



Piazza del Castello, 10098 Rivoli (Torino)

tel. 011.9587256/9581547 fax 011.9561141/9563915

## PRESS RELEASE

EXHIBITION	MAURIZIO CATTELAN THREE INSTALLATIONS FOR THE CASTLE
CURATORS	GIORGIO VERZOTTI
PRESS OFFICE	MASSIMO MELOTTI
OPENING	<b>MONDAY 20 OCTOBER 1997</b> OPEN TO THE PUBLIC 7PM
PERIOD	21 OCTOBER 1997 - 18 JANUARY 1998
MUSEUM HOURS	FROM TUESDAY TO FRIDAY 10AM-5PM SATURDAY AND SUNDAY 10AM-7PM FIRST AND THIRD THURSDAY OF THE MONTH 10AM-10PM CLOSED ON MONDAY
EXHIBITION SITE	CASTELLO DI RIVOLI MUSEO D'ARTE CONTEMPORANEA PIAZZA DEL CASTELLO 10098 RIVOLI (TORINO)
CATALOGUE	CHARTA

## THE ARTIST

Born in Padua in 1960, Maurizio Cattelan first devoted himself to a form of deliberately anti-functional design, where he focused on the esthetic elaboration of the object, with covertly provocative intent. Since the late 'Eighties, he has worked in the same spirit, but dedicating himself to truly artistic activity. Cattelan intervenes within the art system with operations that, unsettling that system's functioning, subject it to analysis and confront it with the vaster sphere of the information system. In fact, his works and actions induce reflection on the problematic nature of the relationship between art and life. The works, completed by the artist either according to this design or, also presented as ready-mades, refer directly to the social dynamics of which they are a reflection. In just a few years, Cattelan has made his presence felt as one of the most interesting artists of his generation, one of the few young Italian artists who have gained international renown as recognized protagonists of the latest currents. The proof lies in the attention that has been given his work, not only in Italian and foreign galleries where he has exhibited, but also in museums and institutions where he has participated in important group shows. In 1997 he also had solo exhibitions in public spaces such as Le Consortium in Dijon and the Wiener Secession in Vienna, and he represented Italy at the XLVII Venice Biennale, along with Enzo Cucchi and Ettore Spalletti. His activity often extends to the point where it touches upon the organizational and promotional aspects of the work of art, for example conceiving the magazine, "Permanent Food," which has been published at irregular intervals since 1995, or establishing cash prizes, or holding conferences. Cattelan lives and works in Milan and New York.

## Maurizio Cattelan

Giorgio Verzotti

Text from the catalogue

On the occasion of his first solo exhibition in New York, Maurizio Cattelan found himself at an organizational and psychological impasse. Two consecutive installation projects proved to be both impossible to carry out and too costly. What to do? Seeing that he felt like a jack-ass, he tried to externalize, as it were, those feelings of low self esteem, with a stroke of ingenuity that would both redeem him and save the show. Thus he exhibited an actual ass in the gallery, along with an opulent chandelier. This operation did not pass unnoticed within the microcosm into which it descended: the inhabitants and owner of the building where the gallery was located saw that the ass was removed the day after the show's opening, in compliance with regulations relating to domestic animals; a long sausage was exhibited in its place. The impasse became the very subject of the exhibition, and by playing with metaphors, the artist transformed a weakness into a strength. This took place in 1994, at Daniel Newburg in New York and the situation can be seen as emblematic of Cattelan's working method. Reacting to a state of mind, he creates an event that exposes the specificities of the context within which he is working and the social dynamics that can be glimpsed beyond that context.

The state of mind connects the private to the public sphere, subjectivity to collectivity; it functions as a sensor to orient the artist's movements, his responses to the stimuli he receives from the art system. *Il Bel Paese* (Lovely country) stems from a feeling of nostalgia, banal but predictable in one who travels or works abroad, but it is immediately turned into parody. The logo of the homonymous cheese becomes a broad circular carpet on which the public can walk, trampling upon the image of Italy. In *La Ballata di Trotski* (Ballad of Trotsky), a horse, tied up and suspended in mid-air, is a perceived image (whether in reality or in some mass-media replay is unimportant) that refers to an existential state, to a sense of deprivation of the ability for decision and action. An analogous state, one that can evidently be generalized for the artist, is alluded to in the reworking of the same image in *Novecento*, where, however, the horse's legs stretch down to touch the floor and go beyond the stall.

