

AZIMUT/H

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15 Old Bond Street
London, W1S 4AX

a cura di Enrico Castellani + Piero Manzoni



This catalogue was published in the occasion of
TEFAF Maastricht, 10-18 March 2018

Cover
Piero Manzoni, *Achrome*, 1958 (detail)

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Previous pages
Azimuth, 1, cover, September 1959
(fig. 1)

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CONTENTS

- 10 AZIMUT/H:
MILANO 1959-60
Francesca Pola
- 21 CATALOGUE
- 49 CHRONOLOGY

AZIMUT/H: MILANO 1959-60

Francesca Pola

The Milan of the 1950's was the city symbol of Italy's "economic miracle" that was at its very peak in the years from 1958 to 1963. Experiencing both industrialisation and technological development, the city was a place of political, social and cultural transformation that was connected to the dominant economic role that Milan enjoyed in Italy – the driving force of the country with employment, capital, business and urban and demographic growth. Milan was an intersection of European trade and activity as well as also being the stage for the modern era's great urban and media spectacle within which the utopia of progress was played out. It was in Milan where art entered into a relationship with a new culture, involved not only in consumption (with collectors and collecting) but above all in a dialogue that redefined the role of creativity. With its gallery-owners who were attentive and highly active and who assumed international outlooks (such as Carlo Cardazzo at the Galleria del Naviglio, Peppino Palazzoli at the Galleria Blu, Guido Le Noci at the Galleria Apollinaire, Arturo Schwarz at the Galleria Schwarz and Beatrice Monti at the Galleria dell'Ariete), Milan was also and above all throughout this period one of the most advanced centres in terms of sheer force in Europe, ever open to new creative research on an international level – research that embodied great examples of initiative undertaken by the artists themselves who, by means of unprecedented strategies of imagination, often acted autonomously with a whole host of initiatives, publications and in independent and alternative locations.

In this Milan, the first issue of the magazine *Azimuth* (FIG. 1)¹ came out in September 1959. It was founded by Enrico Castellani and Piero Manzoni and was followed in December of the same year by the opening of the Azimut gallery in Via Clerici 12. The gallery was an exhibition space run by the two artists and was used by them until July 1960 to stage exhibitions by members of the international community's most avant-garde artists.² The gallery was in a basement apartment measuring six and a half metres long and little more than five metres wide. A small warehouse was carved out at the back behind a partition wall. The gallery could exhibit at least nine works, at most twelve, and was equipped with numerous light switches (FIG. 7).³ *Azimuth* (the magazine) and Azimut (the gallery) became therefore the epicentre of a creative earthquake that assimilated, metabolised and innovated a wide range of artistic stimuli over a very short period of time.

The Azimut/h situation was supremely indicative of the very nature of Milan itself as a workshop of modernity – a city that was riding the crest of a wave from the 1950's to the 1960's, and that firmly stood as a centre of radical innovations and the expression of a new Italy that could "converse" at the same level with other countries in Europe and throughout the world. All of this was set against a context of experimenting which formed an ideal bridge that connected, on one hand the Futurism of the beginning of the last century and the abstract avant-garde art movements of the 1930's and the radical rupture of artists like Alberto Burri and Lucio Fontana

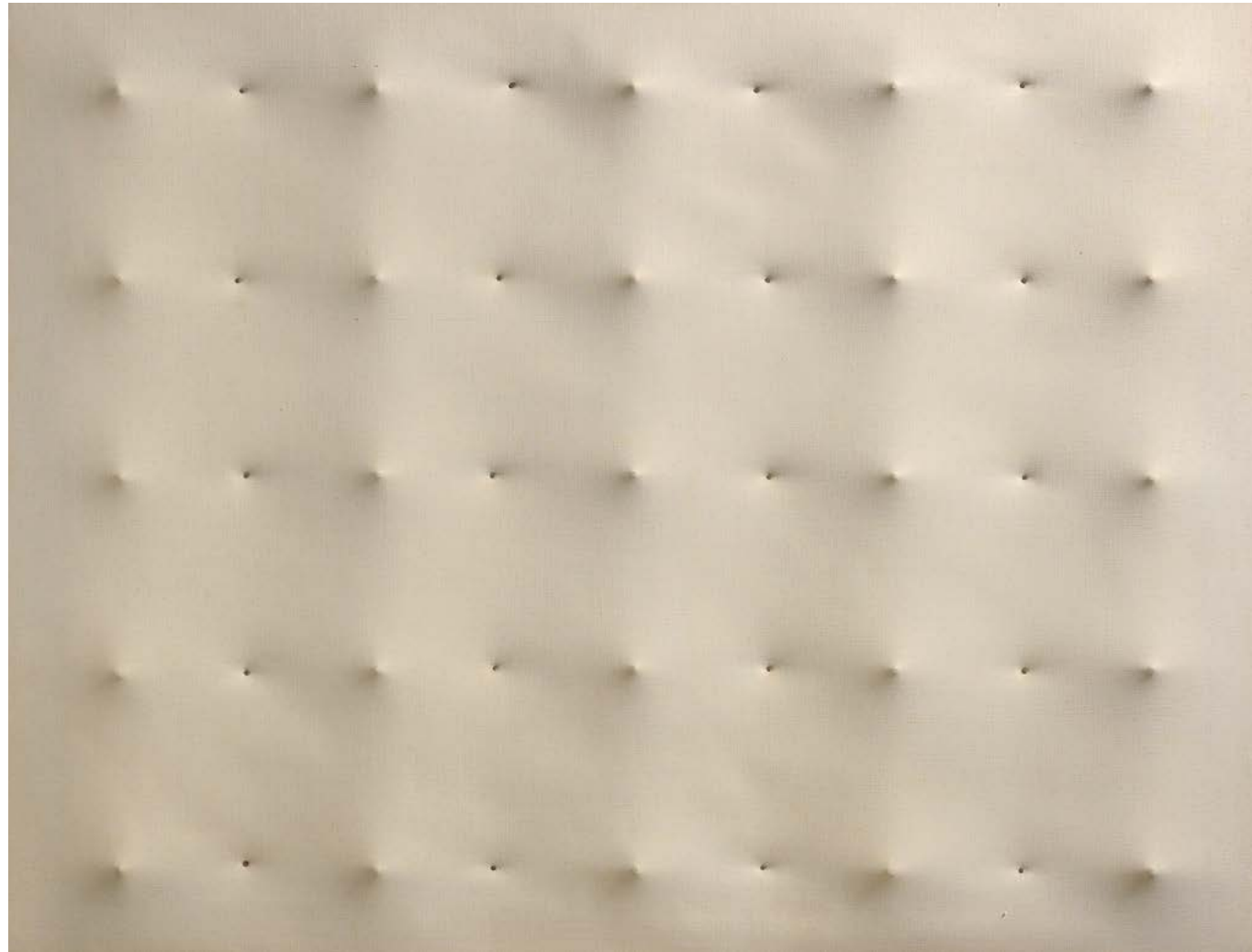
immediately after the Second World War and, on the other hand the subsequent conceptual elaborations of the *Arte Povera* movement. Azimut/h was therefore a highly significant link in the evolution of an Italian way towards the contemporaneity of the Twentieth century, founded upon experimental pluralism, a communicative multiplicity of various points of view and the simultaneous existence of several different artistic solicitations. Azimut/h was not a group or a movement that had been constructed *a priori* with a defined programme but was instead a place both physical and ideal that functioned as an international catalyst for multiple artistic experiences. It established an extreme line of avant-garde art and thought that combined different areas of potential for “new” art, from the radical resetting of the image to the experimenting of new materials, from the passing *beyond* of the picture surface towards a new idea of an immense space, from luminous utopias to conceptual roots. Azimut/h modified not only the art work but also the ways such art would be relating to a world that was evolving in a dynamic way, a world that was thriving on the swiftness and efficiency of new means of communication. If the magazine was indeed an opportunity for a more theoretical unambiguity and creative stimulus, the gallery was thus a new *take* on being at the centre itself of the art system so it would become able to constitute an unprecedented a network of relations.

The name Azimut/h was bound to the lexicon of both geography and astronomy. Castellani recalled that Azimuth “is the vertical line above any point upon the earth’s surface”.⁴ Azimut/h had to be interpreted therefore as the direction of research and point of observation, the origin of orientation, the fulcrum of cosmic perspective and a potential trajectory into the space of the universe. It was a germinal moment that witnessed, in this formal resetting or “annulment” and in this expressive reduction, a decisive possibility to constructively re-establish visual languages, once historical and cultural disillusionment of the Second World War had been overcome. This was a highly positive outlook that strove to correspond in a much tighter fashion to a changed anthropological dimension that had come about in those years as the cosmos had begun to be more tangibly explored.

An unescapable point of reference for these authors was the “spatial” philosophy of Lucio Fontana with his revolutionary vision of art that drew the work beyond the surface and the object towards the environment. *Oltre la pittura* “Beyond Painting” was the title of the monographic article dedicated by Guido Ballo to Fontana, which appeared in the first issue of “Azimuth”. It was accompanied by reproductions of a *Concetto spaziale, Attese* (“Spatial Concept, Expectations”), with two slashes from 1959 (in the following years the slashes were often reduced to one single slash as in *Concetto spaziale, Attesa* (“Spatial Concept, Expectation”), 1964-65, CAT.



