

Haim Steinbach 27 October / 31 December

Steinbach, born in Israel in 1944, lives and works in Brooklyn, New York.

This exhibition at Rivoli Castle is the first large-scale anthropological exhibition that any museum has so far devoted to Steinbach, who is internationally recognised as one of the most significant exponents of experimental art today. A careful selection of his works is on show on the second floor of the museum. They range from the very first exhibits, single objects placed on strangely-shaped shelves as well as items like carnival masks to digital alarm clocks, kettles, garbage - cans or necklaces.

The most recent stages of Steinbach's research are forcefully exemplified in his wooden structures enclosing large objects such as wardrobes, or wooden boxes containing the most surprising things, from coins to toys for dogs, or just plain handkerchiefs.

The final work in the exhibition is of large dimensions, designed specifically for Rivoli Castle. It consists of a domestic interior, in white, unpolished wood, containing mysterious objects which the visitor can only glimpse.

Max Neuhaus 27 October / 31 December

Max Neubauss, born in Beaumont, Texas, in 1939, has become recognized by the critics as one of the most interesting composers experimenting in the use of sound in contemporary art.

He took up experimental music after studying to be a percussionist. That was when he met John Cage. During the 60s he performed in a series of concerts throughout the world. At the same time he began his research on electronic audio equipment and in 1966 produced his first work as a composer, "Listen". This new experimentation led Neubauss to compose works known as "sound installations", created for public spaces such as Time Square. In 1977 he took part in "Documenta 6". In 1979 the Museum of Contemporary Art in Chicago acquired one of his works based on sound, which were followed, from 1983 on, by his first works for the art collections in European museums.

A wide retrospective choice of some eighty of his drawings are on show on the third floor of Rivoli Castle. The exhibition will be concluded by a presentation of the sound installation which the artist has created specifically for the museum.

Catalogues by Charta

Info

Castello di Rivoli

Piazza del Castello, 10098 Rivoli (Torino)

tel. 011. 9581547

Castello di Rivoli • Museo d'Arte Contemporanea
Regione Piemonte FIAT FONDAZIONE CRT Cassa di Risparmio di Torino
Camera di Commercio, Industria, Artigianato e Agricoltura di Torino



Info





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.

General Information

• MUSEUM OF CONTEMPORARY ART

Castello di Rivoli
Piazza del Castello
10098 Rivoli (Turin)
tel. (011) 9581547

• MUSEUM HOURS

Tuesday to Friday: 10 am - 5 pm
Saturday and Sunday: 10 am - 7 pm
The first and third Thursday of each month: 10 am - 10 pm
Monday: closed - open Easter Monday
Closed on Tuesday following Easter
Monday, December 25th and May 1st

• ADMISSION

Reduced admission rates for children aged 11 to 14 years, teachers, students, (over 65 years-old) seniors citizens, disabled visitors and the Armed Forces. Free admission for children under 11.

• DISABLED VISITORS

All Museum galleries are accessible to disabled visitors. Please ask for further information at the ticket office.

• PHOTOGRAPHS

Photographs of the Museum building and the Museum Permanent collection can be taken provided that flashes and tripods are not used and only after receiving permission from the Museum staff.

• EDUCATION DEPARTMENT SERVICES

The Education Department will

arrange workshops at the Museum and/or at Schools. Contact Education Department staff for more details.

• VISITOR GROUPS

Group visits need to be booked a week before the Museum visit is to take place.

• FREE GUIDED TOURS

Guided Tours around the Museum Permanent Collection and the Temporary Exhibitions are held every day at 4 pm; every Sunday at 11 am and the first and third Thursday each month at 9 pm.

• LIBRARY AND VIDEO LIBRARY

The Museum Libraries are open to the public by appointment and during Museum hours only.

• THEATRE

The Museum Theatre is located within the Castello di Rivoli and provides seating for 80. It is fully equipped for lectures and film projections. The theatre is also available for concerts and symposia.

• RESTRICTIONS

Smoking is allowed in certain areas of the Museum.
Food, beverages and animals are not allowed in the Museum.
All bags, backpacks, umbrellas and packages have to be checked at the Museum entrance.

How to get to the Museum

• PUBLIC TRANSPORTATION

From Porta Susa Station:

Bus n.36
leaves from
Corso Francia 6, Turin
(it takes about 30-40 minutes to get to Rivoli)

From Porta Nuova Station:

tramway n.1,
and then Bus n.36
(it takes about 40 to 60 minutes to get to Rivoli)

