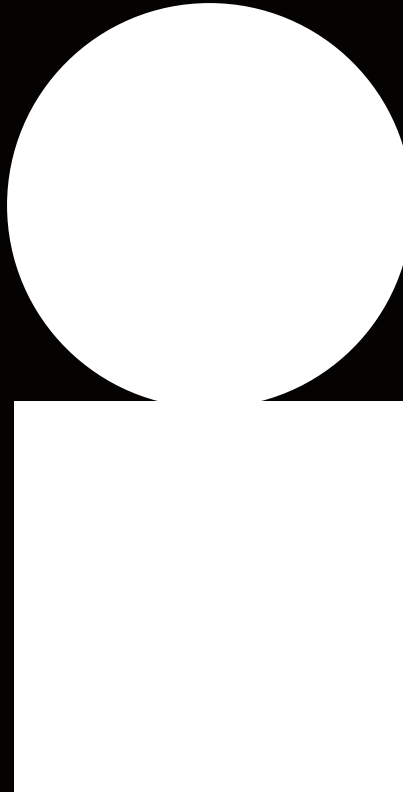


TO CHALLENGE THE EARTH, THE SUN, THE MOON & THE STARS



SOCLE DU MONDE 2017



# PIERO MANZONI

Aside

//Aside

## **A CONCEPTUAL ARTIST**

The Italian artist Piero Manzoni was, and still is, a pre-eminent exponent of conceptual art; a vein of art where ideas is given priority over method and media.

Manzoni created works of art out of materials such as cotton wool, cotton, and straw, he left his fingerprints on eggs, he captured his breath and canned his own faeces and sold them as art. The works that made Piero Manzoni famous and infamous were, and still are, provoking and transgressive in nature. Today, HEART owns the world's largest public collection of works by Piero Manzoni.

