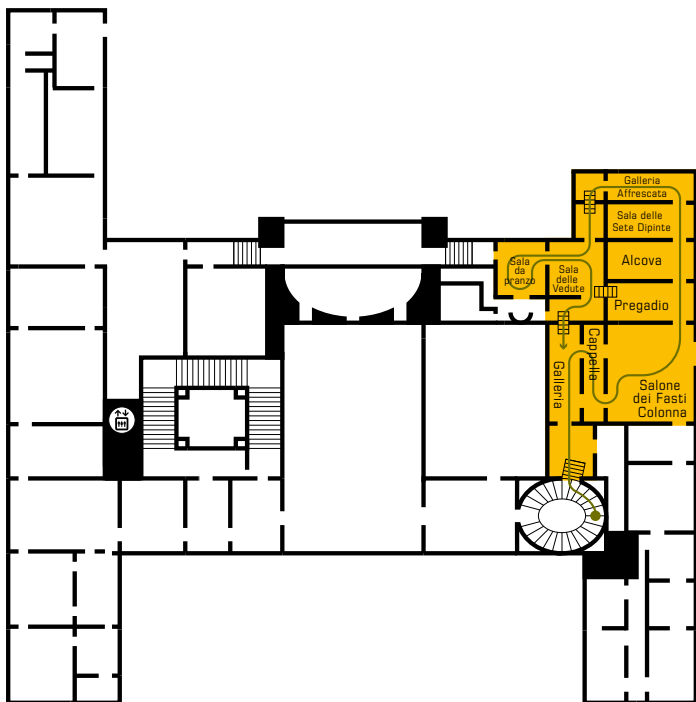
Poetry Iannone Concrete,
2018
Oil on linen
119.4 × 111.8 cm

61. Margot Bergman

Birthday Girl, 2019
Acrylic on canvas
101.6 × 86.4 cm

Second Floor

Appartamento Settecentesco



The works in the Appartamento Settecentesco are mostly abstract, in marked contrast with those on the ground floor and the *piano nobile*.

The selection focuses on works by several Black artists – Peter Bradley, Frank Bowling, Melvin Edwards, Sam Gilliam, and Jack Whitten – who, starting in the 1960s, used abstraction as a language to reclaim their freedom and independence, refusing to focus solely on topical and political themes. Other, younger figures – like Theaster Gates, Rashid Johnson, and Lorna Simpson – draw on this tradition, finding new ways to tackle issues connected to their identity.

In this context, the sculptures by Arthur Simms and Cameron Rowland suggest other approaches to integrating abstraction and politics. Simms's precarious monuments combine the influence of Caribbean vernacular art with the work of various maestros of the assemblage, such as David Hammons and Noah Purifoy. Rowland, on the other hand, conducts a meticulous exploration of American history, presenting readymades that evoke complex relationships of power.

In the Alcove Room, Jacqueline Humphries's abstract work follows a vein of investigation similar to artists like Guyton, Owens, von Heyl, and Wool, who work at the intersection of technology and expressionism. The apartment also houses a series of video works, including a piece by Klara Lidén recorded at the dance school of the Hermitage Theatre in Saint Petersburg, where the artist tried to transform herself into a ballerina, conforming to the oldest clichés of femininity. A little further on, Camille Henrot's video *Grosse Fatigue* – Silver Lion at the 2013 Venice Biennale – describes the birth of the universe through a series of myths and cosmologies recited as rap and accompanied by footage shot at natural history museums, alongside images from the web, in a frenzied flight through the vast wilds of digital culture.

The Galleria Affrescata hosts works by three Lebanese artists who explore the theme of travel and of roots. Simone Fattal – who has lived in America for many years – creates figures of queens and warriors that blend ancient legends with references to contemporary conflicts. Rayyane Tabet – another Lebanese artist based in the US – covers the windows with the same blue film once employed in Lebanon to circumvent blackout regulations. Ziad Antar's work alludes to wars and migration and to the use of music in times of crisis.

