



Piazza Mafalda di Savoia, 10098 Rivoli (Torino)
tel. 011.9565222 / 9565220

EXHIBITION	MIRROR'S EDGE
CURATOR	OKWUI ENWEZOR
PRODUCTION	BILDMUSEET, UMEÅ, SWEDEN
OPENING	OCTOBER 3, 2000 7 P.M.
DATES	OCTOBER 4, 2000 – JANUARY 21, 2001
CATALOGUE	BILDMUSEET, CASTELLO DI RIVOLI MUSEO D'ARTE CONTEMPORANEA
HOURS	TUESDAY – FRIDAY 10 a.m. – 5 p.m. SATURDAY & SUNDAY 10 a.m. – 7 p.m. FIRST AND THIRD SATURDAY OF THE MONTH 10 a.m. – 10 p.m. CLOSED MONDAY
LOCATION	CASTELLO DI RIVOLI MUSEUM OF CONTEMPORARY ART PIAZZA MAFALDA DI SAVOIA 10098 RIVOLI (TURIN) www.castellodirivoli.torino.it e-mail: info@castellodirivoli.torino.it
ADMISSION	REGULAR L.12.000, REDUCED L. 8.000
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Mirror's Edge

Curator Okwui Enwezor

October 4, 2000 – January 21, 2001

This exhibition taking place on the third floor of the Manica Lunga and the Castle includes more than one hundred works in different media (painting, sculpture, photography, video, installation) most of which have been designed specially for this occasion by twenty-seven international artists whose relatively new approaches and cultural perspectives offer an in-depth reflection on the concepts of reality and fiction in contemporary art. Subjectivity, the city, history and its mythologies, urban architecture, cinema, the museum space and the media are the themes that dominate their investigations. The idea behind the exhibition is to provide a showcase for expressive forms that situate themselves at the very limits of the image, often going beyond it to find other languages in which to reinvent the real, investigating the possible rapport between fiction and reality as it manifests itself in contemporary art, dominated by an overwhelming proliferation of images (television, cinema, video, photography, Internet, satellite TV).

The exhibition is designed to set up a series of critical correspondences between different works: the museum photos of Thomas Struth and Hiroshi Sugimoto's shots of blank movie-house screens, Liisa Roberts complex video installation, the architectonic sculpture of Bodys Isek Kingelez - a critical reinvention of a Kinshasha of the future - Arthur Jafa's obsessive, disquieting video, a projection of one of Steve McQueen's films, Cecilia Edefalk's radical anti-portraits and Rei Kawakubo's costumes for a dance by Merce Cunningham. The artists featured in the exhibition are: Francis Alÿs, Beth Coleman and Howard Goldkrand, Thomas Demand, Cecilia Edefalk, Ceal Floyer, Meschac Gaba, Carlos Garaicoa, Thomas Hirschhorn, Henrik Håkansson, Arthur Jafa, Rei Kawakubo, Bodys Isek Kingelez, Bill Lundberg, Steve McQueen, N55, Olu Oguibe, Raymond Pettibon, Liisa Roberts, Joachim Schönfeldt, Yinka Shonibare, Peter Spaans, Thomas Struth, Hiroshi Sugimoto, Pascale Marthine Tayou, Sophie Tottie. The exhibition's curator is Okwui Enwezor, director of the second Johannesburg Biennale in 1997, founder of *Nka, Journal of Contemporary African Art*. A poet, critic and curator, Enwezor has written several essays on contemporary, in particular American and African, art and has been nominated director of the 11th edition of *Documenta* which will take place in Kassel in 2002.

The catalogue, published by BildMuseum and Castello di Rivoli (English and Italian version) provides exhaustive documentation of the exhibition and aims at providing spectators with a plurality of itineraries through which they can approach the relational games linking fiction and reality. Besides critical texts on the exhibition by Okwui Enwezor, Meena Alexander, Carlos Basualdo, Jan-Erik Lundström, Matthew DeBord, John Peter Nilsson, Jean Fisher, the also catalogue features a poem specially composed for the exhibition as well as a short story.

Mirror's Edge / Il bordo dello specchio

Mirror's Edge is a group exhibition that proposes to shed light on some of the most recent and significant international art movements.

The show is curated by Okwui Enwezor, a Nigerian art critic based in New York since eighteen years. He was in charge of the last Johannesburg Biennale, in South Africa, and is the director of Documenta 11, the important survey show held in Kassel, Germany every five years, the next edition of which will open in 2002.

