



CASTELLO DI RIVOLI

PRESS RELEASE

As part of the in-depth analysis of collecting, which was begun with the exhibition devoted to the Stedelijk Museum of Amsterdam, the Rivoli Castle Museum is putting on two further exhibitions dealing with collecting, as it is practised by public bodies in France, and by private Italian collectors.

Collezioni di Francia (February 16 - April 21, 1996)

In collaboration with the Limousin F.R.A.C., the Rhône-Alpes F.R.A.C., the A.F.A.A. and the Centre Culturel Français of Turin. Curators: Yannick Miloux, Frédéric Paul and Giorgio Verzotti. The Fonds Régionaux d'Art Contemporain, set up in 1982 by the Minister of Culture Jack Lang, to forestall over-centralization and to promote a more widespread knowledge of contemporary art, are held up as an example of good public administration of cultural assets. The Rivoli Castle Museum, which is run by the Piedmont Region and private member-supporters, wishes to compare this experience with its own, by presenting a selection of acquisitions made by the F.R.A.C. of two French regions bordering on Piedmont. The exhibition will be arranged on the second floor of the Castle and will provide a cross-section of the principal trends, and the most recent works of art produced on the international scene. Acconci, Andre, Boltanski, Buren, Calle, Fulton, Gilbert & George, Grahm, Kapoor, Munoz and LeWitt are among the artists whose work is to be represented.

Collezionismo a Torino (February 16 - April 21, 1996)

Curator: Ida Gianelli

Turin has always been outstanding for her great interest in contemporary art. As well as active promotion by public institutions, private collecting here plays a decisive role in diffusing the art of our time. The exhibition presents a discerning choice of works from six collections in Turin: a room on the third floor of the museum has been assigned to each of them. Marcello Levi will present works ranging from the Ecole de Paris to Nicola De Maria; Gemma De Angelis Testa a selection of Italian and American painting; Eliana Guglielmi great installations by artists such as Merz and Paolini; Marco Rivetti a work by Sugimoto; Corrado Levi is showing art from the East Village and works by young Italian artists of the late eighties; while Patrizia Sandretto introduces works by women artists of the eighties and nineties, of the calibre of Jenny Holzer and Mona Hatoum.

Catalogues by Charta



PRESS RELEASE

EXHIBITION

COLLEZIONISMO A TORINO

CURATOR

IDA GIANELLI

OPENING

THURSDAY FEBRUARY 15th, 1996

**PRESS OPENING FROM 11am
GUIDED TOUR WITH THE CURATOR AT 5pm
OPENING AT 7pm**

PERIOD

FEBRUARY 16th-APRIL 21st, 1996

MUSEUM HOURS

**TUESDAY TO FRIDAY 10am-5pm
SATURDAY AND SUNDAY 10am-7pm
THE FIRST AND THIRD THURSDAY OF EACH
MONTH 10am-10pm
MONDAY CLOSED**

