

PRESS RELEASE

EXHIBITION

ARTE&ARTE

CURATOR

Ida Gianelli

PRESS OFFICE

Massimo Melotti

INAUGURATION

Thursday 14th February 1991
7.00 p.m.
(Press meeting 5.30 p.m.)

PERIOD

15th February - 31st May 1991

OPENING HOURS

10.00 a.m. to 7.00 p.m.
Closed on Mondays

ADDRESS

Castello di Rivoli
Museo d'Arte Contemporanea
Piazza del Castello
10098 Rivoli TO

ARTE&ARTE

"ARTE&ARTE" opens the 1991 season of exhibitions in the Castello di Rivoli Museo d'Arte Contemporanea, under the new direction of Ida Gianelli.

With this exhibition, which she has personally organized, Ida Gianelli wants to emphasize a conception of the Museum of Contemporary Art as being a place for past and present creativity and a place where there is a continuity of experimentation in relation to other artistic means of expression.

That is, the exhibition would like to give a vision of this concept and of the significance of contemporary art in relation to architecture, photography, music, literature, the cinema, videos, theatre and the museum itself. It would like to show the harmony that exists in the artistic research applied to the various means of expression.

In fact, the project for the Castello di Rivoli is based on the idea of comparing art with the arts.

The exhibition "Arte&Arte" aims to stimulate proposals and projects. It is divided into eight sections built around the work of past and present artists that has always included and taken into consideration the presence of other means of expression.

Art and Video	Dara Birnbaum
Art and the Cinema	Rebecca Horn
Art and Music	Sol LeWitt Philip Glass
Art and Theatre	Michelangelo Pistoletto
Art and Photography	Cindy Sherman
Art and Architecture	Ettore Spalletti
Art and Literature	Alberto Savinio edited by Maurizio Fagiolo dell'Arco
Art and Museum	La Manica Lunga and the Castello di Rivoli edited by Andrea Bruno

DARA BIRNBAUM

Biographical notes

Dara Birnbaum was born in New York in 1946. In 1969, she graduated in architecture at the Carnegie Institute of Technology in Pittsburgh and, in 1973, in Fine Arts at the San Francisco Art Institute.

Half way through the 70's she began work with Dan Graham on videos with a conceptual inspiration and then moved towards mass media. Around the end of the 70's and the beginning of the 80's, Birnbaum incorporated into her videos clips from successful television films ("Wonder Woman", "Kojak"). In 1982 she gave up the television "medium" in order to work with materials collected from everyday life. One of her works is the "Damnation of Faust", a series based on the Faust legends according to the Goethe and Berlioz versions.

Art and Video

About the videos in her early period, the artist writes, "The video works I completed from 1978 to 1982 were attempts to slow down the 'pace of technology' in order to stop bits of television programmes for the spectator. I wanted to give the spectator the chance to take a closer look at television and analyse it with a critical eye as a medium... I wanted him to be captivated in a limbo of alterations where he could get right into the real television experience. It was important to spread the idea that a medium which, because of its very nature is such a strong manipulator, can itself be manipulated. I wanted to explore the possibilities of a comparison between the different forms of media".

"Will-O'-The-Wisp", the work displayed at the Castello di Rivoli is concerned with the relation between mass media and image. It consists of eight hanging panels forming a large screen on to which three monitors project photographic images taken from videos.

REBECCA HORN

Biographical notes

Rebecca Horn was born in Germany in 1944 and completed her studies at the Hamburg Academy of Fine Arts. Thanks to a scholarship, she later attended St. Martin's School of Art in London. She began her artistic activities in 1968 with performances, films and installations. In 1972, she was invited to "Documenta 5" in Kassel for the first time. Her first one-woman show was in 1975 at the René Block Gallery in Berlin and, in the same year, at the Samangallery in Genova, Italy. At the beginning of the Seventies, she put on her performances "Einhorn", "Schwarze Hörner" and "Performances 1, 2". Then, in 1974, she put on "Flamingos". She has exhibited in the main international exhibitions such as Kassel, in 1977 and 1982, "The European Iceberg" Toronto in 1985, the 42nd Venice Biennale in 1986, the "Magiciens de la Terre" at the Centre G. Pompidou Paris in 1989 and last year "Finitude of Freedom", installations in East and West Berlin.