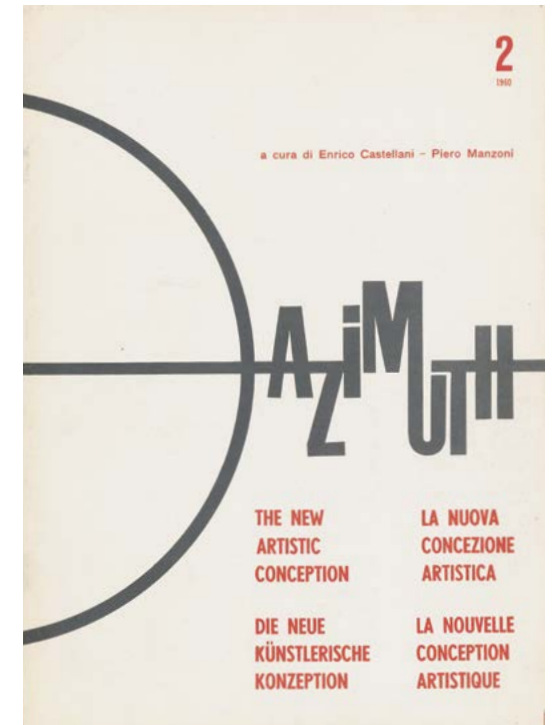
Lucio Fontana, *Concetto spaziale [Il Pane]*, 1951
Holes and scratches on terracotta, 28 x 35 cm
51 SC 7 (fig. 2)



Enrico Castellani, *Superficie bianca*, 1960
Shaped canvas, 60 x 80 cm
(fig. 3)

7); a terracotta *Concetto spaziale* from the early 1950's, with a constellation of holes, very similar to *Concetto spaziale*, 1951 (FIG. 2) and to *Concetto spaziale*, 1966-67 (CAT. 8). The only colour supplement in the issue was dedicated to Yves Klein who had presented his first solo exhibition in Milan in January 1957 at the Galleria Apollinaire of Guido Le Noci (on the occasion of which Fontana had purchased one of the works). The colour supplement was in the form of one single page entirely in blue that was intended to reproduce the effect of de-materialisation that emanated from his *Monochromes*, later exhibited in the collective exhibition in January 1960 at the Galleria Azimut *La nuova concezione artistica* – “The New Artistic Conception” - (the subject of the magazine's second issue, FIG. 4). Such “effects” were already coming to fruition in his *Anthropometries*, such as *Ant Su 5*, 1960 (CAT. 9) for example, the result of the direct impression of painted bodies onto the surface. In December 1959, the opening exhibition of the Galleria Azimut presented *Le Linee di Piero Manzoni* (“The Lines of Piero Manzoni”): conceptual objects that recorded, by means of a line traced on a sheet, real distances and temporalities that would then be sealed into a cardboard cylinder, to be labelled by an appropriate description by the artist indicating their length and thus transposed into an infinite and mental dimension. Manzoni's artistic research thus evolved the idea of a radical clean slate that had already been expressed in his *Achromes* and matured into a sort of fusion of the material experimentalism of Alberto Burri with the mental vision of Fontana: “I greatly respect Burri from a historical point of view (Burri and Fontana are the only two Italian painters, in my opinion who have actually done something): with Fontana the relationship is closer, a bit like the relationship between Cézanne and the Cubists, I believe. I also think that there is indeed a development of this particular line from Burri to Fontana and to me, and this is something which is obvious”.⁵ The first examples of pictures that were entirely white by Manzoni date to the end of 1957 and were exhibited for the first time in January 1958,⁶ whilst the first occasion on which the title *Superficie Acroma* – “Colourless Surface”

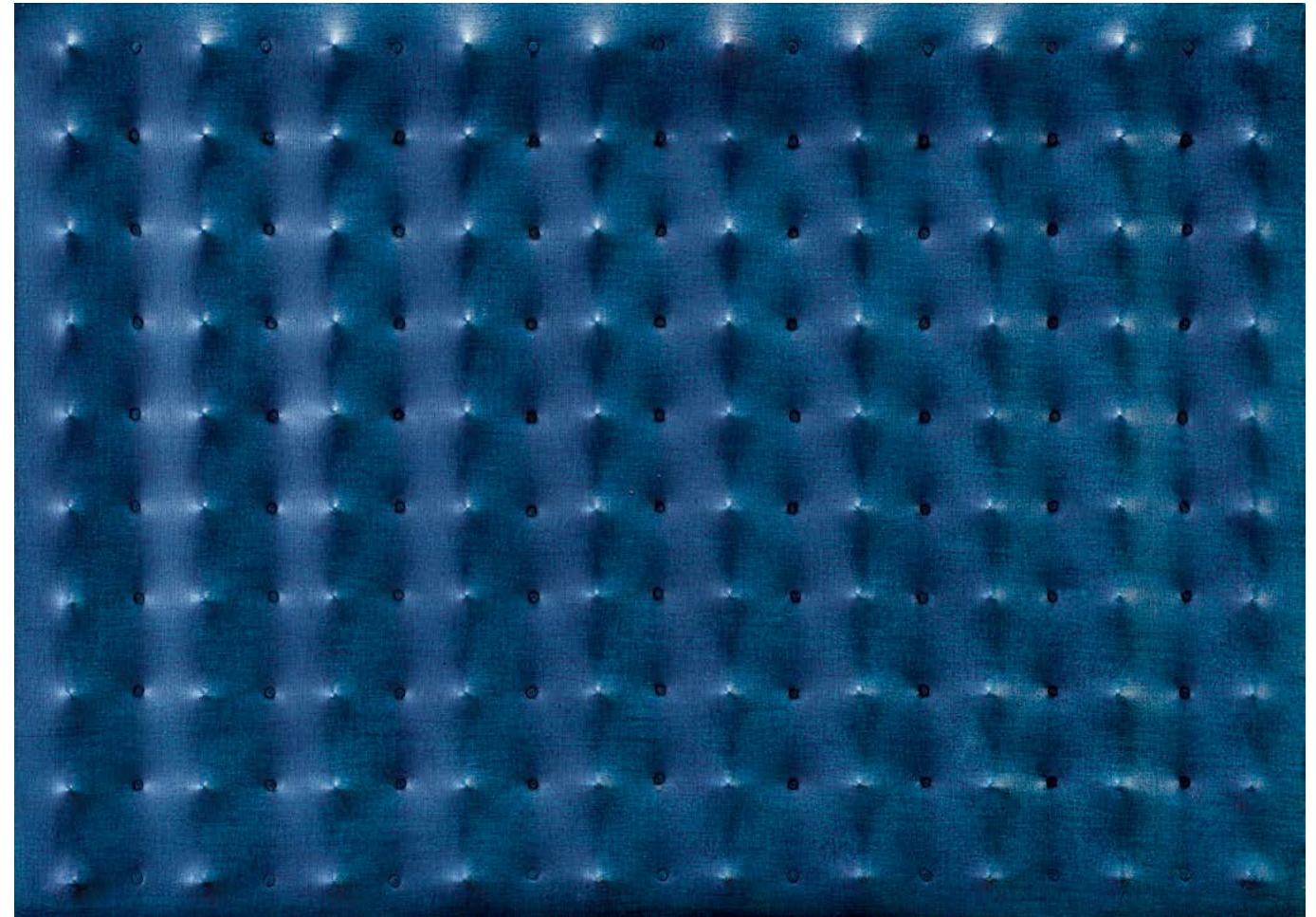
Azimut, 2, cover, May 1960 (fig. 4)



