

CASTELLO DI RIVOLI

MUSEO D'ARTE CONTEMPORANEA

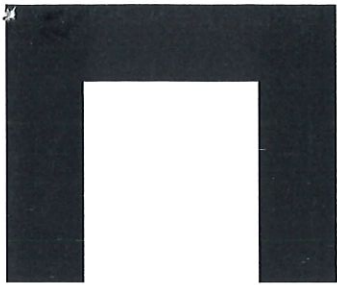
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Exhibition	<i>A Rose Has No Teeth: Bruce Nauman in the 1960s</i>
Curator	Constance M. Lewallen
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Press Preview	May 21, 2007, 11.30 a.m.
Opening	May 22, 2007, 7.00 p.m.
Dates	May 23 – September 9, 2007
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

A Rose Has No Teeth: Bruce Nauman in the 1960s is supported by the Henry Luce Foundation, the Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, and many generous individuals.

Special support for the Italian presentation is provided by the Terra Foundation for American Art.

The exhibition was organized by the University of California, Berkeley Art Museum and Pacific Film Archive and curated by Constance M. Lewallen.



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PRESS RELEASE

A Rose Has No Teeth: Bruce Nauman in the 1960s

Curator: Constance M. Lewallen

Dates: May 23 – September 9, 2007

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



Bruce Nauman: *Infrared Outtakes: Neck Pull, Opened Eye, Cockeye Lips, Hands Only*, (photograph by Jack Fulton), 1968/2006;
Four Epson UltraChrome K3 prints, 20 x 28 in. ea.
University of California, Berkeley Art Museum and Pacific Film Archive, gift of the artist and Gemini G.E.L. LLC.

A Rose Has No Teeth: Bruce Nauman in the 1960s is the first large-scale exhibition dedicated exclusively and in depth to Bruce Nauman's work from the 1960s, a period when the artist laid the foundations for all his innovative future work. The exhibition presents a series of works that are on view for the first time, the result of intensive research. After opening at the BAM/PFA Berkeley Art Museum and Pacific Film Archive, the retrospective is now installed at the Castello di Rivoli Museum of Contemporary Art, its sole European venue. Subsequently the exhibition will travel to The Menil Collection in Houston, Texas, from October 12, 2007 to January 13, 2008.

Considered one of the most influential contemporary artists, Bruce Nauman was born on December 6, 1941 in Fort Wayne, Indiana. He studied art, mathematics, and physics at the University of Wisconsin in Madison, from 1960 to 1964, and then studied at the University of California, Davis, graduating with an M.F.A. degree in 1966. Working as an artist, he abandoned painting as early as 1964 and soon moved on to a conceptual approach, distancing himself from the dominant formalism of Pop Art and Minimalism. He devoted himself to experimentation with sculpture and performance and collaborated with William Allan and Robert Nelson on film projects. From 1966 to 1968 he taught at the San Francisco Art Institute, then moved to southern California in late 1969. The following year Nauman taught at the University of California, Irvine. In 1979 he moved to New Mexico.

Bruce Nauman had his first solo exhibition in 1966, at the Nicholas Wilder Gallery in Los Angeles, and beginning in 1968 he had a series of exhibitions at the Leo Castelli Gallery in New York and the Konrad Fischer Galerie in Düsseldorf. In 1968 he was also invited to participate for the first time in Documenta in Kassel and during this same period received a grant from the National Endowment for the Arts, which allowed him to work for a year in New York.

Nauman was invited to take part in all the most significant exhibitions of Anti-form and Conceptual Art, such as *Eccentric Abstraction* (1966), *Prospect 68* (1968), *When Attitudes Become Form* (1969), and *9 at Castelli* (1969). In 1970 he showed in Turin, in the large exhibition *conceptual art arte povera land art*, at the Galleria Civica d'Arte Moderna. His international reputation was confirmed in 1972, when the Los Angeles County Museum of Art in Los Angeles and the Whitney Museum of American Art in New York organized a show of his work, his first solo museum exhibition, which traveled to various sites in the USA and Europe. A large-scale retrospective of his work was organized by the Walker Art Center in Minneapolis and was seen throughout the United States and Europe from 1993 to 1995.

Nauman's international awards include the Leone d'Oro (Golden Lion), at the 48th Venice Biennale in 1999, and the Praemium Imperiale Prize for Visual Arts, in Japan, in 2004.

International critics consider Bruce Nauman one of the most important living artists. His research, closely linked to conceptualism and post-minimalism, investigates the use of the body as an expressive element in relation to space, as well as the relationship between art and language.

The *New York Times* recently wrote: "A pioneer of video art and post-minimalist performance and a sculptor of apparently unlimited versatility, Nauman was famous and admired by critics from the time he first appeared on the scene (...) and his work has always exerted an important influence on contemporary art."

