

Press release

WHITE AND OTHER; IN ANY CASE, ART

Turin, Palazzo Cavour (via Cavour, 8), 21 October – 22 January 2006

Milan, 14 September 2005 - On the occasion of the Winter Olympic Games in Turin in 2006, the Piedmont Region, together with the Velan Center for Contemporary Art of Turin, decided to organise *White and other; in any case, Art*, an important exhibition showing leading artists of the contemporary art scene. Curated by Achille Bonito Oliva, it will be held in Palazzo Cavour from 21 October to 22 January 2006 and will include established living artists who have realised white or monochrome works.

The choice of 'white' as the colour representing the Piedmontese lands, its mountains and snow-covered ranges, is thematically linked to the Winter Olympics, which will be held in the city from 16 to 26 February 2006. To flank this colour with others means to avoid enclosing oneself in a stereotype image of the territory and ideally open up to a multi-faceted and multiform reality.

Each artist will be given one room within the exhibition, thus creating a course of many small 'one-man shows'.

The following artists will be present:

Daniel Buren (Boulogne-Billancourt, France, 1938) analyses the absolute dimension of artistic creation. From vertical coloured strips to the more complex installations of recent years, the French artist explores the interaction between art work and architecture. In Palazzo Cavour he has chosen to intervene on the outside of the windows of the whole exhibition floor, re-contextualising the space in its points of reference by means of a series of self-bonding modules.

Paolo Chiasera (Bologna, Italy, 1978) works on re-defining the concept of space, mainly through the performance activities of his body. On show, the video *I Prossimi giorni* [The Next Days] (2005): the hallucinating adventure of three boys who meet Pier Paolo Pasolini in the countryside around Bologna.

Nicola De Maria (Foglianise, Benevento, Italy, 1954) is one of the leading exponents of the Transavanguardia movement. From the beginning, his painting is characterised by great poetic lightness, transmitted through his personal language made of simple forms and pure bright colours. Again in Palazzo Cavour, the artist invites us to enter his space of a fantastic, dazzlingly coloured world.

Lucio Fontana (Rosario di Santa Fè, Argentina, 1899 – Comabbio, Varese, Italy, 1968) is an undisputed figure in contemporary art history. His interest in the space-time dimension of the work has been a guiding thread of his intense research, from the first *Ambienti Spaziali* [Spatial Environments] to his famous ‘slashes’. *L’Ambiente Spaziale 68 A 2* [Spatial Environment 68 A 2] presented here is a completely white labyrinth. Making an emotional path through it, the public is led to the heart of the structure: a white slash.

Innocente (Verona, Italy, 1948) develops research that proposes a meditated picture of the human condition in its relationships with individual and collective history. *Tredici* [Thirteen] (2005) is the title and number of white marble figures that make up the installation for Palazzo Cavour. The room has been conceived as a disturbing padded container with softened corners that welcomes a rank of statues of naked children with their hands tied: profound reflection on the bridling of individual liberty.

Anish Kapoor (Bombay, India, 1954), a renowned figure on the international art scene, uses stone, infusing it with unexpected significance, digging into the material, giving life to new spaces where pure colours accumulate, almost wanting to pull the visitor inside. Kapoor’s work welcomes the public in the entrance hall. An imposing sculpture in alabaster playing on the opposing poles of presence and absence, solid and intangible, interior and exterior.

Joseph Kosuth (Toledo, Ohio, USA, 1945) is one of the pioneers of conceptual art. His research is directed towards analysing relationships between language and art, giving rise to works that investigate the most diverse aspects of communication. In *Condizioni d’assenza* [Conditions of Absence] (1999), the artist designs with white neon the titles of dispersed art works, accompanied by their relative date of execution: the signs correspond totally to what they signify, outlining material absence.

Marisa Merz (Turin, Italy, 1931) followed a path from the end of the 1960s that initially saw her among the leaders of Arte Povera, but which, over time, has developed autonomously to introduce into the language of contemporary sculpture techniques considered to be artisan or belonging to the female world. In her continual experimenting with the expressive possibilities of materials, Merz also uses natural elements or those of a changing state, such as wax or salt.

Liliana Moro (Milan, Italy, 1961) elaborates research in which different media come together: drawing, sculpture, music, words, video and performance, often using poor materials and objects of common use, to define a crude, yet at the same time poetic, reality. With *This Is the End* (2004), the artist disguises the room's appearance, creating a 'wall' of scotch tape where the observer can only intuit what is hidden behind.

Maurizio Nannucci (Florence, Italy, 1939) develops his expressive research with light, colour, form and writing, along a path that consistently permeates all his work. In Palazzo Cavour, the artist presents two large luminous installations playing on specularity, in which the single words trigger a complex game of semantic references.

Mimmo Paladino (Paduli, Benevento, Italy, 1948), a leading exponent of Transavanguardia, experiments various techniques: painting, sculpture and graphics, in which images referring to an arcane and primitive universe are repeated, and where forms are translated into elegant simplified signs. On show, a historic *Selvatico* [Wild] (1979), a monolith painted on both sides having a strong sculptural impact, where the artist depicts a primordial magic universe.

