

# **entrare nell'opera**

**Processes and Performative  
Attitudes in Arte Povera**



**7 June – 1 September 2019**

**KUNSTMUSEUM  
LIECHTENSTEIN**

**Giovanni Anselmo (\* 1934)**  
**Alighiero e Boetti (1940–1994)**  
**Pier Paolo Calzolari (\* 1943)**  
**Luciano Fabro (1936–2007)**  
**Jannis Kounellis (1936–2017)**  
**Eliseo Mattiacci (\* 1940)**  
**Mario Merz (1925–2003)**  
**Marisa Merz (\* 1926)**  
**Giulio Paolini (\* 1940)**  
**Pino Pascali (1935–1968)**  
**Giuseppe Penone (\* 1947)**  
**Michelangelo Pistoletto (\* 1933)**  
**Emilio Prini (1943–2016)**  
**Gilberto Zorio (\* 1944)**

**Dear Visitors,**

**Welcome to the exhibition *Entrare nell'opera. Processes and Performative Attitudes in Arte Povera*. This booklet contains information to make the most of your visit.**

**Arte Povera would be unthinkable without Azioni Povere [Poor Actions]. In the period from 1959 to 1979 the work of the artists associated with this movement was defined by their actions. Only numerous photographs accompanied by a few film documents can illustrate the turbulence and energy of these years in Italy. You will find this documentary material on show in the archival areas with showcases and a system of partition walls displaying poster-size selected photographs. The archival material is accompanied by descriptions, while this booklet provides details about the artworks on show, their corresponding numbers are shown on the floor.**

**Please note that there are black and green floor numbers. The green numbers indicate that the usual 'Please Do Not Touch' museum rule does not apply to a particular artwork and you may engage with it. Our museum guides will be happy to give you further information.**

**The Kunstmuseum team hopes you have an enlightening visit.**

**Best regards,  
Christiane Meyer-Stoll**

## Introduction

In the 1960s and 70s both society and art underwent dynamic changes. In Italy, the link between art, culture and radical-reforming efforts was particularly strong. The Arte Povera movement gave rise to artistic approaches that poeticised everyday life and honed people's sense of time in an attempt to unite ephemeral action and material objects. The actions of the Arte Povera artists eclectically interwove elements of process, performance and theatre.

Live animals, such as horses or a white peacock, appeared in exhibition situations, embedded in narrative processes. A horse rider wearing a mask of Apollo sat motionless on his steed in a gallery; a man raced through gallery spaces on roller-skates, watched by an albino dog; an actor recited Flaubert in a mirrored cube; gigantic megaphones sounded out for justice; large parasols rotated in a cosmic constellation. Streets and forests, palaces and garages became venues, as did the sky, explored in a Cessna 175.

The exhibition *Entrare nell'opera* [Entering the Work] illustrates the diversity of the art and cognitive processes involved, allowing visitors to be a part of this living sphere of action. In addition to legendary artworks, the show also features several barely known photographic and film documents.

The exhibition, conceived in close collaboration with the artists or their estates, is a production of Kunstmuseum Liechtenstein in cooperation with MAMC+ / Musée d'art moderne et contemporain, Saint-Étienne, France, and will be on view there from 30 November 2019 on; it has been curated by Christiane Meyer-Stoll with Nike Bätzner, Maddalena Disch and Valentina Pero.

## Room 1

### Action and Work

An important feature of the artists associated with Arte Povera is that objects play a key role in their actions. They act 'with something'. They transform the designed 'object' into action. In this way, the works of the Arte Povera artists visualise the processes from which they were created and the actions with which they are linked. The works do not remain static: they induce actions, for example Luciano Fabro's *Buco* [Hole] (18) that make us move when we stand in front of it; they testify to the history of their making (Giuseppe Penone's regressed 'tree', 14). They exist in both space and time: as in Jannis Kounellis's work (12) paintings are seen as events; a creative work is equally a theatre for performance (Pino Pascali, 16); a sculptural hypothesis conserves the action in itself, the same action from which it evolved (Giovanni Anselmo's *Torsione* [Torsion] 9). The works can also exist outside of the exhibition space, for example Marisa Merz's little shoes (13) or Michelangelo Pistoletto's *Mappamondo* [Globe] (11), which were either worn or rolled around in real life. And they prompt us to participate, appealing to our responsibility as agents in the world (Pistoletto's 'trumpets', 10).

The first room in the exhibition is devoted to this central aspect. The photographs and materials in the archival area provide information about the actions and processes that took place while the artworks testify to the potentiality and concentration that are manifest in them.

### 9

#### Giovanni Anselmo

\* 1934 in Borgofranco d'Ivrea, Piedmont

#### **Torsione, 1968**

[Torsion]

The characteristic feature of Giovanni Anselmo's works is their processual or performative dimension. The artwork is not only the result of an action, but it also captures the preceding process, making it visible and tangible.

*Torsione* is derived from Anselmo's call 'to establish a direct relationship with reality' and is conditional on the direct participation of an actor-subject. The work consists of a piece of fustian hung from a metal ring on a wall. The fustian is wrapped around an iron bar that

is twisted as tightly as possible; the bar can then hold itself (by friction) against the wall, preventing the fustian from untwisting back to what it was originally. The force exerted on the fustian underlies an extreme torsion (if the bar were removed, the return energy would undo the torsion): the force of the action is live and can directly be experienced: the work *is* the energy of the torsion.

## 10

### Michelangelo Pistoletto

\* 1933 in Biella, Piedmont

#### **Le trombe del giudizio, 1968**

[The Trumpets of Judgement]

Like almost no other artist, Michelangelo Pistoletto grapples in his work with the great changes of the world and society. His work focuses on questions of community, confrontation with the 'other' and ways of working together. He published his *Manifesto della collaborazione* [Manifesto of Collaboration] in 1968.

His impressive *Le trombe del giudizio* await visitors at the start of the exhibition. With this giant trio of funnel-shaped aluminium objects, Pistoletto wanted to make a statement against the propaganda of fascist Italy that still echoed in the post-war period. The oversized 'trumpets' allude to the loudspeakers used to broadcast Mussolini's speeches to the village where the artist grew up. In an action in the courtyard of his studio in Turin, Pistoletto and his wife Maria Pioppi blew the trumpets for justice in 1968.

## 12

### Jannis Kounellis

\* 1936 in Piraeus, Greece, † 2017 in Rome

#### **Senza titolo (Da inventare sul posto), 1972**

[Untitled (To Invent on the Spot)]

*I think about a possibility increasingly less tied to the structure of painting and increasingly free, like someone who, little by little, as time passes, becomes freer and freer and freer and who finally turns into a bird; something senseless like that ...*

Jannis Kounellis

The large-format painting shows notes from the 'Tarantella' section of Igor Stravinsky's ballet *Pulcinella* (1919–20). The painting becomes a score when it is 'reinvented' and enacted in situ as a violin interprets the notes while a ballerina improvises to them. Every time, the game begins afresh, with the performers transforming the immutable painting into an event-image.

*Pulcinella*, a piece written for the Ballet Russes in Paris and Monte Carlo, derived from an eighteenth-century Neapolitan farce, is based on the Commedia dell'Arte and a score by the Baroque composer Giovanni Battista Pergolesi. This pastiche marked the beginning of Stravinsky's neoclassical period. The costumes and set for the 1920 première in Paris were designed by Pablo Picasso. Kounellis decontextualised the fragment, but also used methods pursued by Stravinsky: appropriation and alienation. He deliberately opted for a traditional setting – a dancer in a tutu – as an allusion to middle-class culture stuck in an endless repetitive loop. At the same time, this creates a poetic, almost melancholy image.

Kounellis presented *Senza titolo (Da inventare sul posto)* for the first time in 1972 at the L'Attico gallery in Rome and, shortly afterwards (as a re-enactment), as part of his contribution to *documenta 5* in Kassel.

Re-enactments will take place during the exhibition; please refer to the back of this booklet for dates.

