



CASTELLO DI RIVOLI

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Press Release

Tuesday, March 23, was a particularly significant day for the museum. The **Permanent Collection** opened, newly installed on the first and second floors, and a solo exhibition of the work of **Mona Hatoum** and an installation by **Enrica Borghi** entitled **la Regina** on the third floor. The public can also visit the Manica Lunga, the museum's new wing. The Sala Progetto, or Project Room, in the former Savoy painting gallery features **A project for the Castello-Olafur Eliasson**, the first in a series of exhibitions dedicated to young emerging artists. The Sala Polivalente is presenting the exhibition of the work of **Helmut Newton**. New public amenities have been opened in the Manica Lunga: a bookshop, a library, research rooms and a cafeteria.

Helmut Newton in the Manica Lunga

March 24 - May 30, 1999

Helmut Newton has become world-famous for his fashion photographs and his nudes, published in the most prestigious magazines. But what makes Newton an undisputed master of contemporary photography is his investigation into both the concept of "looking," to the extent where we even speak of a specific "Newtonian voyeurism," and the subject - space - time relationship in his photography. These elements also are present in his photographs of buildings and outdoor shots, less well known to the public at large, where "looking" is developed on freer interpretive levels and the conceptual aspect is expressed more powerfully in the play of blacks and whites and in the framing. He has created a series of images with the Manica Lunga, the new wing of the museum, as the subject. Eight of these large-scale prints are shown in the Sala Polivalente. The artist took the photographs while restoration work was being completed and used unusual models: a crowd of over 400 girls and boys.

The Permanent Collection

From March 23, 1999

The museum's permanent collection is considered unique within the international museum world, in that in addition to presenting the work of both great masters and exponents of the most recent art movements, it also accommodates work and large-scale installations created specifically by artists for the spaces of the Castello. The collection is made up of over three hundred works -- paintings, sculptures, installations and a photographic archive, from which a series of works by Helmut Newton is being shown in preview, and will later be exhibited alongside the Manica Lunga show. In the autumn, the opening of the new Manica Lunga wing, earmarked for changing exhibitions, will make it possible for visitors to enjoy a new, more extensive experience of the permanent collection. On the first and second floors, the public can see works that could not be on view until now, as well as the museum's most recent acquisitions.

Mona Hatoum

March 24 - May 23, 1999

Curated by Giorgio Verzotti. Catalogue by Charta, Milan

"The work of Mona Hatoum, an artist of Palestinian origin," Giorgio Verzotti has written, "expresses the condition of displacement, of an individual and a community subjected to exile and diaspora." The exhibition, made up of a selection of about twelve works from the 1980s to the present, opens with *Roadworks*, which documents a performance piece by the artist. Sculptures from the 1990s are also on view. Hatoum's work, made from various materials, recalls furniture from domestic settings, but always contains extraneous, alarming, dangerous elements: a baby's crib, for example, becomes an instrument of death. The second room features *Present Tense*, a floor made from soap, laid out to indicate the boundaries of the Palestinian State, and *Socle du Monde*, an homage to Piero Manzoni. The relationship between individual and community is expressed in *Map*, the piece that concludes the show. An enormous quantity of billiard balls, placed on the floor, forms an image of the continents, in a gigantic map of the world. The movement of visitors through the room alters the delineated boundaries, and the work emphasizes how geopolitical divisions condition people's lives.

A Project for the Castello - Olafur Eliasson

March 24 - May 23, 1999

Curated by Marcella Beccaria

Project is a series of shows that present a focussed look at one or more pieces by emerging artists, who are invited to exhibit their latest work in the Project Room of the Manica Lunga. The series opens with Olafur Eliasson, an artist born in Denmark in 1967, who, using basically simple technology, evokes natural phenomena, creating spaces that are able to provoke strong emotions. The artist creates rainbows, emanations of fog or the illusion of an underwater environment. In his solo exhibition at the Basel Kunsthalle, Eliasson exhibited a series of installations created only with light and cooled air. He recently participated in Biennial exhibitions in Istanbul and Johannesburg.

Public Amenities

The Manica Lunga, in addition to having an exhibition space set aside for changing exhibitions, which will open with a large-scale show next autumn, also offers a variety of public amenities. The second floor of this new wing houses an extensive bookshop, a library of modern and contemporary art, a cafeteria and research rooms.

Museum hours: Tuesday to Friday 10 a.m. - 5 p.m.; Saturday and Sunday 10 a.m. - 7 p.m.; first and third Thursday of the month 10 a.m. - 10 p.m.; closed Monday.

Admission fee 12,000 lire; reduced rate 8,000 lire

Mona Hatoum

The Mona Hatoum exhibition includes a selection of work that spans the artist's creative activity from the mid-1980s to the present. Hatoum was born in Lebanon to Palestinian parents and attended art schools in London. She remained in Britain because the civil war in Beirut prevented her return.

Roadworks (1985-1995) is a photograph that documents a street action the artist carried out in Brixton, London, in 1985, and typifies the performance pieces she created immediately after attending art school in the English capital.

Her performances involve the artist's body in tests of physical endurance or present dramatizations on video where she was similarly engaged. Three of those videos are on view as part of the show: *So Much I Want to Say* (1983), *Changing Parts* (1984); *Measures of Distance* (1988). These pieces express a condition of discomfort in explicit and often emotionally aggressive fashion, pushing the observer to reflect on the conditioning that creates psychological blocks and social taboos against freely experiencing one's body.

Her more recent work, almost always sculpture or installations, touches upon similar themes but is more implicit and open to the viewer's interpretation.

The first room in the exhibition contains sculptures dating from the early 1990s to the present. Made from various materials, their structure refers to domestic furniture, but they always contain extraneous, disturbing, dangerous elements, positioned like so many perceptual traps for the observer, or in any case like alienating elements.

A baby's crib becomes an threatening object, with its bottom made of razor-sharp steel wires (*Incommunicado*, 1993); another is made out of rubber (*Marrow*, 1996) and is carelessly thrown on the floor, without supporting structure or function. A wheelchair has real knife blades instead of handlebars (*Untitled – Wheelchair*, 1998); a carpet is made entirely out of pointed pins (*Prayer Mat*, 1995); and a piece conceived specially for this exhibition, an elegant *Dormeuse*, 1998, is made from rigid and incongruous iron. A table with a group of holes on its top that delineate a map of continents, alarmingly entitled *The Plotting Table* (1998), refers to the strategic maneuvers of some war-mongering world power.