(...)

For Cattelan, ambiguity is home-grown. He himself has explicitly stated that the work stems from an intuition that is difficult to translate into intentionalities and into clear concepts in all their premises and consequences. An intuition can be clever, but it is always tied to chance, escapes analysis and does not result in a system. Thus the work floats amid a sea of meanings and remains on the surface. As the artist himself never tires of repeating, profundity should not be sought because it is not achievable, because it does not exist.

However there is a great possibility for expansion over this surface. Cattelan has also said of his work: *I believe (...) I respond to an increasingly widespread need for new moral arguments...even if in the end we find ourselves face to face with ourselves more than with the system...I think that the true situation to be undermined is the interior one: the more my work refers to the exterior the more I think it addresses my problems, my interior state. (...)*

Cattelan's gestures are not dadaist, for they lack any disruption that could justify them. This is not the result of his own choice or fault; artists today know how to live in a tragic era, but they have learned to do so without availing themselves of a language that expresses tragedy. In the cultural field, authentic provocation serves to indicate an equally authentic and incurable contradiction. The modern rendition of the tragic is precisely the awareness of the irresolubility of the contradiction, and the impossibility of the choice. Instead, the reality we are living today is the neutralization of all conflict transformed into spectacle. And so the tragic is transformed into the tragi-comic, and thus indicates the extreme ambiguity into which reality has fallen, the reality of things and the words that we call them. Cattelan's black humor, certain excesses of apparent cynicism, move in this direction. At Daniel Buchholz in Cologne, the photograph of Aldo Moro with the star of the Red Brigades was transformed into the Christmas comet. Then there was the squirrel suicide, supine on the table in a miniature kitchen, complete with sink and water heater, small pistol on the ground, as if in a perverted tale of a reprobate adolescent... (...)

It is not enough for the strategies by which Cattelan introduces himself and works within the art system to carry out the normally assigned roles and functions. Many of these strategies are elaborated in clandestine conditions, as the artist himself has stated, with an exchange and a superimposition of roles at the limits of lawlessness. In 1992 he designed the Oblomov Foundation and involved private sources to subsidize an artist, who was asked to not exhibit for an entire year. For *Aperto 93* at the Venice Biennale, he leased his exhibition space to a perfume company, which installed an advertising poster there. For *Interpol* in Stockholm in 1996 he arranged for his participation to be transformed into the establishment of a cash prize, "Interprize," to be awarded each year to someone who created new structures for the promotion of art; the first year, the artist himself awarded the prize to the French magazine "Purple Prose." Significantly, these actions directly touch upon an economic plan for artistic productivity. Yet Cattelan's interest is also directed toward questions of a more general, more theoretical nature, which emerge, for example, in his working relationship with other artists. At the last Venice Biennale he was invited by Germano Celant to collaborate with Enzo Cucchi and Ettore Spalletti in the installation of the Italian Pavilion, dedicated solely to the work of these three artists. This collaboration allowed three utterly different natures to emerge. Cattelan created works that functioned as factors that disturbed one's perception of the work of the others: the chandelier hung right next to Cucchi's painting, or as (auto)ironic comments, the "fragments of reality" introduced into the exhibition, namely the bicycles leaning against the wall next to Spalletti's monochrome pieces and the pigeons roosting along the ventilation ducts, with "traces" of their presence left of the carpeting below.... In his most recent solo exhibition, in Perrotin's new gallery in Paris, Cattelan re-created, piece by piece, the Carsten Hoeller show, which was being held at the same time in the adjacent Air de Paris gallery. The viewer experienced a temporary sense of "embezzlement," seeing the same works twice, installed in the same fashion, before recognizing the presence of an operation that negated the role of the artist as an indefatigable producer of formal innovations. (...)