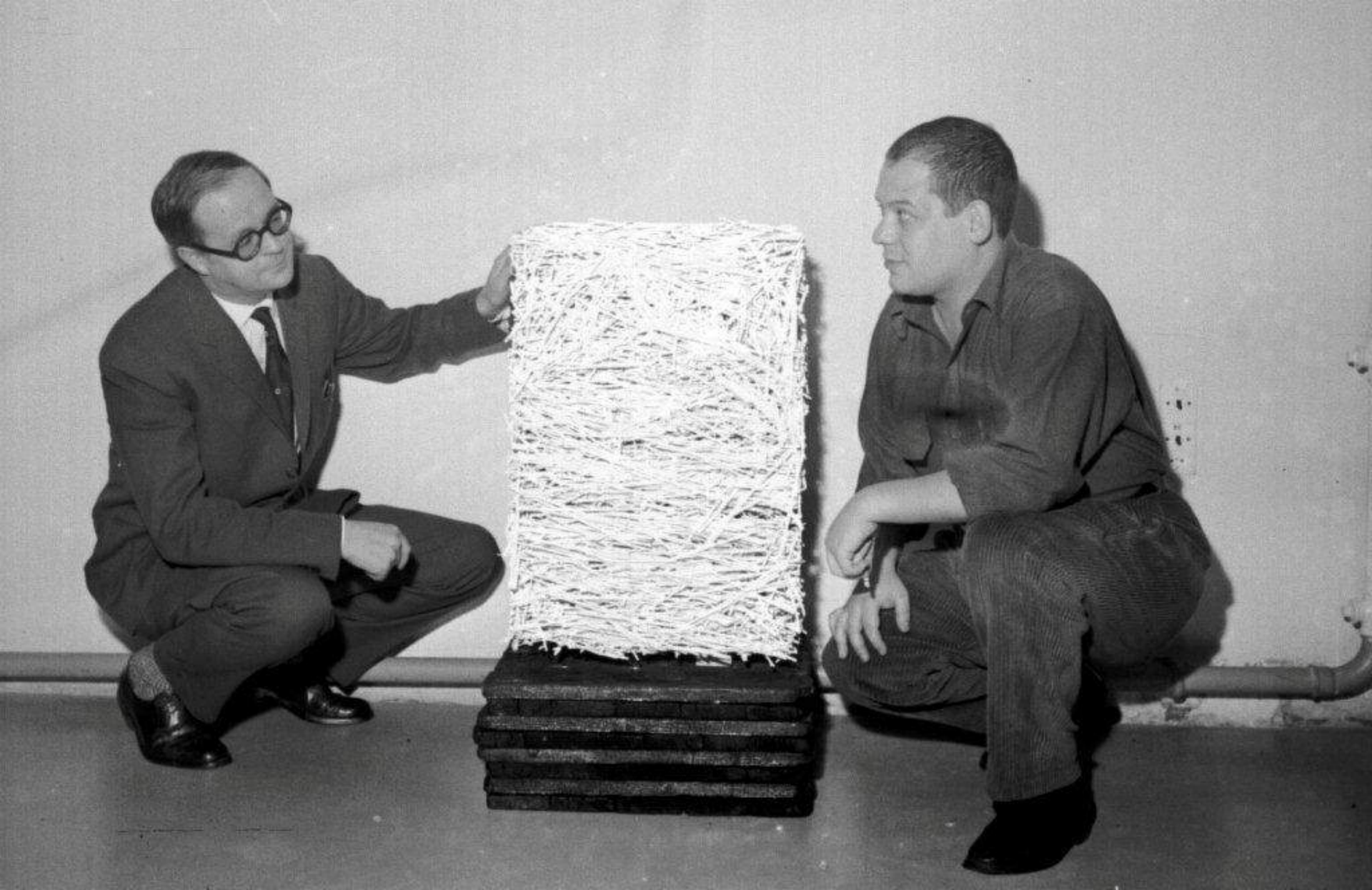
## PIERO MANZONI

Piero Manzoni grew up in town of Soncino in Northern Italy as the son of an aristocratic and affluent family. Financially, he enjoyed greater freedom than many of his colleagues. He lived life to the full, but excessive consumption of alcohol led him to contract a liver complaint which caused his death at the tender age of 29. Despite his far too early death he succeeded in carving a name for himself as an important, trailblazing re-inventor of modern art.

He began painting figurative works at the age of 17, but would later move on to make a radical break with traditional modes of expression. He wanted to escape from figures and colours and wished to entirely empty the work, removing all vestiges of content. The material became the main feature, as did the idea or concept itself. He wished to create works that were neutral, that did not spark off any associations; rather, they should express total emptiness.

The result was a long line of Achromes, colourless images created using materials such as cotton, cotton wool, or fur. Other works include pieces made from string, containers containing lines made on paper of varying lengths, a wooden plinth for standing on, a 7,200m line encased in a container made of lead, and a base which turns the entire globe into the work of art. The works are provocative statements, challenging traditional art and conventional perceptions of what art is.

Piero Manzoni became a major inspirational figure for the artists of the generations that followed. His works have had a tremendous impact on art history and are now housed in museum collections worldwide. The fact that HEART now owns a unique collection of works by Manzoni can be entirely credited to the art aficionado and shirt manufacturer Aage Damgaard, who invited Piero Manzoni to Herning on two occasions.



Aage Damgaard and Piero Manzoni looking at Achrome, 1961. Foto: Ole Bagger

## PIERO MANZONI AND HEART

At the shirt factory Angli in Herning, owner Aage Damgaard employed artists to create art, granting them full artistic freedom. One of those artists was Paul Gadegaard, who was associated with the factory for 10 years. After having seen examples of Manzoni's work in Amsterdam, Gadegaard introduced Aage Damgaard to his work. Manzoni stayed in Herning 1960 and 1961, creating some of his most notable works during those sojourns.

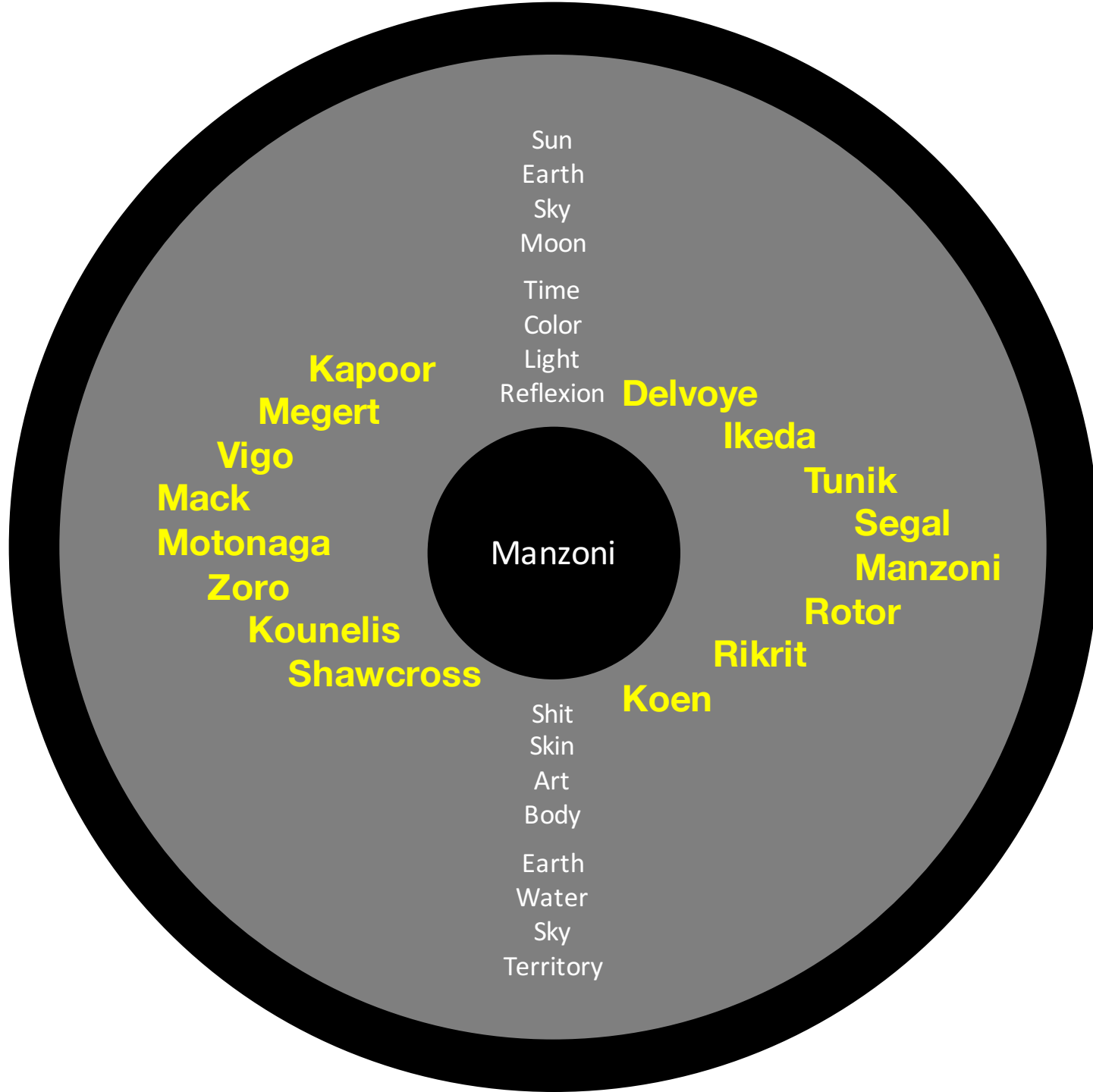
The year 1960 saw the creation of a number of achromes, some created from pieces of flannelette sown together, others created from sheets of cotton wool treated with cobalt chloride, causing it to change its colour with fluctuations in temperature. It was also the year in which he created Linea Lunga 7200 metri (Line 7200m) at the printing works of the local newspaper, Herning Avis. Manzoni had previously exhibited 9 lines, drawn on paper of varying lengths and encased in black cardboard boxes, at an exhibition at Galerie K pcke in Copenhagen.

