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**OGR Torino
and Castello di Rivoli Museo d'Arte Contemporanea
present the exhibition**

Naturecultures

***Art and Nature from Arte povera to today. From the collections of the
Fondazione per l'Arte Moderna e Contemporanea CRT at Castello di Rivoli***

An exhibition drafted by Carolyn Christov-Bakargiev, Director, Castello di Rivoli Museo d'Arte Contemporanea, Marcella Beccaria, Chief Curator and Curator of the Collections, Castello di Rivoli Museo d'Arte Contemporanea, and Samuele Piazza, Senior Curator, OGR Torino

Works by Mario Merz (Milan, 1925–2003), Marisa Merz (Turin, 1926–2019), Michelangelo Pistoletto (Biella, 1933), Giovanni Anselmo (Borgofranco d'Ivrea, Turin, 1934), Jannis Kounellis (Piraeus, 1936 – Rome, 2017), Piero Gilardi (Turin, 1942), Pier Paolo Calzolari (Bologna, 1943), Gilberto Zorio (Andorno Micca, Vercelli, 1944), Richard Long (Bristol, 1945), Giuseppe Penone (Garessio, Cuneo, 1947), Amar Kanwar (New Delhi, 1964), Agnieszka Kurant (Łódź, 1978)

29 April – 22 September 2022

Free admission

**OGR Torino | Binari 1 and 2
Corso Castelfidardo 22, Torino
www.ogrtorino.it**

Turin, 28 April 2022 – From 29 April to 22 September 2022 OGR Torino in collaboration with Castello di Rivoli Museo d'Arte Contemporanea will present Naturecultures. Art and Nature from Arte povera to today. From the collections of the Fondazione per l'Arte Moderna e Contemporanea CRT at Castello di Rivoli, an exhibition installed at Binario 1 and 2 of OGR Torino.

The exhibition is organized by OGR Torino and Castello di Rivoli Museo d'Arte Contemporanea with the extraordinary contribution of the Fondazione CRT and the support of the Fondazione per l'Arte Moderna e Contemporanea CRT which, since 2000, has enriched and enhanced the cultural heritage and art of the territory in an international dimension.

The exhibition presents works mainly from the collection of the Fondazione per l'Arte Moderna e Contemporanea CRT, acquired between 2000 and 2021 thanks to the Fondazione CRT: a synergy that has allowed Turin and Piedmont to build, in just over twenty years, one of the most significant collections of contemporary art in the world available to the public. The private collection of the legendary gallery owner Margherita Stein, who called herself “Christian” Stein, formed the first nucleus of the collection in 2000; the last work purchased in 2021 is *Adjacent Possible* by Agnieszka Kurant, present in the exhibition.



“With *Naturecultures*, OGR Torino and Fondazione CRT consolidate their commitment to the development of unprecedented projects, capable of strengthening our relationship with excellent local institutions and of contributing to the creation of social value,” states **Massimo Lapucci**, CEO of **OGR Torino** and **Secretary General** of **Fondazione CRT**. “By showcasing a selection of works created between the 1960s and today, acquired in the last twenty years thanks to Fondazione CRT, the exhibition substantiates a particular attention to key contemporary issues, in line with the goals set forth in the 2030 Agenda. From climate change to sustainable development, to the broader theme of ecology, through artistic research we create opportunities for encounter and open spaces for dialogue, with the aim of engaging an increasingly broad audience and of promoting awareness and a collective reflection on the challenges of the present.”

“From the knots of the wood you can see from which side the tree soared in the sky, which side of it absorbed the southern light, whether it was born in a crowded forest, in a meadow or on the edge of the forest,” wrote Giuseppe Penone in 1970, shortly after he started in 1969 to create his most iconic works by carving around the knots of industrial wooden beams to reveal the trunk and branches of the tree at a younger age: with his gestures, the artist reversed the process of industrialization of materials, rediscovering ‘natural’ shapes (the tree) at the heart of now standardized shapes (the beams). In parallel with other international artists active from the end of the 1960s of the last century Arte Povera artists, many of them from Turin, investigated the reality of physical experience and channelled the invisible energy flowing through the world into their artworks. They used elementary techniques and common materials to bridge the gap between nature and culture. They achieved a bodily awareness of the sensitive world, and with their works they introduced the basic concepts of contemporary ecology. Sceptical of the acceleration of consumer society, they were aware of the need for a new environmental balance between humans and the world. They were optimistic, energetic, pacifists and anarchists. They transformed the very definition of Art through the merging of painting, sculpture, performance, film and photography into the more open notion of installation art – a space that can be traversed and experienced by the public.

