



CASTELLO DI RIVOLI

MUSEO D'ARTE CONTEMPORANEA

Piazza Mafalda di Savoia - 10098 Rivoli (Torino) - Italia
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Exhibition	<i>From the Earth to the Moon: Metaphors for Travel (Part II)</i>
Curator	Marcella Beccaria
Press Office	Massimo Melotti, Responsible Manuela Vasco, tel. +39/011.9565209 Silvano Bertalot, tel. +39/011.9565211 fax +39/011.9565231, e-mail: press@castellodirivoli.org
Press Preview	May 21, 2007, 11.30 a.m.
Opening	May 22, 2007, 7.00 p.m.
Dates	May 23 - August 26, 2007
Hours	Tuesday → Thursday 10.00 a.m. - 5.00 p.m. Friday → Sunday, 10.00 a.m. - 9.00 p.m.
Entrance	€ 6.50 full price, € 4.50 reduced price
Location	Castello di Rivoli Museo d'Arte Contemporanea Piazza Mafalda di Savoia - 10098 Rivoli (Turin)
Education services	Education Department tel. +39/011.9565213 - fax +39/011.9565232 e-mail: educa@castellodirivoli.org
Bus service	from Fermi Metro Station to Castello di Rivoli 9.00 a.m. - 10.30 a.m. - 11.30 a.m. - 2.25 p.m. - 4.00 p.m. information tel. +39/011.9565280 GTT toll-free number: tel. 800.019152
Information	tel. +39/011.9565220 www.castellodirivoli.org , e-mail: info@castellodirivoli.org

The exhibition has been made possible through the support of Fondazione CRT Progetto Arte Moderna e Contemporanea



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PRESS RELEASE

From the Earth to the Moon: Metaphors for Travel (Parts I and II)

Curator: Marcella Beccaria

Part I. Dates: April 4 – August 26, 2007

Part II. Dates: May 23 – August 26, 2007

Press preview Part II: Monday, May 21, 2007 – 11:30 a.m.

On Wednesday, May 23, the second part of the exhibition *From the Earth to the Moon: Metaphors for Travel* opens to the public, thus completing an exhibition installation that is organized on two floors of the Castello. The show includes over fifty works and large-scale installations from the permanent collection, many of which are being seen for the first time.

Evoking the title of Jules Verne's famous novel, the exhibition presents works that investigate, each in its own original way, various accepted meanings of the voyage, a concept examined in the expressive research of some of the leading figures in contemporary art.

"A force that can alter the course of history, – Marcella Beccaria writes – the voyage is a rich symbolic territory, capable of assuming many forms and bringing together multiple meanings. From nomadism to migrations, from mythological adventures to pilgrimages, from the crusades to wars of conquest, from the Grand Tour to mass tourism, from scientific explorations on land and sea to the conquest of space and virtual travel, the concept of the voyage changes depending on the era, mirroring its desires, ambitions, fears, and problems. [...] At the same time, the concept of the voyage includes the freedom of mental journeys and the boundless territories of fantasy, replacing physical mobility with the ubiquity of the imagination. In art, as in literature and cinema, the voyage is a theme that links numerous investigations and continues to inspire new ones."

In order to adequately exhibit the breadth of the cultural project that the Museum is developing, with the continuous and generous support of Fondazione CRT Progetto Arte Moderna e Contemporanea, the exhibition is organized into two sections. The selection proposes an original interpretation of the Museum's collection, through works by Mario Airò, Giovanni Anselmo, Massimo Bartolini, Gabriele Basilico, Lothar Baumgarten, Alighiero Boetti, Jem Cohen, Enzo Cucchi, Roberto Cuoghi, Gino De Dominicis, Thomas Demand, Mario Giacomelli, Rebecca Horn, Roni Horn, Pierre Huyghe, William Kentridge, Anselm Kiefer, Kim Sooja, Mario Merz, Claes Oldenburg - Coosje van Bruggen, Charlemagne Palestine, Giulio Paolini, Thomas Ruff, Thomas Struth, Grazia Toderi, Bill Viola, Yang Fudong, and Gilberto Zorio.

The first part of *From the Earth to the Moon: Metaphors for Travel* opened to the public on April 4th.

