

EXHIBITION PROGRAMME 1997

Sipario (Stage Curtain) Opening 20 February. Period 21 February - 25 May 1997

Curators: Maurizio Fagiolo dell'Arco and Ida Gianelli

Catalogue: Charta

Il Quattordici Luglio [14 July]-La spoglia del Minotauro in costume d'Arlecchino [Remains of the minotaur in Harlequin costume], a theatre stage curtain (8.20x13 metres), created by Pablo Picasso to celebrate the French national holiday in 1936 forms the focus of this exhibition. This key exhibit is on show in the great hall on the second floor, while the rest of the show presents a highly selective series of theatrical stage curtains, installations and sketches produced by various artists from the beginning of the century to the present day. The works on show are by Giacomo Balla, Giorgio de Chirico, Alberto Savinio, Giulio Paolini and Enzo Cucchi. One artist has been chosen to represent an individual historical period and the exhibition itinerary includes an installation specially created by Giulio Paolini in addition to a new stage curtain created for the Castello di Rivoli's own theatre.

On Kawara. Opening 20 February. Period 21 February - 20 April 1997

Curators: Jean Louis Maubant and Pascal Pique.

The Castello di Rivoli's retrospective exhibition on this Japanese artist, presented in collaboration with the Nouveau Musée/Institut d'Art Contemporain - Villeurbanne, Lyon, includes works produced from 1964 to the present day. Since 1966, On Kawara has nurtured an individual artistic style which plays on concepts of time and space to examine the meaning of continuity and transience.

This artist's work takes various forms: from the sending of telegrams or postcards, to the production of calendars with dates painted on canvas. Different units of time are used. Years, days and minutes become emblematic moments of history or reality.

The retrospective show, curated by Jean-Louis Maubant and Pascal Pique, includes 14 series of works including books, paintings, drawings, telegrams and postcards.

Andy Warhol. Dipinti per bambini. Opening 20 February. Period 21 February - 25 May 1997

Curated by the Teaching Department

To mark the occasion of the Biennale of Young Artists of Europe and the Mediterranean.

In 1983, Andy Warhol began to paint a series of works specifically devoted to children, known also as a *Toy Paintings*. As a concession to the world of childhood, the paintings had to be hung at a lower level than usual so that they could be seen more easily. The chosen format was also smaller. Warhol produced his work on 28x36 cm canvases: the paintings depict monkeys, parrots, fish, dogs, pandas, clowns, cats and apples in different shades of colour. The works will be exhibited in a room on the third floor of the museum. The special wallpaper hung in the room, decorated with printed fish in various colours, was designed by Andy Warhol for the first presentation of the exhibition.

A selection of about thirty works will be on view at the Castello di Rivoli.



Piazza del Castello, 10098 Rivoli (Torino)

tel. 011.9587256/9581547 fax 011.9561141/9563915

PRESS RELEASE

EXHIBITION

**SIPARIO
PICASSO, BALLA, DE CHIRICO,
SAVINIO, PAOLINI, CUCCHI**

CURATORS

**MAURIZIO FAGIOLO DELL'ARCO
IDA GIANELLI**

PRESS OFFICE

MASSIMO MELOTTI

OPENING

THURSDAY 20 FEBRUARY 1997

PERIOD

21 FEBRUARY - 25 MAY 1997

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

The exhibition is located on the second floor of the Castello di Rivoli, perhaps the most striking floor of the baroque building. Rooms adorned with the original decorations and frescos are mixed with areas restored solely for museum use. The exhibition begins in a large vaulted room, which displays the focus of the exhibition, *La dépouille du Minotaure en costume d'Arlequin*, created by Pablo Picasso for Romain Rolland's production of *14 July* (May - July 1936). This measures more than eight metres in height and more than thirteen metres in length.

