CASTELLO DI RIVOLI

Concept Body and Dream 5 exhibitions

27 MARCH - 30 JULY 2006

REGIONE PIEMONTE

FONDAZIONE CRT

CAMERA DI COMMERCIO INDUSTRIA ARTIGIANATO E AGRICOLTURA DI TORINO

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Castello di Rivoli • *Museum of Contemporary Art*

Concept, Body and Dream

Conceptual art burst onto the art scene in the mid Sixties, rejecting traditional forms of painting and sculpture in favour of the exploration of art and reality through ideas, creative processes, and artistic experience. The movement also characterized art in the Seventies, creating a radical, innovative and intellectually dynamic cultural environment. Conceptual works are produced using a variety of different media, from simple declarations or texts inscribed on walls, to installations, actions, and even – in some cases – pure gestures. The basis of all these works is the theoretical planning phase, which precedes, and sometimes replaces, its physical execution. One of the most important aspects of much Conceptual art is that it presupposes a logical reasoning process; the work itself is 'dematerialized', its physical reality secondary to the very language and ideas that define it as a work of art. Today, Conceptual art is one of the most influential artistic movements, and has provided a reference point for many young artists from the Nineties onwards. The first conceptual artists included Sol LeWitt, Joseph Kosuth, Robert Barry, Lawrence Weiner, and Douglas Huebler; Dan Graham's work conceptually investigated the phenomenology of perception. The late Sixties saw artists focus more intently on linguistic analysis; contemporaneously, 'dematerialized' performance art was being developed which placed the artist's body at the center of the artistic experience (as exemplified by Joan Jonas's work,) together with art which explored the mind's more irrational side (as seen in the work of Susan Hiller.)

Concetto, Corpo e Sogno (Concept, Body and Dream) is a series of five exhibitions which will be held successively throughout the spring and summer of 2006. Solo shows will be dedicated both to 'classic' conceptual artists, and to those artists whose work has not traditionally been defined as 'conceptual', but who have developed their conceptual analysis of perception and experience along different lines (performance art, installations or the exploration of the mind's more mysterious and irrational side.)
All of the works shown are informed by a conceptual attitude (Graham, Hiller, Jonas, Kosuth, Weiner): in some, the body meets and clashes with the immaterial (Graham, Jonas), while in others, dreams define the limits of the definable universe (Hiller).
Each exhibition gathers together historic works and more recent, or previously unseen projects, and is accompanied by an interview with the artist.
Thanks to the support of the Fondazione CRT Progetto Arte Moderna e Contemporanea, many of the works exhibited have become part of the museum's permanent collection.

The work of **Lawrence Weiner** (Bronx, New York, 1942) centers on investigating the relationship between people and things: the artist believes that his work need not necessarily be realized in concrete form, but may remain at the stage of artistic intent. The simple presentation of words in space describes or defines potential sculptures through the material processes that would constitute them. Weiner's exhibitions consist of textual interventions inscribed on the walls of the gallery space: the words describe processes, materials and structures that each viewer is left free to imagine. His works are exhibited along the grand central staircase (*MADE TO PRODUCE A SPARK*, 2006) and in gallery 20 of the Castello (second floor.)
Joseph Kosuth (Toledo, Ohio, 1945) adopted a radical artistic stance in the mid Sixties, shifting the emphasis of artistic production to a strictly theoretical dimension which underlined its linguistic nature. Art is the investigation of art, and this tautological idea (something that defines itself) is central to his practice. Following his early works, Kosuth developed his interest in language by using it as a means of observing and criticizing the entire context of artistic communication, creating large-scale installations. From Monday 15 May, the artist will be presenting a number of early works in gallery 19 of the Castello (second floor,) together with a new project which will be installed on the roof of the Manica Lunga.
Susan Hiller (Florida, 1940) became known in the early Seventies for her art works and collective group participation events, which appeared in sharp contrast to the more rationalist schools of Conceptual and Minimal art. Grounded on methodologies closer to those of anthropology than art till then, Hiller uses different media – ranging from performance art, installations and sculpture to video and audio works – to highlight areas and places of everyday life which tend to be overlooked, or aspects of our cultural production which have been forgotten. Hiller examines evil, dreams, madness and the eruption of the subconscious into daily life. From Monday 10 April, visitors will have the opportunity of experiencing some of her seminal works for the first time in Italy, in galleries 34 and 35 of the Castello on the third floor (*Dream Mapping*, 1974; *Dedicated to the Unknown Artists*, 1972-76, and the sound installation *Witness*, 2000.)
In the mid Sixties, **Dan Graham** (Urbana, Illinois, 1942) began testing the limits of the art system and the relationship between public and private space, publishing, for example, articles on suburban architecture as art works in high circulation publications. The artist is also interested in the subtle and constant changes of the consciousness, and in the late Seventies explored the experience of seeing (and filming) in a series of filmed performance works which will be shown from Friday 28 April, in gallery 36 of the Castello (third floor). Graham has an abiding interest in architecture as a transitional space between the private and public, and from the Eighties onwards he has been creating pavilions in metal and glass, structures which visitors can walk through, whose surfaces are mirrored, reflective or opaque. As well as his early work on film, Graham will be exhibiting a large functional pavilion: *Children's Day Care, CD-Rom, Cartoon and*

Work in Progress

Computer Screen Library Project, 1998-2000, a space where visitors can watch videos and children's cartoons chosen by the artist (gallery 33 of the Castello, second floor.)
The innovative performance artist **Joan Jonas** (New York, 1936.) abandoned sculpture in the late Sixties, to transform her work into a meeting point between spectator, artist and space. She uses reflective surfaces to create a choreography of gesture and action which hints at the uncovering of myths and rites, and expand the role of the art work. In Jonas's earlier work, the viewer was reflected in mirrors and became a part of the artist's performance, within a dizzying space which refracted and multiplied itself. Soon afterwards, Jonas replaced the mirrors with video cameras which made live recordings of the performers, and then re-projected their images during those same performances. From Monday 29 May, the artist will be presenting a new performance piece specially conceived for this exhibition (in galleries 37 and 38 of the Castello, third floor,) together with two installations taken from *Mirage*, 1976-2005, and *The Shape, the Scent, the Feel of Things*, 2004-2005.

Carolyn Christov-Bakargiev

Lawrence Weiner
Opens Monday 27 March 2006
In conversation with Carolyn Christov-Bakargiev, Monday 27 March at 6pm in the Conference Hall

Susan Hiller
Opens Monday 10 April 2006
In conversation Adam Szymczyk, Monday 10 April at 6pm in the Conference Hall

Dan Graham
Opens Friday 28 April 2006
In conversation with Chrissie Iles, Friday 28 April at 6pm in the Conference Hall

Joseph Kosuth
Opens Monday 15 May 2006
Conversation Monday 15 May at 6pm in the Conference Hall

Joan Jonas
Opens Monday 29 May 2006
In conversation with Lynne Cooke, Monday 29 May at 6pm in the Conference Hall
Performance at 8pm

HOURS
Tuesday - Thursday: 10 a.m. - 5 p.m.
Friday - Sunday: 10 a.m. - 9 p.m.
Closed Monday and May 1st.

Free guided tours to the exhibition take place on Saturday at 3:30 p.m. and 6 p.m., Sunday and holidays at 11 a.m., 3 p.m. and 6 p.m.
Tours covering the history and architecture of the Castello di Rivoli are held on Sunday at 4:30 p.m.
On Saturday, Sunday and holidays a shuttle bus service is available leaving from Piazza Castello, Turin.

For information: tel. +39 011.9565280
www.castellodirivoli.org

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