



PRESS RELEASE

Max Ernst - Sculptures

Curators: Ida Gianelli e Sune Nordgren

Opening: Thursday 16 May 1996 Period: 17 May - 15 September 1996

Catalogue by Charta. Texts by Max Ernst e Jürgen Pech

The exhibition is organised in conjunction with The Capricorn Trust, New York and Cavaliero Fine Arts, New York and comes from the Malmo Konsthall. It offers a thorough overview of Ernst's plastic works. The achievements of the artists, considered one of the most versatile and innovative masters of this century, are reviewed by examining a *corpus* of more than sixty sculptures dating from the Thirties to the Sixties; most of the works are in bronze. The exhibition also includes a wide selection of photographs (some 120) depicting Ernst by great photographers who were contemporaries of the artist, such as Man Ray, Bill Brandt, Henry Cartier-Bresson, Berenice Abbot, Ugo Mulas, Frederick Sommer, Irving Penn.

Il Logos del corpo vivente (The Logos of the living body) - fourteen German artists

In conjunction with the IFA and the Goethe-Institut Turin. Curator: Gudrun Inboden

Opening: Thursday 16 May 1996 Period: 17 May - 15 September 1996

Catalogue texts by René Block and Erna Haist, Gudrun Inboden, Francesca Pasini.

The exhibition, organised by the Institut für Auslandsbeziehungen with the Castello di Rivoli in conjunction with the Goethe-Institut Turin, examines the phenomenon of the female presence within the German art world. Although female artists constituted a minority in terms of number and quality of work during the Seventies and Eighties, they now spearhead the contemporary art movement in Germany. The following artists are included in the exhibition: Dagmar Demming, Elke Denda, Maria Heichhorn, Katharina Fritsch, Isa Genzken, Asta Gröting, Rebecca Horn, Katharina Karrenberg, Karin Sander, Wiebke Siem, Pia Stadtbäumer, Rosemarie Trockel, Ute Weiss-Leder, Qin Yufen.

International Convention "Scrivere-Vivere-Vedere" (Writing-Living-Seeing)

Salone del Libro di Torino (Turin Book Show) Lingotto Sala Berlino. Sunday 19 May 11 am

In conjunction with the Goethe-Institut, Turin. Arranged by Francesca Pasini.

This convention will examine different forms of expressive language.

Organised by the Museum in conjunction with the Goethe -Institut Turin, it is timed to coincide with the exhibition *Il Logos del corpo vivente* and will form part of the Book Show on the theme of women. Contributors will include: Anna Bravo, historian; Adriana Cavarero, political philosopher; Catherine David, director of Documenta X; Elisabetta Donini, history of science critic; Luce Irigaray, philosopher; Grazia Livi, writer; Eva Marisaldi, artist; Monika Maron, writer; Daniela Pellegrini, historical figure in the history of feminism; Rosemarie Trockel, artist; Lea Vergine, art critic.



PRESS RELEASE

EXHIBITION

MAX ERNST - SCULTURE

CURATORS

IDA GIANELLI AND SUNE NORDGREN

PRESS OFFICE

MASSIMO MELOTTI

OPENING

THURSDAY 16 MAI 1996

PERIOD

17 MAY - 15 SEPTEMBER 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
TEXTS BY MAX ERNST AND JÜRGEN PECH**

THE ARTIST

Max Ernst: "The master of barely, barely perceptible shifts"

Born in Brühl near Cologne on 2 April 1891, Ernst was one of the most versatile and innovative artists of this century until his death in Paris on 1 April 1976. After studying philosophy, psychiatry and art history in Bonn, he became a member of the "Der Blaue Reiter" movement and began to paint during the heyday of the expressionist movement. Later, he met Arp, discovered De Chirico's painting and extended his knowledge of psycho-analysis and Freud. All these experiences helped him to develop his own individual, Dada-like artistic style. Later, he became a member of the Surrealist movement and made his own personal contribution in the form of works and theoretical texts. During his working life, Max Ernst alternated between painting, sculpture, graphic design and made innovative use of techniques such as collage and frottage to underscore the feeling of being uprooted from his homeland which was an underlying theme of his artistic output.

