MUSEO D'ARTE CONTEMPORANEA

Piazza Mafalda di Savoia - 10098 Rivoli (Torino) - Italia
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CASTELLO DI RIVOLI

Exhibition	*Concept, Body and Dream* *Lawrence Weiner, Susan Hiller, Dan Graham,* *Joseph Kosuth, Joan Jonas*
Curator	Carolyn Christov-Bakargiev
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
Dates	March 28 – July 30, 2006 **Lawrence Weiner**: March 28 – July 30, 2006 **Susan Hiller**: April 11 – July 30, 2006 **Dan Graham**: April 29 – July 30, 2006 **Joseph Kosuth**: May 16 – July 30, 2006 **Joan Jonas**: May 30 – July 30, 2006
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	Saturday, Sunday and holidays departure from Turin, Piazza Castello information tel. +39/011.9565280
Information	tel. +39/011.9565220 www.castellodirivoli.org, e-mail: info@castellodirivoli.org

REGIONE PIEMONTE FONDAZIONE CRT CAMERA DI COMMERCIO INDUSTRIA ARTIGIANATO E AGRICOLTURA DI TORINO
CITTA' DI TORINO UNICREDIT PRIVATE BANKING – GRUPPO UNICREDIT

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PRESS RELEASE

Concetto, Corpo e Sogno / Concept, Body and Dream
Dates: March 28 – July 30, 2006
Concetto, Corpo e Sogno is a series of five solo exhibitions which focus on Conceptual art practices. Opening in succession at different dates, they are organized by Carolyn Christov-Bakargiev. During the 1960s and 1970s Conceptual art rejected traditional pictorial and sculptural work for an investigation of art and reality that reflects on ideas, mechanisms of creation, and processes of the artistic experience. Works were created using means that ranged from simple statements to written texts on the wall, to installations and actions. Logical process and the "dematerialization" of the work's physicality in favor of a staging of ideas and language itself are among the most significant characteristics of much Conceptual art, a movement that has greatly influenced the art of today. In fact, since the 1990s young artists throughout the world have shown renewed interest in the movement. This series of exhibitions present works by "classic" Conceptual artists, such as Joseph Kosuth and Lawrence Weiner; artists who worked in different directions to develop a conceptual analysis of perception, such as Dan Graham; and others not traditionally defined as "conceptual," who, instead, have worked within the realm of performance, installation art, and the exploration of the mysterious and less rational side of the mind, such as Joan Jonas and Susan Hiller. The solo shows will include historic works, more recent projects, and in some cases work being exhibited for the first time.
In conjunction with each show, there will be a public discussion between the artist and a curator or an internationally recognized intellectual.
Thanks to the support of the Fondazione CRT Progetto Arte Moderna e Contemporanea, seven of the works on view have become part of the permanent collection of the Castello di Rivoli.

Lawrence Weiner
Dates: March 28 – July 30, 2006
For Lawrence Weiner (New York, 1942), verbal language is a true sculptural material. During the second half of the 1960s and in the 1970s he gained international critical attention for his installations, books, and theoretical writings. His art revolves principally around the investigation of the relationship between people and things, through the simple presentation of words in the space. His works are often reflections on the qualities of a place, and they provide one of the best examples of art freed from the traditional conventions of sculpture. His best known works consist of textual interventions on the

walls of the exhibition space. In these pieces, the texts describe processes, materials, and structures that every viewer is free to imagine.
On the occasion of this solo exhibition, the artist will create a work specifically conceived and made for Rivoli. *MADE TO PRODUCE A SPARK*, 2006, is an intervention on the walls of the Castello's central grand staircase. In addition to this new work, the exhibition will also include two historic works from the 1960s and 1970s: *A REMOVAL OF THE CORNER OF A RUG IN USE*, 1969, and *...IN AS MUCH AS / IN AS MUCH AS...*, 1972. The three works have been acquired by the Fondazione CRT for the Museum's permanent collection.
On Monday March 27th, 6 pm, in conjunction with the exhibition, there will be a discussion between the artist and Castello di Rivoli Chief Curator Carolyn Christov-Bakargiev.

