

## ZERO

Exhibition concept by Mattijs Visser

Curated by Nicole Durling, Olivier Varenne and Mattijs Visser

Exhibition design by Adrian Spinks

With thanks to Jonas Kern and the lenders

With special thanks to Christian Megert, Nanda Vigo, Günther Uecker, Daniel Moquay for the collaboration on the reconstruction of the works

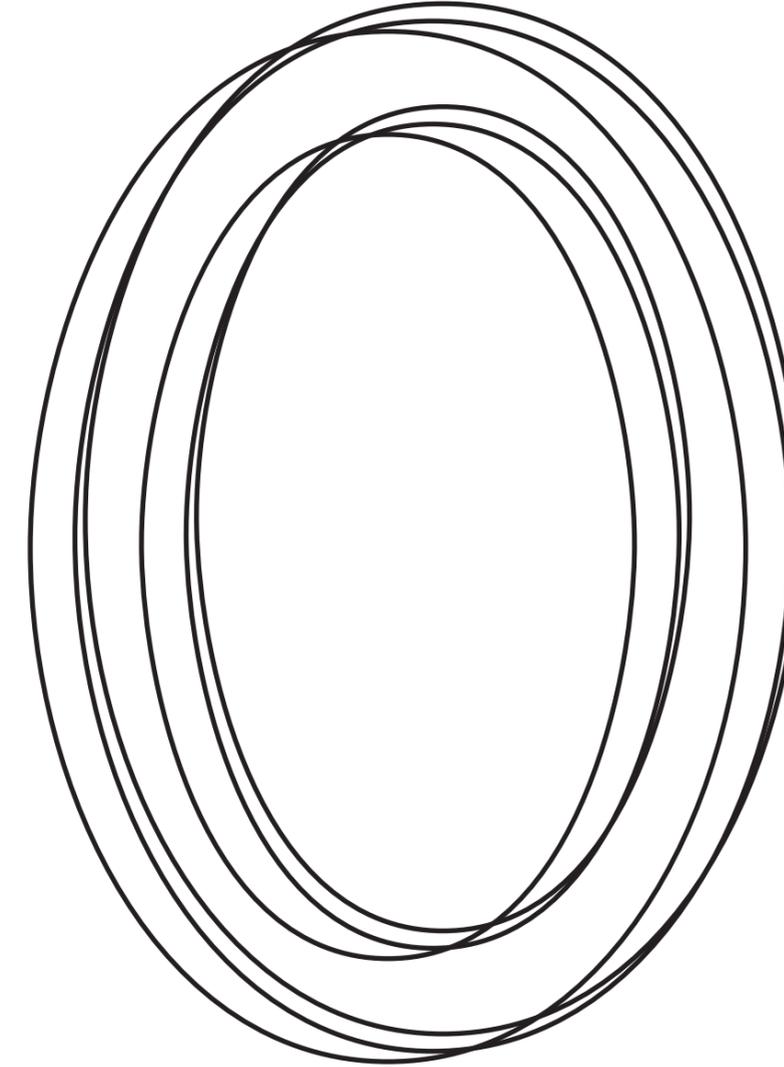
The ZERO foundation was established in 2008 by Mattijs Visser, in collaboration between the Düsseldorf Zero artists Heinz Mack, Otto Piene and Günther Uecker, with the Museum Kunstpalast. The ZERO foundation researches and preserves the works and the archives of the German Zero group. O-projects was founded in 2017 and specialises in reconstructing historical works and exhibitions of the 1960s from the international ZERO movement. With a network of prominent writers and researchers, O-projects has advised Mona on this exhibition.

[o-projects.info](http://o-projects.info)

Museum of Old and New Art  
655 Main Rd, Berriedale  
Tasmania, 701. Australia  
[mona.net.au](http://mona.net.au)

9 June 2018–22 April 2019

X +  
MUSEUM OF OLD  
AND NEW ART



In the aftermath of the Second World War, a group of young German artists took it upon themselves to leave the past behind and create a new artistic beginning for Europe.

Starting in 1958 with Heinz Mack and Otto Piene, they took the name ZERO. In five years they and their network beyond Germany had created an avant-garde movement that remains a unique influence and inspiration in contemporary art.

ZERO reacted against postwar abstract expressionism—CoBrA or Art Informel—with its strong colour, subjectivity and emotion. In Piene's words, ZERO could instead be a 'zone of silence and of pure possibilities'.

Their interests were fast cars and space travel, one Europe and one universe, science and mechanics, new industrial materials, and art's place outside museum walls.

They followed the spirit of other avant-garde artists and collectives: the Russian constructivists, Dada and pioneer Marcel Duchamp, alongside futurist Bruno Munari and optical visionary Victor Vasarely.