Regarding this work, also see Kounellis's rarely exhibited drawings **2, 3, 4, 5**.



Jannis Kounellis, *Senza titolo (Da inventare sul posto)*, 1972  
Photo: Elisabetta Catalano





Marisa Merz with *Scarpette*, Galleria L'Attico, Rome, 1975  
© Claudio Abate

**13**

**Marisa Merz**

\* 1926 in Milan

**Scarpette, 1968**

[Shoes]

Marisa Merz is regarded as the only female member of Arte Povera. Seamlessly integrating her roles as artist, woman and mother, she consistently developed a distinctive artistic idiom, observing 'There has never been any division between my life and my work'. Working unconventionally, her primary materials include aluminium, copper wire, nylon, wax or unfired clay, all easy to shape. She understands her works not as something finished or fixed, but rather chooses to repeat and transform forms and objects in ever-changing arrangements.

Beginning in the mid-1960s, she created several works connected with her body, for example the gossamer shoes (in her size) knitted from nylon thread and copper wire that she sometimes wore and that featured in various exhibition contexts. These knitted objects also point to an activity traditionally regarded as being within a female domain, in this sense the shoes testify to the great closeness between art and life that is characteristic of Merz's oeuvre.

**14**

**Giuseppe Penone**

\* 1947 in Garessio, Piedmont

**Albero di cinque metri, 1973**

[Tree of 5 Meters]

Since the beginning of his artistic career, Giuseppe Penone's work has expressed an intimate link with nature and its forces. Trees and their processes of growth and change are a recurring theme in his work.

Penone began his series of *Alberi* [Trees] in 1969. They are based on realities combined with a visionary component. They invite us to see 'the forests, alleys, woods, gardens, parks, orchards with their trees enclosed in doors, tables, floors, floorboards, beams, ships, carts' (Giuseppe Penone).

The starting point is a machine-cut beam from which Penone 'peels' away the wood along the annual rings. He stops at a particular ring, thus revealing the grown form of the tree, along with the branches and irregularities at

that point in the tree's life. To remove the wood he uses a sculptor's traditional tools, such as mallet and chisel.

Only once, at Aktionsraum 1, Munich, 1970, did Penone carve an *Albero* before an audience (**showcase 21**). When carving other trees, he also took numerous photographs, although he did not usually exhibit them with the sculptures.

## 16, 17

### **Pino Pascali**

\* 1935 in Bari, † 1968 in Rome

#### **Teatrino, 1964**

[Puppet Theatre]

#### **Personaggio, 1964**

[Character]

In Pino Pascali's work there are numerous links to the theatre and signs of his roots in drama and stage design. In April 1965, for the group exhibition *Realtà dell'immagine* organised by Giorgio de Marchis, he placed a *teatrino* in the window of the Feltrinelli bookshop in Rome. This miniature theatre, which he had made in 1964, was placed at eye level. The 'stage set' was a photograph of an Italian general on horseback; the soldier in question may have been Alessandro Pirzio Biroli (1877–1962), a general in the Italo-Abyssinian War, tyrannical Governor of Montenegro, war criminal and Fascist. In the early 1940s Pascali's father had been stationed with his family in Albania, then under Italian occupation.

Pascali's 'little theatre' was used to stage everyday objects or foodstuffs that the artist had turned into actors. His *Personaggi*, or 'characters' works are bottles and fruit made of papier-mâché and plastic, they have little feet so they can be made to walk; in this way they parody the 'heroic' general on horseback.

## 18

### **Luciano Fabro**

\* 1936 in Turin, † 2007 in Milan

#### **Buco, 1963–2005**

[Hole]

The performative aspect – seen as the relation between the artistic work and its consumption by the viewer – is an underlying principle of Luciano Fabro's artwork. His

materials form the basis for experiences: situations that people can engage with directly and that prompt actions.

*Buco* is one of the first works Fabro created after he turned away from painting. The artist fashioned a pane of glass, presented at eye-level on a metal stand or easel, in such a way as to allow the viewer to look through an irregular, hand-drawn grid, while the spaces in between and the centre are mirrored. The key to understanding the work lies in the experience of the continuous fragmentation of perception. By allowing viewers to look through and by mirroring, by means of opaque and clear areas, the moving observers are constantly re-engaging in new ways with the work, the space and their own mirror image. *Buco* thrives on the complex interplay of overlapping and contradictory elements.

## Room 2

### Actions and Venues

The second room in the exhibition is a tightly packed archival area. Here you will find stations spotlighting selected venues of the Azioni Povere: Aktionsraum 1 in Munich (21), the Fernsehgalerie Gerry Schum (34), the Piper Pluriclub in Turin (31) and the legendary event in Amalfi in 1968 (33). Below the built-in gallery is an area presenting historical and very rarely shown films and artist's videos. On the gallery – arranged by artist – are documentary photos relating to key actions, works on paper and photographic artworks. A reading area invites you to relax, survey the room and engage with the literature available.

This exhibition space is framed by three artworks by Mario Merz (19, 28, 32), as Merz considered that the notion of 'action' provides both food for thought on artistic activity and action itself. In 1968, set against the backdrop of a revolutionary climate that had the goal of mastering new freedoms and creating greater space for idealism – from students' and workers' political demands to the counterculture of ideas and mores – Merz created works in which he formulated the fundamentals of his philosophy. Regardless of the events at the time of their creation, an explicit source of inspiration, the exhibited works are an expression of a desire to make thought fluid, emancipating it from static and univocal associations, to inscribe it with the greatest possible openness and within a limitless realm of process. An invitation to think in freedom, without excluding any hypothesis. This is a founding aspect of the Arte Povera movement as a whole.

The colour concept of the stairs (pink and green) and the entrance wall (red) of the room, blacked-out especially for Gilberto Zorio's *Pugno fosforescente* [Phosphorescent Fist] (38) below the gallery, echoes the design of the Piper Pluriclub in Turin.

## 19

### Mario Merz

\* 1925 in Milan, † 2003 in Milan

#### **Che fare?, 1968**

[What Is to Be Done?]

'Che fare?' [What is to be done?] asked Mario Merz, borrowing the title from Lenin's *Čto delat'* (1902), against the background of a seething political situation in Italy in 1968. Merz rested the neon words on a beeswax bed set in a metal fish kettle (1968), or in 1969 he transcribed it in putty on a wall above a running tap (indicating the idea of fluidity), or he installed it as neon letters on a wall. In the case of the fish kettle, the heat produced by the luminous words gradually tends to melt the wax at points of contact, activating a process of liquefaction. Similarly, the question itself generates a situation of energy; it triggers mental activity since it does not propose solutions but, on the contrary, allows innumerable responses. The question formulates a denial of premeditated action in favour of interrogation as a principle of freedom from any (pre)determination. In other words, *Che fare?* lays claim to the urgency of reasoning, without the need for a place of arrival. Or, as Merz put it: 'What is to be done? It means knowing how to be a thinking being rather than the normal idea of not thinking.'

## 24

### Pier Paolo Calzolari

\* 1943 in Bologna

#### **Il treno (Telegrammi), 1976**

[The Train (Telegrams)]

In April 1976 Pier Paolo Calzolari sent a telegram, 400 words long and in a prose-like style, to the artists Marco Bagnoli and Jannis Kounellis. In the following days he sent six more telegrams to 15 other people, including texts like 'Love, your teeth are like beads of crystal' (Milan, 26 April 1976, 5 p.m.) or 'When the dreamer dies, what happens to the dream?' (Milan, 28 April 1976, 2 p.m.). The last telegram, once again to Bagnoli and Kounellis, invited the two artists to board a train on 5 May 1976 and travel to Nocera Inferiore (Province of Salerno), in a carriage reserved exclusively for them, departure from Florence 3.29 p.m. (Bagnoli) and from Rome Tiburtina 7.09 p.m. (Kounellis).