Susan Hiller
Dates: April 11 – July 30, 2006
Susan Hiller (1940) was born in Florida and then moved to London, where her career as an artist began in the 1970s, after studying anthropology and coming into contact with feminist circles. She gained critical attention with her innovative approach to art, where she utilizes various media, ranging from wallpaper and other elements from popular culture, to automatic writing and extrasensory phenomena. Hiller's works probe the realm of dreams and the eruption of the unconscious into everyday life (from the relationship with UFOs to the experience of reawakening from a coma, to paranormal phenomena), and she focuses both a conceptual and an anthropological eye on the mysterious and hidden workings of the mind, on the relationship between the visible and the invisible world, and on madness. Her works consist of complex installations (photos, puppets, group works, objects, sculptures), books, and performances. She has become an extremely influential figure for recent generations of artists throughout the world, and her works are included in the collections of museums such as the Tate Modern in London. At Castello di Rivoli, Hiller is showing two of her earliest pieces as well as a recent installation. For *Dedicated to the Unknown Artists*, 1972-76, the artist collected 350 postcards and constructed panels that interpret them, alluding to archival methodology. In *Witness (Testimone)*, a sound installation commissioned by Artangel in 2000 when it was created for a church in London, the viewer passes through an acoustic labyrinth of recorded voices of people relating paranormal experiences.
On Monday April 10th, 6 pm, there will be a discussion between the artist and Adam Szymczyk, Director of the Basel Kunsthalle.

Dan Graham
Dates: April 29 – July 30, 2006
Dan Graham (Urbana, Illinois, 1942), an eclectic and inventive Conceptual artist and a pioneer of performance and video art, has explored varied expressive means. In the mid-1960s he began his artistic investigations with a series of works where he utilized texts and

photographs. He published his works in pages set aside for ads and articles in large-circulation magazines, exploiting a conceptual process diametrically opposed to that practiced by Pop Art. In subsequent years he created performances, videos, and films, turning his attention to the complex relationship that exists between the work of art and the audience, using video cameras linked to monitors, which allowed viewers to see their own images in a spatial-temporal context that is out of synch their bodies in real spaces. In the 1980s the artist began creating pavilions in metal and glass, structures that can be entered, with two-way mirrored, reflective, or opaque surfaces, where the sensation of alienation is accentuated and the role of the visitor and the definition of the work of art with regard to its context are further explored. In this exhibition, Graham is presenting five early films/performances: *Sunrise to Sunset*, 1969; *Binocular Zoom*, 1969-70; *Roll*, 1970; *Helix/Spiral*, 1973; *Helix/Spiral (Simone Forti)*, 1973, and a large recent installation: *Children's Day Care, CD-Rom, Cartoon and Computer Screen Library Project*, 1998-2000. This latter piece is made up of a large-scale pavilion (90 x 296 x 273 inches), with a computer station for CD-Rom, acting as a media library of animated cartoons for children. There are portions made from two-way mirrors with anamorphic effects, which on one side enlarge the image of the children who move through the space, and on the other side reduce their image, creating a labyrinth between reality and virtuality. These works have become part of the Museum's permanent collection, thanks to support from the Fondazione CRT Progetto Arte Moderna e Contemporanea.

On Friday April 28th, 6 pm, there will be a discussion between the artist and Chrissie Iles, Curator at the Whitney Museum of American Art, New York.