But where those artists had limited themselves to kinetic objects, ZERO exploited space and physical sensation on a larger scale. ZERO's early exhibitions were ephemeral and little survived after their 'vibrating' events. Light and reflective materials, but also movement and interaction, were essential to the effect.

This exhibition at Mona, entitled Vibration, will be the first ever to bring to Australia authentic and reconstructed spatial installations from the 1960s, after previous versions in New York, Istanbul and Moscow.

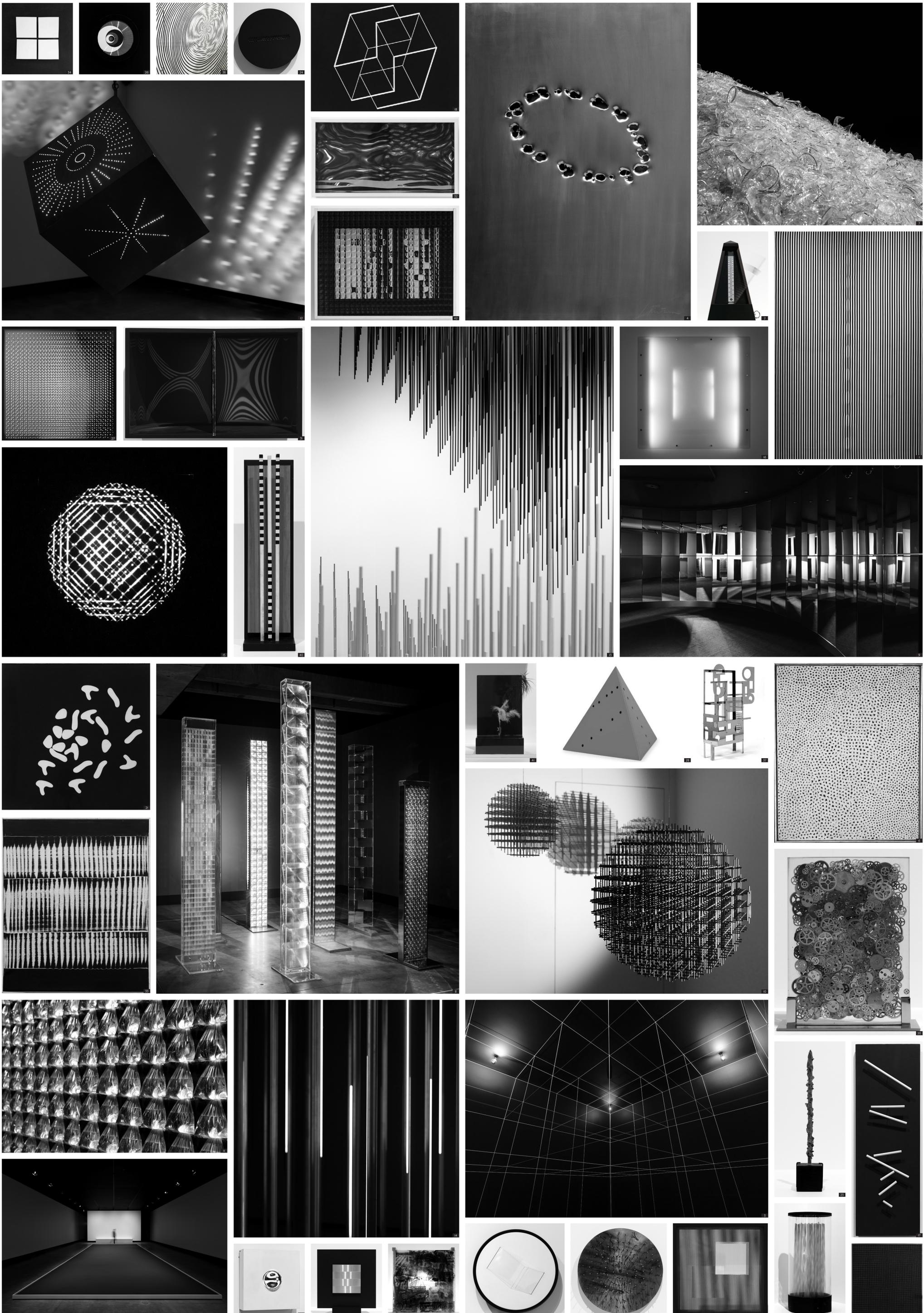
Although the artists' dreamt in the 1960s of an exhibition on the moon, the other side of the world is still quite a journey.

