

Press Release

Carla Accardi. Installation for the children

Curated by Anna Pironti - Educational Department

Opening: 3 February 1998. Dates: 4 February - 3 May 1988

As part of a series of exhibitions designed to examine contemporary art in relation to education, the Educational Department is putting on an exhibition by Carla Accardi, a leading figure in the history of Italian Abstract art.

A large sculpture entitled *Triplice Tenda* (1969-71) will be installed in a room on the third floor. The work is designed as a structure to be entered: three structures of ever-decreasing size are enclosed one within the other, so that children may move around it. The signs – so typical of Accardi – painted on the tent walls are also painted all over the walls of the room.

In 1965, with her work *Tenda*, Accardi set out to break the coded boundaries of painting and created environmental structures out of the very materials used to make paintings. Her works focus on subjects in everyday settings. The resulting environment is not merely an abstraction but something akin to life itself. Here, the tents are structures which allude to inhabitable spaces. They become spatial dimensions open to direct experience – and in the same way colour becomes light. *Triplice Tenda* still stands as an outstanding example of environmental art.

Martin Kipperberger. Respektive 1997-1976. Curated by Christian Bernard

Opening: 9 February 1998. Dates: 10 February - 13 April 1998

The exhibition is travelling from the Musée d'Art Moderne et Contemporain in Geneva and is organised in conjunction with the Goethe-Institut Turin and with the contribution of the Ministry of Foreign Affairs of Germany. It is the first broad-ranging retrospective devoted to the work of this German artist, who died prematurely at the age of 44. Kipperberger (Dortmund 1953-Vienna 1997) played a leading role in the European art scene over the last twenty years. He is well-known for poking ironic fun at the banality of life in our mass-produced age and also at the intellectual snobbery and pompous academic language of the art world.

Martin Kipperberger is one of the most complex artists of the Eighties and Nineties. His work does not rely on a single mean of expression but draws on the disciplines of painting, drawing, installation, photography, sculpture and music. He saw these approaches as different forms of artistic expression yet with constant correlations.

In 1988, the artist was invited to exhibit at *Aperto* at the Venice Biennale, and subsequently took part in major international exhibitions. His last exhibitions were at the Centre Georges Pompidou in Paris and the most recent editions of *Documenta X* in Kassel and *Skulptur Projekte* in Münster.



CASTELLO DI RIVOLI

Museo d'Arte Contemporanea

Piazza Mafalda di Savoia, 10098 Rivoli (Torino)

tel. 011.9587256/9581547 fax 011.9561141/9563915

PRESS RELEASE

EXHIBITION

***CARLA ACCARDI
INSTALLATION FOR THE CHILDREN***

CURATOR

ANNA PIRONTI - EDUCATIONAL DEPARTMENT

PRESS OFFICE

MASSIMO MELOTTI

OPENING

TUESDAY 3 FEBRUARY 1998

OFFICIAL INAUGURATION 5pm

DATES

4 FEBRUARY - 3 MAY 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 MAFALDA DI SAVOIA
10098 RIVOLI (TORINO)**

THE EXHIBITION

Writing and drawing are peculiar human activities and it is no coincidence that of all the animals on earth we are the only one able to talk, write and draw.

Most likely all written languages started out as simple figures, which developed into Egyptian hieroglyphics and into Chinese and Japanese scripts, where complex ideas are encapsulated in a single symbol.

Hieroglyphic means *sacred language*, where the word 'sacred' retains its original meaning of 'secret'. Things are always hidden or partly concealed in language just as in painting – and therein lies the magic. Carla Accardi's exhibition devoted to children sets out to examine the magic of markings, of colour and of the interaction between colours.

Children acquire language through sound and their own surroundings. They pay extraordinary attention to colours, light and shade. They recognise the outlines of people close to them and smile when they recognise someone. These attitudes disappear as they develop other skills. Initially their emotional faculties help them along the road to awareness. Later on, their vision of the world is channelled through a system based on markings, symbols and shapes.

This new awareness helps children to attribute value and meaning to markings, to acquire a knowledge of codes and to learn how to use them. These abilities are the beginning of the cultural process that will accompany them throughout life. From markings to the alphabet, from letters to the written and spoken word – and then on to ever more complex and organised forms of language.

We hope the Carla Accardi exhibition will introduce children to the alphabet of "making art" by explaining how markings can be made inside a surface, which may eventually be defined as a space. The installation *Triplice tenda* is well-suited to an analytical examination of the theme of space.