Joseph Kosuth

Dates: May 16 – July 30, 2006

Joseph Kosuth (Toledo, Ohio, 1945) was one of the first Conceptual artists. Reacting to both the expressionism of abstract painting, the emphasis on the physicality of the art object, and the strong iconic representation in Pop Art, by the mid-1960s Kosuth had staked out a radical position: working within the realm of art, but at the same time shifting the object of artistic activity to a strictly mental dimension and stressing the linguistic aspect of the work of art. Art "is" thinking about art, and it is this tautological notion that is the basis for his methodology. He began applying this methodology with his *Protoinvestigations*, 1965 (where he presented, next to each other, an object, its image, and its definition from the dictionary), and in his first major works that use neon writing that defines itself. In his essay, *Art after Philosophy*, 1969, one of the key texts in terms of the theoretical basis of Conceptual art, he writes: "objects are conceptually irrelevant to the condition of art." Art thus tends to have decreasing emotional significance and is instead presented as lucid rationality and investigation. After his early works, Kosuth's linguistic interest developed in the direction of observation and critique of the entire context of artistic communication, and he created large-scale installations. Long interested in Freud and psychoanalysis, in Duchamp and the notion of the Readymade, in Wittgenstein and the philosophy of language, Kosuth has explored the linguistic nature of artistic

propositions in various social, institutional, psychological, and ethnological contexts, expanding the traditional boundaries of the role of the artist. In addition to a historic work, *Seeing reading (orange)*, 1979, Kosuth will show an in-situ new project for the Castello di Rivoli, 2004-2006, installed on the roof of the Manica Lunga. Both works have become part of the collection of the Castello di Rivoli. The exhibition will also include *Neon Electric Light English Glass Letters Violet Eight (Neon luce elettrica lettere inglesi vetro viola otto)*, 1965, and *One and Three Chairs* (*Una e tre sedie*), 1965.
On Monday, May 15, 6 pm, there will be a discussion with the artist and Ray Monk, Professor of Philosophy at the University of Southampton.

Joan Jonas
Dates: May 30 – July 30, 2006
Joan Jonas (New York, 1936) is one of the earliest and most innovative practitioners of Performance Art. In the late 1960s, moving away from sculpture, Jonas began using reflective surfaces to transform her works into a place of encounter between spectator and artist. Using these materials, she created a choreography of gestures and actions that suggest myths and still to be discovered rituals, as well as a temporal expansion of the work of art. Using mirrors glued to their clothing or held in their hands and moved, the artist-performers fragmented the visual space into a myriad of different viewpoints. Reflected in the mirrors, the spectators became part of the works in a vertiginous and multiplied space. Jonas presented her first performances in galleries and places not associated with art, such as gymnasiums, lofts, and abandoned urban spaces, or in outdoor spaces such as beaches. Shortly thereafter the mirror was replaced with video-cameras that made live recordings of the performers. The resulting images were projected back during the event itself. In her more recent installations, which are more narrative, the artist often "reactualizes" her early performances, juxtaposing filmed documentation of her early activities with stage-set objects and various other materials. The exhibition will include a new performance created specifically for this occasion, as well as two installations stemming from some of Jonas's most significant performances: *Mirage* (1976-2005) and *The Shape, the Scent, the Feel of Things* (2004-2005).
On Monday May 29, 6 pm, there will be a discussion between the artist and Lynne Cooke, Curator of the DIA Center for the Arts, New York.

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PRESS RELEASE

LAWRENCE WEINER: MADE TO PRODUCE A SPARK
Concetto, Corpo e Sogno/ Concept, Body and Dream

Dates: March 28 – July 30, 2006
Exhibition curated by Carolyn Christov-Bakargiev

LAWRENCE WEINER: MADE TO PRODUCE A SPARK is the first of a series of solo exhibitions called "Concetto, Corpo e Sogno / Concept, Body and Dream". Dedicated to leading figures of Conceptual art, this series will continue during Spring and Summer 2006 with presentations of recent and early works by Susan Hiller, Dan Graham, Joseph Kosuth and Joan Jonas in different galleries and locations of the Castello di Rivoli.