The second room features more enigmatic but equally disquieting pieces. A large black cube (*Socle du Monde*, 1992-93, conceived as an homage to Piero Manzoni) on the one hand refer to the perfect geometry of minimalist sculptures, but on the other hand turn out to be covered with organic elements that are vaguely disturbing in that they resemble a human brain. *Van Gogh's Back* (1995) is also disturbing; working with a photograph of a male back, the artist has manipulated, as it were, the body's hairiness, using soap and water to draw circular spirals that both recall and mock the great Dutch master's pictorial stroke. *Present Tense* (1996), in contrast, is created through the simple placements of bars of soap on the floor. The surface of the bars of soap is marked with a pattern of red dots that, upon more careful observation, is revealed to be a map, precisely that of the Palestinian State as it was imagined by the Oslo Accord. Hatoum has chosen this State, fragmented into different disconnected units, as an image that is emblematic of a collective and historical condition that is reflected dramatically in her individual experience.

The relationship between individual and community, between self and world, which is also present in *Plotting Table*, is expressed in the largest work, which concludes the exhibition, *Map* (1998). An enormous quantity of ordinary marbles is arranged on the floor to form the image of the continents, in a gigantic map of the world. The movement of visitors through the room rolls the marbles out of position, shifting the boundaries that delineate the continents. In this slight but inevitable displacement, the work takes on meaning and comments ironically on the geopolitical demarcations and divisions that condition, sometimes heavy-handedly, people's lives.

Enrica Borghi

The artist

Enrica Borghi was born in 1966 in Premosello Chiovenda and lives and works in Novara. After studying at the Accademia de Belle Arti di Brera in Milan, she began exhibiting her work in 1992, using the medium of photography or creating installations from found materials. In 1993 she participated in the *Borderline* project, organized by Andrea B. Del Guercio, in the former monastery of the Servi di Maria in Monteciccardo. In 1995 she exhibited a large-scale installation, *Le Larve* (The Larvae), at Studio 10 in Vercelli. It consisted of old, dismantled pieces of wooden bedroom furniture, on which there were white larvae made from Marseille soap. That same year, she participated in numerous group shows, including *Nuovi Arrivi* at the Galleria San Fillippo in Turin and *Dis-Loc-Azione* in Bologna. The following year she had a solo exhibition, *Dulcis in fundo*, at the Galerie Angelo Falzone in Mannheim, Germany, where she exhibited slips made from biscuits and undergarments made from candies. That same year, at the Galleria Alberto Peola in Turin she exhibited women's clothing made out of found materials, such as supermarket bags, labels and wrapping paper and a series of *Venuses*: classically traditional busts and statues, covered in fake fingernails and feathers or embellished with hair curlers and snap fasteners. Also in 1996, she was invited to participate in several exhibitions, including *Presentazioni*, at the Centro per l'Arte Contemporanea Viafarini in Milan, where she had a solo show, organized by Francesca Pasini, and *Piazza d'artista*, organized by the Associazione Arte Giovane, at the Salone del Libro in Turin. In 1997 she participated in the exhibition *Trash. Quando i rifiuti diventano arte* (Trash. When garbage becomes art), organized by Lea Verging at the Museo di Arte Modern e Contemporanea in Trento and Rovereto a Trento. That year she was invited to the Biennale Internazionale Giovani in Turin. In 1998 she exhibited in the group shows *Pollution*, at the Galleria Claudia Gian Ferrari Arte Contemporanea in Milan, and *Luci d'artista* in Turin. Enrica Borghi's work centers on the use of found materials drawn from what is conventionally thought of as the world of women. Plastic bags, lacquered nails, false eyelashes and hair curlers are used, through the revival of a certain "female" dexterity, for the ironic re-examination of female stereotypes. Her attention to found materials, viewed as products of mistaken consumerism, and to the dream-like component of the female and domestic world, also comes into play in *La Regina, Installazione per i bambini* (The Queen, installation for children), a piece created specifically for Castello di Rivoli. On the third floor of the museum, Enrica Borghi is exhibiting a large-scale installation, consisting of a dress of gigantic dimensions that evokes fairy-tale queens, but that soon enough reveals other secret directions to the visitor. On the occasion of this exhibition, the Education Department is presenting a series of workshops and educational activities.

Enrica Borghi

The exhibition

Since the beginning of her career as an artist, Enrica Borghi has directed her investigations toward the use of discarded materials, a theme that is characteristic of this end of millennium period. The artist stresses how heightened production involves and modifies social relationships. Trash, or to look at it from the opposite viewpoint, recycled materials, are now fully recognized as distinctive emblems of our society, marked by consumerism. The artist appropriates these materials, transforming them from objects without value, material or otherwise, into materials of creative use. She reveals their unsuspected qualities, other than the conceptual, functional or esthetic. Enrica Borghi designed *la Regina* specifically for Castello di Rivoli. It is made from over five thousands discarded plastic bottles and an indefinite quantity of plastic bags.

The final result is a gigantic garment-installation (four meters tall, five meters in diameter, eight meters long), in which the discards of consumerism become precious materials. With its mysterious presence, the piece evokes a character from fairy-tale iconography. Texture seems to abandon its function to become pictorial surface, forming a language of abstract, primary and dynamic signs that change in intensity and color as they interact with light. The dress, a construction of recycled materials, is transformed into a place of enchantment and seduction. It is presented as a means toward the world of dreams and invites the public, not exclusively the very young, to discover amid its folds, secret itineraries that can lead from the world of the fable to territories of the unconscious ego.

Massimo Melotti

This work was made possible by

SAN BERNARDO
GRUPPO SAN PELLEGRINO
STABILIMENTI DI GARESSIO E ORMEA

Thank you

The Permanent Collection

The Castello di Rivoli Museum of Contemporary Art began building its Permanent collection in 1984, the year the Museum opened. Works from this collection, which has gradually grown, were first distributed over the three floors of the Castello, with some pieces placed outdoors. Subsequently a program for changing exhibitions reserved the first floor spaces as the permanent «site» for the Collection.