—Mattijs Visser

CASTELLANI  
COLOMBO  
FONTANA  
KLEIN  
KUSAMA  
LUTHER  
MACK  
MEGERT  
MORELLET  
PEETERS  
PIENE  
SOTO  
UECKER  
VARISCO  
VIGO

AGAM  
ALBERS  
ALVIANI  
ARMAN  
ARP  
AUBERTIN  
BURY  
DEVECCHI  
DUCHAMP  
ELFERS  
FONTANA  
GERSTNER  
LEBLANC  
LEPARC  
LICHTENSTEIN  
MACK  
MEGERT  
MORELLET  
RAUSCHENBERG  
SCHAUFFELEN  
SCHOFFER  
SOTO  
TALMAN  
TINGUELY  
VASARELY







**VIBRATIO** —Serge Leonine

Zero, the spirit it represents and the influence it has exerted, counts among the major artistic/cultural phenomena of the second half of the twentieth century. Zero began in Düsseldorf, Germany, in 1957, with Heinz Mack and Otto Piene, who were joined shortly afterwards by Günther Uecker. This central 'cell' gave rise to an artistic tendency that spread throughout Europe in parallel with the birth and development of lumino-kinetic art and the manifestations organised from 1961 onwards in Zagreb by the movement New Tendencies.

Heinz Mack and Otto Piene, former students of the Düsseldorf Kunstakademie, sought to react against the predominance of Art Informel and Abstract Expressionism, the prevailing tendencies of the time, while at the same time presenting their own vision. They wanted a neutral art, stripped of mystique and subjectivity, related to natural elements and close to its audience. They organised exhibitions at their studio, showing their own works alongside those of other artists they invited, and focusing on themes such as Red, Vibration and Dynamo. In 1958, they founded a journal entitled ZERO, of which three issues were published, the last in 1961. Zero as an art collective was dissolved in 1966 after having taken part in many international exhibitions, notably Vision in Motion/Motion in Vision in Antwerp in 1959, *Nul (Zero)* in 1962 at Amsterdam's Stedelijk Museum; documenta III in 1964 at Kassel, where it presented *Light Room* in homage to Lucio Fontana; The Responsive Eye in New York at the Museum of Modern Art in 1965; *Licht und Bewegung* (Light and Gesture) at the Bern Kunsthalle in 1965 and the 4th Paris Biennale and *Kunst Licht Kunst (Art Light Art)* at the Stedelijk van Abbe Museum in Eindhoven in 1966. In 1962, Otto Piene said about Zero: "It is not a style, it is not a group, and I don't want it to become one. It's a vision of things."

That 'vision of things' developed from their earliest productions to the collective works that Mack, Piene and Uecker showed in galleries, such as the Howard Wise Gallery in New York in 1964 or at documenta. The principal characteristic of their art is abstraction. They do not represent the visible world: their pieces manifest a genuine relationship with nature: their works are constituted by light and movement as perceived in space and time. Their creations exclude any notion of composition and emphasise structure, uniformity and repetition. They use white or maintain the colour of their materials, such as glass and metal. They are neither painted nor carved but constructed, assembled or fabricated using a variety of techniques. In Zero's collective works, which are installations—

sometimes on a large scale, with elements distributed in space and related one to another—movement, light and temporal sequences are foregrounded as a form of spectacle; many of their creations contain the word 'baliet' in the title and explicitly refer to the stage and dance, to theatre and its dramaturgy of lights and shadows. The meaning of these works is less an effect of the devices from which they are composed—these are only the technical means—than of the visual and sensory effects they produce on the person witnessing and enjoying the spectacle.

One of these effects is a particular focus of Zero, vibration. This was the theme selected for the eighth 'evening exhibition' in 1958 in which Yves Klein, Oskar Holweck, Almir Magvagner and Adolf Zellmann took part with Mack and Piene, and it formed the subject of the second issue of the journal ZERO. This is the theme that has been selected for the exhibition here at the Museum of Old and New Art in Hobart. Vibration can be understood as the effect of parts of an artwork being set in motion. However, when it is a result of an optical phenomenon produced by the work in the eye of the spectator because of its constituent parts: its contrasts of colour and form, for example, or the interaction between negative and positive. These vibration effects manifest as distortions and reconstructions by artists from a number of different countries: Germany (Mack, Piene, Uecker and Adolf Luther), Switzerland (Christian Mège), Italy (Enrico Castellani, Gianni Colombo, Grazià Varisco) and Nanda Vigo), Venezuela (Jesús Rafael Soto), the Netherlands (Henk Peeters) and France (Yves Klein). The selection at Mona is completed by a choice of multiples on the theme of vibration, mostly produced by Éditions MAT on the initiative of Daniel Spoerli.

