

PRESS RELEASE

Castello di Rivoli Museo d'Arte Contemporanea concludes its exhibition activity 1991 with two meaningful events:

**THURSDAY, DECEMBER 12TH 1991 AT 7.00 PM**

**OPENINGS**

**ANTEPRIMA 2 (PREVIEW 2): WIM DELVOYE**

**NEW ACQUISITIONS: CARLA ACCARDI, PIER PAOLO CALZOLARI, LUCIO FONTANA, RICHARD LONG, FAUSTO MELOTTI.**

**FOR MUSEUM LIBRARY: THE LUISELLA ROSSI DONATION**

"Anteprima 2" carries on the cycle of exhibitions opened this year in order to offer the most recent production of contemporary artists, already being part of history or chosen among last generations, proposing a limited selection of works or even a unique one having a special meaning.

The other important event will be the presentation, in the same day, of the acquisitions for the Contemporary Art Museum collection with works of Carla Accardi, Pier Paolo Calzolari, Lucio Fontana, Richard Long, Fausto Melotti.

The journalists interested in attending the conference for the presentation of new acquisitions and the exclusive visit for Wim Delvoe exhibition,

**on WEDNESDAY DECEMBER 11TH, 1991 at 18.00**

are kindly requested to get in touch with our Press Office.

MUSEO D'ARTE CONTEMPORANEA

REGIONE PIEMONTE BANCA CRT FIAT GRUPPO GFT  
**CASTELLO DI RIVOLI**

**NEW ACQUISITIONS  
FOR THE COLLECTION  
OF CASTELLO DI RIVOLI  
MUSEO D'ARTE  
CONTEMPORANEA**

**AUTHOR**

**CARLA ACCARDI**

**TITLE**

**SENZA TITOLO (WITHOUT TITLE)**

**YEAR**

**1965-1972**

**MATERIAL**

**PAINT ON SICOFOIL**

**SIZE**

**150 x 150 cm; 150 x 150 cm;  
NINE ELEMENTS, SEVERAL SIZES**

**DONATION**

**MARIO PIERONI, ROME**

**AUTHOR**

**PIER PAOLO CALZOLARI**

**TITLE**

**SEDIE (CHAIRS)**

**YEAR**

**1988**

**MATERIAL**

**SHAPES IN FROZEN COPPER,  
TERRACOTTA, LEAD**

**SIZE**

**DEPENDING ON SORROUNDINGS**

**DONATION**

**GIORGIO AND GIORGIANA PERSANO,  
TURIN**

**AUTHOR**

**LUCIO FONTANA**

**TITLE**

**AMBIENTE SPAZIALE  
(SPATIAL ENVIRONMENT)**

**YEAR**

**1967**

**MATERIAL**

**WOOD, CANVAS, PHOSPHORESCENT  
COLOUR AND WOOD LIGHT**

**SIZE**

**300 X 500 X 300 cm**

**DONATION**

**TERESITA FONTANA, MILAN**

**AUTHOR**

**RICHARD LONG**

**TITLE**

**WATERLINE**

**YEAR**

**1989**

**MATERIAL**

**WHITE PAINTING ON BLACK  
LINOLEUM**

**SIZE**

**2000 x 200 cm**

**DONATION**

**LISA AND TUCCI RUSSO, TURIN**

**AUTHOR**

**FAUSTO MELOTTI**

**TITLE**

**CONFRONTO (COMPARISON)**

**YEAR**

**1972**

**MATERIAL**

**INOX**

**SIZE**

**290 x 200 x 63 cm**

**DONATION**

**CRISTINA AND MARTA MELOTTI,  
MILAN**

**ON EXHIBITION IN THE COLLECTION OF THE CASTELLO DI RIVOLI MUSEO  
D'ARTE CONTEMPORANEA, THE FOLLOWING ARTISTS:**

Giovanni Anselmo  
Lothar Baumgarten  
Joseph Beuys  
Domenico Bianchi  
Daniel Buren  
James Lee Byars  
Alan Charlton  
Enzo Cucchi  
Jan Dibbets  
Luciano Fabro  
Günther Förg  
Per Kirkeby  
Jannis Kounellis  
Richard Long  
Luigi Mainolfi  
Marisa Merz  
Mario Merz  
Maria Nordman  
Claes Oldenburg  
Giulio Paolini  
A.R. Penck  
Giuseppe Penone  
Michelangelo Pistoletto  
Remo Salvadori  
Katharina Sieverding  
Ettore Spalletti  
Niele Toroni  
Emilio Vedova  
Toon Verhoef  
Gilberto Zorio



**LUISELLA ROSSI LIBRARY**

In memory of the untimely death of Luisella Rossi, passionately fond of contemporary art, her relatives decided to give her library to Castello di Rivoli Museo d'Arte Contemporanea. The collection includes 1200 selected art, photograph and design books.

