

## *Marlene Dumas Francis Bacon*

This exhibition shows paintings by Bacon, a recognized protagonist of 20th century art and by Dumas, an exponent of contemporary new generation. The show submits the audience with a dialogue between two artists who share a common interest for the representation of human condition and its physicality.

Bacon symbolizes the negativity of human existence by representing a pitiful gallery of deformed bodies. In her portraits of individuals or group of people Dumas represents together with an existential anxiety a blissfull vitality.

## *Joel-Peter Witkin*

The exhibition devoted to the work by Witkin, shows over hundred photographs and a dozen preparatory drawings, which run from the early Seventies up to today. The pictures document unusual and at times horrific subject matters which make us reflect on shared social taboos such as the beauty of macabre, the relationship between love and death and between pain and sex.

June 6  
October 1, 1995



# Info

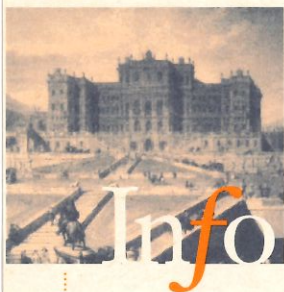
Castello di Rivoli  
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Castello di Rivoli • Museo d'Arte Contemporanea

# Info



REGIONE PIEMONTE BANCA CRT PIAT  
CASTELLO DI RIVOLI



### • THE CASTLE

Rivoli Castle is an imposing Baroque building set in a commanding position at the entrance to the Susa valley. It was built as part of an ambitious project commissioned by Vittorio Amedeo II of Savoy and began in 1718 by the architect Filippo Juvarra. The next Savoy King Vittorio Amedeo III ordered the architect Carlo Randoni to carry out further work on the castle at the end of 18th century, but these plans were thwarted by the invasion of Napoleon's army. The Castle itself dates back to a much earlier period and became the property of the Savoy family after 1280. Although it retained a fundamentally military and defensive role, it was often used for important ceremonial purposes. It was transformed into a royal residence under Emanuele Filiberto of Savoy after 1559 and was to retain that function in the years to come. In 1883, the Savoy family sold it to the municipal authorities of Rivoli for 100,000 lire. Throughout the 19th century the Castle was used as a military headquarters whilst in our own century there were sporadic and

half-hearted attempts to put it to quite unsuitable use, a process that seriously impaired its original decor. Finally, in 1961 the authorities began to tackle the problem of its restoration as a valuable historical and artistic monument and to consider how it could best be utilised. In 1979, the Regional Government of Piedmont commissioned the architect Andrea Bruno to undertake the restoration of the Castle, which opened as a Museum of Contemporary Art in 1984.

### • THE MUSEUM

The Castle's galleries are distributed over three floors and vary considerably in character. Some retain their 18th century decor, others have been stripped of everything but their basic architectural structure. The unique character of individual galleries creates an ideal backdrop for the installation of contemporary works of art, which span the period from 1945 to the present day. The highly individual features of the various galleries complement the extreme diversity of the works on display, which cover an extensive and unpredictable array of artistic idiom

and intent. European and American artists are represented by works that were either created for specific galleries in the Castle or created in the studio for installation in the Museum. The Museum's thirty galleries amount to a total area of 6,000 square metres. The permanent collection is housed on the first floor of the Castle's, with the second and third floors reserved for temporary exhibitions.

### • THE LONG SLEEVE

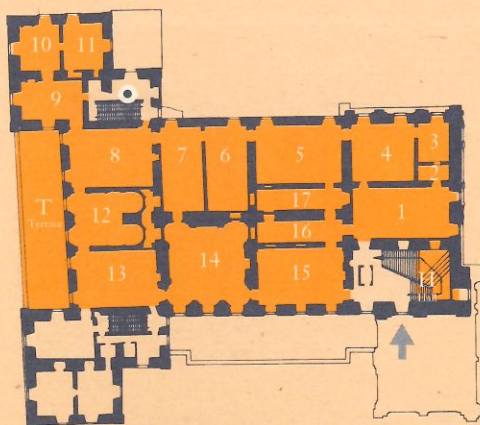
The Gallery known as La Manica Lunga (long sleeve) - due to its unusual dimensions and proportions was built in the mid 17th century to house the collection of paintings commissioned and owned by Prince Carlo Emanuele I. At the present it has been restored to its former glory after suffering substantial damage amidst the turmoil of war and during the course of alterations carried out after the Castle was abandoned by the Savoy family. In its current state, it offers extraordinary possibilities as an exhibition space. As an integral part of the Museum, the Manica Lunga will provide a site for temporary exhibitions and other cultural activities.