Kounellis was the only one to accept the invitation. A few days later the group of 15 people received copies of all the telegrams by mail, along with a copy of the train schedule on which Calzolari had traced the route between Milan and Nocera Inferiore. Copies of all the documents were also mailed to a further 200 people. At the same time, the telegrams were exhibited at Galleria Toselli.

**28**

**Mario Merz**

\* 1925 in Milan, † 2003 in Milan

**Sit-in, 1968**

*Sit-in* also consists of neon writing on wax contained in a metal structure. In 1968, the English expression – a form of protest carried out by sitting on the ground in a public place – indicated in particular the student protests against the ruling system. The heat of the neon tubes in contact with the wax generates a process of transformation, a potential of energy, which on a semantic level refers to the subversive potential of ideas debated in a political sit-in.

*Che fare?* and *Sit-in* constitute not so much an invitation to act, to perform an action defined by a goal, but rather an exhortation to activate a flow of ideas emancipated from any function or purpose.

## **Selected Sites of Arte Povera**

**21**

**Aktionsraum 1, Munich**

Aktionsraum 1 opened in a vacant factory building in Munich on 18 October 1969. For one year (after which the building was demolished), the initiators – Eva Madelung (patron), Peter Nemetschek (artist) and Alfred Gulden (writer and film-maker) – created an experimental space for artists. It was open for the new performative, participative and interdisciplinary artistic practices of action art, conceptual art and Arte Povera. Giuseppe Penone's ten-day action *Einen Balken in die Zeit zurückbringen, in der er ein 25jähriger Baum* [Taking a Beam Back to the Time in Which It Was a 25-year-old Tree] took place here along with Alighiero e Boetti's 'Besprechungsvortrag', a lecture that he began in Esperanto and continued in Italian. Luciano Fabro also carried out his action *Bekleidung* [Garments] at

Aktionsraum 1, modelling 'clothes' onto naked female and male models' chest and body.

**30, 31**

**Piper Pluriclub, Turin**

The Piper Pluriclub in Turin was a nightclub where legendary exhibitions and artistic activities took place between 1966 and 1969. Designed by the architects Piero Derossi, Giorgio Ceretti and Riccardo Rosso in the style of 1960s Italian design, it became established as a lively venue for young artists, musicians, writers and film-makers. One performance at the Piper Pluriclub was Michelangelo Pistoletto's *La fine di Pistoletto* in which twenty-five people, each wearing a mask of Pistoletto's face, held reflective metal plates in their hands, slowly making the plates to vibrate. The Living Theatre's *Mysteries and Smaller Pieces* premièred here, Marisa Merz presented her space-filling *Sculture viventi* [Living Sculptures], and Alighiero e Boetti, Anne Marie Sauzeau Boetti and Piero Gilardi presented their fashion designs at the *Beat Fashion Parade* (which included a plastic minidress featuring water and live fish).

One of these rarely exhibited items of clothing designed by Boetti is included in the exhibition (29), along with one of the masks from *La fine di Pistoletto* (31).

Cilino Trini Castelli, who worked for Ettore Sottsass, was responsible for the Piper Pluriclub's publicity. He designed this timeline, based on his collection of original objects and ephemera, especially for this exhibition.

**33**

**Arte povera più azioni povere, Amalfi**

*Arte povera più azioni povere* [Poor Art Plus Poor Actions] was a legendary event curated by the young critic Germano Celant on behalf of Marcello and Lia Rumma in Amalfi, 4–6 October 1968. One year previously he had put together the group exhibition *Arte Povera – Im spazio* at Galleria La Bertesca in Genoa and had coined the term 'Arte Povera'. In Amalfi, Celant drew on the revolutionary potency of Arte Povera. This three-day event involved much more than just an exhibition: around twenty artists including Carmine Ableo, Giovanni Anselmo, Alighiero e Boetti, Anne Marie Sauzeau Boetti, Jan Dibbets, Paolo Icaro, Jannis Kounellis, Richard Long, Gino Marotta, Mario Merz, Marisa Merz, Pino Pascali, Michelangelo





Piper Pluriclub, Turin, 1968



Installation view *arte povera più azioni povere*, Amalfi, 1968

Pistoletto, Emilio Prini, Gilberto Zorio and others presented disparate happenings, performances, actions and processual works. Thanks to *arte povera più azioni povere*, Arte Povera received early international recognition as contemporary Italian art.

### 34, 35

#### Fernsehgalerie Gerry Schum

The first proposal for a Fernsehgalerie [Television Gallery], a new and unprecedented format, is dated spring 1968. In an interview in the art magazine *Data* (1972) the German film-maker Gerry Schum (1938–1973) explained, 'I was unsatisfied with the television programmes being made about art. In these programmes someone talks about art, illustrating this using films that show the artists working in their studios. Instead, I wanted to find artists who would create objects expressly for television.' *Land Art*, the first such television exhibition, was broadcast on 15 April 1969 at 10.40 p.m. on the major German TV channel, ARD.

For the legendary 38-minute production, Schum compiled eight short films by contemporary artists including Richard Long, Walter de Maria and Dennis Oppenheim.

The second production of the Fernsehgalerie, *Identifications*, was realised in 1970 and broadcast on Erstes Deutsches Fernsehen / Südwestfunk Baden-Baden. The 50-minute film included contributions by Giovanni Anselmo, Alighiero e Boetti, Pier Paolo Calzolari, Mario Merz and Gilberto Zorio. In addition, a project with Giuseppe Penone was planned but not executed, see sketch (36).

The lack of interest on the part of official television channels led Schum and Ursula Wevers, who was substantially involved, to establish the Videogalerie Schum in Düsseldorf.

The effect in the art world, however, was tremendous, with *Identifications* showing in the following galleries in 1971 in Italy alone: Sperone, Turin; L'Attico, Rome; Toselli, Milan; San Fedele, Milan.

**Giuseppe Penone**

\* 1947 in Garesio, Piedmont

**Rovesciare i propri occhi, 1970**

[Reversing One's Eyes]

*Rovesciare gli occhi* is the only action that Giuseppe Penone performed to an audience, this took place at the Kunstverein München and at the Incontri Internazionali d'Arte (a cultural centre) in Rome in 1971. There are several versions of the image taken at different times, Penone kept careful note of the dates and circumstances of these actions. Photographic documentation plays a special role in his art and ultimately became an essential part of his work.

In the portrait, the artist is wearing mirrored contact lenses covering the iris and pupil. 'When I wear them, I am blind', explained Penone, who described the contact lenses as a boundary element, as an 'interruption of a channel of information which uses light as its medium'. The contact lenses transform Penone's eyes into mirrors that reflect the information arriving in his eyes, thus making it visible to us and the photographer.

Prini had photographs taken of him in numerous situations. These photographs are exhibited for the first time in this exhibition (**65, 66**). Characteristically of Prini's work, it remains unclear what was artistic action and what was everyday act.

**Emilio Prini**

\* 1943 in Stresa, Piedmont, † 2016 in Rome

**Identico alieno scambiato, 1968**

[Identical Alien Substituted]

Emilio Prini is regarded as the great unknown of Arte Povera. Although he featured in almost all the major early Arte Povera shows, he repeatedly succeeded in resisting the art system. As a result, the artist's oeuvre remains elusive and little researched.

*Identico alieno scambiato* consists of six photographs documenting one of Prini's actions. According to the artist, it took place in a flat in Genoa that he had just rented as a studio and was still being decorated. Prini drew in the dust on the floor of one room, leaving a circular area in the middle untouched. He alternately wrote the words 'identico' [identical] and 'alieno' [alien] in the construction dust without lifting the brush, thus creating a circle of words around the centre. Like many of his actions, this did not take place before an audience but was photographed.