The adjacent neo-classical room presents a reconstruction of the set for *Fuochi d'artificio* [Fireworks], produced by Giacomo Balla for Diaghilev's Russian ballets in 1917 at the Teatro Costanzi (now the Teatro dell'Opera) in Rome. The reconstruction, based on original documents by Balla and studies carried out by Maurizio Fagiolo and Elio Marchegiani, is designed to give the visitor the sensation of actually experiencing the light, sound and colour as intended by the futurist artist. The next room is devoted to Alberto Savinio, one of the masters of Surrealism with works created for the theatre. The exhibition includes a stage curtain produced in 1949 for the *I Racconti di Hoffmann* [Tales of Hoffmann], shown at the Teatro alla Scala in Milan. The upper part measures more than four metres in height and eight metres in length while the lower part measures more than two metres in height and more than eleven metres in length. Two small stage curtains are also presented, the first again for *I Racconti di Hoffmann* and the second for *Oedipus Rex* staged for the first time in 1948 at the Teatro alla Scala in Milan. Other exhibits include a series of sketches for the set for *Armida* by Gioacchino Rossini, held in 1952 in Florence for the 15th Maggio Musicale in Florence. The exhibition continues with a room devoted to Giorgio de Chirico, the metaphysical painter par excellence, which includes sketches produced for *La giara* [The Jar], *I Puritani* [The Puritans], *Il Teatro di Atene* and *Ifigenia* [Iphigenia]. Another room is devoted to Giulio Paolini, an artist who has always worked with the expressive languages of both the theatre and the visual arts. The Paolini exhibit takes the form of wall installation, a sort of theatrical wings covering one entire wall of the room and another two works, all specially produced for the exhibition.

The next room contains a stage curtain produced by Enzo Cucchi. The artist has produced an aluminium sheet stage curtain measuring more than eight metres in height and more than sixteen metres in length for the La Fenice Theatre in Senigallia.

The exhibition concludes with a work produced by Giulio Paolini for the Museum, which will form the drop-scene and permanent stage curtain of the Teatro del Castello.

THE ARTIST

Pablo Picasso

Pablo Picasso's work for the theatre essentially falls within a period between 1917 and 1924. His first important work was for *Parade* by Satie, for Diaghilev's ballets. This was followed by other important works for theatre. In 1936, the Popular Front commissioned him to create *14 July*, and he produced other occasional works for the theatre throughout the Fifties.

The 14 July

From text in catalogue by Alain Mousseigne

We are in June 1936, the youthful Fronte Popolare government decides to celebrate the National Holiday in style by putting on a play by Romain Rolland entitled *The 14 July* at the Alhambra, then known as the Théâtre du Peuple. This "Iliad of the French People" closed a vast cycle of dramatic "Revolutionary Theatre" epics (1898-1901), all typified by great ideas and strong temperaments. The work *14 July* had not been staged since its first performance in 1902 at the Renaissance-Grenier Theatre. Numerous important personalities contributed to the performances given between 14 and 23 July 1936: Jacques Ibert, Georges Auric, Darius Milhaud, Albert Roussel and Arthur Honegger wrote special overtures conducted by Roger Désormières; Marie Bell, from the Comédie Française, play the part of Louise Contat. And Pablo Picasso was commissioned by his friends Jean Zay (the Education Minister), Jean Cassou and Léon Moussinac to produce a stage curtain.

Picasso had not worked for the theatre since 1924. As already mentioned, he had painted many works for ballet, particularly for Diaghilev's Russian Ballets, for Satie, Massine and Cocteau, Falla, Stravinsky and Milhaud (*Parade*, 1917; *Il Cappello a tre punte* [The Three Cornered Hat], 1919; *Pulcinella*, [Punch], 1920; *Cuadro Flamenco* [Flamenco Picture], 1921; *Il Treno Blu* [The Blue Train] and *Mercure*, 1924) but much less for theatre (*Antigone* in 1922 for Cocteau and Dullin). Each of his sets represents an event in the history of theatre and also in the history of his painting. Picasso's excellent set paintings help preserve the memory of theatrical experiences and are enriched and transformed by his evergreen creative painting talent. This is the case of the stage curtain for "*14 July*" (...).

