CASTELLO DI RIVOLI

CASTELLO DI RIVOLI MUSEO D'ARTE CONTEMPORANEA

HISTORY AND COLLECTIONS

VOLUME 1

CASTELLO DI RIVOLI RIVOLI MUSEO D'ARTE CONTEMPORANEA HISTORY AND COLLECTIONS

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A COLLECTION SHAPED BY THE DIRECTORS' CHOICES

FABIO BELLONI

A museum usually develops around a collection, whatever its size. But what happens if we already have the container, the building itself, but no works to exhibit? When it opened in the mid-1980s, that was precisely the situation at the Castello di Rivoli: a huge, beautiful building without a single painting or sculpture of its own. Regarding its origins, it has always been extolled as a pioneer on the Italian scene. The Castello is renowned as the first institution dedicated to the most recent work, both national and international; the first administration to experiment with combining public and private; the first venue where contemporary languages encounter ancient architecture on a permanent basis. However, the fact that it has also built up its own heritage from scratch—within a short time, amidst countless difficulties—is also a record, that is perhaps not talked about enough.

Those who study its beginnings today are struck by the urgency with which the matter imposed itself and how the following maneuvers depended on it. The Castello would accommodate exhibitions and organize conferences, conventions, and workshops. Nevertheless, it was immediately apparent that it would not just act as a *Kunsthalle* and that a collection was indispensable for several reasons. It was to become the Castello's backbone, its strong point. It was needed to lay down foundations and thus become a museum, avoiding the commercial fashion risks an exhibition space can run into. Owning its works would also allow for exchanges with other institutions, thus consolidating the network of relationships on a broad scale. In other words, a collection guaranteed an identity, which was all the more essential given the proximity of the Galleria Civica, closed for years but with a glorious past behind it.[1] Only a collection would make it possible to describe the Castello as a "Museum." It is symptomatic that, at least until 1986, when it began to make its first acquisitions, that wording never appeared on any of its printed material. The Castello remained a "fascinating utopia."[2]

This problem was identified thanks to the foresight of the leading players involved, but it was only shortly before the opening that a collection triggered it all in the first place. Started in 1978, the restoration of the Castello had been conducted with the intention of housing part of Giuseppe Panza di Biumo's collection[3]: fifty-four works, minimalist in style, by American artists, like almost all those he had gathered since the postwar period.[4] The third floor had been prepared for the occasion with synthetic floors and perfectly plastered neutral walls. At the beginning of 1984, there were hopes regarding a second nucleus from the same collection, consisting of Gestural and Pop works.[5] However, when the restoration was almost complete, the Region of Piedmont, which had conducted the negotiations up to that point, chose not to ratify the agreement.[6] This strong gesture was dictated by a radical change of perspective. The Panza works were extremely valuable but would have characterized the new museum excessively, possibly limiting its prospects. Instead of receiving a ready-made collection, the prevailing ambition was to start something that did not yet exist: a center for living artists capable of collecting their works over time.

As soon as it was possible, the Collection started to grow using a variety of traditional formulas. It was added to through acquisitions (thanks to external sponsors), donations (mainly from private galleries), gifts (thanks to a city with a dynamic collecting history), and long-term loans (especially the purchases made by the Fondazione per l'Arte Moderna e Contemporanea CRT proposed by the directors). Unlike longstanding museums, the Castello did not turn to large international exhibitions, partly because its choices anticipated those events on several occasions. It preferred to buy from gallery owners or trade fairs, particularly Artissima in Turin, since 2001. Above all, however, its relationship with the artists has always been central, treasuring works commissioned or conceived for an exhibition. Scrolling through the inventory with the entry dates alongside the exhibition calendar is enlightening. They often coincide precisely. Whether collective or personal, the exhibitions often pre-empt or follow an acquisition. It is almost superfluous to emphasize that a work conceived for a place is laden with added meaning, that is intrinsically linked to it.

Let us look at the almost 900 works currently in the Collection. There are at least a couple of indications that help to discern—if not completely understand—the logic behind their choice. 1) The Castello focused on its sphere early on, settling on a precise expression line. This is the experimental line started in the 1960s that, for convenience, we have always labeled as "Minimal," "Conceptual," "Process art," "Arte Povera," and so on. In fact, it corresponds to the modernist canon as we are used to studying it in art history textbooks. This has resulted in an extension of formal resolutions: painting and sculpture, as well as installation, video, and photography. In short, all languages, as long as they involve research. In more tangible terms, favoring these orientations has meant marking a clear break from the core collections of the Galleria Civica di Torino. 2) Despite this breadth, the Castello has always believed in the value of selectivity. It rejected the encyclopedic model offered by many museums for so long, especially those of 19th-century origin. It did not aspire to systematic mapping. It was seen as important to document much, but not everything.

The following pages seek to illustrate how the Collection was formed. They do not go into the merits of individual works or delve into particular nuclei. They eschew an analytical character, interpreting the perspective of those who, from time to time, were responsible for it, that is to say, the directors who have followed on from one another over the years. They focus on their choices, visions, and inclinations: firstly, in creating the Museum, then in the no less arduous one of continuing its young history.