## PRESS RELEASE

### MAURIZIO CATTELAN

#### three installations for the Castle

**Opening: Monday 20 October 1997. Period 21 October 1997-18 January 1998**

Curator Giorgio Verzotti

Maurizio Cattelan was born in Padua in 1960 and is considered one of the most interesting young artists on the international scene. His first one-man show was held at the Neon Gallery in Bologna in 1989. The following year, he took part in a collective exhibition entitled *Improvvisazione Libera* at the Pecci Museum in Prato. His works often carry a strong emotional charge and give his own ironic or provocative twist to social dynamics.

Sometimes his works question the artistic system itself. In 1993, his installation *Untitled* exhibited at the Massimo de Carlo gallery in Milan took the form of an acrobatic teddy bear riding a bicycle along a wire visible only from outside the gallery. He sold his exhibition space at Aperto 93, part of the Venice Biennale, to a perfume manufacturer. In 1994, a work entitled *Warning: Enter at your own risk. Do not touch...* exhibited at the Daniel Newburg gallery in New York was a real donkey with a magnificent chandelier.

A large bag he exhibited the same year at the Laure Genillard gallery in London contained ruins from the bombed Milan Contemporary Art Pavilion. In 1996, at the *Il Villaggio a Spirale* exhibition at the Modern and Contemporary Art Gallery in Turin, he presented *Andreas e Mattia*, two big anthropomorphic bundles designed to look exactly like two sleeping tramps. Cattelan has contributed to the main international exhibitions, including the last edition of the Venice Biennale. Together with Enzo Cucchi and Ettore Spalletti, he was invited to contribute work to the Italian Pavilion on this occasion. The artist's works seem deliberately to distance themselves from the work of the other artists: a great chandelier overflowing with glass pendants behind a painting by Cucchi, ordinary bicycles leaning up against the wall near Spalletti's monochrome works, pigeons huddled along the ventilation pipes. In 1997, his works have also been included in the international sculpture exhibition *Skulptur Projekte in Münster*. One of the works presented by the artist at this exhibition, held every ten years to examine the relationship between works of art and the urban space, was entitled *Out of the blue*, a rubber sculpture representing a female corpse sunk in a lake with its feet tied to a large stone.

The Friends of the Castello di Rivoli Contemporary Art Museum have donated a work entitled *Novecento* by Maurizio Cattelan to the museum.

### Catalogue Charta



Piazza del Castello, 10098 Rivoli (Torino)  
tel. 011.9587256/9581547 fax 011.9561141/9563915

**PRESS RELEASE**

**EXHIBITION**                    **AMERICAN ART 1975-1995 FROM THE  
COLLECTIONS OF THE WHITNEY MUSEUM OF  
AMERICAN ART. MULTIPLE IDENTITIES**

**CURATORS**                    **DAVID A. ROSS, IDA GIANELLI**

**PRESS OFFICE**                **MASSIMO MELOTTI**

**OPENING**                      **MONDAY 20 OCTOBER 1997**

**VISIT WITH THE CURATORS            5PM**  
    **OPEN TO THE PUBLIC                 7PM**

**PERIOD**                        **21 OCTOBER 1997 - 18 JANUARY 1998**

**MUSEUM HOURS**              **FROM TUESDAY TO FRIDAY            10AM-5PM**  
    **SATURDAY AND SUNDAY               10AM-7PM**  
    **FIRST AND THIRD**  
    **THURSDAY OF THE MONTH            10AM-10PM**  
    **CLOSED ON MONDAY**

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

**CATALOGUE**                  **CHARTA**

**THE EXHIBITION IS PRODUCED WITH THE SUPPORT OF  
PHILIP MORRIS COMPANIES INC.**

## **American Art 1975-1995 from the collections of the Whitney Museum of American Art. Multiple Identities.**

The exhibition offers a selection of works by American artists, some known outside their own country but now represented by works mostly never before seen in Europe. These works belong to the permanent collections of the Whitney Museum which was set up in 1931 and now boasts more than eleven thousand works of art from a range of disciplines. This makes it the most important museum in the world devoted to contemporary US art.

