

D O M E N I C O B I A N C H I

A L A N C H A R L T O N

G Ü N T H E R F Ö R G

B A R B A R A K R U G E R

T O O N V E R H O E F

Castello di Rivoli
6 Ottobre / 3 Dicembre 1989

MUSEO D'ARTE CONTEMPORANEA

REGIONE PIEMONTE BANCA CRT FIAT GRUPPO GFT
CASTELLO DI RIVOLI

M e e t i n g

w i t h

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A L A N C H A R L T O N

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B A R B A R A K R U G E R

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Castello di Rivoli

Thursday 5th October 1989

7.00 pm

CAPTIONS

1. Günther Förg: Rivoli I, 1989, acrylic on canvas, Private Collection, Switzerland
2. Domenico Bianchi: Untitled, 1988, wax on fiberglass, Galleria Stein, Milano
3. Barbara Kruger: Untitled, (Business as usual), 1987, photograph, Collection Roos, Switzerland
4. Alan Charlton: Corner painting, 1986, Victoria Miro Gallery, London
5. Toon Verhoef: Untitled, 1975, Collection Becht, Naarden

PRESS RELEASE

EXHIBITION

Domenico Bianchi
Alan Charlton
Günther Förg
Barbara Kruger
Toon Verhoef

ORGANIZERS

Rudi H. Fuchs
Johannes Gachnang
Cristina Mundici

PERIOD

6 October - 3 December 1989

VENUE

Castello di Rivoli -
Museo d'arte contemporanea
Piazza del Castello
10098 Rivoli TO

INAUGURATION

Thursday 5 October 1989
7.0 pm

From 5 October 1989 the first and second floors of the Castello di Rivoli - Museo d'arte contemporanea will be taken over by an extensive exhibition dedicated to five artists of different nationalities: Domenico Bianchi, Alan Charlton, Günther Förg, Barbara Kruger, Toon Verhoef.

In setting up this exhibition, the Castello di Rivoli is determined to encourage five capable young artists who, though unconnected by the style or concept of their work, belong to the same generation, and who come from countries among those most active on the contemporary art scene.

The exhibition will include about one hundred works, approximately twenty by each artist. Each of the five sections aims to give an overview of the artist's powers of expression, and, as always, the overall effect of the exhibition will stem from the interaction between space and the works exhibited, fruit of a collaboration with the artist himself.

The catalogue of the exhibition will again be edited by Fabbri Editore. It will not be a single volume, though, but rather five separate catalogues grouped together in a single sleeve, each consisting of a text by an Italian or foreign critic, an up-to-date biography and bibliography of the artist and photographs of the works exhibited.

For information please contact:

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DOMENICO BIANCHI

Born in 1955 in Lazio, he studied at the Accademia di Belle Arti in Rome, where he still lives and works.

SOLO EXHIBITIONS

- 1977 Ugo Ferranti, Fine Arts Building, New York
- 1978 Galleria Françoise Lambert, Milano
Galleria Ugo Ferranti, Roma
- 1979 Arte Fiera, Bologna
- 1980 Galleria il Segno, Roma
Galleria Ugo Ferranti, Roma
Galleria Swart, Amsterdam
- 1981 Galleria Yvon Lambert, Parigi
- 1982 Galleria Swart, Amsterdam
Galleria Ugo Ferranti, Roma
- 1983 Galleria Salvatore Ala, Milano
- 1984 Galleria Salvatore Ala, New York
Galleria Salvatore Ala, Milano
- 1985 Galleria Ugo Ferranti, Roma
Galleria Gian Enzo Sperone, Roma
- 1986 Galleria Sperone-Westwater, New York
- 1987 Galleria Sperone-Westwater, New York
Galleria Gian Enzo Sperone, Roma
- 1988 Galleria Christian Stein, Milano
Galleria L. A. Louver, Venice L. A.
- 1989 Galleria Christian Stein, Torino
Galleria Sperone-Westwater, New York