At the outbreak of World War II, he was imprisoned in France and then left for the United States once he had received permission to leave the country. In December 1941, he married Peggy Guggenheim, who exhibited him together with other artists at the opening of the Art of This Century gallery in New York. Ernst was extremely active during his time in the US: as a film scriptwriter and actor; he exhibited with his new partner Dorothea Tanning at the Caresse Crosby Gallery in Washington; he worked on his monumental work *Capricorn*; he presented a review of his last thirty years' work in Copley's gallery in Beverly Hills; he produced works said to be of "calm violence" such as the sculpture *The king plays with the queen* completed in 1944 and exhibited in the New York Museum of Modern Art. In 1951, his first great retrospective exhibition opened in Brühl and travelled to eight German towns. Ernst returned to France for the last time two years later.

His international success was confirmed when he was awarded the Gran Premio for painting at the 27th Venice Biennale in 1954. Yet he always had his critics and Ernst was thrown out of the Surrealist group the following year. The Sixties and Seventies saw a procession of great exhibitions and awards which confirmed him as one of the greatest and most individual masters of modern art.

THE EXHIBITION

The exhibition has travelled from the Malmö Konsthall and will remain at the Castello di Rivoli from 17 May to 15 September 1996. It sets out to provide an exhaustive overview of Ernst's plastic works. The exhibition consists of a *corpus* of more than sixty sculptures, most in bronze, dating from the Thirties to the Seventies. The works chosen to illustrate the Thirties and Forties period include *Roi, reine et fou*, *Habakuk*; two versions of *Oedipe*; the reason why two were produced is explained in *Les asperges de la lune*, while two slender rods supporting a circular disc make up a work entitled *La belle Allemande*; *Tannhäuser* is an assemblage made up of a small three-pronged wooden pitchfork and a cast-iron lion's head, taken from a billiard table. A series of works completed in Long Island and dating back to the beginning of the Forties includes *Jeune homme au coeur battant*, *Jeune femme en forme de fleur*, *Table mise*, *Moonmad*.

In 1946, Ernst and his partner Dorothea Tanning moved to Sedona in Arizona. From this period, the exhibition displays, among other things, several examples of the *Gargoyle* and *Mask* series which hark back to early Indian cultures. In 1948, the artist worked on a huge work entitled *Capricorn*. This depicted a "king" and a "queen" which Max Ernst referred to as "My family".

The Fifties saw Ernst's return to France and opened with *La Parisienne*, a slender female figure reminiscent of the myth of Venus emerging from the sea. The exhibition also includes *Etes-vous Niniche?* and *Deux et deux font un*, two bronzes formed from assemblages. Ernst, who had been thrown out of the surrealist movement for accepting the prize at the Venice Biennale, apparently wished to acknowledge his roots in Dadaism and Surrealism with these works. Between the Fifties and Sixties, Max Ernst produced a series of sculptures. Of these, the exhibition includes: *Bosse de nage*, *Dream Rose*, *Fille et Mère*, *L'imbécile*, *Apaisement*, *La Tourangelle*, *Un Chinoise égaré*, *Dans les rues d'Athènes*, *Ames Soeurs*, *Le génie de la Bastille*, *Sous les ponts de Paris*, a Dadaist monument to a frog.

1964 was the year of the "assemblage" entitled *Un microbe vu à travers un tempérament*, which was cast in bronze during the same year. Max Ernst used tools found in a farm for this and other works. The artist created a "star-shaped being" which stretched up an arm of immeasurable length like a gigantic microbe.

The final part of the exhibition examines Ernst's artistic output between the end of the Sixties and the beginning of the Seventies. Among other works, this section includes the sculptures: *Deux assistants*, *Janus*, *Chéri Bibi*, *Totem*, *Portrait d'un ancêtre*.

The exhibition also displays a wide selection of works depicting Ernst by renowned photographers who were contemporaries of Ernst. These include Man Ray, Bill Brandt, Henry Cartier-Bresson, Berenice Abbot, Ugo Mulas, Frederick Sommer and Irving Penn. This final section recreates the artistic climate within which worked the artist who loved to style himself, in the words of the poet René Crevel: "the master of barely, barely perceptible shifts".