An Exhibition, a Collection Project

"I consider myself a composer. I make a work with works of art, with paintings and objects, and just as *forte* and *piano* entail a different type of music, so too there are different spaces here between *alto* and *adagio*."[7] At the time of documenta 7, Rudi Fuchs had invoked music to defend the freedom of his own choices. A couple of years later, with "Ouverture," the similarity turned into a metaphor: one that was perfect as the title of an inaugural exhibition.[8] It was December 18, 1984. The appointment as director of the Castello di Rivoli, at the behest of the Regional Councilor for Culture Giovanni Ferrero, dated back to April and was truly singular, indeed unprecedented.[9] It was, in fact, the first time that a foreigner had risen to the top of an Italian institution. With the prestige conferred by documenta, Fuchs guaranteed the international openness sought by the new museum at the outset. At a time marked by strong tensions between Italian critics and historians, an outsider would make it possible to avoid controversy, at least that linked to factions or schools. [10] Moreover, Fuchs came from the North: the area of Europe—between Amsterdam, The Hague, and Cologne—where young Italians were experiencing sudden and formidable success.[11]

In his early 40s, with a degree in Art History from the University of Leiden and a past as a researcher at the same university, Fuchs was a professional with a well-defined character. Since 1975, he had been directing the Van Abbemuseum in Eindhoven, his hometown, with works from the late 19th century to the present. Until then, his course—as a strenuous defender of the most experimental research in the 1970s and now a promoter of expressionist figuration—coincided with that of many European and American colleagues. However, he lacked a speculative approach in favor of the more tangible aspect of the profession. Fuchs embodied a very different model of art critic from the Italian one. His militancy was not expressed through writing, let alone by launching groups, but through exhibitions. He was indeed a curator—to use an expression not yet in vogue—and preferred to call himself a "craftsman."[12] From the beginning, given his institutional role, he had given a wide-ranging and non-partisan account of current events. At the same time, however, he had fostered a specific group of artists who, returning from one exhibition to the next, had become "his" artists: from Joseph Beuys to Lothar Baumgarten, Mario Merz, and Richard Long.

Fuchs spoke Italian. He followed the avant-garde exponents active between Rome and Turin. Moreover, he had already been commissioner of the Dutch pavilion at the Venice Biennale in 1972. Even here, however, his fame was primarily due to his direction of documenta ten years later.[13] After all, that was an important edition, which, on the one hand, confirmed the neo-pictorial fashion, but on the other, marked a turning point in exhibition history, starting with the drastic decrease in invitations. It had no actual theoretical framework and, in essence, could be described as a traditional exhibition. It espoused its time but without presenting

groups or trends. The emphasis was placed on the individual works, which were put on display to highlight their formal, chromatic, and material similarities. Italians and Germans stood out above the others.[14] The Americans continued to dominate in numerical terms but appeared subordinate. "The quality of their presence is modest," noted Pierre Restany in *Domus*. "The German-Italian cultural axis born in Kassel put America in its place. For the first time since the 1964 Venice Biennale, Europe did not allow the imperialism of art 'made in the USA' to conquer a major international art event."[15] In short, documenta 7, once again, bore witness to the European vitality that had been expressed for some years.

As soon as he arrived in Turin, Fuchs manifested misgivings about the Panza collection. "It has great historical value, it will be very beneficial, but it is outdated for a museum that will primarily be projected into the future."[16] Having been given carte blanche for the opening exhibition, he felt all the responsibility of "*Ouverture*." He knew that this christening would leave its mark, influencing the desired Collection as well as the exhibitions to come. "A museum must not be an exhibition factory, and Rivoli must become a museum. That is why we are starting with the exhibition *Modello per una collezione* (Model for a collection)," he told *Il Giornale dell'Arte* during the preparations. It was necessary to think in perspective as if the Collection were already there. "Only a collection gives morality and value to an exhibition program [...] when there is a collection, you cannot exhibit artists who would not be accepted in the collection. The choices become much more complicated, stricter, and more serious. I cannot have an exhibition and after three months say, 'Excuse me, I made a mistake.' The collection is always here, and that artist is either in the collection or not."[17]
Hence, the idea of setting up an exhibition with potential acquisitions. Almost 120 works, including paintings, sculptures, and installations by seventy-one artists, were distributed through the thirty-two rooms on the first and second floors. Fuchs had been strategic: only living artists, with all, or almost all, their works belonging either to them or their gallerists. Moreover, those works could be displayed for a long time. In fact, the exhibition remained open for over a year, with the Director occasionally refining it by returning a piece or asking for another one more in tune with the setting.[18] It was almost an exhibition in progress: "In three months, we might change a few rooms. Like a living museum, where you can always find new, different things that change with time."[19]

In many ways, but obviously on a different scale, *Ouverture* continued the discourse initiated in Kassel, with the not inconsiderable difference that by the end of 1984, the pictorial wave was waning in favor of new revivals, this time of a conceptual and object-oriented brand. The same names returned, and the Europeans—Italians and Germans—always stood out. There, too, it was not a themed exhibition but a compendium of international research since 1960. This was enough to make it unusual in Italy, where the contemporary

manifested itself mainly in exhibitions of a militant nature, such as those linked to the launching of groups or trends. However, Fuchs was not aiming for completeness—photography, video, and performance were missing[20] —but for a "beautiful" exhibition[21]: a celebration of the artists and their works. He was playing it safe, relying on names that had long been on the international exhibition and commercial circuit. On closer inspection, however, *Ouverture* was not a showcase event. To start with, many of the foreign artists were unknown to the Italian public. Moreover, expectations were disappointed by unpredictable choices. There was Claes Oldenburg, but Pop art was missing. Andy Warhol, the quintessential American who had been to Italy many times at the beginning of the decade, was missing. The Arte Povera artists—celebrated only a few months earlier by a retrospective at the Mole Antonelliana[22] —did not present historical works but their most recent ones, quite different from their origins. Enzo Cucchi's large black steel sheet and the two dark canvases by Francesco Clemente offered another image of the Transavanguardia from the one people knew. There was no trace of the postmodern interest in the ancient, the quotation, and the allegory that had emerged strongly at the last Venice Biennale.[23]