On the museum's second floor, *Part I* includes works and large-scale installations by Gilberto Zorio, Mario Merz, Anselm Kiefer, Giulio Paolini, Enzo Cucchi, Thomas Ruff, Alighiero Boetti, Giovanni Anselmo, Gino De Dominicis, Rebecca Horn, Charlemagne Palestine, Jem Cohen, Massimo Bartolini, Lothar Baumgarten, Bill Viola, Gabriele Basilico, Yang Fudong, Mario Airò, Kim Sooja, Claes Oldenburg - Coosje van Bruggen, and Roberto Cuoghi.

The theme of the voyage is interpreted through key works in the collection, such as *Igloo con albero* (*Igloo with Tree*), 1968-69, and *Igloo (Tenda di Gheddafi)* (*Igloo - Gaddafi's Tent*), 1968-81, by Mario Merz, where the artist creates an actual habitable space, inspired by the architecture of nomadic populations. The voyage as metaphor returns as a category of the spirit in *Cette obscure clarté qui tombe des étoiles* (*That Obscure Clarity that Falls from the Stars*), 1996, a work by Anselm Kiefer that alludes to the regeneration of matter. The exhibition includes new acquisitions, such as *Isolde's Ascension* (*The Shape of Light in the Space after Death*), 2005, by Bill Viola. In this American artist's video installation, presented for the first time in the 18th-century Savoy chapel, Isolde's ascension toward the light becomes a symbolic existential voyage where the power of love transcends death. The voyage is also undertaken through images of a war-torn city, as in *Beirut*, the photographic series created by Gabriele Basilico in 1991. The artist's lens recreates an emblematic and dramatic voyage through the metropolis, which becomes a metaphor for the contemporary world, suspended between violence and a desire for life, between past and future.

The second part of the exhibition opens to the public on Wednesday, May 23rd.

On the third floor, the exhibition continues with *Part II*. Thomas Struth's photographs lead us back to reality but reveal, in their cold documentation, the often alienating aspect of mass tourism. Works by Mario Giacomelli, the father of contemporary Italian photography, where signs of the earth become a narration, are followed by a piece by Grazia Toderi, a video projection entitled *Il decollo* (*The Take Off*), 1998 where the television image of a Paris stadium, shot from above, is transformed into a spaceship ready to depart. *Journey to the Moon*, 2003 by William Kentridge was created, along with other video works by this South African artist, in homage to Georges Méliès, who was the first to transform Jules Verne's novels into moving images. *Day for Night*, 2003, captures the journey of some ants as they follow one another along a path traced by the artist using sugar. The series of photographic works by Roni Horn are inspired by the voyages of Jules Verne; water is the dominant element, in "an infinite series of forms, relationships, and contents," more conceptual than narrative voyage. In *Grotto*, a work from 2006, a photograph of a model that depicts a cave with stalagmites and stalactites, is in turn taken from a picture postcard. Thomas Demand, an artist with a postmodern sensibility, invites us on a journey between reality and representation, where the boundary between these realms can no longer be defined. The exhibition further examines extremely current themes of the concept of reality and fiction, in the evocative video by Pierre Huyghe, *A Journey That Wasn't*, 2006 which allows us to experience an imaginary journey toward antarctic seas and unknown lands. The exhibition ends with *Studio per "A perdita d'occhio"* (*Study for "Until the Eye Sees no Longer"*), 2007 by Giulio Paolini, artist also included in the first part of the exhibition.

The entire exhibition, including the second and third floors of the Castello, will be open to the public until August 26th.

The exhibition has been made possible through the support of Fondazione CRT Progetto Arte Moderna e Contemporanea.

For information

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Giulio Paolini

(Genova, 1940)

Studio per "A perdita d'occhio", 2007, di Giulio Paolini è il simbolico punto di inizio e fine della mostra Dalla terra alla luna: metafore di viaggio.

