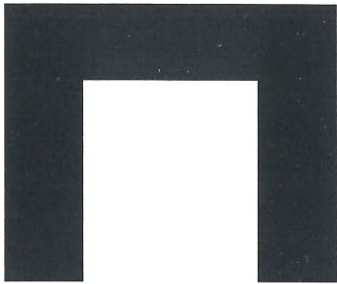




Exhibition	<i>The Moderns / I Moderni</i>
Curator	Carolyn Christov-Bakargiev
Catalogue	Skira Milan
Press Office	Massimo Melotti, Responsible Manuela Vasco, ph. 011.9565209 Silvano Bertalot, ph. 011.9565211 fax 011.9565231 e-mail: press@castellodirivoli.org
Press preview Opening Dates	Monday, April 14, 2003, 11.30 a.m. Tuesday, April 15, 2003, 7.00 p.m. April 16 – August 3, 2003
Hours	Tuesday → Thursday 10.00 a.m. – 5.00 p.m. Friday → Sunday, 10.00 a.m. – 10.00 p.m.
Entrance	€ 6.20 full price, € 4.13 reduced price
Location	Castello di Rivoli Museo d'Arte Contemporanea Piazza Mafalda di Savoia – 10098 Rivoli (Turin)
Education services and public programs	Education Department ph. 011.9565213 – fax 011.9565232 e-mail: educa@castellodirivoli.org
Bus service	Saturday, Sunday and holidays departure from Turin, Piazza Castello information ph. 011.9565280
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CASTELLO DI RIVOLI

PRESS RELEASE

I Moderni / The Moderns

Curated by Castello di Rivoli Chief Curator Carolyn Christov-Bakargiev

April 16 – August 3, 2003

Press preview Monday April 14, 2003 – 11:30 a.m.

I Moderni / The Moderns is a group show which explores the ways in which a number of artists are engaging with modernism and modernity round the world today. This exhibition will include sculpture, installations, projections, painting, drawing, and sound projects. It will present new and existing works by over 20 artists, including Haluk Akakçe, Ricci Albenda, Massimo Bartolini, Elisabetta Benassi, Tacita Dean, Tom Friedman, Liam Gillick, Arturo Herrera, Evan Holloway, Brian Jungen, Jim Lambie, Daria Martin, Julie Mehretu, Jun Nguyen-Hatsushiba, Jorge Pardo, Paul Pfeiffer, Susan Philipsz, John Pilson, Simon Starling, Sarah Sze, Piotr Uklanski and Gary Webb.

"Today, a growing number of artists round the world are referring to modernism or using icons of modernity as narratives and fictions in their artworks. The digital world is internationalist, as were the modernists; it aims to go beyond the local/global dichotomy, while at the same time achieving a reach broader than anything the modernists achieved. The digital mind is a project-based mind, encouraging a sense of 'agency', an ability to make choices and act, to have a point of view and a perspectival gaze, even within contemporary notions of multiplicity. Memory and Modernity are intertwined (the 'future' is a notion belonging to the past), and in some instances this idea takes form in the use of the history of film as a medium and subject -- for cinema, after photography, has been the most outstanding innovative cultural practice in the Modern Age. In other instances, it is to the formalism of 'high modernist' art in painting and sculpture that artists are looking. For such artists, issues of form, color, composition and linguistic experimentation are topical. Science, absurd or useless science, as well as its fantastic variant science fiction, are also sources for many artists today, and are primary metaphors being used." (Carolyn Christov-Bakargiev)

The exhibition will also include a sound section selected and organized by Anthony Huberman, including works by Kim Cascone, Richard Chartier, Farmersmanual, Bernhard Günter, Tetsu Inoue, Massimo, Kaffe Matthews, Carsten Nicolai, Yasunao Tone, Tu m' and Carl Michael von Hausswolff.

The exhibition will be hosted in the Manica Lunga building at the Castello di Rivoli Museo d'Arte Contemporanea. This 400 feet-long space was renovated and opened to the public in 1998. Designed in the 17th century as a picture gallery, the long and narrow Manica Lunga represents an ideal early modern architecture, specifically dedicated to the viewing of autonomous artworks.

This project is both classical and experimental, static and process-oriented. An aesthetic experience for the audience that will be sensorial and pleasure-oriented, as well as disconcerting and problematic.

A 248 page illustrated catalogue with a new essay by the curator, texts by renowned international art critics and an anthology of early modernist texts chosen by the artists will be produced on this occasion. Significant writings by Kandinsky, Marinetti and Poe will be included in this unique book.

For information

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I Moderni / The Moderns
Artists in the Exhibition

Haluk Akakçe

Akakçe was born in Ankara in 1970, where he began his art studies. He continued his education at the Royal College of Art in London and then at the School of The Art Institute of Chicago. He lives and works in New York and London. He recently participated in *Animations*, P.S.1/MOMA, New York (2001), followed by *Casino 2001*, at the Stedelijk Museum voor Actuele Kunst, Ghent. In 2002 he had solo exhibitions at the Whitney Museum of American Art at Philip Morris, New York and the Centro Nazionale per le Arti Contemporanee in Rome. The artist uses various media, ranging from drawing to painting on the wall, to digital video. His early drawings, composed of delicate anthropomorphic silhouettes, covered with protuberances, floating against a contrasting monochrome background, bring together various stylistic worlds, marked by Art Nouveau and biomorphic abstraction, as well as Futurist drawing and numeric graphics. Using a complex and ambitious scenario that alternates scenes taken from reality with three-dimensional animation sequences, *The Measure of all Things* (2000) represents, in emblematic and metaphorical fashion, our relationship with technology and virtual reality. With *A Delicate Balance* (2001), first shown at *Animations*, Akakçe explores the themes of perception tied to the vision of images in motion. Fluid, moving forms, reduced to black against a white ground, interweave until they take on the appearance of an opaque flow, which allows bands of light to appear. Re-examining the abstraction of Action Painting as well as Op Art, Akakçe's hypnotic work leads the viewer into unknown and fascinating visual realms.

