

PRESS RELEASE

Exhibition: Anton Corbijn

Opening: Thursday 5 June. Period: 6 June - 28 September 1997

Curator: Ida Gianelli. Catalogue: Shirmer / Mosel

The exhibition includes more than one hundred photographs of showbusiness personalities taken by Anton Corbijn. Born in Holland in 1955, the artist gained an international reputation for his black and white photographs of the music world, which have greatly influenced portrait techniques used by the media. This exhibition extends Corbijn's examination of the worlds of cinema, fashion and literature. The subjects depicted include great film directors such as David Lynch, Wim Wenders and Martin Scorsese, actors such as Johnny Depp, Clint Eastwood and Jodie Foster - or pop stars such as Mick Jagger, Neil Young and Leonard Cohen. His works also portray the latest generation of *enfants terribles*, including Henry Rollins, Slash and Kurt Cobain and new legends such as Michael Stipe, Björk, Kate Moss and Bono. Corbijn's portraits have also managed to capture the seductive allure of Christy Turlington and Naomi Campbell, the darker side of Pavarotti and the playful side of Steven Spielberg. The catalogue text is by Brian Eno, guru of pop culture.

Exhibition: Pittura italiana da Collezioni italiane 1960-1997

Opening: Thursday 5 June. Period: 6 June - 21 September 1997

Curator: Giorgio Verzotti. Catalogue: Charta

Continuing our examination of public and private collecting, begun in 1994, the Museum has now organised an exhibition which draws on works from its own permanent collection and also works from public and private collections. The exhibition theme is painting: we consider the movements that have confirmed and renewed the genre, but also experimental works that have led to debate or aroused critical interest - or works that deal with topics on a more conceptual level. The exhibition examines thirty years of Italian art through a selection of artists, each highly representative of different historical periods and the different movements experienced in Italy from the end of the Sixties to the present. The exhibition includes works by Alberto Burri, Francesco Lo Savio, Giorgio Griffa, Alighiero & Boetti, Vettor Pisani, Mario Merz, Giovanni Anselmo, Nicola De Maria, Francesco Clemente, Stefano Arienti, Eva Marisaldi and Grazia Toderi.

The exhibition *Andy Warhol. Paintings for Children* has been extended to 29 June 1997.

The exhibition *Private view: Maurizio Cattelan*, planned for June, has been postponed to October 1997.



CASTELLO DI RIVOLI

Museo d'Arte Contemporanea

Piazza del Castello, 10098 Rivoli (Torino)

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PRESS RELEASE

EXHIBITION

**PITTURA ITALIANA DA COLLEZIONI
ITALIANE 1960-1997**

CURATOR

GIORGIO VERZOTTI

PRESS OFFICE

MASSIMO MELOTTI

OPENING

THURSDAY 5 JUNE 1997

OPENING FOR THE PRESS FROM 11 am

VISIT WITH THE CURATOR AND

WITH THE ARTISTS 5 pm

OPENING FOR THE PUBLIC 7 pm

PERIOD

6 JUNE - 21 SEPTEMBER 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 examines thirty years of Italian art through a selection of artists. Each of these is highly representative of a different historical period, of a different technique or of one of the different approaches adopted by Italian art from the end of the Sixties to the very present. The exhibition also unhesitatingly includes some of the most significant artists to attract public and critical attention during the last ten years. The artists were selected within an objective framework of events and recognised values, but we also took the liberty of risking some subjective choice. To adopt Foucault's terminology, this exhibition sets out to construct a brand new and unexpected "genealogy", a possible history, rather than a supposedly authoritative and inflexible "History".

This subjective approach is evident in the common thread running through the different works: the theme of painting. We consider the movements that have confirmed and renewed the genre, but also experimental works that have led to debate or aroused critical interest - or works that are more concerned with the conceptual and the philosophical than with the factual. Particular cycles of work linked to particular periods of activity of each artist are exhibited, without claiming completeness and in the knowledge of working within an organic whole, with all the partiality of unpredictable interpretations and comparisons.