The works of Mack, Piene and Uecker in this exhibition are characteristic of those artists' interest in the expression of movement and the diffusion of light. *Lichtregen (Light Rain)* by Günther Uecker, which dates from 1966 and was first exhibited at the Howard Wise Gallery in New York, was conceived as an interactive environment. With its mobile, hanging tubes it has many points in common with the contemporary suspended structures by Julio Le Parc and the somewhat later 'Penetrables' by Jesús Rafael Soto. In it, vibration, movement and instability find expression. Otto Piene's *Protonic (Protonic)*, first created in the 1960s, is made of a cube pierced on each face with multiple openings and containing a lighting system that revolves on an axle. It thus becomes a machine for projecting rays of light into space, which simultaneously trace ephemeral forms as they pass across walls, constituting a veritable

ball of light. Heinz Mack's *Stelen (Stelen)*, 1960, was shown at the Howard Wise Gallery in New York and has evolved over many years: here at Mona is an installation comprising seven vertical stelen, rectangular columns made variously from aluminium and Plexiglas, which reflect rays of light in all directions while their surfaces vibrate. Light as material and form lies at the centre of the corpus of each of these three artists.

Close to the work of Mack in its effect but executed with 'poor materials' is Henk Peeters's installation *Akwarel (Watercolour)*, shown for the first time at the exhibition *Kunst Licht Kunst*, 1966: it is made up of plastic bags filled with water and hung at regular intervals on a wall; its multiple facets scintillate with the light that animates it. In *Spiegelenvironment (Mirror Environment)*, 1963/2018, Christian Mègeert uses mirrors to multiply space and distort the reflected image. Mègeert presented his first environment using mirror-surfaces at the first *Nul* exhibition in 1962 at Amsterdam, exerting considerable influence over the exhibition. He demonstrated in the letter 'i' *Infinity Mirror Room* of 1965. Kiyama has created many mirror works, but employing similar methods, since that time (see *Dots Obsession—Tasmania* was commissioned for the exhibition *On the Origin of Art* here at Mona in 2016). Distortion is also the theme of Gianni Colombo's *Spazio Elastico (Elastic Space)*, exhibited for the first time in 1967 in Graz, Austria:

the cords installed as a cube and yet moving, immersed in darkness and seen only under ultraviolet light, create an unstable space in constant transformation. Enrico Castellani's *Superficie (Surface)*, 1962, with its blue parallel lines slightly distorted on white cloth, produces a visual phenomenon of vibration and movement. In *Jesús Rafael Soto's Doble progresión azul y negro (Double Progression Blue and Black)*, 1975: here the dense pattern of ascending and descending tubes produces an intense vibration effect in the eye of the moving spectator. This ensemble of works, selected by the interaction between light, movement, reflection and vibration, is completed by those that take the diffusion of sound as their motif. Castellani's *Il muro del tempo (Wall of Time)*, 1968, is one example: it comprises seven metronomes, all out of sync, beating out their own rhythm. By this means the artist introduces a rhythmic structure into space and engenders sound vibrations. In 1961, Adolf Luther made *Flaschenerschlagungraum (Bottle Smashing Room)*, prefiguring the use that he would later make of glass, mirror, reflections and glinting light by throwing glass bottles against a metallic surface. At the point of impact, the bottles break and produce a sound vibration that spreads through the space.

All these artists rejected sentiment and did not believe in inspiration; for them, the goal was to place vision back at the centre of artistic creation. In some cases, a further object was to dematerialise the work so that only perception survives: this is what Yves Klein attempted with his installation *Pigment bleu sec (Dry Blue Pigment)* presented for the first time in 1957 at Galerie Colette Allendy in Paris: the artist covered the entire floor area of an empty space with the colour that he had appropriated, a blue created by pure pigment, to which he gave the name 'International Klein Blue', or 'IKB'. The reflections of this blue set the whole space vibrating.

Procedures of this kind were common to many artists active in the 1960s and thereafter. We might cite, in Germany, Ludwig Wilding and Wolfgang Ludwig; in Italy, Getulio Alviani, Toni Cortà, Edoardo Landi and Alberto Biasi and, in the preceding generation, Mario Ballocco and Franco Grignani. In France, they are found in the work of Julio Le Parc, Antonio Asis, Carlos Cruz-Diez and Sara and, in the 1950s, in the corpus of Victor Vasarely. Indeed, seeing Vasarely's art oriented Bridget Riley towards her work based on optical phenomena. In Belgium, we may cite Pol Bury and Walter Lebaric, and in the United States, Richard Anusziavicz, Julian Stanczak and Francis Clemente added their contribution.