Lawrence Weiner was born in the Bronx, New York, in 1942. He spent the late 1950s and the early 1960s traveling around the United States, Mexico, and Canada, and in 1960 he mounted his first solo exhibition in Mill Valley, California. During the second half of the 1960s and throughout the 1970s, he captured the attention of the art world with his installations, artist's books, and theoretical ideas. He is one of the foremost Conceptual artists. By de-materializing the art object into the realm of language and experience, his work contributed to freeing art from any specific media and techniques. His words – written over buildings, on gallery walls, in artist's books, on buttons, or included on DVD animations – are presentations of possible artworks that can appear in innumerable forms. By simply presenting words in space, using them to describe or define sculptures through the material processes that would constitute them, Weiner presents works that reflect the quality of a space, and exemplify art liberated from traditional sculptural conventions.
For Weiner, "art is the empirical fact of the relationships of objects to objects in relation to human beings and not dependent upon historical precedent for either use or legitimacy." In other words, he is a sculptor, and his work focuses primarily on investigating how we experience the materiality of being, the relationship between people and objects. The artist believes that his work need not necessarily be realized in concrete form, but may remain at the stage of artistic intent; a concept expressed in his STATEMENTS of 1968/69 (1. THE ARTIST MAY CONSTRUCT THE WORK 2. THE WORK MAY BE FABRICATED 3. THE WORK NEED NOT BE BUILT EACH BEING EQUAL AND CONSISTENT WITH THE INTENT OF THE ARTIST THE DECISION AS

TO CONDITION RESTS WITH THE RECEIVER UPON THE OCCASION OF RECEIVERSHIP.)

His exhibition at the Castello di Rivoli features two early works (A REMOVAL OF THE CORNER OF A RUG IN USE, 1969, and ...IN AS MUCH AS / IN AS MUCH AS ..., 1972) as well as a new project, sited on the castle stairway. For the latter, Weiner thought about the experience of visitors walking up the stairs, capturing glimpses from different points of view and heights along the central stairwell, and making sense of their fragmented experience. MADE TO PRODUCE A SPARK (2006) is built backwards, so the words of the title are the first you experience when walking up the stairs, wrapping yourself around the core of the space, taking in fragments of meaning as you go along, until you reach the top, where you find the beginning of the piece: A GENTLE RAIN (CAPTURED).

His solo exhibitions include those at the Westfälischer Kunstverein in Münster, 1972, the Stedelijk Van Abbemuseum in Eindhoven and the Kunsthalle in Basel, 1976, and the Kunsthalle in Berne, 1983. Recent solo exhibitions include those at the Deutsche Guggenheim in Berlin, 2000, and at the Museo Tamayo Arte Contemporàneo in Mexico City, 2004. He has participated in numerous group shows, from the late 1960s to the present. In 1968 he exhibited his work at the Stedelijk Museum in Amsterdam and, in 1970, at the Galleria Civica d'Arte Moderna in Turin. In 1972 he participated in *Documenta 5* in Kassel.
The three works exhibited have been acquired by the Fondazione CRT Progetto Arte Moderna e Contemporanea for the Museum's permanent collection.

A public discussion between artist Lawrence Weiner and Castello di Rivoli Chief Curator Carolyn Christov-Bakargiev will be held on Monday March 27th, 6 pm in the Conference Hall of the Museum.

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2006 Exhibition Program

Concetto, Corpo e Sogno / Concept, Body and Dream
Dates: March 28 – July 30, 2006
This exhibition presents works by the "classic" artists of Conceptual Art, such as Joseph Kosuth and Lawrence Weiner, and artists such as Dan Graham, who, working in different directions, have developed a conceptual analysis of perception and experience. The show will also include artists such as Joan Jonas and Susan Hiller, who are not traditionally defined as 'conceptual' but work within the context of performance, installation, and the exploration of the mysterious and less rational side of the mind. The exhibition is organized into five solo shows, presented in succession by Carolyn Christov-Bakargiev: ***Lawrence Weiner*** (March 28 – July 30), ***Susan Hiller*** (April 11 – July 30), ***Dan Graham*** (April 29 – July 30), ***Joseph Kosuth*** (May 16 – July 30), ***Joan Jonas*** (May 30 – July 30).
Each solo exhibition includes historical works along with more recent projects or work on exhibit for the first time, and there will also be a discussion between the artist and a curator or internationally renowned intellectual figure.
Thanks to the support of the Fondazione CRT Progetto Arte Moderna e Contemporanea, seven of the works on view have become part of the permanent collection of the Castello di Rivoli.