The period considered, the last twenty years of artistic activity, is typified by a great variety of expressive approaches - and these are reflected in the extreme stylistic variety of the works exhibited. The presence of Sol LeWitt, Carl Andre and Agnes Martin marks the starting point for the exhibition, in other words the time when Minimal Art and more radical forms of abstraction began to develop - an different views of artistic autonomy began to make themselves felt. Self-reflective forms of art (paintings, sculptures and installations) whose *raison d'être* is an analysis of their own artistic language, were typical of the historical period known as Modernism, which embraced the turn of the century Avant-garde movement and lasted until the end of the Seventies. Movements and artistic personalities which appeared after this time began to abandon artistic autonomy in order to examine more pressing issues and investigate new approaches to content.

In documenting the last twenty years of American art, the exhibition highlights the tendencies and personalities most responsible for questioning earlier, mainly formal premises in favour of greater commitment to content. Social contradictions, racial and sexual conflict - and the relationship between art and the all-pervasive mass culture thus became objects of artistic attention. The exhibition includes certain forerunners of this new approach, together with exponents of the new generation of artists. The works of Lynda Benglis and Ana Mendieta refer to topics discussed by feminist movements during the Seventies, and date from that period. The works of David Hammons and Jimmie Durham examine the social and political marginalisation of black and native American people in relation to white power. Leon Golub chose as themes for his paintings the battle for civil rights, the struggle against racism and protest against the war in Vietnam. Allen Ruppersberg has always focussed his work on the collision between artistic cultures and "low" culture as it is conveyed by the mass media.

Similar intentions are apparent in the work of younger artist (or artists who emerged later to public and critical attention), such as Cindy Sherman, Charles Ray and Catherine Opie. In these cases, the artistic work, particularly photographs or works produced using everyday objects, becomes a means of

examining the relationship between the individual and the social sphere responsible for determining individual ideology, beginning with the experience of corporeality and everyday life.

Mike Kelley, with his woollen puppets and Sue Williams, with her derisory painted figures, depict this same dimension, so alarming for the violence it can engender, through the use of equally disturbing language .

The same sense of disquiet grips viewers of Tony Oursler's video installations, which allude ambiguously to conditions of unease and danger, or the huge multimaterial bas-reliefs by Ashley Bickerton, which refer to ecological problems.

The myths conveyed by the mass media and its often conflicting inter-relationship with the world of art, are suggested in the objects exhibited by Jeff Koons, the ironic references of Sherrie Levine or the paintings of David Salle and Lari Pittman. American art of the last twenty years therefore questions the society in which it operates, and the relationship between this society and the rest of the world. Since World War II, the strong domination exerted by the United States over the world of art has mirrored its role within western politics and economy. This has often set America and Europe at odds with one another and led both sides to a quest for cultural specificity. During the years between 1975 and 1995, American artists have come to realise that this specificity is not homogenous but criss-crossed by many voices, many traditions, many cultures that co-exist in an often troubled and contradictory relationship. This realisation has changed the cultural relationship between the old world and the new. Nowadays the US is less concerned with leadership and more with the intensification of a dialogue, in the knowledge that any true culture is bound to be multifaceted, open to the different and the new.



## **Diversity in American Art from 1975 to the Present**

*Johanna Drucker*

*Text from the catalogue*

The visual arts have diversified to an unprecedented degree in the last quarter of the century and this is nowhere more evident than in the American scene. The present multiplicity of approaches to both materials and conceptions would seem to defy the notion of a unified framework for works as varied as those displayed in this current exhibition. The familiar traditions of the fine arts - seen in Nicholas Africano's delicate paint on canvas and Joel Shapiro's cast metal - sit next to Shigeo Kubota's video projections, Mike Kelley's stuffed animals, and David Hammons' recycled refuse from the streets of urban and suburban landscapes. Has the art world become so eclectic and miscellaneous that anything goes? Are there no standards or values that hold true across the board? Do the trends of artistic fashion change with the whim of each succeeding season in a constant craving for novelty? Or does the development of a widely heterogeneous arena of production signal something profound about the visual arts as a contemporary cultural activity? Looking at representative works from this apparently exploded field, it may be possible to sketch the shape of the changes observed during the last two decades and to tease out, if not unifying conceptual parameters, at least a coherent critical framework.