These preoccupations, all intensely expressive of their era, found an original application in Daniel Spoerli's creation of *Edition MAT*, a series of multiples produced in Paris in 1959 and exhibited in Düsseldorf later that year. He produced a second edition in Cologne in 1964. Anxious like many others to transform the status of the artwork and the role played by the creator, he set about publishing vibratory works that could be manufactured in great numbers, on a domestic scale, and consequently made accessible to a wider public. The artists include Yasov Agam, Getulio Alviani, Pol Bury, Karl Gerstner, Julio Le Parc, Christian Mègeert, François Morelet, Jesús Rafael Soto, Paul Talman, Jean Tinguely, Victor Vasarely, Gabriele De Vecchi, Nanda Vigo, and for the movement of Zero, along with Marcel Duchamp and the founding Alberto.

They too form part of the exhibition. Zero—Heinz Mack, Otto Piene and Günther Uecker—enabled the development of many new ideas and paved the way for the expression of new sensibilities: we owe them a great deal.

**ZERO: WE LIVE** —Jane Clark

After the Second World War, many young artists in Europe wanted to restart the world. The scale of devastation and loss of life between 1939 and 1945 was unprecedented in human history. As Heinz Mack remembers, Germany in particular was 'a kind of poorhouse, comparatively speaking: in the backyard, surrounded by ruins, we were enclosed by a cultural cemetery, an information vacuum that is unimaginable today.' Most of the ZERO artists were born in 1945, having grown up under the National Socialist regime when *avant-garde* art was labelled 'degenerate'.

This new generation felt an obligation to create art anew. For Otto Piene and Günther Uecker were drafted into Hitler Youth, spent 1943–45 as an anti-aircraft spotter and then two years in a British internment camp. Günther Uecker, living on an island in the Baltic Sea, built a bunker and worked in a munitions factory. With the hardening of the East-West political divide, he moved from Berlin to Düsseldorf in 1955 (the Berlin Wall was not constructed until 1961). 'One could not stand in a meadow and paint flowers,' he has said. Düsseldorf had been the target of around-the-clock air attacks and a seven-week bombardment in the spring of 1945. However, as capital of the new federal state of North Rhine-Westphalia, and with considerable Allied investment, the city's reconstruction had proceeded rapidly.

The Polish-born Stanislaus Ostojin-Kotkowski was a beneficiary of reconstruction programs funded by the United States, with a scholarship to the Düsseldorf Academy from 1946 until he left for Australia in 1949. He remembered 'plenty of information about contemporary art in France, Italy and England... being on the border of Germany and France.' Although Mack found only 'three or four old books left' in the once comprehensive Academy library, and there was no exhibition infrastructure for emerging artists, he received a state scholarship to visit Paris in 1950. Mack met Yves Klein through Jean Tinguely; discovered Lucio Fontana's slashed and punctured canvases at the Venice Biennale of 1956, and saw artworks by Robert Rauschenberg and Roy Lichtenstein in the American Embassy in Bonn.

It's no coincidence that the Zero founders quickly found like-minded connections in Paris, Amsterdam, Antwerp, Milan and Zagreb: key cities in a historical network of trade and culture that is still a backbone of the European Union. Having founded Azimut, their own gallery in Milan, Enrico Castellani and Piero Manzoni drove an old Fiat 500 to affiliated exhibitions from Amsterdam to Zagreb (then in Yugoslavia, now Croatia); Yugoslavia saw rapid economic development.

At this time, having broken with the European and his borders in 1955, fireworks to travel, to communicate faster and more widely than ever

before, was enormously appealing to young artists. The postwar *Wirtschaftswunder*, the German economic miracle, meant Düsseldorf was now linked to all the forward-looking industrial centres by rail, automobile and, increasingly, by air. Düsseldorf was 'eine Welt für sich offen für die Welt,' as one colourful 1950s tourist guidebook proudly announced—'a world in itself wide open to the world.'

Those years saw the beginnings of a Federal Europe, transformed politically, socially, technologically. West Germany achieved sovereignty and NATO membership in 1955. It was a founding member of the European Economic Community with Belgium, France, the Netherlands and Luxembourg in March 1957. Just two weeks later, Mack and Piene staged their first one-night exhibition event—with readings, music, performance and light displays. By September that year, they'd opened the town's first art gallery, named after the Netherlands and Luxembourg in March 1957. Just two weeks later, Mack and Piene staged their first one-night exhibition event—with readings, music, performance and light displays. By September that year, they'd opened the town's first art gallery, named after the Netherlands and Luxembourg in March 1957.

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something to Dada (although there was a major art historical Dada exhibition in Düsseldorf in 1958 and the Zero founders distanced themselves from what they saw as its 'inhiliterity').