Mirror's Edge was conceived for the Bildmuseum in Umea, Sweden, where it opened in November, 1999; it then traveled to the Vancouver Art Gallery, before arriving in Rivoli, and it will continue on to Glasgow. The exhibition's primary characteristic is its comparison of the most recent generation of artists, some of whom are already quite established, such as the Raymond Pettibon from the United States, Hiroshi Sugimoto from Japan, Steve McQueen from England, Thomas Hirschhorn from Switzerland and Thomas Struth from Germany. The show also features other, younger artists, including some who are still not well known in the West, since they come from geographic areas that are usually overlooked by our art system, particularly Africa, Asia and South America.

In fact, it is only in recent years that new movements and new protagonists are emerging in these countries and continents, from China to India to Australia, not to mention Eastern Europe. The phenomena of "globalization" necessitates comparisons with those movements and artists and those more familiar in the West, from North America to Western Europe. It is this important sign of the times that the exhibition seeks to document.

The second characteristic of the exhibition, which makes connections between lines of research that vary widely in terms of expressive means, from traditional painting on canvas or drawing on paper to more complex and technological video-installations, is its theme.

This theme, a query that the curator has put to the artists and to the public, can be summed up as follows: can the visual arts tell us something about reality today, at a time when the most sophisticated mass media prevail, to the point of taking over from reality?

And if, on the other hand, art can only construct fictions, can these fictions adequately represent reality? According to both the curator and the artists themselves, reality and fiction are not in opposition, but are complementary, and only their interaction can offer testimony of reality as it gives way to experience. Rather than an unambiguous entity, reality is contradictory; it is not objective or a clear certainty, but subject to the interpretations of the observer, and it can be known precisely to the degree that it can be interpreted.

Thus the concept of reality investigated by *Mirror's Edge* is manifold.

The artists' reality is above all that of language, which they tirelessly analyze to verify its conditioning potential, since no language is ever totally "neutral," but serves as a vehicle for the intentions of those who are speaking.

And so the exhibition also becomes a reflection on the cognitive potential inherent to representation and to the specificity of visual languages, from painting and sculpture to photography and video, as evident in the works of Struth and Sugimoto, in the paintings of Cecilia Edefalk, or in the color photographs of Thomas Demand.

Then there is the reality of the interpersonal, affective, social relationships that mark everyday life and delineate the role of each individual within the community. Here, this reality is analyzed by artists who question developments in architecture and urban planning, as well as the increasingly disturbing aspects of ecological issues and the relationship between technology and nature.

These themes are confronted by artists such as Francis Alÿs, Beth Coleman, Howard Goldkrand, Carlos Garaicoa, Henrik Håkansson, Bodys Isek Kingelez, Steve McQueen and Liisa Roberts.

Finally reality is the social-political order assumed by the world in which we live. This is the reality of "globalization" at work in international economic relationships, with the contradictions therein that are being defined in the relationship/clash between the wealthy West, the Far East and the poor nations of the so-called "Third World."

In explicit or allusive fashion, these issues inform the work of artists such as Meschac Gaba, Thomas Hirschhorn, Olu Oguibe, Yinka Shonibare and Pascale Marthine Tayou.

Mirror's Edge

Exhibition Checklist

Francis Alijs

Cantos patrióticos, 1998-99
video installation
dimensions determined by the space
Courtesy Lisson Gallery, London

Beth Coleman – Howard Goldkrand

Integrated Systems: Mobile Stealth Unit (Pink Noise) series 002, 1999
sound, video and manipulated transportation
dimensions determined by the space
Courtesy degli artisti / of the artists

Thomas Demand

Scheune, 1997
Studio, 1997
Fenster, 1998
Rasen, 1998
chromogenic prints on photographic paper, Diasec
183,5 x 254 cm; 183,5 x 365 cm; 183,5 x 286; 122 x 170 cm
Courtesy Victoria Miro Gallery, London - 303 Gallery, New York

Cecilia Edefalk

Oh, Echo, 1994-2000
oil on canvas
three parts, 60 x 40 cm; 100 x 66 cm; 60 x 40 cm
Mirror you, 1994-2000
oil on canvas
three parts, 60 x 40 cm, 60 x 42 cm, 60 x 42 cm
Museum für Moderne Kunst, Frankfurt am Main

Ceal Floyer

Carousel, 1996
vinyl record, hi-fi system
edition 2 of 5
dimensions determined by the space
Courtesy Lisson Gallery, London

Meschac Gaba

The Museum of Contemporary African Art, 1998
wooden bricks, dark blue carpet
400 x 400 cm
Courtesy Lumen Travo, Amsterdam
Rules of the game, 2000
tennis table, bats, bags of balls, palettes and banknotes

Carlos Garaicoa

City View from the Table, 1998
glass pieces, wood, salt, water, fish
dimensions determined by the space
Collezione / Collection Art & Public, Genève

Henrik Håkansson

The Monsters of Rock Tour, 1996
house crickets, amplifier, microphones, pinspot, effectpedals, water,
potato, fruit, cricket diet, crates, acrylic glass and plywood
Courtesy Galleri Andreas Brändström, Stockholm

