

PRESS RELEASE

THE FORTHCOMING EXHIBITIONS AT THE CASTELLO DI RIVOLI

Museums for A New Millennium

Concepts, Projects, Buildings.

Project: Art Centre Basel, Switzerland

Organization: Suzanne Greub

Scientific Curators and Editors of the Catalogue: Vittorio Magnago Lampugnani, Angeli Sachs, Institute for the History and Theory of Architecture at the Swiss Federal Institute of Technology, Zurich

Catalogue: Prestel Verlag, Munich

May 30 – August 26, 2001

The exhibition *Museums for A New Millennium* presents a cross-section of the most significant, expressive and high quality museum structures and projects to be designed and built within the last ten years, or that are presently under construction. The selection includes the finest examples of contemporary museum architecture, focussing on those buildings that are representative of architectural currents and cultural demands.

The 25 selected museums - all key works by internationally renowned architects - offer a sample of the complex panorama of the history of museum architecture at the close of the 20th century while also looking beyond the threshold of the millennium.

Teresita Fernández

Curator: Marcella Beccaria

Catalogue: Castello di Rivoli Museum of Contemporary Art

May 30 – August 26, 2001

Born in 1968 in Miami, Florida, Teresita Fernández currently lives and works in New York. After studying at Florida International University she completed her MFA at Virginia Commonwealth University, Richmond, Virginia. She has had solo shows in prestigious exhibition spaces throughout the world, such as the Institute of Contemporary Art, Philadelphia, the Masataka Hayakawa Gallery, Tokyo, the Corcoran Gallery of Art, Washington and the Museum of Contemporary Art, Miami.

For her first solo-show in a European museum, Teresita Fernández is uncovering the notion of landscape as the site of the encounter between wilderness and human presence.

Keiichi Tahara

Piedmont a photographic definition

Curator: Jean-Luc Monterosso

Coordinators: Patrizia Mussa, Adele Re Rebaudengo

May 30 – August 26, 2001

Born in Kyoto, Japan, in 1951, he moved to Paris in 1973 where he began working with photography. He received numerous international prizes. From the time he arrived in Europe, light was central to his artistic approach. He produced several series, the most important and best known being *Fenêtre [Window]* (1973-1984). Since 1987 Tahara has also made monumental luminous installations, mainly in cities in Japan. Keiichi Tahara is the first artist invited to participate to the international project *Piemonte una definizione fotografica*.



Piazza Mafalda di Savoia, 10098 Rivoli (Torino)
tel. 011. 9565222 / 9565220

Exhibition

Museums for A New Millennium

**Project
Organization**

Concepts, Projects, Buildings.
Art Centre Basel, Switzerland
Suzanne Greub

**Scientific Curators
of the exhibition and
catalogue**

Vittorio Magnago Lampugnani, Angeli Sachs,
Institute for the History and Theory of
Architecture, Swiss Federal Institute of Technology,
Zurich

Catalogue

Prestel Verlag, Munich

Press Office

Massimo Melotti
ph. 011 9565209 – fax 011 9565231
e-mail: promo&press@castellodirivoli.torino.it

**Press preview
Opening
Dates**

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Tuesday, May 29, 2001, 7:00 p.m.
May 30 – August 26, 2001

Hours

Tuesday – Friday, 10:00 a.m. – 5:00 p.m.
Saturday and Sunday, 10:00 a.m. – 7:00 p.m.
1st and 3rd Sat. of the month, 10 a.m. – 7 p.m.

Entrance

Itl. 12,000 full price; Itl. 8,000 reduced price

Location

Castello di Rivoli Museo d'Arte Contemporanea
Piazza Mafalda di Savoia 10098 Rivoli (Turin)

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and public programs**

Education Department
ph. 011 9565213 - fax 011 9565232
e-mail: educa@castellodirivoli.torino.it

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information ph. 011 9565280

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ph. 011 9565220
www.castellodirivoli.torino.it
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The 25 selected museums - all key works by internationally renowned architects - offer a sample of the complex panorama of the history of museum architecture at the close of the 20th century while also looking beyond the threshold of the millennium. The exhibition and catalogue are ordered chronologically, in a way which allows interesting comparisons between the various conceptual positions present in current museum architecture that not only presents the building in question in a clear and understandable fashion but renders manifest its aesthetic dimension as well. The exhibition was inaugurated in February 2000 at the Hessenhuis, Antwerp. Castello di Rivoli is one of the venues of the exhibition's international tour through Europe, the United States, Latin America and Japan until the end of 2003.

The span of works presented is broad, ranging from Norman Foster's Carré d'Art - reinforcing the classical order of the city of Nîmes - to Zaha Hadid's deconstructivist design for The Contemporary Arts Center in Cincinnati. Between these two poles are examples such as Álvaro Siza Vieira's Centro Gallego de Arte Contemporáneo in Santiago de Compostela, Rem Koolhaas' impressive, though unrealized project for the ZKM, Zentrum für Kunst und Medientechnologie in Karlsruhe, Peter Zumthor's minimalist Kunsthaus Bregenz, Renzo Piano's Fondation Beyeler in Riehen near Basel - a museum precisely tailored to its collection, and Herzog & de Meuron's exciting conversion of a former power station in London into the Tate Modern.