Giacomo Balla

Giacomo Balla (Turin 1871-Rome 1958) is considered one of the masters of early twentieth-century painting and was, with Boccioni, the most significant exponent of Futurism.

After an initial socially-influenced figurative and divisionist period, he joined the Futurist Movement in 1910 and signed firstly the French and then the Italian edition of the *Manifesto of Futurist Painters*.

A new period opened in Balla's art. These years saw the production of *Dinamismo di un cane al guinzaglio*, [Dynamism of a Dog on a Lead], *Ragazza che corre sul balcone* [Girl Running on a Balcony], *Ritmi del violinista* [Rhythms of a Violinist] and studies for *Compenetrazioni iridescenti* [Iridescent Penetrations].

In February 1913, he took part in the *Prima Esposizione Futurista* [First Futurist Exhibition] in Rome and took part in the *Exhibition of the Works of the Italian Futurist Painters and Sculptors* in London.

During the war, he produced patriotic works to support Italy's involvement in the war together with other members of the Futurist movement. In March 1915, he signed, together with Fortunato Depero, the manifesto *Ricostruzione Futurista dell'Universo* [Futurist Reconstruction of the Universe], which introduced the idea of "plastic complexes", structures consisting of ephemeral materials which were able to move. He was also involved with cinema and theatre: in 1917 he produced a set at the Teatro Costanzi in Rome for one of Diaghilev's Russian ballets, *Feu d'artifice*. This was the first plastic set to be made up solely of lights with no dancers. Giacomo Balla became the leading light of Futurism upon Boccioni's death in 1916. He contributed to major exhibitions in Italy and abroad and was invited to the Venice Biennale in 1926.

In 1930, however, he returned to figurative themes. In 1937, he wrote a letter to the journal *Perseo*, stating that he did not wish to be included "in any futurist event (...) in the conviction that art is absolute realism" - and thus returned to "his earlier art."

Alberto Savinio

Alberto Savinio (Athens 1881 - Rome 1952) was a painter, writer and musician who is considered one of the most interesting and intellectually eclectic figures of the early Twentieth century. Brother of Giorgio de Chirico, he moved in avant-garde circles in Paris, where he came into contact with Breton, Picasso, Apollinaire and Cocteau to mention but a few. 1914 marked his debut as a writer. Two years later, he returned to Italy and became involved in metaphysical painting, of which he became a leading theoretician. The most frequent occurring themes in his works are metaphysical figures and landscapes with elements harking back to the classics but with a hard ironical viewpoint.

In 1952, he directed *l'Armida* by Rossini at the Florentine Maggio Musicale and also designed the sets and costumes.

The exhibition presents about forty sketches for *Armida*, a "Sipario" [drop-scene] and sketches for *I Racconti di Hoffmann* [Tales of Hoffmann]; a "Siparietto" [smaller drop-scene] and sketches produced for *Oedipus Rex*.

Oedipus Rex, an oratory in two acts, was performed for the first time on 24 April 1948 at the Teatro alla Scala in Milan, with three subsequent performances. The music was by Igor Stravinsky, the text by Jean Cocteau and Igor Stravinsky while the sets and costumes were created by Alberto Savinio, who also directed the production with Marchioro. "For this work" wrote Savinio "I painted the set and the costumes, and was responsible for the direction. It is the most striking show that I have ever seen. Who should be a better judge than myself? I am like a monster not yet accustomed to his own monstrosity, who takes fright each time he glimpses himself in the mirror." *I Racconti di Hoffmann*, a fantastic opera in four acts by Hoffenbach, was performed at the Teatro alla Scala in Milan on 6 May 1949.