The work is designed so that the visitor can reach its centre through a kind of maze made up of markings, light and colour. The marks are also painted on the gallery walls. This work is designed to question conventional concepts of space, in/out, finished, unfinished.

Triplice Tenda is concerned with ideas about media, dimensions, markings, colour, light, and transparency. All these individual strands are further examined in workshop activities. The workshops designed for children as well as for families and any person who wishes to fall under the spell of Carla Accardi's secret markings.

THE ARTIST

Carla Accardi was born in Trapani on 9 October 1924. She moved to Rome in 1946. Here she met Ugo Attardi, Pietro Consagra, Antonio Sanfilippo, Giulio Turcato, Piero Dorazio, Mino Guerrini and Achille Perilli, with whom in 1947 she set up "Forma" – one of the new groups engaged with abstract art.

Between 1947 and 1949, Accardi exhibited in Rome, Prague, the Venice Biennale, Florence and Turin as part of the Roman group. Her first one-woman show was held in 1950 in the Numero Gallery in Florence, and followed by another exhibition introduced by Giulio Turcato at the "L'Age d'or" bookshop in Rome.

The artist focussed on constructivism and concrete art until 1953. The following year, however, Carla Accardi embarked on a new artistic quest to examine the poetic qualities of markings. This prompted her to produce sets of white segments painted on black grounds. These new works brought Accardi closer to major contemporaries such as Wols, Georges Mathieu and Mark Tobey, who interpreted pictorial markings as graphemes of visual writing. The French critic Michel Tapié saw her work as a form of "art autre" and included it in exhibitions in Rome and Milan from 1954 to 1959.

During the same period, she also took part in several collective exhibitions in Pittsburgh, Düsseldorf, Rome, Tokyo and London, where she was introduced by critics such as Michel Seuphor, Palma Bucarelli, Giulio Carlo Argan and Lionello Venturi. During the Sixties, she returned to the use of coloured markings with emphasis on chromatic values. Several solo and group exhibitions of her new works followed in Italy and abroad: in 1964, she exhibited at the 32nd Venice Biennale, where she was introduced by Carla Lonzi. The originality of her works based on coloured markings made Accardi one of the foremost Italian painters. The artist further radicalised her approach during the mid-Sixties, when she began to use a clear plastic surface – sicofoil – as a medium. Her interest in the importance of the relationship between work and environment reached radical new heights in works such as *Tenda* 1965 or *Triplice tenda* 1969 – 71, which can actually be entered by the spectator (exhibited in the "Art/Environment" section of the Venice Biennale in 1976, curated by Germano Celant), or *Rotoli*, 1965-70 - where the sicofoil is freed from the frame and rolled up – which lie on the boundaries between painting and sculpture – or her works dating from 1978, where colour has disappeared out of the surface into the frames, which are freely organised into new shapes.

The Eighties opened up a new period: the artist began to leave patches of untreated canvas revealed between tangles of broad, coloured markings, and to superimpose different layers of colour. In 1983, the Loggetta Lombardesca in Ravenna, the Contemporary Art Pavilion in Milan and the former Convento di San Carlo in Erice all devoted retrospective exhibitions to Accardi. These were curated by Vanni Bramanti, Corrado Levi and Palma Bucarelli respectively. Another one-woman show was organised in 1988 by the Italian Cultural Institute in Madrid.

Carla Accardi has been included in all the main exhibitions about Italian art of this century, such as the exhibition at the Mura Aureliane in Rome in 1981 curated by Achille Bonito Oliva, at the Kunstverein in Frankfurt in 1985 and at



CASTELLO DI RIVOLI

Piazza Mafalda di Savoia, 10098 Rivoli (Torino)

tel. 011.9587256/9581547 fax 011.9561141/9563915

PRESS RELEASE

EXHIBITION

**MARTIN KIPPENBERGER
RESPEKTIVE 1997-1976**

in conjunction with the Goethe-Institut Turin and
with the contribution of the Ministry of
Foreign Affairs of Germany

CURATOR

CHRISTIAN BERNARD

PRESS OFFICE

MASSIMO MELOTTI

OPENING

MONDAY 9 FEBRUARY 1998

WALKTHROUGH

WITH THE CURATOR 5pm

OFFICIAL INAUGURATION 7pm

DATES

10 FEBRUARY - 13 APRIL 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 MAFALDA DI SAVOIA

10098 RIVOLI (TORINO)

MARTIN KIPPENBERGER – ACID KARAOKE U.M.