Art as street spectacle had a long tradition in Europe, though more often royal or religious than straight from the studio. The first exhibition event organised by Mack, Piene and Uecker that included the word 'ZERO' in its title was *Zero: Demonstration-Exposition* of July 1961, inside and outside Alfred Schmeel's gallery in Düsseldorf's Old Town. Streets were blocked off and a circular 'Zero zone' was marked out on the cobblestone street: the empty space distinct from 'hardening mechanisms and principles of order'. The third and most ambitious ZERO magazine was launched, fireworks and a spillover hot-air balloon rose above aluminium flags and hanging women, wearing black caps emblazoned with 'ZERO in white' paint, blew soap bubbles. There on the night were Joseph Beuys (another Düsseldorf Academy graduate), Nam June Paik from Korea via Tokyo, Henk Peeters from the Netherlands, Pol Bury and Isamu Noguchi (Belgian and Venezuelan respectively but both Paris-based). As were print media and TV.

Works by the original Zero artists were first shown in Australia in 1968, by which time the course, the founding trio had gone their separate ways. The exhibition 'German Painters of Today' in Adelaide and Sydney included two monochrome 'dynamic structures' of 1960–61 by Mack and two Fire Flower paintings, 1963–64, by Piene, on loan from the Art Gallery of NSW. Also in 1968, an exhibition in Sydney included artworks by Jean Tinguely, Victor Vasarely, Julio Le Parc, Yvaral, and Bridget Riley, purchased for the university's Power Request art collection. This was the case in the new Australia Square tower by the building's famously European-modernist architect, Harry Seidler, with the kinetic objects dramatically lit in a darkened space.

In 1968, a review of documents 4 published in the Melbourne Contemporary Art Society journal, which in September that year noted Christian Mègeert's *Spiegelraum (Mirror Room)*, Dan Flavin's *Schwarzlichtraum (Black Light Room)*, and works by Bury, emphasising the stark contrast with expressive painted narratives as 'pursued in Australia by Boyd Nolan, Blackman or Tucker'. Where ZERO artists were addressing the very nature of artmaking and artistic experience, a majority of their Australian contemporaries—artists, critics, collectors and installers—remained somewhat fixated on the abstraction-versus-figuration debate and on what it meant to be Australian.

There was some resistance in Australia to art seen as too 'intellectual.' Or 'too commercial'—in the sense of being new-media or 'technical' rather than emotive. Many of the European artist exiles who did settle here worked largely in isolation. Ostojin-Kotkowski, already mentioned, had a reasonably successful career but spent most of his time in the United States, where he exhibited from 1964 (partly inspired, he said, by the shimmering coloured light in Central Australia) and for art experiments using lasers. Although based in Adelaide, he was able to travel to visit his crates, England, Europe and Japan, and was found in Germany ideas 'so close to my own, that we could have interchanged final results.'<sup>4</sup> Here, he was sometimes judged arrogant or conceited.

Perhaps the most remarkable demonstration in Australia of the international ZERO network's long reach, interpersonal complexity, and lasting influence can be found in John Kaldor's Public Art Projects, which continue to this day. The first, in 1969, was Christo and Jeanne-Claude's *Wrapped Coast* at Little Bay in Sydney. Christo had previously stayed in Piene's studio complex in Düsseldorf, a former furniture workshop, while preparing to exhibit with Schmeel. Uecker and Mack also shared spaces there in the 1960s and Kaldor acquired a nail 'painting' by Uecker in Germany around that time. By 1969, Piene was in Philadelphia, and had coined the term 'Sky Art': he first sent a performer aloft with balloons in 1968, Kaldor's film *Project—Nam June Paik and the radical cellist Charlotte Moomian* in 1976—saw Moomian performing high over the Sydney Opera House. A year before, she'd worked with Piene as part of a team from the Massachusetts' Institute of Technology and she believed the success of this Sydney Sky Kit—her finest ever, she said—was technically down to him.

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1 Heinz Mack, quoted in Joseph D. Kester, *It Walks like Phenomenon: Group ZERO and the Development of New Media in Postwar European Art*, Bloomsbury, London, 2017, p. 261.

2 Alfred Schmeel, a trained architect and painter, had sponsored Gianni Colombo's exhibition in Düsseldorf in 1966.

3 In Sydney retitled *Modern German Painters, 10–24 July 1968*. Mack and Piene were singled out in the catalogue as the artists who had 'brought the Zero group to great international attention'.

4 'Art and Technology, by S. Ostojin-Kotkowski as told to Len Parker', *ASEA Bulletin*, February 1968.