Alberto Savinio designed sets and costumes and the sketches are shown in the exhibition. *L'Armida*, a fantastic opera in three acts by Gioacchino Rossini, was performed at the Teatro Comunale in Florence on 26 April 1952 as part of the 15th Maggio Musicale in Florence. Savinio was responsible for set design, direction and costume design. The main character was performed by Maria Callas. "Rossini" wrote Savinio "was unique for his age. During the depths of the Nineteenth century, in the full flood of Romanticism, futurism and artistic revolution (and not merely in art) Rossini brought back the flavour, costumes and civility of the Eighteenth century. And also the soul of the Eighteenth century, in all its sharply defined civility; the Eighteenth century extinguished its own gods; and it is in a quintessentially Eighteenth century spirit that Rossini moves his characters and causes them to sing. Savinio therefore allows himself to be moved by an Eighteenth century spirit and all the extravagance of contemporary taste to create warriors, maidservants and demons from an imaginary orient. The exhibition presents about forty sketches.

Giorgio de Chirico

Giorgio de Chirico (Vòlus, Greece 1888 - Rome 1978) is considered one of the most important artists of the Twentieth century.

After moving to Monaco, he studied ancient and contemporary art and was influenced by the romanticism and decadence of Arnold Böcklin.

In Paris he came into contact with the avant-garde movement and befriended Paul Valéry and Guillaume Apollinaire, while preserving his own individual artistic style. In 1916, he met Carrà, De Pisis and the poet Corrado Govoni and metaphysical painting was born. In 1919, he held his first one-man exhibition to coincide with the publication of "Noi metafisici" [We Metaphysists]. He lived between Rome, Florence and Milan. An exhibition by the Plastic Volumes Group in Berlin, in 1921 saw the introduction of the European language of "Magischer Realismus". De Chirico was present together with Morandi, Carrà and Arturo Martini.

In 1924, he took part in the Venice Biennale for the first time. In 1928, his first major exhibition was organised in New York. Later, he exhibited at the Venice Biennale and contributed a wall painting to the 5th Triennale in Milan. He was commissioned to design sets for *I Puritani* [The Puritans] performed at the Maggio Musicale in Florence.

In 1936, he exhibited at the Museum of Modern Art in New York. In 1942, he took part in the Venice Biennale, and exhibited metaphysical works at the 1948 Biennale. He produced sets and costumes for the Maggio Musicale in Florence, the Teatro alla Scala in Milan and the Rome Opera (1951-1964). In 1970, the Commune of Milan devoted a retrospective show to him at the Palazzo Reale. He was appointed a member of the French Academy in 1974.

The exhibition presents sketches for *La giara* [The Jar] from 1924; *I Puritani* [The Puritans], a work staged on 25 May 1933 at the Maggio Musicale in Florence, for *Il Teatro di Atene* in 1937 and *Ifigenia* [Iphigenia] from 1951.

“It is Spring 1924. An old returning friend, Alfredo Casella, asks De Chirico’s help. They meet in Rome at the time the musician was editing the review “Ars Nova” towards the end of the war; De Chirico has given him his writings on Apollinaire and on dreams (Savinio was, naturally, also involved). Today they have asked Casella for a choreographic play, and he has chosen a work by Pirandello, *La giara* which could be enriched by Metaphysical sets and costumes. Jean Borlin’s ballet *Suèdois* are willing to perform the work in Paris at the end of the year. The conversation rambles as Casella poses for a portrait (...). Everything could become anything but romantic, said the classicist Casella. The Dioscuri agree, today’s romanticism is a style of painting and colour, it is a spiritual state... (...).

Casella speaks of music (and he turns to Savinio): it is important to emphasise the past, to give music a leading role. Chorus and refrain, commented Giorgio” (from *La vita di Giorgio de Chirico*, Maurizio Fagiolo dell’Arco. Umberto Allemandi, Turin, 1988).

Giulio Paolini

Giulio Paolini, born in Genoa 1940, is considered one of the most important conceptual artists at international level.