Art and the Cinema

The use of film has made us aware of a new area in which we can delve into the question of constraints on the individual. Horn writes about Buster Keaton: "He runs away from the straight jacket, flees from the eternal rythms of human conventions and turns upside down and shatters the rythms of day and night. Imprisonment: to be aware of the insult of the freedom of the body, the torture of being condemned to immobility". In her films, this artist, without forgetting surrealist cinema and the lessons of Duchamp, creates a metaphore in which reality and the dreamworld overlap and grow confused.

SOL LEWITT

Biographical notes

Sol LeWitt was born in Hartford (Connecticut) in 1928. His parents were Jews who had emigrated from Russia. He began his artistic activities in 1962 basing his research on an artistic theory that sees the artist as a creator of ideas rather than an executer.

Since 1963 he has been taking part in collective exhibitions proposing themes that are fundamental for his work: relief geometry, cubic forms, structures on walls. He held his first one-man exhibition in New York in 1965 and has exhibited with others who can be considered as belonging to "Minimal Art". His writings about conceptual art are of fundamental importance ("The idea, he writes, becomes the machine that makes art"). In his one-man exhibition in the Paula Cooper Gallery in New York, he exhibited "Wall drawing", a symbolic form that would always now be present in his works. In the years 1969 to 1970 he participated in collective exhibitions of "Conceptual Art". In 1978, the New York Museum of Modern Art gave him an important retrospective exhibition. In 1984 and 1989, the Stedelijk Museum of Amsterdam and the Kunsthalle of Bern gave exhibitions of his work, mainly in reference to his "Wall drawings".

Art and Music

There is a structural similarity between the work of Sol LeWitt and the music of Philip Glass. Both start from a strict or systematic order which, for purposes of expression, make use of linear, repetitive elements that are apparently aseptic whether they are rythmical electronic fragments or the signs of geometrical compositions.

However, as Robert Rosenblum points out, "LeWitt's Wall drawings soon seem to dissolve in diaphonous veils of submerged sensuality, as Glass's music moves from cold repetitive units to a kind of slow immersion in a wonderful sea of sounds".

MICHELANGELO PISTOLETTO

Biographical notes

Pistoletto was born in Biella in 1933. His family moved to Turin the following year. His first exhibition was in 1958 in a collective (Premio S. Fedele) in Milan. Two years later, this was followed by one-man exhibition at the Turin Galleria Galatea where he showed "Autoritratti" (self-portraits).

He exhibited his mirror paintings at the Galatea in 1963, but his one-man exhibition at the Paris Ileana Sonnabend Gallery the following year signalled his entrance into the world of international art.

The "Venere degli stracci" (The Venus of the rags) was produced in 1967 as was "Pietra miliare" (Milestone) which marks the opening of his studio to young people, an event that was to culminate in the "Manifesto della collaborazione" (Collaboration manifesto) at the 1968 Venice Biennale. Ever since the end of the Sixties, Pistoletto has been interested in theatre and performances. He has worked with the "Zoo" group. There were many exhibitions in the Seventies, one of the highlights being the one-man show at Palazzo Grassi in Venice. This was followed by a series of one-man exhibitions, mainly in the U.S.A.. Among them was "Gli oggetti in meno" (Fewer objects) at the L.A.I.C.A. in Los Angeles (1979-80) and "Gli stracci" at the University Art Museum of Berkeley (1980). In the Eighties, he had a series of one-man exhibitions in important European public galleries and museums and at the I.C.A., PS 1 Museum of New York (1988) and he has also participated in exhibitions such as: "Del arte povera a 1985" (from Arte Povera to 1985) in Madrid, "The European Iceberg" Toronto (1985), the Venice Biennale (1986), and "Italian Art of the 20th Century" (1989) at London. In 1990, an exhibition of his work was held at the Rome National Gallery of Modern Art.