The exhibition

This exhibition, the first retrospective dedicated to the years Nauman spent in the San Francisco Bay area, presents the entire range of works from his early period beginning in the 1960s, a period when the artist laid the foundations for all his future innovative work.

A Rose Has No Teeth: Bruce Nauman in the 1960s, curated by Constance M. Lewallen of the BAM/PFA Berkeley Art Museum and Pacific Film Archive, presents more than 100 works, some of which have never been exhibited, including drawings, sculptures, neon writing, photographs, films, videos, sound and text pieces, installations, and books by the artist.

The 1960s, the period examined by the exhibition, is fundamental for Nauman's expressive research. In fact, at the mid-point of this decade, the artist began creating a "corpus" of works that range from sculptures to films, from holograms to neon pieces, from videos to performances. In his work, the conceptual and experimental component tends to prevail over esthetic ends. Often using irony and puns, the artist encourages reflection on problems inherent to existence, provoking participation or reaction on the part of the public. During the initial period of his research, Naumann began working on sculptures in clay, fiberglass, polyester, and other non-traditional materials. He created casts of his own body parts, inserted neon tubes into his sculptures, and created the neon writings for which he became famous. In 1966 he created his first sculpture using paradoxical words (a lead plaque bearing the phrase

A Rose Has No Teeth – Una rosa non ha denti), anticipating the interest that the relationship between art and language would have for an entire generation of artists. During this period, Nauman laid the groundwork for all his most important early films and videos, and he was by far the first artist to include video in an exhibition. During the '60s he also made his first photographs, experimentations with sound pieces and holograms, and began using his body as the subject of his work. Toward the end of the decade, the artist began working on his first interactive video-corridors.

A Rose Has No Teeth: Bruce Nauman in the 1960s provides a unique opportunity to study Nauman's history as an artist and his influence on and contributions to contemporary art. While preparing the exhibition, curator Constance M. Lewallen interviewed more than forty people who worked with the artist during those years. Her research also enabled her to discover new works, including a group of twenty-five drawings, a fiberglass sculpture that a classmate had kept for years and was forgotten by even the artist himself, and a series of four films. Thanks to conversations between Lewallen and photographer Jack Fulton, who worked with Nauman in the 1960s, a series of photographs was discovered (kept for years in Fulton's basement), related to *Studies for Holograms*, silkscreens from 1970. Fulton also discovered various photographs he took of Nauman in his San Francisco studio, now published in the exhibition catalogue.

The works in the exhibition include examples of Nauman's earliest fiberglass and resin sculptures from 1965, rubber sculptures from 1966, and the first work where the artist utilizes neon: a 'mapping' of his own body, entitled *Neon Templates of the Left Half of My Body Taken at Ten-Inch Intervals (Modelli in neon della metà sinistra del mio corpo presi a intervalli di venticinque centimetri, 1966)*. The retrospective continues with the famous spiral neon text, *The True Artist Helps the World by Revealing Mystic Truths (Il vero artista aiuta il mondo rivelando verità mistiche, 1967)*, now considered one of the emblematic works of twentieth-century contemporary art. In his performances and films from the 1960s, Nauman points out the complexity of perceptual processes, not only visual, but also psychological and physical, suggesting obsession, claustrophobia, disorientation, and confusion. In the late '60s, the artist directed his investigations toward the creation of sculptural spaces that provoke in the spectator the same sorts of turmoil that he had examined in previous years as a performer. In 1969 he created his first *Performance Corridor*, now part of the collection of the Solomon R. Guggenheim Museum in New York and included in the Rivoli exhibition.

Catalogue

The illustrated 256-page catalogue, published by the University of California Press, makes a significant contribution to our current understanding of the artist and the art movements that were active in the San Francisco Bay area during the 1960s. This period of Bruce Nauman's artistic development is analyzed in essays by Anne M. Wagner, professor of art history at UC Berkeley; Robert Storr, critic, former curator at MoMA in New York, and director of the 52nd Venice Biennale; curator and writer Robert R. Riley; and Constance M. Lewallen, the curator of the exhibition.

Lecture

On Tuesday, May 22, 6 p.m., on the occasion of the opening of the exhibition, Constance M. Lewallen will give a lecture on Bruce Nauman's work.

The exhibition in Berkeley was made possible thanks to support from the Henry Luce Foundation, the Andy Warhol Foundation for the Visual Arts, and the National Endowment for the Arts.

We are particularly grateful to the Terra Foundation for American Art for the presentation in Rivoli.

The exhibition has been organized by the University of California, Berkeley Art Museum and Pacific Film Archive.

For information:

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