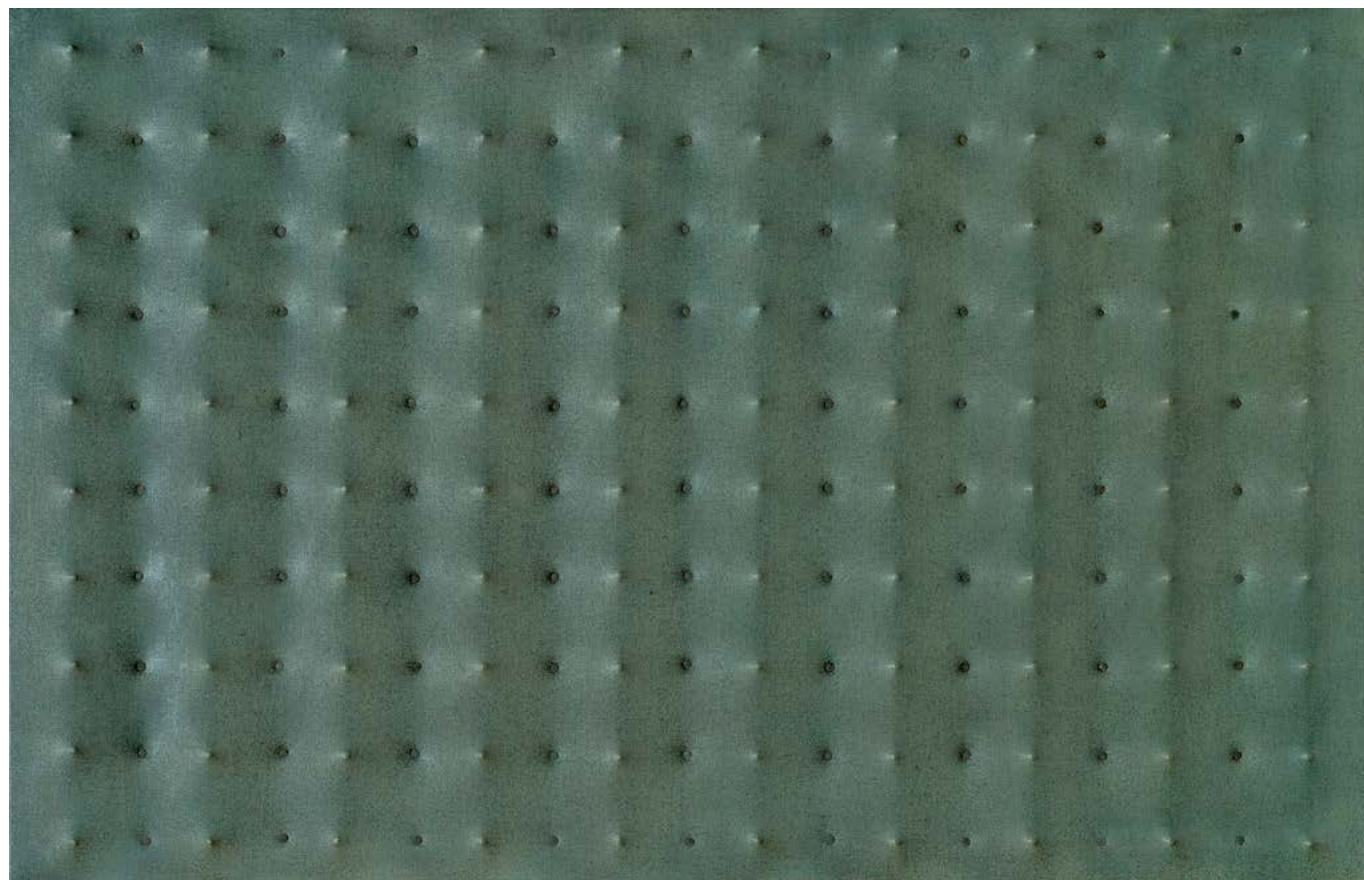
- was documented was in May 1959.⁷ After some experiments undertaken by laying plaster on canvasses, Manzoni opted for the more favoured use of kaolin, a ceramic liquid in which he immersed his surfaces which would then be mounted onto the frame and would wrinkle upon drying; those characteristic wrinkles of his works from 1958 to 1959, an early and highly important example of which is in the exhibition from the Gianni Malabarba Collection (CAT. 1). The “achrome” work, literally meaning “colourless”, was carried out in a whole host of forms and materials, from a sewn canvas (CAT. 2) to cotton (CAT. 4) and to bread (CAT. 5), all grouped together by the artist’s desire to neutralise any descriptively representative and subjectively authoritative leftover from the artistic operation - an “operation” that had to be limited only to the subtraction of fragments of reality in order to take them away from their own destiny of transience and thus shift them into a physically boundless dimension.

The exhibition that Castellani presented in February 1960 at the Galleria Azimut was his first solo exhibition. He exhibited his *Superfici* with their monochromes articulated by a total alternation of introversion and extroversion of the canvas, brought about by the insertion of nails in order to spatially activate the canvas, such as in *Superficie Bianca* – “White Surface”, 1960 (FIG. 3).⁸ If the first *Superfici* tended to be developed according to regular and uniform intervals and coordinates that build an orthogonal grid (FIGS. 5, 6), they later evolved over the following years into their own sort of internal spatial complication (CAT. 6), by means of progressive and projective dynamics expressed through a perspective key, even taking on “shaped” profiles. Castellani’s was not primarily an optical or perceptive interest and neither was it a sculptural form of “trespassing” but it was a way to venture further than the representative dimension of painting, to turn the monochrome surface into an autonomous means and independent of spatial articulation. In a similar way, there is no symbolic brightness but an interest for light as the first element of visual grammar. These are the very premises of the autonomous spatial activation of the surface that would from the beginning be typical of his work in an interpretation that would be radically complementary compared to Manzoni’s experimental, contaminating and performative exuberance that, on the other hand, moved continually between materials and concepts. In this way, his *Merda d’artista* – “Artist’s Shit” – from May 1961 (CAT. 3) was the iconic subject of a radical rejection of the system’s conventions, as well as those of the statute of art itself.⁹

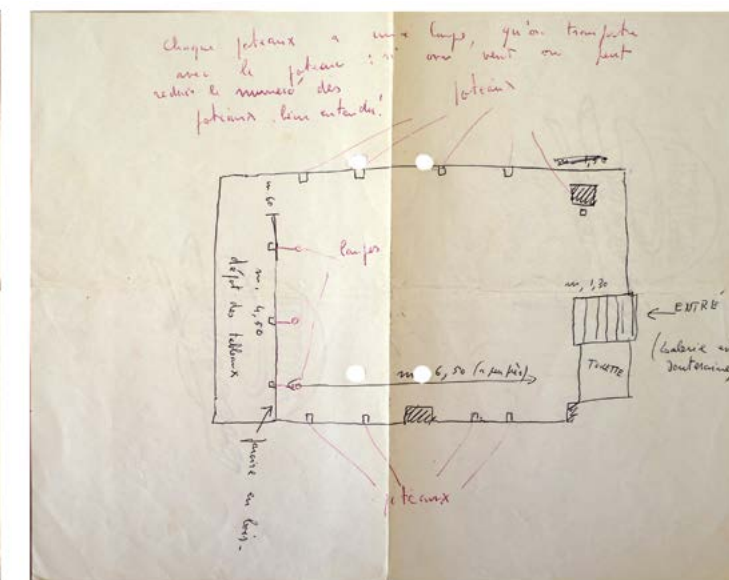
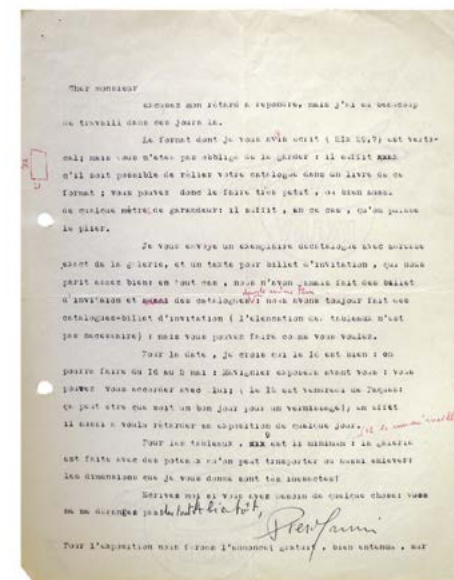
Along with Castellani and Manzoni other travelling companions also took part in the Azimut/h adventure. In those same years they were responsible, too, for forging parallel roads into the overcoming of the notion of “surface” – companions such as Agostino Bonalumi or Dadamaino, while Antonio Calderara evolved the idea of the surface as light in a more pictorial direction (CAT. 12, 13).



Enrico Castellani, *Untitled (Superficie blu)*, 1961, ink and wax on canvas, 50 x 69 cm (fig. 5)



Enrico Castellani, *Untitled (Superficie)*, 1961, aniline on canvas, 54.8 x 84.7 cm (fig. 6)



Letter from Piero Manzoni to François Morellet, with floorplan of Galleria Azimut, (January) 1960
 Courtesy Studio Morellet (fig. 7)

Artists like Giovanni Anceschi (CAT. 11), Davide Boriani (FIG. 10, CAT. 10) and Gianni Colombo (FIG. 8) took part in the first collective exhibitions at the Galleria Azimut.¹⁰ They were all very close to the afore-mentioned artists and were strictly Milanese in outlook and structure – a sort of parallel evolution to the Azimut/h vision in their dimension of participatory and interactive involvement that was typical of Programmed Art.