SELECTED GROUP EXHIBITIONS

- 1978 "In/Visibile", Artra Studio, Milano
- 1979 "Parigi o cara....", Galleria Yvon Lambert, Parigi
"Europa '79", Stoccarda
- 1980 "Perche...", Galleria Ugo Ferranti, Roma
"Biennale Des Jeunes", Parigi
Galleria Swart, Amsterdam
Groninger Museum, Groningen
"Artemisia", Galleria Ugo Ferranti, Roma
- 1981 "Bianchi, Ceccobelli, Dessi, Gallo", Groninger Museum, Groningen;
Haus am Waldsee, Berlino
- 1982 "Kunst Nu", Groninger Museum, Groningen
- 1983 Galleria Salvatore Ala, New York
- 1984 Galleria Marianne Deson, Chicago
"Aperto 84", 41^a Biennale di Venezia, Venezia
Espace Claudine Breguet, Parigi
"De Umbris Idearum", Galleria Sperone-Westwater, New York
- 1985 Galleria Exit, Krista Mikkola, Helsinki
Galleria Bo Franzen, Stoccolma
Galleria Sperone-Westwater, New York
"L'Italie aujourd'hui", Centre National d'Art Contemporain,
Nizza
- 1986 "Arte e Alchimia", 42^a Biennale di Venezia, Venezia
"Bianchi, Ceccobelli, Dessi, Gallo", Riverside Studios, Londra
"The Spiritual in Art: Abstract Painting 1890-1985", County
Museum, Los Angeles
"Bianchi, Dessi, Gallo, Schabel, Sultan", Galleria Carini,
Firenze

1987 "Bianchi, Dessi, Gallo", Galleria G. E. Sperone, Roma

Galleria Bayeler, Basilea

"L'Art contre le SIDA", Galleria Yvon Lambert, Parigi

1988 "Europa oggi: Arte Contemporanea nell'Europa occidentale",
Museo d'Arte Contemporanea, Prato

"The image of Abstraction", the Museum of Contemporary Art,
Los Angeles

"Bianchi, Dessi, Gallo", Galleria G. E. Sperone, Roma

"Domenico Bianchi states a credible hypothesis in formal metaphysics. The paint is slowly built up on the surface, layer after layer, glaze after glaze, until it produces a sense of depth reminiscent of infinity. But infinity, constructed of defined, controlled shapes, here expresses its opposite: the "finite", as a texture, as material interwoven with material, a weave of scratched impressions which do not evoke symbolic memories or values: material and shape are not there and are not sought; the artist makes them apparent as a choice underlying the work itself.

Awareness of material and shape is thus awareness of an ancient mode: it owes nothing to that technological memory which surfaces in a lot of modern, modernist and contemporary painting. It is clear that the true instruments used by the artist are his hands: they are the direct expression of his nervous system, of a will which owes nothing, in this case, to automatism. Bianchi's paintings are, as we said before, built up slowly, and automatism, however slow the actual action may be, is in the case a fast process, because the impulses come from the heart, by-passing the mind. In Bianchi, on the other hand, this continuous transmission of energy from neuron to neuron, this slow transmission, appears as though everything were subject to afterthought."

(Alessandra Rodante, Domenico Bianchi, in "Tema Celeste", March 1988)

ALAN CHARLTON

Born in Sheffield in 1948, he studied at Sheffield Art School, at Camberwell School of Art and at the Royal Academy of Arts in London, where he now lives and works.

SOLO EXHIBITIONS

- 1972 Konrad Fischer, Düsseldorf
Nigel Greenwood, Londra
Whitechapel Art Gallery, Londra
- 1973 Nigel Greenwood, Londra
Konrad Fischer, Düsseldorf
- 1974 Gian Enzo Sperone, Torino
Galleria Sperone-Fischer, Roma
Art & Project, Amsterdam
- 1975 Konrad Fischer, Düsseldorf
Bruno Bischofberger, Zurigo
Museum of Modern Art, Oxford
- 1976 Leo Castelli Gallery, New York
Van Abbemuseum, Eindhoven
Lisson Gallery, Londra
Rolf Preisig, Basilea
Galerie Chiringhelli/Sperone, Milano
- 1977 Galerie Durand-Dessert, Parigi
Art & Project, Amsterdam
Konrad Fischer, Düsseldorf
'9 Channel Paintings, Each Exhibited Simultaneously in 9 British
City Art Gallery', Gran Bretagna
- 1978 Austellungsraum Ulrich Ruckriem, Amburgo
Lisson Gallery, Londra
Lorry Borker, Londra
Rolf Preisig, Basilea
Graeme Murray Gallery, Edimburgo
Galerie Durand-Dessert, Parigi
- 1979 Konrad Fischer, Düsseldorf
Ink, Zurigo