The exhibition and the two following catalogues rejected any historical intention or chronological order.[24] Everything was on the same level, and rather than trends, the spotlight was shone on individuality: Julian Schnabel's painting next to Giuseppe Penone's tree, Emilio Vedova's canvas in front of Richard Long's stones, John Chamberlain's compressed bodywork between the paintings by Eric Fischl and David Salle, Kounellis's wall flames in continuity with Sol LeWitt's wall painting. It is hard to imagine anything further from the uniform rigor of the Panza works. It must have been alienating to walk through that coexistence of styles and techniques, surrounded by such sumptuously decorated walls, floors, and ceilings. These were very physical, unwieldy works, often environmental in scope. "All different things in different rooms. So this exhibition is not, and does not want to be, a demonstration of a certain theoretical idea of art. I am not presenting my theory of art. I see this exhibition as a castle with different works where you can wander from one surprise to another."[25] A babel of languages: this is ultimately what *Ouverture* was. However, it did not generate a scandal because by then, it was well known that this was the present trait, as the MoMA *An International Survey of Recent Painting and Sculpture* exhibition of the same year had once more confirmed.[26]

For a History of the Contemporary
December 1994: the Castello di Rivoli was ten years old. It had accrued a remarkable Collection worthy of a catalogue[27]: sixty-one works by forty-four artists, with a balance of Italian and international names. There was little painting, no figurative work, but instead a focus on research and photography (Mario

Giacomelli, Mimmo Jodice). Except for Lucio Fontana and Fausto Melotti, all the artists were living. And, through solo or group exhibitions, they had all been involved with the Museum. From the most distant work—Carla Accardi's *Rotoli* (Rolls), 1966—to the closest—Maurizio Cattelan's *Il Bel Paese* (The Beautiful Country), 1994—the chronological span covered three decades. Yet the Collection was far from complete: even limited to emblematic samples, the assortment offered only a partial idea of the much that had happened since the 1960s. Moreover, although they were big and important, those works did not necessarily belong to the germinal phase of a style. Two eloquent examples: *Da dove...* (From Where...) by Emilio Vedova, dated back to 1984, continued the gestural stylistic features of the postwar period, and *Untitled* by Enrico Castellani, made in 1978, lingering on the extroflected surfaces initiated at least three decades earlier. Donations, gifts, purchases, long-term loans: the entry methods had been varied. Fuchs's plan—to hold exhibitions that would leave something behind—had been forced to contend with the strains of running-in and had only partially succeeded. Twenty-one works had been permanently retained thanks to him, and almost all came from *Ouverture* and *Ouverture II*, which had followed it in 1986.[28] Besides environmental and immovable works—the rooms painted by Lothar Baumgarten, *Yurupari – Stanza di Rheinsberg* (Yurupari – Rheinsberg Room), 1984; Nicola De Maria, *Cinque o sei lance spezzate a favore del coraggio e della virtù* (Five or Six Spears Broken in Favour of Courage and Virtue), 1982–1985; Niele Toroni, *Impronte di pennello n. 50 a intervalli regolari di cm 30* (Marks of a no. 50 Brush at Regular Intervals of 30 cm), 1984—there were also installations and sculptural works, such as *Casa di Lucrezio* (House of Lucretius), 1981, by Giulio Paolini, *Verso oltremare* (Towards Overseas), 1984, by Giovanni Anselmo, and *Persone nere* (Black People), 1984, by Michelangelo Pistoletto.

In the meantime, many things had changed in the life of the Museum, and not only because, in 1988, the opening of the Centro Pecci in Prato had robbed it of its uniqueness as Italy's only contemporary museum.[29] In the same year, the public-private formula had been consolidated with the entry of the Gruppo Finanziario Tessile (which remained until 1993), Fiat, and the Cassa di Risparmio di Torino, in addition to the Region and the Province among the partners.[30] At the end of the decade, dissatisfaction had begun to mount in the city with the management of Fuchs and his deputy Johannes Gachnang. Fuchs had retained his post at the Van Abbemuseum, relinquishing it in 1987 to direct—still alongside the Castello—the Gemeentemuseum in The Hague. He was criticized for his lack of physical presence at the Museum and his lack of a real relationship with Turin. Moreover, to some, his proposals seemed too elitist: international, with little focus on Italians, especially those on the local scene.[31] In reality, a glance at the programming—with personal exhibitions featuring Fabro, Kounellis, Merz, and Paolini—is enough to refute that accusation at least. Faced with the fact that the Galleria Civica d'Arte Moderna was still closed for renovations, however, it is assumed that most were looking to the Castello as a sort of stand-in, consequently judging those proposals to be well below expectations.

By mid-1990, the tensions had led to the appointment of a new leader, Ida Gianelli. Her nomination promised a break with tradition, starting with the fact that, although she had been active for twenty years, she lacked a public image, and little was known about her. "I have always liked being behind the scenes, and I can't stand the media-linked protagonism and consumerism of supposed art personalities. I am interested in tangible, silent work that produces long-term results, beyond fleeting appearances,"[32] was one of her first statements to the newspapers. Born in Genoa in 1944, Gianelli received all of her training in the field alongside Germano Celant and artists of the same age. Her debut dates back to 1970 when she collaborated on *Arte Povera, Land Art, Conceptual Art*, the exhibition at the Galleria Civica di Torino, and the creation of the Information Documentation Archive.[33] In 1973, she founded the Samangallery in Genoa, an avant-garde space where Europeans alternated with Americans.[34] [35] In 1978, she started collaborating with the Goethe Institut and the British Council to organize touring exhibitions of German and British art. After closing the gallery in 1981, with which she had also published artists' books and a bimonthly bulletin, three years later, she joined the staff of Palazzo Grassi, which Fiat had just acquired. And there, as deputy to the artistic director Pontus Hulten, she had worked on all his major exhibitions: *Futurismo e futurisimi* (Futurism and Futurisms), *Jean Tinguely, una magia più forte della morte* (Jean Tinguely, A Magic Stronger Than Death), *Arte italiana. Presenze 1900–1945* (Italian Art. Presences 1900–1945), and the posthumous Warhol retrospective. The printed portraits exhibited after her appointment at the Castello di Rivoli communicated a sense of rigor and professionalism, reinforced by her decision to live in the city. Gianelli assured a "closer and more productive relationship with Turin and Italy, without however detracting from the international image that Rivoli has acquired."[36] In this regard, the exhibitions *Un'avventura internazionale. Torino e le arti, 1950–1970* (An International Adventure. Turin and the Arts, 1950–1970, 1993), the first historical rereading of what had happened in those two decades, and *Collezionismo a Torino* (Collecting in Turin, 1996), dedicated to the peaks of local collecting, were to become the cornerstones of that new front.