Mythology and mathematics

On the plastic works of Max Ernst

by Jürgen Pech (from the catalogue text)

“When my painting ends up in a cul-de-sac (which happens all the time), sculpture is my release, because sculpture is game... much more so than painting. In sculpture, as in love, both hands play an important part. For me, it is like having a holiday before returning to painting” (Max Ernst).

At the beginning of the Sixties, after the first overview of his work offered by the twenty sculptures in the 1959 retrospective, the works of Max Ernst were initially exhibited in one-man shows. His gold and silver ornamental masks were exhibited in summer 1961 and a broad-ranging retrospective exhibition was organised at the end of 1961. During several interviews and in various catalogues, Max Ernst frequently drew attention to the aspect of formal play in his work and compared it to the way children play in the sand on the beach during their summer holidays: “it is a type of game, similar to a child’s game. I do it in the same way as a child would play with sand on the beach: I introduce shapes into a model, and then the true game of anthropomorphisation begins”. Indirectly, with many allusions, he liked to recount the tale of how he created entire groups of works, his Maloja granite sculptures and the Long Island plaster casts during holidays or periods spent in places he retreated to in order to escape the bustle of city life in Paris and New York. For example, he decorated his homes in St. Martin d’Ardèche and Sedona with many cement works. He also made many plaster casts and stone sculptures for the other isolated homes he chose to live in later on. The output from his Dadaist period in Cologne and his Surrealist work from Paris was already beginning to be interspersed with assemblages and various objects.

Notwithstanding, over and above this attitude to his own work, Max Ernst compared the work of the artist to love, as in his first theoretical text on art published in 1932, which was entitled *Inspiration to order*. This described his approach to collage: “A ready-made reality, which originally gives the impression of being fixed once and for all in its final form (an umbrella) suddenly finds itself in the presence of another very distant and no less absurd reality (a sewing machine) in a place where both are bound

to feel out of place (on an anatomy bench) and thus escapes from its original destiny and identity: it is now converted by a twist of relativity from a false absolute to a new, true and poetic absolute: the umbrella and sewing machine are making love. I believe the mechanism of the procedure is revealed by this extremely simple example.

Complete transformation, followed by a pure act such as that of making love, will be bound to occur whenever conditions are made favourable by a set of circumstances: the coupling of two apparently unrelated realities on an apparently inappropriate level”.

Lord Snowdon’s 1963 portrait of Max Ernst at work on a plaster model of *Capricorn* has been mounted specially for the occasion to provide a background to the works. His description of art as a marriage between work and loving play could also be an allusion to his first sculpture, produced in 1913 and exhibited for the first time in the 1959 retrospective. It was entitled *Les amoureux*.



CASTELLO DI RIVOLI

Museo d'Arte Contemporanea

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PRESS RELEASE

EXHIBITION

**IL LOGOS DEL CORPO VIVENTE
(THE LOGOS OF THE LIVING BODY)
FOURTEEN GERMAN ARTISTS**

in conjunction with the IFA and the Goethe-Institut
Turin

CURATOR

GUDRUN INBODEN

PRESS OFFICE

MASSIMO MELOTTI

OPENING

THURSDAY 16 MAI 1996

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CATALOGUE

**INSTITUT FÜR AUSLANDSBEZIEHUNGEN
TEXTS BY GUDRUN INBODEN AND
FRANCESCA PASINI**

THE EXHIBITION

by René Block and Erna Haist (from the catalogue text)

Foreign exhibitions of the work of living German artists set out to fill gaps in the knowledge of a broad and interested public. This exhibition does not so much set out to illustrate a specific turning point in contemporary art as to provide art with an opportunity to make an impact on the contemporary age. In recent years, much more so than in the past, such actions have become the province of the artists themselves. Artists who were in a minority in the Seventies and Eighties are now major representatives of the very latest artistic movements in Germany. We found it all the more difficult to limit the content of the exhibition for this reason. Although we restricted the exhibition to objective art, we still had to reduce the quantity. For instance, we were able to choose only one of the many foreign artists who have lived in Germany for years to represent all the others.

(..) We are particularly proud of the fact that an entire series of work was produced specifically for this exhibition. Rosemarie Trockel provided the subject for the catalogue cover. Taking her theme - the logos of the living body - in literal terms, she used an elegant technique of beautiful simplicity to strip her chosen subject, an Eduard Daege painting, of its original connotations: she rotated the 1832 painting through 90° to conceal the point of reference which was still absolutely obligatory for women artists during the classical age - a man.