The Azimut/h situation strove to clarify the positions of an artistic research that could no longer be integrated and identified within recognised and existing currents and it intended to present itself as something that was radically different as well as recognising itself as a *maturing* of the new artistic context in Italy. The magazine and the gallery were organs of documentation, rationalization and dissemination of these new experiences, brought about by the awareness of a difference. The artists themselves founded, managed and organised the places and the tools for the *communication* of their actions - a dual and combined attempt on the one hand to overcome the ostracism of old institutions, obsolete instruments and critical opinions and on the other hand to stabilize the strength of the consolidated or foreign presences supported by the market. In a relative as well as often forced autonomy from official criticism, the artists expressed themselves through the gallery and the

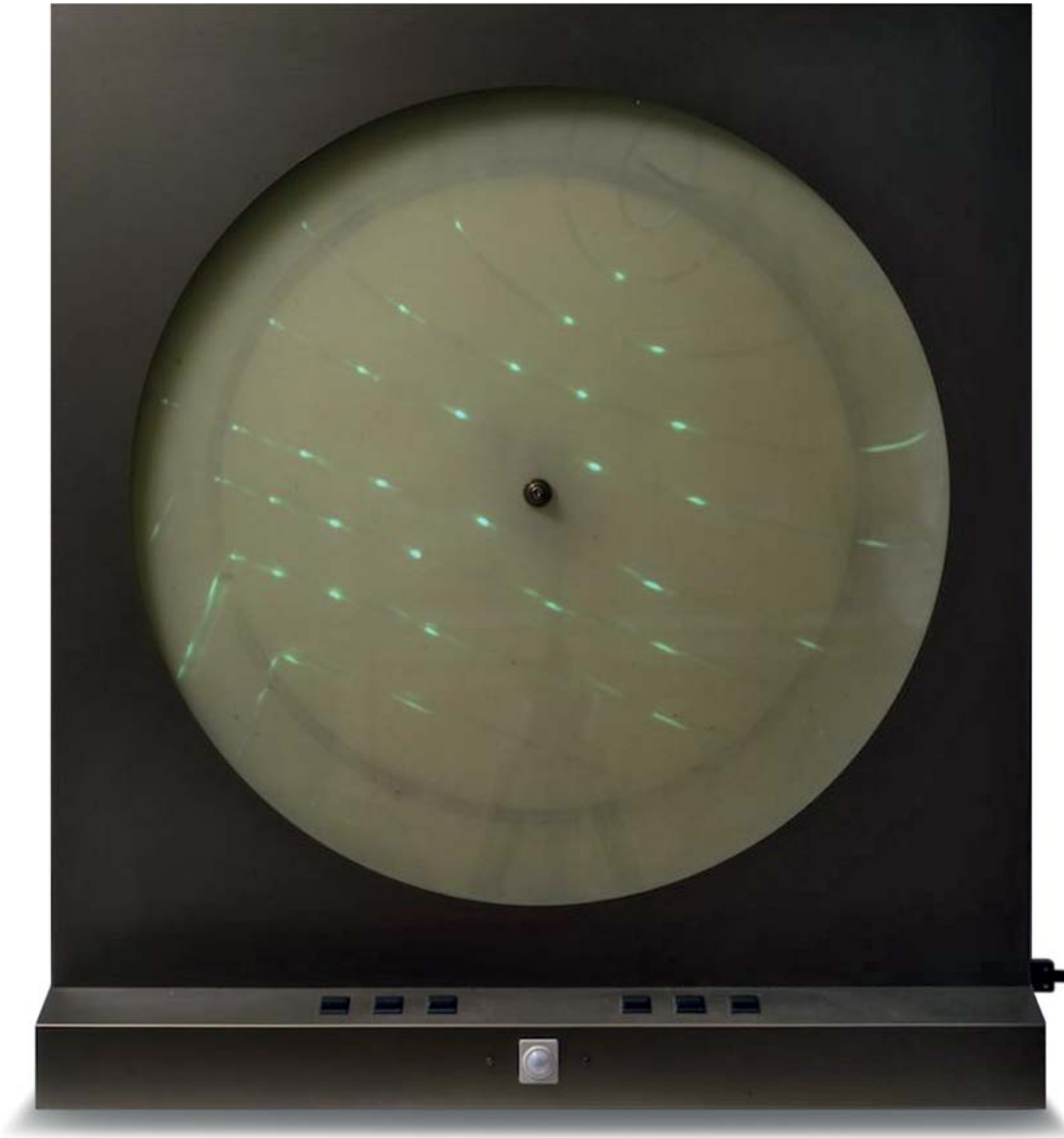


Gianni Colombo, *Strutturazione pulsante*, 1959, polyester and wood with electrical motor, 50 x 50 cm (fig. 8)

exhibitions, even travelling exhibitions (and often made up of smaller works so that they would be able to “travel” with fewer hitches). The artists also achieved real media operations in news programmes like, for example, those by Manzoni with the *Filmgiornale S.E.D.I.* in order to communicate his provocative and radical inventions,¹¹ or those of other colleagues, as recalled by the German artist, Heinz Mack (FIG. 9): “Piero had invited around a dozen beautiful girls who had to wear highly fashionable sunglasses, even though we were in a windowless basement flat. So, when the film operator arrived, he said, ‘all these young women must put on their sunglasses because they are all dazzled by the light of Mack’s reliefs’”.¹² All of this took place against a lightning-quick background imbued with a whole host of events and a plethora of innovation. All of which have been recorded in documents and reminiscences. More often than not there emerged a syncopated rhythm of events and an almost fever-like urgency to share the artists’ own inventions as they unfolded by means of an almost daily sequence of

Heinz Mack, installation view of the solo exhibition, Galleria Azimut, March 1960
 Courtesy Heinz Mack and Fondazione Piero Manzoni (fig. 9)





Davide Boriani, *PH-scope*, 1964, UV lamp, steel, electric motor, aluminium, glass, 94 x 84 x 36 cm (fig. 10)

dense correspondence with colleagues, both far and away, in Europe. It was indeed in this vitality of immediate “connections” that we are now able to fully understand the long-lasting modernity of the Azimut/h vision, a radical turning point that assumed the inevitability of a permanent avant-garde, trans-national and open, equipped with new theoretical and expressive instruments as well as new ways to communicate: like in a kaleidoscope, an amplifier and a multiplier of experiences, a unique creative adventure, forever ready to pounce onto the present.

¹ As far as references to images in the text are concerned: the abbreviation FIG. only refers to documents and works that are illustrated in the text itself; the indication CAT. refers instead to the works exhibited, published in a subsequent section and supplied with complete technical and bibliographic exhibition annotations.

² For an overall and detailed panorama of the manifold situation of Azimut/h, see F. Pola, *Piero Manzoni amidst Azimuth and Azimut*, in *Manzoni Azimut*, a book published for the exhibition in London at the Gagosian Gallery, from 16th November 2011 to 7th January 2012, in collaboration with the Fondazione Piero Manzoni, Milan, 2011, Gagosian Gallery, London; L. M. Barbero (edited by), *Azimut/h. Continuità e nuovo*, a book published for the exhibition in Venice at the Peggy Guggenheim Collection from 20th September 2014 to 19th January 2015, Marsilio, Venice 2014. Concerning Azimut/h's international network please see F. Pola, *Piero Manzoni e ZERO. Una regione creativa europea*, Electa, Milan, 2014 (currently in an edition in English, 2018).

³ A letter from Manzoni to François Morellet, without a date [January 1960], Studio Morellet, Cholet. The letter was published by myself in *Piero Manzoni amidst Azimuth and Azimut...*, 2011 and later in *Piero Manzoni e ZERO...*, 2014.

⁴ E. Castellani interviewed by Lea Vergine, in L. Vergine (edited by), *Azimuth. Mostra documentaria*, exhibition catalogue, Rome, Primo Piano, November - December 1974; Milan, Studio Luca Palazzoli, October - November 1975, Multigrafica, Rome 1974, s.i.p.

⁵ Letter from Manzoni to Juan-Eduardo Cirlot, Milan, 17th August 1960. For a more detailed examination of this early and fundamental piece of correspondence see F. Pola, *Un visione internazionale. Piero Manzoni e Albisola*, Electa, Milan, 2013, pages 105-120.

⁶ The occasion was the collective exhibition *Fontana Baj Manzoni*, presented first at the Galleria Bergamo in Bergamo from 4th to 17th January and then at the Galleria del Circolo di Cultura from 23rd March to 8th April. Luciano Anceschi recorded in the catalogue the change in his artistic language: “Manzoni who used to inscribe on chaotic surfaces with a lacqueresque colour and crisp clear paints, nightmares of the subconscious, is now trying with shocked surfaces of total white”.

⁷ On the invitation card to the exhibition in Milan, at the Bar La Parete, 27th May 1959; see also the review *Superfici acrome in via Borromei*, “La Notte”, Milan, 27th-28th May 1959, p. 5.

⁸ The work, although not present in the *catalogue raisonné* of the author since it had not emerged at the publication of the catalogue, was at a later date recognised as being authentic by the artist (and for this reason documented in the Archive of the Fondazione Enrico Castellani with the number 60-019), who also confirmed it belongs to the group of rare works that had been exhibited in his first solo exhibition.

⁹ The version of the *Artist's Shit* exhibited on this occasion is, among Manzoni's ninety works, the only one that has stayed in the same collection since it was purchased from the artist. It appears in the film *I Proprietari_Die Besitzer_Les Propriétaires_The Owners* (1999-2003) by the French artist Bernard Bazile (who in 1989 intentionally opened example no. 5 to reveal its contents, exhibiting it as if it was his own work), a sort of conceptual documentary in which 49 different owners of *Artist's Shit* answer his questions concerning provenance, price and meaning of the work. See also the book, *I Proprietari_Die Besitzer_Les Propriétaires_The Owners. Bazile_Manzoni*, Institut d'art contemporain (Villeurbanne, France), Marseilles, 2004.