The Marine Room and the Dining Room are devoted, respectively, to Cindy Sherman and Ragnar Kjartansson, two masters of dissimulation whose works take on new meaning amid the Rococo decorations of the Appartamento. With her costumed portraits, Sherman envisions identity as an endless performance where our longing for individuality is constantly held in check by stereotypes and clichés: in Sherman's photos, the deepest depths of the self are always revealed to be just the same as other people's. In the final room we hear – endlessly repeated, like a crazed music box – three minutes from the last aria of Mozart's *Le Nozze di Figaro*, recorded during a twelve-hour-long performance. In this tour de force by Kjartansson, effort and grace, spontaneity and *sprezzatura* are intertwined in an endless game of disguises, where the line between truth and fiction is lost.

These pieces and the many others on view point to a new form of critical realism: an investigative, even inquisitory approach that is simultaneously skeptical and impassioned. The notion of truth that we begin to glimpse here – reflected in the work of the artists brought together in *Day for Night* – is never dogmatic: it is, instead, the outcome of a complex process of discovery, participation, and collective engagement. ✕

The Rococo rooms of Cornelia Costanza

Palazzo Barberini's eighteenth-century apartment was the brainchild of Princess Cornelia Costanza Barberini (1716-1797) and her husband, Giulio Cesare Colonna di Sciarra (1702-1787), who, between about 1760 and 1770, decided to commission a complete renovation and redecoration of their private apartments. It was a choice in clear contrast with the Baroque opulence of the floor below, a way for Cornelia Costanza and her husband to state their own identity, separate from the cumbersome legacy of her Barberini ancestors. Set within the majestic seventeenth-century edifice, it is a little gem of late Rococo.

Cornelia Costanza Barberini had been married off to Prince Giulio Cesare Colonna at the age of just twelve, in 1728, and since she had no legitimate siblings, she inherited the vast family fortune. Restrictions had been placed on the Barberini estate by Urban VIII himself, but upon the death of Cornelia Costanza's guardian, she found herself in the highly unique position of being able to personally manage the family estate as she wished, despite the stipulations in the will. The princess handled this enormous fortune in a breezily independent way, leaving behind a long trail of complicated hereditary disputes. She clearly wanted to leave a visible trace of her own artistic preferences in the symbolic birthplace of Baroque architecture and decoration. The year was 1760, and although Cornelia and her husband were proud exponents of the Roman aristocracy and its traditions, a faint air of the Enlightenment seems to waft through these rooms.

The financial health of the Barberini assets was no longer as flourishing as it had been in the previous century, so her marriage to Giulio Cesare, thanks to the considerable sum of 200,000 scudi brought by

the groom, also served to smooth out the most immediate pecuniary problems. This is why the apartment's reception room, known as the Sala dei Fasti Colonna is entirely decorated with scenes that celebrate the deeds of her husband's family. One of the most interesting depicts Stefano Colonna's battle with Imperial mercenary troops, during the Sack of Rome in 1527. Colonna himself appears in a splendid painting by Agnolo Bronzino in the portrait gallery on the floor below.

The Salone dei Fasti Colonna is the most stately, grandiloquent part of the apartment. In the other spaces, the mood is lighter and more sophisticated, even whimsical at times. For instance, the Silk Room, its walls entirely clad in silk panels painted with scenes illustrating the daily lives of people in the New World, is a precious decorative example of the eighteenth-century interest in a "primitive" lifestyle. *Émile ou De l'éducation*, the novel by Jean-Jacques Rousseau that introduced the figure of the "noble savage," was published in 1762, when Cornelia Costanza and Giulio Cesare had just begun work on these apartments. In the small space intended for conversation, the contrast between the exquisite Rocaille décor, with its stuccos, mirrors, and console tables, and the pictures of the "primitive" world – which, in the eighteenth century, featured bright colors against a much lighter background – was of course intentional. The scenes are based on a series of watercolors painted from life by the artist and pioneer John White, who took part in a 1585 expedition to what is now North Carolina, among the Algonquin people. In the seventeenth century, these watercolors were translated into engravings and collected in volumes, some of which were also in the Barberini library. The scenes show dances and ceremonies; the village of Secotan; a naval battle between the Indigenous population and conquerors; and hunting scenes. Perched at the edges of the scenes, gaudy parrots and peacocks observe the events; they are out of scale, a clear link between the imaginary world of "noble savages" and Palazzo Barberini. ✕