Studio che rimanda a progetti ulteriori, l'opera racconta il viaggio delle idee in tre diversi momenti. Il primo è rappresentato dall'immagine di un'imbarcazione contenente fogli e tele non ancora toccate dalla mano dell'artista. Il secondo momento consiste in una serie di disegni, schizzi all'interno dei quali Paolini esplora, analizza e indaga le variabili relative a ciascun progetto. Il terzo momento è infine quello in cui le opere prendono (e perdono) forma. Il viaggio è così raccontato come una caduta progressiva che dall'infinito mare delle possibilità arriva a concretizzarsi in forme precise. Attuazione dell'idea, l'opera d'arte ne rappresenta anche la fine, ma in base a un ciclo vitale, è anche il punto di un nuovo inizio, grazie al quale l'intero viaggio può ricominciare.

L'artista è presente in mostra anche con *Astrolabe (F. P.) (Astrolabio – F.P.)*, 1967, opera allestita al secondo piano del Castello.

Studio per "A perdita d'occhio" (Study for "As Far as the Eye Can See"), 2007, by Giulio Paolini is the symbolic beginning and end point for the exhibition From the Earth to the Moon: Metaphors for Travel.

A study that refers to other projects, the work describes the voyage of ideas at three different moments. The first is represented by the image of a boat containing sheets and canvases not yet touched by the artist's hand. The second moment consists of a series of drawings, sketches where Paolini explores, analyzes, and investigates the variables related to each project. The third moment, finally, is that in which the works take (and lose) shape. Thus the voyage is described as a progressive fall, from the infinite sea of possibilities to a point where it materializes in precise forms. As the implementation of the idea, the work of art also represents its end, but based on a life cycle, it is also the point for a new beginning, thanks to which the entire voyage can begin again.

The artist is also represented in the exhibition by Astrolabe (F. P.), 1967, a work that installed on the second floor of the Castello.

Studio per "A perdita d'occhio" (Study for "Until the Eye Sees No Longer"),

2007

tecnica mista su carta / mixed media on paper

70 x 100 cm / 27 1/4 x 39 3/8 in.

Castello di Rivoli Museo d'Arte Contemporanea

Dono dell'artista / Gift of the artist

Dalla terra alla luna: metafore di viaggio - parte I e II
(From the Earth to the Moon: Metaphors for Travel – Parts I and II)
Elenco delle opere esposte / Checklist of exhibited works

Atrio / Atrium Castello

GIULIO PAOLINI

(Genova, 1940)

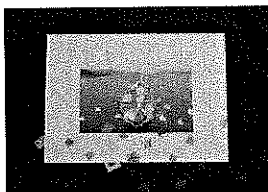
Studio per "A perdita d'occhio" (Study for "Until the Eye Sees no Longer"),
2007

tecnica mista su carta / *mixed media on paper*

70 x 100 cm / 27 ½ x 39 ¾ in.

Castello di Rivoli Museo d'Arte Contemporanea

Dono / Gift dell'artista



Parte I – Secondo piano Castello (4 aprile – 26 agosto 2007)
Part I – Second floor Castello (April, 4 – August 26, 2007)

Sala / Room 18

GILBERTO ZORIO

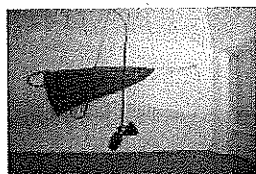
(Andorno Micca, Vercelli, 1944)

Barca nuragica (Nuragic Boat), 2000

giunchi intrecciati, compressore, alluminio, lampada, sonoro
woven reeds, compressor, aluminum, lamp, sound

450 x 600 x 640 cm / 177 ¾ x 236 ¼ x 252 in.

Castello di Rivoli Museo d'Arte Contemporanea



MARIO MERZ

(Milano, 1925-2003)

Igloo con albero (Igloo with Tree), 1968-1969

tubolare in ferro, vetri, stucco, ramo / *iron tubing, glass, plaster, branch*
igloo, h. 100 cm x Ø 200 cm; ramo, h. 320 cm

h. 39 ½ x Ø 78 ¾ in.; branch, h. 126 in.