(...) In the 1960s and 1970s, the art world experienced significant shifts of power from center to margins: the elitist enclaves of the high art establishment were broken open through a series of systematic and strategic attacks by women and minority artists. The civil rights movement, the women's movement, and the antiwar protests mark three waves of assault on the mainstream status quo within American society. The civil rights movement laid the foundation for both increased professional visibility, self-determination, and foregrounded identity for visual artists of color, even if art by those artists or about those crucial events was not widely exhibited by mainstream institutions during that period. The women's art movement - comprising many activist artists only loosely linked in a formal sense - forced open both the formal and conceptual boundaries of the establishment. All manner of subject matter, themes, motifs, ways of working, materials, traditions, and sensibilities suddenly had to be considered within the domain of the world of art. (...)

(...) But if one were to sketch an even larger picture of the changes that took place from the 1970s onward, the significant transformations of the art world conditioned by changes in the social and political sphere would be only one

part of the picture. There is another, equally profound influence in mainstream art that introduces new images, new materials, and new media: the forceful presence and engagement with mass culture. (...)

(...) If the 1970s was the decade in which power diffused from center to communities in order to return to the center with transformative force, then the 1980s was the decade in which artists took up the language and forms and productions of media culture with a new degree of enthusiasm. At first sight, these agendas might seem diametrically opposed, but the concept of individual and community identity, on which activist movements depended, also had to come to terms with how concepts like "woman", "black" or "chicano" were played out in the images and operations of mass culture. Artists paid attention to the ways in which stereotypes are passed on as part of everyday language and racism and sexism are inscribed in the iconography of daily life - and recycled through media imagery to lived experience. (...)

(...) In an era in which visual images proliferate at the speed of electronic light, the role and status of art remains distinguished by one salient characteristic: it calls attention to itself as a self-conscious act of framing, of rendering something significant by a moment of separation from that prolific field. Art now functions to call meaning itself into question and requires us to attend to the complex ways in which such meaning is produced - rather than providing a stable, universal, or transcendent truth. Visual presence as pure meaning and aesthetic form is an impotent concept in a world in which hybridity, mutation, and contamination are conspicuous social and aesthetic features. The difficulty is not in reading the meaning of contemporary works of art, but in wishing that meaning to be stable, finite, and guaranteeable. If the early twentieth century was characterized by modern dreams of pure form and utopian change, then the close of the century is characterized by a fevered energy which drives the visual arts toward a dynamically fertile engagement with all the many contingencies of experience - real and imagined, packaged and produced, lived and recycled.

## The Whitney Museum of American Art

The Whitney Museum houses one of the most important collections of twentieth-century US art, which involves some eleven thousand works including paintings, multimedia installations, drawings, prints and photographs. Set up in 1931 through the efforts of Gertrude Vanderbilt Whitney, the museum built up its collections through a series of bequests.