Ricci Albenda

In his large installations, the artist Ricci Albenda, born in 1966 in Brooklyn, conceives space as a sculptural material, which can be used to generate a disquieting visual experience. Referring back to early avant-garde experimentation with relativity, and to the phenomenological speculations of 1960s art, and with the help of the numeric techniques of three-dimensional programming, the artist subjects the white walls of the museum's "white cube" to a series of visual distortions. Thus at P.S.1 Contemporary Art Center in Long Island City, Albenda intervenes on the underground portions of the museum's architecture, adding walls that have angled perspective, blocked by strange concave and convex excrescences (*Action at a Distance*, 2000). The artist, who conceived the latter as "portals onto other dimensions", emphasizes the relationship that the work itself engages, not only with the world of science, but also with "science-fiction." The viewer, immersed in the optical illusions of Albenda's non-Euclidean space, has the disturbing experience of another dimension, that of an imaginary hyperspace.

The artist has been invited to participate in numerous group exhibitions, including *Greater New York: New Art in New York Now* at P.S.1/MOMA, New York, 2000; *Elysian Fields* at the Centre Georges Pompidou in Paris, 2000; and *Casino 2001* at the Stedelijk Museum voor Actuele Kunst, Ghent, 2001. In 2001 he had a solo exhibition at MOMA in New York.

Massimo Bartolini

Born in 1962 in Cecina (LI), where he lives and works, Bartolini began to exhibit in the mid 1990s, participating in group shows such as *Aperto 95*, Trevi Flash Art Museum, Trevi, and *Truce*, Site Santa Fe, Santa Fe, in 1997. In 1995 he has his first solo exhibition at the Giò Marconi gallery in Milan, followed by other shows, including at the Massimo De Carlo gallery in Milan. In 2001 he was invited to P.S.1 Contemporary Art Center/MOMA in New York, where he exhibited *Untitled (Wave)*, an installation made up of a pool traversed by a wave. For the artist, water symbolizes the eternal transformation of all things in the universe, which, having become sculpture, offers a poetic and metaphysical view of movement and the notion of infinity. That same year he participated in *Squatters*, at the Museu Serralves in Porto and, the following year, he was invited to Frankfurt, to exhibit in *Manifesta 4*. For his installations, Bartolini utilizes various materials and techniques, from

sculpture to performance to photography. But it is in the creation of environments that the artist best expresses his poetics. From his first environment, *Teste (Heads)* – white rooms with rounded corners – created beginning in 1996, up to the recent *Tamburo*, 2002, which has become part of the collection of Castello di Rivoli, Bartolini has explored the mental spaces of an alternative universe, through numerous dimensions. In his works, he reveals an ambition to reveal other dimensions of reality, and to create alternative worlds. Inspired by the Spatialism of Lucio Fontana, as well as by the process-oriented forms of Arte Povera, Bartolini conceives spaces that can be experienced by physically and mentally.

Elisabetta Benassi

Benassi was born in 1966 in Rome, where she lives and works. She first exhibited her work in 1996, proposing a research based on symbolic figures that reactivate the mechanisms of memory. In the video *You'll Never Walk Alone*, 2000, Bettagol, her alter ego, meets up with Pier Paolo Pasolini for an encounter based on an exchange of identity. This work was presented in the exhibition *La Ville, le Jardin, la Mémoire* at the Villa Medici in Rome (2000). In 2001 it was shown again, at the *Berlin Biennale*, as part of an installation that also included the video *Timecode*, 2000. With *Panoramicar*, 2000, created for the project *Verso Sud (Southward)*, under the aegis of the Zerynthia association, the artist conceived a carriage to transport and aggregate different personalities, on a voyage that becomes a point of contact between travelers and places encountered. Her recent exhibitions include most notably one conceived together with Joan Jonas at the American Academy in Rome, in 2003. Intervening on contemporary mythologies, such as sports or mechanics, the artist recognizes the failure of a generation for which heroes are now merely chimeras, and at the same time she expresses a personal and romantic relationship with the utopias of modernity.

Tacita Dean

Born in Canterbury, England in 1965, Dean lives and works in Berlin. She studied at the Falmouth School of Art from 1985 to 1988; she continued her studies in Athens and later in London. Tacita Dean works with a multiplicity of techniques, which range from drawing to photography, to artists' books, and above all 16-mm film, which she began using while still very young. In her films, the characteristic stationary position of the camera and the slow framings create a sense of immobility. Using narrative modes, the artist explores the notions of the passage of time and the confrontation of man with the natural elements. Her art reveals particular interest in the utopias of the modernist avant-garde movements, as well as early 20th-century experimental cinema. She has participated in numerous recent exhibitions, including *New British Art 2000: Intelligence* at the Tate Gallery in London, 2000, and *Directions* at the Hirshhorn Museum in Washington, 2001. The artist's significant solo exhibitions include showings at the Museu d'Art Contemporani in Barcelona and at the Tate Britain in London, both in 2001, and at the Museu Serralves in Porto in 2002.