Entrance

Rashid Johnson

Root, 2012

Branded red oak flooring,
black soap, wax, spray
enamel

243.8 × 304.8 × 7 cm

Sam Gilliam

Chinaberry Dream, 1972

Acrylic on canvas

182.9 × 182.9 cm

Naudline Pierre

*Prophecy of Resilience and
Persistence*, 2022

Oil and oil pastel on panel

40.6 × 27.9 × 17.8 cm

Cappella

Woody De Othello

On my way home, 2022

Ceramic, paint, and resin

101.6 × 50.8 × 55.9 cm

Salone dei Fasti Colonna

Arthur Simms

Head, 1993

Rope, wood, glue, wheel,
objects

170.2 × 139.7 × 81.3 cm

Cameron Rowland

*49-51 Chambers Street -
Basement, New York, NY
10007*, 2014

Wooden tabletop, base,
hardware

78.7 × 106.7 × 106.7 cm

Public Surplus is a private auction system that sells government property to private buyers. This circular wooden table was bought at auction from Public Surplus. It was used in the building at 49-51 Chambers Street in New York City, when it was owned by the Mayor's Office of New York. The City purchased the building in 1965. The building was sold in 2013 and is now privately owned. Everything unclaimed in the building was sold in 2014 via Public Surplus.

Alan Saret

Glanzam, 1987/2022

Painted wire and magnet
wire

106.7 × 109.2 × 88.9 cm

Lorna Simpson

Day For Night, 2018

Ink and acrylic on gessoed
wood

170.2 × 508 cm

Pregadio

Theaster Gates

Ain't I a Man, 2012
Wood, roofing paper and
membrane, tar and paper
121.9 × 180.3 × 10.2 cm

Jack Whitten

Ancestral Landscape,
1967
Oil on linen
112.7 × 169.2 × 3 cm

Peter Bradley

We Should Be Heroes,
2019
Acrylic and sand on
canvas
118.1 × 193 cm

Melvin Edwards

Luxor-Top, 1983
Painted welded steel
102.9 × 106.7 × 94 cm

Alcova

Jacqueline Humphries

Untitled, 2011
Oil on linen
203.2 × 221 cm

Untitled, 2012
Oil on canvas
203.2 × 221 cm

Frank Bowling

Through Red, 2013
Acrylic on canvas
188 × 157.5 cm

Klara Lidén

*Warm Up: Hermitage
State Theater*, 2014
HDV, color, sound
4 min. 20 sec.

Sala delle Sete Dipinte

Camille Henrot

Grosse fatigue, 2013
Video color, sound
13 min.
Original music by Joakim
Voice by Akwetey Orraca-
Tetteh

Galleria Affrescata

Simone Fattal

Wounded Warrior, 1999-2022

Bronze

110 × 28 × 12 cm

Yellow Warrior, 2004-2022

Bronze

90 × 24 × 9 cm

Guard, 2009

Glazed stoneware

25.4 × 20.2 × 4.8 cm

Standing King, 2009

Glazed stoneware

36.2 × 8.6 × 7.4 cm

The Queen, 2009

Glazed stoneware

31.5 × 8.9 × 7.9 cm

Lady in Waiting, 2009

Glazed stoneware

25.5 × 10 × 4 cm

The Master, 1998

Bronze

20 × 8.5 × 5.5 cm

The Migrant Family,

Refugees by the Hearth,
2004

Bronze

28.5 × 29.5 × 25 cm

Ziad Antar

WA, 2004

Video, color, sound

3 min.

La Marche Turque, 2006

Video, b/w, sound

(Performer: Matea
Maras)

3 min.

*The Little Boat (Il Était
un...)*, 2020

Video, color, sound

3 min.