Art and Theatre

Theatre in the square at Corniglia, May, 1969. M. Pistoletto.

Work notes. 1976 (Electa).

"Putting on a show in a normal way implies that a product will be placed before the audience only after a rather complicated process has been followed. While this product seems to satisfy the cognitive, communicative and clarification needs of the audience, in reality, its main achievement is to make a myth of the work complex that stands behind the scenes.

In the same way, our economic, political and professional structures conceal themselves behind results that cannot be checked, behind inflexible laws and behind the ladder of our social ranks.

A mask makes a myth of that which it hides.

As we think of theatrical activities, they must be a process. They must be structural and phenomenological, not just formal. For us, form is just one small detail".

CINDY SHERMAN

Biographical notes

Cindy Sherman was born in Glenn Ridge, New Jersey in 1954. She studies painting and photography at the New York State University of Buffalo. Right from when she was a child she has liked dressing up and making up to pretend to be the widest possible range of characters. Photography became her special medium for it is the only one which, while disregarding its conventions, allowed her to become not just a photographer, but rather an artist who creates expressive moments in which the dominant subject is herself.

There is constant development in Sherman's work from one job to the next. Her involvement grows ever more complex: "Film Still" up to 1980, "Backscreens", first colour series (1980), "Horizontals" (1980-82), "Real Cindy" (1982), "Ordinary People" (1982), "Costume Dramas" (1983-84), "Freaks" and "Monster" (1985-86), "Catastrophes" (1987-88), "Revolutions" (1989) and "Tableaux vivants" (1989).

Art and Photography

Cindy Sherman's attitude towards photography is certainly different from that of other people using the medium. She does not think of herself as a photographer, but rather as an artist using photography as a means. With it, she fixes or exhorts a narrative or construction of a previously defined subject. The term "empathy" has quite correctly been used to describe the relationship between Sherman and her images. Right from her earliest work, for which she herself was the subject, this relationship does not just evolve as an artistic communication, but above all as a kind of psychic analysis concerning the roles of the subjects that appear from her work in their disturbing masks.

ETTORE SPALLETTI

Biographical notes

Ettore Spalletti was born at Cappelle sul Tavo. He was already active in the Sixties. His artistic research is focused on colour and consists of painting (wall "fragments") and sculptures ("columns", then "mobiles", "amphorae", "vases" and "boxes") to which colour is applied to a still fresh coating of plaster and glue.

His first one-man exhibition was in 1975 at La Tartaruga Gallery in Rome. His first exhibition in public places were in 1982, at the Museum Folkwang of Essen and at the Musée des Beaux Arts of Gent. In 1985 he has another one-man exhibition at the Musée Saint Pierre, Art Contemporain in Lyon. Some of his more important exhibitions have been: a one-man at the Foundation de Appel in Amsterdam (1989) and participation in "Italy and Japan" at the National Gallery of Osaka, "Arte e Critica" (1980 and 1981) at the Galleria Nazionale d'Arte Moderna at Rome, "Documenta 7" at Kassel (1982), the XL Venice Biennale, "The European Iceberg" at Toronto (1984), "Ouverture" at the Castello di Rivoli Museo d'Arte Contemporanea (1985), "Open Mind" at the Museum van Hedendaagse Kunst at Gent (1989) and "Art Meet Science..." at the Musée Fodor in Amsterdam (1990).

Art and Architecture

Spalletti starts with a total annulment of architecture, or rather, in order to create he sets himself above history and tradition, refusing or reinterpreting the rules. The tension of an ideal situation which leads him to make a complete clear out, at first, of all dictates and conditioning means he must anticipate the focal point of the research: "I am very interested in work and the gesture that these techniques imply; work as a gesture, that is making something". Thus, creation of the form cannot be anything but that of strict essentials aiming at recalling original geometry and reality. Drawing in space and reinventing shapes and solids outside the usual canons, Spalletti gives a feeling of being lost while communicating the tension of the work.