Tom Friedman

Friedman was born in 1965 in St. Louis and lives in Northampton. He studied at Washington University in St. Louis, where he majored in illustration, and at the University of Illinois in Chicago, where he studied sculpture. Friedman began exhibiting in the early 1990s and had his first solo exhibition in Italy in 1994, at the Galleria Raucchi-Santamaria in Naples. In 1995 he exhibited at the Museum of Modern Art in New York. In 2000 the Museum of Contemporary Art in Chicago devoted a solo exhibition to his work, and other shows in public institutions followed, including in San Francisco, Aspen, and at The New Museum of Contemporary Art in New York. The artist recently participated in *Casino 2001*, at the Stedelijk Museum voor Actuele Kunst, Ghent, 2001. Last year he had an extensive solo exhibition at the Fondazione Prada in Milan. Friedman uses everyday materials in his work, ranging from lumps of sugar to powdered detergent to toothpicks. With a precise technique that borders on the obsessive, and often utilizing complex

mathematical processes, the artist creates disturbing images that are reduced to a completely conceptual dimension.

Liam Gillick

Born in Aylesbury, Buckinghamshire, in 1964, the artist lives and works in London and New York. The international exhibitions in which he has participated include *Documenta X* in Kassel, in 1997. He had a solo exhibition at the Hamburg Kunstverein in 1998. This British artist's works are composed of platforms of plexiglas plates, aluminum structures, and wall coverings made of fabric with texts or motifs painted on the wall. Gillick calls into question architecture, sculpture and design. His installations, which evoke the industrial esthetic of Minimalism, have a characteristic indeterminacy, halfway between the decorative and the utilitarian, documentation and fiction. Necessarily "deceptive," they require viewers to rethink the ways in which they learn about and interpret art. Works such as *Discussion Platform* (1996), *Communication Banners* (1996), *Big Conference Platform* (1998), *Conscience Lobby* (2001) appear as sites for discussion and making decisions, as "decors" favorable to reflection and collaboration. Liam Gillick's installations, created to generate situations, can be seen as true spaces for the production of utopia.

Arturo Herrera

Born in Caracas, Venezuela in 1959, Herrera studied at the University of Tulsa, Oklahoma and at the University of Illinois in Chicago. He lives and works in New York. The artist mixes references and forms from "high" and "low" culture, using painting, sculpture, collage and drawing. His compositions combine various graphic styles, marked by the formal vocabulary of both abstract expressionist painting as well as the silhouettes of cartoon characters, purged of references and decontextualized. Some of his solo exhibitions have been held at the Centre d'Art Contemporain in Geneva in 2000 and at the UCLA Hammer Museum, Los Angeles, and the Whitney Museum of American Art, New York, in 2001. In 2002 he showed *Fragments and Figments. Works on Paper* at the Art Gallery of Ontario, Toronto. Recent group shows he has participated in include *Greater New York: New Art in New York Now* at P.S.1/MOMA, New York, 2000 and *The Americans* at the Barbican Gallery, The Barbican Centre, London, and *Painting at the Edge of the World*, Walker Art Center in Minneapolis, in 2001. In 2002 the artist participated in *Officina America* at the Galleria d'Arte Moderna, Bologna. Herrera has created *Almost Home*, a web site where viewers can interact, and where the virtual space of the screen, the fantasy space of children's stories and the space of the psyche merge, one into the other.

Evan Holloway

Born in La Miranda, California, in 1967, Holloway lives and works in Los Angeles. He first studied at the University of California, Santa Cruz, then at the University of California, Los Angeles. He began exhibiting his work in the mid-1990s, at public and private institutions in New York and Los Angeles. He has been invited to participate in numerous group shows, including, in 1997, *Wish You Were Here*, University of California, Los Angeles, and, in 2000, *Mise en scène. New L.A. Sculpture*, Santa Monica Museum of Art, Santa Monica. He went on to participate in international survey shows such as *The Americans* at the Barbican Art Centre, London, 2001 and at the *Whitney Biennial*, Whitney Museum of American Art, New York, 2002. He has had solo exhibitions in Los Angeles, London and Brussels.

Evan Holloway creates his work using ordinary materials, such as plaster or tree branches painted with drawing elements, or sound and video interventions. A fundamental element of his work is the exploration of the relationship between the body of the viewer and the work. The artist also develops his works through a skillful analysis of the expressive modalities of the first Futurist movement.

Brian Jungen

Jungen was born in 1970 in Fort St. John, British Columbia (Canada); he lives and works in Vancouver. He studied art history at Concordia University in Montreal and received a degree in Visual Art from the Emily Carr Institute of Art and Design in Vancouver. Jungen has work in numerous public collections in Canada and has participated in various group exhibitions. He has had solo exhibitions in Vancouver, Toronto, Vienna and Seattle. The group shows he has participated in include *Bounce*, Power Plant, Toronto, *Relic*, Fruitmarket Gallery, Edinburgh, and *ARS 01*, Kiasma, Helsinki. The artist has gained critical attention for his research, which combines a conceptual matrix and an interest in the use of everyday objects as basic materials for his creations. In a series of sculptures entitled *Prototypes for a New Understanding* (1999-2002), Jungen dismantles ordinary Nike tennis shoes, to re-compose them in new forms that allude both to North American Indian masks and to modernist sculpture.