¹⁰ Regarding such connections please see my contribution to the monumental collective study promoted by the ZERO Foundation of Düsseldorf: T. Caianiello – M. Visser (edited by), A. Melissen, A. Pardey, J. Pas, F. Pola, D. Pörschmann, U. Schmitt, T. Zell (associated curators), *The Artist as Curator. Collaborative Initiatives in the International ZERO Movement. 1957-1967*, AsaMER, Ghent 2015.

¹¹ For a detailed study of this aspect, not examined here, see F. Pola, *Manzoni in Film. The Immaterial Body of the idea*, in *Piero Manzoni. When Bodies Became Art*, exhibition catalogue (Frankfurt am Main, Städel Museum, 26th June – 22nd September 2013), Kerber Verlag, Bielefeld 2013, pages 157-167. All of the known audio-visual recordings by Manzoni have now been put together in the documentary film, *Piero Manzoni, artista*, directed by Andrea Bettinetti, produced by Good Day Films and Sky Arte HD in collaboration with the Fondazione Piero Manzoni, Milan 2013, also published in DVD by Cinehollywood, Milan 2014.

¹² Heinz Mack in conversation with the author, 7th April 2006. The witness about this episode is repeated also in Mack's interview for the documentary *Piero Manzoni, artista* (see previous footnote).

CATALOGUE

PIERO MANZONI

1. *Achrome*, 1958
Wrinkled canvas and kaolin
60 x 70 cm

PROVENANCE

- Malabarba Collection, Milan;
- Galleria Forma, Genoa;
- Collezionista d'arte contemporanea, Rome;
- Private Collection, Milan.

EXHIBITIONS

- Venice, Teatro La Fenice, *Piero Manzoni*, (ed. by G. C. Argan), June 1968;
- London, Royal College of Art Gallery, *Piero Manzoni*, (ed. by G. Celant), 1973;
- Genoa, Galleria Forma, *Piero Manzoni*, (ed. by G. Celant, 1973);
- Paris, Musée de la Ville de Paris, *Piero Manzoni*, 28 March - 26 May 1991;
- Herring, Kunstmuseum, *Piero Manzoni*, 22 June - 15 September 1991;
- Madrid, Fundació "La Caixa", *Piero Manzoni*, 9 October - 15 December 1991;
- Rivoli, Museo d'Arte Contemporanea, *Piero Manzoni*, 7 March - 3 May 1992, plate 24, p. 84, illustrated.

LITERATURE

- G. Celant, *Piero Manzoni*, Genoa 1972, p. 8, fig. 7;
- G. Celant, *Piero Manzoni. Catalogo Generale*, Milan 1975, p. 133, fig. 38;
- *Arte all'incanto: 1987-1988*, Milan 1988, p. 251;
- *Catalogo all'arte moderna italiana*, Milan 1988, n. 24, p. 107;
- F. Battino, L. Palazzoli, *Piero Manzoni. Catalogue raisonné*, Milan 1991, p. 271, fig. 335;
- G. Celant, *Piero Manzoni. Catalogo Generale*, Milan 2004, Tome II, no. 196, p. 424.



PIERO MANZONI

2. *Achrome*, 1960–61

Sewn fabric

35 × 25 cm

PROVENANCE

– Collezione d'Arte Moderna Romano Lorenzin,
Milan;

– Private Collection, Milan.

LITERATURE

– F. Battino, L. Palazzoli, *Piero Manzoni.
Catalogue raisonné*, Milan 1991, no. 601,
p. 340, illustrated;

– G. Celant, *Piero Manzoni. Catalogo
generale*, Milan 2004, Tome II, no. 864,
p. 520, illustrated.



PIERO MANZONI

3. *Merda d'artista*, 1961

Tin can and printed paper

4.8 x diameter 6 cm

Ex. no. 17 of an edition of 90

PROVENANCE

– Private Collection, Milan (acquired directly from the artist);

– Private Collection.

EXHIBITIONS

– New York, Gagosian Gallery,

Piero Manzoni: A Retrospective

(ed. by G. Celant), 24 January - 21

March 2009, p. 267, illustrated in colors.

LITERATURE

– G. Celant, *Piero Manzoni. Catalogo generale*, Milan 1975, p. 213;

– G. Celant, *Piero Manzoni. Catalogo ragionato*, Milan 2004, Tome II, no. 889, p. 524-525, Tome I, p. 294, illustrated in colors.



PIERO MANZONI

4. *Achrome*, 1961-62
Cotton wool balls
23 x 15 cm

PROVENANCE

- Manzoni Collection, Milan;
- Galleria Pater, Milan;
- Private Collection, Milan.

LITERATURE

- F. Battino, L. Palazzoli, *Piero Manzoni. Catalogue raisonné*, Milan 1991, no. 739, p. 377, illustrated;
- G. Celant, *Piero Manzoni. Catalogo generale*, Milan 2004, Tome II, no. 956, p. 534, Tome I, p. 338, illustrated in colors.



PIERO MANZONI

5. *Achrome*, 1962 c.
Bread and kaolin
26.5 x 26.5 cm

PROVENANCE

- Cenobio Visualita' Gallery, Milan;
- Private Collection.

EXHIBITIONS

- Salamanca, Centro de Arte de Salamanca, *Comer o no comer. O las relaciones del arte con la comida en el siglo XX*, 23 November 2002 - 19 January 2003, p. 354, illustrated;
- London, Gagosian Gallery, *Manzoni: Azimut*, 16 November 2011 - 4 January 2012;
- Brescia, Palazzo Martinengo, *Il cibo nell'Arte, Capolavori dei grandi maestri dal seicento a Warhol*, 24 January - 14 June 2015.

LITERATURE

- G. Celant, *Piero Manzoni, Catalogo Generale*, Milan 2004, tome II, p. 543, no. 1016.



ENRICO CASTELLANI

6. *Superficie bianca*, 1963

Acrylic on shaped canvas

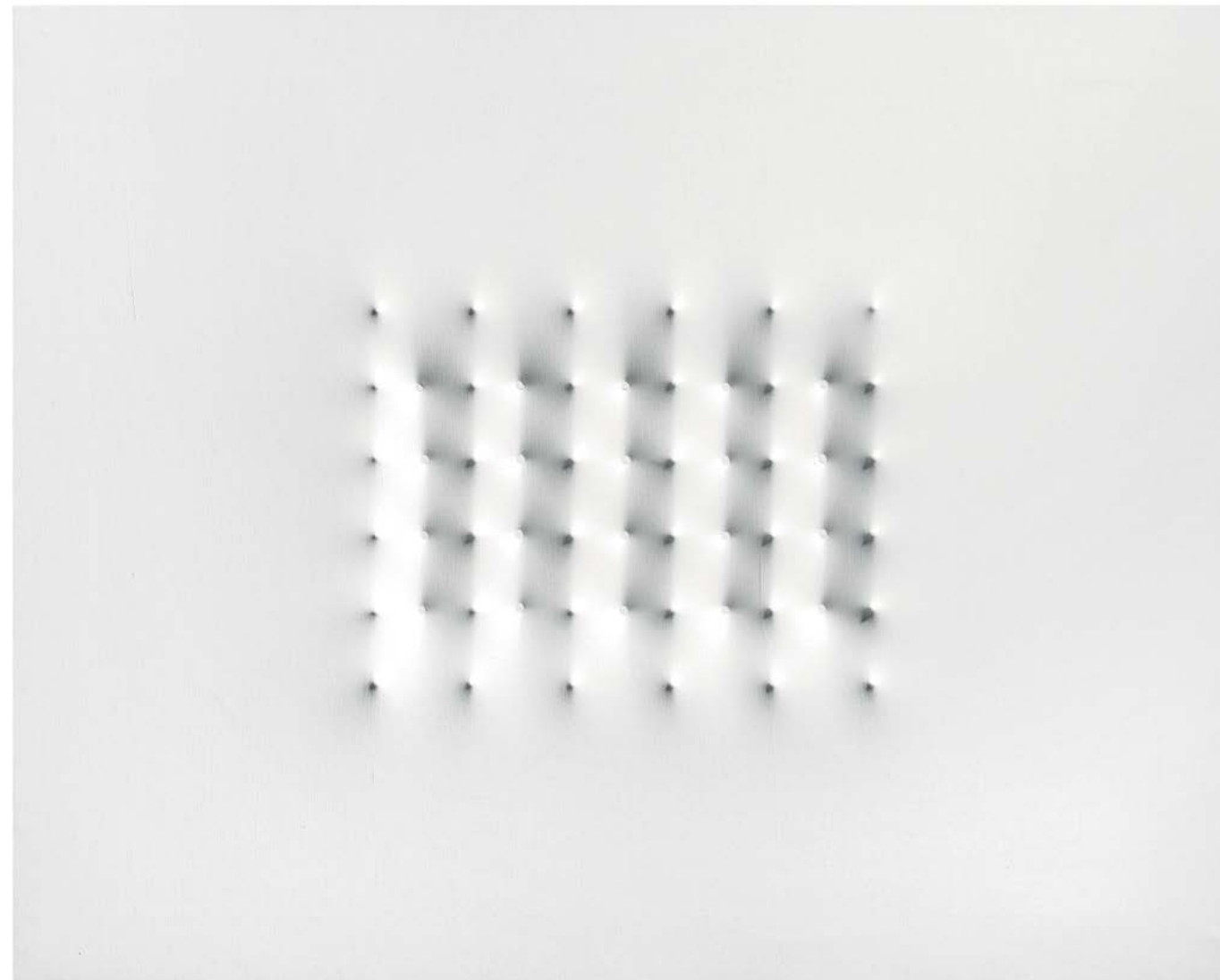
80 × 100 cm

Signed and dated on the reverse: 'Castellani 1963'.