EXHIBITION SITE

**CASTELLO DI RIVOLI
MUSEO D'ARTE CONTEMPORANEA
PIAZZA DEL CASTELLO
10098 RIVOLI (TORINO)**

CATALOGUE

CHARTA

THE EXHIBITION

After the success of *An international adventure. Turin and the Arts 1950-1970* (December 1994-April 1995), Rivoli Castle is now devoting a second exhibition to the cultural life of the city of Turin and its repercussions in the international world. This time it is being examined from a special point of view, that of private collecting of contemporary art. Ida Gianelli, curator of the exhibition, has invited six collectors from Turin to present to the public a selection of works from their collections, chosen by themselves, so that each of them will constitute a kind of portrait. The only condition laid down was the works of art from the various collections should be by different artists. In this way, each choice exemplifies a different way of approaching contemporary art collecting and consequently of assessing art production. The collectors who accepted the invitation were Eliana Guglielmi, Corrado Levi, Marcello Levi, Marco Rivetti, Patrizia Sandretto and Gemma De Angelis Testa. Their collections are noted for the quality of the works and the prestige of the artists numbered among them. The selections they have made for Rivoli range from the fifties right up to very recent years, and raise the issue of subjective points of view and the scale of values to be applied in the interpretation of aesthetic events. Thus Marcello Levi presents a geneological tree of artists that starts with the Ecole de Paris, passes through Conceptual Art and Arte Povera and comes up to Nicola De Maria, in the eighties. The personal preferences of Gemma Testa and Eliana Guglielmi include some international figures of the seventies and eighties, from Twombly, Fabro and Merz to Long, Schnabel and Kiefer, to Schütte and Steinbach, culminating in the most recent tendencies to be found in Gabriel Orozco. Marco Rivetti and Corrado Levi have decided to elaborate their self-portraits by more specific and unusual choices. One has opted for a single work, the other a collection of works that stem from the experience of the East Village, in New York, during the mid eighties, and from the present-day ferment among young Italian artists. Lastly, from her collection, which is already known in part the public, Patrizia Sandretto highlights work of the last two decades, exclusively by women. They include items by Holzer, Sherman, Trockel and Fritsch, together with those of women artists who stand out among the most recent trends, such as Gonzalez-Foerster, Marisaldi, Hatoum and Zittel.

THE COLLECTORS

Gemma De Angelis Testa

Born in Salerno in 1949, she and her family went to live in Milan when she was twelve. Never subjected to a run-of-the-mill education, she became very keen on painting and photography, worked for several years as a model and hence got in touch with the most important photographers and film producers. In Venice in 1970 she met her future husband, Armando Testa, already very successful in the advertising world. She collaborated with him in carrying out several advertising campaigns. In 1983 she was called, as president, administrator and art director, to manage Ardo Film, the company that has produced some of the most famous cartoon characters in advertising. When her husband died in 1992, she brought out his works in very fine art editions and took an active part in organising important exhibitions, most outstanding among them the retrospective exhibition held in Palazzo Strozzi in Florence and the survey of work produced for advertising in the Museum of Tel Aviv.

Eliana Guglielmi

Born in Turin in 1946, she enrolled in the Faculty of Arts, taking courses in the History of Art and the History of Art Criticism. In 1967 she married, breaking off her studies to look after her children. Later, she took an arts degree, after presenting a thesis on medieval history. Since the seventies she has been cultivating her interest in contemporary art, devoting progressively more time and effort to an organic development of her collection. Initially she acquired works by artists near to Pop Art and Arte Povera movement; subsequently, she regularly followed up the most recent directions, both in Italy and abroad. She is the administrator of estate agencies and other business interests of her family.

Corrado Levi

Corrado Levi studied architecture under Carlo Mollino, then taught in the University Institute of Architecture in Venice, as one of Franco Albini's readers, and worked as a free-lance architect. He took an active interest in contemporary art, keeping track of such artists as Paolini, Boetti and Merz, from their first work of note, of the work of Mondino, Piacentino and Gilardi, and exhibitions set up by managers of galleries, such as Sperone, Pistoï and Tazzoli. He was politically committed to the FUORI movement right from the start. He still goes on teaching, yet always takes an active part in the latest cultural developments, through his poetry and critical writings. His lectures are open to artists whose work is now recognized as an accepted part of art history, to the protagonists of the movements of young artists of the eighties in Milan, the rock groups and even, more recently, the Gruppo Asfodelo of Turin. He wrote his "Canti Spezzini" in '79, and later an essay on Schifano. He has held various shows in the United States and was involved in the Transavanguardia, the graffiti and the East Village, contributing work to the exhibition held when it was founded in May '83. The following year he opened a show space in Milan and in '86 was responsible for the exhibition "Il Cangiante" at the PAC in Milan. In more recent years he has worked on design, while continuing to go more deeply into various types of project in his course on architecture.

