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Bern's Manifesto

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By nature the museum occupies itself with art and its history. It should be its goal to clarify the various artistic motivations and movements which have shaped art and art history.

Its primary method is putting on exhibition concrete works of art thus offering real artistic experience, in such a way that the relations between these works become readable. The museum is also an educational structure by making visible the artistic network - in the case of the museum of modern art, the contemporary artistic network.

Since in the 20th century it is much less important or logical than before to talk about national schools, the museum of modern art must be international in its scope.

Although all the great movements in 20th century art started locally, because of their internationalist visions, they soon incorporated artists from other countries - e.g. Cubism, Futurism, Minimal Art, Arte Povera...

The criteria for modern art result from the internationalist artistic conscience. A museum of contemporary art in Italy cannot separate itself from the international debate; at the same time its view of the international scene must be developed from the particular 'problematica' in contemporary art and culture. In practice this means to construct a precise collection of art works: Italian art works which also have great validity within the international debate; and foreign art works which signify the major developments of art in general. This structure (which can be elaborated in more detail by way of temporary exhibition) allows the public to judge the quality of the best Italian art in relation to the best 'international' art; at the same time it shows the importance of the Italian contribution to the international, contemporary development.

As to the Castello di Rivoli, the exhibition 'Ouverture' provided an image (almost abstract) of the international scene 1985. It opened windows and because of its success it not only gave the Castello a certain reputation abroad - it also helped in forming the internal structure (administration, personnel etc.). Now it is time to reflect, to study the position of Italian art, to review the necessities in Italy, and to try, simply and quietly, to show in the museum the major moments of postwar Italian art (those movements with also an international echo) and put these art works against a precise and discrete background of international achievement.

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