In retrospect, Gianelli's lengthy directorship—from 1990 to 2008—appears so rich in events, exhibitions, and acquisitions that it is difficult to pinpoint the highlights. It was undoubtedly then that the Castello's complete identity emerged: the same identity that still distinguishes it today. It became a cultural center, boosted by the opening of the Manica Lunga in 2000, where, together with a new exhibition space, a storeroom, workshops, a library, an archive, and a cafeteria were housed. Ever since the first group exhibitions—*Arte & arte* (Art &

Art) and *Sguardo di Medusa* (Medusa's Gaze) in 1991—Gianelli showed an interest in going beyond artistic categories and languages, as well as in women's art. "Breaking away from the disciplines traditionally assigned to art (painting, sculpture...) towards other forms of expression, such as cinema, theater, literature, music"[37] was to become the signature trait of the decade. *Post Human* (1992) and *Form Follows Fiction. Forma e finzione nell'arte oggi* (Form and Fiction in Art Today, 2001) organized by Jeffry Deitch, together with *Soggetto Soggetto* (Subject Subject, 2004), by Giorgio Verzotti and Francesca Pasini, were the exhibitions that best expressed the new sensibilities and changes on a global scale. The focus on Italian art continued by alternating solo exhibitions of great masters (Alberto Burri, Piero Manzoni, Giuseppe Penone, and Emilio Vedova) with solo exhibitions of young artists, almost always destined to be the most emblematic of the period (Vanessa Beecroft, Maurizio Cattelan, Paola Pivi, Grazia Toderi, and Francesco Vezzoli).

On the strength of their long collaboration and friendship, Gianelli published an interview with Pontus Hulten in the 1994 catalogue of the collection. It was centered around the choices for the museums he had directed for over thirty years worldwide. Hulten insisted on the need to pursue and obtain a precise work over others ("For the Stockholm Museum, de Chirico's painting [*Le cerveau de l'enfant*] was a kind of beacon that allowed it to obtain important loans from other institutions");[38] on the focus on the artifacts themselves rather than on their signatures ("I do not believe it is correct to try to form a perfect and complete collection, because not only does it lack personality but it turns into a collection of names and not of works");[39] on the need to select ("I have always fought against a collection that represented all the artists, each with a work. I always wanted a collection that breathed").[40] Hulten was talking about himself, but it is clear that his statements acted as a guide, in which Gianelli was the first to recognize herself.

The Director's convictions rested on a fundamental truth: Italian museums lacked comprehensive collections of the most vital and influential moments in Italian art. Where could one see Pointillism, Futurism, Metaphysical art, the return to order, or the experiences of the Art Informel movement in sufficient breadth?[41] Museum policies—especially in the post-war period and at every latitude—had been shortsighted, almost always letting the cornerstones of those movements slip away, either abroad or into private hands. The Castello di Rivoli had to go against the flow, concentrating on contemporaneity and the founding events of the second half of the 20th century: Arte Povera and the Transavanguardia, which, moreover, were the only Italian ones with international resonance.

The opportunity came when the Fondazione per l'Arte CRT opened up to contemporary art by initiating, together with the Castello and the Galleria Civica, a form of patronage unprecedented in our country.[42] Since then, the Fondazione has taken on board the indications of the management and its scientific committee and translated them into purchases. Thus, in 2001, the Arte Povera nucleus of the Christian Stein collection entered the Collections of the Castello and the Galleria Civica on joint loan. Twenty key works created between 1967 and 1975 provided a comprehensive view of the phenomenon. Their importance was increased by the provenance (one of the most important galleries of the Turin avant-garde), the era (the dawn and early maturity of Arte Povera), and the entry of names not yet represented (Alighiero Boetti, Jannis Kounellis, and Luciano Fabro). Two years later, again, thanks to the Fondazione per l'Arte Moderna e Contemporanea CRT, it was the turn of the Transavanguardia. This time, the case was different because the eleven acquisitions (three works by Sandro Chia, one by Francesco Clemente, four by Enzo Cucchi, two by Nicola De Maria, and three by Mimmo Paladino) did not come from one collection but had each been identified at different times and on other occasions.
"It seemed right to start with two strong and recognizable moments,"[43] Gianelli commented. Her eighteen years of activity secured many new works for the Castello. Still, it seems to me that those two nuclei are the most significant, and not only because they remain unparalleled in number and chronology. Those choices had repercussions on a wide scale. Touring exhibitions, even abroad, followed the acquisitions.[44] The direct viewing of the works, together with catalogues packed with contributions and anthologies, gave impetus to a new series of studies, which finally examined Arte Povera and the Transavanguardia on a historical basis.