Thus, we may see the works of **Alberto Burri** from 1966-1970, burnt clear plastic sheets spread over cellophane surfaces treated with monochrome, where painting is seen as an event and process linked to the phenomenology of artificial materials. The relationship between two-dimensional painting and real space, examined so painstakingly by Fontana, is taken to its extremes in the works of **Francesco Lo Savio** completed between the end of the Fifties and the early Sixties, while the self-analytical tension of the painterly language, with regard to the relationship mark and surface, is exemplified in works of **Giorgio Griffa** dating from the Seventies. The experimental works typical of this decade often examined the central role assigned to painting by tradition, but also reinvented it within the context of expressive devices that rediscovered the emotional pathos of its language (mark, colour, image) and its symbolic function. This is true of the tapestries by **Alighiero & Boetti**, true explosions of colour which formed a common theme running through the Seventies, installations made mostly in the Eighties out of pigments and various materials by **Vettor Pisani**, the archaic-looking images found in the work of **Mario Merz** from the end of the Seventies, the chromatic values embodied by **Anselmo** throughout the last two decades in his stones set alongside unrefined cloth. The Eighties were the great time of a return to painting in its more traditional form and this driving movement is commemorated by the presence of **Francesco Clemente**, inventor of a highly evocative form of figurative art, and the lyrical abstraction of **Nicola De Maria**.

The second half of the Eighties and Nineties saw artists setting to work with a new experimental zeal, which did not lose sight of painting but no longer assigned it a central role. **Stefano Arienti** evokes it by recycling elaborately manipulated found images, while **Eva Marisaldi** constructs an existential type of poetry by adopting complex expressive procedures, often close to those of painting.

Lastly, **Grazia Toderi** devotes her work to the video: this technological device may be a far cry from painting but the artist still uses it to delve lyrically into her imagination.

The exhibition *Pittura italiana da Collezioni italiane 1960-1997* continues the Castello di Rivoli's long standing examination of private and public collecting as tools for raising awareness of contemporary art.

Giorgio Verzotti

Works in exhibition

Alberto Burri

- Bianco Plastica (White Plastic Piece)*, 1966
Grande Bianco Plastica (Large White Plastic Piece), 1966
Bianco Plastica (White Plastic Piece), 1967
Bianco (White), 1969
Bianco Plastica P (White Plastic Piece P), 1970

Francesco Lo Savio

- Spazio-Luce (Space-Light)*, 1959
Spazio-Luce (Space-Light), 1959
Spazio-Luce (Space-Light), 1959
Metallo nero opaco uniforme (Black Uniform Opaque Metal), 1960
Metallo nero opaco uniforme, ellissoidale con parte centrale piana orizzontale (Black Uniform Opaque Metal-Ellipsoid with Flat Middle Horizontal Section), 1961
Metallo nero opaco uniforme, articolazione di superficie parasferica estroversa (Black Uniform Opaque Metal, Articulation of Extroverted Paraspherical Surface), 1961

Giorgio Griffa

- Righe verticali (Vertical Lines)*, 1971
Puntini (Dots), 1973
Linee orizzontali (Horizontal Lines), 1974
Colpi di pennello (Brush Strokes), 1975
Sette segni (Seven Signs), 1976
Spugna (Sponge), 1977

Vettor Pisani

- Isola azzurra (Blue Island)*, 1982
Il coniglio non ama Joseph Beuys, io invece sì (The Rabbit doesn't love Joseph Beuys, but I do), 1989
Virginia Art Theatrum, 1995
(*Museo della Catastrofe/Museum of Catastrophe*)
Virginia Art Theatrum, 1995
(*Museo della Catastrofe/Museum of Catastrophe*)
La bambola di Wittgenstein (Wittgenstein's Doll), 1985-95
Teatrino della Vergine (Puppet Theater of the Virgin), 1985-97
(*Laboratorio Rosacroce Ermetico-didattico/Hermetic-Educational Rosacrucian Laboratory*)

Vettor Pisani - Riccardo Schicchi
Eva Futura, 1988

Francesco Clemente

- L'Arlecchino da vicino (The Harlequin at Close Range)*, 1978
Semi, 1978
Senza titolo (Untitled), 1981
Rudo, 1981
Suitcase, 1986

Nicola De Maria

- Testa policroma. Amicizia (Polychrome Head. Friendship)*, 1986-87-91-92-93-95
Bella testa angelica (Beautiful Angelic Head), 1987
Testa di un Angelo rosa (Head of a Pink Angel), 1987
Testa romantica. La testa allegra di un angelo bello (Romantic Head. The Cheerful Head of a Beautiful Angel), 1987-88
Aurora (Dawn), 1991

*Testa romantica d'innamoratissima
fanciulla (Romantic Head of a
Madly-in-Love Young Girl), 1991-
92-95*

*Testa e Amore rosa (Pink Head and
Love), 1992-93-95*

*Testa appassionata del 1995
(Impassioned Head of 1995), 1992-
95*

Mario Merz

*Igloo (Tenda di Gheddafi) (Igloo-
Kheddafi's Tent), 1988*

*Architettura fondata dal tempo -
Architettura sfondata dal tempo
(Architecture built by Time-
Architecture unbuilt by Time) 1981*