Exhibited works: **Norman Foster**, *Carré d'Art*, Nîmes, France, 1984-1992. **Richard Meier**, *J. Paul Getty Museum*, Los Angeles, California, USA, 1984-1997. **Oswald Mathias Ungers**, *Galerie der Gegenwart*, Hamburg, Germany, 1986-1996. **Robert Venturi**, **Denise Scott Brown**, *San Diego Museum of Contemporary Art*, La Jolla, California, USA, 1986-1996. **Vittorio Gregotti**, **Manuel Salgado**, *Centro Cultural de Belém*, Lisbon, Portugal, 1988-1993. **Álvaro Siza Vieira**, *Centro Gallego de Arte Contemporáneo - CGAC*, Santiago de Compostela, Spain, 1988-1993. **Mario Botta**, *San Francisco Museum of Modern Art*, San Francisco, California, USA, 1989-1995. **Rem Koolhaas**, *Zentrum für Kunst und Medientechnologie - ZKM*, Karlsruhe, Germany, Competition 1989 (1st Prize), Final Design 1991. **Ricardo Legorreta**, *Museo de Arte Contemporáneo - MARCO*, Monterrey, Nuevo León, Mexico, 1989-1991. **Daniel Libeskind**, *Jüdisches Museum*, Berlin, Germany, 1989-1999. **Aldo Rossi**, *Bonnetantenmuseum*, Maastricht, The Netherlands, 1990-1995. **Peter Zumthor**, *Kunsthaus*, Bregenz, Austria, 1990-1997. **Frank O. Gehry**, *Guggenheim Bilbao Museum*, Bilbao, Spain, 1991-1997. **Josef Paul Kleihues**, *Museum of Contemporary Art*, Chicago, Illinois, USA, 1991-1996. **José Rafael Moneo**, *Moderna Museet & Arkitekturmuseet*, Skeppsholmen - Stockholm, Sweden, 1991-1998. **Jean Nouvel**, *Fondation Cartier pour l'Art Contemporain*, Paris, France, 1991-1994. **Renzo Piano**, *Fondation Beyeler Museum*, Riehen - Basel, Switzerland, 1992-1997. **Santiago Calatrava**, *Milwaukee Art Museum*, Milwaukee, Wisconsin, USA, 1994-2000. **Giorgio Grassi**, *Neues Museum*, Berlin, Germany, First Competition 1994 (First Prize). **David Chipperfield**, *Neues Museum*, Berlin, Germany, 2nd Competition 1997 (First Prize). **Herzog & de Meuron**, *Tate Modern*, London, UK, 1994-2000. **Juan Navarro Baldeweg**, *Museo de las Cuevas de Altamira*, Santillana del Mar, Spain, 1995-1999. **Tadao Ando**, *Modern Art Museum*, Fort Worth, Texas, USA, 1997-2002. **Steven Holl**, *Bellevue Art Museum*, Bellevue, Washington, USA, 1997-2000. **Zaha Hadid**, *Contemporary Arts Center*, Cincinnati, Ohio, USA, 1998-2001.

The Architecture of Art: The Museums of the 1990s

Vittorio Magnago Lampugnani

[...] One reason for the puzzling and overwhelming dominance that radiates from the museum architecture of the nineties is that it is less a product of nineteenth-century rational historicism than of twentieth-century abstract modernism. It is based on an intention where orthogonal spatial arrangements, unbroken walls, or structural details cannot be hidden. What truly matters in this architecture is not the art inside it, but the architecture itself. These museums are works of art that house other works of art. And the inevitable conflict is rarely mitigated by the design. Generally the artworks – guests within the walls of the architecture – come off second-best.

We are left with a paradox. Extreme reduction and extreme expression, and all that lies between these poles, is ultimately driven by the same motivation: to establish the primacy of architecture over art. Museum architecture remains a playground for architects, as it has been since the middle of the twentieth century. It is but a platform for presenting a new, a different style, the same *amour de soi*, the same importunate manner, and above all the same indifference toward the true challenge that lies in this building task, merely couched in different terms.

But architects are responsible only to a certain degree. Their mandate is set by the client, the community, the patron, the curator. These, in turn, consult with the artists and their public, as indeed they should. The mandate, that is the “program”, is therefore social in nature, provided it is fully developed. The weaknesses and the strengths of contemporary museum architecture are the direct product of the society to which it is accountable.

The strengths are indisputable. One such strength is that of all building categories, museum architecture personifies, more than any other, the art of building. It is the site where architectural ideas are realized in their purest form and where all major contemporary trends can converge in their most original, their most radical incarnation because they are after the “leaders” of the pack.” In the process, urban, typological, and, last but not least, formal experiments are carried out that enrich and promote the discipline as a whole.