From the text by Daniel Baumann

Berlin

Berlin, torn between East and West at the end of the Seventies, experienced feelings typical of other European countries during the Eighties: loss of faith in post-war order, rejection of the idea that the world is made up of "blocs" and abandonment of great Utopian ideals. Disillusion spread and the only alternative seemed to be to work like crazy, earn lots of money and find happiness in consumer goods (Saab, Sony, Le Corbusier). Rather than working towards a political solution, homes were simply occupied. At that time the punk movement - a radical version of a new vision of life - reached Europe from England, and found a fertile breeding ground within German intellectual and artistic circles – particularly in Berlin (...).

(...) On his arrival in Berlin, Kippenberger founds the "Kippenberger's Büro" with Gisela Captain. In mid 1979, with Achim Schächtele he takes over "Konzerthalle S.O. 36", a meeting point for the punk and the new wave movement. Also, he finances "Kombinat Leder Berlin West", a leather garment workshop. (...)

"Kippenberger's Büro" was a shop, a roller-skating track, a news room, a dance hall and a motorbike garage – definitely a multifunctional space. The young, resourceful Kippenberger run it all as its Jack-of-all-trades, multifaceted manager (...) (W.L.).

(..) Within three years time, Kippenberger becomes the brightest artistic star in the liveliest city in West Europe. His stature was comparable to Warhol in the US. In these circles he serves his apprenticeship, makes his personality felt and confirms his bent for self-promotion. Mixing and mingling became the guiding principle of his life, both in the public and private spheres (...).

Painting 1976-1977. One choice and some others....

(...) Kippenberger used to say that he had painted since he was a child, and that his artistic career had begun in 1976 in Florence, when he decided to abandon his actor's ambitions and to become an artist.

His artistic career begins with painting (*Uno di voi, un Tedesco a Firenze*), and ends for fate or chance with painting as well in 1997 – with his works on Matisse, Picasso and Géricault.

Uno di voi, un Tedesco a Firenze, 1976

In Florence Kippenberger produces fifty-four paintings. All of them are black and white, 50x60 cm and based on very different models: postcards, newspaper pictures, advertising photographs, reproductions of works of art, and scenes from daily life and private life.

Works from 1981-1983

Kippenberger comes back to Paris in 1980. He starts to write novels and poems that he will then use in his paintings. He incorporates words, mottos and idiomatic expressions. The title is the starting point of the work for most of the paintings made in those years. In this way he reverses the old relationship between title and work, and he therefore plays with our own expectations. Rather than representing the world in his paintings, Kippenberger represents affirmations about the world. He produces several series of paintings between 1981 and 1983.

(...) Kippenberger takes ways of saying, puns and jokes that underlie a fundamental truths. He puts face to face banality and the sublime values of pictorial art – and both come off badly: the former for its inane stupidity, the latter for its exaggerated pretentiousness.

(...) Kippenberger's paintings become more and more individual (...). Despite the fact that the cultural establishment - and cultural institutions in particular - prefer to ignore him because of his ferocious criticism and invectives, in 1983 some collectors begin to buy his works. (...).

Miete Strom Gas, 1986

In 1986, the first (and for a long time the only) major Kippenberger exhibition was held in a museum, the Hessisches Landesmuseum of Darmstadt. The exhibition's laconic, down-to-earth title said it all: *Miete Strom Gas (Rent, Electricity, Gas)* (...).

For the first time the artist exhibited a selection of sculptures alongside with more than forty paintings (...): "Kippenberger was .. expanding. After painting, he devoted himself to architecture. What were his reasons? Post-modern architecture consists mostly of models. Kippenberger sees himself as an agent whose role is to describe and sell ugly models of life. Kippenberger insists on bringing life down to earth". (Jutta Koether).

The "crate sculptures", 1986-1996, and the *Peter – die russische Stellung, 1986* exhibition.

(...) this exhibition made him the talk of Cologne. He became a real hit because at the time, apart from New York, Cologne was the most influential contemporary art centre and could significantly influence the market. Even today, the crates still have the power to astound. They seem to suggest a relationship with reality, even though this view is snatched away from us, while also paying lip service to the tradition of sculpture without falling into the category of ready-made art. We are left with something akin to Dadaist "objets trouvés", with no Surrealism involved. As he also does in his paintings, Kippenberger is concerned with the commonplace forms of everyday life, in other words, he wants to close the gap between art and everyday life (here represented by the furniture). (...).