1956 saw the advent of the association Friends of the Whitney Museum of American Art, which we must thank for the acquisition of numerous works including some of the best-known art in the collection today, such as *Second Story Sunlight* by Edward Hopper, *Lectern Sentinel* by David Smith, *Mahoning* by Franz Kline, *Door to the River* by Willem de Kooning and *The Paris Bit* by Stuart Davis. Another major contribution to the collection came from Howard and Jean Lipman who, beginning in the Sixties, donated one of the most impressive collections of post-war American sculpture and a fine body of works by Alexander Calder and Lucas Samaras in addition to masterpieces by Donald Judd, Dan Flavin, Claes Oldenburg, Louise Nevelson and George Segal. In 1987, a new bequest, left by Lawrence H. Bloedel, allowed the museum to acquire sixty works dating from post - 1945, including major canvases by artists of the stature of Milton Avery, William Baziotis and Georgia O'Keeffe. More recently, Charles H. Simon has left the museum a collection of seventy-five works, including seventeen paintings and watercolours by John Marin. Another two important donations came from the widows of Edward Hopper and Reginald Marsh. Today the Whitney houses the biggest collection of Hopper's output, including more than 2500 works, while its Marsh collection amounts to almost two hundred works. Alongside these collections, the Whitney houses the most extensive museum collection of works by Alexander Calder, from the well-known *The Circus* to surrealist-inspired works from the Forties in addition to Calder's great mobiles and stabiles. Other major collections examine the work of Marsden Hartley, Georgia O'Keeffe, Charles Burchfield, Stuart Davis, Gaston Lachaise, Louise Nevelson and Agnes Martin. The Whitney Museum has always allocated part of its financial resources to the purchase of works by living artists. The museum now has an established tradition of making purchases during the regular exhibitions it holds to highlight American artistic trends. The first such exhibition was held in 1932. Works by Arshile Gorky, Philip Guston, Jasper Johns and other masters were added to the collections in this way. At the end of this year, the Whitney Museum will increase its exhibition area by almost one third by reorganising the distinctive Marcel Breuer building which houses the Museum. More than ten new galleries will allow some masterpieces from the permanent collection to be put on permanent view for the first time. In addition to a historical review of American art to 1950, personal galleries devoted to Edward Hopper, Alexander Calder and Georgia O'Keeffe will be added.

**Press release**

**American Art 1975-1995 from the collections of the Whitney Museum of American Art.  
Multiple Identities**

**Opening 20 October 1997. Period 21 October 1997 - 18 January 1998**

The Castello di Rivoli Contemporary Art Museum opens its 1997-1998 exhibition season with a significant event. The rooms on the second and third floor of the Castle will host an exhibition entitled *American Art 1975-1995 from the collections of the Whitney Museum of American Art. Multiple Identity*, curated by David A. Ross and Ida Gianelli. The Whitney Museum of American Art in New York is considered the most important museum in the world for twentieth-century US art. The exhibition will offer a selection of its collections.

Of the sixty or so works on display, most have never been exhibited in Italy before. The works are all by artists representative of the main artistic directions to arise within the United States over the last twenty years. The exhibition opens with a selection devoted to the acknowledged masters of Minimal Art, with works by **Sol Le Witt**, **Carl Andre** and leading lights of radical abstraction such as **Agnes Martin**. The exhibition then goes on to examine the wide-ranging approaches, typical of this period, typified by artistic attention to social themes, the impact of mass culture, racial conflict and the contradictions of the social system. **Lynda Benglis** and **Ana Mendieta** represent the feminist strand, **David Hammons** and **Jimmie Durham** focus their work on social marginalisation, **Leon Golub** examines the protest against racism and the Vietnam war, **Allen Ruppersberg** is concerned with the meeting between art and mass culture. Artists such as **Cindy Sherman** and **Catherine Opie** use photography and everyday object, **Mike Kelley** uses his puppets and **Sue Williams** uses her caustic painted figures to examine the relationship between individual and society. The topics of marginalisation or social unease are treated obliquely or head-on also in the video installations of **Tony Oursler** or in the multimaterial works of **Ashley Bickerton**. Icons of contemporary society, their language and their interaction with art burst through the underground graffiti art of **Jean-Michel Basquiat**, the consumer symbolism of **Lari Pittman**, the "comic strips" of **David Salle**, the "vacuum cleaner idols" of **Jeff Koons** and **Sherrie Levine's** *After Man Ray* references.