Thirty years later, from the end of the 1990s, climate change caused by the excessive exploitation of energy resources and the consequent global warming changed the world. Many artists worldwide became documentary makers and social and climate changes activists in the 2000s. “*The Sovereign Forest* attempts to reopen the discussion and initiate a creative response to our understanding of crime, politics, human rights and ecology,” wrote Amar Kanwar in 2012 about his project on the devastation of agricultural areas and the disappearance of biodiversity in India, presented for the first time at dOCUMENTA (13) in Kassel. “The validity of poetry as evidence in a trial, the discourse on seeing, on understanding, on compassion, on issues of justice, sovereignty and self-determination – all come together in a constellation of moving and still images, texts, books, pamphlets, albums, music, objects, seeds, events and processes.”

Among the major works on display are the *Venus of rags*, 1967, by Michelangelo Pistoletto, a cult work of counterculture in the 1960s, which anticipated the themes of recycling materials, and the *11-meter Tree*, 1969-89, by Giuseppe Penone, which reveals the shape of the tree from an industrial beam by sculpting around the nodes, up to *The Sovereign Forest*, 2012, by Amar Kanwar, which denounces forms of climatic and social injustice, and to a new alphabet generated by an algorithm in *Adjacent Possible*, 2021, by Agnieszka Kurant, created with bacterial pigments.

“In even more recent times, in the second decade of the new century,” says **Carolyn Christov-Bakargiev**, Director of Castello di Rivoli Museo d’Arte Contemporanea, “digital daily life has distanced us even further from the experience of nature and culture as forms of continuity; we have grown to experience a form of life in which the body (nature) and the mind (the algorithm, the digital) are perceived as separate for the first time since the Enlightenment’s fallacies on this point. Consequently, “nature” becomes themed by young digital natives – a lost paradise from which we have been inexorably separated and towards which we feel guilty for

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having betrayed it. But the melancholy with respect to the ecological catastrophe is simultaneously transformed by artists of our days into a new alliance of *naturecultures*, a term coined by Donna Haraway. Here, the algorithm could be used not only by the predictive statistics of contemporary consumerism, but also to find new possible worlds and synergies between the biological and the numerical, as in Agnieszka Kurant's *Adjacent Possible* works, first exhibited at Castello di Rivoli in late 2021."

"*Naturecultures* represents the first important step in a process of further enhancement and sharing of the CRT Collection, which today has 900 important works created by 300 artists, for an invested value of over 40 million euros. Thanks to the synergy between the Museums and the Foundation, Turin and Piedmont have been able to build in just over twenty years one of the most significant contemporary art collections in the world, shared publicly", declares **Anna Ferrino**, Chairman of the Fondazione per l'Arte Moderna e Contemporanea CRT. "Born from a vision of modern patronage, on loan to the Castello di Rivoli Museo d'Arte Contemporanea and the Galleria Civica d'Arte Moderna in Turin, it is an excellence for its qualitative, economic value and for its role in supporting curatorial projects of these prestigious institutions. The choice of the works selected by the curators for this exhibition well represents the identity of the Collection, from the Arte Povera core of the Stein collection - the first acquisition of the Foundation - to the work of Amar Kanwar which is exhibited for the first time in Italy, up to the recent *Adjacent Possible* by Agnieszka Kurant testify to a constantly evolving heritage that lives and renews itself over time."

From May to September, a rich program of collateral events curated by Castello di Rivoli, in collaboration with the Fondazione per l'Arte Moderna e Contemporanea CRT, will allow the public to explore the themes of the exhibition: the relationship between art/ecology, biodiversity, birth of Arte Povera, the new frontiers of collecting. In particular, there will be guided tours with the curators of the exhibition, talks, excursions outside the physical boundaries of the OGR together with the major interpreters of Arte Povera, and the international conference "Climate PTSD" with experts from all over the world who will discuss on the post-traumatic effects of climate change.

DIGITAL PRESS KIT AND IMAGES, CLICK THE LINK: bit.ly/naturecultures

PRACTICAL INFO

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An exhibition drafted by Carolyn Christov-Bakargiev, Marcella Beccaria and Samuele Piazza

28 April – 22 September 2022

Thursday and Friday, 12 AM – 8 PM

Saturday and Sunday, 10 AM – 8 PM

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