Jim Lambie

The artist was born in Glasgow in 1964, where he studied at the Glasgow School of Art. He began exhibiting his work in 1995, participating in group shows and with a series of solo exhibitions in Europe and the United States. His solo exhibitions include one at The Modern Institute in Glasgow, 2001, and his group shows include *Painting at the Edge of the World*, Walker Art Center, Minneapolis, 2001; *Early One Morning*, Whitechapel Art Gallery, London, 2002; *Painting not Painting*, Tate St. Ives, Cornwall, UK, 2003. Lambie mixes the most banal of everyday objects and the glamour of Pop culture with the formal codes of both Modernism and the music world, where he has been a DJ for many years. Lambie's works, made from clothing, vinyl records, mirrors, record jackets, buttons, safety pins, and "glitter" paintings, are disconcerting in their simplicity and familiarity as well as their apparent casualness, pushed to the limits of absurdity. The works can take the form of plastic bags attached to the wall with drips of brilliant or acid toned paint (*Plaza*, 2000), or slabs of records covered in spangles (*Roots*, 2000), or "floor paintings" made up of strips of multicolored scotch tape, placed on the floor surface (*Zobop*, 1998). Objects and spaces, removed from their functionality and covered with paint by the artist, produce imaginary and psychedelic landscapes, bordering on Surrealism. Their sensuous tactility and visual rhythms evoke an emotional experience close to that which creates music.

Daria Martin

Born in 1973 in San Francisco, Martin's art studies began at Yale University. She is currently the artist in "residence" at the Delfina Studio Trust in London. Daria Martin began participating in international survey shows in 1999, including *Sentimental Education*, Deitch Projects, New York, 2002. The following year she was invited to participate in *Sharing Sunsets*, Tucson Museum of Contemporary Art, Tucson. She also exhibited at the Tirana Biennale in 2001. Daria Martin's films explore the history of Modernism through a complex play of references where art, cinema, dance, theater, fashion and design combine. In *In the Palace* (2001), the artist films draped characters who pose in a barred metal structure that seems to be revolving. While the structure evokes the transformations of Lazlo Moholy-Nagy's *Modulateur Espace Lumière*, the theatrical gesturalism and static quality of the figures and the formal black and white esthetic recall silent films, photographs of dance and avant-garde performances. *Birds* (2001) is based on the same principle of spatial construction. The dynamic arrangement of the structural elements in iron or colored plexiglas, the costumes and the geometric and abstract make-up recreate, in fable-like fashion, the atmosphere of Bauhaus performances.

Julie Mehretu

The artist Julie Mehretu was born in Addis Ababa, Ethiopia, in 1970. She studied in the United States and in Senegal. Her recent group shows include *Urgent Painting*, at the Musée d'Art Moderne de la Ville de Paris, 2001, and *Drawing Now: Eight Propositions*, The Museum of Modern Art, New York, 2002. She has had solo exhibitions in 2001, at Art Pace, San Antonio, and in 2003, at

the Walker Art Center, Minneapolis. Mehretu thinks of her paintings, drawings and "wall paintings" as "paintings of contemporary history" through "a narrative, baroque and epic mode," to investigate the complexity and the transformations of our contemporary world. The works that the artist creates, stratifying drawings and uniform applications of paint, are characterized both by the forms of modernist abstraction and by cybernetic representations. At an intersection between abstraction and "science-fiction," her art sketches the destructured and dynamic outlines of a globalized urban universe, dominated by the virtual, by velocity and by exchanges. In the tangle of chaotic forms of *Renegade Delirium* (2002) or *Bombing Babylon* (2001) traces of urban planes, pieces of architecture and signs of human activity emerge. Through a complex system of ruptures of scale, rhythm and perspective, these "psychogeographies" reactivate the concept of "drift" developed by the Situationists. This is how the artist chooses to emphasize the preeminence of different points of view, of disfunctions that appear as the sign of the "resistance of individual and cultural identities" to globalizing leveling.

Jun Nguyen-Hatsushiba

Born in Tokyo in 1968, the artist lives and works in Ho Chi Minh City, Vietnam. He studied at the Art Institute di Chicago and at the Maryland Institute College of Art. His most recent solo exhibitions include *Matrix 203: Memorial Project Vietnam*, shown at The New Museum of Contemporary Art, New York, UC Berkeley Art Museum, Berkeley, and the Austin Museum of Art, Austin, 2003. Group shows in which he participated in 2001 include the Yokohama Triennial, and in 2002 he was included in the 25th Sao Paulo Biennale and in *Attitude 2002*, Contemporary Art Museum of Kumamoto, Japan. In his video *Memorial Project Nha Trang, Vietnam: Toward the Complex – For the Courageous, the Curious and the Cowards*, 2001, the artist explores the cultural legacy left by the war in Asia. The rickshaw, stereotypical symbol of Vietnam for Westerners, but also the vehicle used by the Vietcong during the war, is the central element of the work. Movements through corridors, with the path continuing underwater, become slow, elegant and almost impossible. This element, which usually attracts the attention of tourists, enables the viewer to reflect upon Vietnam's culture and past.

Jorge Pardo

Jorge Pardo was born in 1963 in La Havana (Cuba) and now lives and works in California. He studied at the Art Center College of Design in Pasadena. In 1998 he had a solo exhibition at the Museum of Contemporary Art, Los Angeles and in subsequent years exhibited in London, Basel, New York and Berlin. He has participated in numerous international group exhibitions, including *Traffic*, at capc Musée d'Art Contemporain in Bordeaux, 1996, *Skulptur Projekte Münster '97*, Münster. In 2000 he participated in *Quotidiana* at Castello di Rivoli and in *Elysian Fields*, Centre Georges Pompidou, Paris; in 2002 he participated in *I love Dijon*, Le Consortium, Dijon. For his work, which the artist defines as sculpture, he uses hanging lamps, ceramic floor tiles, and domestic furnishings. He also uses architectural elements, such as the house he designed and built for the Museum of Contemporary Art in Los Angeles, which is identical to the one in which he lives (*4166 Sea View Lane*, 1998). In 2000 Pardo received a commission to redesign the ground floor of the Dia Center for the Arts in New York, where he worked on both the functional spaces, such as the bookstore, and in the exhibition spaces.