Marcello Levi

Born in Turin in 1922, he graduated in the Faculty of Arts, after writing a thesis on fifteenth-century Venetian painting. In 1956 he became a reader in the History of Art at the University of Turin. In 1958 he worked for UTET, on the part of their encyclopedia dealing with seventeenth-century French painters. Subsequently, he did work in publishing with "Bolaffi", among other things creating their *Catalogo d'Arte Moderna*. In 1960 he helped to set up the *Deposito d'Arte Presente*, which did much to acquaint the public with the latest trends in art. In 1973 he founded the avant-garde movement *Antidogma*. From 1973 to 1987 he held the position of (working) secretary of the *Amici torinesi dell'Arte Contemporanea*, collaborating in the organization of many exhibitions. Among the most important of these were "Battle for an image", "Irving Penn", "Edward Muybridge" and "Unknown to myself. Photography seen by Leonardo Sciascia". From 1975 to 1980 he was president of the Premio Bolaffi and organizer of the exhibitions connected with that prize. As an art critic, he writes for various art reviews.

Marco Rivetti

Born in Biella in 1943, he graduated in Economics and Commerce at the University of Turin. He gained professional experience first in various posts in textile firms abroad and in Italian banks and later within the Gruppo GFT; finally he became managing director of the latter group in 1983. In 1986 he was nominated president of the Gruppo GFT, a position which he still holds. In 1987 the Rivetti family set up the *Fondo Rivetti per l'Arte* for the purpose of purchasing contemporary works of art and promoting knowledge of such art. The initial idea was that the fund should illustrate creative activity in the last thirty years, with particular attention to Italian art on the international scene. At a later stage, international artists were brought in too, chosen from among those who, during the same period, were carrying out research in the field of art that could in some way be related to the Italian experience. In 1988 the Gruppo GFT became one of the member-supporters of the Rivoli Castle Museum of Contemporary Art and Marco Rivetti was made President, holding that position until 1993.

Patrizia Sandretto Re Rebaudengo

Born in Turin in 1959, she graduated in Economics and Commerce at the University of Turin. In 1986 she married Agostino Re Rebaudengo. From 1986 to 1989 she was on the committee for the administration of the Gruppo Sandretto Industrie, a leading firm in the sector of injection moulding machines, actively in charge of administration and control. She is presently managing director of the Re Rebaudengo & Associati Ltd, a firm that works in the field of consultancy and company organization. She is the founder and president of the *Fondazione Sandretto Re Rebaudengo per l'Arte*. This institution aims to promote not only the most recent tendencies of the visual arts, but those of music, the theatre, cinema and literature, as well as to gather around it the new generations of artists, critics and curators. Patrizia Sandretto also founded and has been on the advisory committee of the national association l'Albero dei Sogni (the Tree of Dreams), since 1990. This association endeavours to make children's dreams come true when they are undergoing distressing courses of medical treatment and in need of adequate therapeutical support.