## Room 3

### Entering the Work

'In our relationship with a painting we find ourselves confronted with something that is unattainable: a painting may be intriguing, but it excludes you. You remain alone with your emotions', remarked Giovanni Anselmo in 1979, more than fifteen years after abandoning his earlier pictorial research. In fact, painting establishes an inaccessible threshold that determines its unique dimension, by definition *other* with respect to the physical reality in which we move. Anselmo, on the contrary, sees art essentially as a 'way of being and participating in the world'. *Entrare nell'opera* (72) is also the clearest formulation of the desire to be directly involved in the world, to do something that implies real emotional and physical involvement. Rather than remaining behind the camera's lens, in the position of the viewer, Anselmo chose to be captured at the very moment when he entered the real space of the landscape.

The Arte Povera artists wanted to reduce the distance between the work and the viewer, to bridge the gap between art and life and to widen perception. The disconcerting effect created by *Donna nuda che beve il tè* [Nude Woman Drinking Tea] (76), for example, is that the viewer does not see a 'picture' but rather becomes part of the 'picture'. Michelangelo Pistoletto found his artistic formula in the mirror, a formula that allowed him to merge space and time, subject and object, viewer and work.

Additionally, the aspect of participation played a new and crucial role for the Arte Povera artists. They involved the viewers directly in the artistic activities, for example in Pistoletto's *Quadro da pranzo* [Lunch Painting] (69) or Eliseo Mattiacci's *Essere* [Being] (80), challenging the power of their imagination. It is the audience that, by participating, truly actualises or completes the work. This also happens in the encounter with Anselmo's slide projectors that make visitors and parts of the exhibition space a part ('particolare', 71) of a whole that is constantly being put together anew. The interactive and participative works of Gilberto Zorio prompt the viewers to raise their voices in the exhibition rooms. Luciano Fabro's walk-in cubes (77, 78), in turn, address the users' experiences in this special situation that secludes them and thus becomes almost private. The two cubes and all of the other works in this room illustrate another fundamental interest of the Arte Povera artists: their relation to the scale of the human body.

## 72

### Giovanni Anselmo

\* 1934 in Borgofranco d'Ivrea, Piedmont

#### **Entrare nell'opera, 1971**

[Entering the Work]

At dawn on 16 August 1965, Giovanni Anselmo climbed to the top of Mount Stromboli and experienced a natural spectacle that would have a lasting impact on his subsequent artistic work. Standing higher than the sun, rising above the horizon line, he could no longer see his own shadow, which was projected into the infinite expanse of space.

*After my experience on Stromboli, the question for me was how to establish a direct relationship with reality, how to involve energy and the invisible in my works. The work had to be vital, existential involvement.*

Giovanni Anselmo

This stance is explicitly confirmed in *Entrare nell'opera*, which amounts to a declaration of intent and whose title embodies the idea behind this exhibition of the same name.

The image is a self-timed black-and-white photograph of Anselmo as a silhouette running across a field. The rear-view self-portrait presents a vivid image. The large format of the print diminishes the distance, suggesting an action on a scale of 1:1. This puts the viewers in a position that makes them immediate witnesses of the scene depicted, in both spatial and temporal terms.

With the aid of this key work, Anselmo shows us more than a mere snapshot, creating a moment of pure existence.

## 73

### Gilberto Zorio

\* 1944 in Andorno Micca, Piedmont

#### **Microfoni, 1969**

[Microphones]

Gilberto Zorio's early work already directly incorporated the viewer. By creating interactive sculptures that call on the viewer to initiate processes of combustion or cleaning by means of simple gestures, the artist expresses how important action is to him, in all its complexity.

The installation *Microfoni*, first exhibited at Galleria Sperone in 1969, consists of a number of loudspeakers spread around a room and microphones suspended from the ceiling. Visitors are invited to step onto light-weight concrete blocks on the ground and speak into a microphone; their voices are recorded and sent to the loudspeakers that amplify them and add an echo effect. The utterances multiplied by this system thus fill the room, enveloping the visitors. In a statement published in 1969, Zorio explained: 'I like to talk of fluid and elastic things, things without lateral and formal perimeters. ... A word that is absorbed by a microphone and repeated several times by a loudspeaker, loses its literal meaning and becomes an incomprehensible sound that is nevertheless mentally and physically perceptible.' The term *fluidity* refers to the smooth chain of exact moments, from the position of the viewer standing on the block to the emission of the voice, then to its transformation by the electronic devices of microphones and speakers, up to the final diffusion of sounds. *Fluidity* is the distinctive feature of the whole action, taking place in a specific space during a specified time.

**76**

**Michelangelo Pistoletto**

\* 1933 in Biella, Piedmont

**Donna nuda che beve il tè, 1971**

[Nude Woman Drinking Tea]

Mirror objects enlarging the image space are amongst the best-known works by Michelangelo Pistoletto and have been part of his work since the early 1960s. On a large sheet of polished metal *Donna nuda che beve il tè* shows a nude woman in profile drinking a cup of tea. Coming closer, exhibition visitors suddenly see themselves alongside the woman. The viewed object and the viewer meet on a single plane as the reflective metal sheet stands directly on the ground, thus merging image space and viewing space. Both the woman's averted gaze and her nudity suggest an intimate situation, causing the viewers to feel like clandestine observers. The confusion brought about by *Donna nuda che beve il tè* thus consists in not being able to view the image impartially, but instead becoming an integral part of an emotionally charged situation.

Pistoletto has described photography as maximum slowness and the mirror as maximum speed. His mirror-images become a matrix in which the present is

immediately inscribed: 'If art is the mirror of life, then I'm the one who makes the mirrors' (Pistoletto).

**77, 78**

**Luciano Fabro**

\* 1936 in Turin, † 2007 in Milan

**In Cubo, 1966**

[In Cube]

*In Cubo* is a light fabric cube that the viewer can lift and enter. The volume, with five sides, consists of a wooden framework and fabric panels fastened with Velcro. It is tall and wide enough to host a person with their arms outstretched: one exemplar is based on the artist's own measurements, while another is based on the measurements of the critic Carla Lonzi; further versions, unrealized, were intended to correspond to the measurements of other users.

*In Cubo* is custom-made for an individual user and must also be 'worn': indeed, the finished side is the internal one, while the side featuring the structure is instead visible. Inside the cube viewers are on their own, everything depends on their attention and their sensitivity; viewers measure and inhabit the space surrounding themselves, experiencing it through its borders, with their bodies – hands, arms, legs, feet, heads. Nonetheless, the viewer's experience cannot be separated from the external space, which is experienced through the light and the sounds filtered by the cloth. A 'private' space is born between those who are inside (the individual experience inside the cube, invisible from the outside) and those who are outside in a 'public' space (the outside context).

**79, 80**

**Eliseo Mattiacci**

\* 1940 in Cagli/Pesaro

**Essere, 1978**

[Being]

**Respirare, 1978**

[Breathing]

In March 1978 Eliseo Mattiacci presented *Essere* – *Respirare* in his exhibition at Galleria La Salita in Rome. A sheet of lead, the same height as a door was positioned on the wall, adjacent to a hammer incised with the word *Essere*; visitors could use the hammer to strike the surface, thus leaving their traces through a gesture that



affirmed their presence in the here and now. Visitors can assure themselves of their 'being' in the Kunstmuseum exhibition too.

Sensory immersion of the audience is also the aim of the intimate room *Respirare*, which consists of a black half-sphere, like a motorcycle helmet, placed on a wall; a microphone positioned inside the helmet transmits the sound of the artist breathing. The vital breath, also the subject of other works by Mattiacci, encourages a retracing of the genealogy of the 'free action' of Arte Povera. In 1960 Piero Manzoni concluded his text *Libera dimensione* [Free Dimension], recognized as one of the possible roots of Arte Povera involvement with process, observing: 'There is nothing to say: there is only to be, there is only to live.' At the height of one of the most fraught moments in Italian political history, Mattiacci, with *Essere – Respirare*, reclaims the unbridled vitalism of the artistic action.

## Room 4

### Theatre and the Senses

Theatre, the stage as an image-space, the reflection of role play and the question of distance between actors and audience: all of these are important points of reference for the artists of the Arte Povera movement. They worked with elements of theatre, used masks; disguised and veiled, they assumed a wide range of different roles.