PROVENANCE

- Galleria dell'Ariete, Milan;
- Vismara Arte Contemporanea, Milan;
- Galleria Notizie, Turin;
- Private Collection, Rome.

The work is registered under no. 63-037
in the Fondazione Enrico Castellani archive,
Milan.



LUCIO FONTANA

7. *Concetto spaziale, Attesa*, 1964 – 65

Waterpaint on canvas

47 × 38 cm

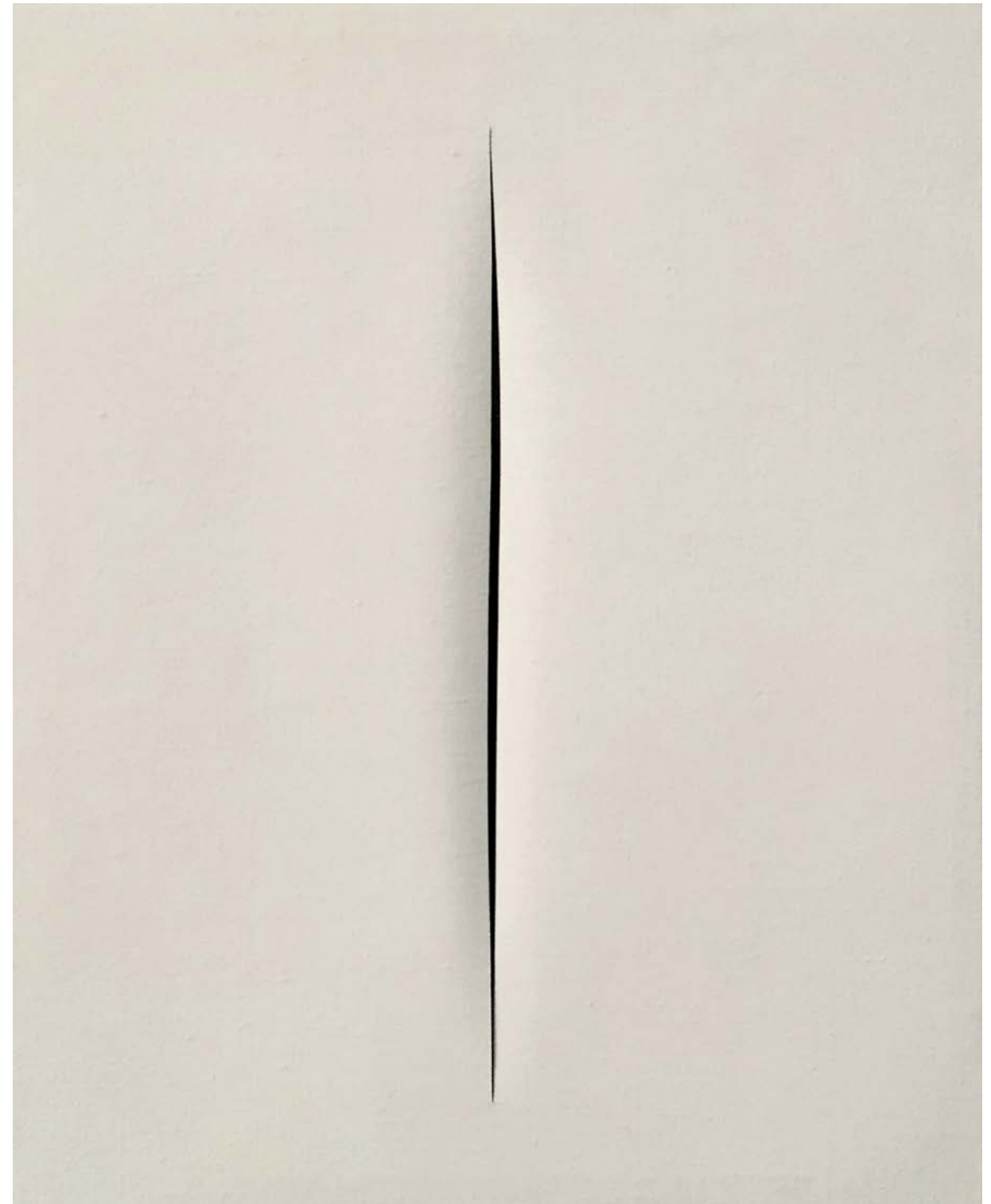
Signed, titled and inscribed on the reverse: 'l. Fontana / "Concetto Spaziale" /
ATTESA / Ho visto Nanda / in costume da bagno'

PROVENANCE

- Private collection, Stockholm;
- Galerie Mathias Fels, Paris.

LITERATURE

- E. Crispolti, *Lucio Fontana. Catalogo Ragionato*, 1986, Vol. II, p. 553, illustrated;
- E. Crispolti, *Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni*, Milan 2006, Tome II, no. 64-65 T 42, p. 738, illustrated.



LUCIO FONTANA

8. *Concetto Spaziale*, 1966 – 67

Brown glazed ceramic

41 × 19 × 19 cm

PROVENANCE

– Private Collection, Milan (acquired directly from the artist in 1968).

The work is registered under no. 113/5 in the Fondazione Lucio Fontana archive, Milan.



YVES KLEIN

9. *Ant su 5*, 1960

Dry pigment and synthetic resin on fabric

77 × 50 cm

PROVENANCE

– Gerard Bonnier, Stockholm;

– Galerie Ronny van de Velde, Antwerp.

EXHIBITIONS

– Tate Liverpool, *Yves Klein*, 21 October 2016 -

5 March 2017, Liverpool;

Brussels, Centre for Fine Arts (BOZAR), *Yves Klein*,

23 March - 20 August 2017.

LITERATURE

– P. Wember, *Yves Klein*, Cologne 1969, p. 116.

Photo-certificate by Rotraut Klein Moquay.



DAVIDE BORIANI

10. *Superficie magnetica modulare n. 1*, 1959 – 1960

Magnets, electric motor, aluminium, glass

90 × 90 × 18 cm

PROVENANCE

– V.A.F. Collection, Frankfurt.

EXHIBITIONS

– Karlsruhe, ZKM Museum für Neue Kunst,
FASTER! BIGGER! BETTER! Signetwerke der Sammlungen,
24 September 2006 – 7 January 2007, cat. p. 65, illustrated;
– Rome, Galleria d'Arte Moderna, *Arte cinetica
e programmata*, 22 March - 27 May 2012.

LITERATURE

– D. Ferrari (edited by), *VAF Stiftung. La collezione*, Cinisello
Balsamo 2012, p. 436, no. VAF 1151.



GIOVANNI ANCESCHI

11. *Struttura tricroma*, 1963

Various materials, electric motor

51.5 x 51.5 x 51 cm

PROVENANCE

– V.A.F. Collection, Frankfurt.