With the opening of the Manica Lunga, the Museum will be able to take advantage of a new exhibition space, and the Permanent Collection will be extended to both the first and second floors of the Castello, allowing a greater number of works to be exhibited. The approximately three hundred works in the Permanent Collection, which includes paintings, sculptures and installations, will rotate on view and thus will be more easily seen by the public. The new installation of the collection has been conceived as an exhibition and has a chronological organization that begins on the first floor and concludes on the second. As far as possible, this organization is structured as a sequence of one-artist rooms, each dedicated to a leading figure in contemporary Italian and international art.

The Manica Lunga

The Manica Lunga is the second monumental element of the Savoy residence in Rivoli and the only portion of the 17th-century complex to survive after Juvarra's project was interrupted. The unusual dimensions of the space, 140 meters long by 7 meters wide, are due to its original purpose as a painting gallery, built to house the collections of Carlo Emanuele I. Thus the present use as a gallery is an interesting case of restoring the original function, bringing back the galleries and demonstrating the validity of a characteristic typology of the traditional museum, which has long been ignored. Unrecognizable after disastrous interventions that began in the 19th century, in order to provide lodging for regular and provisional military troops, the building, first of all, has had its dignity restored. After rediscovering the architectural scheme for the elevations, the original fenestration was restored; interior partitions were eliminated, allowing the gallery on the piano nobile to run for its full length. New design elements were also introduced, such as the roof and the vertical linking elements. The original roof, irreparably ruined, was replaced with a structure made up of metal ribs that support a central vault; two slots running the entire length of the building, bring in daylight. In order not to interfere with the original masonry, services and vertical access have been placed outside the main structure, clearly indicated as modern additions. Thus the Manica Lunga, the former painting gallery of Carlo Emanuele I, takes on new life as a museum, allowing the grand gallery to be used for temporary exhibitions.

The two lower levels house the entire museum infrastructure (cafeteria, bookshop, library, educational facilities, multi-use room, and storage). Parallel to the Manica Lunga, another wing, the same length but only 3.5 meters high, has been built to house a restaurant. This wing optimally restores the original 17th-century garden design and is accessible to the public via a scenic promenade that overlooks the city. The space contained between the two wings is landscaped, and its entire 100-meter length can be used for open-air exhibitions. All new elements in both wings are built in steel, glass and cement, with a precise and discrete juxtaposition of new and old. *Andrea Bruno, from Oltre il restauro – Lybra-Immagine, Milan, 1998.*

Permanent Collection Castello di Rivoli

GILBERT & GEORGE
(Bolzano, 1943; Devon, Inghilterra, 1942)

Doubles (Doppio), 1989
fotografia a colori
338 x 355 cm
Castello di Rivoli - Museo d'Arte
Contemporanea

JAMES LEE BYARS
(Detroit, 1932 - Cairo, 1997)

The Wand (La bacchetta), 1989
alluminio dorato
1650 x 7,5 x 7,5 cm
Castello di Rivoli - Museo d'Arte
Contemporanea

Opere esposte I piano

CARLA ACCARDI
(Trapani, 1924)

Cilindro cono, 1972
vernice su sicofoil
120 x Ø 120 cm
Deposito a lungo termine
Collezione dell'artista

Segni grigi, 1972
vernice su sicofoil
130 x 118 cm
Deposito a lungo termine
Collezione dell'artista

Luce crescente, 1997
vinilico su tela
due elementi, 190 x 280 cm
Deposito a lungo termine
Collezione dell'artista

Fragore di lampo, 1999
vinilico su tela
220 x 160 cm
Deposito a lungo termine
Collezione dell'artista

CARL ANDRE
(Quincy, Massachusetts, 1935)

100 Magnesium square (100 piastre di magnesio), Düsseldorf 1970
piastre di magnesio
cento elementi, 20 x 20 x 0,8 cm ciascuno
Deposito a lungo termine
Collezione privata, Genova

GIOVANNI ANSELMO
(Borgofranco d'Ivrea, 1934)

Respiro, 1969
ferro, spugna di mare
due elementi, 13 x 470 x 6 cm ciascuno
Deposito a lungo termine
Collezione dell'artista

Verso oltremare, 1984
pietra di Luserna, cavo d'acciaio, acrilico su
parete
321,8 x 131 x 2,8 cm
Castello di Rivoli - Museo d'Arte
Contemporanea

ALBERTO BURRI
(Città di Castello, 1912 - Nizza, 1995)

Sacco e verde, 1956
sacco, tela, acrilico, olio su tela-garza
173 x 200 cm
Deposito a lungo termine
Fondazione Palazzo Albizzini Collezione
Burri, Città di Castello

Legno SP, 1958
legno, tela, acrilico, combustione, vinavil
128 x 200 cm
Deposito a lungo termine
Fondazione Palazzo Albizzini Collezione
Burri, Città di Castello

Grande ferro, 1961
ferro su telaio di legno
200 x 186 cm
Deposito a lungo termine
Fondazione Palazzo Albizzini Collezione
Burri, Città di Castello

Grande bianco, 1974
acrovilico su cellotex
126,5 x 211 cm
Deposito a lungo termine
Fondazione Palazzo Albizzini Collezione
Burri, Città di Castello

Cellotex, 1979
cellotex, vinavil
126,5 x 212 cm
Deposito a lungo termine
Fondazione Palazzo Albizzini Collezione
Burri, Città di Castello

DAN FLAVIN
(Jamaica, New York, 1933 - Wainscott,
New York, 1996)

*Monument 12 for V. Tatlin (Monumento 12
per V. Tatlin)*, 1964
tubi fluorescenti daylight
220 x 62 x 10,5 cm
Deposito a lungo termine

SOL LEWITT
(Hartford, Connecticut, 1928)

Pannelli e torre con colori e scarabocchi,
1992

pittura ad acqua e grafite su muro e su
struttura in legno

dimensioni determinate dall'ambiente

Castello di Rivoli - Museo d'Arte

Contemporanea

RICHARD LONG
(Bristol, 1945)