The greatest weakness has its source in just this strength: be its voice loud or soft, architecture overpowers the art it houses. This is also the product of a society where art is equated with entertainment, as opposed to art as a mechanism for learning. The contrast is stark and cannot be bridged. Compromises won't get us anywhere.

But alternate options will. Although contemporary society, and not a few artists, have adopted the idea of art as stimulating, sometimes touching, sometimes amusing, but always open to consumption, there still survives a small group which insists the art is for enlightenment and nothing else. There should be museum buildings for this group, too.

Perhaps the great challenge for museum buildings in the new millennium is this: to create architecture that is congenial to such a narrow interpretation of art. Perhaps the most powerful rejoinder to Marinetti's prophecy is this: to design and to built museums that are neither dormitories nor entertainment centers but laboratories for sensual perception and for critical thinking that is uncompromisingly rational.

A Museum Explosion: Fragments of an Overview Stanislaus von Moss

An explosion of typologies and formal themes, culminating in Frank O. Gehry's Guggenheim Museum in Bilbao, has led many artists, museum professionals, and architects, to agree on what they deem "risky" in museum design, and conversely on what they see as valid and desirable for the long term. As early as 1984, long before the era of Gehry, the German artist-prince Markus Lüpertz remarked in an expression of discontent at the many "interesting" new buildings: "These new museums are beautiful, remarkable structures, but, like all art, they are hostile to "other" forms of art. Simple, innocent paintings and simple, innocent sculptures cannot compete... Architecture should have the generosity of spirit to play a more supportive role and not overpower the art with artistic aspirations of its own; nor should it – which is even worse – exploit art as "decoration" for architecture".

Lüpertz was still envisioning the "classic museum" (let's ignore for the moment whether he truly judged his own work to be "simple" and "innocent"): "The classic museum is structured as follows: four walls, light from above, two doors, one for those who enter and the other for those who exit".¹

Over the past years, a number of museums have delivered *de facto* proof that the classic model is indeed valid. Switzerland, of which I am best equipped to speak, has subscribed less to classicism than to the simple, neo- or late-modernist "box" in order to offer resistance to what seems to have become a standard "arbitrariness". The Goetz Collection, a small private museum in Munich (architects: Herzog & de Meuron), is to many emblematic of this attitude.² Architecture of this kind is often experienced as "neutral" in form, historic associations, and relation to the objects displayed within. "Neutrality" seems best to satisfy what many museum professionals expect of a restrained exhibition space. [...]

¹ Markus Lüpertz, "Kunst und Architektur," in *Neue Museumsbauten in der Bundesrepublik Deutschland* (Frankfurt/Main, 1985), pp. 30-33.

² Architects have since distanced themselves from this position; see Gerhard Mack, *Kunstmuseen auf dem Weg ins 21. Jahrhundert* (Basel / Berlin / Boston, 1999), pp. 15 and 41. For an overview of "simple" museum architecture before 1996 see *minimal tradition. Max Bill e l'architettura "semplice" 1942-1996 / (Max Bill and "Simple" Architecture, 1942-1996)* (Baden, 1996).

BIOGRAPHIES

Tadao Ando

Tadao Ando was born in Osaka in 1941. His understanding of architecture was formed by Japanese traditions as well as by various journeys in the years 1962-69 in the United States, on the African continent, and in Europe. Ando has been a professor at the University of Tokyo since 1997. Ando has received numerous awards, including the Pritzker Prize in 1995 and the Royal Gold Medal of the Royal Institute of British Architects in 1997.

John M. Armleder

John M. Armleder was born in Geneva in 1948. The artist lives and works in Geneva and New York. Since 1973 John Armleder has presented his work through numerous one-man exhibitions. Parallel to this activity, he was involved in numerous international exhibitions, such as in 1975 at the Paris Biennale, in 1986 at the Swiss Pavilion for the Venice Biennale and in 1987 he exhibited at the Documenta in Kassel.

Mario Botta

Mario Botta was born in Mendrisio, Ticino, in 1943. Besides working in Le Corbusier's office, he was influenced by encounters with Louis I. Kahn and Carlo Scarpa. Botta has received numerous prizes and honors, and since 1996 has taught at the Accademia di Architettura in Mendrisio, which he founded.

Santiago Calatrava

Santiago Calatrava was born in Benimamet by Valencia, Spain, in 1951. After having attended the School of Art in Valencia from 1868 until 1969, he studied architecture from 1969 until 1974 at the Escuela Técnica Superior de Arquitectura in Valencia. From 1975 until 1979 he studied civil engineering at the Federal Institute of Technology in Zurich, graduating in 1981. The same year Calatrava opened his own office in Zurich, followed in 1989 by a studio in Paris. He has been awarded numerous honorary doctoral degrees from international universities. Among various awards, he was given the

European Award for Steel Structures in 1997.