- 1980 Michele Lachowsky; Bruxelles
Graeme Murray, Edimburgo
Art & Project, Amsterdam
Galerie Durand-Dessert, Parigi
- 1981 Lisson Gallery, Londra
- 1982 Konrad Fischer, Düsseldorf
Van Abbemuseum, Eindhoven
- 1983 Konrad Fischer, Zurigo
Art & Project, Amsterdam
Wild & Hardebeck, Amsterdam
Galerie Durand-Dessert, Parigi
- 1984 Gerald Just, Hanover
Konrad Fischer, Düsseldorf
- 1985 Graeme Murray, Edimburgo
John Hansard Gallery, Southampton
- 1986 Art & Project, Amsterdam
Victoria Miro, Londra
Galerie Durand-Dessert, Parigi
Gallery S65, Aalst
Konrad Fischer, Düsseldorf
- 1987 Galerie des beaux-arts, Nantes (con Richard Long)
Musée St. Pierre, Lione
Delfryd Celf, Caernarfon
- 1988 Victoria Miro, Londra
Starkmann, Londra
Art & Project, Amsterdam
Michael Klein, New York
Gallery S65, Aalst
Palais des beaux arts, Charleroi
Delfryd Celf, Caernarfon
- 1989 Musée d'art moderne, Parigi
Galerie Durand-Dessert, Parigi (con Ulrich Ruckriem)
Galerie Durand-Dessert, Parigi (presentazione di una
pubblicazione)
Konrad Fischer, Düsseldorf
Delfryd Celf, Caernarfon
Victoria Miro, Londra (con Ulrich Ruckriem)
Delfryd Celf, Amsterdam

SELECTED GROUP EXHIBITIONS

- 1972 "Drawing", Museum of Modern Art, Oxford
- 1973 "7 Aus London", Kunsthalle, Berna
"Prospect '73", Kunsthalle, Düsseldorf
- 1975 "Fundamental Painting", Stedelijk Museum, Amsterdam
- 1976 "Arte Inglese Oggi", Palazzo Reale, Milano
"Cronaca", Galleria Civica, Modena
- 1978 "Fracture du Monochrome Aujourd'hui en Europe", ARC, Musée d'Art Moderne, Parigi
- 1979 "Un certain Art Anglais", ARC, Musée d'Art Moderne, Parigi
"JPZ", Palais des beaux-arts, Bruxelles
- 1980 "Pier + Ocean", Hayward Gallery, Londra; Rijksmuseum Kröller-Müller, Otterlo
"Die Sammlung Panza Di Bumo", Kunsthalle, Düsseldorf
- 1981 "New Spirit in Painting", Royale Academy, Londra
"New Works of Contemporary Art & Music", Fruit Market Gallery, Edimburgo; Orchard Gallery, Londonderry
- 1982 "Documenta 7", Kassel
- 1984 F. Becht Collection, Stedelijk Museum, Amsterdam
'Ouverture', Castello di Rivoli
- 1986 "Focus on British Art", I.C.C., Anversa
"Eye Level", Van Abbemuseum, Eindhoven
- 1988 Liliane & Michel Durand-Dessert, Parigi
Michael Klein, New York
"Colour alone, the monochrome exeperience", Musée St. Pierre, Lione
- 1989 "Prospect 89", Francoforte

"The technical construction of the pictures is always the same: a 4.5 cm wide ledge forms the basic element out of which the chassis is built up and whose dimension forms the third dimension of the picture. Charlton stretches the canvas over the chassis and applies the acrylic colour with a brush. He uses the colour as thinly as possible in order to achieve an evenly coloured surface whose structure is the structure of the canvas. The entire process is conceived of as "painting" and each step in it is of equal importance. There is nothing in this procedure which does not correspond to the occupation of a painter.

Alan Charlton then is a painter".

(Patrick Fray, Alan Charlton, in "Dokumentation n. 4", Zürich, Ink Halle für International Neue Kunst, 1979, pp. 56-57)

GÜNTHER FÖRG

Born in Füssen (Germany) in 1952, he studied with K.F. Dahmen at the Akademie der Bildenden Künste in Munich, and now lives and works at Arosa in Switzerland.