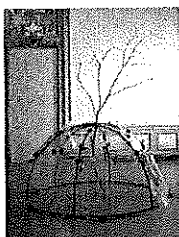
Collezione / *Collection Margherita Stein*

Proprietà / *Property Fondazione CRT Progetto Arte Moderna e*
Contemporanea

Deposito permanente / *Permanent loan*

Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino

GAM – Galleria Civica d'Arte Moderna e Contemporanea, Torino





Igloo (Tenda di Gheddafi) (Igloo – Gaddafi's Tent), 1968-1981
tubolare in ferro, acrilico su tela di juta / *iron tubing, acrylic on jute*
canvas

h. 240 x Ø 500 cm / h. 94 ½ x Ø 197 in.

Castello di Rivoli Museo d'Arte Contemporanea

ANSELM KIEFER

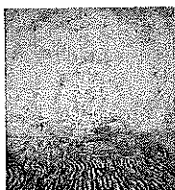
(Donaueschingen, Germania / *Germany, 1945*)

Cette obscure clarté qui tombe des étoiles (Questo oscuro chiarore che cade dalle stelle / That Obscure Clarity that Falls from the Stars), 1996

acrilico, olio, emulsioni, semi di girasole su tela / *acrylic, oil, emulsion, sunflower seeds on canvas*

5 pannelli, 524 x 562 cm / *5 panels, 206 x 221 in.*

Castello di Rivoli Museo d'Arte Contemporanea



GIULIO PAOLINI

(Genova, 1940)

Astrolabe (F. P.) (Astrolabio – F.P.), 1967

sfere in plexiglas, mappamondo / *Plexiglas spheres, globe*

sfere in plexiglas: Ø 54,5 cm, Ø 38 cm, mappamondo: Ø 36 cm, settore

di 1/4 di sfera: 17 x 47 x 18 cm, settore di 1/8 di sfera: 17 x 18 x 18 cm

Plexiglas spheres: Ø 21 7/16 in., Ø 14 15/16 in., globe: Ø 14 13/16 in., 1/4 sphere

section: 6 11/16 x 18 ½ x 7 1/16 in., 1/8 sphere section: 6 11/16 x 7 1/16 x 7 1/16 in.

Castello di Rivoli Museo d'Arte Contemporanea

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Fondazione CRT Progetto Arte Moderna e Contemporanea



Sala / Room 19

ENZO CUCCHI

(Morro d'Alba, Ancona, 1949)

Eroe senza testa (Headless Hero), 1981

olio su tela / *oil on canvas*

203 x 254 cm / 80 x 100 in.

Castello di Rivoli Museo d'Arte Contemporanea

Deposito permanente / *Permanent loan*

Fondazione CRT Progetto Arte Moderna e Contemporanea



Vitebsk-Harar, 1984

smalto su lamiera di ferro / *enamel on sheet-iron*

400 x 500 cm / 157 ½ x 197 in.

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La deriva del vaso (The Drift of the Vase), 1984-1985
olio su tela / *oil on canvas*
280 x 320 cm / 110 ¼ x 126 in.
Castello di Rivoli Museo d'Arte Contemporanea
Deposito permanente / *Permanent loan*
Fondazione CRT Progetto Arte Moderna e Contemporanea



THOMAS RUFF
(Zell am Harmersbach, Germania / *Germany*, 1958)
02h 36m/40°, 1990
stampa cromogenica / *chromogenic print*
260 x 188 cm / 102 ¾ x 74 in.
Castello di Rivoli Museo d'Arte Contemporanea



Sala / Room 20

ALIGHIERO BOETTI
(Torino, 1940 – Roma, 1994)
Mappa (Map), 1971-1973
tela in lino, ricamo in cotone policromo / *linen, embroidery in colored
cottons*
232 x 380 cm / 91 ½ x 149 ½ in.
Castello di Rivoli Museo d'Arte Contemporanea
Deposito a lungo termine / *Long term loan*
Collezione / *Collection Annemarie Sauzeau Boetti*



GIOVANNI ANSELMO
(Borgofranco d'Ivrea, Torino, 1934)
Verso oltremare (Towards Ultramarine), 1984
pietra di Luserna, cavo d'acciaio, pittura acrilica su parete / *Luserna
stone, steel cable, acrylic paint on wall*
321,8 x 131 x 2,8 cm / 126 ¾ x 51 ½ x 1 in.
Castello di Rivoli Museo d'Arte Contemporanea