He has exhibited in major museums throughout the world and his works are included in leading public and private collections. In 1970, he took part in the Venice Biennale and was later invited to the 1976, 1984, 1986 and 1993 editions. In 1972, he exhibited at Documenta 5 in Kassel and was again represented in the 1977, 1982 and 1993 editions.

During the Eighties, he exhibited in leading museums and exhibition sites: the Stedelijk Museum in Amsterdam, Galleria Nazionale d’Arte Moderna in Rome, Los Angeles Institute of Contemporary Art in Los Angeles, and the Solomon R. Guggenheim Museum in New York. In 1991, he presented the installation “Contemplator Enim” at the Castello di Rivoli Contemporary Art Museum, while he exhibited at the Villa Medici in Rome in 1996.

Paolini's relationship with theatre dates back to 1969, when he designed the sets and costumes for Vittorio Alfieri's *Bruto II*, staged at the Teatro Stabile in Turin and directed by Gualtiero Rizzi. From the early Seventies, he devoted himself constantly to the theatre, mainly working with Carlo Quartucci with whom he produced, among other things: *Manfred*, *Colloquio con Malcom X* [*Dialogue with Malcolm X*], *Don Chisciotte* [*Don Quixote*], *Finestra* [*Window*], *Laborinthus II* and *Platea* [*Stage*], presented at Documenta 7 in Kassel in 1982. The following year saw the production of *La Mandragola*, a production at the Teatro Stabile in Turin directed by Mario Missiroli.

In 1989, he designed the sets and costumes for *I giganti della montagna* [*Giants of the Mountain*] by Luigi Pirandello directed by Carlo Quartucci.

"Looking at a set" wrote Paolini "does not mean observing it. Of course we always end up observing something: a vault, the sky, an object... even silence. Looking at a theme, however, means seeing it with your eyes closed, forgetting it - and thus being observed by it - as is the case with someone who finds themselves under 'normal' conditions (in the theatre or museum for example) rather than in 'accidental' conditions (as in life for example).

A scene (...) brings together materials and figures without any immediate rhyme or reason, but as a result of their own more ancient need which lies on the uncertain horizon of the performance and is conceived before the work creates itself or is created. This is the truth of the theatre (of the work): images which appear as - an "arsenal of apparitions" in Pirandello's words - "come alive on their own" - sketches in a garden of visions, inanimate devices in a timeless universe."

Paolini has created an installation made up of three works specially for the Castello di Rivoli exhibition. The main work is a wall installation, a sort of theatrical wings which covers about ten metres of the wall's length, with other works positioned in front. Giulio Paolini has also produced a further two works which will form the drop-scene and backdrop to the museum theatre.

Enzo Cucchi

Enzo Cucchi was born in Morro d'Alba in the province of Ancona in 1949.

From the very beginning, his work marked a striking departure from predominant trends at the end of the Sixties. Although he adopted the experimental style typical of the period, Cucchi also made use of more traditional expressive means of producing art. At the beginning of the Eighties, he began to gain recognition in Italy and abroad as one of the most representative artists of a new trend: the return of figurative art. This new direction became the most distinctive feature of the decade. He has exhibited widely and shown works at the most prestigious museums such as the Kunsthaus in Zurich, the Caja de Pensiones in Madrid, the Solomon R. Guggenheim Museum of New York, and the Musée national d'art modern at the Georges Pompidou Centre in Paris. Together with Sandro Chia, Francesco Clemente, Nichola De Maria and Mimmo Paladino, he became one of the leading

lights of the Transavanguardia artistic movement, when he exhibited at the Kunsthalle in Basel, the Stedelijk Museum in Amsterdam and the Tate Gallery in London as well as at major exhibitions such as the 34th Venice Biennale and the 11th Paris Biennale, the 4th Sydney Biennale and Documenta 7 in Kassel.