For Paolini, the framing of a painting or a room is a stage space, a threshold between reality and fiction. The work becomes a 'theatre' of a 'representation', one that watches itself as it operates. It is a consideration of the visual act, the active role of the viewer and the relationship between work, author and viewer. In this sense, two works by Paolini (81, 95) provide the frame for this fourth room in the exhibition.

The middle of the room features Alighiero e Boetti's *I sei sensi* (88) and is devoted to the senses. The Arte Povera artists have a keen sense of the power of all things sensory and of the immediacy of experience; here, combined thought and emotion lead to knowledge. Their works embody those intellectual forces that urge us to break down ossified structures and ways of thinking. They speak of fluid, potential energies, invisible forces that exist in every space and in every thing. They testify to processes of transformation, for example the humidity surrounding Pier Paolo Calzolari's *Un flauto dolce per farmi suonare* (82) that freezes into ice. At the same time, here we see reflected the sense of time, the 'extension of time' (Calzolari), the confluence of objective and subjective time embodied by Boetti's *Lampada annuale* (87) based on the principle of the random timer.

## 81

### Giulio Paolini

\* 1940 in Genoa

### Apoteosi di Omero, 1970–71

[Apotheosis of Homer]

In his works Giulio Paolini negotiates a complex set of themes involving image, gaze, authorship, viewer and space. The phenomenon of vision plays a particularly crucial role.

The title of his installation *Apoteosi di Omero* harks back to the famous painting *The Apotheosis of Homer* (1827)

by Jean-Auguste-Dominique Ingres. The painting depicts Homer being celebrated by numerous figures from the history of European culture (including Dante, Plato, Socrates and Virgil) as the personification of inspiration.

Paolini places thirty-three music stands in a room. The 'music' on the stands depicts photographs of actors playing historical figures (Marlon Brando as the Mexican revolutionary Emiliano Zapata, Peter O'Toole as Lawrence of Arabia in the film of the same name or Greta Garbo as Maria Walewska, a Polish aristocrat and mistress of Napoleon). On one music stand is a list of all of the individuals and roles that they play. Similar to a musical score (evoked through the music stands) that can always be performed from the beginning, the photographs invite the viewer to extend at will the play of interpretations (as the empty side of the folder suggests). Involved in the fiction of recitation, the viewer becomes complicit in the artifice of representation. As in *Ipotesi per una mostra* (95) the public observes other figures, is mirrored in a public of actors (in this case reproduced as photographs rather than as real figures), and finds itself participating in an ambiguous situation positioned between reality and fiction, in the role of both viewer and actor.

## 82

### Pier Paolo Calzolari

\* 1943 in Bologna

#### Un flauto dolce per farmi suonare, 1968

[A Recorder to Make Me Play]

The invisible becomes visible, the solid becomes fluid, and vice versa – everyday atmospheric processes of transformation and continuous movement are fundamental to the work of Pier Paolo Calzolari. His poetic floor sculpture has a white, chilled-ice surface on which are written the titular words 'Un flauto dolce per farmi suonare' in Antiqua capitals accompanied by an ice-covered recorder. By means of a refrigerating unit, ambient humidity is drawn from the air and transformed into white, crystalline ice, causing the recorder to appear in a state of hibernation. Silent and leaden, it transcends the current moment in time, recalling the softness and lightness of its sound.

For Calzolari, ice has an allegorical, even metaphorical role: 'The ice is an essential white, it's not a pictorial white ... it is a white that in itself navigates the light it lives in and of itself. Thus it is constrained to make a shift;

the object must begin to bear witness to an idea of the sublime.'

## 87

### Alighiero e Boetti

\* 1940 in Turin, † 1994 in Rome

#### Lampada annuale, 1967

[Annual Lamp]

Time plays a key role in Boetti's oeuvre.

An important early work in this context is *Lampada annuale*, a light bulb in a dark wooden box lined with reflective metal and topped with a sheet of glass. Clearly visible from the outside, the *Lampada annuale* has the appearance of an extremely simple experimental setup. The viewer expects something to happen, perhaps looking for a switch or imagining the effect of the light in the box. But there is no power switch: the lamp is controlled by a timer with a random program that causes it to light up for eleven seconds just once a year, the timing is known to no one, including the artist. Boetti plays with viewers' expectations of having a sensory experience performed to them.

*Knowing that innumerable events occur without our involvement or understanding, due to pure spatio-temporal impossibility, has led me to produce the 'Lampada annuale' as a theoretical-abstract expression of one infinite possible event, an expression not of the event, but of the idea of the event.*

Alighiero e Boetti

## 88

### Alighiero e Boetti

\* 1940 in Turin, † 1994 in Rome

#### I sei sensi, 1974

[The Six Senses]

Alighiero e Boetti identified six senses. To sight, hearing, smell, taste and touch he added a sixth, equally important, sense: thought, the 'most outstanding human faculty'. The large-format ballpoint pen work *I sei sensi* makes explicit reference to the five senses, with the addition of thought.

The viewer can read the words 'vedere udire odorare gustare toccare pensare' [sight hearing smell taste touch

thought] by matching commas in left-to-right columns (similar to a system of coordinates) to the letters of the alphabet running down the left edge of the picture. The space around the commas is filled with blue ballpoint pen strokes. Boetti had *I sei sensi* executed by at least two people. The key aspect for him was that others participated in his work processes, thus breaking down hierarchies and pursuing a *collaborazione creativa* [creative collaboration]. Stretching time is another characteristic feature of the work. Working as if meditatively, the collaborators put one stroke next to another, thus visibly conserving lifetime.

## 89, 90

### Pino Pascali

\* 1935 in Bari, † 1968 in Rome

#### **Bachi da setola, 1968**

[Bristleworms]

Pino Pascali's *Bachi da setola* belongs to the unfinished group of works *La ricostruzione della natura* [The Reconstruction of Nature]. The objects, made from plastic brushes typical in Italy at the time, indeed resemble colourful, oversized caterpillars. Even though they have neither head nor tail, they are curiously dynamic creatures. The spiral of the material makes it look as if they are wiggling their way into a room. As a result of their shape, material and size, the bristleworms appear extremely alien and artificial, while still being reminiscent of something natural.

## Archive zone 4

The showcases in the fourth and last archival area are dedicated to theatre and performance.

On show are photographs of theatre productions by Jerzy Grotowski's\* company and the Living Theatre.\*\* The material also shows examples of the collaboration of Kounellis and Paolini at the Teatro Stabile with Carlo Quartucci, an Italian theatre director in the tradition of absurd theatre and Antonin Artaud's theatre of cruelty. Theatre was equally relevant to Michelangelo Pistoletto, who performed, among others, with the Lo Zoo group in public and on stage.

Another showcase presents photographs of performances, above all dance productions, that were staged



Joan Jonas, *Organic Honey's visual telepathy*, 1973  
Photo: Giorgio Colombo, Milan

in galleries in Italy at the time, including ones by Trisha Brown, Yvonne Rainer and Simone Forti.

\*The Polish theatre director and theorist Jerzy Grotowski had called for reduction, for a 'poor' theatre in his writings *Towards a Poor Theatre*. Without the usual theatrical apparatus, without any technical aids, he wanted actors to express all physical and emotional movements solely by means of their bodies. Germano Celant, who accompanied Arte Povera with writings and exhibitions from 1967 on, was inspired by Grotowski and derived the term Arte Povera from his writings.

\*\* The anarchic street performances and political plays of the Living Theatre, operating in exile in Italy after 1965, were discussed above all by Pistoletto, Marisa and Mario Merz, Calzolari and Pascali; all maintained an active dialogue with the members of the company.

## 95

### Giulio Paolini

\* 1940 in Genoa

#### **Ipotesi per una mostra, 1963**

[Hypothesis for an Exhibition]

The exhibition concludes with a sketch for a project by Giulio Paolini.