Towards Global Horizons

From 2010, the direction of Beatrice Merz—until 2012 with the appointment of Andrea Bellini [45] —conveyed a twofold orientation regarding collecting choices. On the one hand, the acquisition of works by Jannis Kounellis, Gianni Colombo, Marisa Merz, and Nicola De Maria consolidated the presence of already-represented names. On the other hand, there was an increase in women, with young or mid-career Italian and foreign artists. In order of entry: Elisabetta Benassi, Mona Hatoum, Dorothy Iannone, Anna Maria Maiolino, Kateřina Šedá, Maria José Arjona, Marinella Senatore, Rossella Biscotti, Eva Frapiccini, Teresa Margolles, Ana Mendieta, Marzia Migliora, and Sophie Calle. These acquisitions, almost always supported by the Fondazione per l'Arte CRT, appear all the more admirable given the difficult years, marked by the reduction in public contributions and by doubts concerning the future of the Museum.[46] Old and new works were the subject of three rearrangements, extended to the third floor for the first time. *Tutto è connesso* (Everything is Connected), *Tutto è connesso 2* (Everything is Connected 2), and *Oltre il muro* (Beyond the Wall) were major group exhibitions featuring more than sixty names, with works from different periods. "I wanted to play with the works," declared Merz. "The juxtaposition of different artists in the

same space is an invitation to visitors, who are asked to create their free mental journey through the comparisons, which are sometimes daring, as in the case of Mario Giacomelli and Nan Goldin."[47]
From 2014 to 2015, the Museum had no director, and regional official Daniela Formento stepped in. Chief Curator Marcella Beccaria and Curator Marianna Vecellio oversaw exhibition programming and the acquisition of works by Uriel Orlow, Hans-Peter Feldmann, and Edson Chagas.

It is customary in every museum that the rearrangement of the exhibition layout accompanies a change of guard: the first public gesture of the new director settling in. Carolyn Christov-Bakargiev's debut at the beginning of 2016 was no exception. This took place in parallel with what was conducted at the Galleria Civica d'Arte Moderna e Contemporanea, of which she had taken over the direction at the same time.[48] Conceived with Beccaria, Christov-Bakargiev's rearrangement reiterated the Museum's link with Arte Povera, coincided with the conservative restoration of several works, and aimed at the rarefaction of the spaces. The selected works, many of which had been in storage for some time, were arranged according to a monographic criterion. Hence, the Boetti room, the Eliasson room, and the rooms dedicated to Paolini, Buren, Penone, Pistoletto, Zorio, and so on,[49] an alternation of historicized figures and others recently acquired. By now, the Castello had an abundance of works that would allow it to paint a detailed picture of various artists. Appointed in the summer of 2015, Christov-Bakargiev was no new presence in the Castello. Her directorship represented a real return. She had started working there in 2002 as Chief Curator, invited by Gianelli after the monograph on Arte Povera, the first following Celant's contributions.[50] Her debut had come with the exhibition catalogue on the Transavanguardia. Meanwhile, the retrospectives on Janet Cardiff (2003), William Kentridge, Pierre Huyghe, and Franz Kline (all in 2004), together with *Faces in the Crowd* and *T1 – The Pantagruel Syndrome* (both in 2005), remain the most significant episodes of that first season.

In 2009, after Gianelli's retirement, Christov-Bakargiev had taken over as temporary Director. And it was then, in keeping with the exhibitions of the years just before, that works by Gianni Colombo, Goshka Macuga, and Doris Salcedo came in permanently. The appointment as Director in 2015 depended not only on her experience in the Museum but also, even more so, on the many events she had organized around the world that qualified her as a leading figure in the art system. For Rivoli, Christov-Bakargiev represented a strong, internationally renowned name in which to invest after some complicated years. From 1999 to 2001, she was Senior Curator at MoMA PS1 in New York. In 2008, she curated the 16th Biennale of Sydney, *Revolutions – Forms That Turn*.[51] In 2012, the direction of dOCUMENTA (13) marked the high point of her career.[52] After stints at Northwestern University and the Getty Research Institute, 2015 was the

year of the Istanbul Biennial, *Saltwater. A Theory of Thought Forms*.[53] At the same time, she had supervised the acquisitions—Lara Favaretto, Piero Gilardi, Bracha L. Ettinger, and Alexandra Sukhareva—for the Castello.

A graduate of the University of Pisa and active since the mid-1980s, Christov-Bakargiev always focused on direct exchanges with artists of her generation and the previous one. And ever since *Molteplici culture, Itinerari dell'arte contemporanea in un mondo che cambia* (Multiple Cultures. Itineraries of Contemporary Art in a Changing World), curated in Rome in 1992,[54] she had expressed a vision of art immersed in the present, open and involved in current issues. Her focus from one occasion to the next stemmed from a profound belief in artists, whom she considered to be the compasses of society. "We are at the service of artists because artists are the only ones capable, in our art world, of addressing the problems of their time with their intelligence, their insights, their knowledge, their emotions, and their work. Paradoxically, the work of artists celebrates life, not art, and it has repeatedly repaired and healed the world."[55] This is a passage from her speech to the Center for Curatorial Studies at Bard College, which honored her with the coveted Audrey Irmas Award for Curatorial Excellence in 2019. Meanwhile, her friendships with Arte Povera artists (Anselmo, Boetti, Calzolari, Fabro, Kounellis, Mario and Marisa Merz, Paolini, Penone, Pistoletto, Prini, and Zorio), as well as with Fabio Mauri, William Kentridge, Michael Rakowitz, Etel Adnan, and Anna Boghiguian, confirmed that sentiment. Christov-Bakargiev rejected the division of the disciplines: art and science had to coexist under the aegis of continuity between different fields of knowledge.

Eclecticism was the hallmark of her projects. Her references to history, politics, philosophy, science, and psychoanalysis have resulted in multiform events, often striking even by dint of their geographical extent: dOCUMENTA (13) unfolded in Germany, Egypt, Afghanistan, Canada; the Istanbul Biennial in several locations along the Bosporus, for example. Artists from the hottest political contexts have become the protagonists of those great stage machines. Christov-Bakargiev has favored the rediscovery of postcolonial and Eastern European figures by promoting a line that, in continuity with her love for Arte Povera, resorts to the installation form as much as to simple and humble materials.