Matisse and Picasso, 1996

When considering Kippenberger's pictorial work, a consistent strand emerges. After the Richter period, up to 1981, he tries to put painting on a side. However in 1991/1992, with his works *Gummibilder*, *Heavy Burschi* and *Weisse Bilder*, he begins to paint with a new lack of rebellion - perhaps also as a progression from his self-portraits of 1992. Whatever the reason, in 1996, he begins to become intensely interested in the history of classic modernity, Henri Matisse and Pablo Picasso in particular. He produces *Spiderman's Atelier* and several portraits of Jacqueline Picasso. Like the Spanish painter he celebrates male vitality and love for women. As in Picasso, sexuality is extremely important to Kippenberger and is represented in his works from different perspectives: sometimes male, sometimes female, sometimes raw – with no attempt to diminish the impact... (....).

the Royal Academy in London in 1989. In 1988, she was given her own room at the Venice Biennale, curated by Giovanni Carandente. The Galleria Civica in Modena devoted a show to her work in 1989 and in 1990 Giuseppe Appella curated her exhibition at the Museo Civico in Gibellina. In June 1994, the Castello di Rivoli devoted a one-woman show to her work, which was curated by Ida Gianelli and Giorgio Verzotti.



CASTELLO DI RIVOLI

Piazza Mafalda di Savoia, 10098 Rivoli (Torino)

tel. 011.9587256/9581547 fax 011.9561141/9563915

1998 EXHIBITION PROGRAMME

Carla Accardi. Installation for the children

Curated by Anna Pironti - Educational Department

Opening: 3 February 1998. Dates: 4 February-3 May

As part of a series of exhibitions designed to examine contemporary art in relation to education, the Educational Department is putting on an exhibition by Carla Accardi, a leading figure in the history of Italian Abstract art. A large sculpture entitled *Tripllice Tenda* (1969-71) will be installed in a room on the third floor. The work is designed as a structure to be entered, within which children may move around. The signs - so typical of Accardi - shown on the tent walls are also painted all over the gallery walls.

Martin Kippenberger. Respektive 1997-1976. Curated by Christian Bernard

Opening: 9 February 1998. Dates: 10 February-13 April

The exhibition comes from the Musée d'Art Moderne et Contemporain in Geneva and is organized in conjunction with the Goethe-Institut Turin and with the contribution of the Ministry of Foreign Affairs of Germany. It is the first broad-ranging retrospective exhibition devoted to the work of this German artist, who died prematurely at the age of 44. Kippenberger played a leading role on the European art scene over the last twenty years. He is well-known for his poking irony pointing to the banality of life in our mass-produced age and also to the intellectual snobbery and the pompous academic language of the art world. His work embraces painting, drawing, installation, photography, sculpture and music.

Sunshine & Noir. Art in Los Angeles 1960-1997. Curated by Lars Nittve

Opening: 8 May 1998. Dates: 9 May-23 August

It is a common misconception that New York is the only driving force behind contemporary art in the United States. This view fails to give due consideration to the creative climate of the West Coast, which has brought great creative contributions - and not merely on the level of the visual arts. The exhibition, organized by the Louisiana Museum in Humlebeak (Denmark), documents works produced in Los Angeles by more than fifty artists, brought together for the first time in a European travelling exhibition. The exhibition includes more than one hundred works. The artists include: John Altoon, Michael Asher, Chris Burden, Sam Francis, Mike Kelley, Edward Kienholz, Paul McCarthy, Bruce Nauman, Catherine Opie, Raymond Pettibon, Lari Pittman, Stephen Prina, Charles Ray, Nancy Rubins, Allen Ruppersberg, Edward Ruscha, Jim Shaw, James Turrell, Bill Viola.

Emilio Vedova. Curated by Ida Gianelli and Giorgio Verzotti

Opening: 12 October 1998. Dates: 13 October 1998-January 1999

The Castello di Rivoli presents an anthological exhibition devoted to one of the most important leading figures of international contemporary art. Emilio Vedova, born in Venice in 1919, was part of the artistic "Fronte Nuovo delle Arti" and later was one of the Italian "Gruppo degli Otto" painters. From the early black geometrical shapes, his paintings began to deal with political and existential themes in an abstract language. The itinerary laid out in the museum galleries will take visitors through the artist's work from the Forties to the present day. The artist's history will be illustrated by an exhaustive catalogue containing many critical essays and an extensive biography and bibliography.