

<b>EXHIBITION</b>	<b>ANTEPRIMA: Giulio Paolini</b>
<b>INAUGURATION</b>	Friday May 3 1991 7.0 p.m. (Press meeting 6.0 p.m.)
<b>DURATION</b>	May 4 - June 30 1991
<b>OPENING HOURS</b>	10.0 a.m. - 7.0 p.m. Closed on Mondays
<b>LOCATION</b>	Castello di Rivoli Museo d'Arte Contemporanea Piazza del Castello 10098 Rivoli TO
<b>CATALOGUE</b>	Fabbri Editori text by Giorgio Verzotti

"Anteprima" (Preview) is the title of a series of exhibitions which will be held at the Castello di Rivoli Museo d'Arte Contemporanea, with the aim of proposing the most recent production of contemporary artists, both those already "classical", and those selected from the latest generations.

In a room on the third floor of the Castle a limited selection of works, or a single work of particular significance, will be presented. This will be a sort of "preview", a sort of advance on contemporary artistic research. On one hand, then, we intend to offer greater information about current trends in art, on the other to create an occasion to meet and deepen the main themes being debated on the international art scene.

The first artist to take part in "Anteprima" is Giulio Paolini, who is taking advantage of this occasion to announce a new phase in his work.

His project is in two parts: one, a mural, is an image of his house in Turin; the other is a large room on which is placed a canvas.

The artist's intention is to confront two spaces, or rather two concepts of space: living space, which is also the place where the work is created, and the metaphorical space of the representation, of which the "classic" tools are exhibited.

On this occasion, the Centre National d'Art Contemporain, Magasin de Grenoble and the Castello di Rivoli Museo d'Arte Contemporanea have decided to coordinate their activity. In fact the following day

SATURDAY MAY 4 1991 AT 6.0 P.M.

AT THE CENTRE NATIONAL D'ART CONTEMPORAIN, MAGASIN DE GRENOBLE

an exhibition of

MARCO BAGNOLI

REMO SALVADORI

will be inaugurated.

Duration: May 5 to July 21 1991.

Journalists desiring to participate in the inauguration at Rivoli and Grenoble and requiring transport or overnight accomodation should contact:

Castello di Rivoli  
Press Office  
Tel. 0039.11.9587256  
Fax 0039.11.9533915/9563915

Centre National d'Art Contemporain, Magasin de Grenoble  
Press Office  
Tel. 0033.76.219584  
Fax 0033.76.212422

## **ANTEPRIMA**

### A meeting with Giulio Paolini

Giulio Paolini is the central character in a new series of exhibitions entitled "Anteprima" which will be held periodically at the Castello di Rivoli, setting a prevue of the contemporary artistic quest.

R. Effectively, the museum's decision to open up to this type of exhibition has coincided with my own particular circumstances, at this moment I am on the threshold of phase of my work relatively new to me, a phase which was described in my book "Contemplator enim".

Q. What will the exhibition consist of?

R. The exhibition will be composed of several elements among which the most prominent piece having the same name as the book. This piece will constitute an entire wall and be joined together by a design drawn directly on the wall, there will be two canvases hung above, one straight and one upsidedown, there will also be two chalk freezes, to mention only a few parts.

Q. The title "Contemplator enim" takes us back to Lucrezio, to themes which you have already touched upon in your past and, above all, to an atmosphere of anticipation.

R. The two title words were taken from the poem "De rerum natura" by Lucrezio which mean "observe". I have tried to evoke the same question proposed by this work proposes in the exhibition, in that place as if to announce itself. There is a sensation as if of waiting for some event which, in the space provided by the prospective of the walls may come about. In front, at the centre



of the room, there is another work entitled "Hic et nunc" which will be sub-titled "Zattera della Medusa", a famous painting by Gericault, which constitutes an antithesis: while the opposite wall represents a private space, in that I have reconstructed a room from my house on the wall, this feature testifies to the concrete presence of the work, concrete in its objective appearance, because it is conspicuously visible, but on the other hand it questions its material constitution: the size of the original painting by Gericault is exactly the same size as the loom which is laid on the ground and becomes almost an evocation of the subject represented in the painting.

The painting by Gericault depicts a drifting raft, the scene of a ship wreck; metaphorically speaking by equating the raft with the picture itself, I have appropriated the image of the ship wreck for the purpose of the exhibit.

I have borrowed the image of a drifting raft because it becomes almost twin to the image of the precariously balanced loom. "Hic et nunc" signifies our own vision of "here and now", in front of us, a literal dimension of surfaces but metaphorically a work of art which has a tendency to repeat itself today. Which tends with appropriate adaptation, to reemerge and to reappear in this way.

LETTERATURA ARTISTICA (Artistic Literature)  
Documentation on the Italian twentieth-century school

A documentary and educational exhibition on the Italian  
twentieth-century school (1900-1968)

Organized by Maurizio Fagiolo dell'Arco

Catalogue by Fabbri Editori

This documentary exhibition is also a short history of this century, seen through a variety of periods, themes, problems, techniques. It takes us from the early Italian twentieth-century through Futurism, metaphysical painting, "Valori Plastici", the Novecento, "Italiens de Paris", the Roman School, informal abstractionism, to the new researches up to the Arte Povera school. Among the themes: Apollinaire's Paris, the culture of the art reviews during the war, the problem of classicism, relations with Surrealism, the realism of the thirties. Contact with the literary world is analysed in two phases: in the twenties and thirties, and in the fifties; there is a report on exhibitions in Europe and the USA; a parallel analysis deals with architecture, the stage, photography and the cinema. The whole is illustrated through a selection of posters, exhibition catalogues, monographs on the artists, books on theory, photographs, novels and poetry, reviews, illustrated books, theatre programmes. A prominent place is given to the artists' day-to-day companions: dealers, patrons, poets, musicians, literary persons. The approximately 400 documents, the result of a careful selection, could form the basis for a model library of the twentieth-century school.

(From the introduction to the catalogue)



**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