David Chipperfield

David Chipperfield was born in London in 1953. Afterwards he worked for Douglas Stephen, Richard Rogers, and Norman Foster. In 1980 Chipperfield was a founding member of the 9H Gallery in London. In 1984 he opened his own office in London; presently, he maintains offices in Berlin and New York as well. In 1995 he assumed a professorship at the Federal Academy of Fine Arts in Stuttgart.

Norman Foster

Norman Foster was born in Manchester in 1935. In 1963 he opened an architecture office in London together with Wendy Cheeseman as well as Su and Richard Rogers. In 1967 he founded Foster Associates. Besides its London headquarters, the office maintains "project offices" throughout the world. In 1990 he was knighted, and honored by the Queen in 1997 with the Order of Merit.

Frank O. Gehry

Frank O. Gehry was born in Toronto in 1929. Beginning in 1953, Gehry gained practical experience with Victor Gruen, Hideo Sasaki, and William Pereira, until he opened his own office in Los Angeles in 1962. Frank O. Gehry was a visiting professor at Yale University in 1982, 1985, 1987-89, and at the Harvard University in 1984. Besides other international honors, he received the Pritzker Prize in 1989.

Giorgio Grassi

Giorgio Grassi was born in Milan in 1935. He later concluded his studies there at the Polytechnic. From 1961 until 1964 he worked for the architecture magazine *Casabella-continuità*. Since 1965 Grassi has taught at the Polytechnic in Milan, while also teaching at the University in Pescara from 1965 until 1978.

Vittorio Gregotti and Manuel Salgado

Vittorio Gregotti was born in Novara in 1927. In 1952 he concluded his studies at the Polytechnic in Milan. From 1953 until 1968 he worked in an office alliance with Lodovico Meneghetti

and Giotto Stoppino in Milan, with the addition in 1974 of Pierluigi Cerri, Hiromichi Matsui and, later, Augusto Cagnardi. Since 1978, Gregotti has held a professorship at the Istituto Universitario di Architettura in Venice.

Manuel Salgado was born in 1941 and concluded his studies in 1966 at the Academy of Art in Lisbon (ESBAL). In 1993 Salgado won the competition for the urban space planning of the EXPO 1998 in Lisbon.

Zaha M. Hadid

Zaha M. Hadid was born in Baghdad in 1950. In 1978 she was employed in the Office for Metropolitan Architecture (OMA) founded by Rem Koolhaas, Elia and Zoé Zenghelis, as well as Madelon Vriesendorp. She received international recognition in 1983 with the design for the international open competition for "The Peak" in Hong Kong. Hadid has repeatedly been a visiting professor at Columbia University and Harvard University as well as at numerous other international universities.

Jacques Herzog and Pierre de Meuron

Jacques Herzog and Pierre de Meuron were both born in Basel in 1950. In 1979 they opened an office together, joined by partners Harry Guggler in 1990 and Christine Binswanger in 1991. Jacques Herzog and Pierre de Meuron were guest professors in 1989, 1994 and from 1996 until 1998 at Harvard University in Cambridge, Massachusetts. The office collaborates regularly with artists. In 1996 they received the European Prize for Industrial Architecture.

Steven Holl

Steven Holl was born in Bremerton, Washington, in 1947. In 1981 he was invited to teach at Columbia University, where he is still active today. Steven Holl has received numerous international awards, such as the Alvar Aalto Medal (in 1998) as well as the National AIA Design Award for the St. Ignatius Chapel at Seattle University in Washington (1994-97).

Josef Paul Kleihues

Josef Paul Kleihues was born in Rheine, Westphalia, in 1933. From 1960 until 1962 he worked

in the architectural office of Peter Poelzig in Berlin. In 1962 he set off on his own, opening an office there in partnership with Hans Heinrich Moldenshardt until 1967. After having taught design and architectural theory at the University of Dortmund from 1973 until 1985, he accepted an invitation in 1986 to teach at Cooper Union in New York. In addition, from 1979 until 1987, Kleihues was Planning Director for the new construction area of the International Building Exhibition Berlin (IBA), where he coined the phrase "critical reconstruction". Since 1994, Kleihues has been teaching at the Academy of Art in Düsseldorf.

Rem Koolhaas

Rem Koolhaas was born in Rotterdam in 1944. He studied at the Architectural Association in London from 1968 until 1972. A long stay in the United States followed, where, among other activities, he collaborated from 1972 until 1973 with Oswald Mathias Ungers at Cornell University. The ensuing years until 1979 were spent at the Institute for Architecture and Urban Studies in New York. Koolhaas worked there on his manuscript for *Delirious New York* (published in 1978), in which he investigated the effect of metropolitan culture upon architecture. Together with Elia and Zoé Zenghelis and Madelon Vriesendorp, he had already founded the Office for Metropolitan Architecture (OMA) in 1975 in New York and London. In 1984 Koolhaas left London and settled in Rotterdam.