In Herning he created a line of 7200 metres in length, drawn on a continuous roll of newsprint paper. Linea Lunga was created over the course of an afternoon at the printing works and required the construction of a customised hand-operated roller in order to enable Manzoni to match the pace and ensure an unbroken line. Assistants helped turn the roller, and a few other onlookers attended the project, including Gadegaard. This is to say that only very few people have seen this line in reality. It was subsequently placed within a large lead container, now on display at HEART.

Here, audiences can also find the works Magisk Sokkel nr. 2 (Magic Base no. 2) and Socle du Monde, Hommage   Galilei (Base of the World, Homage to Galileo), which were created during Manzoni's second stay in Herning in 1961. The latter work, Socle du Monde, is a base or pedestal placed upside down. With this simple move Manzoni turned the entire world into a work of art, with its base located in Herning. Manzoni's stays in Herning were of brief duration, but nevertheless they were important to him. In a letter to Gadegaard he even stated that he was in Paradise.

He was comfortable in this small Danish town which offered him complete artistic freedom. And this fruitful collaboration Aage Damgaard is the reason why HEART now boasts the largest public collection of works by Manzoni.





Sun  
Earth  
Sky  
Moon  
Time  
Color  
Light  
Reflexion

**Kapoor**  
**Megert**  
**Vigo**  
**Mack**  
**Motonaga**  
**Zoro**  
**Kounelis**  
**Shawcross**

**Delvoye**  
**Ikeda**  
**Tunik**  
**Segal**  
**Manzoni**  
**Rotor**  
**Rikrit**  
**Koen**

Shit  
Skin  
Art  
Body  
Earth  
Water  
Sky  
Territory

## **Team of Arrangers\* (curator in Danish)**

**Holger Reenberg** (Director HEART Museum - general coordination and advisor)

**Tijs Visser** (general concept)

**Olivier Varenne** (curator S-P-A-M)

**Jean Hubert Martin** (curator Mask section)

## **Guests**

**Daniel Birnbaum** (curator ZERO / Gutai section)

**Maria Finders** (Hoeiskole workgroup / writing)

Mat(tijs) Visser (b. 1958) is an organiser of art exhibitions and performances. He studied architecture in Delft, Holland, founded the Troubleyn theatre company in Antwerp. He was Head of Exhibitions for eight years at the Museum Kunstpalast (2001–08) in Düsseldorf and is now Founding Director of the international ZERO Foundation.

## Highlights

2016 - The concept Herning 2017 Socle du Monde – HEART Herning Museum of Contemporary Art

2014-15 The traveling Zero exhibition - made in cooperation with the Guggenheim New York, Martin Gropiusbau Berlin, Stedelijk Museum Amsterdam, Sabanci Museum Istanbul

2013 The show Theatre of the World, Museum of the Old and New Art (Mona), Tasmania – made with with Jean-Hubert Martin and Olivier Varenne