SOLO EXHIBITIONS

- 1974 Akademie der Bildenden Künste, Monaco
- 1977 Akademie der Bildenden Künste, Monaco
- 1982 Büro Orange, Monaco (con Wolfgang Flatz)
- 1983 Galerie Tanja Grunert, Stoccarda
Kunstraum München, Monaco
Ausstellungraum Fettstrasse 7a, Amburgo
- 1984 studio f, Ulma
Rüdiger Schöttle, Monaco (anche nel 1980)
Galerie Ursula Schurr, Stoccarda
Schaufenster Nr. 34, Monaco
- 1985 Stedelijk Museum Amsterdam (con Jeff Wall)
Annette Gmeiner Galerie, Kirchzarten (con Ika Huber)
CCD Galerie, Düsseldorf
Galerie Micheline Sz wajcer, Anversa
Galerie Heinrich Ehrhardt, Francoforte
Galerie Erhard Klein, Bonn
- 1986 Galerie Roger Pailhas, Marsiglia
La Monnaie, Bruxelles
Galerie Peter Pakesch, Vienna
Achim Kubinski, Stoccarda (anche nel 1982)
Galerie Grässlin-Ehrhardt, Francoforte
Galerie Vera Munro, Amburgo
Westfälischer Kunstverein, Münster
Galerie Borgmann-Capitain, Colonia
Kunsthalle Bern, Berna
- 1987 Maximilian Verlag, Sabine Knust, Monaco
Galerie Christoph Dürr, Monaco
Galerie Crousel-Robelin Bama, Parigi
"Kunst im Auditorium", Gesellschaft für Strahlen und Umweltforschung,
Monaco

- La Criée, Rennes
 Maison de la Culture et de la Communication, St. Etienne
 Reinhard Onnasch Galerie, Berlino
 Museum Haus Lange, Krefeld
 Galerie van Krimpen, Amsterdam (anche negli anni 1985, 1984, 1983, 1981)
- 1988 The Renaissance Society at The University of Chicago, Chicago
 Galerie Pierre Huber, Ginevra
 Interim Art, Londra
 Karsten Schubert Ltd., Londra
 Haags Gemeentemuseum, L'Aia
 Luhring, Augustine & Hodes Gallery, New York (settembre e marzo)
 Anders Tornberg Gallery, Lund
 Galerie Max Hetzler, Colonia (anche negli anni 1986, 1985, 1984, 1983)
 Galleria Pieroni, Roma

SELECTED GROUP EXHIBITIONS

- 1979 "Europa 79", Kunstaussstellungen Gutenbergstrasse 62a e V., Stoccarda
- 1981 "Junge Kunst aus Westdeutschland 81", Galerie Max Hetzler, Stoccarda
- 1982 Ausstellung "B", Lothringer Strasse, Monaco (organizzata dal Rüdiger Schöttle)
 Rüdiger Schöttle, Monaco (anche nel 1981)
 "5 Deutsche", Galerie van Krimpen, Amsterdam
- 1983 "La Puta", Kunstaussstellungen Gutenbergstrasse 62a e. V., Stoccarda
 "Die göttliche Komödie", Rottderdamse Kunststichting, Rotterdam
- 1984 "Treppen", Galerie Gugu Ernesto, Colonia
 "von hier aus", Messegelände, Düsseldorf
 "Kundstlandschaft BRD", Kölnischer Kunstverein, Colonia
 "Der versiegelte Brunnen", Lijnbaancentrum, Rotterdamse Kunststichting, Rotterdam
- 1985 "L'Occhio dell'Artista, l'Occhio della Camera"/"Das Auge des Künstlers. das Auge der Kamera". Pinacoteca Comunale, Ravenna e Frankfurter Kunstverein, Francoforte
 "Der Schein des Objektivs: Die künstliche Welt der Fotografie", Art Cologne '85, Colonia