In 1963 Giulio Paolini completed a project for Galleria La Tartaruga in Rome, which should have been his first solo exhibition: 'The exhibition's public would have found itself presented with, instead of exhibited works, 'another'

predisposed public, which was meant to jam into the gallery and thus constitute the overall image of an ongoing show. The public, having streamed into the first space, would have found the entrance to the second space (already occupied by the 'pre-existing' public) closed off by a sheet of plate glass placed in the doorway connecting the two spaces.' Thus visitors arriving in the gallery would have had to confront their own role as viewers of a hypothetical show. The project, never realized, remained strictly a 'hypothesis'. The only remaining records are the aforementioned descriptive note and the project on paper shown here; a drawing in perspective depicts an empty room, oriented toward a second space, in which one can glimpse a group of figures. **(95)**

Incorporating the viewer, changing roles, the stage and the performative element: everything in Paolini's oeuvre implies a more or less direct connection with theatre. The image is always a kind of stage on which the artist raises the curtain in anticipation of the performance. In *Ipotesi per una mostra* the exhibition exhibits itself by means of self-reflection; the audience watches another audience, seeing itself in its own role as exhibition visitors. The exhibition space is used as a place for encountering the work or even the enactment of its creation and its becoming.

## Room 1

### 1

#### **Gilberto Zorio**

\* 1944 in Adorno Micca, Piedmont

#### **Fluidità radicale / Radical Fluidity, 1971**

Colour photograph and synthetic resin on wood, aluminium frame

17 × 110.4 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

### 2, 3, 4, 5

#### **Jannis Kounellis**

\* 1936 in Piraeus, Greece, † 2017 in Rome

#### **Senza titolo / untitled, 1974**

4 drawings on paper

35.5 × 48 cm each

Folker Skulima, Berlin

### 6

#### **Giulio Paolini**

\* 1940 in Genoa

#### **1/25, 1965**

Photo print, framed

39.4 × 29.7 cm

Private collection / Courtesy Fondazione Marconi, Milan

### 7

#### **Giulio Paolini**

\* 1940 in Genoa

#### **Diaframma 8, 1965**

Photo print, framed in plexiglass

29.8 × 33.3 cm

Private collection / Courtesy Fondazione Marconi, Milan

### 8

#### **Showcase action and work**

### 9

#### **Giovanni Anselmo**

\* 1934 in Borgofranco d'Ivrea, Piedmont

#### **Torsione / Torsion, 1968**

Metal, acrylic, flannel

229.8 × 186 × 29.8 cm

Staatsgalerie Stuttgart



**10**

**Michelangelo Pistoletto**

\* 1933 in Biella, Piedmont

**Le trombe del Giudizio /**

**The Trumpets of Judgement, 1968**

3 pieces, aluminium

200 × 100 × 100 cm each

Museo Nacional Centro de Arte Reina Sofía, Madrid

**11**

**Michelangelo Pistoletto**

\* 1933 in Biella, Piedmont

**Mappamondo / Globe, 1968/2016**

Iron, newspaper

Ø 180 cm

Citadellarte, Fondazione Pistoletto, Biella

**12**

**Jannis Kounellis**

\* 1936 in Piraeus, Greece, † 2017 in Rome

**Senza titolo (Da inventare sul posto) /**

**Untitled (To Invent on the Spot), 1972**

Painting, musical score, performance

247 × 300 cm

Viehof Collection formerly Speck Collection

**13**

**Marisa Merz**

\* 1926 in Milan

**Scarpette / Shoes, 1968**

Nylon, copper wire

4 × 22 × 7 cm each

Fondazione Merz, Turin

**14**

**Giuseppe Penone**

\* 1947 in Garesio, Piedmont

**Albero di cinque metri / Tree of 5 Meters , 1973**

Wood

470 × 20 × 15 cm

MAMC+ / Musée d'art moderne et contemporain,

Saint-Étienne

**15**

**Gilberto Zorio**

\* 1944 in Andorno Micca, Piedmont

**Odio / Hate, 1969**

Manila rope, lead

Lead 16 × 66 × 7 cm, rope 16m

Kunstmuseum Liechtenstein, Vaduz

**16**

**Pino Pascali**

\* 1935 in Bari, † 1968 in Rome

**Teatrino / Puppet Theatre, 1964**

Wood, cloth, 10 electric lamps

217 × 74 × 72 cm

Collection Liliane and Michel Durand-Dessert, Paris

**17**

**Pino Pascali**

\* 1935 in Bari, † 1968 in Rome

**Personaggio / Character, 1964**

Plastic bottle, metal feet

38 × 9 × 9 cm

Collection Liliane and Michel Durand-Dessert, Paris

**18**

**Luciano Fabro**

\* 1936 in Turin, † 2007 in Milan

**Buco / Hole, 1963–2005**

Glass, silver colour

225 × 115 × 102 cm

Private collection

## Room 2

19

**Mario Merz**

\* 1925 in Milan, † 2003 in Milan

**Che fare?, 1968**

Neon, cable, transformer

25 × 45 cm

Staatliche Museen zu Berlin, Nationalgalerie,

Marzona Collection

20

**Luciano Fabro**

\* 1936 in Turin, † 2007 in Milan

**Indumenti / Clothes, 1966**

Cloth, ribbons

30 × 30 cm

Private collection

21

**Aktionsraum 1, Munich**

**Alighiero e Boetti, Luciano Fabro, Giuseppe Penone**

[Archiv der Avantgarden. Sammlung Egidio Marzona.](#)

[Staatliche Kunstsammlung Dresden](#)

22

**Marinella Pirelli**

\* 1925 in Verona, † 2009 in Varese

**Luciano Fabro: Indumenti /**

**Luciano Fabro: Clothes, 1966**

Digitalized from 16mm film, 3'

Archivio Marinella Pirelli, Milan

23

**Aktionsraum 1, Munich /**

**Clothes, 18 April 1970**

Documentary, 11'25"

[Archiv der Avantgarden. Sammlung Egidio Marzona.](#)

[Staatliche Kunstsammlung Dresden](#)

24

**Pier Paolo Calzolari**

\* 1943 in Bologna

**Il Treno (Telegrammi) / The Train (Telegrams), 1976**

100 × 70 cm

Telegrams, train schedules, etc. on cardborard, framed

Giorgio Colombo, Milan

25

**Showcase Pier Paolo Calzolari**

26

**Actions Pier Paolo Calzolari**

Digitalized photographs

photo © Giorgio Colombo, Milan

27

**Pier Paolo Calzolari**

\* 1943 in Bologna

**Molto molto presto di mattina /**

**Very Very Early in the Morning, 1974**

Series of 3 b/w photographs, framed

75 × 55 cm

Galleria de' Foscherari, Bologna

28

**Mario Merz**

\* 1925 in Milan, † 2003 in Milan

**Sit-in, 1968**

Neon, wax

18 × 64 × 56 cm

Fondazione Merz, Turin

29

**Alighiero e Boetti**

\* 1940 in Turin, † 1994 in Rome

**Abito / Dress, 1967**

PVC sheeting, coins, printing ink

84 × 50.5 cm

Private collection

30

**Clino Trini Castelli**

\* 1944 in Civitavecchia

**PIPERIC TIMELINE 1966–69, 2016–2019**

Archival footage

Dimensions variable

Clino Trini Castelli

31

**Showcase Piper Pluriclub**

32

**Mario Merz**

\* 1925 in Milan, † 2003 in Milan

**Una somma reale è una somma di gente /**

**A Real Sum Is a Sum of People, 1972**

Black and white photograph, neon, transformer

Fondazione Merz, Turin

33

**Showcase Amalfi 1968**

34

**Showcase Gerry Schum**

**Mario Merz**

\* 1925 in Milan, † 2003 in Milan

**Fibonacci Spiral as Video Sculpture, 1970**

Plexiglass, super 8 film, marker, film by Gerry Schum,  
Mario Merz, *Lumaca*, 1970, 16 mm film, b/w, sound,  
2'37"