Courtesy the Artist

Rayyane Tabet

Six Nights, 2023-ongoing

Color vinyl film on glass

Dimensions variable

Sala delle Vedute

Cindy Sherman

Untitled, 2016

Dye sublimation metal
print

120.7 × 102.9 cm

Untitled, 2016

Dye sublimation metal
print

141.3 × 180.7 cm

Ziad Antar

*Queens Borough Bridge
New York*, 2009

Black and white
photography

120 × 120 cm

From the series *Expired*

Courtesy the Artist

Camera da Pranzo

Ragnar Kjartansson

Bliss, 2020

Single channel video,
color, sound

11:59:25 hours

Recorded at REDCAT –
the Walt Disney Concert
Hall in Los Angeles,

originally a commission for
Performa 11, New York

DAY FOR NIGHT: New American Realism

Works from the Collection of **Tony and Elham Salamé, Aishti Foundation**



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Display of the permanent collections

Maurizia Cicconi

Collection Manager

Maria Assunta Sorrentino

with **Maria Francesca Castaldo**

Maura Garofalo

Elisabetta Guerriero

Education

CoopCulture

Events and Ceremonial Office

Simona Baldi

with **Luca Galano**

Annarita Margani

Graphic Design

Alberto Berengo Gardin

Press Office

Maria Bonmassar

Digital media

Nicolette Mandarano

with **Giuseppe Perrino**

Paola Villari

Photographs

Alberto Novelli

Palazzo Barberini - Roma, April 14 - September 8, 2024

Curated by **Massimiliano Gioni** and **Flaminia Gennari Santori**

**ÄISHTI
FOUNDATION**

President

Tony Salamé

Concept and Exhibition Design

Massimiliano Gioni

Flaminia Gennari Santori

Ian Sullivan

Collection Manager

Leila Bou Nasr

Project Manager

Stefania Scarpini

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Krikor Avessian

Events and Ceremonial Office

Monica Pandolfi

Chiara Milani

Lina Chehade

Press Office

Agnes Renout

Ilenia Bolognesi

Translation

Johanna Bishop

Exhibition Set up

Handle S.r.l.u.

Graphic Production

Sp System

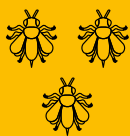
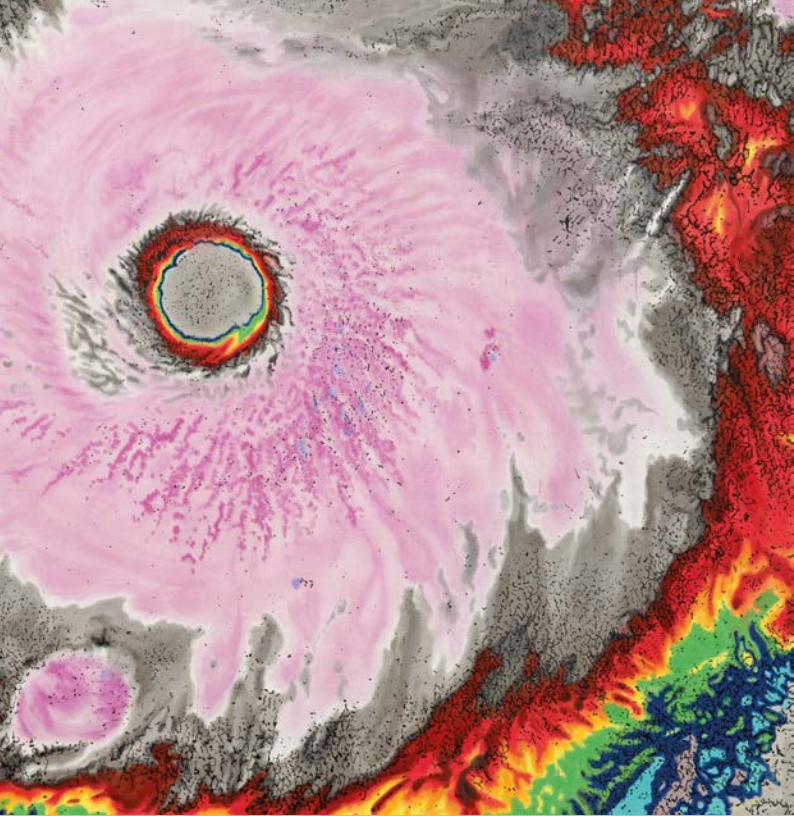
Lighting Set up

Alma S.r.l.s.

Shipping

Möbel-Transport AG

Apice



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NAZIONALI**
BARBERINI
CORSINI

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