

Un progetto di

In collaborazione con

Nell'ambito del
programma di



EXPANDED

**A major exhibition with works from the photographic collections of
Fondazione per l'Arte Moderna e Contemporanea CRT,
Castello di Rivoli Museo d'Arte Contemporanea and
GAM – Galleria Civica d'Arte Moderna e Contemporanea**

***Expanded Without* – OGR Torino**

***Expanded With* – Castello di Rivoli Museo d'Arte Contemporanea**

***Expanded – I paesaggi dell'arte* – GAM – Galleria Civica d'Arte Moderna e
Contemporanea**

Among the artists:

**Claudio Abate, Olivo Barbieri, Gabriele Basilico, Lothar Baumgarten, Jacopo Benassi,
Thomas Demand, Teresita Fernández, Mario Gabinio, Luigi Ghirri, Gilbert & George,
Gianfranco Gorgoni, Roni Horn, Mimmo Jodice, Armin Linke, Anna Maria Maiolino,
Ana Mendieta, Gustav Metzger, Ugo Mulas, Paola Pivi, Thomas Ruff, Remo Salvadori,
Thomas Struth, Wolfgang Tillmans, Nanda Vigo**

[Link to the press folder complete with images](#)

Turin, May 2, 2024. On **May 2, 2024** as part of **EXPOSED Torino Foto Festival** inaugurates ***Expanded***, an exhibition project developing in a 3-chapter that offers a reading of the **Fondazione per l'Arte Moderna e Contemporanea CRT's** Photograph Collection. A single itinerary for three prestigious institutional hosts: **OGR Torino** with ***Expanded Without*** (May 2 to July 28, 2024), with a focus on off-camera works and images produced without using traditional photographic means; the **Castello di Rivoli Museo d'Arte Contemporanea** with ***Expanded With*** (May 2 to August 25, 2024), curated by **Marcella Beccaria**, presenting works where the medium of photography is the starting point to investigate a range of relationships with landscapes, showing works with pioneers of Land Art, Arte Povera and Body Art. Lastly, **GAM – Galleria Civica d'Arte Moderna e Contemporanea di Torino** with ***Expanded – I Paesaggi dell'Arte (Art Landscapes)*** (May 2 to September 1, 2024), curated by **Elena Volpato**, dedicated to photographers who were able to convey the many facets of art, and depict landscapes with works and architecture, the portraits of artists as they work in their studios or in natural settings.

*"In synergy with the Fondazione CRT, the **Fondazione per l'Arte Moderna e Contemporanea CRT** is proud to support and promote **EXPOSED**, the first edition of Turin International Festival Foto Festival"*

stated **Patrizia Sandretto Re Rebaudengo**, President of the **Fondazione per l'Arte Moderna e Contemporanea CRT**. "The festival will be held in May involving the city's main cultural institutions and independent bodies in a rich programme of exhibitions and events on photography. The Foundation is a partner of the programme, exhibiting most of the photographs in the Collection of Fondazione per l'Arte Moderna e Contemporanea CRT for the first time. It is a triple-location project: the OGR Torino showing **Expanded Without**, with images produced without a camera, the Castello di Rivoli with **Expanded With**, curated by Marcella Beccaria, and GAM with **Expanded – I Paesaggi dell'Arte** curated by Elena Volpato."

EXPANDED WITHOUT / OGR Torino

In **Expanded Without (May 2 – July 28, 2024)** at the **Binario 1 of OGR Torino** focus is on off-camera works, where images are generated without resorting to traditional photographic means: installations and environments, authentic expanded experiential fields, where visitors, observers, become part of the process of image construction.

The exhibition opens with **Frammenti di riflessione (Exoteric gate)** by **Nanda Vigo** (1976), a space of inner crossings generated by neon light vibrations and reflections in the mirror. Nanda Vigo has worked at length on light as an element to build space and an opportunity to cancel its physical boundaries. Mirrors and light contribute to the formation of images that our minds can process and develop.

The second is the imposing **Waterfall** by **Teresita Fernández** (2000) that compresses all the dynamic and thunderous energy of the natural event it refers to in its immobile and silent presence. It is created using long strips or bands of polychrome acrylic material: Fernández's Waterfall speaks to the persistence of shape and form through the idea of permanent change. The movement of water is recalled by the alternating blue, azure, and white strips: like frames, they follow each other like the breakdown of moments which in nature correspond to water falling.