- "Förg, Herold, Kiecol, Meuser, Mucha. Skulpturen und Objekte",
Galerie Peter Pakesch, Vienna
- "Eine Wahl", Kunst RAI 85, Amsterdam
- "Das Selbstportrait im Zeitalter der Fotografie", Württember-
gischer Kunstverein, Stoccarda
- "Medium Fotografie", Oldemburger Kunstverein, Oldenburg e
PPS Galerie, Amburgo
- "Doppelgänger", Aorta, Amsterdam
- "Nouvelle Biennale de Paris", Parigi
- 1986 Galerie Max Hetzler, Colonia (anche nel 1985)
- "Säulen", Galerie Jule Kewenig, Frechen
- "Bernd & Hilla Becher, Günther Förg, Reinhard Mucha", Luhring,
Augustine & Hodes Gallery, New York
- "Der Hang zum Pathos", Stollwerckumenta, Colonia
- "Förg, Knoebel, Lefin, C. O. Paeffgen", Gallerie Bismarckstrasse,
Colonia
- "Prospect 86", Fraunkfurter Kunstverein, Kulturforum, Francoforte
- "Momente zum Thema Urbanität", Kunstverein Braunschweig, Braunsch-
weig
- "Initiatief 86", Richard Foncke Gallery, Gand
- "Chambre d'ami", Museum van Hedendaagse Kunst, Gand
- "abstract?", Galerie van Krimpen, Amsterdam
- "Ikarus", Neue Gesellschaft für bildenden Kunst, Berlino
- 1987 "Boundaries, Works on Paper", Sander Gallery, New York
- Galerie Peter Pakesch, Vienna
- "Förg, Kiecol, Mucha, Schüttle", Lia Rumma, Napoli
- "Eighty: les Peintres d'Europe", Parc des Expositions du Wacken,
Strasburgo
- "Günther Förg, Hubert Kiecol, Günther Tuzina - Drawings", David
Nolan Gallery, New York
- "Säulen/Zeilen", Galerie Westersingel 8/Rotterdamse Kunststichting,
Rotterdam
- "Multiples", Galerie Daniel Buchholz, Colonia

- "Broken Neon", Forum Stadtpark, Steirischer Herbst 87, Graz
- "Malerei-Wandmalerei", Grazer Kunstverein, Stadtmuseum Graz, Steirischer Herbst 87, Graz
- "Room Enough", Sammlung Schürmann, Suermondt-Ludwig-Museum, Aix-La-Chapelle
- "Säulen", Galerie Silvia Menzel, Berlino
- "Günther Förg, Blinky Palermo, Imi Knoebel", Luhring, Augustine & Hodes Gallery, New York
- "Denkpause", Karsten Schubert Ltd., Londra, e Interim Art, Londra
- "Der Stolz in der Sentimentalität-Kunst mit Fotografie", Ralph Wernicke, Stoccarda
- "Werkgruppen: Arbeiten auf Papier", Galerie Nächst St. Stephan, Vienna
- "tekenen 87", Boymans van Beuningen Museum, Rotterdam
- "Der reine Alltag", Galerie Christoph Dürr, Monaco
- "'Blow-up' Zeitgeschichte", Württembergischer Kunstverein, Stoccarda (in seguito a Haus am Waldsee, Berlino; Kunstverein Hannover, Hannover; e Frankfurter Kunstverein, Francoforte)
- "Wechselströme", Bonner Kunstverein, Bonn
- 1988 "The Quality of Line", The Form, Saint Louis
- "The Multiple Object", Bank of Boston Gallery, Boston
- "Complexity and Contradiction", Scott Hanson Gallery, New York
- "Das Licht von der anderen Seite", Teil II, Fotografie, Monika Sprüth Galerie, Colonia
- "Arbeit in Geschichte, Geschichte in Arbeit", Kunsthaus und Kunstverein, Amburgo
- "Rao Ravisada", Caixa des Pensiones, Barcellona, e Caja des Pensiones, Madrid
- "Carnegie International", Carnegie Museum of Art, Pittsburgh
- Galerie Peter Pakesch, Vienna
- "Presi x Incantamento", Padiglioni Arte Contemporanea, Milano
- Rüdiger Schöttle, Monaco
- "Another Objectivity", Institute of Contemporary Arts, Londra

"Beelden in de stad", Boymans van Beuningen Museum, Rotterdam

"Pyramids", ICC, Berlin e Galerie Jule Kewenig, Frechen

"Arbeiten auf Papier: Federle, Förg, Kiecol, Knoebel, Ungers",
Galerie Schurr, Stoccarda