Paul Pfeiffer

Born in Honolulu in 1966, Pfeiffer moved to New York in the 1990s. He studied at the San Francisco Art Institute and at Hunter College of the City University of New York. His solo exhibitions include shows at the Kunst-Werke in Berlin, 2000, *Sex Machine*, The Project, Los Angeles, 2001, and most recently at the Museum of Contemporary Art, Chicago, 2003. Group shows in which he has participated include *Greater New York: New Art in New York Now*, P.S.1/MOMA, New York and the *Whitney Biennial*, Whitney Museum of American Art, New York, 2000. The following year he participated in the 49th Venice Biennale. Paul Pfeiffer's video

installations use icons of popular culture, which the artist digitally reworks with great skill. He calls his works video-sculptures, and he incorporates elements from Hollywood films or shots of sports events at moments of extreme tension. Pfeiffer often uses only brief clips, in strongly reduced format, giving a view of the event that normally does not appear, establishing a relationship of a different type of intimacy between viewer and subject.

Susan Philipsz

Philipsz was born in Glasgow and studied art in Dundee and Belfast, at the University of Ulster. She exhibited at the *Melbourne Biennial* in 1999 and participated in *Manifesta 3*, Ljubljana, 2000. In 2000 she was invited to participate in the P.S.1 International Studio Program in New York. The artist was chosen for the prestigious Glen Simplex Artists Award at the Irish Museum of Modern Art in Dublin in 2001, and that same year participated in the *Tirana Biennial*. Susan Philipsz recently was invited to take part in *Art Pace 2003*, San Antonio and in the next *Triennial of Contemporary British Art* at the Tate Britain, in 2003. Her works are based essentially on a sort of unexpected insertion of her own voice, depersonalized, into public spaces, where it can work its way effectively into an unsuspecting public's subconscious, generating an unpredictable variety of effects. Her "site-specific" installations explore the relationship between sound and space. The soundtrack for *Filter* (1998), broadcast from loudspeakers in a bus station in Belfast, transmitted popular songs, reinterpreted a cappella by the artist, interspersed with advertising announcements. On the occasion of *Manifesta*, in Ljubljana (1999), the artist installed her version of the *Internationale* in a city underpass. Broadcast at ten minute intervals, the old Socialist hymn rose up from the public space, like a distant echo from the past.

John Pilson

Pilson was born in 1968 in New York, where he lives and works. He studied at Sarah Lawrence College, New York and at the Yale School of Art, New Haven. He first exhibited in *Greater New York: New Art in New York Now*, P.S.1/MOMA, New York, 2000 and subsequently showed at the Kunst-Werke in Berlin. In his video installations *Above the Grid* (2002), shot in the spaces of the Twin Towers in New York, and *Interregna* (2000), the artist explores how life, in its unpredictability, forces its way into corporate spaces, in unstoppable and inevitable fashion. The titles of his works refer to the regular layout of the streets in Manhattan, and they allude to modernist architecture as well as to the developments of Modernism in minimal art of the 1960s. In 2001 the artist received the "Special Young Artist's Prize" at the 49th Venice Biennale. Pilson has had numerous solo exhibitions throughout the world, including *Clean Lines*, 2002, at Art Basel 33, Basel, where he won a prize. His works, photographs and films in black and white, immortalize and decompose the cold reality of office work in large cities.

Simon Starling

The multiform work of Simon Starling (born 1967 in Epsom, Surrey) challenges the construction of cultural and social forms and values. In particular it explores the impact of 20th-century modernist architecture and design on our environment and representations. Starling's site-specific projects all involve a process of displacement, subversion or transformation. Inverting the notion of ready-made objects, he makes ingenious use of recycled materials to recreate the icons of modernist aesthetics, such as Charles Eames's chairs or Poul Henningsen's lamps. In *Work, Made-Ready*, *Kunsthalle Bern* (1997), he uses the aluminium frame of a Sausalito mountain bike to make the frame of an Eames chair and vice-versa. In this way the concept of metamorphosis becomes a way of displacing an object's value. Although produced in different ideological contexts, the two transformed objects, on their identical white bases, reveal the similarity of their economic and fetishised status. In its subversion of notions of artistic, economic and cultural value, Starling's work continues the radical tradition of avant-garde sculpture.

Sarah Sze

Born in Boston in 1969, Sze lives and works in Brooklyn. She studied at Yale University in New Haven, then at the School of Visual Arts in New York. The artist has exhibited in numerous international survey shows, including *Cities on the Move*, *Secession*, Vienna, and *Migrateurs* at the Musée d'Art Moderne de la Ville de Paris, both in 1997, and in 1999 she participated in the 48th Venice Biennale. Her solo exhibitions include shows at the Fondation Cartier pour l'Art Contemporain in Paris, 1999. The "site-specific" installations of this American artist typically are conceived with thousands of small domestic "remains" – cotton swabs, pins, candies, medicines, razors, electric cords, clothespins, etc.... These fragile and minute assemblages evoke both the tentacle-like urban development of the contemporary city and an organic, uncontrollable and phantasmal proliferation. Already present in the artist's early works, this obsessive accumulation of incongruous small objects that invade windowsills and bookshelves is organized according to a fanciful and poetic typological order. With works such as *Seamless*, 1999 (Carnegie Museum of Art, Pittsburgh), or *Strange Attractor*, 2000 (Whitney Museum of American Art, New York), the multitude of objects that the artist glues together is organized into schizoid spirals that seem to spin out of control, into the space. An attention to rhythms and colors and the meticulous concatenation of elements suggest the idea of organized chaos and actual attention to form and composition. With *Power of Ten*, 2001 (Bard College, New York), the artist is inaugurating a new series of sculptures buried in the ground, where multiple layers reveal fantastical landscapes, seething with strange and fascinating subterranean life.

