

## Il logos del corpo vivente

*"Il logos del corpo vivente" [The logos of the living body] presents the work of fourteen German women sculptors who have emerged during the Seventies and Eighties: Dagmar Demming, Elke Denda, Maria Eichborn, Katharina Fritsch, Isa Genzken, Asta Gröting, Rebecca Horn, Katharina Karrenberg, Karin Sander, Wiebke Siem, Pia Stadtbäumer, Rosemarie Trockel, Ute Weiss-Leder and Qin Yufen. The common strand linking these artists is their attitude to the creation of figures and images: their invention interweaves an individual, personal approach with the anonymous, collective story of women's lives. The variety and diversity of expression exhibited by these works makes nonsense of the idea that feminine art is centred solely on the emotions. Like many other artists, these women reveal a relationship between thought and emotion, between mind and body which tends not to separate one from the other but to bring them together into a dialectic, often complex, but never in opposition.*

The exhibition was produced in conjunction with the IFA and the Goethe-Institut Turin

## Max Ernst

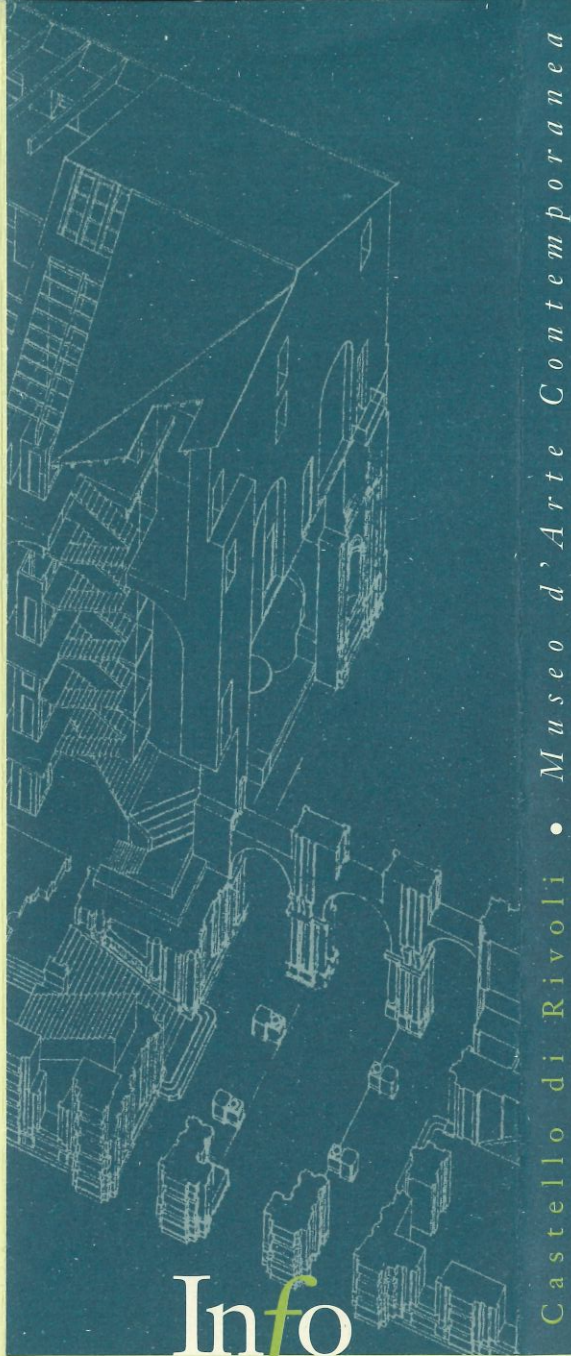
*Max Ernst (Brübl 1891 - Paris 1976) is one of the outstanding exponents of art in the Twentieth century. After a background as a student of philosophy and psychiatry, he first decided to devote his life to art after falling under the expressionistic spell of the Blue Knight (Der Blue Reiter). Later he joined the Dadaist group in Cologne.*

