

Exhibition	<i>tutto è connesso 2 / everything is connected 2</i> Allora&Calzadilla, Elisabetta Benassi, Goshka Macuga, Anna Maria Maiolino, Kateřina Šedá
Curator	Beatrice Merz
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Press preview	Monday, May 23, 2011, 11:30 am.
Opening	Monday, May 23, 2011, 7 p.m.
Exhibition Dates	May 24 – September 18, 2011
Hours	Tuesday to Thursday, 10 a.m. – 5 p.m. Friday, Saturday and Sunday, 10 a.m. – 7 p.m.
Admission	€ 6.50 regular admission, € 4.50 reduced admission
Location	Castello di Rivoli Museo d'Arte Contemporanea Piazza Mafalda di Savoia – 10098 Rivoli (TO)
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tutto è connesso 2

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Castello di Rivoli presents *tutto è connesso 2*, a new installation of the permanent collection, in continuity with the broader redefinition of the spaces that were set aside for the previous *tutto è connesso* show. The exhibition, installed in the historic rooms on the first floor of the Savoy Residence, has been conceived as a further reflection on the exhibition layout based on works in the collection. In keeping with what has now become a tradition at the Museum, the works have been installed with decisive input from the artists, who work in dialogue with the distinctive architectural characteristics of the Castello's historic spaces.

tutto è connesso 2 offers the public the possibility of becoming familiar with new acquisitions or long-term loans that have never before been exhibited at the Museum. Works on display are by **Allora&Calzadilla**, who present *Stop, Repair, Prepare: Variations on Ode to Joy for a Prepared Piano* (*Fermati, ripara, prepara: variazioni all'Inno alla Gioia per un pianoforte modificato*), 2008, an ambitious performance that takes place in room 14 during hours when the Museum is open, from May 23 to June 12. On Sunday June 5 the public can also attend an encounter with the artists, who are representing the United States at the next Venice Biennale; in rooms 15 and 16, the artist **Elisabetta Benassi**, who also has been invited to participate in the Biennale, is showing the work *Telegram from Buckminster Fuller to Isamu Noguchi explaining Einstein's theory of relativity* (*Telegramma inviato da Buckminster Fuller a Isamu Noguchi per spiegare la teoria della relatività di Einstein*), 2009. That telegram now becomes a large carpet, an everyday object and a memory, a sign transmitted from the modern utopias of the twentieth century to our own era, and from another place of reformulation and appropriation of the history of the twentieth century, in an original narrative re-writing through a precious series of watercolors executed in 2010 and 2011; **Goshka Macuga**, an artist already present in the collection with a large, complex installation in room 10, presents *Untitled (After P. Gallizio)* (*Senza titolo - dopo P. Gallizio*), 2006, a series of sculptures inspired by the drawings of Pinot Gallizio; **Anna Maria Maiolino** is represented by a large triptych, *Entrevidas (Between Lives)*, from the *Fotopoemação* series, 1981-2010, as well as the large homonymous installation in room 7, where the public is invited to walk among eggs, generating tension in the visitor who, as if in a sort of recognition of the territory, makes a path through this minefield, conscious of the fragility of life; and **Kateřina Šedá**, who has installed *No Light (Nessuna luce)*, 2010, in room 11. The project by the Czech artist is a sort of mapping of the new industrial facility that the well-known automaker Hyundai built in the village di Nošovice, a rural locality of just 960 inhabitants. This intrusion has created an irreparable deterioration of social relationships and community dynamics that predate the industrial plant.

Most of the works in the exhibition belong to the group of acquisitions made in 2010 by the CRT Foundation for Modern and Contemporary Art.

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The exhibition

tutto è connesso 2 is the second act of the reinstallation of the permanent collection. The choice once again is to elaborate an artistic discourse of particular relevance – the reinterpretation of events from the past with historical, cultural or social connections in terms that not only express denunciation, reflection or affiliation, but also take a strongly poetic slant.

New acquisitions are being presented on the first floor of Castello di Rivoli – work by five artists from different generations and with different cultural and geographic identities: **Allora&Calzadilla, Elisabetta Benassi, Goshka Macuga, Anna Maria Maiolino and Kateřina Šedá**, who continue the exhibition path that began with *tutto è connesso*, which opened with works by Emily Jacir, Mona Hatoum, Marzia Migliora, Susan Philipsz and, again, Goshka Macuga.

The goal is to closely examine the multiform aspects of the permanent collection and these new acquisitions, delineating research in the area of the Museum's exhibition projects, charting both the depths of memory and directions for the future.