2009 The Gutai show at the Central Pavilion, the Venice Biennale - curated for Daniel Birnbaum

2009 Co-curator, the Moscow Biennale - with Jean Hubert Martin and Olivier Varenne

2008 Founding director ZERO Foundation

2007 Concept for the exhibition Artempo at the Venetian Palazzo Fortuny for the City of Venice



**PREHISTORY**  
 1 **GUTAI** → SUN  
 EARTH  
 SKY MOON → STUDENT'S DESIGN SCHOOL  
 D.B. WORKSHOP

**HISTORY**  
 2 **PAINTING TIME SPACE** → TIME  
 M.V. COLOR  
 LIGHT → MAJOR LOANS MUSEUMS  
 REFLECTION ARCHAEOLOGY

**TODAY**  
 3 **DELVOYE** → SHIT  
 SKIN → CLOACA  
 ART HUMAN  
 BODY PIGS TATOO  
 SYBILLE

**LOOKING BACK**  
 4 **HOMMAGE** → EARTH  
 WATER → - KAPOOR - ZORO  
 MANZONI - MEGERT - KOUNELIS  
 SKY - VIGO - SHAWCROSS  
 - MACK -  
 - MOTONAGA

**LIFE**  
 5 **EVENTS** → RUIYI → LIGHT  
 TUNICK → BODY  
 SEGAL → ART

<b>Pre-history</b> Gutai	Sun Earth Sky Moon	Design School Denmark
<b>History</b> Painting the Space	Time Color Light Reflexion	Major museum loans
<b>Today</b> Delvoye Ryoji Ikeda Spencer Tunik Tino Segal	Shit Skin Art Body	Cloaca Human Pigs Tatoo Sybile
<b>Looking back</b> Hommage Manzoni	Earth Water Sky Territory	Kapoor Megert Vigo Mack Motonaga Zoro Kounelis Shawcross

PREHISTORY

1 **GUTAI** → SUN EARTH SKY MOON → STUDENT'S DESIGN SCHOOL WORKSHOP  
D.B. → PRODUCTION PRESENTATION: GUTAI

HISTORY

2 **PAINTING TIME SPACE** → TIME COLOR LIGHT REFLECTION → MAJOR GALLERIES MUSEUMS ARCHEOLOGY  
M.V.

TODAY

3 **DELVOYE** → SHIT SKIN ART BODY → CLOACA HUMAN PIGS TATOO SYBILLE

LOOKING BACK

4 **HOMMAGE** → EARTH WATER SKY → - KAPOOR - ZORO - MECERT - KOUNEWS - VIGO - SHAWCROSS - MACK - MOTONAGA

LIFE

5 **EVENTS** → RUIYI → LIGHT TUNICK → BODY SEGAL → ART

MV PARK  
↓  
GUTAI  
↓  
EARTH STARS

<b>Pre-history</b>		
<b>History</b> Painting the Space Ryoji Ikeda	Light	
<b>Today</b> Spencer Tunik Tino Segal	Art Body	
<b>Looking back</b>		

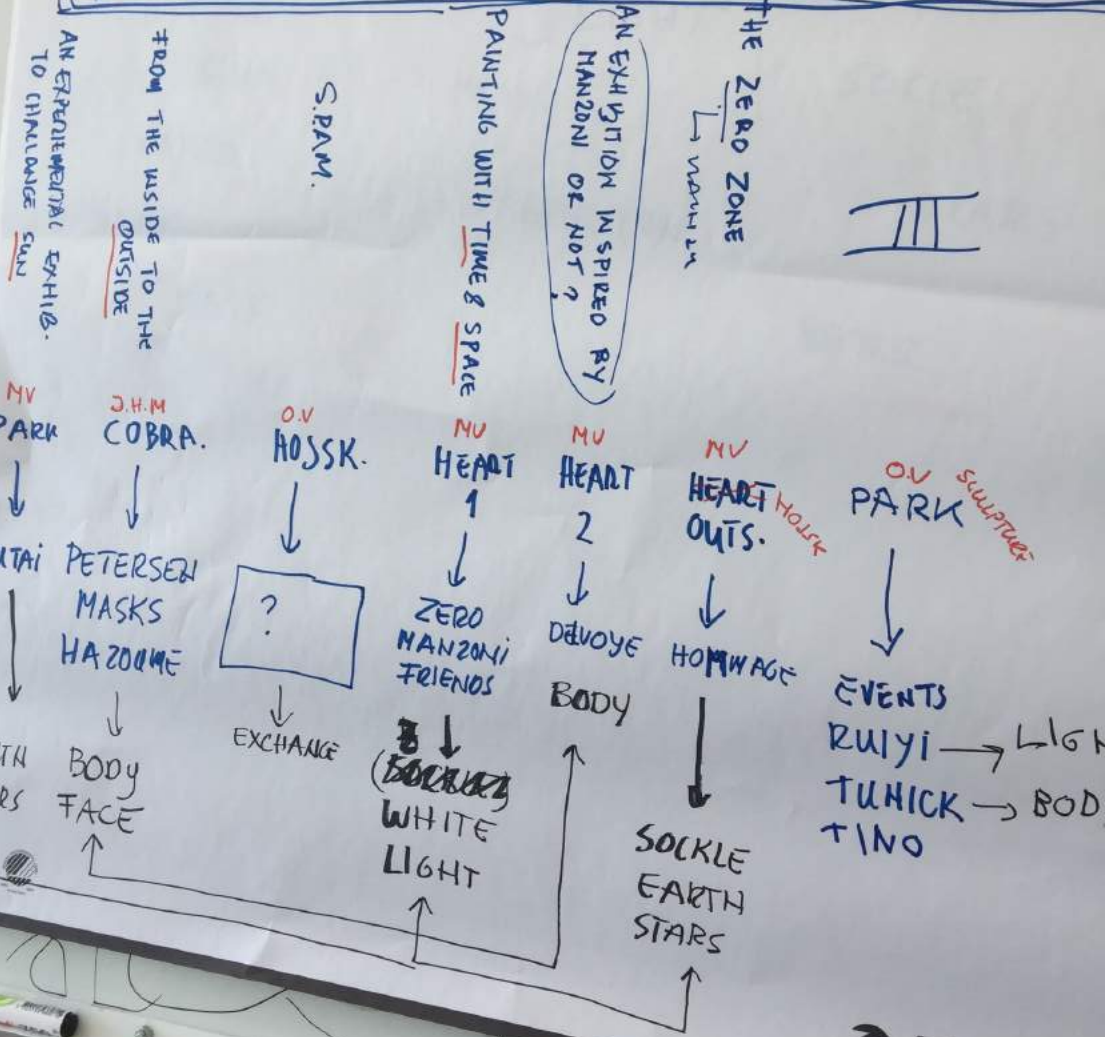
<b>Achrome</b>	<b>Zero</b>
<b>Artist's Breath</b>	<b>Spirit</b>
<b>Artist's Shit</b>	<b>Delvoye</b>
<b>Magic Bases (Magisk Sockkel)</b>	<b>Gutai</b>
<b>Lines of Exceptional Length</b>	<b>Territory Mapping space</b>
<b>Thumbprint (from the Tables of Assessment)</b>	<b>Masks</b>
<b>Egg</b>	<b>Birth</b>