Mentre la terra si orienta (While the Earth Finds its Bearings), 1967-2007
terra, ago magnetico / *earth, magnetic needle*
dimensioni variabili / *variable dimensions*
Courtesy l'artista / *the artist*, Tucci Russo Studio per l'Arte
Contemporanea, Torre Pellice

Sala / Room 21

GINO DE DOMINICIS

(Ancona, 1947 – Roma, 1998)

Senza titolo (Urvasi e Gilgamesh) (Untitled - Urvasi and Gilgamesh), 1988

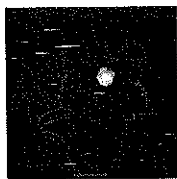
tempera, matita su tavola / *tempera, crayon on board*

240 x 240 cm / 94 ½ x 94 ½ in.

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Deposito permanente / *Permanent loan*

Fondazione CRT Progetto Arte Moderna e Contemporanea



Sala / Room 22

REBECCA HORN

(Michelstadt, Germania / *Germany*, 1944)

Miroir du Lac (Specchio del lago / Mirror of the Lake), 2004

ferro, specchio, lampada, proiettore, diapositiva, motore, vetro

iron, mirror, lamp, slide projector, slide, motor, glass

specchio basculante, Ø 184 cm / *pivoted mirror, Ø 72 ½ in.*

Castello di Rivoli Museo d'Arte Contemporanea



Sala / Room 23

CHARLEMAGNE PALESTINE

(New York, 1947)

Island Song – Island Monologue (Canzone dell'isola – Monologo dell'isola),

1976

video, bianco e nero, sonoro, 31' 34" / *video, black and white, sound, 31 min. 34 sec.*

Castello di Rivoli Museo d'Arte Contemporanea

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Sala / Room 24

JEM COHEN

(Kabul, 1962)

This Is a History of New York (Questa è una storia di New York), 1988

video, bianco e nero, sonoro, 23' / *video, black and white, sound, 23 min.*

Castello di Rivoli Museo d'Arte Contemporanea

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Sala / Room 25

MASSIMO BARTOLINI

(Cecina, 1962)

Pavimento ad occhi chiusi (Floor with Eyes Closed), 1997

legno, fettuccia per tende / wood, curtain cord

222 x 544 cm / 87 ³/₈ x 214 ³/₁₆ in.

Castello di Rivoli Museo d'Arte Contemporanea

Deposito permanente / Permanent loan

Fondazione CRT Progetto Arte Moderna e Contemporanea



Sala / Room 26

LOTHAR BAUMGARTEN

(Rheinsberg, Germania / Germany, 1944)

Yurupari - Stanza di Rheinsberg (Yurupari - Rheinsberg Room), 1984

pigmento puro, penne di uccelli, tempera su parete

pure pigment, bird feathers, tempera on wall

dimensioni determinate dall'ambiente / dimensions determined by the space

Castello di Rivoli Museo d'Arte Contemporanea



Sala / Room 27 (Cappella / Chapel)

BILL VIOLA

(New York, 1951)

Isolde's Ascension (The Shape of Light in the Space after Death) (L'ascensione di Isotta - La forma della luce nello spazio dopo la morte), 2005

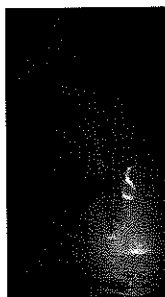
video, schermo al plasma, colore, suono stereo, 10' 30"

color high definition video on plasma display mounted on wall, color, stereo sound, 10 min. 30 sec.

Castello di Rivoli Museo d'Arte Contemporanea

Deposito permanente / Permanent loan

Fondazione CRT Progetto Arte Moderna e Contemporanea



Sala / Room 28

GABRIELE BASILICO

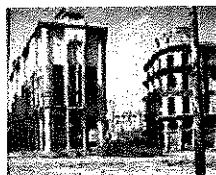
(Milano, 1944)

Beirut (Rue Dakar), 1991

stampe bianco e nero ai sali d'argento su carta baritata con viraggio conservativo / black and white Silver-salt prints on baritated paper with toner fixative

105 x 127 cm / 41 ¹/₂ x 50 in.