The work of each artist in the show reflects the choices, often radical, that have influenced their cultural path. These are varied individual perspectives, examples capable of looking 'forward and back' with modalities imbued with emotions, sensitivity and messages. Often a particular event occurs, an anniversary, a crisis, a conflict or a coincidence, to make us aware, to cause us to pause. The artists in *tutto è connesso 2* make every effort to understand memory and, through their capacity to reclaim their awareness of it, they poetically transfer its outcomes, setting out the conditions for the future.

In the two rooms devoted to her work, **Elisabetta Benassi** arranges a group of works that reformulate the history of the twentieth century in an original narrative rewriting – a sort of chaotic collection of superimposed and interwoven temporal cases – through a precious series of watercolors that reproduce the back of photographs, events described from clippings and notes applied to images, material discovered in the archives of major newspapers and Italian and United States news agencies. Exhibited along with the series of watercolors is *Telegram from Buckminster Fuller to Isamu Noguchi explaining Einstein's theory of relativity* (*Telegramma inviato da Buckminster Fuller a Isamu Noguchi per spiegare la teoria della relatività di Einstein*), 2009. This telegram now becomes a large carpet, an ordinary object and a memory, a sign transmitted from the modern utopias of the twentieth century to our own time, and to a new sculpture. The installation is accompanied by a book by the artist that contains approximately five hundred watercolors. The artist states that "Everything should be seen from the viewpoint of today: it is now that the events become contradictory, that there is no longer any correspondence between what was announced in the past and what then really happened, or that events now appear endowed with a prophetic value that they did not originally possess."

In one of the Castello's courtly rooms, **Jennifer Allora & Guillermo Calzadilla** bring their ambitious and complex performance piece, *Stop, Repair, Prepare: Variations on Ode to Joy for a Prepared Piano* (*Fermati, ripara, prepara: variazioni all'Inno alla Gioia per un pianoforte modificato*), 2008.

A pianist stands facing the keyboard from the back and plays from a hole carved out of the center of a Bechstein piano, executing the fourth movement of Beethoven's Ninth

Symphony, commonly known as the *Ode to Joy*. This famous final, always invoked as a musical representation of universal brotherhood, has often been utilized in widely varying ideological contexts: from the Chinese Cultural Revolution, to the purported supremacy of the whites in Rhodesia, to the Third Reich. Today it has become the anthem of the European Union. Because of its incomplete musical structure (the hole, in fact, makes two octaves of the instrument inoperable) and depending on the dynamics of the pianist in the exhibition space, interpreter and piano become a single instrument, creating variations on the melody with respect to their own characteristics. It is a paradox that generates an explosion of contemporary poetics.

An Italian artist who immigrated to South America as a child, **Anna Maria Maiolino** practices her work, traversed by various languages, always remaining tied to questions about her identity as an emigrant. In *tutto è connesso 2*, along with the homonymous photographic triptych, she presents the large installation *Entrevistas (Between Lives)*, where the public is invited to walk among eggs placed on the floor. Bypassing the threat of a false step that runs the risk of destroying the fragile signs of life on the floor, visitors find themselves involved in a recognition of the territory, a journey into a situation of tension, through a sort of mine field.

The experience of living through the difficult years of the military dictatorship in Brazil led Maiolino to question the boundaries between life and death and themes of resistance, fecundation and danger. As the artist herself states, "Thus we relive what has been forgotten and, step by step, we recall what is known."

Already present in the Museum's collection with her large installation *The Nature of the Beast*, **Goshka Macuga** exhibits a series of ceramic sculptures dedicated to Pinot Gallizio (Alba, 1902-1964). Her devotion to thematic in-depth study through archival research led Macuga, in 2006, to discover this painter. Through her analysis of archival materials, Macuga focuses her attention on a group of ceramic sculptures from 1955, which were destroyed with the passage of time. Drawing inspiration from Gallizio's preparatory drawings and from photographs of him, the Polish artist decided to 'reproduce' four sculptures, creating the work *Untitled (After P. Gallizio) (Senza titolo - dopo P. Gallizio)*, 2006.

Once again, as is often the case with her projects, the artist puts back into circulation objects, stories and forms of other artists repositioning them in different places and times.

No light, a sort of sculptural mapping, is the first step in a complex project with which Czech artist **Kateřina Šedá** analyzes the social contest in which the small town of Nošovice, a rural locality of just 960 inhabitants, found itself, following the establishment of the new industrial facility built by the well-known car company Hyundai, which traumatically divided the city in half. The settlement created considerable discomfort: the time required to cross the city became eleven times greater; going to see an acquaintance became a problem rather than a pleasure. The natural landscape no longer existed. The accessibility of the entire area was transformed, pathways became dead ends. The light also changed. This interference, this factor extraneous to the social fabric, irreparably compromised preexisting relationships and community dynamics, causing serious distress to the population. The artist is continuing her project with the intention of representing a new, utopian model of an urban plan, accessible from all sides.