ALBERTO SAVINIO

Biographical notes

Alberto Savinio is the pseudonym of Andrea De Chirico (Athens 1891 - Rome 1952). Together with his far more well-known brother Giorgio, he was educated first in Greece and then in Munich. In 1910 he moved to Paris where he came into contact with artists and men of letters close to Apollinaire. His first passion was music. When he was only 17 he composed an opera, in 1912, in Paris, he exhibited at the "Salon d'automne" and, when he had returned to Italy, his literary output grew ever more intense. He was a man of many creative interests with an international culture. As a painter, he developed a clear surrealist discourse while as a writer he was close to a visionary narrative, without, however, giving up a sense of irony that tempered his inventive fervour.

Art and Literature

A. Savinio. (Writers in the mirror, in "La fiera letteraria", 20th February 1947).

"It is superfluous to ask me for an autobiography. My work is partly an accurate and broad autobiography. The tragedy of my infancy is told in "Tragedia dell'infanzia" (published by "Cometa" in 1937 and reprinted last year by Sansoni). My infancy and adolescence is related in "Infanzia di Nivasio Dolcemare" (Mondadori, 1941). In "Souvenirs" (Nuove Edizioni Italiane, 1945) are gathered the memories of my two long stays in Paris (1910-1915 and 1926-1933). In "La casa ispirata" (Carabba, 1925) you can find a Parisian adventure of mine which started before 1914 and continued during the first year of the Great War... (...). Anyone who would like to know what my parents looked like can see my lithographic folder, printed by "Concilium Lythographicum", on which, together with the portraits of my mother and father, can also be found some information about their lives and characters

in the shadow thrown by their hybrid bodies ("poltromamma" and "poltrobabbo"). Anyone who also wants to see a painting of my parents together with my brother and myself can look at my painting entitled "My family". It was on show in the S. Marco Gallery in Rome last January and is now hanging in the La Margherita Gallery. Then, anyone who would like to know about my life in a musical form can listen to my ballet "Vita dell'uomo" (Life of man) written in 1946. However, since this ballet is still unpublished, anyone curious about my musical autobiography would have to come to me and be happy with a rendering on the piano. For many years I was the author of "Hermaphrodito" and, since 1942, I have been the author of "Narrate, uomini, la vostra storia" (Tell your own story, man). Incapable of understanding the work of an artist in all its breadth and in all its varieties, reading humanity grabs hold of some facets of the work in the same way that an inexpert swimmer grabs hold of the side of a canoe. As soon as the learner feels safer he reads "Casa 'La Vita'" (House Life) and, above all, "Tutta la vita" (The whole of life). In them he finds short stories whose equal he would search for in vain both in our own and foreign literature. But, break through their clear and gossamer surface and boldly descend into their vital organs swollen with the most profound lyricism and the most secret love.

One day, if the swimmers become more skilful they will talk of me as he who discovered the real and deep reasons for our cultural crisis which has now become the general crisis of our times. (Good reasons were broadcast over the radio in March, 1946, and they will soon be published by the "Bussola"). Should the inexpert swimmers finally become experts they will know that It, perhaps the first writer in the world to do so, discovered the fracture between present-day man's mind and nature's psyche, and have worked very hard to repair it".

THE MANICA LUNGA AND THE CASTELLO DI RIVOLI

The restoration work on the Manica Lunga is coming to an end. The space acquired will enable the Museum of Contemporary Art to be increased in size.

It will be a new chapter in the history of the Castello. The ancient "galera", which the House of Savoy intended to use as a picture-gallery, will now, after three centuries, be given its original purpose back - it will become a place for art.

Historiactical notes

From "Il Castello di Rivoli". Andrea Bruno. Allemandi, 1984, Turin.