Alighiero & Boetti

Pack-Tutto (Everything-Pack), 1983

Tutto (Everything), 1983

Addizione (Addition), 1984

Sottrazione (Subtraction), 1984

Giovanni Anselmo

Senza titolo (Untitled), 1982-89

Senza titolo (Untitled), 1990

Senza titolo (Untitled), 1990

Senza titolo (Untitled), 1990

Senza titolo (Untitled), 1990

*Senza titolo (Untitled), 1984-91
(particolare-detail)*

Senza titolo (Untitled), 1984-91

*Senza titolo (Untitled), 1984-91
(particolare-detail)*

Senza titolo (Untitled), 1984-91

Stefano Arienti

Lago (Lake), 1989

*Etang à Ville d'Aray (Pond at Ville
d'Aray), 1991*

Senza titolo (Untitled), 1993

Senza titolo (Untitled), 1995

Eva Marisaldi

Disegni persi (Lost Drawings), 1996

*X e Disegno della cancellazione (X
and Drawing of Erasure) 1996*

Grazia Toderi

Caldo (Hot), 1995

*Prove per la luna (Rehearsal for the
Moon), 1996*

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CATALOGUE

SCHIRMER / MOSEL

INTRO

Texts from the catalogue

(...) So anyway, this is the problem with photography, from the point of view of the subject. This person walks in with lots of lights and lenses and reflectors and assistants, says "Just act normal" and then immediately proceeds to go absent. You are supposed to just act normal but there is this sort of non-being in the room: "Just pretend I'm not here..." floating around and looking back at you from the future. How do I do this? How do I act if you're not here? You notice this if you're being interviewed for TV and you direct a comment to the camera person, who shrinks in mute terror, eyebrows raised to the director: "Am I really here? Am I supposed to be here? Am I *allowed* to be here?" Anton Corbijn is not at all dead when he's taking photos. He's actually a bit crazy, going all over the world to take pictures of people, but then acting as though it doesn't really matter in the least - sure, let's do a few pictures now we're here, but don't let it get in the way of anything. I think that's what everyone likes - his respect for whatever is going on at the time, his reluctance to impose, his sense of timing. He makes it light, lets you know that your life doesn't depend on it. In fact, when Anton turns up, the mood invariably becomes funnier, more pliable. He has a way of making you feel that you wouldn't mind experimentally making an arse of yourself - because he doesn't either. His life doesn't depend on it. We were in The Supper Club in Amsterdam. It was one of those evenings when a lot of quite arty people were there, being a little reserved. Then this Sarajevan band - Riktur - started playing, the kind of music you couldn't really be reserved about. Instantly, Anton was up and dancing, looking like the result of one of those Department of Defense experiments - Stick Insect on LSD, or Amphetamine Conger Eel. All his limbs, and there seem to be a lot of them, spinning in asynchronous orbits, led by his nose (- this is very Dutch, to be led by one's nose). I've never seen dancing like this in my life, and it had a liberating effect. I thought "Well, I certainly couldn't do worse" and joined him. Some people give other people license to take a chance. However, we all occasionally lapse into pre-postmodernism, and Anton did, in an interview, saying something to effect of "I always thought that my job was to tell the truth". This is confusing, because in fact there are few better and more interesting liars than he. The camera inevitably lies, so choosing the kind of lie you want to tell is actually the creative act of photography. And Anton invites his "subject" to take part in that game- to create something new with him, to let go of the idea that the picture is going to show the real you, and say "So what would I like to be?". This is liberating - at the end of the process it doesn't feel like your soul has been stolen, but that you've tried on some other ones. And that is one of the central games of pop culture. It's the

game that says "So what else could I be?". To do that, and to be seen doing that, is to take part in life in the carnival. It's possibly the source of our empathy, because by putting ourselves in other minds we begin to understand what it is like to be *of another mind*. That's one end of the process - the context of play and experiment that Anton inspires and out of which he makes his pictures. The other end is what he does with them after he's taken them, and that too is a process of further falsification (aka creative behavior). The way he works the images in the darkroom makes photography look like one of the most interesting things anyone could do for a living. He discovers (makes) nuances of light that are just plain beautiful, that create an enchanted sculptural stillness - like in those Maya Deren films where time seems to have become viscous. (...)