34 × 34 × 3.7 cm

Private collection

**Giuseppe Penone**

\* 1947 in Garessio, Piedmont

**Progetto per Gerry Schum /  
Project for Gerry Schum, 1971**

Drawing

50 × 70 cm

Private collection

35

**Gerry Schum**

\* 1938 in Cologne, † 1973 in Cologne

**Identifications, 1970**

DVD from 16mm film, b/w, sound, 22'02"

Prof. Ursula Wevers, Cologne

36

**Showcase Giuseppe Penone**

**Giuseppe Penone**

\* 1947 in Garessio, Piedmont

**Progetto per Gerry Schum /  
Project for Gerry Schum, 1971**

Drawing

50 × 70 cm

Private collection

**Giuseppe Penone**

\* 1947 in Garessio, Piedmont

**Progetti / Projects, 1969**

4 b/w photographs

10.4 × 7.5 cm each

Private collection

37

**Giuseppe Penone**

\* 1947 in Garessio, Piedmont

**Rovesciare i propri occhi /  
Reversing One's Eyes, 1970**

6 black and white slides

Collection of the artist

38

**Gilberto Zorio**

\* 1944 in Andorno Micca, Piedmont

**Pugno fosforescente / Phosphorescent Fist, 1971**

Phosphorizing wax, 2 lamps, timer

170 × 180 × 50 cm

Collection of the artist

39

**Marisa Merz**

\* 1926 in Milan

**La Conta / Counting, 1967**

Digitalized from 16 mm film, b/w, silent, 2'44"

Fondazione Merz, Turin

40

**Alighiero e Boetti**

\* 1940 in Turin, † 1994 in Rome

**Ciò che sempre parla in silenzio è il corpo /  
What Always Speaks in Silence Is the Body, 1974**

Digitalized from film, 2'03", b/w, mute (U-matic)

ASAC - Fondazione La Biennale di Venezia

41

**Pier Paolo Calzolari**

\* 1943 in Bologna

**Senza titolo / Untitled, 1974**

Digitalized from film, b/w, 10'33"

ASAC – Fondazione La Biennale di Venezia

42

**Jannis Kounellis**

\* 1936 in Piraeus, Greece, † 2017 in Rome

**Senza titolo / Untitled, 1973**

Digitalized from film, b/w, 25'

ASAC – Fondazione La Biennale di Venezia

43

**Gruppo di Via Angelo Brunetti (direction)**

**Esperienze in uno spazio non teatrale /  
Experiences in a Non-theatrical Space, 1968**

Digitalized from film, b/w, 12'

Cineteca Nazionale, Rome

44

**Ugo Nespolo**

\* 1941 in Santa Maria/Biella, Piedmont

**Buongiorno Michelangelo /**

**Good Morning Michelangelo, 1968–69**

Digitalized from film, b/w, sound, 11'

GAM Galleria Civica d'Arte Moderna e Contemporanea,  
Turin

45

**Luca Maria Patella** (direction)

\* 1934 in Rome

**SKMP2, 1967**

Digitalized from 16 mm film, b/w and colour, 27'13"

Cineteca Nazionale, Rome

46

**Luciano Fabro**

\*1936 in Turin, † 2007 in Milan

**Passo reazionario & Autobiografia da VHS, 1972**

Digitalized VHS video, colour, sound, 21'54"

Luciano Giaccari (director)

Private collection

47

**Alighiero e Boetti**

\* 1940 in Turin, † 1994 in Rome

**38 Buste / Envelops, 1973**

Paper, stamped and franked

150 × 23 cm

MAMC+ / Musée d'art moderne et contemporain,  
Saint-Étienne

48

**Alighiero e Boetti**

\* 1940 in Turin, † 1994 in Rome

**Untitled (Radial Turntable, Zenithal Turntable), 1969**

Digitalized from super 8 film, 5'15" and 4'24"

Clino Trini Castelli, Milan

49

**Alighiero e Boetti**

\* 1940 in Turin, † 1994 in Rome

**Gemelli / Twins, 1968**

Photo print on cardboard, verso lettered, labeled and  
stamped

15 × 10 cm

Private collection

50

**Showcase Pier Paolo Calzolari**

51

**Alighiero e Boetti**

\* 1940 in Turin, † 1994 in Rome

**Cimento dell'armonia e dell'invenzione /**

**Contest of Harmony and Invention, 1969**

3 parts, pencil on paper

20 × 22 cm each

Private collection

52

**Showcase Jannis Kounellis**

53

**Gilberto Zorio**

\* 1944 in Andorno Micca, Piedmont

**Senza titolo (progetto Sperone le idee) /**

**Untitled (Project Sperone Ideas), 1970**

Acrylic and pencil on paper

70.5 × 100 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

54

**Gilberto Zorio**

\* 1944 in Andorno Micca, Piedmont

**Senza titolo (progetto microfoni) /**

**Untitled (Project Microphones), n.d.**

Mixed media on paper

50 × 70 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

55

**Gilberto Zorio**

\* 1944 in Andorno Micca, Piedmont

**Senza titolo (cestino) / Untitled (Recycle Bin), 1968**

Mixed media on paper

50 × 70 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

56

**Alighiero e Boetti**

\* 1940 in Turin, † 1994 in Rome

**Manifesto / Manifesto, 1967**

Letterpress on paper

100 × 70 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

57

**Showcase Pino Pascali**



**58**

**Giuseppe Penone**

\* 1947 in Garesio, Piedmont

**Grafit / Graphit, 1969**

Pencil on paper, 4 drawings

27.8 × 21.9 cm each

Private collection

**59**

**Giulio Paolini**

\* 1940 in Genoa

**Senza titolo / untitled, 1965**

Photograph

56.5 × 37.4 cm

Collection of the artist

**60**

**Alighiero e Boetti**

\* 1940 in Turin, † 1994 in Rome

**Guatemala, 1974**

4 b/w photographs on cardboard

134 × 40.5 × 0.2 cm

Collection Colombo, Milan

**61**

**Exhibition poster *Emilio Prini*, Musée d'art moderne et contemporain de Strasbourg, 1995**

(back)

Silkscreen

118.9 × 84.1 cm

Private collection

**62**

**Emilio Prini**

\* 1943 in Stresa, Piedmont, † 2016 in Rome

**Identico alieno scambiato /**

**Identical Alien Substituted, 1968**

6 black and white photographs

18 × 24 cm each

Collection Jochen Kienzle /

Kunstmuseum Liechtenstein, Vaduz

**63**

**Emilio Prini**

\* 1943 in Stresa, Piedmont, † 2016 in Rome

**Emilio Prini Pesì Spinte Azioni / Emilio Prini Weights**

**Drivens Actions, 1967–68**

B/w photograph, felt pen

30.4 × 23.9 cm

Collection Jochen Kienzle /

Kunstmuseum Liechtenstein, Vaduz

**64**

**Emilio Prini**

\* 1943 in Stresa, Piedmont, † 2016 in Rome

**E.P., n.d.**

B/w photograph, felt pen

40 × 30.4 cm

Collection Jochen Kienzle /

Kunstmuseum Liechtenstein, Vaduz

**65, 66**

**Showcases Emilio Prini**

[Original photographs of the actions](#)

[Archivio Emilio Prini](#)