*Wind Line Walk (Cammino della linea del
vento)*, 1992

disegno, testo su carta

103 x 153 cm

Castello di Rivoli - Museo d'Arte

Contemporanea

Dono Associazione Artissima

Romulus Circle (Cerchio di Romolo), 1994

tufo di Roma

Ø 540 cm

Castello di Rivoli - Museo d'Arte

Contemporanea

Elargizione degli Amici del Castello e di

SIPEA S.r.l. Pubblicità

*Rivoli Mud Circle (Cerchio di fango di
Rivoli)*, 1996

acrilico e fango su parete

dimensioni determinate dall'ambiente

Castello di Rivoli - Museo d'Arte

Contemporanea

*Sella Circle, an Eight Day Walk in the South
Tyrol, Italy (Cerchio di Sella, una
camminata di otto giorni nel sud Tirolo)*,
1996

fotografia b/n, testo su carta

80 x 111 cm

Dono promesso

FAUSTO MELOTTI
(Rovereto, 1901 - Milano, 1986)

Meditazione domestica, 1959

terracotta dipinta, ottone, ceramica smaltata

41 x 46 x 17 cm

Deposito a lungo termine

Collezione Melotti, Milano

Il circo, 1965

ottone

106 x 86 x 46 cm

Deposito a lungo termine

Collezione Melotti, Milano

*Ahi come presto stridono i venti, misti alla
fredda pioggia autunnal...*(da un duetto di
Mendelsshon), 1966

ottone, bronzo

240 x 59 x 54 cm

Deposito a lungo termine

Collezione Melotti, Milano

Negativo, 1968

terracotta dipinta, ottone

27 x 45 x 8 cm

Deposito a lungo termine

Collezione Melotti, Milano

Deposizione, 1969

ottone, tessuto dipinto

255 x 70 x 95 cm

Deposito a lungo termine

Collezione Melotti, Milano

Balzac, 1972

terracotta dipinta, tessuto, ottone

28 x 42 x 9 cm

Deposito a lungo termine

Collezione Melotti, Milano

La notte, 1974

terracotta dipinta, ottone, plastica, bronzo

52 x 30 x 7 cm

Deposito a lungo termine

Collezione Melotti, Milano

Il colore della notte, 1974

ottone, tessuto dipinto

190 x 71 x 55 cm

Deposito a lungo termine

Collezione Melotti, Milano

Tramonto kitsch, 1977

ottone, carta dipinta

208 x 143 x 73 cm

Deposito a lungo termine

Collezione Melotti, Milano

Piccolo museo sull'acqua, 1979

ottone, terracotta dipinta, carta dipinta, inox

41 x 74 x 13 cm

Deposito a lungo termine

Collezione Melotti, Milano

*Il vecchio Zeus, ormai trasperente, davanti
alla sua capanna aspetta il tramonto*, 1980

ottone

88 x 59 x 46 cm

Deposito a lungo termine

Collezione Melotti, Milano

MARISA MERZ
(Torino, 1931)

Senza titolo, 1997
cera, piombo, acqua, motore
tre elementi, 80 x 82 cm; 80 x 82 cm; 60 x
25 cm
Deposito a lungo termine
Collezione dell'artista

ROBERT MORRIS
(Kansas City, 1931)

*Black Felt Piece: Fountain (Opera in feltro
nero: fontana)*, 1969
feltro, struttura in ferro
360 x 180 x 1 cm
Deposito a lungo termine
Collezione privata, Genova

BRUCE NAUMAN
(Fort Wayne, Indiana, 1941)

*Henry Moore bound to fail (Henry Moore
costretto a fallire)*, 1967
ghisa
64,8 x 61 x 6,4 cm
Deposito a lungo termine
Collezione privata, Genova

*None Sing Neon Sign (Nessuno canta
segno al neon)*, 1970
tubi fluorescenti, fili, trasformatore
33 x 61 x 4 cm
Deposito a lungo termine
Collezione privata, Genova

DENNIS OPPENHEIM
(Electric City, Washington, 1938)

Annual Rings (Cerchi annuali), 1968
carta e materiale fotografico su pannelli in
legno
due elementi, 78 x 102 cm ciascuno
Deposito a lungo termine
Collezione privata, Genova

Time Line (Linea del tempo), 1968
fotografia a colori, fotografia in bianco e
nero, mappa topografica stampata a mano
sei pannelli, misura complessiva
152,4 x 457,2 cm
Castello di Rivoli - Museo d'Arte
Contemporanea

Between Drinks (Tra le bevande), 1991
(pavimento)

*Double Headed Woman with Floating
Hearts (Donna a due teste con cuori
galleggianti)*, 1991 (parete)
coriandoli, calco in fibra di vetro, bottiglie,
spugne modellate, acqua colorata,
inchiostro, mensola in vetro
a pavimento, 91 x 912 x 912 cm;
a parete, 304 x 30 x 1216
Castello di Rivoli - Museo d'Arte
Contemporanea

REBECCA HORN
(Michelstadt, Germania, 1944)

*Warlock's Memorial (Monumento funebre
per Warlock's)*, 1995
monumento funebre per David Warrilow
motore, specchi, violino, timer, piume
dimensioni determinate dall'ambiente
Deposito a lungo termine
Collezione dell'artista

VETTOR PISANI
(Ischia - Napoli, 1934)

Virginia Art Theatrum, 1997-99
pianoforte Pallick mezza coda, bloccasterzo
in metallo, ghisa, ghisa laccata, cavo in
acciaio, carta, pigmento, bitume, martinetto
dimensioni determinate dall'ambiente
Castello di Rivoli - Museo d'Arte
Contemporanea
Dono dell'artista e di Anna Rosa e Giovanni
Cotroneo

MICHELANGELO PISTOLETTO
(Biella, 1933)

L'architettura dello specchio, 1990
legno dorato, specchi
quattro elementi, 380 x 200 cm ciascuno
Castello di Rivoli - Museo d'Arte
Contemporanea
Elargizione Gruppo Dalle Carbonare, 1991

Venere degli stracci, 1967
riproduzione di Venere classica in cemento
ricoperto di mica, stracci
Venere, 130 x 40 x 45 cm; installazione,
150 x 280 x 100 cm
Deposito a lungo termine
Collezione Giuliana e Tommaso Setari

Onda di bronzo, 1982-83
bronzo
270 x 180 x 50 cm
Castello di Rivoli - Museo d'Arte
Contemporanea
Donazione Marco Rivetti

