

REGIONE PIEMONTE BANCA CRT FIAT GRUPPO GFT
CASTELLO DI RIVOLIPRESS RELEASE**MARCO BAGNOLI AND JAN VERCRUYSSSE AT CASTELLO DI RIVOLI****INAUGURATIONS****THURSDAY MARCH 26 1992, 7.0 PM
(6.0 PM FOR THE PRESS)****PERIOD****MARCH 27 TO MAY 31 1992****ANTEPRIMA 3****MARCO BAGNOLI**

Born in Florence in 1949, the artist has had numerous personal shows, both in private galleries and in museums such as "De Appel" in Amsterdam and, recently, "Magasin" in Grenoble. And he has also participated in all the most important international reviews: from the Venice Biennial to "The European Iceberg" in Toronto; invited to the Kassel "Documenta" in 1982, he will also be present at the next. For the "Anteprima" cycle of exhibitions, Bagnoli has created a work linking the three rooms of the corner tower of the Castello di Rivoli; access is through a tunnel of light and shade. In the first room there is a large white sculpture, painted in "tempera and gold", made up of circles of various sizes, entitled "Colui che sta" (He who stays). Alongside it a map made up of canes, entitled "Benché sia notte" (Although it is night). A huge spiral form connects the other two rooms, with large paintings at its cardinal points.

TOMBEAUX (ROOM)**JAN VERCRUYSSSE**

The personal show which the Belgian artist has created for the Castello di Rivoli consists of four installations made up of over sixty pieces: musical instruments in blown glass, a work made of panes of glass, two wooden sculptures and one in ceramic, which will be exhibited on the second floor of the museum. In the exhibition, the artist's cherished theme of absence, "atopy" is examined in depth. "What really makes us uneasy is not death - says Vercruyssse - but the presence of an absence". The artist was born in 1948 at Elisabethville (ex Belgian Congo) and held his first personal show in 1977 in Brussels. He has participated in international reviews, among which those at the Museum van Hedendaagse Kunst in Ghent, at the Pompidou Centre in Paris, at the Kunsthalle in Berne. He participated in the Kassel "Documenta 8", and will be present at the next.

PRESS RELEASE

EXHIBITION

**ANTEPRIMA 3
MARCO BAGNOLI**

PRESS OFFICE

Massimo Melotti

CATALOGUE

Fabbri Editori

INAUGURATION

Thursday March 26th 1992
7.0 pm
(6.0 pm for the press)

PERIOD

27 March - 31 May 1992

OPENING HOURS

10.0 am - 7.0 pm
Closed on Mondays

VENUE

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

ANTEPRIMA 3
MARCO BAGNOLI

With this "Anteprima" Marco Bagnoli inaugurates a new way of approaching the location of a work, creating a space-time trajectory which enables us to perceive the linearity, the specific "historicalness" of the moment of the exhibition and, at the same time, the possible integration of divergent trajectories.

The meeting with the work destined for "Anteprima" is not by direct contact, one does not push open the door and see it. There is something first. A sort of tunnel of light and shade extends through the three initial rooms, perforating them. It guides the linearity of the path towards where the actual exhibition is, and at the same time breaks it up, forces a pause.

The work destined for "Anteprima" is to be found in the three final rooms of this path, those which open one off the other in the corner tower of the castle. A large sculpture (2.6m high) of wood, white, painted with "gold tempera" is situated at the centre of the first room. It is made up of circles of various sizes, revolving and overbalancing along a plank. They generate the outline of a profile, a sort of two headed Janus. It is wrapped in light, and its shade, projected into a corner, divides the figure. Alongside, to the left, there is a map of canes, which orientates navigation at night by the stars. The sculpture is called "Colui che sta" (He who stays) and the map "Benché sia notte" (Although it is night). A spiral path extends through the other two rooms, with its tip in the embrace between "Colui che sta" and "Benché sia notte". Two large frescoed paintings are the cardinal points of this development. One is black and the other is ultramarine. On the first is scratched the drawing of the outer walls of the castle, on the other, in various shades of blue, a double profile is drawn, reconnecting it to the theme of "Colui che sta".

Boxed in inside this clover-leaf of rooms, the work is like the interactive pole with respect to the idea of unity. Thus it represents an interacting truth, within which to experience one's being, to gain access to that system of scientific knowledge which today dominates life, without forgetting the impassible limits around the multiple objective forms taken by the truth of art, of history and of sensed experience.

text by Francesca Pasini

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JAN VERCRUYSSSE

Born in 1948 at Elisabethville (ex Belgian Congo), Jan Vercruysse is a recognized protagonist of the new trends in Belgian art, which have found their place on the European scene over the last decade. From his experience with poetry, the artist turned to the visual arts in the mid seventies.

His first works are built up like the "sentences" of a visual discourse (like sonnets, the artist says) made up of photographs in black and white often intended as "self portraits".

In 1983 he began a series of "Chambres" (rooms), large structures made of fine woods which hint at inhabitable spaces, of which no sensory experience is given, though. In 1985 he produced the "Atopies", built as a dismembered structure whose elements - frames, sheets of wood, mirrors - are simply leant against the wall.

Atopy means absence of place, and Vercruysse opposes this concept as fundamental in art to that of utopia, in the sense of an intent to overcome the specificity of the art by directing it towards functionality. The artist says: "This art knows no utopia, it does not work for history. It is a true metaphor regarding the failure of reality".

The metaphysical sense (Vercruysse says he uses "physicality" to express metaphysical concepts) is found again in the more recent series of "Tombeaux" (funeral monuments). These are wooden sculptures, sometimes including coloured glass, more often built of empty compartments on legs, reminiscent of a piece of furniture, but also of some strange totem-like form. Linked to the theme of the tomb, the sculptures accentuate the sense of melancholy which pervades all of Vercruysse's work, together with an extremely refined elegance.

Beauty is an instrument of salvation for Vercruysse: he explicitly refers to Greek tragedy and to the "catharsis" produced by contemplation of tragic conflict.

Beauty and tragedy entwined generating melancholy and, through catharsis, taking on a vitalizing function to overcome the purely negative associations our culture connects with the idea of death.

from the text by Giorgio Verzotti



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CASTELLO DI RIVOLI

PRESS RELEASE

On Thursday February 27th at the Castello di Rivoli, the Members' Meeting was held to renew the offices of the Comitato per l'Arte in Piemonte-Castello di Rivoli, the first Italian museum with joint public and private participation.

Marco Rivetti, Chairman of the GFT Group, was confirmed President of the Association for the three-year period 1992-4. Rolando Picchioni, MP, was nominated Vice President of the committee, as a representative of the Piedmont Regional Government.

Dr. Cesare Annibaldi, for FIAT SpA, Prof. Enrico Filippi, for the Banca CRT, Notary Antonio Maria Marocco, Prof. Gianni Vattimo and Dr. Giovanni Ferrero will continue to sit on the Board of Governors.

Mr. Giovanni Ayassot, Lawyer Fernando Santoni, Ambassador Bruno Bottai and M. Dominique Bozo were elected as new board members.

It was decided to invite prominent persons from various professional areas to join the Board of Governors - Bruno Bottai is General Secretary at the Ministry for Foreign Affairs; Dominique Bozo is President of the Pompidou Centre - to reinforce that international cooperation which has always characterized the activities of the Castello di Rivoli - Museo d'arte contemporanea.