? ~~INSIDE~~ OUTSIDE ~~INSIDE~~ OR (?) TIME OUT

EXHIBITION TO CHALLENGE THE EARTH MOON THE SUN AXID STARS  
~~AN EXPERIMENTAL EXHIB.~~ TO CHALLENGE SUN MOON...  
START EARTH

HERNING 2017 SOCIÉ DU MONDE





Of human duality... While the body seeks comfort and protection, reducing it to stay close to home, close to its domestic functions, the mind can shift through celestial forms, designing its place, to dwell in the heavens and beyond.

Aristotle shared Plato's view of multiple souls and further elaborated a hierarchical arrangement, corresponding to the distinctive functions of plants, animals and people: a nutritive soul of growth and metabolism, that all three share; a perceptive soul of pain, pleasure and desire, that only people and other animals share; and the faculty of reason, that is unique to people only.

When doing just a little bit of reading about the work of Manzoni, one realize what probably everyone already knows; his dose of irony as it pertains to the art world, is equality proportioned to his intense idealism about the perspective on continuous experimentations with all limits of the forms and function of the body and the mind.

The late 50s and early 60s were a time when experiments in art were possible, as the ruling art market did not yet control every artistic prowess. Manzoni, and many others were pushing the existing system to its limits... and he latterly took the blue out of Yves Klein's monochromes, produced for the January 1957 exhibition Epoca Blu (already an Yves Klein rip-off of Picasso's blue period). By the end of that same year, Manzoni had created a series of works responding directly to Klein called Achromes (literally meaning works without colour).

It is clear is that Klein discovered Gutai and loved them to write later a manifest against them. And so that was the case with Klein and Manzoni too: white and monochrome. But there were some others around with the same ideas.....

In May 1961 Manzoni created 90 small cans, sealed with the text Artist's Shit (Merda d'Artista). Each 30-gram can was priced by weight based on the current value of gold (around \$1.12 a gram in 1960). The contents of the cans remain a much-disputed enigma, since opening them would destroy the value of the artwork. In addition to his famous Merda d'Artista, in which Manzoni's own excrement became a series of art objects, the use of fingerprints, blood, and breath also figured into his experimental body of work. These works would include Bodies of Air (Corpi D'Aria), and Artist's Breaths (Fiato d'Artista), which was a series of red, white or blue balloons, inflated and attached to a wooden base inscribed "Piero Manzoni- Artist's Breath". The works continued Manzoni's obsession with the limits of physicality, whilst parodying the Art World's obsession with permanence, and also provided a poignant Memento Mori.

<b>Manzoni</b>	<b>Inspiration</b>	<b>Archeology</b>	<b>Avant-garde</b>
<b>Artist's Breath</b>	<b>Spirit</b>		
<b>Artist's Shit</b>	<b>Body</b>		
<b>Magic Bases (Magisk Sockkel)</b>	<b>Display</b>		<b>Google Earth</b>
<b>Lines of Exceptional Length</b>	<b>Territory Mapping space</b>		
<b>Thumbprint (from the Tables of Assessment)</b>	<b>Identity</b>		
<b>Egg</b>	<b>Birth</b>		