At the centre of exhibition itinerary **L'osservatore non l'oggetto osservato** (1981-2003), by **Remo Salvadori**. In his work, the artist transfigures a camera tripod into copper. The presence of his shadow in some of the images of the history of photography refers to the gaze of the person who took the photograph. Salvadori's multiplication of the silhouette into a light form in this work, shatters the photographer's absolute point of view turning it into a set of relative visions that mutually activate each other, not just as the object and subject of the vision, but as a common reflection on looking and seeing oneself look.

The exhibition closes with **Liquid Crystal Environment** (1966-2017) by **Gustav Metzger**, a large environmental installation with ever changing coloured and psychedelic projections. The work is one of the largest the artist developed with liquid crystal technology, whose studies go back to the early discoveries by the botanist Friedrich Reinitzer in 1888 subsequently developed by the physicist Otto Lehmann who created the expression *liquid crystal* in 1889.

EXPANDED WITH / Castello di Rivoli Museo d'Arte Contemporanea

Expanded With (May 2 – August 25, 2024), curated by **Marcella Beccaria**, will inaugurate on the third floor of the Manica Lunga of the **Castello di Rivoli Museo d'Arte Contemporanea**. From the performative actions of the 60s and 70s, the exhibition includes works by pioneers of Land Art, Arte Povera and Body Art, also including the use of photography as a conceptual tool, reaching further more contemporary experiences.

The exhibition investigates the image as an expanded field, citing the writings of American art theorist Rosalind Krauss. In 1979, Krauss published **Sculpture in the Expanded Field**, a seminal text in which she analyzes how the practice of artists in the years between 1968 and 1970 changed the traditional concept of sculpture to “site-construction,” delving into dichotomies such as “landscape and non-landscape” and “architecture and non-architecture.” Krauss notes how artists revolutionize the idea of the work of art, using a variety of media, including photography, mirrors, installations and actions in the landscape, video, as well as sculpture itself. Krauss’ theory gave rise to further critical elaborations that interpreted works produced in the following decades by applying the concept of **expanded field** also to film.

Expanded With presents works in which the photographic medium is the starting point for investigating different types of relationships with the landscape, body, construction of the image and identity. From the performative actions of artists from the 1960s–70s, the exhibition presents works by pioneers of Land art, Arte Povera, and Body art, also including the use of photography as a conceptual tool, as well as more contemporary experiences. In **Expanded With**, photography is physically present as protagonist.

The exhibition presents works belonging to the Fondazione per l'Arte Moderna e Contemporanea CRT on loan to Castello di Rivoli, in dialogue with works from Castello, in an organic itinerary that for the first time enhances the major photographic works in both Collections.

Covering a broad international panorama, the exhibition includes works by 23 artists active in different countries, such as Angola, Belgium, Brazil, Cuba, Germany, Northern Ireland, Italy, the Netherlands, Portugal, United Kingdom, Slovenia, United States: **Lothar Baumgarten, Edson Chagas, Thomas Demand, Jan Dibbets, Hans-Peter Feldmann, Gilbert & George, Roni Horn, Steffani Jemison, Anna Maria Maiolino, Ana Mendieta, Mario Merz, Luigi Ontani, Dennis Oppenheim, Giulio Paolini, Paola Pivi, Thomas Ruff, Edward Ruscha, Elisa Sighicelli, Ettore Spalletti, Thomas Struth, Wolfgang Tillmans, Ulay, Jan Vercruyse.**

EXPANDED – I PAESAGGI DELL'ARTE / GAM – Galleria Civica d'Arte Moderna e Contemporanea di Torino

Expanded – I paesaggi dell'arte (May 2 - September 1, 2024) in the **Spazio del Contemporaneo** of **GAM – Galleria Civica d'Arte Moderna e Contemporanea di Torino**, curated by **Elena Volpato**, is dedicated to a number of photographers who have succeeded in portraying the many forms of art and portraying in the broadest sense its landscapes, composed of works of art and architecture, of the artists' faces and their work in the studio or in the natural landscape.

Thanks to the support of Strategia Fotografia 2023, backed by the Directorate General for Contemporary Creativity of the Ministry of Culture, GAM has been able to renew its commitment to collecting by acquiring **22 photographs by Gianfranco Gorgoni**, taken between 1970 and 1974. The photographs are dedicated to the different stages of the creation of Robert Smithson's *Spiral Jetty*, as well as to works by Michael Heizer, and portraits of artists such as Bruce Nauman, Dan Flavin, Agnes Martin and Ellsworth Kelly.