Castello di Rivoli Museo d'Arte Contemporanea





Beirut (Rue El Maarad), 1991

stampe bianco e nero ai sali d'argento su carta baritata con viraggio conservativo / *black and white Silver-salt prints on baritated paper with toner fixative*

105 x 127 cm / 41 ½ x 50 in.

Castello di Rivoli Museo d'Arte Contemporanea



Beirut (Place Martyres 1), 1991

stampe bianco e nero ai sali d'argento su carta baritata con viraggio conservativo / *black and white Silver-salt prints on baritated paper with toner fixative*

105 x 127 cm / 41 ½ x 50 in.

Castello di Rivoli Museo d'Arte Contemporanea



Beirut (Rue Abdel Malek), 1991

stampe bianco e nero ai sali d'argento su carta baritata con viraggio conservativo / *black and white Silver-salt prints on baritated paper with toner fixative*

105 x 127 cm / 41 ½ x 50 in.

Castello di Rivoli Museo d'Arte Contemporanea



Beirut (Rue Allemby/Fakhry Bay), 1991

stampe bianco e nero ai sali d'argento su carta baritata con viraggio conservativo / *black and white Silver-salt prints on baritated paper with toner fixative*

105 x 127 cm / 41 ½ x 50 in.

Castello di Rivoli Museo d'Arte Contemporanea



Beirut (Place Martyres 2), 1991

stampe bianco e nero ai sali d'argento su carta baritata con viraggio conservativo / *black and white Silver-salt prints on baritated paper with toner fixative*

105 x 127 cm / 41 ½ x 50 in.

Castello di Rivoli Museo d'Arte Contemporanea



Beirut (Rue Syrie), 1991

stampe bianco e nero ai sali d'argento su carta baritata con viraggio conservativo / *black and white Silver-salt prints on baritated paper with toner fixative*

105 x 127 cm / 41 ½ x 50 in.

Castello di Rivoli Museo d'Arte Contemporanea

Sala / Room 29

YANG FUDONG

(Pechino / Beijing, 1971)

Dengdai she de suxing / Waiting for the Snake to Wake Up (Aspettando il risveglio del serpente), 2005

video installazione a 10 canali; 10 DVD sincronizzati, 2 proiezioni, 8 schermi al plasma, colore, sonoro, 8'

10-channel video installation; 10 synchronized DVDs, 2 projections, 8 plasma displays, color, sound, 8 min.

musica di / *music by* Wang Wen Wei

Castello di Rivoli Museo d'Arte Contemporanea

Deposito permanente / *Permanent loan*

Fondazione CRT Progetto Arte Moderna e Contemporanea



Sala / Room 30

MARIO AIRÒ

(Pavia, 1961)

Notti e nebbie (Nights and Fogs), 1998

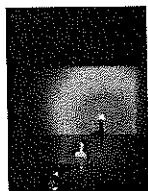
legno di balsa, proiettore, diapositiva, lampadina

balsa wood, slide projector, slide, light bulb

dimensioni determinate dall'ambiente / *dimensions determined by the space*

Castello di Rivoli Museo d'Arte Contemporanea

Donazione / *Gift* Associazione Artissima



Sala / Room 31

KIM SOOJA

(Taegu, Corea del Sud / *South Korea*, 1957)

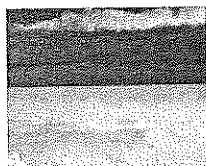
Bottari: Alfa Beach, 2001

proiezione video a ciclo continuo, colore, muto, 6' 18"

looping video projection, color, silent, 6 min. 18 sec.

Castello di Rivoli Museo d'Arte Contemporanea

Deposito permanente / *Permanent loan* - Regione Piemonte



Sala / Room 32

CLAES OLDENBURG - COOSJE VAN BRUGGEN

(Stoccolma / *Stockholm*, 1929; Gröningen, Olanda / *The Netherlands*, 1942)

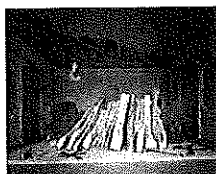
From the Entropic Library (Dalla biblioteca entropica), 1989

tela, legno, alluminio, polistirene espanso, resina, pittura al lattice

cloth, wood, aluminum, expanded polystyrene; coated with resin and painted with latex