**SCULPTURES BECOME HAVE THE RIGHT LIGHT.**

HEINZ MACK

VERSCHIEDEN STELEN (1) (Various Stelen) 1965 Plexiglas, glass, steel, aluminium, electric lighting 7 parts, heights up to 300 cm Courtesy of Studio Mack, Mönchengladbach © Heinz Mack, VG Bild-Kunst/Copyright Agency, 2018

**ADOLF LUTHER**

*Flaschenerschlagungraum* (1) (Bottle Smashing Room) 1961 (recreated 2018) Glass bottles, steel, lighting Dimensions 107 x 82 x 83 cm Courtesy of Adolf Luther Stiftung, Krefeld © Adolf Luther Stiftung, 2018

**GRAZIA VARISCO**

*Schema luminoso variabile R. VOD plus I* (1) (Variable Lighting Scheme) 1965 Woods, Perspex, neon, electric motor 18 x 68.5 cm Courtesy of Artzoo, Grazia Varisco, Milan © Grazia Varisco, 2018

**LUCIO FONTANA**

*Concetto spaziale* (1) (Spatial Concept) 1965 Perforated aluminium 102 x 122 x 23 cm Courtesy of Studio MAC, Mönchengladbach © Heinz Mack, VG Bild-Kunst/Copyright Agency, 2018

**ADOLF LUTHER**

*Concetto spaziale* (1) (Spatial Concept) 1965 Perforated aluminium 102 x 122 x 23 cm Courtesy of Adolf Luther Stiftung, Krefeld © Adolf Luther Stiftung, 2018

**ENRICO CASTELLANI**

*Concetto spaziale* (1) (Spatial Concept) 1965 Perforated aluminium 102 x 122 x 23 cm Courtesy of Adolf Luther Stiftung, Krefeld © Adolf Luther Stiftung, 2018

**CHRISTIAN MÈGEERT**

*Concetto spaziale* (1) (Spatial Concept) 1965 Perforated aluminium 102 x 122 x 23 cm Courtesy of Adolf Luther Stiftung, Krefeld © Adolf Luther Stiftung, 2018

—Heinz Mack

**YES, I DREAM OF A BETTER WORLD SHOULD I DREAM OF A WORSE?**

OTTO PIENE

*Pigment bleu sec* (1) (Dry Blue Pigment) 1957 (recreated in 2018) High-tensile steel, light, electric motor 100 x 100 x 100 cm Courtesy of Otto Piene, ADACP/Copyright Agency, 2018

**YVES KLEIN**

*Schema luminoso variabile R. VOD plus I* (1) (Variable Lighting Scheme) 1965 Woods, Perspex, neon, electric motor 18 x 68.5 cm Courtesy of Artzoo, Grazia Varisco, Milan © Grazia Varisco, 2018

**JESÚS RAFAEL SOTO**

*Concetto spaziale* (1) (Spatial Concept) 1965 Perforated aluminium 102 x 122 x 23 cm Courtesy of Adolf Luther Stiftung, Krefeld © Adolf Luther Stiftung, 2018

**GÜNTHÉR UECKER**

*Concetto spaziale* (1) (Spatial Concept) 1965 Perforated aluminium 102 x 122 x 23 cm Courtesy of Adolf Luther Stiftung, Krefeld © Adolf Luther Stiftung, 2018

**OUR PROJECTS OF TODAY ARE THE REALITIES OF TOMORROW.**

GÜNTHÉR UECKER

*Light Rain* (1) (Licht Regen) 1966 (recreated in 2018) Aluminium, Plexiglas, LED lights 300 x 400 x 450 cm Courtesy of Günther Uecker © Günther Uecker, 2018

**HENK PEETERS**

*Akwarel* (1) (Watercolour) 1966 (recreated in 2018) Water-filled plastic bags 400 x 400 x 10 cm Courtesy of D. Archival, 2018

**OTHER WORKS**

**WALTER LEBARIC**

*Torsioni dans un cylindre* (1) (Twists in a Cylinder) 1971 Metal, Plexiglas and electric fan 200 x 500 cm Courtesy of the Nicole and Walter Lebaric Foundation © Walter Lebaric, 2018

**KIYOSAMA**

*No. B.B.B.* (1) (1960) Oil on canvas 73 x 49 cm Edition of 10 © Yoyo Kiyama, Switzerland

**MULTIPLES**

**YACOPV**

*8 x 1 in movement* (1) (8 x 1 in Motion) 1960 Wood, interchangeable wooden dowel 69 x 29 x 7 cm Planned edition of 100 © Hans-Jean Ay, VG Bild-Kunst/Copyright Agency, 2018