In becoming part of the permanent collection, Gorgoni's images, the hypnotic force of his shots taken from above the Spiral Jetty, has enabled a virtuous spin-off with the photographic interpretation of art being reinterpreted through the continuous emergence of a desire for dizziness. A desire that has been present ever since the first shots taken by photographers like Nadar and, a little later, like **Mario Gabinio**, who rose in the sky in balloons to capture the beauty of their cities from above and to illustrate the life-giving deformation of the convexity of the world and the offset from the plane of the horizon within the perspective grid.

The most vertiginous image in the history of photography is a snapshot based on the imagination of one of the most important photographers of the twentieth century: **Luigi Ghirri**, in front of one of the first images of the Earth seen from the Moon, glimpsing inside it all the images of art history, one inside the other, telescopically submerged. "Graffiti, frescoes, paintings, writings, photographs, books, films," he wrote, "simultaneously the representation of the world and all representations of the world at once".

While Gorgoni occupies the centre of the exhibition, in a continuous circular motion of spiralling through space, Ghirri's works are dislocated at different intervals, marking – in dialogue with the other artists – the multiple aspects of the vertigo that photography creates by placing itself in relation to art and becoming a representation of artistic representations. Whenever it places its tripod in front of art, photography presents a dizzying doubling sense, because it is vision facing vision. In this case, it is not the fight for an image, but the doubling of its power, the embrace of a gaze that confronts the space of interminable meanings contained in the work of art and which, by producing a representation of it, itself becomes infinite.

The works on display are all part of a long history of collecting that has enriched the museum's holdings over time, including examples of great historical value such as the daguerreotype of the church of the Gran Madre di Dio made by **Enrico Federico Jest** in 1839, and the Photographic Archive of the Fondazione Torino Musei from which come the prints by Mario Gabinio, produced between the end of the nineteenth century and the early decades of the twentieth century. GAM's collections grew in the early 2000s, under the direction of Pier Giovanni Castagnoli and thanks to funds from the City of Turin, with which the museum was able not only to provide extensive representation in its collections of the work of the most important Italian photographers of the second half of the twentieth century, but also to commission a broad survey and reinterpretation of the city's landscape, including, on display, shots by **Gabriele Basilico**, **Olivo Barbieri** and **Armin Linke**. In the same years, the photography collections have undergone a further important addition thanks to the Fondazione per l'Arte Moderna e Contemporanea CRT. In addition to works by Ghirri, the exhibition includes numerous photographs by Ugo Mulas, Mimmo Jodice, Aurelio Amendola and Claudio Abate.

The exhibition also presents a work created by **Jacopo Benassi** specifically for the occasion: *Paesaggio di un paesaggio in un paesaggio*. "The title is in itself dizzying" writes Volpato, "a leap forward that has the inexorability of a fall. Invited to take some photos inside the GAM's storerooms,

Benassi has chosen to crop his shots to show only some skies taken from nineteenth-century paintings, and from such a close viewpoint that the pictorial film has taken on the likeness of an epidermis. Devoid of compositional coordinates, without any sense of where their horizon line fell, they become immense and romantically modern. Benassi has turned his two shots into a sculpture on wheels, disengaging himself from the reassuring coordinates of the wall and letting the work carry its own indefinite otherness around the space with respect to any predetermined idea of photography and art."

The exhibition is accompanied by a publication, *Paesaggi dell'arte. Vertigini 1839-2024*.

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The exhibition **Expanded** presents works from the collection of **Fondazione per l'Arte Moderna e Contemporanea CRT** on loan at Castello di Rivoli and GAM by artists such as Claudio Abate, Aurelio Amendola, Edson Chagas, Thomas Demand, Jan Dibbets, Hans-Peter Feldmann, Teresita Fernández, Luigi Ghirri, Roni Horn, Steffani Jemison, Mimmo Jodice, Anna Maria Maiolino, Ana Mendieta, Mario Merz, Gustav Metzger, Ugo Mulas, Luigi Ontani, Giulio Paolini, Paola Pivi, Thomas Ruff, Remo Salvadori, Ettore Spalletti, Thomas Struth, Ulay, Nanda Vigo; from the collection of **Castello di Rivoli Museo d'Arte Contemporanea** by artists such as Lothar Baumgarten, Gilbert & George, Luigi Ontani, Dennis Oppenheim, Thomas Ruff, Edward Ruscha, Elisa Sighicelli, Thomas Struth, Wolfgang Tillmans, Jan Vercruyssen; and from **GAM – Galleria Civica d'Arte Moderna e Contemporanea** by artists such as Olivo Barbieri, Gabriele Basilico, Jacopo Benassi, Mario Cresci, Mario Gabinio, Gianfranco Gorgoni, Enrico Federico Jest, Mimmo Jodice, Armin Linke, Riccardo Moncalvo, Paolo Mussat Sartor, Paolo Pellion.