The seven years of her directorship were marked by a packed agenda. The group exhibitions *L'emozione dei COLORI nell'arte* (COLORI. Emotions of color in art, 2017), *Metamorfosi* (Metamorphosis, 2018) *Espressioni (Espressioni. La Proposizione*; *Espressioni con Frazioni*; *Artist in Guerra)* (Expressions—Expressions. The Proposition; Expressions with Fractions; Artists in a Time of War, 2022–2023) alternated with monographic exhibitions, often organized with internal curators, were followed by purchases or donations. These included retrospectives of the masters such as Anselmo, Zorio, Paolini, and Pistoletto. And then of Anna

Boghiguian, Michael Rakowitz, Nalini Malani, Otobong Nkanga, and Anne Imhof: the staples in Christov-Bakargiev's career, as present in Kassel as in Sydney or Istanbul. Despite continuing to promote emerging Italian art, the Museum increased its international character. It took on a global dimension, attentive to new geographies and postcolonial contexts. Added to all this, through a management agreement, was the sensational entry of a private collection: that of Francesco Federico Cerruti (Genoa, 1922–2015). There are at least two reasons why it is so exceptional. The collection covers a sweeping period: from the 14th century to the present, often with essential cornerstones such as de Chirico, Casorati, Morandi, and Modigliani, crucial for understanding the developments of the Italian 20th century.[56] In addition, the almost 1000 pieces—including paintings, sculptures, furniture, and antique books—remained a few hundred meters away in the villa built specifically by the collector in Rivoli. In spring 2019, the Museum thus expanded, taking on an additional architectural unit owned by the Fondazione Cerruti. Looking at its forty years of activity from this perspective, it is almost as though Fuchs corresponds to the Castello, Gianelli to the Manica Lunga, and Christov-Bakargiev to Villa Cerruti.

In the meantime, purchases also continued at Artissima fair, again supported by the Fondazione per l'Arte CRT at the suggestion of the management. However numerous they were, they only represented a small percentage of the Collection's growth each season, including the donations from artists. The entry of *FTX Board Meeting, Day #5676 11.13.2022* corresponds with Christov-Bakargiev's final act at the Castello di Rivoli. It is a work by Mike Winkelmann, aka Beeple, with a dual existence: physical (a large oil on canvas) and digital (NFT), an image recorded with blockchain technology via a one-off smart contract. It is the first work of this nature acquired by an Italian museum, demonstrating that Castello di Rivoli has opened up to the latest ways of conceiving art.

1. From 1981 to 1993 the gallery was closed for restoration. Its history is summed up in G.C.F. Villa, *Una sonora clausura, la Galleria d'arte moderna di Torino. Cronaca di un'istituzione* (Cinisello Balsamo: Silvana Editoriale, 2003)

2. M. Rosci, "A Rivoli è esplosa l'utopia," in *La Stampa*, December 19, 1984, 3.

3. There is still a lack of historical investigation into the affair, which can now be partly reconstructed thanks to contemporary publications. I understand that the first mention is in A. Dragone, "Si restituisce l'antica bellezza al castello di Rivoli e a Superga," in *La Stampa*, July 8, 1980, 13, where the Panza collection is described as "a unitary whole such as cannot even be found today in the major museums of contemporary art, not only in Europe but throughout the world." In A. Venturi, "Un museo nella reggia mancata," in *La Stampa*, October 31, 1981, 3, the artists are specified: C. Andre, D. Flavin, D. Judd, R. Irwin, R. Morris, and R. Serra. A. Dragone, "La raccolta Panza di Biumo andrà al Castello di Rivoli," in *La Stampa*, March 5, 1982, 15 indicates the opening of the Museum within the year, while restoration work continued. The loan for use, initially planned to last fifteen years, had evolved into a donation by the end of 1983, see idem., "Panza di Biumo regala al Piemonte 54 opere per il Castello di Rivoli," in *La Stampa*, October 4, 1983, 16: "The decision was taken by the patron for two reasons: firstly, the Region's desire to restore the castle to house the collection; secondly, because 'the Region has shown an attention to modern art that is greater than that of any other Italian public body'." The public-private relationship, therefore, is at the root of the history of the Castello: on the one hand, the Region of Piedmont, which provided the restoration, and on the other, Panza di Biumo, who was to donate the works. At the beginning of the decade, the collector was busy arranging his collection in several locations, see "Intervista con Panza di Biumo. Perché sono costretto a vendere: storia di un prestito, di un processo e di una collezione troppo grande," in *Il Giornale dell'arte*, n. 5, October 1983, 27–28. In addition to Rivoli, the intention was to allocate 300 works to Venaria and 120 to the Varese residence. A partial and very angled reconstruction of the affair can be read in R. Lumley, "Torino dopo l'Arte Povera. Una nuova città d'arte?", in R. Lumley, (ed.), *Le citta visibili. Spazi urbani in Italia, culture e trasformazioni dal dopoguerra a oggi* (Milan: Il Saggiatore, 2007), especially 131–33.

4. See at least S. Geldin (ed.), *L'arte degli anni '50, '60, '70. Collezione Panza* (Milan: Jaca Book, 1999); G. Panza, *Ricordi di un collezionista* (Milan: Jaca Book, 2006); "Giuseppe Panza di Biumo. La passione della collezione," proceedings of the study days edited by F. Moschini, in *Annali dell'Accademia Nazionale di San Luca*, n. 3, 2017, 8–191.

5. A mention of the "other eighty works that make up the primitive nucleus of the collection," also to be located in Rivoli, can be found in *Panza di Biumo regala al Piemonte...* op. cit. They were works by J. Fautrier, A. Tàpies, M. Rothko, J. Dine, R. Rauschenberg, R. Lichtenstein, C. Oldenburg, J. Rosenquist, and G. Segal, for which the Region was competing with the Museum of Contemporary Art in Los Angeles for the sum of 18 billion lire, see idem., "Così abbiamo perso la collezione Panza." in *La Stampa*, February 6, 1984, p. 5; "Panza di Biumo: Los Angeles senza ritorno," in *Il Giornale dell'Arte*, n. 9, February 1984, 1–2.