"The lunga manica (the long sleeve, i.e. wing) to the west was the so-called 'galera', or gallery, intended to be Carlo Emanuele I's rich picture-gallery. He was fond of collecting and was getting ready for the gallery by buying antiques and works by the best known Italian and foreign artists. He was continuing and enlarging the collection started by Emanuele Filiberto.

The building was at least partly finished because we know that roofing was paid for in 1606 and that large sums were paid out for decorating the rooms. However, we are not absolutely sure that the building was entirely finished even though we know for sure that, during the following century, the court habitually occupied the finished apartments in the Castello. (...)

In 1693, French troops under the command of General Catinat sacked the "villa di delitie" (villa of delights) which Carlo Emanuele I had built on the site of the castello in which he was born. A terrible fire destroyed the furnishings and decorations as well as vulnerable structural parts such as the roof and the wooden ceilings.

(...) The Ducal gallery, almost completed, escaped the disaster...".

A R T E & M U S E O

ANDREA BRUNO

"The best way to preserve a building is to find a purpose for it and to satisfy all the demands of that purpose so as not to create a motive for further chances" (E.VIOLET-LE-DUC)

Ancient big official buildings, deserted through the centuries, are like hard-to-treat sick people. Let's take the Castle of Rivoli as an example.

We must go back to the sixties to find the first hints of interest and worried concern about such a monument given up to the ravages of time and man. At a time when new building operations were rampant, those who suggested a restoring activity taking care of our architectural heritage received little or no attention.

I remember Vittorio Viale, who was the Director of the City Museums of Torino, and his concern about the future not only of Palazzo Madama but of Rivoli Castle as well; even if the Modern Art Gallery was the core of Turin cultural life with a number of prestigious exhibitions, he kept thinking of exhibiting the collections of ancient art stored in the museum warehouses and his idea proved useful as a possible usage of the castle as a museum.

Umberto Chierici, "Soprintendente ai Monumenti del Piemonte", in 1961 had committed a restoration plan of the castle to my study as he hoped it could be put into practice if the Ministry allowed the necessary funds on the occasion of the Centenary of the Italian Unity celebrations. Although that project didn't succeed in winning acceptance, because of a lacking cultural climate of opinion to favour a restoration activity, it started a slow though: steady movement which brought to the clearing of the atrium in 1967, the cost of which was shared between Rivoli City administration and a financial contribution from "Soprintendenza".

In 1978 Aldo Viglione, taking a definite cultural choice, included the castle of Rivoli in the restoration program financed by Regione Piemonte.

The opening of the building yard proved to be the as an event-prepared with optimistic dynamism that had seemed an almost unattainable project for long many years.

The unaccomplished dream of Juvarra's royal palace, the atmosphere of the unfinished building were turning into a readable and utilizable reality.

To investigate and fully understand Juvarra's mind I went through the archives again; this just helped me to verify what is revealed more clearly by working on the actual monument that I have studied and surveyed with the utmost care. I carried out a further investigation by assembling and disassembling the wooden model that we can admire today inside the museum where it had been situated as a guide and a pattern while the castle was being built. Searching deep into the perspectives painted by the artists and finally clearing the unfinished structure of the improper superimpositions which had been added at the actual time it had last been used, I found out the actual suspended building, Juvarra's unaccomplished idea.

It is a privilege to have the opportunity to use such spaces - fixed in their original situation - that have lasted from the time when princes believed in eternity and the indisputable righteousness of their principles and architects worked aiming at pleasing them.

A restoring intervention can only be justified if we are to come into full possession of the monument in its pristine function; it cannot just be a pharmacy medication meant as a mere preservative action.

Things are kept alive only if used continually, thus memory, curiosity, interest and vital criticism are stimulated.

In Rivoli Castle the king had chosen his own workers: architects, painters and decorators. In the halls built at different times, different art thoughts were expressed. Moving from one room to another a visitor can see those contrasting and yet co-existing decorative hints that were liked then and are still liked today. Now both the container and the contents are fixed in an enduring temporariness, the contemporary element in the ancient one, the ancient element being different, more efficient and intense.