360 x 686 x 254 cm, dimensioni variabili / *11 ft. 9 3/4 in. x 22 ft. 6 1/16 in. x 8 ft. 4 in., variable dimensions*

Musée d'Art Moderne, Saint-Etienne, Francia / *France*



Sala / Room 33

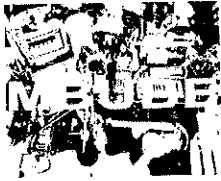
ROBERTO CUOGHI

(Modena, 1973)

Mbube, 2005

composizione per canto e strumenti, 3' / *composition for voice and instruments, 3 min.*

Castello di Rivoli Museo d'Arte Contemporanea



Parte II – Terzo piano Castello (23 maggio – 26 agosto 2007)

Part II – Third floor Castello (May 23 – August 26, 2007)

Sala / Room 34

MARIO GIACOMELLI

(Senigallia, Ancona, 1925-2000)

Paesaggi (Landscapes), 1955-1992

stampa gelatino bromuro d'argento / *gelatin silver prints*

18 fotografie, 30,5 x 40,6 cm ciascuna / *18 photographs, 12 x 16 in. each*

Castello di Rivoli Museo d'Arte Contemporanea

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BNL Banca Nazionale del Lavoro



Sala / Room 35

GRAZIA TODERI

(Padova, 1963)

Il decollo (The Take Off), 1998

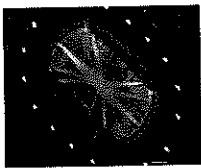
proiezione video a ciclo continuo, DVD, colore, suono stereo

looping video projection, DVD, color, stereo sound

dimensioni determinate dall'ambiente

dimensions determined by the space

Castello di Rivoli Museo d'Arte Contemporanea



Sala / Room 36

WILLIAM KENTRIDGE

(Johannesburg, 1945)

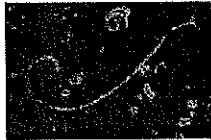
Journey to the Moon (Viaggio sulla luna), 2003

proiezione video, film 16 mm e 35 mm trasferiti su video e DVD,

sonoro, 7' 10" / *video projection, 16 mm and 35 mm, film video and DVD transfer, sound, 7 min. 10 sec.*

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Day for Night (Il giorno per la notte), 2003
proiezione video, film 16 mm trasferito su video e DVD, muto, 7'
video projection, 16 mm film video and DVD transfer, silent, 7 min.
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Sala / Room 37

RONI HORN

(New York, 1955)

Pooling You (Inabissati), 1996-1997

stampa litografica su carta non patinata

photolithography on uncoated paper

7 elementi, 106,5 x 147,3 cm ciascuna / 7 elements, 42 x 58 in. each

Courtesy Galleria Raffaella Cortese, Milano

Proposta di acquisto / *Acquisition proposal*



THOMAS DEMAND

(Monaco di Baviera / *Munich*, 1964)

Grotto (Grotta), 2006

stampa cromogenica / *C-print, Diasec*

400 x 285 cm / 77 ¹⁵/₁₆ x 173 ¹/₄ in.

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Sala / Room 38

PIERRE HUYGHE

(Parigi / *Paris*, 1962)

A Journey That Wasn't (Un viaggio mai accaduto), 2006

proiezione video, film riversato da 16 mm, colore, sonoro, 21' 43",

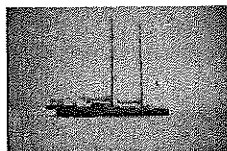
poster / *video projection, super 16mm film and high-definition video*

transferred to high-definition video, color, sound, 21 min. 43 sec., poster

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Atrio / Atrium

THOMAS STRUTH

(Geldern, Germania / *Germany*, 1954)

Audience 9 (Galleria dell'Accademia) Firenze, 2004

stampa cromogenica / *C-print*

179,5 x 297 cm / 70 ¹¹/₁₆ x 116 ¹⁵/₁₆ in.

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Audience 11 (Galleria dell'Accademia) Firenze, 2004

stampa cromogenica / C-print

185 x 297 cm / 72 ¹³/₁₆ x 116 ¹⁵/₁₆ in.

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