Cucchi's theatrical work includes sets and costumes for *La Bottega Fantastica* by Rossini and Respighi on the occasion of the 1982 Rossini Opera Festival in Pesaro, *Pentesilea* by von Kleist (1986), Puccini's *Tosca* at the Teatro dell'Opera in Rome (1990-91), *L'esequie della Luna* by Pennisi at Gibellina (1991).

His most important recent exhibitions include the Venice Biennale in 1993 and an exhibition entitled *L'Orizzonte*, curated by Rudi Fuchs and Ida Gianelli at the Castello di Rivoli in 1994. In 1996, Cucchi contributed a work to a historical exhibition on Italian Art from 1934 to the present day held at the National Museum of Contemporary Art in Seoul. In 1995, the Turin publishing house Allemandi produced a volume entitled *Enzo*, a collection of texts by Cucchi written between 1983 and 1993, selected and introduced by Ida Gianelli.

A canvas version of the stage curtain produced by Enzo Cucchi for the La Fenice Theatre in Senigallia is exhibited at the Castello di Rivoli. It is reminiscent of painted stage curtains in ancient theatres. Made out of aluminium sheet, it measures more than eight metres in height and more than sixteen metres in length. In the lower part, five circular plates made out of optical fibres measuring 75cm in diameter produce light patterns which allude to the city's historical and popular image. The stage curtain depicts a great creature looking down on five symbols of the city of Senigallia: the Rock, the Goose Fountain, the Palazzo del Duca, the Phoenix and the Bear. The stage curtain is moved by a stage mechanism designed to support its 1,200 kilograms of weight and raise it upwards. This type of movement is known as a German mechanism. Enzo Cucchi has contributed a version of his backdrop painted on canvas to the Castello di Rivoli exhibition.

PRESS RELEASE

EXHIBITION

**ANDY WARHOL
DIPINTI PER BAMBINI**

**IN THE OCCASION OF THE BIENNALE
OF YOUNG ARTISTS OF EUROPE
AND THE MEDITERRANEAN**

CURATOR

TEACHING DEPARTMENT

PRESS OFFICE

MASSIMO MELOTTI

OPENING

THURSDAY 20 FEBRUARY 1997

PERIOD

21 FEBRUARY - 25 MAY 1997

MUSEUM HOURS

**TUESDAY TO FRIDAY 10am-5pm.
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EXHIBITION SITE

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

THE ARTIST AND THE EXHIBITION

Andy Warhol (Pittsburgh 1928 - New York 1987) is considered the master of American Pop Art and one of the most important artistic personalities of our time. For this artist, the serial repetition of images by technical means was not simply a way of making art, but a technique of fundamental theoretical worth.

"The reason I paint in this way" said Andy Warhol "is that I want to be a machine, and I feel that I obtain the results I want when I do something and do it as if I were a machine."

A cultural guru in New York, the big apple of advertising and mass media, Warhol and his works brought about drastic change in contemporary art while also influencing the way images are used.

His *Campbell's soup*, *Green Coca Cola bottles*, *Dollar Signs* and portraits of famous characters have become images and symbols of contemporary society.

One year after his death, the Museum of Modern Art in New York organised the largest ever retrospective exhibition devoted to the work of Andy Warhol.

The itinerant exhibition was presented at the Art Institute in Chicago, the Hayward Gallery in London, the Ludwig Museum in Cologne, the Palazzo Grassi in Venice, the Musée national d'art moderne, and the Centre Georges Pompidou in Paris.

Andy Warhol was renowned for his love of toys.

With his friend Stuart Pivar, he used to visit little markets and bric-a-brac shops in search of old and rare objects: clocks, jewellery and American folk artefacts. He also brought hundreds of toys in addition to Art Déco and Art Nouveau objects: after his death numerous packages were found still unopened.

In 1983, the art dealer Bruno Bischofberger suggested to Warhol that he should produce a series of paintings devoted to children.