Visitors are led along a metaphysical route made up by hints - the works of yesterday and today - so that they can perceive an endless continuous contemporarity. From the level ground of the unfinished atrium, a solid stone stairway embellished by a series of bow-compass shaped balusters invites visitors to ascend to an inaccessible sky, mutable according to the seasons, a newly built staircase coming from an accessible "sky" leads inside the rooms which constitute the body of the spaces recovered on three floors. At the top floor the visitor can enter the observation window and find himself in an open, real and imaginative dimension. Down below he is reminded of Juvarra's project by the atrium design. It is a homage to the architect's creation and prince's ambition.

It is an exceptional chance to bring back to its former function a building that has suffered very severe damages and violations during three centuries of improper use. Charles Emmanuel I's Gallery, usually called "Manica Lunga" has offered the opportunity to demonstrate that a "gallery", as a primary shape of "museum" designed to show in a sequence the masterpieces chosen and possessed by the prince, is still up-to-date.

Among the prestigious museums built after World War II all over the world, during the time when the idea of Rivoli Castle was developing progressively into reality, I think that the essential and purely geometrical shape of that "Manica Lunga" conceived and built for a defined exhibiting purpose may suggest some considerations on the exhibiting spaces of today's museums.

Thirsty years were required to accomplish this project; it is a considerable length of time in the life of a man, it is accepted and understood when evaluating the number of difficulties to be met when operating without the unscrupulousness and frenzy that are typical of our generation. The final result is the accomplishment of a defined aim pursued by means of the careful and patient comparing researches that architects must carry out when facing the history of ancient monuments.

Seemingly abstract terms such as "memory of the past, material decay, preservation, restoration, reuse" are extremely meaningful to the people whose concern is planning and carrying out such intervention.

Such words were the datum point for the planning choices which brought to the result appearing almost accomplished today.

Important public and private institutions co-operated to fulfill such an exacting cultural project; I think that the restoration of Rivoli Castle thus commissioned has revealed a sort of enlightened client, a new figure of dialectic and matter-of-fact prince, looking out into the future with confidence.

LIST OF WORK

ART AND VIDEO

DARA BIRNBAUM
Will-O'-The-Wisp, 1985/1991

ART AND CINEMA

REBECCA HORN
Time Goes By, 1990

ART AND MUSIC

SOL LEWITT
Coloured Rectangles With Grid,
1991

ART AND THEATRE

MICHELANGELO PISTOLETTO
Distanza, 1991
(Labirinto, 1969 and
Gabbie Siamesi, 1981)

ART AND PHOTOGRAPHY

CINDY SHERMA
No title, 1989/1990
(photographic portraits)

ART AND ARCHITECTURE

ETTORE SPALLETTI
Dono, 1991

ART AND LITERATURE organized by Maurizio Fagiolo dell'Arco

ALBERTO SAVINIO
Le Pilote d'Homère, 1930
Penelope, 1930
L'Isola dei Giocattoli, 1928
Il Matrimonio del Gallo, 1932
Scena antediluviana, 1928
Merucio, 1927
Giunone e Latona, 1927

This section includes numerous
drawings and books illustrated
by the author

ART AND MUSEUM
organized by Andrea Bruno

THE MANICA LUNGA AND
THE CASTELLO DI RIVOLI

EXHIBITION OF MATERIALS AND
DOCUMENTS FROM THE RESTORATION
PROJECT

- Wooden model of the Castle
made in 1718 by C.M. Ugliengo
for Filippo Juvarra

- Exhibition of colour photo-
graphs: photographs by Gabriele
Basilico, Andrea Bruno,
Patrizia Mussa, Paolo Robino,
Pier Giorgio Sclarandis

- 1500 black and white photo-
graphs: 1960-1991. Chronologi-
cal record of 30 years' of
building