The abandonment of a patriarchal viewpoint in favour of more heterogeneous ways of seeing is the guiding theme of the entire project, which has been brought together with flair and great commitment by the curator Gudrun Inboden.

The catalogue reinforces the same concept: the task was undertaken with great sensitivity by Kristine Pfeiffer. In this volume, the sensitivity of the works is apparent despite the limitations naturally imposed by the process of reproduction (...).

The artists

Dagmar Demming. Born in Greifswald in 1951 and lives in Berlin. She won the Lingener prize and various bursaries including a bursary from the Berlin Senate. She lectured at the Art Center College of Design in Pasadena during 1994-95. Her first one-woman show was in 1988. Collective exhibitions include *Sechs aus Berlin* at the Moderna Museet in Stockholm in 1991; *Echtzeit* at the Oslo Contemporary Art Museum in 1992; *After the Wall* at the Carnegie Museum of Art in Pittsburgh in 1993 - and *Burnt Whole*, Project for the Arts, Washington D.C. in 1994.

Elke Denda. Born in Oberhausen in 1956 and lives in Düsseldorf. Her first one-woman show was in 1984 at the Galerie Rüdiger Schöttle in Munich. She has contributed to numerous collective shows in Germany and abroad, namely: *10 Jahre Kunstfonds*, Kunstverein Bonn, 1991; *Humpty-Dumpty's Kaleidoscope. A New Generation of German Artists*, Museum of Contemporary Art, Sydney 1992; *Das offene Bild-Aspekte der Moderne in Europa nach 1945*, Münster 1992, Leipzig 1993. She has also exhibited in Italy at the Castello di Rivara (Turin) and the Galleria Comunale di Arte Moderna in Bologna.

Maria Eichhorn. Born in Bamberg in 1962 and lives in Berlin. Her first one-woman show was at the Wewerka & Weiss Galerie in Berlin. Exhibited at the Berlinische Galerie in 1994. Collective exhibitions include: *Metropolis*, Martin-Gropius-Bau, Berlin, 1991; *Humpty-Dumpty's Kaleidoscope*, Museum of Contemporary Art, Sydney 1992; *Qui, quoi, où?*, Musée d'Art Moderne de la Ville de Paris, 1992; *Who chooses who*, The New Museum, New York, 1994. In Italy, she has exhibited at the Palazzo delle Esposizioni in Rome and in *Aperto 93* at the Venice Biennale.

Katharina Fritsch. Born in Essen in 1956 and lives in Düsseldorf. Her one-woman shows include exhibitions at the Kunsthalle in Basel and the Institute of Contemporary Arts in London in 1988, and the DIA Center for the Arts, New York in 1993. She has been contributing to international collective exhibitions since 1982. These include: *Europa-Amerika*, Museum Ludwig, Cologne, 1986; *A distanced view*, The New Museum, New York, 1986; The Sydney Biennial exhibition, 1988; *Metropolis*, Martin-Gropius-Bau, Berlin, 1991; *Même si c'est la nuit*, Musée d'Art Contemporain, Bordeaux, 1994; *Das Jahrhundert des Multiple*, Deichtorhallen, Hamburg, 1994.

Isa Genzken. Born in Bad Oldesloe in 1948 and lives in Cologne. This sculpture lecturer has held several one-woman shows in Germany and abroad. In Italy, she exhibited in 1983 and 1990 at the Galleria Pieroni in Rome and contributed to a collective show at the Castello di Rivara (Turin) in 1989. She has exhibited at all the most important international collective shows. In 1982, she took part in *Aperto 82* at the Venice Biennale, in *Documenta VII* at Kassel and then in *Documenta IX* in 1992.