"When I took my children to visit a museum" said Bischofberger "I had to lift them up so they could see the paintings. Then I had the idea of asking my friend Andy Warhol to paint paintings for children, with toys as their subject. I would then hang them in my gallery at an appropriate height so that the children could see them effortlessly."

Warhol jumped at the idea.

He chose a certain number of subjects typical of the world of childhood or inspired by toys in his collection: parrots, donkeys, fish, dogs, pandas, clowns, cats, apples, which he painted in different colour variations on canvases measuring 28 x 36 cm.

On 3 December 1983, the exhibition opened at the Bischofberger Gallery in Zurich. Warhol was present. The gallery walls were covered with wallpaper bearing a repeated fish pattern, which was produced by the artist himself. This gave visitors

the impression of being inside a huge aquarium with all the paintings hung at an ideal height for children. The exhibition was hugely successful.

The Teaching Department of the Castello di Rivoli Contemporary Art Museum proposes to recreate the 1983 exhibition.

An exhibition of about thirty works will be arranged in accordance with the original design in a room on the third floor of the museum.

Objects of enjoyment

Castello di Rivoli Teaching Department

Toys have a relatively recent history. The combined effects of the industrial revolution and nineteenth-century philosophical and educational thinking have helped to create the relatively new notion that childhood is a separate world. Before the advent of modern educational theories, however, children were treated as small adults born with a mission to grow up as quickly as possible. Of course we hear stories of toys and fantastic objects built specially for illustrious children. But less privileged children of all ages from all over the world usually had to make do with home-made objects.

By the second half of the Nineteenth century, the new, solidly successful bourgeois class was sufficiently rich and resourceful to lay the foundations of a separate childhood world. Children were considered human potential worth investing in. Play and toys are known to be closely linked to intellectual development and learning. A toy is as much part of childhood activities as a tool is typical of adult life. It acts as a support, an aid to development and an aid to organisation; it helps form a rounded personality in a totally unique way. A doll and teddy bear are reassuring and protective companions. They ease the important acts of daily life.

These same objects and others: monkeys, parrots, pandas, mechanical bears and toy trains, form the subjects of works specially designed and created for children by a great toy collector - the artist Andy Warhol. The works were originally exhibited on 3 December 1983 in Bruno Bischofberger's gallery in Zurich. In this exhibition, the size of the paintings (28x36cm), the way they were hung and the subjects themselves, highlighted the artist's wish to bring himself closer to the world of childhood.

The paintings were positioned at children's eye level and the walls were covered with fish-patterned wallpaper.

The room was designed to look like a fantastic aquarium.

On 20 February 1997, the Castello di Rivoli will exhibit a selection of about thirty works from the same installation. This is the first time that the museum has organised an exhibition specially for children and it will be curated by the Teaching Department.

This exhibition is latest event in a very busy teaching schedule, which involves about 25,000 schoolchildren visiting the museum each year. It was decided that this event should be devoted to children in order to provide continuity with previous events.

These events were as follows: an exhibition *Collezioni di Francia* [*Collections from France*] (15 February - 21 April 1996) including work by Jeff Wall and Dan Graham, the *Padiglione dei bambini* [*Children's Pavilion*], 1986-89 - and *Il laboratorio dei bambini* [*the Children's Workshop*] 1992, installed by the artist Maria Eichhorn as part of the exhibition *Il logos del corpo vivente* [*Logos of the Living Body*] (16 May - 15 September 1996).

Many famous artists have turned their attention to the world of childhood in the past. Picasso produced many portraits of his children and invented sculpture/toys for them. These include his famous *Chèvre* in bronze made using a kitchen basket as a body. He also painted dolls and other objects for his daughter Paloma.

At the museum, children see the work of artists and come into contact with specific items typical of the world of art.

Due to the individual nature of its subject - i.e. toys or the daily life and imagery of children - Andy Warhol's exhibition forms an ideal springboard for a series of initiatives designed to make us reconsider the importance of play and toys.

