



THE ACCADEMIA NAZIONALE DI SAN LUCA REQUESTS THE PLEASURE OF YOUR COMPANY  
AT THE PRESENTATION OF THE BOOK

**IN DIREZIONE OSTINATA E CONTRARIA  
SCRITTI SULL'ARTE CONTEMPORANEA**

**by Robert Storr**

*edited by* Francesca Pietropaolo

Libri Scheiwiller

*The event will be introduced and presented by*  
Francesco Moschini

*Speakers*  
Robert Storr  
Francesca Pietropaolo

To be followed by a debate.

**Thursday 24<sup>th</sup> November 2011, 5.00pm**

**Accademia Nazionale di San Luca**  
Rome, piazza dell'Accademia di San Luca 77  
tel. 06.6798850 06.6790324



To mark the publication of Robert Storr's "*In direzione ostinata e contraria*", on Thursday 24<sup>th</sup> November 2011 at 5.00pm the Accademia Nazionale di San Luca presents a discussion with the eminent American scholar and the book's editor and translator, Francesca Pietropaolo. Bringing together, for the first time, a selection of Storr's writing on contemporary art published between 1989 and 2009, the volume offers a distilled version of his vast contribution to the history and criticism of contemporary art – among the most original on the international scene. With texts in diverse forms and from a variety of contexts, the book offers a concise (and by no means exhaustive) introduction to the work of one of the contemporary art world's most lucid, sensitive and openly iconoclastic commentators. Storr touches on themes ranging from the nature of beauty and of the grotesque to the relationship between the conceptual and the perceptive, between art and politics, and between the visual arts and architecture, taking as his starting point reflections on the work of artists of various generations and temperaments – Felix Gonzalez-Torres, Jorge Immendorff, Ilya Kabakov, Louise Lawler, Bruce Nauman, Yvonne Rainer, Peter Saul and Kara Walker. With the aim of stimulating an analysis of what it means to be a critic and art historian today, the discussion will also consider Storr's book "*Settembre*" (Heni Publishing), recently published in Italy (and whose translators include Francesca Pietropaolo) and focusing on a single history painting by Gerhard Richter – which represents the tragic events of 11<sup>th</sup> September 2001 and is now in the collection of New York's Museum of Modern Art. The two books are mutually enriched by a sort of dialogue-at-a-distance involving echoes and subtle correspondences, and the comparison offers the excuse for a stimulating encounter with one of the most influential protagonists of the contemporary artistic debate.

The discussion of the book will take the form of a dialogue between the author and the book's editor, introduced and presented by Francesco Moschini. It will be followed by an open debate during which Robert Storr and Francesca Pietropaolo will take questions from the audience.

**Robert Storr** - Art historian, critic and painter, since 2006 Robert Storr has been Dean of the Yale University School of Art where he also teaches painting and drawing. Previously the first Rosalie Solow Professor of Modern Art at the Institute of Fine Arts, New York University (2002-2006), from 1990 to 2002 he was senior curator in the Department of Painting and Sculpture at the Museum of Modern Art, New York. The numerous shows he organised at MoMA included important retrospectives dedicated to Gerhard Richter, Robert Ryman (with the Tate Gallery, London), Chuck Close, Tony Smith, and Elizabeth Murray. At MoMA he was also, for ten years, the coordinator of *Projects*, a series of exhibitions dedicated to contemporary artists. From 2005-2007 Storr was the Artistic Director of the Venice Biennale – the first American to hold the post.

Author of numerous monographs and catalogues – including *Philip Guston* (Abbeville, 1986), *Chuck Close* (with Lisa Lyons, Rizzoli, 1987), and the forthcoming *Intimate Geometries: The Work and Life of Louise Bourgeois* – Storr is a contributing editor at *Art in America* and the *College Art Association's Art Journal*. He writes for a number of international journals and magazines including *Artforum*, *Art Journal*, *Art Press*, *Frieze* and *Parkett*.

The numerous honours he has received for his work as critic and art historian include an honorary doctorate from the School of the Art Institute of Chicago, the *American Chapter of the International Association of Art Critics Award for Distinguished Contribution to the Field of Art Criticism*, the 'ICI Agnes Gund Curatorial Award', and *The Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History* from the *Smithsonian Institution's Archives of American Art*. In 2000 the French Ministry of Culture awarded him the 'Chevalier des Arts et des Lettres' medal.

**Francesca Pietropaolo** – Art historian and curator specialised in modern and contemporary art, she has recently been made curator of the Frac Aquitaine collection (Fond Régional d'Art Contemporain) in Bordeaux. From 1999 to 2001 she worked at the Walker Art Center of Minneapolis on the exhibition *Zero to Infinity. Arte Povera 1962-1972*, organised in collaboration with the Tate Modern, London. At New York's Museum of Modern Art from 2001 to 2006, she worked on exhibitions based on the permanent collection (with an emphasis on drawings) including *Drawing from the Modern, 1945-1975* (2005), and on international exhibitions such as *Roth Time: A Dieter Roth Retrospective* (2004), and *Plane Image: A Brice Marden Retrospective* (2006). In 2004 she was one of the curators called to select artists for *Greater New York 2005* at the P.S.1 Contemporary Art Center, an affiliate of the Museum of Modern Art. From 2005 to 2007 she was 'Executive Curatorial and Research Specialist' for the international exhibition *Pensa con i sensi – Senti con la mente*, organised by Robert Storr for the 52<sup>nd</sup> edition of the Venice Biennale. In 2008 she was a member of the jury for the international competition organised by the Pablo Neruda Foundation and the Chilean Ministry of Culture for a public sculpture to honour the memory of Pablo Neruda, in Cantalao, Chile. Recent projects have included the organisation (as co-curator) of the international exhibition *Wrinkles in Time/Images Unconfined* (2009) for the IVAM museum in Valencia, Spain, and she was also co-curator (with Robert Storr) of *North by New York. New Nordic Art* (2011) for the American-Scandinavian Foundation at Scandinavian House in New York. Her latest publications have included essays on Tatiana Trouvé for the catalogues *Elogio del dubbio/In Praise of Doubt* (Fondation François Pinault, Punta della Dogana, Venice, 2011) and *Tatiana Trouvé* (Kunsthhaus, Graz, Austria, 2010), and on Luca Buvoli (*Slow it Down to the Limit: Futurism at Velocity Zero*. London: Estorick Collection, London, 2009). She has also published critical essays on artists like Jaishri Abichandani, Yto Barrada, Paolo Canevari, Rainer Ganahl, Dan Perjovschi and Margaret Salmon. As an art critic she has written for *Flash Art International* and for magazines and journals such as *Art in America*, *ARTnews*, *The Brooklyn Rail* and *Arte e Critica* (Rome).