Works in Exhibition

Gemma De Angelis Testa

Ford Beckman *Shield of Faith Roma Painting*, 1994

Pier Paolo Calzolari *Senza titolo*, 1965

Francesco Clemente *Senza titolo*, 1981

Gino De Dominicis *Senza titolo*, 1985

Anselm Kiefer *Brennstaebe*, 1991

Gabriel Orozco *Sea Hands*, 1995

David Salle *Bread*, 1994

Julian Schnabel *Untitled, (Zeus + Duende)*, 1993

Haim Steinbach *Omaggio a Armando Testa*, 1995

Armando Testa *Uno e mezzo*, 1960

Cy Twombly *Vengeance of Achille*, 1962

Eliana Guglielmi

Giovanni Anselmo *Direzione*, 1967-78

Luciano Fabro *Basta la vista*, 1988

Tony Cragg *African Culture Myth*, 1984

Richard Long *White Pebble Ring*, 1988

Mario Merz *Igloo con vortice*, 1981

Giulio Paolini *Amore e Psiche*, 1981

Giuseppe Penone *Albero di tre metri*, 1969

Thomas Schütte *Laufbahn 3, Sieben Blau, Düsseldorf*, 1987

Lawrence Weiner *Water With Salt+Water Without Salt*, 1987

Corrado Levi

Stefano Arienti *Casse e legno dolce*, 1986

Mike Bidlo *Cow*, 1984

Bobby G. *Gold*, 1984

Keiko Bonk *Secret Garden*, 1985

Monica Carrocci *Senza titolo*, 1990

Sergio Cascavilla *Jolly-Joker*, 1990

Paolo Cassarà *Skin Heads*, 1992

Vittoria Chierici *Stelle 2*, 1990

Mario Dellavedova *Manuale del giovane artista/Interview the young artist because meweart*, 1987

Enrico De Paris *Satelliti pensierosi*, 1993

Raffaello Ferrazzi *Senza titolo*, 1987

Manuela Filiaci *Senza titolo*, 1990

Luis Frangella *Boot*, 1990

Luis Frangella *Head*, 1985

Luis Frangella *Mouses*, 1990

Daniele Galliano *Senza titolo*, 1995

Daniele Galliano *Senza titolo*, 1995

Rodney Greenblad *Sleeping Ship*, 1985

Greer Lankton *Untitled*, 1984

Amedeo Martegani *Senza titolo*, 1986

Amedeo Martegani *Senza titolo*, 1986

Marco Mazzucconi *Lo scudo*, 1986

Fabrizio Passarella *Senza titolo*, 1988

Cristiano Pintaldi *Senza titolo*, 1995

Stefano Pisano *Senza titolo*, 1990

Premiata Ditta *Presentazione della Premiata Ditta*, 1986-87

Pierluigi Pusole *Black-out*, 1986

Walter Robinson *Untitled*, 1985

Russel Sharon *Figure*, 1990

Luigi Stoisa *Narciso*, 1982

David Wojnarowicz *Untitled*, 1984

Bruno Zanichelli *Omini rossi*, 1986

Rhonda Zwillinger *Untitled*, 1984

Marcello Levi

Roger Bissière *Rouge et jaune*, 1952

Daniel Buren *Sans titre*, 1970

Erick Dietman *Hat and Tie*, 1962

Nicola De Maria *Donna diamante*, 1980-81

Piero Gilardi *Terreno di montagna*, 1967

Auguste Herbin *Synchrony in white*, 1941

Joseph Kosuth *Untitled*, 1980

Gianni Piacentino *Wright brothers G.P. (II): two prospects with propellers on horizontal*, 1972-73

Michelangelo Pistoletto *Donna seduta*, 1962-73

Salvo *Il nuovo nome di Mobutu*, 1972

Gustave Singier *Vue sur le port*, 1950

Friederich Vordemberge-Gildewart *Composition 174*, 1948

Gilberto Zorio *Senza titolo*, 1967

Marco Rivetti

Hiroshi Sugimoto *North Atlantic Cliffs of Moher*, 1989

Patrizia Sandretto Re Rebaudengo

Vanessa Beecroft *Senza titolo*, 1995

Angela Bulloch *Untitled*, 1993

Katharina Fritsch *Tisch mit Käse*, 1981-90

Dominique Gonzalez-Foerster *Hotel color*, 1995

Mona Hatoum *Hair Necklace*, 1995

Jenny Holzer *Untitled*, 1990

Zoe Leonard *Beauty Calibrator 2, Museum of Beauty, Hollywood*, 1993

Zoe Leonard *Chastity Belt*, 1990-93

Zoe Leonard *Gynecological Instruments*, 1993

Eva Marisaldi *Altro Ieri*, 1993

Cindy Sherman *Untitled*, 1993

Rosemarie Trockel *Untitled*, 1986

Rosemarie Trockel *Wollquatsch*, 1994

Andrea Zittel *A to Z 1994 Living Unit*, 1994

Donation

On the occasion of the exhibition "Collezionismo a Torino"
Marco Rivetti has donated to the Castello di Rivoli Museo d'Arte
Contemporanea the work by

Michelangelo Pistoletto

Onda di bronzo (Wave of bronze), 1982-1983
270 x 180 x 50 cm.