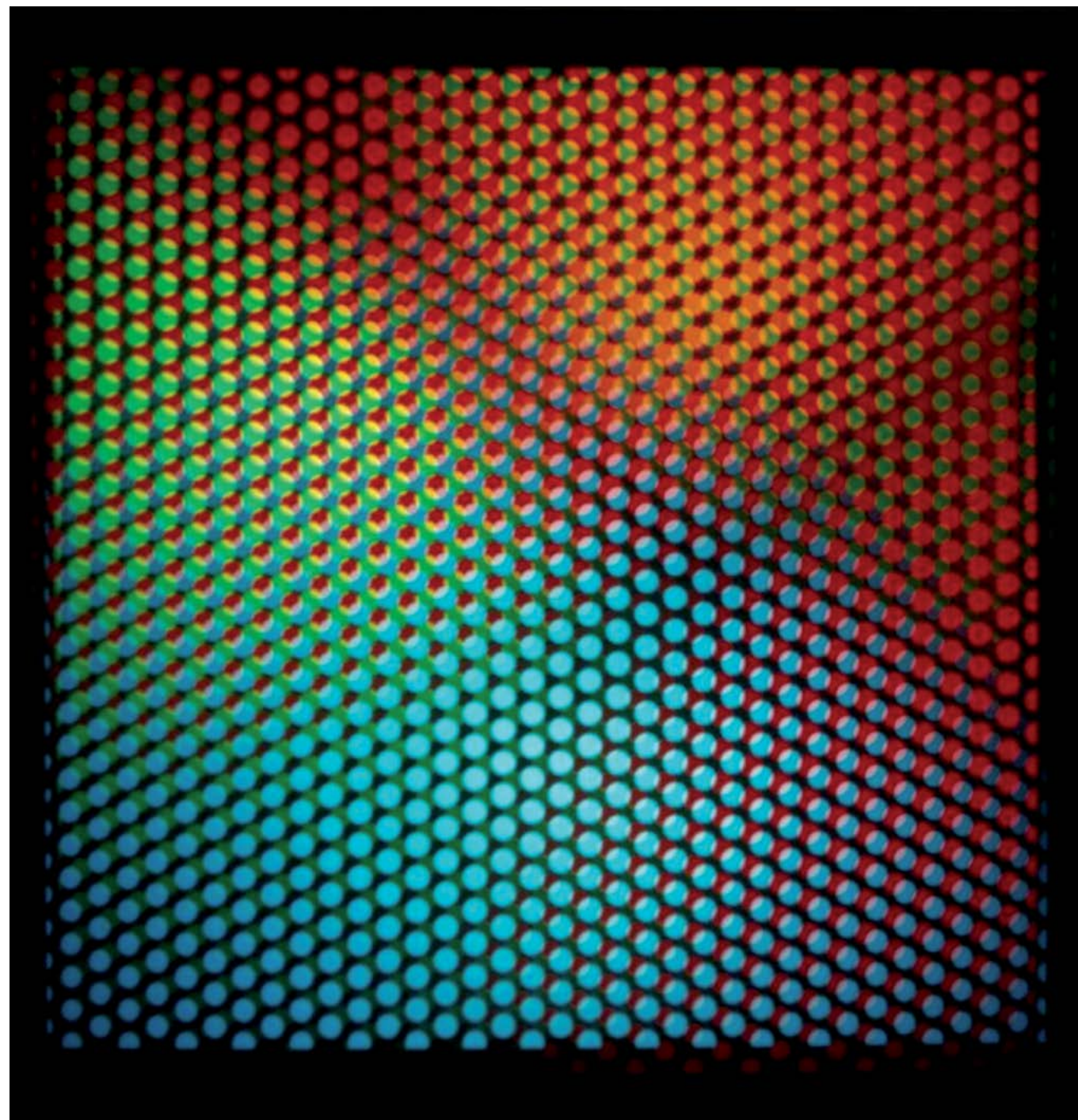
EXHIBITIONS

– *Luca, movimento & programmazione: kinetische Kunst aus Italien 1958/1968*, travelling exhibition: Ulm, Ulmer Museum, 8 September - 4 November 2001; Mannheim, Städtische Kunsthalle, 17 November 2001 - 10 February 2002; Gelsenkirchen, Städtisches Museum, 27 February - 14 April 2002; Kiel, Stadtgalerie, 14 June - 11 August 2002; Schwerin, Staatliches Museum, 23 August - 24 November 2002; Klagenfurt, Alpen-Adria Galerie, 11 December 2002 - 7 March 2003, p. 63;
– Siena, Palazzo delle Papesse, *Zero 1958-1968, Tra Germania e Italia*, May - September 2004;
– Rovereto, MART, *Un secolo d'arte italiana: lo sguardo del collezionista. Opere dalla Fondazione VAF*, 2 July - 20 November 2005;
– Karlsruhe, ZKM Museum für Neue Kunst, *Light Art from Artificial Art. Light as Medium in 20th and 21st Century Art / Lichtskunst as Kunstlicht. Licht als Medium der Kunst im 20. Und 21. Jahrhundert*, 19 November 2005 - 6 August 2006;
– Rome, GNAM Galleria Nazionale d'Arte Moderna di Roma, *Gli ambienti del Gruppo*

T: arte immersiva e interattiva, 14 December 2005 - 1 May 2006, pp. 50, 51, 73;
– Karlsruhe, ZKM Museum für Neue Kunst, *FASTER! BIGGER! BETTER! Signetwerke der Sammlungen*, 24 September 2006 - 7 January 2007, p. 31;
– Frankfurt, Schirn Kunsthalle, *Op Art*, 17 February - 20 May 2007, p. 181;
– Graz, Neue Galerie, *Viaggio in Italia. Italiana Kunst 1960 bis 1990 aus der Sammlung der Neuen Galerie Graz und der VAF-Stiftung*, Frankfurt am Main, 14 June - 25 January 2008, p. 98;
– Bologna, P420 Arte Contemporanea, *Gruppo T. Miriorama, le opere, i documenti*, 15 May - 26 September 2010, p. 55;
– Rome, GNAM Galleria Nazionale d'Arte Moderna di Roma, *Arte cinetica e programmata*, 22 March - 27 May 2012;
– Copenhagen, Louisiana Museum of Modern Art, *Eye attack, Op art an kinetic art 1950-1970*, 4 February - 5 June 2016, p. 66.

LITERATURE

– L. Meloni (edited by), *Gli ambienti del Gruppo T: arte immersiva e interattiva*, Cinisello Balsamo 2004, pp. 51, 73, illustrated;
– D. Ferrari (edited by), *VAF Stiftung. La collezione*, Cinisello Balsamo 2012, p. 397, no. VAF 674.



ANTONIO CALDERARA

12. *Pittura*, 1969 – 70

Oil on panel

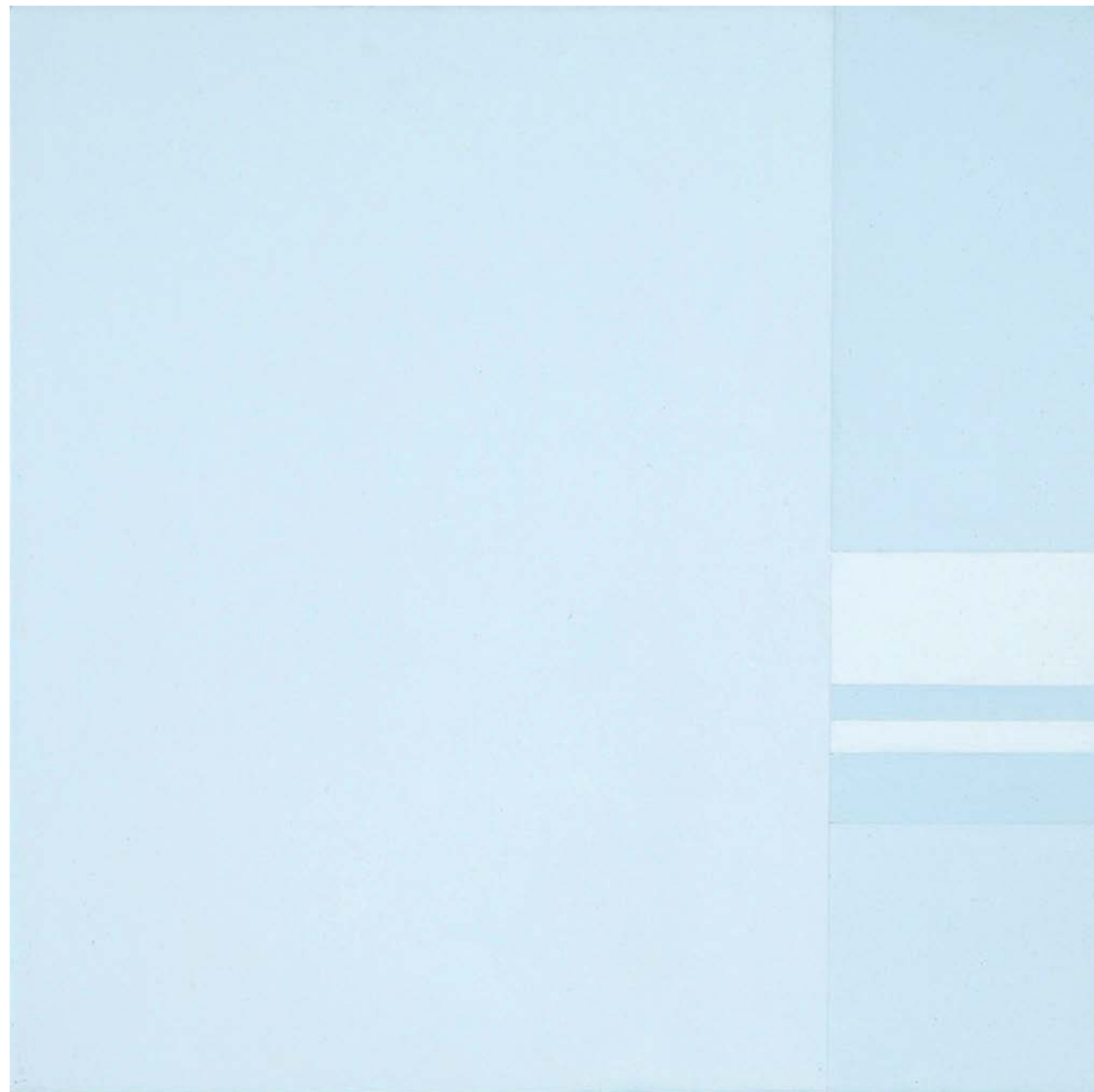
27 × 27 cm

Signed and dated on the reverse.