Libri, Books, Bücher
Dates: April 29 – July 30, 2006
Curated by Chiara Oliveri Bertola
Since 1995 UNESCO has proclaimed April 23rd as World Book and Copyright Day, and this date will mark the opening of a year-long event, ***Torino Capitale Mondiale del Libro con Roma / Turin World Book Capital with Rome.***
On this occasion, the Museum has invited the participation of artists who worked in this expressive medium during the 1960s, such asJoseph Kosuth, Giulio Paolini, Lawrence Weiner and Hanne Darboven, as well as artists who subsequently created works in book form, such as Enzo Cucchi, Nicola De Maria and Ettore Spalletti. Installations will be created specifically for the exhibition.

Carlo Mollino
Dates: September 19, 2006 – January 7, 2007
Curated by Fulvio e Napoleone Ferrari
In collaboration with GAM Galleria Civica d'Arte Moderna e Contemporanea di Torino
GAM, along with Castello di Rivoli, is hosting a vast retrospective dedicated to Carlo Mollino, an

eclectic architect, designer, photographer and intellectual from Turin, active from the 1930s until 1973, the year of his death. The GAM portion of the exhibition will be organized in different sections, while Castello di Rivoli will focus on Mollino's photographic work. From the beginning of his professional activity, Mollino used photography as a means of documentation, or "photographic transfiguration" of his work.
To this end he developed photographic copies that he skillfully retouched, cut, and mounted. He expounded upon his ideas about photography with the publication of "Il Messaggio dalla Camera Oscura" (message from the darkroom). In the 1950s he moved away from personally printed and signed black and white images to concentrate on hundreds of female portraits, printed in small format, sometimes retouched, and no longer signed. Aware of and interested in all technological developments, in the early 1960s he focused exclusively on the Polaroid, creating hundreds of other female portraits.

Claes Oldenburg and Coosje van Bruggen
Dates: October 10, 2006 – January 7, 2007
Curated by Ida Gianelli and Marcella Beccaria
Turning his attention to everyday or apparently banal objects, Claes Oldenburg (Stockholm, 1929) made fundamental contributions to the emergence of American Pop Art. Since the 1960s, his sculptures, three-dimensional renditions of industrially produced objects, and above all foods sold at fast-food chains, have set forth consumer society's obsessions. Since the late 1970s Oldenburg has worked with Coosje van Bruggen to develop works, expanding them to sometimes colossal scale, modifying the language of monumental sculpture for public spaces. The exhibition *Claes Oldenburg and Coosje van Bruggen* is a retrospective that investigates the close relationship between their work and architecture. The selection of works thus will include important recent projects, installed in the historic spaces of Castello di Rivoli. Indeed the evocative setting of the Castello's second floor will provide an ideal frame to emphasize Oldenburg's and van Bruggen's ability to transform forms of reality into new kinds of sculptures, developed according to an architectural logic. This retrospective also will include *Three-Way Plug*, a new large work created specifically for the occasion. Built in the shape of a gigantic electrical plug, *Three-Way Plug* will welcome visitors, bringing together within this single project elements that trace Oldenburg's history since the mid-1950s. In order to reveal the complex design phase that lies behind each work, *Three-Way Plug* will contain a selection of models and *maquettes* that constitute the initial creative phase for each work, on public display here for the first time.