For this reason, we have decided to introduce a competition for schools. This will eventually result in a publication containing drawings, collages, paintings, nursery-rhymes and stories on the theme of toys.

Works in Exhibition

Train, 1983

Terrier (blue dog), 1983

Terrier (white dog), 1983

Space Ship, 1983

Fish, 1983

Aeroplane (purple background), 1983

Aeroplane (yellow background), 1983

Emergency, 1983

Robot (red-blue robot), 1983

Robot (red-blue-green background), 1983

Roll over mouse, 1983

Apple, 1983

Parrot, 1983

Train (red background), 1983

Train (rose background), 1983

Train (green background), 1983

Panda (black background), 1983

Robot (blue-yellow background), 1983

Robot (green-black background), 1983

Robot (blue-black background), 1983

Fips, 1983

Monkey, 1983

Police car (blue background), 1983

Police car (red background), 1983



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PRESS RELEASE

EXHIBITION

ON KAWARA

CURATORS

JEAN LOUIS MAUBANT AND PASCAL PIQUE

PRESS OFFICE

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THE EXHIBITION

Whole and Parts

Seen for the first time in Italy, this retrospective exhibition presents works produced by On Kawara since 1964. *Whole and Parts* comprises an exhibition and a publication, both conceived and produced in close collaboration with the artist.

Since 1966, On Kawara's artistic work has been concerned with different ways of recording time and space and with the concepts of permanence and temporaneity. His efforts at recording take various forms: a series of painted dates, the sending of telegrams or postcards, the production of calendars and of newspapers. The fixed point is implicitly understood to be On Kawara himself, at the time and place in which he is located. Each of the artist's works thus paradoxically affirms his presence, even though the date is bound to refer to a moment already passed. By fixing on one moment in particular, his works become symbolic of history in general and of a specific awareness of recording in the real world.

Whole and Parts provides us with a comprehensive overview of On Kawara's work as revealed in the exhibition *continuity/discontinuity*, presented at Stockholm, Essen, Eindhoven and Osaka in 1979.

On Kawara's exhibition includes works from the second half of the Sixties; the period in which he left Japan for the West. This important moment is recorded in a previously unseen series of drawings produced in Paris in 1964.

The exhibition includes *One Million Year Past* (1969) and *One Million Year Future* (1981). A section of this one-man exhibition is devoted to the artist's work from 1965, a date which marked a change in On Kawara's output. This group of works include the first paintings to use language (*Viet Nam*), paintings which mark a location by simply indicating longitude and latitude, and also paintings which represent the transposition of narrative systems through the use of codes for which only the artist possesses a key. The exhibition also includes *Date paintings* from the series *Today*, begun in 1966; an early series refers to the period 1966-1995, with a painting for each year, a second series reproduces a month from the year 1970. Other exhibits include cardboard boxes containing a painting and a page from a daily newspaper.

The autobiographic nature of On Kawara's work is evident in the different items posted by the artist: *I Am Still Alive* telegrams and *I Got up at, I Went and I Read* postcards.

This exhibition is a first for Italy, and was originally produced by the Nouveau Musée/Institut d'Art Contemporain, Villeurbanne. It will move to the Contemporary Art Museum in Barcelona and the Contemporary Art Museum in Tokyo at the beginning of 1998.

The publication

The book was produced by and with On Kawara. It sets out to provide a general and detailed look at activities carried out in the years between 1964 and 1995. Certain parts, such as those devoted to the production of *Date paintings*, may be seen as specific contributions in their own right. The volume consists of three sections: the first includes reproductions of works, the second a selection of critical texts published in the original language and the third offers images from major exhibitions devoted to On Kawara between 1970 and 1995. The seven hundred or so pages in the book contain five hundred photographs (colour and black and white) which go to make up the most comprehensive selection of illustrations published to date. The work is published by Presses du Réel in conjunction with the Nouveau Musée/Institut d'Art Contemporain, Villeurbanne.