**Artist's Breath 1960 – Tate Modern**

**Piero Manzoni**

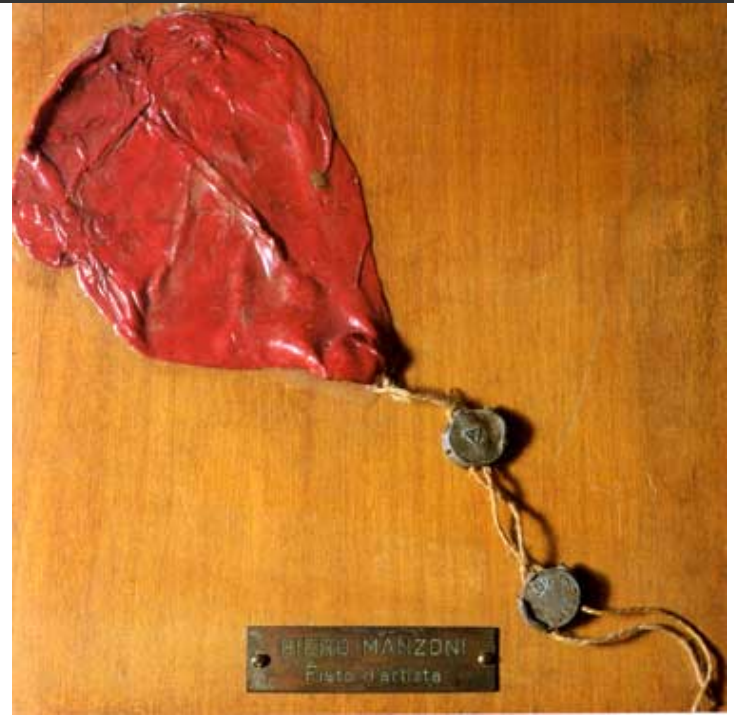
In this work the artist filled a balloon with his breath



Piero Manzoni Artist's Breath. 1960  
[Tate Gallery](#)



, "Corpo d'aria," 1959-60. Wood box, rubber balloon, mouthpiece and base, 4 7/8 x 16 13/16 x 1 7/8 in. Attilio Codognato Collection, Venice. Photo Archivio Opera Piero Manzoni. Courtesy Gagosian Gallery.







“Nearly everyday, whether you like it or not, you make shit. Shit happens, and you cannot ignore it. Working is a matter of trying to come to terms with, to face up to, what comes out of you.”  
— Martin Creed

## THE TRIUMPH OF SHIT

by Donald Kuspit

*How long I've tried to clean away this folly!*

*But everything's still dirty. It's impossible!*

-- The Proctophantasmist in Goethe's *Faust*, Part I

*He feels no disgust at his feces, values them as a portion of his own body with which he will not readily part, and makes use of them as his first 'gift,' to distinguish people whom he values highly... he carries on his high valuation of feces in his estimate of 'gifts' and 'money.'... there are many people who retain a voluptuous feeling in defecating all through their lives....From the very first, children are one in thinking that babies must be born through the bowel; they must make their appearance like lumps of feces.*

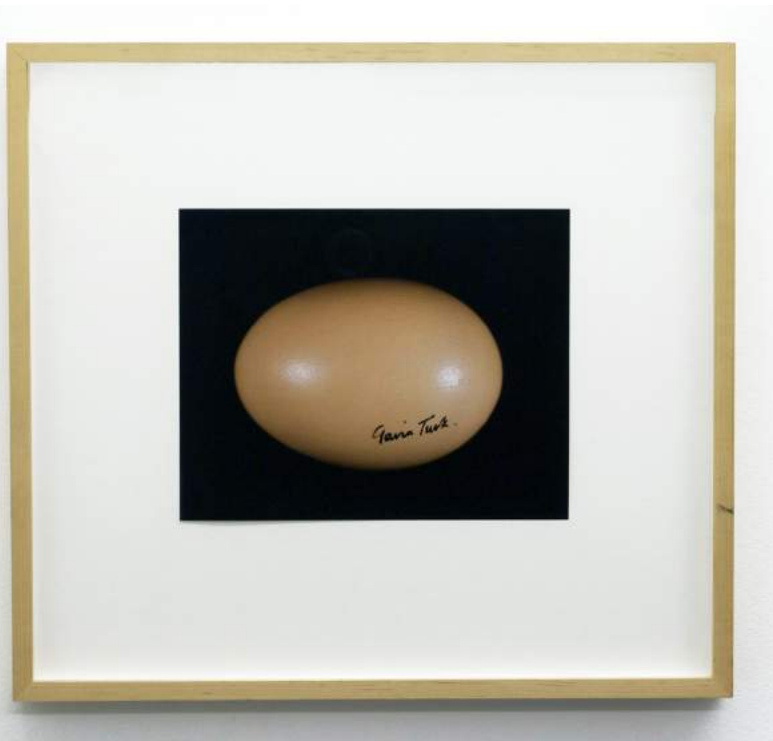
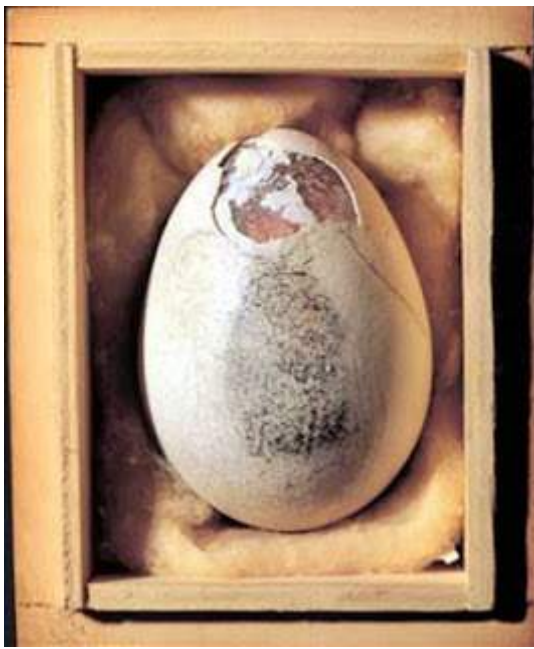
-- Sigmund Freud, *Introductory Lectures on Psychoanalysis* (1)