**Artists represented in the exhibition:** Nicholas Africano, Carl Andre, Alice Aycock, Jennifer Bartlett, Jean-Michel Basquiat, Lynda Benglis, Ashley Bickerton, Nayland Blake, Jonathan Borofsky, Chris Burden, Peter Cain, Mel Chin, Robert Colescott, Carroll Dunham, Jimmie Durham, Nicole Eisenman, Helen Frankenthaler, Ellen Gallagher, Leon Golub, Nancy Graves, Peter Halley, David Hammons, Keith Haring, David Ireland, Neil Jenney, Mike Kelley, Ellsworth Kelly, Franz Kline, Komar and Melamid, Jeff Koons, Sol LeWitt, Sherrie Levine, Glenn Ligon, Robert Lobe, Agnes Martin, Ana Mendieta, John Miller, Mark Morrisroe, Elizabeth Murray, Barnett Newman, Catherine Opie, Dennis Oppenheim, Tony Oursler, Jack Pierson, Lari Pittman, Charles Ray, Ad Reinhardt, Jason Rhoades, Martha Rosler, Susan Rothenberg, Allen Ruppersberg, Alison Saar, David Salle, Christian Schumann, Joel Shapiro, Cindy Sherman, Gary Simmons, Frank Stella, Diana Thater, Fred Tomaselli, Lawrence Weiner, Jack Whitten, Sue Williams.

**Catalogue by Charta**

**The exhibition is produced with the support of Philip Morris Companies Inc.**

## PHILIP MORRIS and the Arts

**Philip Morris Companies Inc.** and its affiliates have been taking an active part in supporting the arts since 1958. Throughout these forty years, the companies have contributed with their planning skills and with their sense of social solidarity to events of undeniable significance, ranging from art exhibitions to scientific research, from music to photography, from design to theatre, from the enhancement of the assets of museums to cinema, and from ballet to educational activities. Supporting artistic productions and the promotion of culture are a constant tradition for **Philip Morris Companies Inc.** and its affiliates in each of the 180 countries in which they operate and have developed progressively. The companies have always forged close links with the most authoritative institutions, thus building up a vast and articulated programme which makes **Philip Morris Companies Inc.** the most important sponsor of cultural events on the international scene today. This commitment derives directly from what **Philip Morris Companies Inc.** feels is a fundamental feature for a group of companies active on markets all over the world: a spirit of innovation and the ability to remain constantly in tune with the times. Thanks to this philosophy, the attention of **Philip Morris Companies Inc.** was drawn immediately to artistic experimentation, and above all to those trends of the American avant-garde which, in the second half of the 20th century, found ways to interact with the evolution of customs, of taste and of the very social behaviour of the contemporary world. This attention dates back to 1965, when **Philip Morris Companies Inc.** promoted the pioneering exhibition *Pop & Op*, commissioning a series of works to the most significant artists of that period. Since then, this attention has evolved organically thanks to the close co-operation between **Philip Morris Companies Inc.** and what is considered the most important museum for 20th century American art: the Whitney Museum of American Art in New York.

The interaction between **Philip Morris Companies Inc.** and the Whitney Museum of American Art gave rise to the project for a European tour of the exhibition *American Art 1975-1995 from the collections of the Whitney Museum of American Art*, which is due to visit the great European capital cities of contemporary art.

In this framework, **Philip Morris Companies Inc.** takes particular pleasure in inaugurating a new relationship of co-operation with the Castello di Rivoli Contemporary Art Museum, Italian host to the event. Representing one of the most prestigious and active centers of the international circuit of contemporary artistic experimentation, the Castello di Rivoli Contemporary Art Museum will now further enrich the ideal "catalogue" of institutions with which **Philip Morris Companies Inc.** has co-operated in Italy since 1976: from the Venice Biennale to the Teatro alla Scala in Milan, from the CNR (National Research Council) to the most important Italian universities, from the Teatro Regio in Turin to the Centro Sperimentale di Cinematografia, from the Festival dei Due Mondi in Spoleto to the Museo Nazionale del Cinema. In over twenty years of common projects, these public and private organisations have shared the strategy underlying **Philip Morris Companies Inc.**' support to culture, aimed at fostering conditions of understanding and tolerance through the development of inter-cultural exchanges as the best possible tool for stimulating reciprocal knowledge among peoples and countries.