Persone nere, 1984
acrilico su poliuretano espanso
408 x 200 x 107 cm
Castello di Rivoli - Museo d'Arte
Contemporanea

GERARD RICHTER
(Waltersdorf, Germania, 1932)

256 Farben (256 colori), 1974-84
acrilico su tela 222 x 414 cm
Deposito a lungo termine
Collezione privata

Due vetri grigi, 1977
vetro dipinto, ferro
due elementi, 131 x 151 cm ciascuno
Deposito a lungo termine
Collezione privata

SALVATORE SCARPITTA
(New York, 1919)

Ernie Triplett Special, 1965-69
autovettura, porte di garage
auto, 110 x 350 x 165 cm;
porte, 214 x 246 cm
Deposito a lungo termine
Collezione privata

EMILIO VEDOVA
(Venezia, 1919)

Da dove ... (1983-7), 1983
tecnica mista su tela
230 x 300 cm
Deposito a lungo termine
Collezione dell'artista

Da dove, 1984
tecnica mista su tela
300 x 190 cm
Castello di Rivoli - Museo d'Arte
Contemporanea

Di umano '85 - II, 1985
tecnica mista
due elementi, 280 x 140 cm ciascuno
Deposito a lungo termine
Collezione Fondo Rivetti per l'Arte, Torino

Opere esposte al II piano

MARIO AIRO'
(Pavia, 1961)

Notti e nebbie, 1998
legno di Balsa, proiettore, diapositiva,
lampadina
dimensioni determinate dall'ambiente
Castello di Rivoli - Museo d'Arte
Contemporanea
Dono Associazione Artissima

MARCO BAGNOLI
(Empoli, 1949)

*La Parola - come Colonna ogni parola nel
silenzio una colonna*, 1991
legno dipinto, tempera, gesso
392 x 432 x 460 cm
Castello di Rivoli - Museo d'Arte
Contemporanea

LOTHAR BAUMGARTEN
(Rheinsberg, Germania, 1944)

Yurupari - Stanza di Rheinsberg, 1984
polvere di pigmento puro, piume di uccelli,
tempera su parete
dimensioni determinate dall'ambiente
Castello di Rivoli - Museo d'Arte
Contemporanea

MAURIZIO CATTELAN
(Padova, 1960)

Senza titolo, 1998
ulivo, terra
800 x 500 x 500 cm ca.
Castello di Rivoli - Museo d'Arte
Contemporanea

FRANCESCO CLEMENTE
(Napoli, 1952)

Senza titolo, 1980
affresco su pannello
due elementi, 300 x 150 cm; 300 x 200 cm
Deposito a lungo termine
Collezione privata, Torino

TONY CRAGG
(Liverpool, 1949)

Rational Beings (Esseri razionali), 1995
carbonio
tre elementi, 250 x 118 x 116 cm;
118 x 226 x 125 cm; 144 x 80 x 72 cm
Deposito a lungo termine
Collezione Gemma De Angelis Testa,
Torino

ENZO CUCCHI
(Morro d'Alba - Ancona, 1949)

Sotto vento, 1981
olio su tela
200 x 210 cm
Deposito a lungo termine
Collezione Gemma De Angelis Testa,
Torino

Vitebsk-Harar, 1984
pittura su metallo
400 x 500 cm
Castello di Rivoli - Museo d'Arte
Contemporanea

Senza titolo, 1986
lastra di metallo, rame, olio su tela
290 x 390 cm
Deposito a lungo termine
Courtesy Galerie Bruno Bischofberger,
Zurigo

NAN GOLDIN
(Washington D.C., 1953)

*Statue with Flowing Breasts, Amalfi (Statua
con seni turgidi)*, 1996
cibachrome
76,2 x 101,6 cm
Castello di Rivoli - Museo d'Arte
Contemporanea
Dono Associazione Artissima

*Junkie Madonna, Forcella (Madonna dei
drogati, Forcella)*, 1996
cibachrome
76,2 x 101,6 cm
Castello di Rivoli - Museo d'Arte
Contemporanea
Dono Associazione Artissima

*Joey and Andres on Oraniestrasse, Berlin
(Joey e Andres sulla Oraniestrasse,
Berlino)*, 1992
fotografia a colori
70 x 100 cm
Deposito a lungo termine
Collezione Patrizia Sandretto Re
Rebaudengo

*Joey Laughing, Berlin (Joey mentre ride,
Berlino)*, 1992
fotografia a colori
30 x 40 cm
Deposito a lungo termine
Collezione Patrizia Sandretto Re
Rebaudengo

*Joey on my Roof, NYC (Joey sul mio tetto,
NYC)*, 1991
fotografia a colori
30 x 40 cm
Deposito a lungo termine
Collezione Patrizia Sandretto Re
Rebaudengo

*Joey and Andres in Bed, Berlin (Joey e
Andres sul letto, Berlino)*, 1992
fotografia a colori
30 x 40 cm
Deposito a lungo termine
Collezione Patrizia Sandretto Re
Rebaudengo

PETER HALLEY
(New York, 1953)

*Trend Paradox (Il paradosso della
tendenza)*, 1998
acrilico Day-glo, acrilico metallico e
Roll-a-Tex su tela
233 x 225 x 9,5 cm
Deposito a lungo termine
Collezione privata, Torino

JEFF KOONS
(York, Pennsylvania, 1955)

*I Could Go for Something Gordon's (Potrei
prendere qualcosa tipo un Gordon's)*, 1986
acrilico su tela
due pannelli, 115 x 159 cm; 115 x 68 cm
Deposito a lungo termine
Collezione privata

EVA MARISALDI
(Bologna, 1966)

Voliera, 1998
installazione
tappeto in stoffa, sei cuscini in stoffa,
scatole in carta, video
tappeto, 248 x 232 cm; cuscini Ø 40 cm
Collezione del Castello di Rivoli - Museo
d'Arte Contemporanea
Dono Associazione Artissima

MARIO MERZ
(Milano, 1925)

Igloo (Tenda di Gheddafi), 1968-81
tubolare di ferro, acrilico su tela di juta
240 x 500 x 500 cm
Castello di Rivoli - Museo d'Arte
Contemporanea

Igloo con vortice, 1981
tecnica mista su tela, fascine, bottiglia con
neon
tela, 280 x 280 cm; misura totale, 290 x 300
x 60 cm
Deposito a lungo termine
Collezione Eliana Guglielmi, Torino