Works in exhibition

- Allen Ginsberg*, New York 1996
Mano di John Lee Hooker, Los Angeles 1994
Henry Rollins, Lancaster 1994
Eazy-E with bodyguards, Los Angeles 1991
Tricky, London 1995
Aimee Mann, Boston 1992
Michael Stipe, Hollywood 1994
David Bowie, London 1993
William S. Burroughs, Lawrence 1993
Dennis Hopper, Beverly Hills 1995
Rutger Hauer, Los Angeles 1992
Martin Scorsese, New York 1995
Bruce Springsteen, Cleveland 1995
Tom Jones, Las Vegas 1995
Jon Bon Jovi, Vancouver 1992
Pet Shop Boys, Londra 1993
Jerry Lee Lewis, Cleveland 1995
U2, Dublino 1991
Helena Christensen, New York 1996
Liam e Noel Gallagher, Long Island 1995
Jim Sheridan, Eze 1994
Bono e Salman Rushdie, London 1993
Stephen Dorff, Malibu 1995
Michael Stipe, Saint Paul de Vence 1994
Trent Reznor, Aqua Dulce 1994
Christy Turlington, Dublin 1993
Sinéad O'Connor, Dublin 1990
Boy George, London 1993
Jodie Foster, Hollywood 1995
Steven Spielberg, Los Angeles 1995
Larry Mullen Jr. e Bono, Berlin 1990
Michael Stipe, Miami 1992
Don Van Vliet, Eureka 1994
Keith Richards, Toronto 1994
Jeff Buckley, Woodstock 1994
Leonard Cohen, London 1992
Hal Hartley, Cannes 1994
J.J. Cale, San Diego 1994
Jimmy Page and Robert Plant, London 1994
Nick Cave, Santa Monica 1991
Bryan Ferry, Newcastle 1992
Frank Zappa, Los Angeles 1991
P.J. Harvey, London 1994
Kate Moss, New York 1996
Luciano Pavarotti, Turin 1996
Bono, Tokyo 1993
Glenn Danzig, Green Bay 1990
Rick Rubin, Los Angeles 1990
Dwight Yoakam, Beverly Hills 1992
Peter Murphy, London 1992
David Byrne, Hollywood 1991
Dave Gahan, Amburgo 1992
Tim Roth, Hollywood 1995
Brian Eno, London 1990
Isaac Hayes, London 1995
Anthony Kiedis, Los Angeles 1995
Lenny Kravitz, New Orleans 1995
Mick Jagger, Toronto 1994
Nastassia Kinski, Bel Air 1995
Neil Young, Half Moon Bay 1990
Jackson Browne, London 1993
Annie Lennox, London 1992
Kurt Cobain, Seattle 1993
Vanessa Paradis, London 1992
Johnny Depp, Paris 1995
Marianne Faithfull, Los Angeles 1990
Mick Jagger, Toronto 1995
Bono, Santa Cruz, 1991
Naomi Campbell, London 1993
Bryan Adams, Puerto Banus 1995
Bruce Cockburn, Toronto 1991
Courtney Love, Orlando 1995
Kurt Cobain, Seattle 1993
Henry Rollins, Hollywood 1993
Iggy Pop, New York 1995
L.L. Cool J., Brooklyn 1990
Ellis, Branford, Wynton and Jason Marsalis, New York 1990
David Lynch, Hollywood 1994
Johnny Cash, Los Angeles 1993
Willem Dafoe, New York 1995
Clint Eastwood, Cannes 1994
Hal Willner, London 1989
Björk, Los Angeles 1994
Horace Andy, London 1991
Slash, Santa Fe 1992
Sting, Amesbury 1996

John Lee Hooker with model,
Hollywood 1994
Mick Hucknall, Paris 1995
ZZTOP, Minneapolis 1990
Christy Turlington and Naomi
Campbell, Dublin 1993
Gary Lucas, New York 1990
Grant Lee Phillips, Santa Paula 1994
Michael Schumacher, Estoril 1995
Michael Stipe, Miami 1992
Nicolas Cage, Santa Monica 1990
Wim Wenders, Munich 1993
Harry Dean Stanton, Beverly Hills
1993
Bryan Ferry, Miami 1992
Billy Idol, Beverly Hills 1990
Dave Stewart, Amsterdam 1991
Neneh Cherry, Parigi 1992
Quentin Tarantino, Cannes 1994
Bob Dylan, Cleveland 1995
Lou Reed, New York 1996
Morrissey with friend, London 1994
Gérard Depardieu, Cannes 1994
Isabella Rossellini, New York 1993
Jennifer Jason Leigh, Cannes 1994
William Gibson, Dublin 1993
Herbert Grönemeyer, Almeria 1992
Julie Burchill, London 1989
Don Van Vliet, Eureka 1994