Michelangelo Pistoletto (Biella, Italy, 1933), one of the exponents of Arte Povera, has used mirrors since the 1960s as a preferred place in which to converge art and life which, reflecting itself from time to time in the mirroring surfaces, affirms its present. *Biblioteca "LOVE DIFFERENCE" – Il Mediterraneo* [Library "LOVE DIFFERENCE" – The Mediterranean] (2000) is a large wall wardrobe. The mirrored countries of the Mediterranean are portrayed on the exterior doors, ideally uniting the past and future of knowledge, while twenty-three appliquéés representing the countries of the Mediterranean face it.

Luisa Rabbia (Turin, Italy, 1970) starts from the perception of the body considered as a boundary area between the internal and external of the individual and focuses on themes of thought, memory and the passing of time, thus highlighting intrinsic human frailty. For this occasion, the artist presents *Being Staring at Something* (2004), part of a cycle of works centring on the psychological and emotional precariousness of the homeless, and investigating the interstices of the mind.

Remo Salvadori (Cerreto Guidi, Florence, Italy, 1947) was one of the first artists to practice those positive modes of art that characterised the period between the second half of the 1970s and the end of the 1980s. In Palazzo Cavour he has installed two works: *Nel Momento* [In the Moment] (1996) and *Triade* [Triad] (2004-2005), respectively made up of eight and seven elements that reflect a complex game of symbolic references of numbers and images.

Ettore Spalletti (Cappelle sul Tavo, Italy, 1940) is involved in a rigorous research of colour and form, in which the geometric figures are softened by curves or by vibrant colour. On show, *Così com'è* [Just Like It Is] (1999), a white work that, in its projecting dimension, moves away from the typology of the two-dimensional painting to find its position between environmental installation and sculpture.

Nikola Uzunovski (Belgrade, Serbia, 1979) develops a complex research of a conceptual nature that goes from the use of new digital technologies and environmental installations, to projects for public art. The artist presents a work-in-progress in which she photographs the whitest possible snow in various parts of the world. The result is a series of monochrome panels in which every print is a completely white sheet.

Gilberto Zorio (Andorno Micca, Vercelli, Italy, 1944), among the leaders of Arte Povera, focuses his research on the phenomena of transformation of elements, such as oxidisation, evaporation and chemical effects on materials. The five-pointed star as the symbol of cosmic energy, which recurs throughout his installations of the early 1970s, continues to be central to his recent works, such as *Du Creux de l'enfer au creux de Vesuvio* [From the Depths of Hell to the Depths of Vesuvius] (2005).

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BIOGRAPHICAL NOTES ON THE EXHIBITION CURATOR:

ACHILLE BONITO OLIVA is an art critic and lecturer in the history of contemporary art at the Faculty of Architecture in the University La Sapienza in Rome. He has curated exhibitions in Italy and abroad, among which “Vitalità del negativo nell’arte italiana” (1970), the Italian participation in the “7th Biennial of Paris” (1971), “La delicata scacchiera, Marcel Duchamp 1902-1968” (1973), “Contemporanea - arte»” (1973), “Aperto ’80” (1980), “Warhol verso De Chirico” (1981), “Avanguardia transavanguardia 68-77” (1982), “Biennial of Sydney” (1982), “13th Biennial of Paris” (1985), “Ubi Fluxus ibi Motus” (1990), “Biennial of San Paolo” (1986), “Minimalia” (1997), “Biennial of Dakar” (1998), “Tribù dell’Arte” (2000), and “Le opere e i giorni” (2002).

Achille Bonito Oliva has been assigned the “Flash Art International” critic’s award (1982); the first international “Tevere” award (1986); he was made a knight of the order of arts and letters of the French Republic (1992); he received the “Europa Festival” of Locarno award (1995); the “Festival di Giffoni Vallepiana” award (1996); the “Pino Pascali” award for art criticism in Polignano a Mare (1997); the “Fregene” award for essay-writing and art criticism (2000); the gold medal of the president of the Republic of Austria (2003) and the Republic of Italy (2004) for Culture and Art; and the “Biennial of Peking” critic’s award (2005).

Cultural curator of the international art meetings and of the Electronic Art Café. Consultant for the Metropolitana in Naples. Editor of the *Annali delle Arti* for the Campania region and arts consultant for the Orestiad Foundation in Gibellina. President of the Scientific Committee of the MADRE Museum in Naples and member of the MART in Rovereto. He writes for the daily *La Repubblica*. He was the overall curator of the 45th edition of the Venice Biennale (1993): “Punti cardinali dell’Arte”.

Among his publications: *Il territorio magico* (1971); *L’ideologia del traditore* (1976); *Le avanguardie diverse. Europa / America* (1976); *Vita di Marcel Duchamp* (1976); *Passo dello strabismo* (1978); *La transavanguardia italiana* (1980); *La transavanguardia internazionale* (1982); *Superarte* (1988); *Oggetti di turno* (1996); *Gratis. A bordo dell’arte* (2000); *I fuochi dello sguardo - Musei che reclamano attenzione* (2004); *Lezione di boxe* (2005).

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Useful information

Title: White and other; in any case, Art

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Curated by: Achille Bonito Oliva

Organisation: Piedmont Region – Direction Promotion Cultural Activities, Education and Spectacle in collaboration with the Velan Center for Contemporary Art of Turin

Project and exhibition layout: arch. Claudio G. Massaia

Catalogue: Umberto Allemandi & C. – Turin

Coordinated images and communication graphics: Umberto Allemandi & C.

Opening times: Tuesday – Sunday at 10.00-19.30 / Thursday at 10.00-22.00. Closed Monday

Tickets: €6.20 whole - €4.20 reduced - €2.50 specially reduced

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