HELMUT NEWTON
(Berlino, 1920)

*The Borax Suite, Los Angeles (La suite
Borax, Los Angeles)*, 1985
stampa gelatino bromuro d'argento
quattro fotografie, 200 x 122 cm ciascuna
Prestito a lungo termine
Helmut Newton, Monte-Carlo

TONY OURSLER
(New York, 1957)

In/Out Out/In
(*Dentro/Fuori Fuori/Dentro*), 1997
due elementi in polistirolo espanso dipinto,
due proiettori, due videoregistratori, due
videocassette
35,5 x 33 x 33 cm ciascun elemento
Deposito a lungo termine
Collezione privata, Genova

Molecule, Méliès (Molecule, Méliès), 1997
polistirolo espanso dipinto, proiettore,
videoregistratore, videocassetta
45,7 x 45,7 x 15,2 cm
Deposito a lungo termine
Collezione privata

GIULIO PAOLINI
(Genova, 1940)

Delfo, 1965
tela fotografica
180 x 95 cm
Deposito a lungo termine
Collezione privata, Torino

Amore e Psiche, 1981
fotografia su tela, sette telai, tessuto
colorato
tela, 55 x 65 cm; dimensioni totali
determinate dall'ambiente
Deposito a lungo termine
Collezione Eliana Guglielmi, Torino

Expositio, 1994
quattro calchi in gesso, cornici, telaio,
quattro basi
290 x 150 x 150 cm
Deposito a lungo termine
Collezione dell'artista

Delfo IV, 1997
tela fotografica
180 x 95 cm
Deposito a lungo termine
Collezione dell'artista

GIUSEPPE PENONE
(Garessio, 1947)

Albero di undici metri, 1989
legno
due elementi, 516 x 45 x 45 cm ciascuno
Castello di Rivoli - Museo d'Arte
Contemporanea

Propagazione, 1995-99
inchiostro su carta e muro
dimensioni determinate dall'ambiente
Deposito a lungo termine
Collezione dell'artista

CHARLES RAY
(Chicago, 1953)

*Revolution Counter-Revolution (Rivoluzione
controrivoluzione)*, 1990
giostra in ferro, plastica, legno dipinti, tela
colorata, motore
287 x 410 x 410 cm
Deposito a lungo termine
Collezione Massimo Sandretto, Torino

THOMAS RUFF
(Zell, Germania, 1938)

Star (Stella) 00h.30m/-50°, 1990
fotografia a colori, plexiglas
165 x 210 cm
Deposito a lungo termine
Collezione Re Rebaudengo Sandretto,
Torino

ETTORE SPALLETTI
(Cappelle sul Tavo - Pescara, 1940)

Gruppo della Fonte, 1988
impasto di colore su otto elementi in legno,
arco in metallo, grafite, vetro dipinto
elementi in legno, 87 x 560 x 70 cm;
elementi in vetro, 200 x 300 cm;
arco, 186 x 700 cm
Deposito a lungo termine
Collezione Tommaso e Giuliana Setari,
Milano

PIA STADTBÄUMER
(Münster, 1959)

Max, screaming (Max, mentre urla), 1997-
98
impasto di porcellana e gesso, pigmenti,
corda
120 x 41 x 23 cm
Castello di Rivoli - Museo d'Arte
Contemporanea
Dono Associazione Artissima

Senza titolo, 1997
stampe gelatino bromuro d'argento
26 x 38,5 cm; 38,5 x 26 cm; 38,5 x 26 cm
Castello di Rivoli - Museo d'Arte
Contemporanea
Dono Associazione Artissima

*Little Boy with Big Black Head (Bambino
con grande testa nera)*, 1997-98
impasto di porcellana e gesso, pigmenti
123 x 43 x 49 cm
Deposito a lungo termine
Collezione Eliana Guglielmi, Torino

HAIM STEINBACH
(Rechotov, Israele, 1944)

subtle cork brown (color sughero), 1984
mensola, legno, laminato plastico; oggetti,
radice, due thermos in vetro e plastica
76 x 127 x 38 cm

Deposito a lungo termine
Collezione Attilio Codognato, Venezia

*no wires, no power cord n.3, 1/2 (niente
cavi, niente fili elettrici n.3, 1/2)*, 1986
formica, legno, vassoi, scarpe da tennis
76 x 119 x 47 cm
Deposito a lungo termine
Collezione privata, Genova

GRAZIA TODERI
(Padova, 1963)

Il decollo, 1998
videoproiezione, Pal, Betacam, colore,
suono stereo, 30'
380 x 410 cm
Collezione del Castello di Rivoli - Museo
d'Arte Contemporanea

NIELE TORONI
(Muralto, Svizzera, 1937)

*Impronte di pennello n. 50 a intervalli
regolari di cam 30*, 1984
acrilico su parete
dimensioni determinate dall'ambiente
Castello di Rivoli - Museo d'Arte
Contemporanea

JEFF WALL
(Vancouver, 1946)

The Jewish Cemetery (Il cimitero ebraico),
1980
cibachrome trasparente, luce fluorescente
75 x 245 x 24 cm
Deposito a lungo termine
Collezione Re Rebaudengo Sandretto,
Torino

Opere esposte al III piano - passerella

GILBERTO ZORIO
(Andorno Micca - Vercelli, 1944)

Sogno in un sottotetto, 1984
canoa, crogiuoli, alambicco, archi, piombo,
solfato di rame
dimensioni determinate dall'ambiente
Deposito a lungo termine
Collezione dell'artista

Opere esposte in Manica Lunga
Bar e Ristorante

PER KIRKEBY
(Copenhagen, 1938)

Skumring, 1983-84
olio su tela
250 x 200 cm
Castello di Rivoli - Museo d'Arte
Contemporanea

JOSEPH KOSUTH
(Toledo, Ohio, 1945)

*Neon Electrical Light English Glass Letter
Violet Eight (Neon luce elettrica otto lettere
inglese vetro viola)*, 1968
tubi al neon
8 x 320 cm
Deposito a lungo termine
Collezione privata, Genova

Opere esposte in Manica Lunga
Ingresso

MICHELANGELO PISTOLETTO
(Biella, 1933)