6. In a letter dated September 29, 1983, Panza had confirmed the donation to the President of the Region, Aldo Viglione, on the condition that the restoration work would be completed by June 30, 1984, and that the Manica Lunga would also be restored to house a further part of the collection. In the meantime, the failure to purchase the works that had ended up in Los Angeles had steered the public administrators towards a more dynamic solution, not just one of pure conservation. However, the idea of a castle with a dual role—home to the collection and center for living artists—was frowned upon by Panza, see idem., "A dicembre una mostra-modello: durerà un anno. Rischia di saltare la donazione Panza?," in *Il Giornale dell'Arte*, n. 12, May 1984, 15. This article is the only one to foreshadow the rejection of the collection, and there is no record of the press returning to the issue. It would instead be mentioned many years later by the interested party in G. Panza, *Ricordi di un collezionista*, op. cit., 294–97. See also "Quando Rivoli rifiutò," in *La Stampa*, October 12, 2006, 12. For the testimony given to me in Turin on July 6, 2023, I would like to thank Giovanni Ferrero, at the time Regional Councilor for Culture, who, together with Alberto Vanelli, Director of the Cultural Heritage sector, was responsible for the decision.

7. R. Fuchs in A. Cestelli Guidi, *La Documenta di Kassel* (Genoa: Costa & Nolan, 1997), 107–108.

8. R. Fuchs (ed.), *Ouverture*, exhibition catalogue, (Turin: Allemandi, 1985). On the exhibition, see M. Beccaria, "Il museo che non c'era: il Castello di Rivoli Museo d'Arte Contemporanea," in S. Abram, A. Rava and F. Tedeschi (eds.), *Gli anni Ottanta: verso altri orizzonti* (Turin: Kermes, 2020), 129–32.

9. E. Montà, "Il manager della cultura Fuchs 'inventerà' il museo di Rivoli," in *La Stampa*, May 22, 1984, 18; Idem., 'L'olandese al Castello di Rivoli', in *La Stampa*, May 24, 1984, 17. The participation of Turinese artists in documenta 7 had been extensive (G. Anselmo, N. De Maria, L. Mainolfi,

Mario Merz, Marisa Merz, G. Paolini, G. Penone, M. Pistoletto, and G. Zorio), and it was likely these artists suggested Fuchs's name to Ferrero.

10. The quarrelsome climate that permeated artistic Italy in the early 1980s pitting everyone—R. Barilli, A. Bonito Oliva, M. Calvesi, and G. Celant—against each other can be clearly perceived in the pages of magazines such as *BolaffiArte*, *Flash Art*, *Il Giornale dell'arte*, and *Segno*.

11. See for example, "Per la prima volta l'Italia esporta l'arte contemporanea," in *Il Giornale dell'Arte*, n. 5, October 1983, 23–25.

12. "I have been called a manager but I am a craftsman," in "Fuchs: farò in Italia il primo museo del mondo dagli anni '60 in poi," *Il Giornale dell'arte*, n. 13, June 1984, 2.

13. R. Fuchs (ed.), *Documenta 7*, exhibition catalogue, 2 vols., D + V P. Dierichs, Kassel 1982. On the event in general, see H. Kimpel, *Documenta: Mythos und Wirklichkeit, Verlag*, Cologne 1997; A. Cestelli Guidi, op. cit.

14. G. Anselmo, M. Bagnoli, A. Boetti, A. Burri, E. Castellani, S. Chia, F. Clemente, E. Cucchi, G. De Dominicis, N. De Maria, L. Fabro, J. Kounellis, L. Mainolfi, C.M. Mariani, Mario Merz, Marisa Merz, M. Paladino, G. Paolini, G. Penone, M. Pistoletto, A. Rossi, R. Salvadori, E. Spalletti, E. Vedova, A. Violetta, and M. Zaza.

15. P. Restany, "Kassel Academy," in *Domus*, n. 632, October 1982, 72–73.

16. E. Montà, "L'olandese al Castello di Rivoli," op. cit.

17. R. Fuchs, "Farò in Italia il primo museo del mondo dagli anni '60 in poi," op. cit., 1.

18. Testimony of Giovanni Ferrero, Turin, July 6, 2023.

19. L. Curino, "Un castello per 70 artisti. Intervista con Rudi Fuchs regista della mostra internazionale di Rivoli," in *La Stampa*, December 13, 1984, 3.

20. However, 1985 saw the arrival of the photos by Richard Long, Katharina Sieverding, Bernd, and Hilla Becher; the following year, 1986, Fuchs would instead curate the exhibition *Modus vivendi. Ulay & Marina Abramovic 1980-1985*.

21. "Non è più in aria il Castello dell'arte contemporanea," in *Il Giornale dellArte*, n. 17, November 1984, 3; also R. Fuchs in B. Merz and V. Sonzogni (eds.), *Ouverture. Edizione facsimile digitale in occasione del trentennale del castello di Rivoli* (Florence: Go Ware, 2014), 33.

22. G. Celant, I. Gianelli (eds.), *Coerenza in coerenza. Dall'arte povera al 1984*, exhibition catalogue (Milan: Mondadori, 1984). Participants: G. Anselmo, A. Boetti, P.P. Calzolari, L. Fabro, J. Kounellis, Mario Merz, Marisa Merz, G. Paolini, P. Pascali, G. Penone, M. Pistoletto, and G. Zorio.

23. *XLI Esposizione Internazionale d'Arte. La Biennale di Venezia. Arte e arti. Attualità e storia*, exhibition catalogue (Venice: La Biennale, 1984).

24. R. Fuchs (ed.), *Ouverture. Arte contemporanea*, op. cit.; R. Fuchs (ed.), *Ouverture II. Sul museo*, exhibition catalogue (Turin: Allemandi, 1987).

25. L. Curino, op. cit.

26. K. McShine (ed.), *An International Survey of Recent Painting and Sculpture*, exhibition catalogue (New York: The Museum of Modern Art, 1984).

27. I. Gianelli (ed.), *La collezione* (Milan: Charta, 1994). The anniversary was also celebrated with the publication *Castello di Rivoli. Dieci anni di arte contemporanea* (Turin: Allemandi, 1995).