Asta Gröting. Born in Herford in 1961 and lives in Düsseldorf. Her first one-woman shows were held in 1988 at the Galerie Isabella Kacprzak in Stuttgart and the Galerie Sophia Ungers in Cologne. Her collective exhibitions include: in 1990 *The readymade Boomerang*, at the Sydney Biennial exhibition; *Possible Worlds-European Sculpture* at the ICA and the Serpentine Gallery in London. In 1991, *Umwandlungen* at the Museum of Contemporary Art, Seoul; in 1992 *Périls et Colères*, Musée d'Art Contemporain Entrepôt, Bordeaux; in 1993 *Passageworks*, Rooseum-Center for Contemporary Art, Malmö; in 1994 the San Paolo Biennale and *Entre la Presència i la Representació*, Fundació la Caixa, Barcelona.

Rebecca Horn. Born in 1944 in Bonn and lives in Berlin, New York and Paris. She has won numerous prizes including the Arnold Bode award at Documenta VIII, Kassel. She was Visiting Professor at the California Art Institute, Los Angeles and at the University of California, San Diego. A holder of the German Federal Republic Cross of Merit, she has held one-woman shows in museums such as the Stedelijk Van Abbemuseum in Eindhoven, the Musée d'Art Moderne de la Ville de Paris, the Museum of Contemporary Art in Los Angeles, The Solomon R. Guggenheim Museum of New York, the Nationalgalerie in Berlin and the Tate Gallery in London. She is represented in all the major contemporary art exhibitions and has been invited back to Documenta in Kassel and the Venice Biennale again and again. She took part in *Arte&Arte* at the Castello di Rivoli in 1991.

Katharina Karrenberg. Born in Krefeld in 1942 and lives in Berlin. She has won bursaries from the Berlin Senate and the Institute for Contemporary Art P.S.1, New York. A lecturer in painting and drawing, in 1993 she became Visiting Professor at the Hochschule der Bildenden Künste in Berlin. Her first one-woman show was held in 1990 at the Werwerka & Weiss Galerie, Berlin. Her collective exhibitions include: *Interferenzen: Kunst aus West-Berlin 1960-1990*. Riga, 1991; *Sites of Intolerance*, P.S.1 Museum, The Institute for Contemporary Art, New York 1992.

Karin Sander. Born in Bensberg in 1957 and lives in New York. She has won numerous prizes and awards including a DAAD bursary for New York, Whitney Museum of American Art in 1989-90. She held her first one-woman show at the Vera Engelhorn Gallery in New York. In 1994, she exhibited at the Museum of Modern Art, New York, the Galerìa Juana Mordò in Madrid and at the Quaderni Perugini di Musica Contemporanea in Italy. Her collective exhibitions include: *Open Studios* at the Whitney Museum of American Art in New York in 1990. *Out of site*, P.S.1 Museum, Institute for Contemporary Art, New York in 1991; *The big nothing ou le presque rien*, The New Museum, New York in 1992; *Construction in Process (My home is your home)* Lodz in 1993; *Aura-Gegenwartskunst zwischen Autonomie, Kontext und Reproduktion*, Wiener Secession, Vienna.

Wiebke Siem. Born in Kiel in 1954 and lives in Hamburg. She began to exhibit in 1990. Her main exhibition include one-woman shows at the Robert Walser Museum, Gais, the Galerie Rudiger Schöttle in Paris and Munich in 1993 and Frankfurt in 1994. She has contributed to major collective exhibitions in Germany and abroad, such as: *Qui, quoi, où?* at the Musée d'Art Moderne de la Ville de Paris in 1992; *Suture-Phantasmen der Vollkommenheit*, Salzburger Kunstverein in 1994.

Pia Stadtbäumer. Born in Münster in 1959 and lives in Düsseldorf. She has been awarded bursaries in Germany and abroad. She has put on one-woman shows in Munich, Cologne, Bonn, Lyon, the Haus Esters Museum in Krefeld and Athens. She took part in the *Bremer Kunstpreis 1991* exhibition, the Kunsthalle in Bremen and the following year in *Arme, Beine, Herzen ...*, in Münster and the Sydney Biennial exhibition. In 1993, she exhibited at the *Post Human* exhibition held in Lausanne, Athens, Hamburg and the Castello di Rivoli and took part in the collective exhibitions *z.B. Skulptur-ars viva 93/94*.