This donation gives rise to the first core of Castello Library and the management's intention is to make it become one of the leading elements in the Museum activity.

The Library, infact, further developed, together with didactic service already working, will be useful not only to learned people and researchers, but will carry out a positive action of contemporary artistic events divulgation.

Among the people of her generation, the one grown in the years of Italian economical boom, who has lived the sixty-eight as a teen-ager and then has made more conscious choices during the Seventies and the Eighties, Luisella Rossi without doubt represents a separate character. Born and lived in Turin, daughter of industrial middle class, Luisella does not certainly represent a foreseeable and passive interpreter of national economical welfare. Curious and movable, receptive and always in search of changement, gifted with strong intuition and of course attracted by quality, Luisella has started very young to go in the modern and contemporary art galleries world. In the late Seventies she started to collect works of art and design, proving to be completely able to manage the huge outline of opportunities and we can say in retrospective that she went on, during the Eighties, without missing a choice. From Merz to Kounellis, from Fulton to Baldessari, from Francesco Clemente to Keith Haring, Luisella has left a very important collection.

Her library, that shows somehow the wide and very orientated interests of her aesthetical taste, is given today to Castello di Rivoli Museo d'Arte Contemporanea. A first step to try to protract in time her cultural and human generosity, but also to help the development of other quality ideas and suggestions failing useful instruments of study about contemporary.

Mariuccia Casadio

PRESS RELEASE

**OTTAVIO AND ROSITA MISSONI GIVE "INSTALLAZIONE CASTELLO DI RIVOLI" 1990-1991 BY WIM DELVOYE**

"Installazione Castello di Rivoli", the work of the young and renowned belgian artist, that will be introduced to public on **THURSDAY, DECEMBER 12th AT 7.00 PM**, has been given to Museo d'Arte Contemporanea (Contemporary Art Museum) by Ottavio and Rosita Missoni.

The work, executed for "Anteprima" (Preview), the group of exhibitions meant to illustrate the work of a young artist already entered in contemporary art history, in a particular moment of his activity, becomes in this way part of the Collection of Castello di Rivoli Museo d'Arte Contemporanea together with other five works correspondent to as many donations of private people and collectors.

The event, completing the widening policy of the Collection, wanted by Director Ida Gianelli, will be illustrated during the presentation and the visit in advance that will be held on **WEDNESDAY, DECEMBER 11th AT 6.00 PM AT TEATRO DEL CASTELLO**.

Marco Rivetti, President of Castello di Rivoli and Enrico Nerviani, Councillor for Cultural Patrimony of Regione Piemonte will be present.

Journalists who wish to attend are kindly requested to put in touch with Press Office.

**EXHIBITION**

**ANTEPRIMA 2: WIM DELVOYE**

**RESPONSIBLES**

Ida Gianelli  
Giorgio Verzotti

**PRESS OFFICE**

Massimo Melotti

**CATALOGUE**

Fabbri Editori

**OPENING**

Thursday, December 12th, 1991  
7.00 p.m.  
(press meeting 6.00 p.m.)

**PERIOD**

December 13th 1991  
January 26th 1992

**HOURS**

from 10.00 a.m. to 7.00 p.m.  
closed on Mondays

**SEAT**

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

**WIM DELVOYE AT CASTELLO DI RIVOLI MUSEO D'ARTE CONTEMPORANEA**

A mysterious object dominates the space that Wim Delvoye has equipped in a room of Castello di Rivoli, signs. The mystery, or at least the element of surprise, is in the material the object is made of, and in relation with its shape.

The material is wood, a wood appearing precious and with the surface inlaid worked and the shape is through and through the one of a big concrete mixer. The surprise comes out realizing the incoherence between "form and contents" or between "significant and meaning".

The same destiny for signs: they are in fact nothing else but common shovels, which surfaces, metallic and triangular exactly turned into as many cities armorial bearings.

We may say that Delvoye has radicalized that tendency to linguistic tricks, so active in a great deal of art from historical avant-gardes onwards, tries out the possibilities of the language themselves.

The artist has widened the rules of the game, he has done less a conceptual acuteness exercise and more a sensorial perturbation device. He uses common objects to create equipments, atmosphere, installation where each meaning is wavering in ambiguity and each sign is imposing itself as forced image and therefore the effect searched and obtained is the shock.

A strong imagine, the artist says, is something that cannot be proportioned only to one meaning, certain and definitive. Even its creator is not able to manage this radical polysemy and therefore any interpretation is welcome, so long as it is conscious to be partial.

Articulated in discrepancy forms, Delvoye's objects are as a matter of fact devices open to unforeseeable sense relations and even to assume a symbolic function. It is the case of the installation specifically thought for Rivoli.

From Giorgio Verzotti text