## Room 3

67, 68

Showcases Entrare nell'opera

69

**Michelangelo Pistoletto**

\* 1933 in Biella, Piedmont

**Quadro da pranzo / Lunch Painting, 1968/2010**

Wood

200 × 200 × 60 cm

Citadellarte, Fondazione Pistoletto, Biella

70

**Emilio Prini**

\* 1943 in Stresa, Piedmont, † 2016 in Rome

**Emilio Prini, 1970**

Print on cardboard, original frame by the artist

25 × 40 cm

Kunstmuseum Liechtenstein, Vaduz

71

**Giovanni Anselmo**

\* 1934 in Borgofranco d'Ivera, Piedmont

**Particolare / Detail, 1975**

3 projectors, 3 slides

Dimensions variable

Collection of the artist

72

**Giovanni Anselmo**

\* 1934 in Borgofranco d'Ivrea, Piedmont

**Entrare nell'opera /**

**Entering the Work, 1971/1998**

Inkjet printing made from colorants on canvas

350 × 510 cm

Fondation Louis Vuitton, Paris

73

**Gilberto Zorio**

\* 1944 in Andorno Micca, Piedmont

**Microfoni / Microphones, 1968**

Microphones, sound equalizer, cable,

echo-effect-device, loudspeaker, concrete bricks

Galleria Lia Rumma, Naples/Milan

74

**Michelangelo Pistoletto**

\* 1933 in Biella, Piedmont

**Struttura per parlare in piedi /**

**Structure to Speak While Standing, 1965–66/2010**

Metal structure

120 × 200 × 200 cm

Citadellarte, Fondazione Pistoletto, Biella

75

**Mario Merz**

\* 1925 in Milan, † 2003 in Milan

**Senza titolo / Untitled, 1978**

Tabular steel structure, wood, wax, wire netting,

neon numbers (1 to 21), lance (wood and wax),

transformator

164 × 320 × 320 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

76

**Michelangelo Pistoletto**

\* 1933 in Biella, Piedmont

**Donna nuda che beve il tè /**

**Nude Woman Drinking Tea, 1971**

Oil and pencil on paper on chrome-plated steel

230 × 120 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

77

**Luciano Fabro**

\* 1936 in Turin, † 2007 in Milan

**In cubo misure Carla Lonzi /**

**In the Cube of Carla Lonzi's Body Mass, 1966**

Wood, canvas

165 × 165 × 165 cm

Private collection

78

**Luciano Fabro**

\* 1936 in Turin, † 2007 in Milan

**In cubo misure Fabro /**

**In the Cube of Fabro's Body Mass, 1966**

Wood, canvas

178 × 178 × 178 cm

Private collection

Works marked in green indicate  
that you can engage with them.

**79**

**Eliseo Mattiacci**

\* 1940 in Cagli/Pesaro

**Respirare / Breathing, 1978**

30 × 30 × 10 cm

Collection of the artist, Pesaro

**80**

**Eliseo Mattiacci**

\* 1940 in Cagli/Pesaro

**Essere / Being, 1978**

Lead, hammer, engraved with the word 'essere'

200 × 100 × 0.2 cm

Collection of the artist, Pesaro

**Room 4**

**81**

**Giulio Paolini**

\* 1940 in Genoa

**Apoteosi di Omero / Apotheosis of Homer, 1970–71**

32 b/w photographs, paper, plexiglass, music stands, sound

Photographs 30 × 24 cm

Private collection / Courtesy Fondazione Marconi, Milan

**82**

**Pier Paolo Calzolari**

\* 1943 in Bologna

**Un flauto dolce per farmi suonare / A Recorder To Make Me Play, 1968**

Lead, copper, compressor, coolant

Copper element 3.3 × 86.4 × 40.5 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

**83**

**Michelangelo Pistoletto**

\* 1933 in Biella, Piedmont

**Orchestra di Stracci / Orchestra of Rags, 1968**

Rags, glass, 3 water cattles, 3 heating plates, cloth, water vapour

aprox. 50 × 320 × 270 cm

Goetz Collection, Munich

**84**

**Giuseppe Penone**

\* 1947 in Garesio, Piedmont

**Alpi Marittime, 1968**

6 b/w photographs

each 72.8 × 53.5 cm

Collection of the artist

**85**

**Eliseo Mattiacci**

\* 1940 in Cagli/Pesaro

**Impatto / Impact, 1969**

Glass, sand, concrete

Dimensions variable

aprox. 50 × 230 × 120 cm

Reproduction for the exhibition with authorisation of the artist

**Works marked in green indicate that you can engage with them.**

**86**

**Luciano Fabro**

\* 1936 in Turin, † 2007 in Milan

**Tamerlano / Tamerlane, 1969**

Bronze, gold

26 × 19 × 5.3 cm

Goetz Collection, Munich

**87**

**Alighiero e Boetti**

\* 1940 in Turin, † 1994 in Rome

**Lampada annuale / Annual Lamp, 1967**

Wood, varnish, metal, glass, lamp

78 × 40 × 40 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

**88**

**Alighiero e Boetti**

\* 1940 in Turin, † 1994 in Rome

**I sei sensi / The Six Senses, 1974**

Ballpoint pen on paper, later mounted on canvas

159.2 × 475 cm

Private collection / Kunstmuseum Liechtenstein, Vaduz

**89**

**Pino Pascali**

\* 1935 in Bari, † 1968 in Rome

**Baco da setola / Bristleworm, 1968**

Acrylic, brushes, metal

40 × 28 × 285 cm

Kunstmuseum Liechtenstein, Vaduz

**90**

**Pino Pascali**

\* 1935 in Bari, † 1968 in Rome

**Baco da setola / Bristleworm, 1968**

Acrylic, brushes, metal

40 × 28 × 305 cm

Kunstmuseum Liechtenstein, Vaduz

**91, 92, 93, 94**

**Showcases Theatre and Performances**

**95**

**Giulio Paolini**

\* 1940 in Genoa

**Ipotesi per una mostra /**

**Hypothesis for an Exhibition, 1963**

Heliogravure on paper

50 × 70 cm

Collection of the artist



## Opening

Thursday, 6 June 2019, 6pm

## Public guided tours

Thursday, 13 June 2019, 6pm

Thursday, 29 August 2019, 6pm

## Take Away (short, guided tour)

Thursday, 27 June 2019, 12.30pm

Thursday, 29 August 2019, 12.30pm

## Re-enactment

Jannis Kounellis, *Senza titolo (Da inventare sul posto) / Untitled (To Invent on the Spot)*, 1971  
with violinist and ballerina

## Thursday, 13 June 2019, 6pm

Sunday, 7 July 2019, 11am, 1pm and 3pm

Sunday, 4 August 2019, 11am, 1pm and 3pm

Thursday, 29 August 2019, 6pm

Sunday, 1 September 2019, 11am, 1pm and 3pm

## Side programme

### Thursday, 27 June 2019, 6pm

Filmclub at the Kunstmuseum

#### **Il conformista**

by Bernardo Bertolucci, IT/FR/DE 1970, 111', It/de

### Thursday, 4 July 2019, 6pm

Guided tour

#### **Entrare nell'opera. Processes and Performative Attitudes in Arte Povera**

with Brigitte Walk and Christiane Meyer-Stoll

In cooperation with Liechtensteinische Kunstgesellschaft

### Sunday, 7 July 2019, 11am

Kick-off

#### **Michelangelo Pistoletto, Walking Sculpture, 1967/2019**

A campaign for the region within the framework of *Reiseziel Museum!*, an initiative for families in cooperation with Land Vorarlberg, Kulturstiftung Liechtenstein, MUSA Museen Kanton St. Gallen.

### Thursday, 22 August 2019, 6pm

Filmclub at the Kunstmuseum

#### **Rocco e i suoi fratelli**

by Luchino Visconti, IT 1960, 174', It/de

### Sunday, 1 September 2019, 11am

One hour

#### **Artist talk with Michelangelo Pistoletto**

with Nike Bätzner, co-curator of the exhibition

In cooperation with Liechtensteinische Kunstgesellschaft

## **Exhibition**

### Curators

Christiane Meyer-Stoll with Nike Bätzner,  
Maddalena Disch and Valentina Pero

### Mounting

Marcel Meier (head), Rita Frommelt, Stephan Sude,  
Marc Zerbini, Christof Bretscher

### Exhibition Architecture

Concept: Uli Mayer, Urs Hüssy, Triesen

## **Booklet**

### Texts

Barbara Wagner

The text is based mainly on contributions of the catalogue  
by Nike Bätzner, Maddalena Disch and Francesco  
Guzzetti.

### Editing

Christiane Meyer-Stoll

### Production

Fabian Flückiger

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Übersetzungsbüro Watts

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