Piotr Uklanski

Born in Warsaw in 1968, Uklanski lives and works in New York. His solo exhibitions include *The Nazis*, Photographers Gallery, London, 1998, and a show at the Kunst-Werke in Berlin, in 2000. The artist's work has been included in numerous international group shows, including *Assuming Positions*, ICA, London (1997), *Manifesta II*, Luxembourg (1998), at The Migros Museum, Zurich (1999), and at the Walker Art Center, Minneapolis (2000). In 2000 he also participated in *Au-dela du spectacle*, at the Centre Georges Pompidou, Paris. In 2001 he exhibited in Italy, in the exhibition *Uniforme Ordine e Disordine*, at Pitti Immagine, Florence. Uklanski is interested in the inherent seduction of artifacts and images belonging to popular culture. His projects (which utilize photography, film and sculpture) tend to renew the power of these now obsolete forms of representation, revealing their poetic and political dimension. This artist's work, romantic, even sentimental, ventures into more broadly exploited representations, from "spaghetti westerns" to series of photographs of flowers or sunsets, symbols of vanished or repressed collective dreams. His paintings, which begin with shavings from colored pencils, proceed along the same register. Like confetti, the scattering of colored shavings over the entire surface of the canvas gives a sense of wonder and renews an awareness of monochrome painting. Installed in the space of a museum, his "dance-floors", composed of quadrangular slabs that light up to the rhythm of music, play on a formal affinity with the minimalist sculpture of Carl Andre, introducing a functional and festive dimension (*Dance Floor*, The Museum of Modern Art, New York, 2000). Conceived by the artist as "objects that are only generosity, without ideology," they evoke a form of nostalgia for the years of light-heartedness and collective hedonism.

Gary Webb

In his sculptures Gary Webb (born 1973 in Bascombe, Dorset) explores the typology of materials and forms, which he juxtaposes with objects from popular culture in complex and intriguing compositions. His preference for synthetic and industrial materials (neon, perspex, metal, fibreglass) and his exploration of their materiality, form and colour, reflect a return to the premises of abstract sculpture. Gary Webb's sculptures are self-referential but remain ambiguous. His accumulation of incongruous combinations of genres, the figurative allusions of some forms and the addition of vocal or musical soundtracks in a light, humorous vein, defy all interpretation. *Paranoid Mountain* (2001) consists of a metal silhouette suggestive of a seahorse, facing a large,

fibreglass element with full, curving forms painted black, green and yellow. In the centre the artist has installed a series of clear perspex cubes in bright fluorescent colours, on which lie oval pieces of glass, with a mini-disc player sending out a strange, syncopated murmuring sound. Although it sheds no light on the meaning of the enigmatic *Paranoid Mountain*, this sound does introduce a vital element, giving the impression that the work is irreverently yet gracefully freeing itself from the conventions of sculptural praxis.

Sound Section

Within the context of the exhibition *I Moderni / The Moderns*, there is a special section devoted to artist who utilize sound both as an expressive means in itself and together with other media. This section, which is intended as a "soundtrack" for the exhibition, is curated by Anthony Huberman.

Kim Cascone, a California artist, uses laptop computers to create electronic compositions. He has worked with David Lynch, and since 1980 has created more than 15 albums of electronic music.

Richard Chartier, from the United States, works within the subtle boundary between sound and silence. His electronic compositions have been exhibited at the Contemporary Museum in Baltimore and at the Whitney Biennial in New York. He has performed in Frankfurt, New York and Montreal. In 2001, he received honorable mention at Ars Electronica in Linz.

Farmersmanual, an Austrian electronic music and multimedia group, focuses its research on the creation of sound environments based on uncontrolled technology. Their work recently has been presented at the Biennale Arte Giovani in Turin and at international festivals in Europe and Australia.

Bernhard Günter creates compositions utilizing minimal sounds. The artist concentrates on the development of refined formal techniques that slowly create sounds capable of going beyond the space-time dimension, through repetitive, hypnotic schemes. He has exhibited throughout the world and in 1999 received honorable mention at the Prix Ars Electronica in Linz.

Tetsu Inoue composes music utilizing computers and other digital tools, to give form to an electronic "expressionism." He has made more than 40 albums, some of them collaborations with other artists, such as Stephen Vitiello.

Massimo (Massimiliano Sapienza), a composer of Sicilian origin, transforms the outcomes of experimentation with "industrial" sounds from the 1980s into the language of the laptop computer, where inexorable and scratching digital noises evoke the sound of industrial demolition. His subversive approach results in a music that could be defined as digital blasphemy, which has its origins in techno music. He has exhibited at the principal electronic music festivals in Europe.

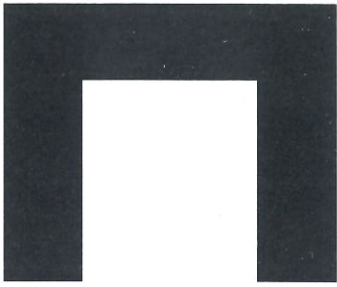
Kaffe Matthews, an English artist, has focused her research on working with space and sound. Many of her works, in fact, are involved with the recording and performance space, creating a sort of sound architecture. Her productions with the violin and the theremin have led to her more recent minimalist esthetic. Her work has been presented, among other places, at the Baltic Arts Center in Newcastle and at the P.S.1 Contemporary Art Center in New York.

Carsten Nicolai is considered one of the most significant innovators in synesthetic experimentation. His sound installations and registrations take into consideration the relationship between audio signals and their visual manifestations. Nicolai has exhibited and has created installations in many of the most prestigious exhibition spaces, such as the Watari Museum of Contemporary Art in Tokyo, the Schirn Kunsthalle in Frankfurt, the Witte de With in Rotterdam, the Venice Biennale, the Istanbul Biennale. The Hammer Museum of Modern Art in Los Angeles, and Documenta X in Kassel.