**HANS KAMP**

*Verzehrene Bild (3 x 7 = 21 Formen)* (1) (Variable Picture [3 x 7 = 21 Shapes]) 1968 Interchangeable biometric forms in felt, Plexiglas, aluminium 10 x 40 x 4.1 cm Edition of 100 © Hans-Jean Ay, VG Bild-Kunst/Copyright Agency, 2018

**GABRIELE DREVERCH**

*Deformazione assonometrica MAT* (1) (Assonometric Deformation MAT) 1968 Aluminium, plastic, electric motor Dimensions 65 cm, depth 9 cm, edition of 100 © Gabriele Dreverch, 2018

**ROBERT RAUSCHENBERG**

*Shades* (1) (1962) Lithograph on interchangeable Plexiglas plates, (dynamic Structure Weiß auf Schwarz) (1) (Dynamic Structure White on Black) 1966 Synthetic resin on nittle, partially varnished 15 x 43 cm Edition of 100 © Heinz Mack, VG Bild-Kunst/Copyright Agency, 2018

**HEINZ MACK**

*Flux Minus* (1) (1) (1967) Collage of silver and micro-blind embossing, foil 24 x 8.8 cm Edition of 100 © Heinz Mack, VG Bild-Kunst/Copyright Agency, 2018

**BERNARD AUBERTIN**

*Le signe feu tournant (feu triumpbant)* (1) (One Rotating Fire Sign [Triumphant Fire]) 1968 Perforated aluminium, wood, matches Diameter 30.5 cm Edition of 100 © Bernard Aubertin, 2018

**JOSEF ALBERS**

*Structure Constellation SV* (2) (1959) Engraving in yellow, wood 16.7 x 22.4 cm Edition of 100 © Josef and Anni Albers Foundation, ADACP/Copyright Agency, 2018

**WILFRID EUFERS**

*Structure II* (1) (Structure II) 1970 Screenprint on Plexiglas, cardboard box 33 x 33 x 5.5 cm Edition of 100 © Wilfrid Eufers, 2018

**CHRISTIAN MÈGEERT**

*Spiegel Bild* (1) (1967) Perforated mirror, wood, cardboard box 28 x 28 x 3.9 cm Edition of 100 © Christian Mègeert, 2018

**LUCIO FONTANA**

*Pyramis* (1) (1967) Metal, enamel paint 10.5 x 13 x 11.5 cm Edition of 50 © Lucio Fontana/SAE, Copyright Agency, 2018

**KARL GERSTNER**

*Lineenbild MAT* (1) (Line Picture MAT) 1967 Optical lens, light bulb, interchangeable screenprints on paper, Formica-covered box 40 x 40 x 15 cm Edition of 100 © Karl Gerstner, 2018

**LULIO PARC**

*Unstetigkeit* (1) (1963) Metal rings, interchangeable screenprints on paper, wooden box 37 x 26 x 30.5 cm Edition of 100 © Julio Le Parc, ADACP/Copyright Agency, 2018

**ARMAN**

*Akkumulation von Messingplättchen* (1) (Accumulation of Brass Whistles) 1967 Brass gears and anchor wheels, epoxy resin 37 x 27 x 6.5 cm Edition of 65 and 10 artist proofs © Arman, ADACP/Copyright Agency, 2018

**HANS KAMP**

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*Pigment bleu sec* (1) (Dry Blue Pigment) 1957 (recreated in 2018) High-tensile steel, light, electric motor 100 x 100 x 100 cm Courtesy of Otto Piene, ADACP/Copyright Agency, 2018

**GÜNTHÉR UECKER**

*Light Rain* (1) (Licht Regen) 1966 (recreated in 2018) Aluminium, Plexiglas, LED lights 300 x 400 x 450 cm Courtesy of Günther Uecker © Günther Uecker, 2018

**ADOLF LUTHER**

*Flaschenerschlagungraum* (1) (Bottle Smashing Room) 1961 (recreated 2018) Glass bottles, steel, lighting Dimensions 107 x 82 x 83 cm Courtesy of Adolf Luther Stiftung, Krefeld © Adolf Luther Stiftung, 2018

**ENRICO CASTELLANI**

*Concetto spaziale* (1) (Spatial Concept) 1965 Perforated aluminium 102 x 122 x 23 cm Courtesy of Adolf Luther Stiftung, Krefeld © Adolf Luther Stiftung, 2018

**CHRISTIAN MÈGEERT**

*Concetto spaziale* (1) (Spatial Concept) 1965 Perforated aluminium 102 x 122 x 23 cm Courtesy of Adolf Luther Stiftung, Krefeld © Adolf Luther Stiftung, 2018

**LUCIO FONTANA**

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**ADOLF LUTHER**