Rosemarie Trockel. Born in Schwerte in 1952 and lives in Cologne. Since 1982, she has worked intensively as an artist with one-woman and collective shows in major exhibition centres. She has held one-woman shows at the Museum of Modern Art in New York, the Museum of Contemporary Art in Chicago, the Museo Nacional Centro de Arte Reina Sofia in Madrid and the Ludwig Museum in Cologne. In 1994 she exhibited in the Lucio Amelio Gallery in Italy. Since 1982, she has participated in international collective exhibitions such as: *Ars Viva 85/86*, *Arbeiten mit/auf Papier*, the Sydney Biennial in 1986: *Art from Europe*, Tate Gallery, London 1987; *Refigured Painting. The German Image 1960-88; Neue Figuration: Deutsche Malerie 1960-88; Metropolis*, Berlin, 1991; *Allegories of Modernism: Contemporary Drawing* at the Museum of Modern Art in New York 1992.

Ute Weiss-Leder. Born in Henningsdorf, Berlin in 1959 and lives in Berlin. She has won several awards including a Senate Bursary for Moscow. She began to exhibit in 1990 with a one-woman show at the Galerie Andrea Weiss in Berlin and took part in the show entitled *Über die Mauer hinaus* in Berlin and the Palazzo Brera in Milan. Her other collective shows include: *Bilbao-Berlin* in 1992-93; *After the wall* at the Carnegie Museum of Art in Pittsburgh in 1993; z.B. *Skultur-ars viva 93/94*; *Korrespondenzen-Correspondences* at the Berlinische Galerie and the Chicago Cultural Center in 1995.

Qin Yufen. Born in Shandong, China in 1954. Exhibited secretly in Peking from 1980 to 1985. In 1988, won a DAAD bursary for Berlin. Her first one-woman show was held in 1986 at the Heidelberger Kunstverein while her first collective exhibition, *Zwei Künstler aus Peking*, held in Berlin, dates back to the following year. Collective exhibitions she has participating in include: *the Routes of European Culture* in Bratislavia, Brussels and Berlin in 1991. *My home is your home* at the Modern Art Museum in Lodz and *Flexible-Pan-European Art* in Bayreuth in 1993.



SCRIVERE - VIVERE - VEDERE [WRITING - LIVING - SEEING]

(Arranged by the Castello di Rivoli - Contemporary Art Museum and the Goethe
Institute of Turin)

Book Fair - Sunday 19 May, 11 am

The last fifteen years have seen many more women active within the visual arts and they now gaining increasing recognition at international level due to the quality and originality of their work.

The Castello di Rivoli Contemporary Art Museum has chosen to acknowledge this important development by putting on an exhibition entitled *Il logos del corpo vivente* [*the logos of the living body*] in conjunction with the IFA and the Goethe Institut of Turin. This exhibition will feature the work of representative German women artists throughout the last twenty years.

Women of commitment have made their mark not only in the field of visual arts but also within other fields of culture, the world of work and politics. Certain aspects of our common social life and cultural debate have been altered forever by the advent of the feminist movement and by the collective and individual actions of women.

The Castello di Rivoli Contemporary Art Museum has chosen to celebrate this change by organising an international convention, timed to coincide with the exhibition, in conjunction with the Goethe Institut of Turin. Women writers, scientists, psychoanalysts, literature critics and art critics will be invited to comment on different aspects of creativity.

Nowadays, it is no longer appropriate to speak of a feminine style of art: women simply write, create, think, work and produce. The problems aroused by their works and the solutions they propose nevertheless form an interesting topic for debate.

The purpose of the convention is to open up a dialogue between the different languages of creation. Each speaker will be asked to discuss the link between creation of a work and creation of an individual identity. The connection between personal

history and the creative process is a common strand throughout the various languages of female creativity. Thus the famous Hiedeggerian trio, "building - living - thinking" could be adapted to read "writing -living - seeing".

Co-ordinated by: **Francesca Pasini**, art critic and author of numerous essays on contemporary art. Contributors: **Anna Bravo**, historian; **Adriana Cavavero**, political philosopher; **Catherine David**, director of Documenta X; **Elisabetta Donini**, history of science critic; **Luce Irigaray**, philosopher; **Grazia Livi**, writer; **Eva Marisaldi**, artist; **Monika Maron**, writer; **Daniela Pellegrini**, important historical figure in the Italian feminist movement; **Rosemarle Trockel**, artist, **Lea Vergine**, art critic.