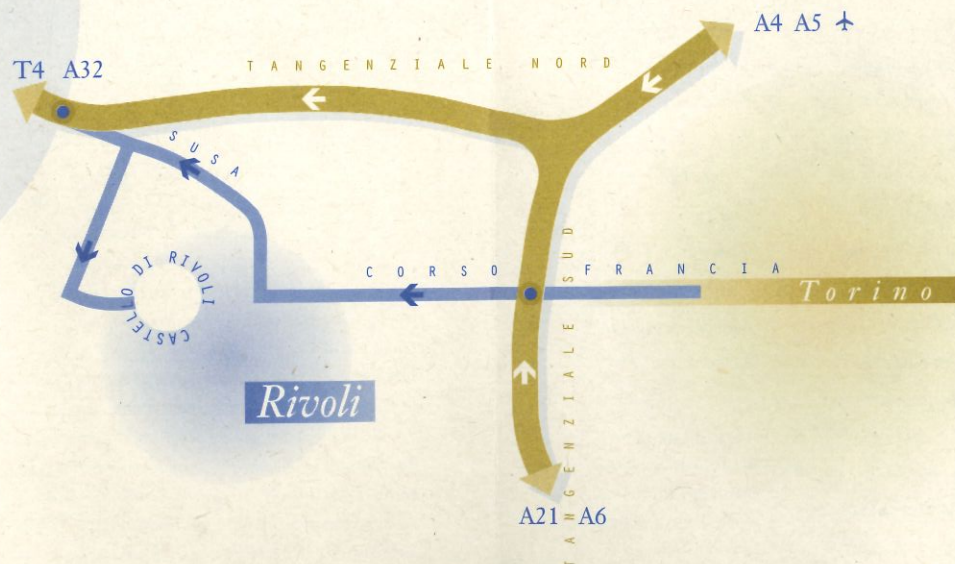
• HIGHWAYS

Highways exits:

A4 (Turin-Milan),
A5 (Turin-Aosta),
A6 (Turin-Savona),
A21 (Turin-Piacenza),
A32 (Turin-Bardonecchia)

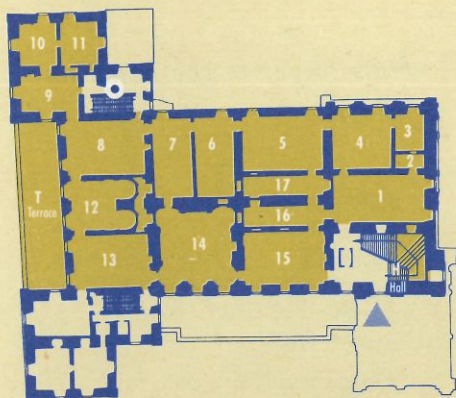
Follow signpost:

T4-Frejus Moncenisio,
Monginevro; exit Rivoli



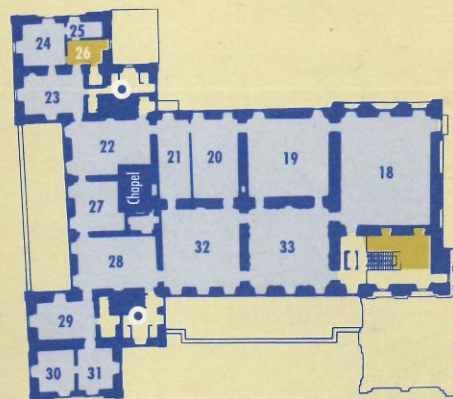
la Collezione

- | | |
|---|-----------------------------|
| Carla Accardi 10 | Mario Merz 1 |
| Giovanni Anselmo 17 | Marisa Merz 1 |
| Marco Bagnoli 11 | Liliana Moro * |
| Lothar Baumgarten 26 | Matt Mullican 8 |
| Domenico Bianchi * | Maria Nordman 9,1 |
| Dara Birnbaum * | Oldenburg-van Bruggen 13 |
| James Lee Byars 2,H | Giulio Paolini 15 |
| Pier Paolo Calzolari 7 | A.R. Penck 14 |
| Enrico Castellani * | Giuseppe Penone 8 |
| Maurizio Cattelan H | Michelangelo Pistoletto 12 |
| Alan Charlton * | Remo Salvadori 6 |
| Tony Cragg 16 | Katharina 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 * |
| Günther Förg 5 | Gilberto Zorio W |
| Gilbert & George H | Mario Giacomelli * |
| Per Kirkeby 14 | Mimmo Jodice * |
| Annette Lemieux 1 | [*] |
| Sol LeWitt 4 | Please note that these |
| Richard Long 14 | works which are part of the |
| Luigi Mainolfi 5 | Museum Permanent |
| Fausto Melotti 17 | collection are temporarily |
| | not on view. |



FIRST FLOOR

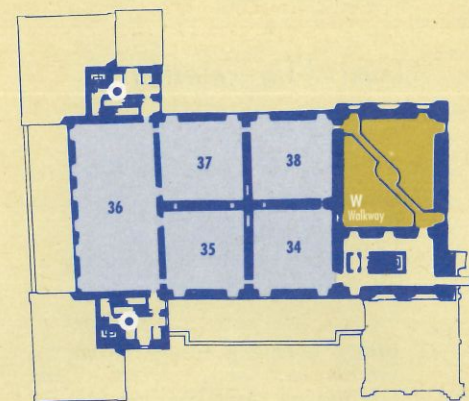
A suspended steel staircase provides access to the upper floors of the Castle. This was designed by the architect Andrea Bruno in 1984 as part of the general restoration programme. Rooms 1, 2, 3, 4, 5, 16 and 17 have simply been painted white because they were never decorated by either Juvarra or Randoni 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 Incoronation 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.

- COLLECTIONS ROOMS
- TEMPORARY EXHIBITIONS ROOMS
- Toilets



THIRD FLOOR

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