Ricardo Legorreta

Ricardo Legorreta was born in Mexico City in 1931. During his studies he was already working as a draftsman for José Villagrán García, advancing to project manager and then to García's partner from 1955 until 1960. After a period thereafter as a freelance architect, he founded Legorreta Arquitectos in 1963, opening an additional office in Los Angeles in 1985. Legorreta lectured in the United States, including at Harvard University and the University of Texas, and taught at numerous universities in Mexico, Argentina, Chile, Costa Rica, Japan and Spain.

Daniel Libeskind

Daniel Libeskind was born in Łódź, Poland, in 1946. From 1975 until 1977 he taught at the Architectural Association in London. Libeskind has taught at many universities in North America, Europe, Japan, Australia and South America. Daniel Libeskind is one of the most important advocates, theorists, and teachers of Deconstructivism. In 1997 he received the American Academy of Arts and Letters Award for Architecture. Since 1989 he has lived and worked in Berlin.

Richard Meier

Richard Meier was born in Newark, New Jersey, in 1934. In 1963 he opened his own office in New York. Together with Peter Eisenman, Michael Graves, Charles Gwathmey, and John Hejduk, Richard Meier was a member of the New York Five, which became known in 1969 through their exhibition. He has received numerous awards including the Pritzker Prize in 1984 and the Royal Gold Medal of the Royal Institute of British Architects in 1988.

Gerhard Merz

Gerhard Merz was born in Mammendorf by Munich in 1947. Presently, he lives and works in Pescia, Italy.

Gerhard Merz has had numerous important one-man exhibitions since 1975.

Pre-eminent examples are the exhibition series *Costruire* an important stopover in 1989 in the Kunsthalle in Zurich. Noteworthy in addition are the exhibition series *Archipittura* which experienced a high-point in 1992 in the Kunsthalle Hamburg and in the Deichtorhallen Hamburg, and the exhibition *Licht* in the Kunsthalle Basel (1996). Together with Katharina Sieverding, Gerhard Merz represented the Federal Republic of Germany at the Venice Biennale in 1997. Since 1977 Gerhard Merz has participated regularly in the *documenta* in Kassel.

José Rafael Moneo Vallés

José Rafael Moneo Vallés was born in Navarra, Spain, in 1937. From 1970 until 1980 he taught architectural theory at the Escuela de Arquitectura de Barcelona, followed by international visiting

professorships in New York, Princeton, Harvard, and Lausanne, among other places. From 1985 until 1990 he was chairman of the Department of Architecture at the Harvard University Graduate School of Design, being honored there with the Joseph Luís Sert Professorship.

Juan Navarro Baldeweg

Juan Navarro Baldeweg was born in Santander, Spain, in 1939. Navarro Baldeweg spent the years 1971-75 doing research at the Massachusetts Institute of Technology in Boston and was guest professor in the following years at various universities in the United States, including Harvard University in Cambridge, Massachusetts.

Jean Nouvel

Jean Nouvel was born in Fumel, France, in 1945. Nouvel was among the founders of the "Architectes Français Mars 1976" movement and the "Syndicat de l'Architecture" in 1979. In addition, Nouvel was engaged as the consultant for the design of the Les Halles quarter in Paris. In 1980 he founded the "Biennale de Paris" and worked as its artistic director. In 1988 the office of Jean Nouvel, Emmanuel Cattani et Associés was opened.

Renzo Piano

Renzo Piano was born in Genoa in 1937. He worked for Louis I. Kahn in Philadelphia as well as for Z. S. Makowsky in London. From 1971 until 1977 he worked in partnership with Richard Rogers in Paris and from 1977 until 1993 with Peter Rice in Genoa. Since then, the collaboration with various architects has taken place in the offices of the Renzo Piano Building Workshop in Genoa, Paris and Berlin. In 1988 Renzo Piano received the Pritzker Prize.

Aldo Rossi

Aldo Rossi was born in Milan in 1931. Beginning in 1965, he taught at the Polytechnic in Milan until his Italian teaching permit was revoked in 1971 because of political activity. In 1966 Rossi delivered the foundation for the Rational Architecture movement emanating from him with his main theoretical work *L'architettura della città*. From 1972 until 1974

he was a visiting professor at the Federal Polytechnic Institut in Zurich. His teaching permit was reinstated in 1975, allowing him to accept a post at the University of Venice. In 1990 he was honored with the Pritzker Prize. Rossi died in Milan in 1997.

Álvaro Siza Vieira

Álvaro Siza Vieira was born in Matosinhos, Portugal, in 1933. After graduation, he worked together with Fernando Távora – the founder of the Porto school – until 1958. In 1992 he was awarded the Pritzker Prize. Siza has occupied himself in various essays with the development of a critical theory of architecture.