"Furniture as Art", Boymans van Beuningen Museum, Rotterdam

"Schalf der Vernunft", Museum Fridericianum, Kassel

"Förg, Kiecol, Rückriem, Tuzina", Galerie van Krimpen, Amsterdam

"If one considered only one of the aspects of Günther Förg's work, (...), it would be tempting to classify it as a part of the current of new abstraction. Well, it would be useless. First of all, Förg's works cannot be evaluated as separate or independent pieces. Each of the artist's exhibitions can only really be seen as a whole; each exhibition is a group formed of subgroups: the walls painted in bright colours, coloured or black and white photographs (of structures and portraits) and paintings on wood or aluminium in one or more colours ... Secondly, these sub-groups are executed differently, and cannot be interpreted in only one way: the painted walls and some of the panels have surfaces which are strictly monochromatic, uniform, in a closed style, reminiscent of Ellsworth Kelly's couleurs-modèles; other panels, covered with sparkling or dull colours, are closer to Mark Rothko's atmospheric surfaces, with brush-marks clearly visible; others again are reminiscent of this painter's work. Some photographs are deliberately out of focus and poorly contrasted, just like unsuccessful photographs (the Barcellona Pavillo series, 1988). The colour portraits, on the other hand, are of great technical precision; their quality, the frontal and realistic presentation of the bust of a young subject (Monika mit Chinesenhut, 1981) as well as their large size, necessarily remind us of Thomas Ruff's portraits.

The key lies in the almost systematic presence of the large photographs of structures, starkly framed. Förg, in effect, is fascinated by the rational architecture of the inter-war period (Mies van der Rohe) and by the fascist architecture of Mussolini's Italy: precision structures, tension, rhythm and order. Of these buildings he preserves only the passageways: avenues lined with columns or with steps. Ambiguous architectural elements, non-places whose only use is to connect one place to another. And thus these steps and these

passages symbolize architecture itself, in which each part is really only meaningful if it is compared with the entire building.

(...) In Förg's work, photography and painting have the effect of revealing space. The multiplicity of forms of artistic expression serves a thematic unity: architecture and the perception of space."

(Dèlene Ainardi, Nord - Sud - Est - Ovest, in "Tema Celeste", January-March 1989).

BARBARA KRUGER

Born in Newark, New Jersey, in 1945, she studied at Syracuse University and at the Parsons School of Design; professionally she gravitates around New York, where, at the beginning of the seventies, she began to exhibit her work.

SOLO EXHIBITIONS

- 1974 Artists Space Gallery, New York
- 1975 Fischbach Gallery, New York
- 1976 John Doyle Gallery, Chicago
- 1979 Franklin Furnace Archive, New York
Printed Matter, New York
- 1980 P. S. 1, Long Island, New York
- 1982 Larry Gagosian Gallery, Los Angeles
CEPA Hallwalls Gallery, Buffalo
- 1983 Institute of Contemporary Art, Londra
Larry Gagosian Gallery, Los Angeles
Annina Nosei Gallery, New York
- 1984 Kunsthalle, Basilea
Kajima Gallery, Montreal
Le Nouveau Musée, Lione
Watershed Gallery, Bristol
Rhona Hoffman Gallery, Chicago
Galerie Crousel Hussenot, Parigi
Annina Nosei Gallery, New York
- 1985 County Museum of Art, Los Angeles
Wadsworth Atheneum, Hartford
Contemporary Arts Museum, Houston
- 1986 Annina Nosei Gallery, New York
Rhona Hoffman Gallery, Chicago
University Art Museum, Berkeley
Hillman Holland Gallery, Atlanta
Krannert Art Museum, University of Illinois, Champaign
- 1987 Mary Boone Gallery, New York
Galerie Crousel Houssenot, Parigi

- Monika Spruth Galerie, Colonia
- 1988 National Art Gallery, Wellington
- 1989 Mary Boone Gallery, New York
Galerie Bebert, Rotterdam
Fred Hoffman Gallery, Santa Monica
- 1990 Monika Spruth Galerie, Colonia

SELECTED GROUP EXHIBITIONS

- 1973 "Whitney Biennial", Whitney Biennial Museum of American Art,
New York
- 1977 "Californian Annual", San Francisco Art Institute, San Francisco
- 1978 "False face", N.A.M.E. Gallery, Chicago
- 1980 "Four different photographers", Padiglione di Arte Contemporanea,
Milano
- 1981 "Nineteen emerging artists", Guggenheim Museum, New York
"Love is blind", Castelli Photography Gallery, New York
"Inespressionismo americano", Genova
"Biennale di fotografia", Vienna
- 1982 "Documenta 7", Kassel
La Biennale, Venezia
"Image scavengers", Institute of Contemporary Art, Boston
"Photographs in", Daniel Wolff Gallery, New York
"Frames of reference", Whitney Museum of American Art, New
York
"The American exhibition", Chicago Art Institute, Chicago
"Art and media", Renaissance Society, University of Chicago,
Chicago
"Public vision", White Columns Gallery, New York