## the Collection

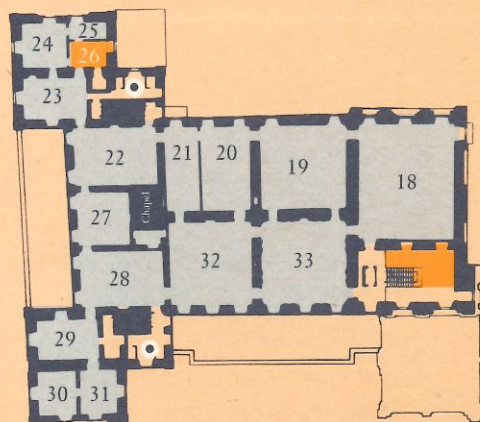
Carla Accardi 10	Mario Merz 1
Giovanni Anselmo 17	Marisa Merz 1
Marco Bagnoli 11	Liliana Moro *
Lotbar Baumgarten 26	Matt Mullican 8
Domenico Bianchi *	Maria Nordman 9,T
Dara Birnbaum *	Oldenburg-van Bruggen 13
James Lee Byars 2,11	Giulio Paolini 15
Pier Paolo Calzolari 7	A.R. Penck 14
Enrico Castellani 7	Giuseppe Penone 8
Maurizio Cattelan H	Michelangelo Pistoletto 12
Alan Charlton *	Remo Salvadori 6
Tony Cragg 16	Katbarina Sieverding *
Enzo Cucchi 1	Ettore Spalletti 6
Wim Delvoe *	Niele Toroni 5
Jan Dibbets 7	Emilio Vedova 14
Luciano Fabro <small>outside entrance</small>	Jan Vercruyse 6
Lucio Fontana 3	Toon Verboef *
Günter Förg 5	Gilberto Zorio W
Gilbert & George H	Mario Giacomelli *
Per Kirkeby 14	Mimmo Jodice *
Annette Lemieux 1	
Sol LeWitt 4	
Richard Long 14	
Luigi Mainolfi 5	
Fausto Melotti 17	

[\*] Please note that these works which are part of the Museum Permanent collection are temporarily not on view.



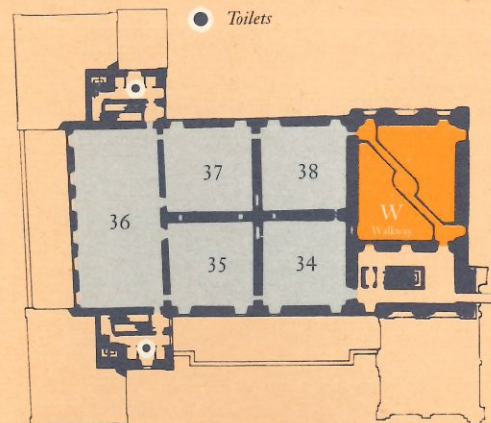
### FIRST FLOOR

A suspended steel staircase provides access to the upper floors of the Castle. This was designed by the architect Andrea Bruno in 1984 as part of the general restoration programme. Rooms 1, 2, 3, 4, 5, 16 and 17 have simply been painted white because they were never decorated by either Juvarrá or Randoni during the periods when these two architects worked on the Castle (1717-1725 and 1792-1798 respectively). Next, we come to Room 7, also known as the Parade Room or Room of Grotesques, due to the decor which depicts a Bacchic procession. This is followed by Room 8, or the Room of the Cages, and Rooms 9, 10 and 11 which formed the private apartment of King Vittorio Amedeo II. The next room, number 12, is also known as the Room of Bacchus and Ariadne, Room 13 is known as the Room of the Coats of Arms, while Rooms 14 and 15 were originally first and second antechambers of the Royal Apartment.



### SECOND FLOOR

Rooms 18, 19 and 20 has been left undecorated. Room 21 is known as the Audience Chamber or the Room of the Putti; Room 22 is a Royal bed chamber known as the Room of the Sunrise. This is followed by the Chapel and Room 23, known also as Room of the Inconoration or Room of Amedeo VIII; Room 24, the Print Room, is also known as the Room of the False Wood; Room 25, originally a bathroom, is also known as the Room of the Veil; Room 26 is the Room of the Falconers, Room 27 is the Chinese Parlour; Room 28, was originally an audience chamber. Room 29, an antechamber to the apartment of the Prince of Piedmont, is also known as the Room of the Stucchi; Room 30 is also known as Room of Pygmalion while Room 31 is another bedchamber known as the Room of the Allegory of the Seasons. Room 32, was a Music Room and Room 33 is known as the Room of Carlo Emanuele I.



### THIRD FLOOR

The architectural design dates back to Juvarrá and has remained essentially unchanged. Intended for the apartments of Court and military officials, it was never decorated.

- COLLECTIONS ROOMS
- TEMPORARY EXHIBITIONS ROOMS
- Toilets