The work belongs to the years of the artist's apprenticeship as a sculptor, when he was having to deal with problems inherent in the use of extremely different materials, from the traditional ones like bronze, as in this case, to the most innovative ones.

In a poetic elaboration on his new creative period, Pistoletto wrote:

..."So here and now, beside the mirror (...), appears the azure head of a fish or of a tortoise dragging itself out of a long straw tail. At the same time, a flat, fragile wave of bronze rises and dissolves the coagulated metal, frozen in the moment of acute longing which is a form of transcendental movement. The "Wave of bronze" beside the "Rose", as art, a moment "consumed" by a magic intuition of the future and now "shot" through the heart by its own stem. An art designed to speak, express, understand, do battle and rejoice".



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EXHIBITION

COLLEZIONI DI FRANCIA

CURATORS

**YANNICK MILOUX, FREDERIC PAUL AND
GIORGIO VERZOTTI**

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THE EXHIBITION

The F.R.A.C. (Fonds Régionaux d'Art Contemporain) were set up in 1982, by order of the then minister of culture, Jack Lang, with the aim of creating contemporary art collections in the French regions, as part of a policy of spreading knowledge of contemporary art throughout the country, and of de-centralizing cultural institutes.

The necessary resources were provided in equal parts by the state and the local government. The F.R.A.C. were set up in every region and their task was articulated and clarified in the course of time. Now that they have been in existence for over ten years, the function of the F.R.A.C. can be said to lie in the acquisition of contemporary works of art for the use of regional institutions . For instance, the works may be donated outright or left for a certain time with the museums in the area. The criteria for purchase centres on the need to provide documentary evidence of the major international, particularly French art currents, not leaving out creative areas that border on the visual arts properly so-called, design, for example. Another specific task of the F.R.A.C. is to organize exhibitions of contemporary art in institutes or public spaces adapted for purpose, both by financing the exhibition itself and by creating it as an opportunity for putting the acquisitions of the region periodically on show. As time passes, side by side with its policy for acquisition, the region is taking on the role of commissioner, and one thing the F.R.A.C. now do is to commission works of art to be placed in the area, so that they will be seen and enjoyed by the greatest possible number of people, outside the places and spaces reserved for art. The F.R.A.C. also organize parallel activities, such as seminars and congresses, albeit with the purpose of making subjects connected with contemporary art more widely known. From the years 1988-89, following proposals made by the F.R.A.C., which have taken on a sort of lead-role, a more precise link began to emerge between the F.R.A.C. and already existing museums (which are financed by another source, the F.R.A.M., or Fonds Régionaux d'Acquisition pour les Musées). And above all they were confronted with a new task, the creation of new museums of contemporary art where they are not already in existence.

The Limousin F.R.A.C.

The Limousin F.R.A.C. was set up in 1982. Subsidized by the Regional Council and the Ministry of Culture, it now constitutes the most important collection of contemporary art in the region, with some six hundred works by two hundred French and foreign artists. Acquisitions tend to be mostly works of sculpture, which reflect the various trends in this art in Europe, and photography as a means of documentation, in the relation between text and image and as a "substitute" for sculpture or the object. There are also a certain number of older works from the *Supports-Surfaces* group (1969-72), which became famous in France for the radical attitudes it took up.