- 1983 "Starting points of young critical artists", Kunstverein, Bonn
 "Artist-critic", White Columns Gallery, New York
 "Currents", Institute of Contemporary Art, Boston
 American Graffiti Gallery, Amsterdam
 Mary Boone Gallery, New York
 "Contra media", Alternative Museum, New York
 "Fashion fictions", White Columns Gallery, New York
 "Whitney Biennial", Whitney Museum of Contemporary Art, New York
- 1984 "Private symbol/social metaphor", Biennale di Sydney
 "Sexuality and representation", Institute of Contemporary Art, Londra
 "Photography used in contemporary art", National Museum of Modern Art, Kyoto
 "El arte narrativo", Museo Rufino Tamayo, Città del Messico
 "Ansatzpunkte kritischer Kunst heute", Berlino
 "Written imagery unleashed in the Twentieth century", Fine Arts Museum of Long Island, Hempstead, New York
 "The axis of sexuality", Banff Art Center, Alberta
 "The difference: on representation and sexuality", The New Museum, New York e Institute of Contemporary Art, Londra
 "Content: a contemporary focus", Hirshhorn Museum, Washington
 "Group Show", Institute of Contemporary Art, Boston
- 1985 "Whitney Biennial", The Whitney Museum of American Art, New York
 "Ecrans politiques", Musée d'Art Contemporain, Montreal
 "Kunst mit Eigen-Sinn", Museum fur Moderne Kunst, Vienna
 "Secular attitudes", Institute of Contemporary Art, Los Angeles
 "New York: ailleurs et autrement", ARC, Musée d'Art Moderne, Parigi
 Monika Spruth Galerie, Colonia
 Center for Contemporary Art, Seattle
 "Talking back to the Media", Multi Media Project, Amsterdam

- 1986 "Admired works", John Weber Gallery, New York
Kunsthalle, Düsseldorf
Metro Pictures, New York
"Spectrum: in other words", Corcoran Gallery of Art, Washington
"Maelstrom", Emily Lowe Gallery, Hofstra University, Hempstead, New York
"Dissent: the issue of Modern Art in Boston", Institute of Contemporary Art, Boston
"Ein Anderes Klima: Künstlerinnen gebrauchen neue Medien", Kunsthalle, Düsseldorf
"Paravision", Margo Leavin Gallery, Los Angeles
"Products and Promotion", San Francisco Cameraclub, San Francisco
"Barbara Kruger and Jenny Holzer", The Israel Museum, Jerusalem
"Rooted rhetoric", Galleria Lia Rumma, Napoli
"Art and its double", Centre Cultural, Barcellona
"Art and its double", Centre Cultural, Madrid
- 1987 "Whitney Biennial", Whitney Museum of American Art, New York
"L'époque, la mode, la morale, la passion", Centre Georges Pompidou, Parigi
"Documenta 8", Kassel
County Museum of Art, Los Angeles
"El arte y su doble", Fundación Caja de Pensiones, Madrid
"Emerging Artists 1978 - 1986: Selections from the Exxon series", Guggenheim Museum, New York
Moderna Museet, Stockholm
- 1988 Biennale di Sidney
- 1989 "Prospect 89", Kunstverein e Schirn Kunsthalle, Frankfurt
"Bilderstreit", Rheinhalle, Colonia
"A forest of signs: art in the crisis of representation", Museum of Contemporary Art, Los Angeles
"Magiciens de la Terre", Centre Georges Pompidou, Parigi
"Viennes divah: Sigmund Freud nowadays", Museum of the 20th Century, Vienna

"The inventory of Barbara Kruger's montage techniques (she juxtaposes, superimposes, interpolates texts and images) and of the reasons which motivate her to use these techniques (she lays bare, opposes and rejects stereotypes and clichés) show how important is the "rhetoric of posing" in all her work. Most of the photographs which Barbara Kruger re-uses were originally photographs of arranged and posed compositions. She cuts them out, enlarges them and mounts them in different ways, in order to emphasize their theatrical character. Barbara Kruger does not work with snapshots, because in these, movement is suspended by the camera itself; she works with studio photographs, where the camera records a movement which was intended to be interrupted.