Scatoloni-dittico, 1962-73
serigrafia su acciaio inox lucidato a
specchio due elementi, 250 x 125 cm
ciascuno
Deposito a lungo termine
Collezione dell'artista

Opere esposte in esterno
Atrio e Manica Lunga

MAURIZIO CATTELAN
(Padova, 1960)

Il Bel Paese, 1994
tappeto in lana
Ø 300 cm
Castello di Rivoli - Museo d'Arte
Contemporanea
Elargizione Pulsar Group Insurance
Brokers, Milano - Torino, 1994

JAN DIBBETS
(Amsterdam, 1941)

Spoletto Floor (Pavimento di Spoleto), 1981
fotografie, acrilico e pastello su carta su
masonite
130 x 175 cm
Castello di Rivoli - Museo d'Arte
Contemporanea

MAX NEUHAUS
(Beaumont, Texas, 1939)

Senza titolo, 1995
opera sonora
800 x 400 x 200 cm; 800 x 400 x 200 cm
Castello di Rivoli - Museo d'Arte
Contemporanea
Acquisito con il contributo di Giorgio e
Giorgiana Persano

MARIO MERZ
(Milano, 1925)

Fibonacci, 1976-90
numeri al neon
dimensioni determinate dall'edificio
Castello di Rivoli - Museo d'Arte
Contemporanea

Helmut Newton for the Manica Lunga **The exhibition**

Helmut Newton has become world famous for his fashion photographs and photographs of nudes, which have been published by the most prestigious magazines. But what makes Newton an undisputed master of contemporary photography is his investigation into both the concept of «looking,» to the extent that we even speak of a specific «Newtonian voyeurism,» and the subject-space-time relationship in the photographic work. His photographs of buildings and outdoor shots, less well known to the public at large, also have these same elements, where «looking» is developed on freer interpretive levels and the conceptual aspect is expressed more forcefully in the play of black and white and in the framing. In September 1994 Newton had a solo exhibition at the Museum, which, in addition to the fashion photographs and nudes, for which he is justly famous, also included work that went beyond the fetishism of the erotic to delve into the epochal theme of the body and death. On this occasion the photographer was struck by the «unfinished» architecture of the Castello. As Federico Zeri has acutely noted, it is in this state of incompleteness that the secret of Rivoli's fascination and uniqueness lies. In late September of last year Helmut Newton photographed the Museum, taking as his subject the Manica Lunga, the 17th-century painting gallery of the House of Savoy, which would become the Museum's new wing. In and of itself the building is unusual: a three story structure, oblong in shape, recently restored by Andrea Bruno who, while respecting the historical portion, added contemporary architectural elements. The third floor, where the painting gallery was located, is astonishing in its simplicity and linearity. A single space, some 140 meters long and 7 meters wide, forms a capacious gallery, similar to the nave of a Romanesque church, embellished along the length of both sides by large windows. Newton's photographic project focussed on the completed restoration. The artist made a series of images from which he then chose some twenty photographs, eight of which constitute the exhibition-documentation, presented in the Sala Polivalente, on the second floor of the Manica Lunga. The photographs have been printed in large-scale format, and their installation symbolically repeats the painting gallery exhibition scheme, which, in Rivoli, required a sequence of large-scale works that functioned to «ornament» the monumental space. Even with this limited number of images, it is possible to see the variety of approaches the photographer has taken. The images manipulate the aforementioned subject-space-time relationship that permeates much of Newton's work. A core group of four images portrays the architectural complex, inside and out, devoid of any human presence. This absence deliberately emphasizes the buildings atemporal quality, where the past (the House of Savoy painting gallery) encounters the contemporary world (the new wing, which will house art of our time). The intense, at times exaggerated use of black and white plays a dominant role, creating fields and geometric forms that interact with the building's volumes to produce a metaphysical aura. The building is presented outside time; in one image only, a hidden, almost casual, passing presence introduces us to the subsequent series, in which the photographer uses models. It is an ironic wink at the language of film, which Newton delights in and which we have already seen in some of his images from the late 'Sixties. Like a frame detached from a film sequence, the figure has us enter the «story,» which has «looking» as its theme (and how could it be otherwise?). But it is a metaphysical place, outside space and time, subject to its own particular laws. And even the representation of the very act of «looking,» cannot help but develop according to rules that have little or nothing to do with the usual modalities. In addition to the Castello staff, Newton has used as models approximately 400 boys and girls, all dressed in black, and he has shot them as a group in a series of photographs where they play the role of museum visitors. Two of these images are exhibited. In one, the figures are shown in the exhibition space of the Manica Lunga, visiting a «virtual» show. In fact, there are no works on the walls, and our attention is drawn to these visitors' act of «looking».

The artist has created a true visual itinerary, working on two different levels. The first level is conveyed by the representation of the historical site, which he has made atemporal through his skillful manipulation of black – white, and which, in this image, deliberately emphasizes even more the contrast of the walls and ceiling with the mass of people. On a second level, he presents us with the act of «looking,» which takes place in its entirety, but, is based on the atemporal nature of the site, and, in a negation of the object of the action (the nonexistent works), refers conceptually, on the one hand, to vanished works from the past (the painting gallery) and, on the other hand, to works that will be shown in future exhibitions. But it is in his outdoor photographs that Newton fully transposes his theme, centered on ritual, the fetish and voyeurism. His image depicts the crowd of young people in the atrium in front of the Manica Lunga, their arms outstretched toward the building, in a gesture that could be an act of greeting or one of adoration. The action in and of itself has the characteristics of a ritual. It is a collective ritual in which the multitude of the «faithful» participates, and which excludes others, who are left with only the lure of «looking».

Massimo Melotti

The Artist

Helmut Newton was born in Berlin on October 31, 1920. At the age of sixteen he began his apprenticeship with the Berlin photographer Yva, who was famous for her fashion images, portraits and nudes. In 1940 he emigrated to Australia, where he lived for seventeen years, becoming an Australian citizen. From 1940 to 1944 he served in the armed forces, after which he opened a photography studio in Melbourne. In 1957 he moved to Paris. During the 'Sixties and 'Seventies he contributed on a regular basis to the French, American, Italian and English editions of *Vogue*, as well as *Elle*, *Marie-Claire*, *Jardin des modes*, *American Playboy*, *Nova*, *Queen* and *Stern*. In 1975 he had his first solo exhibition at the Galerie Nikon in Paris. Since 1981 he has lived in Montecarlo. Helmut Newton is considered one of the masters of contemporary photography and has received widespread international recognition.