Works in Exhibition

Vito Acconci *Coming to Rest*, 1969

Bas Jan Ader *All My Clothes*, 1970

Bas Jan Ader *Untitled*, 1972

Christian Boltanski *Trois essais de reconstitution en pate à modeler effectués le 3 décembre 1970 d'une flèche que Christian Boltanski avait construite en 1949*

Christian Boltanski *Essai de reconstitution en pate à modeler effectué le 11 décembre 1970 d'une veste que portait Christian Boltanski en 1948*

Christian Boltanski *Essai de reconstitution en pate à modeler effectué le 28 janvier 1971 du bol qu'utilisait Christian Boltanski en 1948 et 1950*

Sophie Calle *Brother-Sister*

Closky *120 mains*, 1993

Robert Cumming *Ornamented Ladder with Aluminium Swallow*, 1973

Robert Cumming *Of 8 Balls Dropped Off the Peak of the Roof, 2 Fell on the North Side, 6 Favoured the East*, 1974

Robert Cumming *Two Double Negatives*, 1974

Robert Cumming *Walking Shoes Turned Momentarily in Profile (Denise in Heels)*

Robert Cumming *Farm Fence Metaphor, Orange, California, Rochester, New York, 1975-77*

Noel Dolla *Untitled*, 1974

Patrick Faigenbaum *Commode*, July, 1987

Patrick Faigenbaum *Philippe l'Arabe*, August, 1987

Gilbert & George *Calvin Street*, 1982
Toni Grand *Untitled*, 1986
Richard Hamilton *Sign*, 1975
Richard Hamilton *Carafe*, 1978
Richard Hamilton *Ashtray*, 1979
Simon Hantai *Catamuron*, 1964
Douglas Huebler *Crocodile Tears II, Eric Lord*, 1972
Douglas Huebler *Location Piece 17, Turin Italy*, December, 1973
Douglas Huebler *Duration Piece 31*, January, 1974
Barbara Kruger *Memory is your Image of Perfection*, 1984
Gordon Matta-Clark *Office Baroque-Antwerp 1977*, November 20th, 1977
Annette Messager *Sans titre, de la serie "Mes trophées"*, 1987
Joachim Mogarra *Les montagnes, les plains, les mers, les fleuves, les arbres, les betes, les hommes*, 1988
Juan Munoz *Dwarf over a Column*, 1988
Steven Pippin *Self Portrait with Photobooth*, 1987
Steven Pippin *Wow and Flutter*, 1992
Markus Raetz *Hecht*, 1982
Boyd Webb *Préhensile Torpor*, 1977
Boyd Webb *Clone*, 1989
William Wegman *Big and Little*, 1970-71
William Wegman *Parental Chair*, 1971
William Wegman *Stutter*, 1971
William Wegman *Reading Two Books*, 1971
William Wegman *Ray-O-Vac*, 1973
Rachel Whiteread *Untitled*, 1992

The Rhône-Alpes F.R.A.C.

Set up in September 1982, only a year later it presented its first hundred acquisitions to the public in Paris. In the ten years since then, it has organized some seventy exhibitions and published a catalogue of the collection. From the outset, acquisitions were made on the basis of four main criteria. The first two were to testify to art produced from the early eighties to our own day, with, on the one hand, a return of painters to figurative art and the image; on the other, the extraordinary development of sculpture. The other two purchasing policies take into consideration the use of photography by artists of the seventies on, and the European leanings towards figurative art, under the influence of American Pop Art.

Works in Exhibition:

Carl Andre *Piece of Nine*, 1984

Daniel Buren *Sans titre*, 1970-71

Richard Deacon *Other Homes, Other Lives*, 1984-85

Hamish Fulton *Kutenai two Walks in the Alberta Rockies*, 1976

Hans Haacke *Creating Consent*, 1981

Anish Kapoor *Full*, 1983

Ange Leccia *La vague (la mer)*, 1985

Jean Le Gac *Le peintre de Tamaris près d'Alès*, 1978

Sol LeWitt *Serial Project # 1A4*, 1966

Sigmar Polke *Les Olgas*, 1981

Gerhard Richter *Vermalung*, 1973

Thomas Schütte *Das Bad*, 1984

Jeff Wall e Dan Graham *Children's Pavilion*, 1986-89