*...this indifferenciation is inherent to the sadistic-anal phase, where all objects, erotogenic zones, ideals, etc. are pulverized by the alimentary canal and homogenized into identical particles, the faeces.*

-- Janine Chasseguet-Smirgel, *Creativity and Perversion* (2)

*In the excited and confused state which results from the anal masturbation, a bimanual masturbation of genital (phallus or clitoris) and anus (confused with vagina) tends to ensue, producing a sado-masochistic perverse fantasy in which the internal parental couple do great harm to one another.*

-- Donald Meltzer, "The Relation of Anal Masturbation to Projective Identification" (3)







Silkeborgvej

Silkeborgvej

Silkeborgvej

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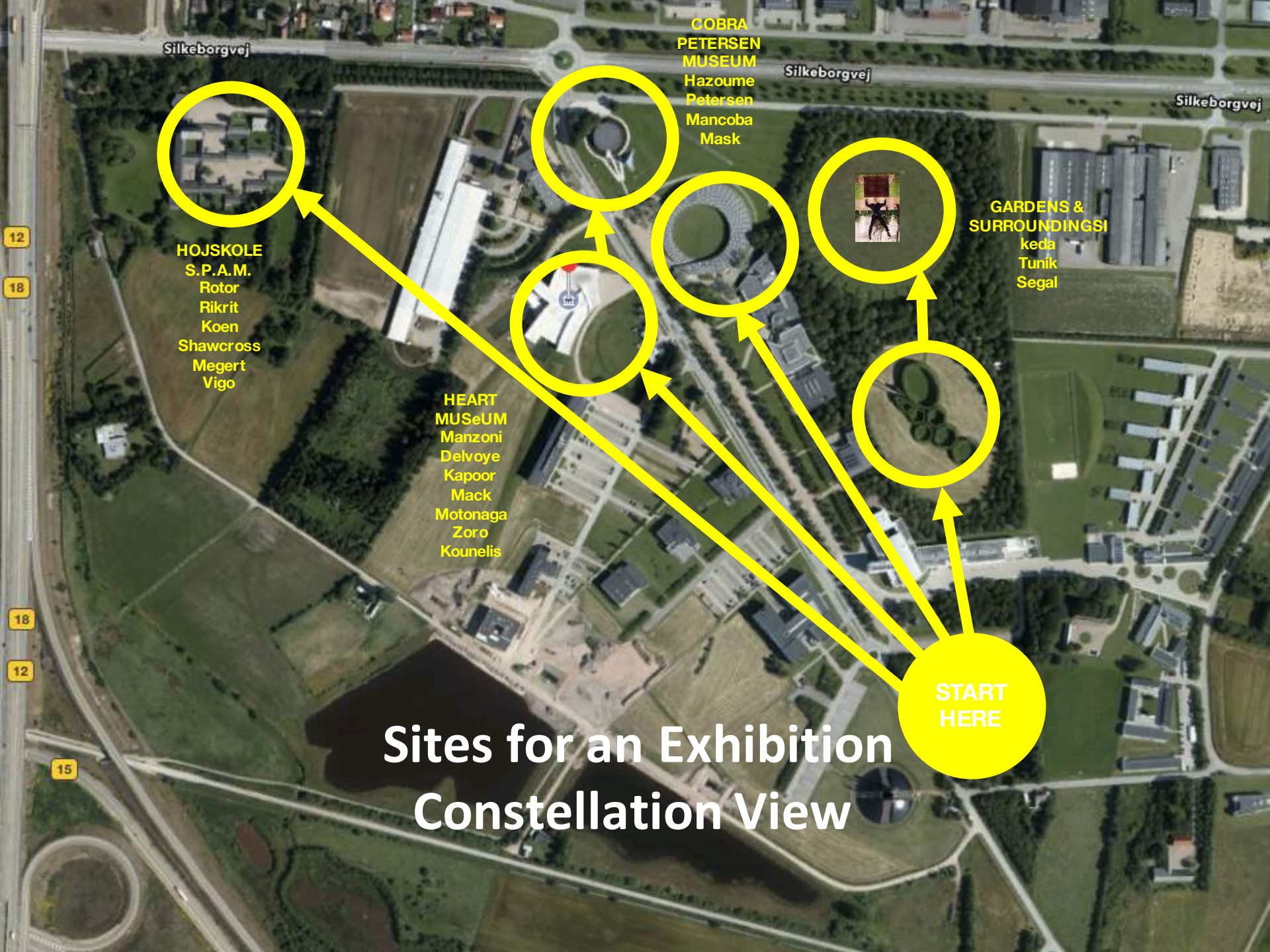
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# Placing the Constellation