*In 1921, he came into contact with André Breton and the Surrealists. Ernst's contribution was of absolute importance for this movement. During this time, he invented brand new forms of expression which were mainly based on chance, such as frottage. Ernst worked at an intense rate throughout his life and his interests ranged from painting to graphic design and sculpture.*

*Ernst's striking sculptures display the same inventive freedom as his other works, and all the stylistic differences which set him in a category of his own as a creative artist.*

May 17 - September 15 1996

Catalogue by Charta



# Info

Castello di Rivoli

Piazza del Castello, 10098 Rivoli (Torino)  
tel. 011. 9581547

Castello di Rivoli • Museo d'Arte Contemporanea

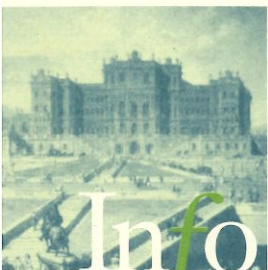
REGIONE PIEMONTE FONDAZIONE CRT CASSA DI RISPARMIO DI TORINO FIAT CAMERA DI COMMERCIO, INDUSTRIA, ARTIGIANATO E AGRICOLTURA DI TORINO  
STET SOCIETÀ FINANZIARIA TELEFONICA PER AZIONI



# Info



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*

## LA MANICA LUNGA

*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.*

## LA MANICA LUNGA

*The Gallery known as La Manica Lunga (The 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 a.m. - 5 p.m.  
Saturday and Sunday: 10 a.m. - 7 p.m.  
The first and third Thursday of each month: 10 a.m. - 10 p.m.  
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: from Tuesday to Saturday at 3.30 p.m.; every Sunday at 11 a.m. and at 3.30 p.m.; the first and the third Thursday each month at 9 p.m.

### • 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)

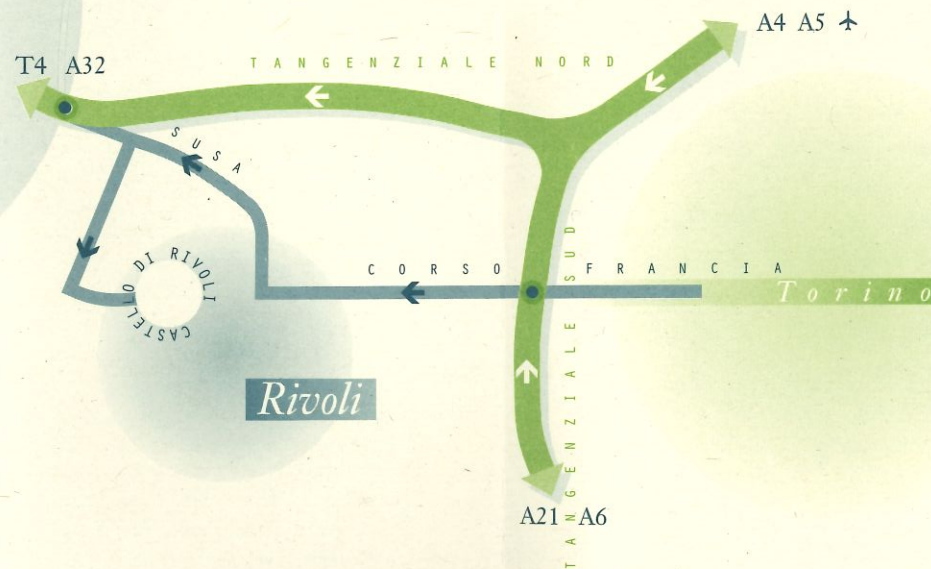
### • HIGHWAYS

Highways exits:

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

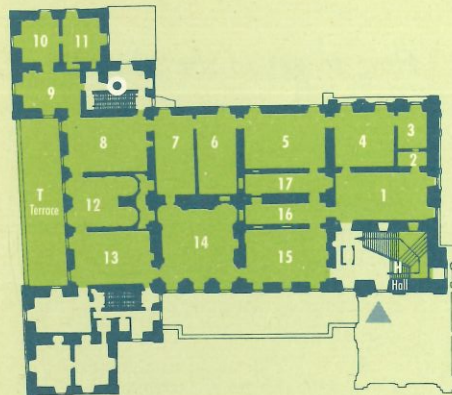
Follow signpost:

T4-Frejus Moncenisio,  
Monginevro; exit Rivoli



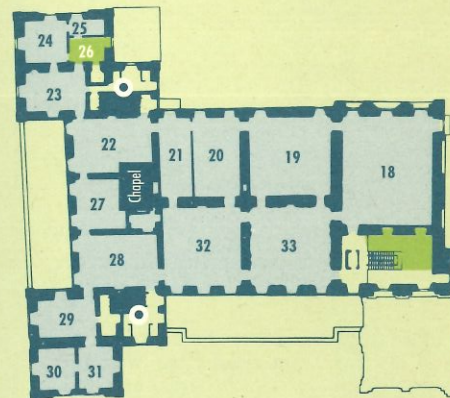
## the Collection

- |                             |                               |
|-----------------------------|-------------------------------|
| Carla Accardi 10            | Liliana Moro 17               |
| Giovanni Anselmo 17         | Matt Mullican *               |
| Marco Bagnoli 11            | Maria Nordman 9, T            |
| Lotbar Baumgarten 26        | Oldenburg-van Bruggen 13      |
| Domenico Bianchi *          | Giulio Paolini 15 and outside |
| Dara Birnbaum *             | A.R. Penck 14                 |
| James Lee Byars 2, A        | Giuseppe Penone 8             |
| Pier Paolo Calzolari 7      | Michelangelo Pistoletto 5     |
| Maurizio Cattelan A         | James Rosenquist 12           |
| Alan Charlton *             | Remo Salvadori *              |
| Tony Cragg 16               | Katharina Sieverding *        |
| Enzo Cucchi 1               | Ettore Spalletti 6            |
| Wim Delvoye *               | Haim Steinbach *              |
| Jan Dibbets *               | Niele Toroni *                |
| Luciano Fabro outside entr. | Emilio Vedova 14              |
| Lucio Fontana 3             | Jan Vercruyse *               |
| Günther Förg *              | Toon Verboef *                |
| Gilbert & George A          | Gilberto Zorio P              |
| Per Kirkeby 14              | Mario Giacomelli *            |
| Annette Lemieux 1           | Mimmo Jodice *                |
| Sol LeWitt 4                |                               |
| Richard Long 1              |                               |
| Luigi Mainolfi *            | [*] Please note that these    |
| Fausto Melotti 17           | works which are part of the   |
| Mario Merz outside          | Museum Permanent              |
| Marisa Merz *               | collection are temporarily    |
|                             | not on view.                  |



### FIRST FLOOR

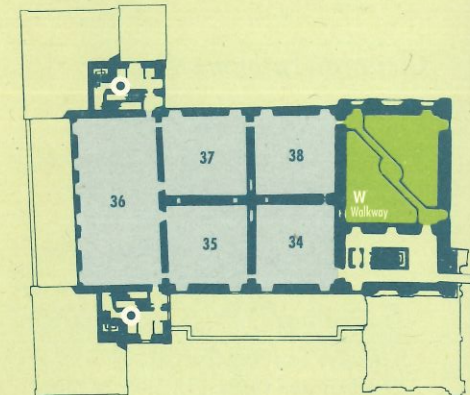
A suspended steel staircase provides access to the upper floors of the Castle. This was designed by the architect Andrea Bruno in 1984 as part of the general restoration programme. Rooms 1, 2, 3, 4, 5, 16 and 17 have simply been painted white because they were never decorated by either Juvarrá or Randoni 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 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 Juvarrá and has remained essentially unchanged. Intended for the apartments of Court and military officials, it was never decorated.