Thomas Hirschhorn

Critical Laboratory, 1999
neonlights, video, pipes, shelves, scotch – tape, chairs, photos, books,
publications, mirrors, tables, text by Manuel Joseph
400 x 1000 x 500 cm
Courtesy Galerie Chantal Crousel, Paris

Arthur Jafa

Tree, 1998
video projection, continuous loop
Courtesy of the artist

Rei Kawakubo

costumes for dance performance *Scenario* by Merce Cunningham, 1997
Courtesy Comme des Garçons, Paris - Cunningham Dance Foundation,
New York

Bodys Isek Kingelez

Hommage à Jean Nouvel, 1999
paper, cardboard, ink, pencil
four parts
88,5 x 63,5 x 9,5 cm; 71 x 64 x 47 cm; 39,5 x 39,5 x 28,5 cm; 86,5 x 91,5 x
91,5 cm
Fondation Cartier pour l'art contemporain, Paris

Bill Lundberg

Madelaine, 1977-99
video projection onto floor, color, sound 8'
Courtesy of the artist

Steve McQueen

Dead pan (Impassibile), 1997
16 mm b/w film without sound, transferred to laser disc
4' 35"
Courtesy Marian Goodman Gallery, New York

N55 (Ingvil Aarbakke - Rikke Luther - Jon Sorvin - Cecilia Vendt)

N55 Spaceframe, 1997-99
stainless acid resistant steel, draught strips, nylon, plaster, polyethylene-
foam, birch plywood, polyethylene tanks, water
Courtesy of the artists

Olu Oguibe

Ethnographia (Etnografia), 1998-99
interactive website, CD-rom
Courtesy of the artist

Raymond Pettibon

No title (I am your reflection), 1986
No title (As Pater has), 1986
No title (They try to), 1986
No title (She left a), 1987
No title (I should Be...), 1988
No title (The deprogrammers. Finally), 1988
No title (If this view of that), 1988
No title (The Doors of), 1989
No title (I write it), 1989
No title (The Statue of Liberty, You), 1990
No title (Enlarge the resources), 1991
No title (...Arthur Miller showing), 1991
No title (My process has), 1991
No title (Mentally as late), 1991
No title (If she'd been), 1992
No title (Let me fill), 1992
No title (Each cell screams), 1992
No title (The eyes of this mother), 1992
No title (I fear no), 1993
No title (He delivered plain), 1998
pen and ink on paper
parts, various dimensions

Courtesy Regen Projects, Los Angeles

Liisa Roberts

to derive an approach, 1999-99
two synchronized 16 mm silent films in colour, continuous loop interrupted
by viewer exit and entry, two film projectors adapted with two film loopers
and bulb dimmers, two projector stands, aluminium framework, pane of
glass, two rolls of background paper
300 x 513 x 900 cm
Courtesy the artist - Galerie Yvon Lambert, Paris

Joachim Schönfeldt

Untitled (Roar: lioness), 1999
Untitled (Roar: peahen), 1999
Untitled (Roar: cow), 1999
Untitled (Roar: eagle), 1999
hand-embossed on paper, oil paint, varnish
46,5 x 78,5 cm each

Yinka Shonibare

Diary of a Victorian Dandy 14.00 hrs, 1998
Diary of a Victorian Dandy 17.00 hrs, 1998
Diary of a Victorian Dandy 19.00 hrs, 1998
c-print
122 x 183 cm each
Courtesy Stephen Friedman Gallery, London

Peter Spaans

Williamsburg Bridge, 1994
Video
50'
Courtesy of the artist

Thomas Struth

Chiesa dei Frari, Venezia, 1995
c-print, 184 x 228 cm
Collection Gemma De Angelis Testa, Milan
Galleria dell'Accademia II, Venezia, 1995
c-print, 222 x 182,5 cm
Collection Olbricht, Germany
San Zaccaria, 1995
c-print, 184 x 228 cm
Courtesy Mrs Irina - Mr Walter A. Noebel, Berlin

Hiroshi Sugimoto

U.A. Play House, New York, 1978
U.A. Walker, New York, 1978
Tampa, Florida, 1979
Cinerama Dome, Hollywood, 1993
Al Ringling, Baraboo, 1995
gelatin silver prints
51 x 61 cm each
Courtesy Sonnabend Gallery, New York

Pascale Marthine Tayou

Turner en rond, 1999
wood
h 250 cm, Ø 890 cm
Courtesy of the artist

Sophie Tottie

KTICIC VOYAGER II, 1969
painting acrylic paint on aluminium and on wall
dimensions determined by the space
KTICIC VOYAGER III, 1969
painting acrylic paint on aluminium, metal poles, light
300 x 900 cm
Courtesy of the artist