Yasunao Tone was one of the first artists to focus his research on the structures of errors in digital hardware. His work combines improvisations and intervention based on chance, typical of Fluxus work. Uniting western compositional influences and eastern references, his installations and recorded works can be considered precursors of the results of the more recent investigations presented in this exhibition. Active in the Fluxus movement since 1962, he also has been the

organizer and member of important music and performance groups such as Group Ongaku, Hi-Red Center and Team Random, the first Japanese computer art group. First of all a composer, Tone has worked with different media, creating compositions for electronic instruments, computer systems, film, radio and television. In 1972 he moved to the United States; among other accomplishments, he has collaborated with the Merce Cunningham Dance Company, he participated in the exhibition dedicated to Fluxus at the 1990 Venice Biennale, and has had his work presented, among other places, at the Walker Art Center in Minneapolis, the Guggenheim Soho, the Queens Museum of Art in New York, SFMoMA in San Francisco, the Whitney Museum of American Art in New York and the Yokohama Triennial. **Tu m'**, an Italian duo founded in 1998, is made up of Rossano Polidoro and Emiliano Romanelli. The group creates a unique fusion of electronic music, "plunder," minimalist music, jazz and pop. Their recordings explore the silences and disturbances generated by unpredictable interruptions in digital music. **Carl Michael Hausswolff**, a Swedish artist, focuses his research on the relationship between sound and electricity. The artist surveys the surrounding space, composing works that bring together "bits" and sound portions, to create an of continuity and consistency. Von Hausswolff has exhibited in Europe and in the United States. His installations have been exhibited at the Venice Biennale, the ICC InterCommunications Center in Tokyo, the Istanbul Biennial, Documenta X in Kassel and the Musée d'Art Moderne de la Ville de Paris.

The catalogue of the exhibition *I Moderni / The Moderns*, is published by Skira, Milan.



CASTELLO DI RIVOLI

Museo d'Arte Contemporanea

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APRIL – MAY 2003 EXHIBITION PROGRAM

I Moderni / The Moderns

Curated by Carolyn Christov-Bakargiev

April 16 – August 3, 2003

Press preview Monday April 14, 2003 – 11.30 a.m.

I Moderni / The Moderns is a major international group exhibition that explores the ways in which a number of artists are engaging with modernism and modernity round the world today. This exhibition, curated by Castello di Rivoli Chief Curator Carolyn Christov-Bakargiev, will include sculpture, installations, projections, painting, drawing and sound projects. It will present new and existing works by over 20 artists, including Haluk Akakçe, Ricci Albenda, Massimo Bartolini, Elisabetta Benassi, Tacita Dean, Tom Friedman, Liam Gillick, Arturo Herrera, Evan Holloway, Brian Jungen, Jim Lambie, Daria Martin, Julie Mehretu, Jun Nguyen-Hatsushiba, Susan Philipsz, Jorge Pardo, Paul Pfeiffer, John Pilson, Simon Starling, Sarah Sze, Piotr Uklanski and Gary Webb. The exhibition will be hosted in the Manica Lunga building at the Castello di Rivoli Museo d'Arte Contemporanea. "Today, a growing number of artists round the world are referring to modernism or using icons of modernity as narratives and fictions in their artworks. The digital world is internationalist, as were the modernists; it aims to go beyond the local/global dichotomy, while at the same time achieving a reach broader than anything the modernists achieved. The digital mind is a project-based mind, encouraging a sense of 'agency', an ability to make choices and act, to have a point of view and a perspectival gaze, even within contemporary notions of multiplicity." (C.C.B.).

A "soundtrack" to the exhibition is curated by Anthony Huberman.

This project is both classical and experimental, static and process-oriented. An aesthetic experience for the audience that will be sensorial and pleasure-oriented, as well as disconcerting and problematic.

A catalogue will be produced on this occasion.

Modernism and Modernity in Contemporary Artistic Practice
Round Table

April 15, 2003 – 2:00 p.m.

Conference Room

Manica Lunga, Castello di Rivoli Museo d'Arte Contemporanea

Modernism and Modernity in art today is the theme of a round table discussion that will take place at Castello di Rivoli on the occasion of the exhibition *I Moderni / The Moderns*.

The artists invited to participate include Massimo Bartolini, Liam Gillick, Arturo Herrera, Evan Holloway, Julie Mehretu, Paul Pfeiffer, and Sarah Sze. Christov-Bakargiev, the Museum's Senior Curator and curator of the exhibition, will moderate. Tim Griffin, Associate Editor of Artforum, will be present.

Arata Isozaki: Electric Labyrinth

Curated by Hans-Ulrich Obrist

April 16 – August 24, 2003

Press preview Monday April 14, 2003 – 11.30 a.m

This exhibition, curated by Hans Ulrich Obrist, presents *Electric Labyrinth* by Japanese architect Arata Isozaki (b. Kyushu, 1931, lives and works in Japan), originally designed for the Triennale exhibition in Milan in 1968. The installation, inaugurated on May 30, 1968, was immediately destroyed by the students' movement who occupied the building hosting the project. *Electric Labyrinth* was recently recreated and presented within the framework of "Iconoclash" at ZKM Center for Art and Media, Karlsruhe, in 2002. This project was a collaboration with photographer Shōmei Tōmatsu and composer Toshi Itchiyanagi, and represents a fundamental moment of the interdisciplinary architectural utopian movement of the sixties, as well as a critical analysis on the cities of the past and of the future. Projected images, sound and moving panels meet in Isozaki's universe, where the city is a place of mutation and constant ruin. Arata Isozaki studied with Kenzo Tange at the University of Tokyo and is considered his foremost successor, as well as an important writer and theorist. Amongst his architectural commissions are the Oubun Prefecture Library (1967), the Museum of Contemporary Art MOCA in Los Angeles (1986), and the Kyoto Concert Hall (1995).

