

Bertrand Lavier

Bertrand Lavier (Châtillon-sur-Seine, 1949) is one of the most representative artists to emerge from the creative ferment which arose around the end of the Eighties. Lavier is interested in the relationship between words and the things they describe. He seeks to examine the inconsistencies which typify this sometimes troubled relationship. This theme led him to turn his attention to ready-made art, where ordinary items are elevated to the status of works of art through the actions of the artist. The result is everyday objects covered with acrylic paints, or objects superimposed on one another or presented in startling ways in order to force us to question the academic tradition of painting and sculpture by subjecting it to a kind of critical re-examination.

The "high" culture of academic tradition is therefore subjected to a dialectical comparison with "low" or popular cultures which are perhaps treated as less worthy.

October 18 1996 - January 12 1997

Catalogue by Charta

Collaborations Warhol-Basquiat-Clemente

Between 1984 and 1985, three artists resident in New York collaborated to create a series of paintings. Those artists were Andy Warhol, the master of American Pop Art and one of the important artistic personalities of our age, Jean-Michel Basquiat, an Afro-Caribbean, and Francesco Clemente, an Italian, two leading lights of the typically Eighties neo-expressionist painting movement. These works were produced by two or all three of the artists in conjunction. Despite the fact that each of the three superimposed his own marks over those of the others, the characteristic language of each one is clearly visible. Warhol contributes screen-printed or painted images taken from existing sources which refer to the world of advertising and consumerism. Basquiat portrays personalities in a savage style, charged with energy, while Clemente imbues his portraits with the melancholy and mysterious air which pervades all his work.

October 18 1996 - January 19 1997

Catalogue by Cantz



Info

Castello di Rivoli

Piazza del Castello, 10098 Rivoli (Torino)
tel. 011.9581547

Castello di Rivoli • Museo d'Arte Contemporanea

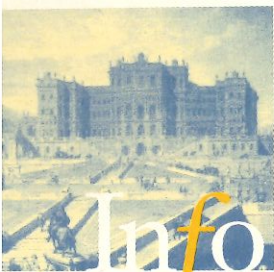
REGIONE PIEMONTE FONDAZIONE CRT CASSA DI RISPARMIO DI TORINO FIAT
GRUPPO STET SOCIETÀ FINANZIARIA TELEFONICA PER AZIONI

CAMERA DI COMMERCIO, INDUSTRIA, ARTIGIANATO E AGRICOLTURA DI TORINO



CASTELLO DI RIVOLI

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-eight 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, January 1st and May 1st

• ADMISSION

Admission ticket L. 10.000
Reduced admission rates for children 11-14
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

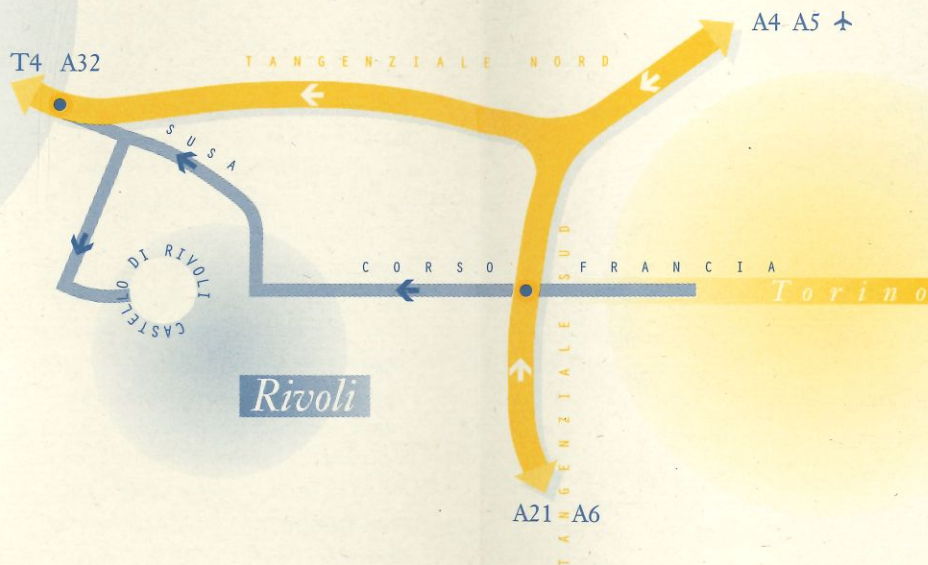
From Porta Susa Station:
Bus n.36
leaves from
Corso Francia 6, Turin
(it takes about 30-40 minutes to get to Rivoli)

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)

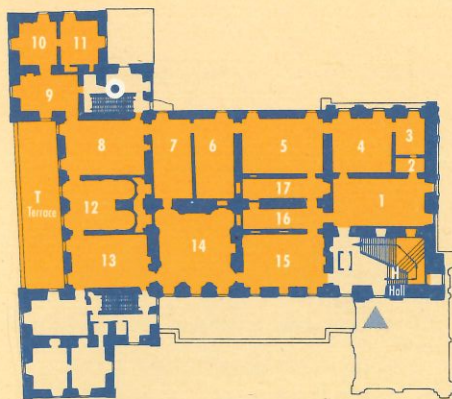
Follow signpost:
T4-Frejus Moncenisio,
Monginevro; exit Rivoli



the Collection

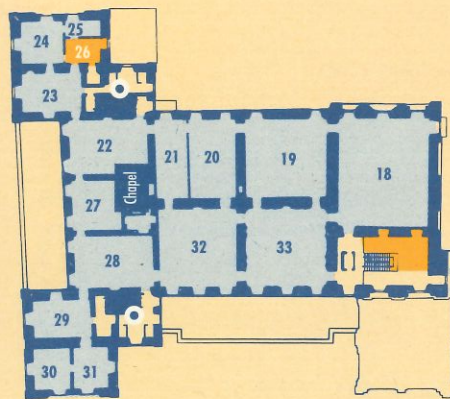
- | | |
|-----------------------------|-------------------------------|
| Carla Accardi 10 | Liliana Moro * |
| Giovanni Anselmo 16,17 | Matt Mullican * |
| Marco Bagnoli 11 | Maria Nordman 9,1 |
| Lotbar Baumgarten 26 | Max Neubauss 17 and outside |
| Domenico Bianchi * | Oldenburg-van Bruggen 13 |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

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



FIRST FLOOR

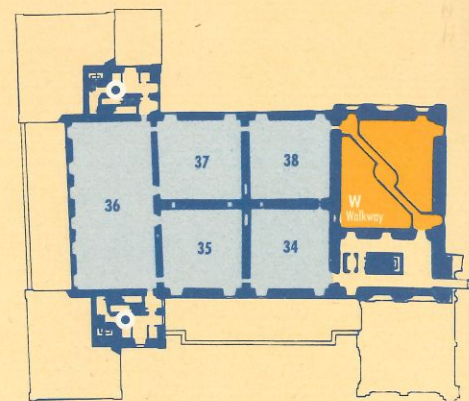
A suspended steel staircase provides access to the upper floors of the Castle. This was designed by the architect Andrea Bruno in 1984 as part of the general restoration programme. Rooms 1, 2, 3, 4, 5, 16 and 17 have simply been painted white because they were never decorated by either Juvarrá or Randoni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