Oswald Mathias Ungers

Oswald Mathias Ungers was born in Kaisersesch, in the Eifel region of Germany, in 1926. In 1950 Ungers opened his architectural practices in Cologne and Berlin. He was invited as full professor to the Technical University of Berlin in 1963, teaching there until 1968. From 1969 until 1986 he taught at Cornell University in Ithaca. A professorship from 1986 until 1990 at the Academy of Art in Düsseldorf brought him back to Germany. In addition to his built work, Ungers has composed a series of important programmatic texts reflecting his understanding of rational architecture.

Robert Venturi and Denise Scott Brown

Robert Venturi was born in Philadelphia in 1925. Among various positions, Venturi worked for Eero Saarinen and Louis I. Kahn until he opened his own office together with several partners in Philadelphia in 1958. Joining the office were John Rauch (in 1964), Denise Scott Brown (in 1967), and later Steven Izenour and David Vaughan as well. From 1957 until 1965 Venturi taught at the University of Pennsylvania in Philadelphia and from 1966 until 1970 at Yale University in New Haven, Connecticut.

Denise Scott Brown was born in Zambia in 1931. Among various positions, she was the Eero Saarinen Visiting Professor for architectural design in 1987 at Yale University. The theoretical texts on architecture *Complexity*

and Contradiction in Architecture (1966) and *Learning from Las Vegas* (1972) received international acclaim.

Peter Zumthor

Peter Zumthor was born in Basel in 1943. He studied interior design beginning in 1963 at the School of Design in Basel and architecture and interior design at Pratt Institute in New York as of 1966. Thereafter Zumthor worked for the historic settlement survey of the Cantonal Historical Monuments Commission of the Grisons. There followed visiting professorships at the Southern California Institute of Architecture in Santa Monica in 1988 and at the Technical University of Munich in 1989. Since 1996, Zumthor has been a professor at the Accademia di Architettura founded by Mario Botta within the University of Italian Switzerland in Mendrisio, Ticino. He has received several prizes.



CASTELLO DI RIVOLI

Museo d'Arte Contemporanea

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Exhibition	<i>Teresita Fernández</i>
Curator	Marcella Beccaria
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Education services and public programs	Education Department ph. 011 9565213 - fax 011 9565232 e-mail: educa@castellodirivoli.torino.it
Bus service	Saturday, Sunday and holidays departure from Turin, Piazza Castello information ph. 011 9565280
Information	ph. 011 9565220 www.castellodirivoli.torino.it e-mail: info@castellodirivoli.torino.it

The exhibition

Teresita Fernández's art is capable of arousing sensations both subtle and intense, built upon the individual spectator's response to her work. Often posed as a perceptual inquiry, each piece invites us to draw on our own memories and desires. The reductive language she employs is designed to give the barest suggestion of an image or situation that the individual is prompted to complete. "My interest - Fernández says - is to create installations which function as situations where the viewer is somehow psychologically propelled by the signifiers in the work." Within the exhibition space, Fernández suggests what Gaston Bachelard refers to as "intimate immensity". As the French philosopher writes in his book *The Poetics of Space*, the contemplation of objects, even those which are familiar to us, may provoke an immeasurable dilation of our intimate, interior space. Defining the experience of a waking dream that can transport us from reality to a sense of infinity is a concept fundamental to the artist's work.

For her Castello di Rivoli project Fernández has drawn on her extensive research into the subject of landscape. In particular, she goes back to the idea of nature shaped by human hand and mind, ordered in terms of a strict hierarchy, offering the viewer a series of continually changing experiences synchronized to the act of walking through the enclosed space of the garden. Following this important concept that unites vision and the roving body, Fernández has 'landscaped' the museum rooms in such a way that visitors become involved in an experience which takes its rhythm from their movements and eventual pauses as they make their way across the exhibition space. To lure the observer into her garden, Fernández provides an encounter with the highly suggestive image of a waterfall. Both imposing and elusive, *Waterfall*, 2000 is a sculpture that condenses all the dynamic, roaring energy of the natural phenomenon to which it refers while maintaining its own silent presence. Constructed from bands of multicolored acrylic, Fernández's waterfall takes the form of alternating patterns of dark blue, light blue and white. The effect resembles the successive moments which produce a natural waterfall - suggesting a cinematic, frame by frame, progression. It is thus the viewer who, through his or her own gaze, animates the action of the waterfall dissolving into white foam. At the edge of two-dimensionality (like a single sheet of paper, or a bold graphic sign), Fernández's piece suggests the visual permanence of form within perpetually changing matter that every waterfall symbolically represents. The waterfall's sheet-like contour also delineates an interior, penetrable space, which is enclosed and intimate, alluding to a secluded spot that is physically and sensually charged.