In 1976 he the Art Directors Club of Tokyo awarded him a prize for the best photograph of the year. In 1977/78 his first book, *White Women*, won the American Institute of Graphic Arts award. The following year he was awarded the Gold Medal from the Art Directors Club of Germany for the best press photograph. In 1989 he was named «Chevalier des Arts et des Lettres» by French Minister of Culture Jack Lang and he received the «Award for extraordinary work and contributions to photography of the 1960s and 1970s» from the Japanese Photography Society. That same year he also received the «Grand Prix de la Ville de Paris» from French Prime Minister Jacques Chirac. In 1990 Jack Lang awarded him the «Grand Prix National de la Photographie,» and in 1991 he won the «World Image Award» in New York, for the best portrait photography. The following year Newton received the «Grosses Bundesverdienstkreuz» (Grand Cross of Merit) from the Federal Republic of Germany and was named «Chevalier des Arts, Lettres et Sciences» by Her Royal Highness the Princess of Monaco.

Over the course of his career, Helmut Newton has been invited to participate in the most significant group shows and has had solo exhibitions in the most prestigious international museums and exhibition spaces. Some of the most recent have been at the Deichtorhallen in Hamburg, at the Josef Albers Museum in Bottrop, at the Fotomuseum in Winterthur and at Castello di Rivoli, all in 1993-94. In 1995 and 1996 he exhibited in Japan, at the Odakyu Museum in Tokyo and the Navio Museum in Osako. The following year he exhibited at Camera Work in Berlin and at the Hasselblad Foundation, Göteborg Museum. In 1998 his work was shown at the Kestner Gesellschaft in Hannover.

A Project for the Castello – Olafur Eliasson

In conjunction with the opening of the Manica Lunga, Castello di Rivoli has inaugurated *Progetto*, a program designed to present emerging international artists. *Progetto* is structured around a series of installations, each lasting three months, a lively companion-piece to the Permanent Collection and group and solo exhibitions. The installations, for which a space is reserved on the first floor of the Manica Lunga, will be new pieces or will consist of a single work conceived specifically for the Rivoli space, thereby representing the artist's activity as cogently as possible. In keeping with the Museum's international perspective, *Progetto* will consist of installations by both Italian and foreign artists.

«*Progetto*,» Marcella Beccaria, curator of the program, has written, «reflects the need for a museum of contemporary art to continually update itself, to keep step with the natural and generational evolution of art. The programming is not under the illusion that it can entirely cover the complexity of the international art scene, but through the artists selected, it aspires to provide a view of art themes and practices that are significant for a generation that has developed with the need to orient itself within the global village, with the schizophrenic culture of postmodernism as a point of reference. The acceleration of contemporary life and the bombardment of information seem to induce many young artists, through their work, to open up mental spaces of resistance, individuating possibilities that would otherwise be closed. The space chosen for *Progetto* is a contained, defined room, ideal for accommodating a single work, like a first step that opens up a new dialogue between the museum and the youngest generation of artists.»

For every exhibition, a brochure will be available with a text by the curator, conceived as one chapter of a catalogue «in progress,» which will be compiled, project by project.

The Artist and the Exhibition

Olafur Eliasson, born in Denmark in 1967, studied from 1988 to 1994 at the Academy of Fine Arts in Copenhagen. He currently lives and works in Berlin. In 1991 he had his first solo exhibition, *Infinity*, at the Overgarden Galleri in Copenhagen; his first solo exhibition in Italy was in 1996 at the Galleria Emi Fontana in Milan. He has been invited to participate in numerous international group shows, in Europe, the United States, Israel, Australia and Brazil. These have included the 1997 Istanbul Biennial. Eliasson has also created site-specific projects, for spaces such as the Kunsthalle in Bremen and for the Johannesburg Biennale. The Kunsthalle in Basel had a solo exhibition of his work in 1997, and the following year he participated in the Sao Paulo Biennale in Brazil and in the Berlin Biennial. Eliasson will also exhibit at the 1999 Venice Biennale. «Using substantially simple technology,» Marcella Beccaria has written, «Eliasson explores the possibilities of human perception, evoking natural phenomena. Positively oriented toward a harmonious relationship with the environment, he is able to master various technologies, producing an art where the object is all but absent. His installations place the viewer at the center of a defined situation, eliciting subjective and individual reactions.» There is a similar orientation in his photographs of the landscape of Iceland, his family's native land. His works include the creation of transitory phenomena, such as rainbows, emanations of fog (as in the outdoor installation created for the Kunstverein in Hamburg) and the illusion of an underwater environment (Neue Galerie, Graz). Olafur Eliasson is the first artist to be invited to participate in *A Project for the Castello*, which is taking place in the Project Room of the Manica Lunga. For his first installation conceived specifically for an Italian museum, Eliasson has interpreted the architectural space as a subjective situation, one that is changeable, depending on the different interpretations of the viewer's eye and body. Eliasson's work is principally «a point of view,» obtained by intervening in the space, almost like a camera obscura. The installation allows viewers to explore a particular vision that is both a visual and a physical experience.



Exhibition Program 1999

La Regina, installazione per i bambini

Enrica Borghi

Until May 30

Curated by the Education Department

Manica Lunga

From March 24

Presentation of the Manica Lunga (new wing of the museum)

The Permanent Collection

From March 24

Opening of the renovated display of the Permanent Collection

Mona Hatoum

March 24-May 23

Un progetto per il Castello - Olafur Eliasson

March 19-May 23

A series of solo shows focusing on the work of emerging artists (every two months - in the Manica Lunga)

Andreas Gursky

Opening June 3. Dates: June 4-September 12

Un progetto per il Castello - Alessandra Tesi

Opening June 3. Dates: June 4-September 12

Quotidiana (working title)

Opening September 23. Dates: September 24-January 23, 2000

Group exhibition

Un progetto per il Castello

Opening September 23. Dates: September 24-November 21

Un progetto per il Castello

Opening November 25. Dates: November 26-January 23, 2000