SLIDES

1. Will-O'-The-Wisp, Dara Birnbaum, 1985/1991
2. Time Goes By, Rebecca Horn, 1990
3. Coloured Rectangles With Grid, Sol LeWitt, 1991
4. Distanza (Labirinto, 1969), Michelangelo Pistoletto, 1991
5. Distanza (Gabbie Siamesi, 1981), Michelangelo Pistoletto, 1991
6. Senza Titolo, Cindy Sherman, 1989/1990 (4 photographic portraits)
7. Dono, Ettore Spalletti, 1991
8. Le Pilote d'Homère, Alberto Savinio, 1930
9. Scena antediluviana, Alberto Savinio, 1928
10. Giunone e Latona, Alberto Savinio, 1927
11. Room devoted to Alberto Savinio edited by Maurizio Fagiolo dell'Arco
12. Castello di Rivoli: last stage of the restoration works of the Manica Lunga

from n. 1 to n. 5, n. 7 and n. 11 by Paolo Pellion di Persano, Turin

PHOTOGRAPHS

1. Will-O'-The-Wisp, Dara Birnbaum, 1985/1991
2. Time Goes By, Rebecca Horn, 1990
3. Coloured Rectangles With Grid, Sol LeWitt, 1991
4. Distanza (Labirinto, 1969), Michelangelo Pistoletto, 1991
5. Distanza (Gabbie Siamesi, 1981), Michelangelo Pistoletto, 1991
6. Room devoted to Alberto Savinio edited by Maurizio Fagiolo dell'Arco
7. Castello di Rivoli: last stage of the restoration works of the Manica Lunga

from n. 1 to n. 7 by Paolo Pellion di Persano, Turin

The Castello di Rivoli Museo d'Arte Contemporanea is involved in many activities in various sectors, from setting up exhibitions to teaching activity. The museum's collection is a sector fundamental to its very existence as a museum.

Since its opening, the Castello di Rivoli has worked at increasing this collection and so providing an in-depth view of current artistic trends.

At present, works by the following artists are in the collection: Giovanni Anselmo, Lothar Baumgarten, Domenico Bianchi, James Lee Byars, Alan Charlton, Enzo Cucchi, Jan Dibbets, Günther Förg, Per Kirkeby, Mario Merz, Giulio Paolini, Michelangelo Pistoletto, Remo Salvadori, Katharina Sieverding, Niele Toroni, Emilio Vedova, Toon Verhoef.

On the occasion of the exhibition Arte&Arte, IL GRUPPO DALLE CARBONARE has given the museum the opportunity to enrich its collection with a work by Michelangelo Pistoletto

L'ARCHITETTURA DELLO SPECCHIO (The architecture of the mirror)

1990

gilded frame and mirrors

This meaningful contribution confirms the attention which IL GRUPPO DALLE CARBONARE has for some time now been paying to the most recent development in art, encouraging the spread of interest which this sector generates.

Since 1984, the year in which it was opened, the Castello di Rivoli Museo d'Arte Contemporanea has become an international reference point for the art of our times. Alongside exhibitions and collateral cultural activities, the museum has also followed its vocation specifically as a museum, and has given rise to a collection of works which provide a vision of the art of the last thirty years.

At present, works by the following artists are in the collection: Giovanni Anselmo, Lothar Baumgarten, Domenico Bianchi, James Lee Byars, Alan Charlton, Enzo Cucchi, Jan Dibbets, Günther Förg, Per Kirkeby, Mario Merz, Giulio Paolini, Michelangelo Pistoletto, Remo Salvadori, Katharina Sieverding, Niele Toroni, Emilio Vedova, Toon Verhoef.

This has been a process of growth, of careful selection, to which a new element has been added with the exhibition Arte&Arte. It is thanks to NUOVA DEPOSITI S.p.A. that the work of Ettore Spalletti is now included in the collection.

DONO (Gift)

1991

impasto of colours on wood

This important contribution from NUOVA DEPOSITI S.p.A. provides a further enrichment of the museum's collection, a permanent witness to the most interesting aspects of creativity and another step towards a wider appreciation of contemporary art.