Likewise composed of water but even more ephemeral and elusive is the phenomenon of the rainbow. Without illustrating its referent Fernández's work *3:37 pm*, 2001 evokes the rare atmospheric phenomenon by tying it to a precise moment in time. Almost as though she were composing a mosaic, Fernández arranges her rainbow by applying thousands of acrylic cubes to the wall, each of which, standing as a point of pure color, is like a painterly impressionist mark. Symbolic bridge that links heaven and earth representing the union of the human and divine realms, the rainbow is a distant apparition whose imposing scale often envelops a grand landscape. With Fernández's rainbow, it is the spectator's moving body that constructs the fleeting presence of the spectrum before his or her very eyes.

In most gardens, landscape architects tend to juxtapose spectacular visions with areas that favor a more contemplative disposition, designed to momentarily arrest the gaze. In the second room of her show, Fernández has constructed a secluded environment whose studied slowness holds the attention. On the walls, as though delineating the space and

confines of the garden are two works entitled *Wisteria*, 2000-01. Composed of hundreds of ellipses which form an ornamental motif, each of these pieces are inspired by the abstracted structure of the flower in bloom. Much like climbing plants, the two works are dependent on the walls that sustain them, infusing them with an unexpected geometry. The hypnotic repetition of these elliptical units and the vibration of color that appears to fill each wall (yellow and green respectively), asks that our eyes perform a subtle perceptual exercise. As viewers, we are compelled to pause for a moment.

According to Thoreau, who saw nature as a powerful instrument of self-analysis, each of us could measure the depths of his or her being by looking into a mirror of water. Water is the element that gives life to every garden; since ancient times artificial pools and nymphaeums have been constructed to give structure to the landscape, forming the fulcrum of the garden and its true reflecting eye. *Pond*, 2001 features an expansive surface on which a multitude of acrylic cubes are arranged. Their transparency captures and refracts the light, enriching the work with shapes that are organic. This work also possesses a sense of depth, suggesting a space beneath the gallery floor. Alluding to both nature and painting, *Pond* reflects our memories, without reflecting our image. Through its simple language, the work encapsulates the predilection for watery expanses that over the centuries has defined garden aesthetics. It also refers to the modern cultural obsession with the most celebrated of ponds at Giverny, which Monet, even when almost blind, continued to observe until his death.

Shaped by deliberate artifice and rich in pictorial allusion, Fernández's garden not only invites our attention as viewers but also asks that we listen. This apparent request for silence allows us to enter a space which belongs to the mind more than to nature. In this way the artist reveals the creative act of looking while at the same time emphasizing the inherent command of those who direct such vision.

Marcella Beccaria

Biography

Born in 1968 in Miami, Florida, Teresita Fernández currently lives and works in New York. After studying at Florida International University she completed her MFA at Virginia Commonwealth University, Richmond, Virginia. Among her early solo shows was *Real/More Real* in 1995 at the Museum of Contemporary Art, Miami where she exhibited an installation that manipulated viewers' perception, exploring the subtle boundary between fiction and reality. Fernández's ability to transform real space into a conceptual one, calling upon the spectator's complete participation, has brought her to international recognition. In 1996 she showed a rectangular platform reminiscent of a swimming pool at Deitch Projects in New York. The following year she had shows at Washington's Corcoran Gallery of Art, Washington and at the Masataka Hayakawa Gallery in Tokyo. In 1998 she took part in the International Artist-in-Residence Program, at Artpace in San Antonio, Texas, where she realized *Borrowed Landscape*, an installation designed to coax the viewer to a silent, intimate perception of the environments evoked. In 1999 Fernández was invited by Philadelphia's Institute of Contemporary Art for a solo show accompanied by a catalogue. The same year she presented *supernova* at the Berkeley Art Museum, a series of sculptures designed to suggest hypothetical subterranean spaces. The following year saw the artist exhibiting at Site Santa-Fe and at James Kelly Contemporary Gallery, in Santa Fe, New Mexico, as well as at New York's Museum of Modern Art, where she was commissioned to create *Hothouse*, a large installation for the museum's garden hall. In 2001 Madrid's Galeria Helga de Alvear has held a solo show of her work, while the New York Public Art Fund has commissioned her to carry out an outdoor project, entitled *Bamboo Cinema*.

Fernández has also taken part in numerous group shows both in the United States and Europe. In 1995 she participated in the *New Orleans Triennial* at the New Orleans Museum of Art and was invited by the Drawing Center in New York to take part in *Selections Spring '95*; the following year her work was included in *Defining the Nineties*, at Miami's Museum of Contemporary Art, *Container 96* in Copenhagen and *Enclosures* at The New Museum of Contemporary Art, New York. In 1997 she was invited to *X-Site*, at The Contemporary Museum in Baltimore, while in 1998 her work appeared in the group exhibitions *Insertions* at the Arkipelag/Cultural Capital, Stockholm, *Seamless* at De Appel, Amsterdam and *Threshold* held by the Power Plant in Toronto. In 1999 she took part in *On Your Own Time*, at the P.S.1 Contemporary Art Center, Long Island City and *Luminous Mischief*, at the Yokohama Portside Gallery in Japan, while in 2000 her work was again shown at P.S.1 in the exhibition *Greater New York*. That year she also participated in *La Ville, le Jardin, la Mémoire* at the Villa Medici, Rome and *Wonderland* at the St. Louis Art Museum. This year Fernández's work has appeared in *Reading the Museum* at Tokyo's National Museum of Modern Art, *Inside Space* at the MIT List Visual Art Center, Cambridge, Massachusetts and *Hortus Conclusus* at the Witte de With Gallery in Rotterdam.