The Pass **EXPOSED** gives you entrance to the exhibitions from May the 2nd to June the 2nd: 25 € and can be purchased from INFOPIEMONTE – ABBONAMENTO MUSEI DESK in via Garibaldi 2 or on line at: <https://www.exposed.photography/ticket>

The **Fondazione per l'Arte Moderna e Contemporanea CRT**, the art-oriented arm of the **Fondazione CRT** is mainly active locally and in the Region. Recently it has also had a dynamic and meaningful presence on the national and international stages. An increasing number of projects have been established beyond Turin and Piedmont, according to the precise will of the Foundation, by attending major international appointments to promote projects in Europe and in Turin's sphere of culture.

The **Fondazione CRT** was established in 1991 and ranks third among the Italian bank foundations in terms of its assets. Ever since its establishment it has paid out over 2 billion Euro to 43,000 projects on art, research, training, welfare, the environment, and innovation in Northwestern Italy. The Foundation also piloted impact investing projects, one of the foremost examples being the urban regeneration of Turin's **OGR**, the former **Officine Grandi Riparazioni** (*the Workshop of Major Repairs*) where trains were serviced. They have since been refurbished and converted into an innovative international centre for art, culture, scientific, technological, and industrial research.

The **OGR Torino** is a unique centre for culture and innovation in Europe: **OGR Cult** dedicated to art, music, and **OGR Tech** to scientific, technological, and business. The 19th century workshops for train reparation are in the heart of Turin, an area of 35,000 sqm regenerated by the CRT Foundation and returned to the city to develop new inroads into cooperation, creativity, and conviviality. Since 2017

OGR Cult has welcomed visitors with site-specific art exhibitions developed in cooperation with international partners such as the Tate, MoMA, PS1 and Caixa – as well as great musicians and national bands in concert, including Moroder, Ezio Bosso, Baustelle, Motta, IOSONOUNCANE and Manuel Agnelli, as well as international artists such as the Pixies, Yann Tiersen, Kraftwerk, Apparat, New Order and Tom Walker. The OGR also organises original productions such as OGR Talks – events to debate the current world in depth, with live debates and streaming with philosophers, artists, writers, and thinkers ranging from Tlon to Francesco Costa, from Zerocalcare to Luciano Ligabue – and OGR Club. The latter is organized in the former *Officine* to welcome musicians from national and international soundscapes: **OGR Club** has hosted Lorenzo Lemme aka Lepre, Galea, Edda with Gianni Marocco, Niccolò Bosio, Amalfitano and Elephant Brain, Jeremiah Fraites, the Casino' Royale, Bud Spencer Blues Explosion, Bobby Joe Long's Friendship Party, Daniela Pes, and Giovanni Truppi.

Castello di Rivoli Museo d'Arte Contemporanea fosters the understanding of our era through art and culture, involving the local and international public to promote social and civil growth of the area in which it operates. In addition to collecting and exhibiting works of art, the Museum is a center for creativity, research, education and the development of culture especially in the field of contemporary art in a reflection on the present that passes through a dynamic relationship with the past.

The **GAM – Civic Gallery of Modern and Contemporary Art** today preserves approximately 45,000 works including paintings, sculptures, installations, photographs, a significant collection of graphics, and an important collection of films, artist videos and documentaries. The building also houses the Art Library and the Photographic Archive of the Fondazione Torino Musei. GAM offers the public a broad program of exhibitions with Italian and international artists that also address the most current contemporary research. The collection is constantly growing thanks to donations, with the decisive contribution of the Fondazione Guido ed Ettore De Fornaris and the Fondazione per l'Arte Moderna e Contemporanea CRT.

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