(...) Thus Barbara Kruger's work is not about action, but gesture, or, more precisely, the stereotyped transformation of an action into a gesture. (...)

Barbara Kruger's work does not intend to make a social comment, nor an ideological critique (...). Her art has no moralistic or didactic ambitions. She prefers to show the spectator those techniques whereby the stereotypes subjugate him, involve him as a subject.

With one crucial difference: in Barbara Kruger's double inversion, the spectator ends up by rejecting the work's aim, this double postulate, this contradictory construction. This rejection may, of course, take the form of another gesture: a gesture of refusal. This refusal may nevertheless be an active rejection. To counter the immobility of the pose, Barbara Kruger proposes the "mobilization" of the spectator".

(Translator's note: taken from an Italian translation of Craig Owens, Art in America, January 1984, pp. 97-105)

TOON VERHOEF

Born at Voorburg (Holland) in 1946, he lived in the Argentine and in South Africa for a long time. He studied at Atlantic College in Wales and at the Rijksacademie voor Beeldende Kunste; at present he lives and works at Edam in Holland.

SOLO EXHIBITIONS

- 1970 Galerij Asselijn, Amsterdam
- 1974 Raakpunten 1, Stedelijk Museum De Lakenhal, Leiden (con Carl Visser)
- 1975 Galerij Waalkens, Finsterwolde
- 1976 Art & Project, Amsterdam
- 1977 P. S. 1, Long Island City, Lueens, New York
- 1979 Art & Project, Amsterdam
- 1981 Art & Project, Amsterdam
- 1983 Voormalige Gordijnenfabriek Wild & Hardebeck, Amsterdam
Stedelijk Museum, Amsterdam
- 1984- Art & Project/depot, Amsterdam
- 1985
- 1985 Dam 43, Middelburg
- 1986- Stedelijk van Abbemuseum, Eindhoven
- 1987
- 1989 Marco Noire, Torino
Art & Project, Amsterdam

SELECTED GROUP EXHIBITIONS

- 1975- "Forme elementari di pittura contemporanea nei Paesi Bassi/
1979 Elementarformen zeitgenössischer Malerei und Zeichenkunst
in den Niederlanden", Visual Art Office for Abroad, Amsterdam/
NKS space - mostra itinerante esposta dapprima ad Amsterdam
ed in seguito all'estero, a cominciare dal Rheinisches Landesmu-
seum di Bonn
- 1975 "Teutoonstellingwerk van ouddeelnemers", Ateliers '73, Haarlem
- 1976 "11 Pittori", Stedelijk Museum, Amsterdam
- 1979 "Abstract kunst uit de jaren zestig en zeventig; een kenze
uit de verzameling van het", Centraal Museum, Utrecht
- 1980 "Aspetti della pittura olandese", Stedelijk Museum, Amsterdam
- 1982 "Documenta 7", Kassel
- 1984 "Collectie Becht; beeldende kunst uit de verzameling van Agnes
en Frits Becht", Stedelijk Museum, Amsterdam
- "Un quadro generale di pittura e scultura recenti", Museum of
Modern Art, New York
- 1984- "De Nederlandse identiteit in de kunst na 1945", Amsterdam
1985 Rijksmuseum Vincent van Gogh, Amsterdam
- 1985 "Nederlandse tekeningen; aspecten van Nederlandse tekenkunst
1945-1985", Stedelijk Museum De Lakenhal, Leiden
- 1987 "Cinque artisti dall'Olanda", Kunsthalle, Zurigo
- 1988 "Accademia", Bonnefontenmuseum, Maastricht

"It is striking to note that the picture are increasingly being painted breadth-wise: the earlier works frequently had an angular construction, the effect of which was also evident in the distribution of the few dry colours. It was as if the painter observed the surface of the canvas from close by - now he looks at it from a greater distance, the treatment of the lines is firmer, they are further apart, and the control of the form is more flowing. The colours sing a solemn melody. The artist brings painting to a point where it has never been before. In other words, Toon Verhoef has abandoned the security of construction and method once and for all. Like every true artist he has lit a great fire in the field. I regard him as an extraordinary painter who has chosen to follow a wonderful path: not via the side roads, but straight through the middle, to the very heart of the art of painting".

(Rudi H. Fuchs in "Toon Verhoef, Schilderijn en tekeningen, 1968-1986", Stedelijk van Abbemuseum, Eindhoven)