Hans-Ulrich Obrist (Zurich, 1968) is a curator at the Musée d'Art Moderne de la Ville de Paris as well as a co-curator of numerous international exhibitions such as "Cities on the Move" and "Laboratorium".

Arata Isozaki: Electric Labyrinth

Round Table

April 15, 2003 – 11:00 a.m.

Conference Room

Manica Lunga, Castello di Rivoli Museo d'Arte Contemporanea

On the occasion of the exhibition *Electric Labyrinth*, Castello di Rivoli is organizing an panel with Hans Ulrich Obrist, curator of the exhibition, architect Arata Isozaki and Felicity Scott, editor of MIT Press Journal, Cambridge, Massachusetts and former instructor at Bard College.

Marcella Beccaria, curator at the Museum, will introduce this session.

Giorgia Fiorio. Piedmont. A photographic definition.

Curated by Jean-Luc Monterosso.

Organization and coordination by Patrizia Mussa, Adele Re Rebaudengo

May 21 – August 31, 2003

Press preview, Monday, May 19, 2003, 11:30 a.m.

With this project, the Piedmont region decided to ask a number of internationally renowned photographers to use their work to interpret the region, its inhabitants, its architecture, both historical and contemporary, the environment, and the natural and industrial landscape. These photographers, beginning with their distinctive expressive approaches, will create particular images of Piedmont, through their own interpretations and sensibilities.

The photographers each will produce at least twenty images in double editions. One edition will go to the collection of the Piedmont Region and will be exhibited at Castello di Rivoli Museum of Contemporary Art; the other will be donated to an international museum that will host the exhibition. Participants in the project are: Keiichi Tahara, Japanese, with the Maison Européenne de la Photographie, Paris; Raymond Depardon, French, with the Maison de la Photographie, Moscow; Giorgia Fiorio, Italian, with the MNAC Museu Nacional d'Art de Catalunya, Barcelona; Ralph Gibson, American, with the Tucson Museum of Art, Tucson, Arizona.

At Castello di Rivoli, Giorgia Fiorio is presenting *Altrove da oggi / Other than today*. According to the photographer, "[...] it suddenly came to me that the idea, or better the imaginary memory, of these

people was precisely the Piedmont that I had wanted to look for. It was a question of discovering them, really seeing them and trying to give them a *form*: capturing them through photography."

Alessandra Tesi.

Quella sua doppia identità, come uno specchio visto di profilo / That double identity, like a mirror seen in profile.

Friends and Supporters of Castello di Rivoli. Fellowship for young artists, 2002.

May 21 – June 29, 2003

Press preview Monday, May 19, 2003, 11:30 a.m.

This project, presented in Room 20 on the second floor of the Museum, was created by Alessandra Tesi in Paris, with the help of the Fellowship for Young Artists awarded to her for the year 2002.

Quella sua doppia identità, come uno specchio visto di profilo / That double identity, like a mirror seen in profile is a work in progress, based on a video and color photographs. The Fellowship, in the amount of 15,000 Euros, is made possible by the Friends and Supporters of Castello di Rivoli; its purpose is to sustain the work of an Italian artist, who must create a project outside Italy.

International critics consider Alessandra Tesi, who was born in Bologna in 1969, to be one of the most interesting young Italian artists working today. In 1999 she created *Interference Pearl* as part of *A Project for the Castello*, an ongoing exhibition series at the Museum; this has become a permanent installation. In 2001 Tesi was invited to participate in the Venice Biennale; in 2002 she had a solo exhibition at MACRO, the inaugural show for the new Museum of Contemporary Art in Rome.

Janet Cardiff: A Survey of Works Including Collaborations With George Bures Miller

Curated by Carolyn Christov-Bakargiev

May 21 – August 31, 2003

Press preview Monday May 19, 2003 – 11.30 a.m.

The Castello di Rivoli will present the first mid-career survey of the work of Canadian artist Janet Cardiff (b. 1957), including her collaborations with Georges Bures Miller. Originally curated by Carolyn Christov-Bakargiev for P.S.1 Contemporary Art Center, New York in 2001, and following a venue at the Musée d'Art Contemporain, Montréal (2002), this project is a newly designed exhibition for Rivoli and the most comprehensive exhibition to date of Cardiff's work. Janet Cardiff is known for her complex 'Walking Pieces' and audio installations which she has been creating since 1991. Her works constantly shift between fact and fiction, the experience of the real and our projections, fantasies and desires. Her works are interactive pieces where visitors are asked to touch, listen, and often move through an environment which is shaped by our perceptions of the real and by the artist's alteration of them. They explore the complexity and vertiginous nature of subjectivity in a highly technological world, as well as the constant need to negotiate between presence and loss of self, memory and experience, sensation and imagination. The exhibition will present all of Cardiff's major indoor installation works, such as *To Touch* (1993), *The Dark Pool* (1995/6), *Forty-Part Motet* (2001) and *The Paradise Institute* (2001), which won the special jury prize at the Venice Biennale in 2002. The exhibition will also premiere a new work by Cardiff and Bures Miller.

This exhibition is presented with the collaboration of the Musée d'art contemporain de Montréal and with the support of the Department of Foreign Affairs and International Trade of Canada.

A catalogue will be produced on this occasion.

For information

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