EXHIBITIONS

– London, M&L Fine Art, *Calderara*,

April - June 2016, pp. 46-47, illustrated.



ANTONIO CALDERARA

13. *Pittura*, 1969 – 70

Oil on panel

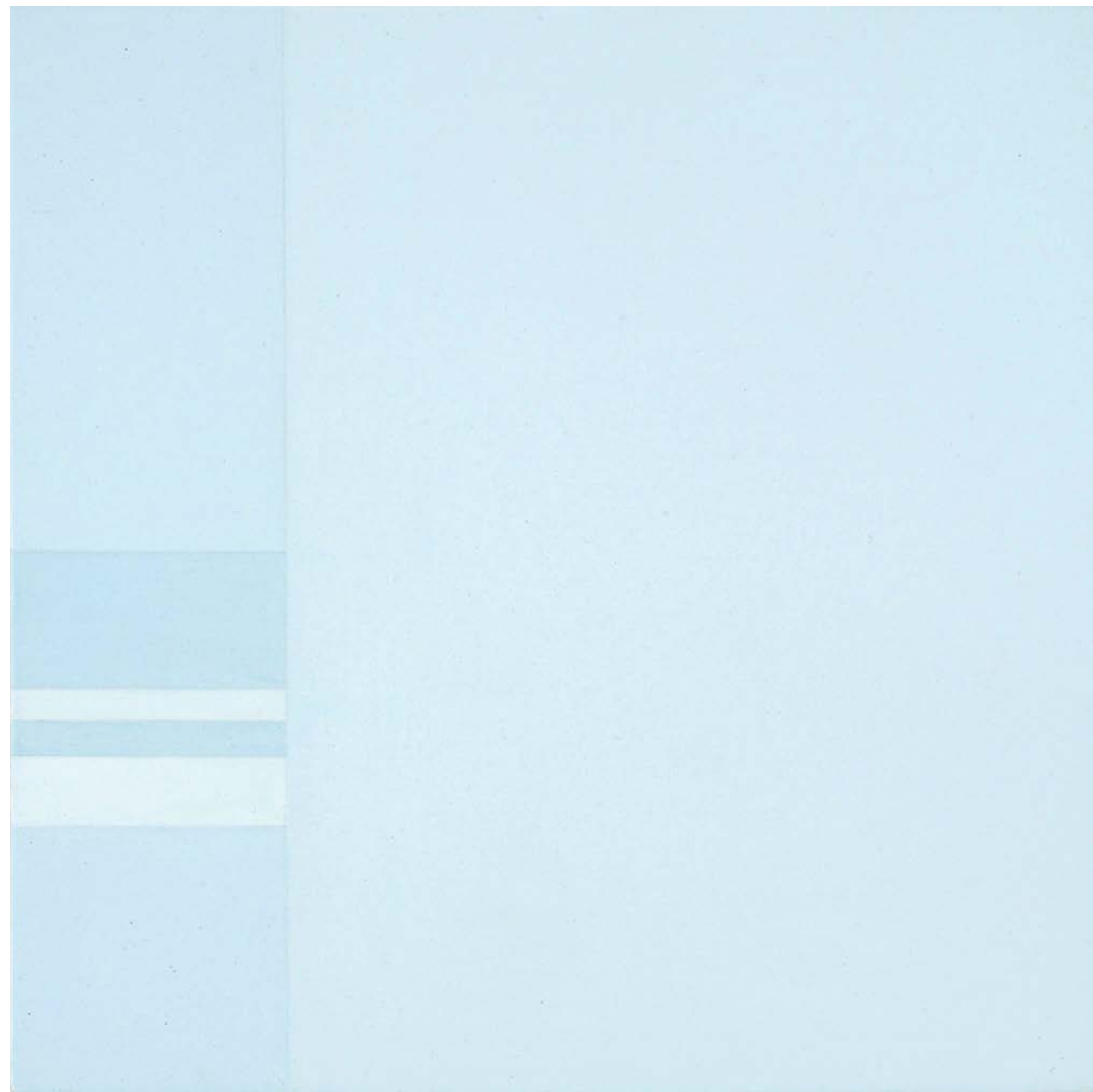
27 × 27 cm

Signed and dated on the reverse.

EXHIBITIONS

– London, M&L Fine Art, *Calderara*,

April - June 2016, pp. 48-49, illustrated.



CHRONOLOGY

September 1959

Milan: the first issue of the magazine *Azimuth* is published. Texts by Vincenzo Agnetti, Bruno Alfieri, Nanni Balestrini, Guido Ballo, Samuel Beckett, Gillo Dorfles, Albino Galvano, Carl Laszlo, Elio Pagliarani, Leo Paolazzi, Francis Picabia, Kurt Schwitters, Yoshiaki Tono, and Antonino Tullier. Reproductions of works by Franco Angeli, Kees van Bohemen, Agostino Bonalumi, Enrico Castellani, Karl Fred Dahmen, Sergio Dangelo, Piero Dorazio, Gillo Dorfles, Charles Estienne, Klaus Jürgen Fischer, Lucio Fontana, Oskar Holweck, Jasper Johns, Zoltan Kemeny, Yves Klein, Silvano Lora, Heinz Mack, Piero Manzoni, Gino Marotta, Christian Megert, Gastone Novelli, Fernando Pena, Otto Piene, Ian Pieters, Arnaldo Pomodoro, Gio Pomodoro, Robert Rauschenberg, Gust Romijn, Mario Rossello, Mimmo Rotella, Jan Sanders, Jan Schoonoven, Emil Schumacher, Kurt Schwitters, Shinkichi Tajiri, Jean Tinguely, and Jaap Wagemaker.

4-21 December 1959

Milan, Galleria Azimut. Inaugural show, *Le linee di Piero Manzoni*. Exhibition catalogue with text by Vincenzo Agnetti.

22 December 1959 - 3

January 1960

Milan, Galleria Azimut. Group show with works by Giovanni Anceschi, Davide Boriani, Enrico Castellani, Gianni Colombo, Gabriele Devecchi, Dadamaino, Piero Manzoni, Enzo Mari, Manfredo Massironi, and Alberto Zilocchi.

January 1960

Milan: the second issue of the magazine *Azimuth* is designed; printed in May. Texts by Enrico Castellani, Udo Kultermann, Piero Manzoni, Otto Piene. Reproductions of works by Kilian Breier, Enrico Castellani, Yves Klein, Oskar Holweck, Heinz Mack, Piero Manzoni, Almir Mavignier, and Otto Piene.

4 January - 1 February 1960

Milan, Galleria Azimut. Exhibition *La nuova concezione artistica*, with works by Kilian Breier, Enrico Castellani, Oskar Holweck, Yves Klein, Heinz Mack, Piero Manzoni, and Almir Mavignier.

5-22 February 1960

Milan, Galleria Azimut. Exhibition *Enrico Castellani*. The first solo show of the artist.

23 February - 10 March 1960

Milan, Galleria Azimut. Exhibition *Massironi, Moldow, Oehm, Uecker*.

11-28 March 1960

Milan, Galleria Azimut. Exhibition *Heinz Mack. Rilievi luminosi e pitture*. The first solo show of the artist outside of Germany.

5-15 April 1960

Milan, Galleria Azimut. Exhibition *Almir Mavignier*.

15 April - 2 May 1960

Milan, Galleria Azimut. Exhibition *Motus*, with works by Hugo Rodolfo Demarco, Horacio Garcia-Rossi, François Molnar, François Morellet, and Yvaral (Jean-Pierre Vasarely).

3-9 May 1960

Milan, Galleria Azimut. Exhibition *Corpi d'aria di Piero Manzoni*.

11-24 May 1960

Milan, Galleria Azimut. Exhibition *Alberti Sordini Verga*.

25 May

Milan, Galleria Azimut. Group show with works by Alberto Biasi, Kilian Breier, Agostino Bonalumi, Enrico Castellani, Giacomo Ganci, Edoardo Landi, Heinz Mack, Dadamaino, Piero Manzoni, Manfredo Massironi, Almir Mavignier, Ira Moldow, Agostino Pisani, and Marco Santini.

24 June 1960

Milan, Galleria Azimut. Group show with works by Alberto Biasi, Kilian Breier, Enrico Castellani, Dadamaino, Edoardo Landi, Heinz Mack, Piero Manzoni, Manfredo Massironi, Almir Mavignier, Motus, Agostino Pisani, and Marco Santini.

21 July 1960

7pm to 8pm, Milan, Galleria Azimut. Exhibition-action *Piero Manzoni. Nutrimenti d'arte (Consumazione dell'arte dinamica del pubblico divorare l'arte)*.

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