Exhibition

Keiichi Tahara
Piedmont a photographic definition

**Curator
Coordinators**

Jean-Luc Monterosso
Patrizia Mussa
Adele Re Rebaudengo

Press Office

Massimo Melotti
ph. 011 9565209 – fax 011 9565231
e-mail: promo&press@castellodirivoli.torino.it

**Press preview
Opening
Dates**

Monday, May 28, 2001, 11:30 a.m.
Tuesday, May 29, 2001, 7:00 p.m.
May 30 – August 26, 2001

Hours

Tuesday – Friday, 10:00 a.m. – 5:00 p.m.
Saturday and Sunday, 10:00 a.m. – 7:00 p.m.
1st and 3rd Sat. of the month, 10 a.m. – 7 p.m.

Entrance

Itl. 12,000 full price; Itl. 8,000 reduced price

Location

Castello di Rivoli Museo d'Arte Contemporanea
Piazza Mafalda di Savoia 10098 Rivoli (Turin)

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Keiichi Tahara

Piedmont a photographic definition

Is it possible to reveal the genius of a people or a place through a photographic approach, and to illustrate the historical, architectural and artistic patrimony of a region, without resorting to tourist brochures?

This question is central to the project *Piedmont a photographic definition (Piemonte una definizione fotografica)*, the objective of which is to offer to an internationally known photographer, the possibility to provide an original and personal view of Piedmont, through the free choice of a documented subject. With these intersecting viewpoints, this project aims to establish a collection of photographs that are simultaneously mirror and memory.

Keiichi Tahara, a Japanese photographer who has lived and worked in Paris for more than twenty years, has chosen to record the royal palace of Venaria, a masterpiece of the Baroque, now in the midst of restoration.

In this inanimate place, with neither decorations nor statues, "ground zero" of a once rich and sumptuous architecture, he measures the spaces and translates into luminous masses the volumes and above all the Void – the same void of Zen philosophy tied to his original culture.

As a counterpoint, he has photographed the works dispersed throughout the building, which come from the royal palace or might have come from those surroundings.

Thus photography enables the past to be restored, in a series of furtive encounters where reality mixes with the imaginary and history with fiction. Moreover the movement elicited from the viewer's glance approaches the essence of the Baroque. Located under the signs of Circe and the Peacock, that is metamorphosis and, at the same time, ostentation, the Baroque is also a par excellence "writing in light," which its architecture wonderfully succeeds in capturing and diffusing.

With this exhibition Keiichi Tahara invites us to reflect on similitudes and disparities between cultures, in his own way inscribing one of the architectural gems of the Piedmont within the framework of a collective and universal cultural patrimony.

Jean-Luc Monterosso

Artistic Director, Maison Européenne de la Photographie, Paris

Curator of *Mois de la Photo*, Paris

Curator of the project *Piedmont a photographic definition*

Biography

Keiichi Tahara was born in Kyoto, Japan, in 1951. He moved to Paris in 1973 and began working with photography. He received a grant from the Gulbenkian Museum, Portugal, 1987; the Villa Medicis – Hors les Murs grant, France, 1990; numerous prizes in the Prix Niepce, 1988; and the Grand Prix de la Ville de Paris, 1995.

After Tahara had moved from Japan to Paris he devoted himself entirely to photography. From the time he arrived in Europe, light was central to his artistic approach. "The light in Japan, always hazy, is quite unlike the light in France, which is very violent. And I am convinced that the nature of the light has an impact on the landscape, the people and even the language."

During the next decade or more Tahara produced several series, the most important and best known being *Fenêtre* [Window] (1973-1984). Here he framed chimney stacks and windowless or crumbling façades of buildings through a halo of light diffused by a pane of glass that was more or less transparent. What he sought was the form of light itself rather than the light that emanated from an object. His many experiments with transparency originate in this idea.

Tahara then worked in a very wide variety of fields; portraiture, architecture, and fashion (with the couturier Yohji Yamamoto). In parallel, in his personal work, he never ceased playing with light, transparency, shade and material. For the past few years he has mainly designed installations in situ that incorporate his photographs on glass, stone, or metal. "More and more I am moving away from paper as a support. Why should I always attract light onto opaque paper?... That is why nowadays I use transparent supports. A new light is created, an almost universal light." Since 1987 Tahara has also made monumental luminous installations, mainly in cities in Japan. These *Sculptures de Lumière* occupy an important place in his desire to materialise light.