28. *Ouverture II. Sul museo*, op cit.

29. "Rivoli patisce la concorrenza di Prato," in *Il Giornale dell'Arte*, n. 59, September 1988, 5.

30. "Fiat e Crt con la Regione finanzieranno Rivoli," in *Il Giornale dell'Arte*, n. 60, October 1988, 31.

31. A. Papuzzi, "Cambio della guardia al Castello," in *La Stampa*, June 21, 1990, 3; A. Papuzzi, "Fuchs, Museo di Rivoli, l'utopia che mi hanno proibito," in *La Stampa*, October 12, 1990, 17.

32. "Musei. La Castellana," in *Il Giornale dell'Arte. Vernissage*, n. 80, July-August 1990, n.p.

33. G. Celant, "Information Documentation Archive," in *Nac*, n. 5, May 1971, 5.

34. J. Beuys, T. Cragg, N. Toroni, D. Buren, G. Paolini, G. Penone, M. Pistoletto, M. Bagnoli, R. Horn, G. Anselmo, and L. Fabro, G. Griffa.

35. S. LeWitt, L. Weiner, L. Nevelson, J. Kosuth, M. Nordman, and C. Sherman.

36. A. Papuzzi, "'Ecco il mio programma,'" in *La Stampa*, June 21, 1990, 3; see also S. Grasso, "'Chiedo a tutti gli artisti di aiutare il museo di Rivoli,'" in *Corriere della Sera*, February 25, 1991, 9.

37. G. Verzotti, presentation, in *Arte & arte*, exhibition folder, Castello di Rivoli, Turin 1991, n.p.

38. "Pontus Hulten, un collezionista," interview by I. Gianelli, in *La collezione*, op. cit., 17.

39. *Ibid*, 18.

40. *Ibid*, 17.

41. This position is well expressed in E. Del Drago, *Il Castello di Rivoli. Art, education, coexistence. Il successo di un museo raccontato da Ida Gianelli* (Rome: Luca Sossella Editore, 2002), 2223.

42. On the Foundation, see C. Ottaviano (ed.), *Banca Crt. Storia, patrimonio d'arte, comunicazione d'impresa* (Turin: Edizioni della Cassa di Risparmio di Torino, 2002). On the role of the Foundation in relation to local museum institutions, see M. Beccaria, E. Volpato (eds.), *Dieci anni e oltre. La collezione della Fondazione per l'Arte Moderna e Contemporanea - CRT per Torino e il Piemonte* (Berlin: Archive Books, 2010). See in particular the essay M. Beccaria, "Schegge per una storia della collezione. Dalla parte di uno dei (due) musei: il Castello di Rivoli—Museo d'Arte Contemporanea," 63-69.

43. E. Del Drago, op. cit., 23.

44. I. Gianelli (ed.), *Arte povera in collezione*, exhibition catalogue (Milan: Charta, 2000); I. Gianelli (ed.), *Transavanguardia*, exhibition catalogue (Milan: Skira, 2002). In 2001, the Stein nucleus of Arte Povera also appeared in the exhibition *Zero to Infinity. Arte Povera: 1962–1972*, first at Tate Modern in London, then at the Walker Art Center in Minneapolis.

45. S. Bucci, "'Il nostro Rivoli aprirà a immigrati e irregolari,'" in *Il Corriere della Sera*, February 2, 2010, 41.

46. M. Paglieri, "Rivoli, a rischio metà del budget," in *La Repubblica*, September 21, 2010, 4; M. Paglieri, 'Merz: "Rivoli bilanci a posto ma casse vuote,"' in *La Repubblica*, November 3, 2010, 13; C. Priante, "'Castello a rischio di chiusura,'" in *Luna nuova*, March 29, 2011, 11.

47. B. Merz in M.E. Giacomelli, "Collezioni vive. Beatrice Merz e il nuovo Rivoli," in *Artribune*, 2012, https://www.artribune.com/attualita/2012/06/collezioni-vive-beatrice-merz-e-il-nuovo-rivoli/ (accessed August 21, 2023).

48. A. Martini, "Carolyn bidirectrice," in *Il Giornale dell'Arte n. 354*, June 2015, 15. The dual post would last until 2018.

49. M. Trigona, "Le strade nuove del Castello di Rivoli. Riallestite le collezioni," in *Torinosette*, January 15, 2016, 44. These are the other names: F. Ackermann, J. Cardiff & G. Bures Miller, N. De Maria, L. Favaretto, B. Lavier, R. Long, Mario Merz, Marisa Merz, M. Pistoletto, and A. Sukhareva.

50. C. Christov-Bakargiev, *Arte Povera*, (London: Phaidon Press, 1999).

51. C. Christov-Bakargiev (ed.), *2008 Biennale of Sydney. Revolutions – Form That Turn*, exhibition catalogue, (Sydney: Biennale of Sydney-Thames & Hudson, 2008).

52. C. Christov-Bakargiev (ed.), *dOCUMENTA (13). The Book of Books*, exhibition catalogue, (Berlin: Hatje Cantz, 2012).

53. C. Christov-Bakargiev (ed.), *14th Istanbul Biennial. Saltwater. A Theory of Thought Forms*, exhibition catalogue, (Istanbul: Istanbul Kültür ve Sanat Vakfı, 2015).

54. C. Christov-Bakargiev (ed.), *Molteplici culture. Itinerari dell'arte contemporanea in un mondo che cambia*, exhibition catalogue, (Rome: Carte Segrete, 1992).

55. Quoted in A. Mammì, "'Agite con impegno, anzi: con scetticismo,'" in *Il Giornale dell'Arte*, n. 396, April 2019, 20.

56. C. Christov-Bakargiev (ed.), *La Collezione Cerruti. Catalogo generale*, 2 vols., (Turin: Allemandi, 2021).