Silkeborgvej

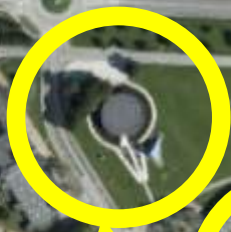
COBRA  
PETERSEN  
MUSEUM  
Hazoume  
Petersen  
Mancoba  
Mask

Silkeborgvej

Silkeborgvej



HOJSKOLE  
S.P.A.M.  
Rotor  
Rikrit  
Koen  
Shawcross  
Megert  
Vigo



GARDENS &  
SURROUNDINGS  
keda  
Tunik  
Segal



HEART  
MUSEUM  
Manzoni  
Delvoye  
Kapoor  
Mack  
Motonaga  
Zoro  
Kounelis



Sites for an Exhibition  
Constellation View

12

18

18

12

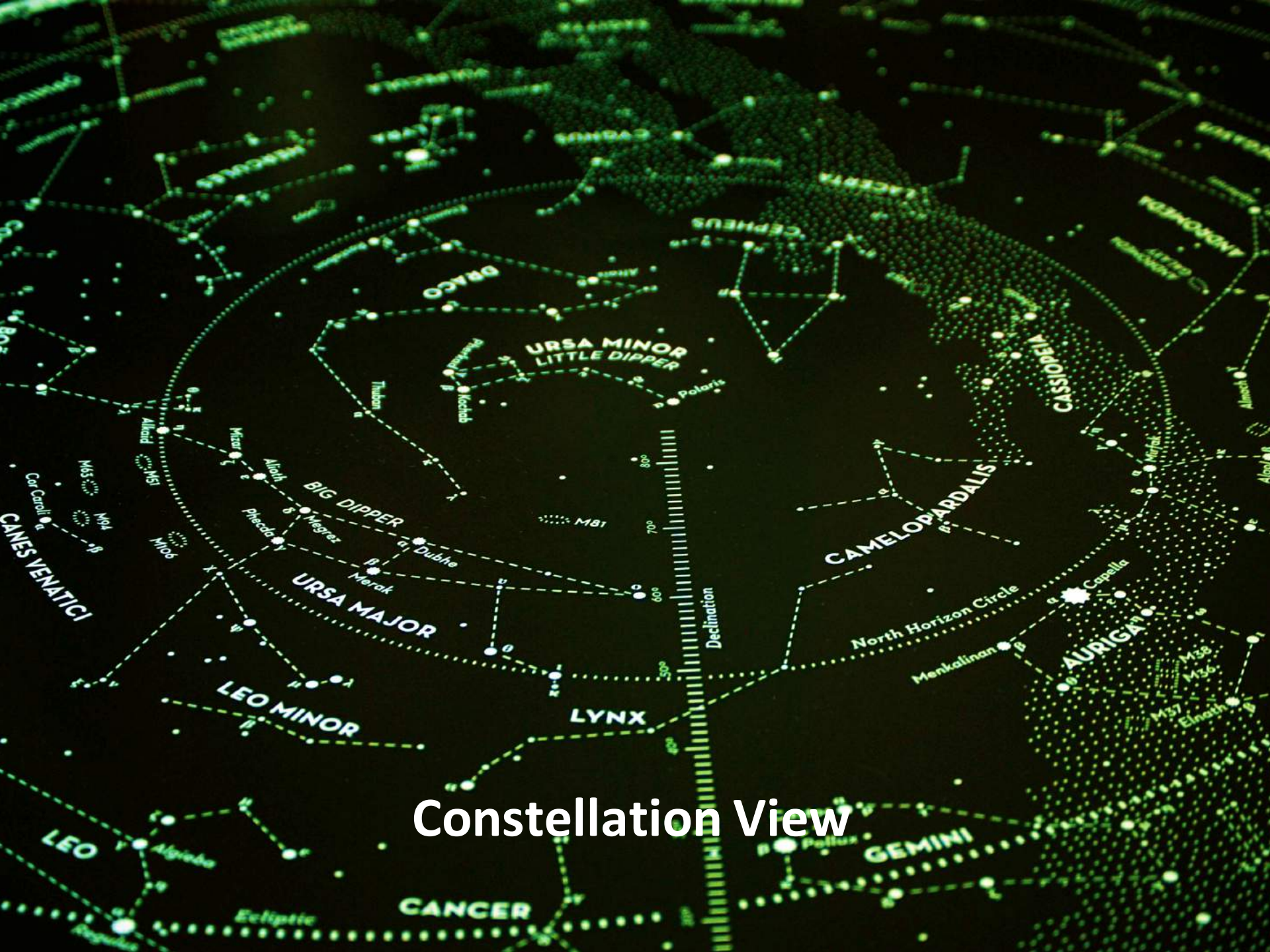
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**Constellation View**



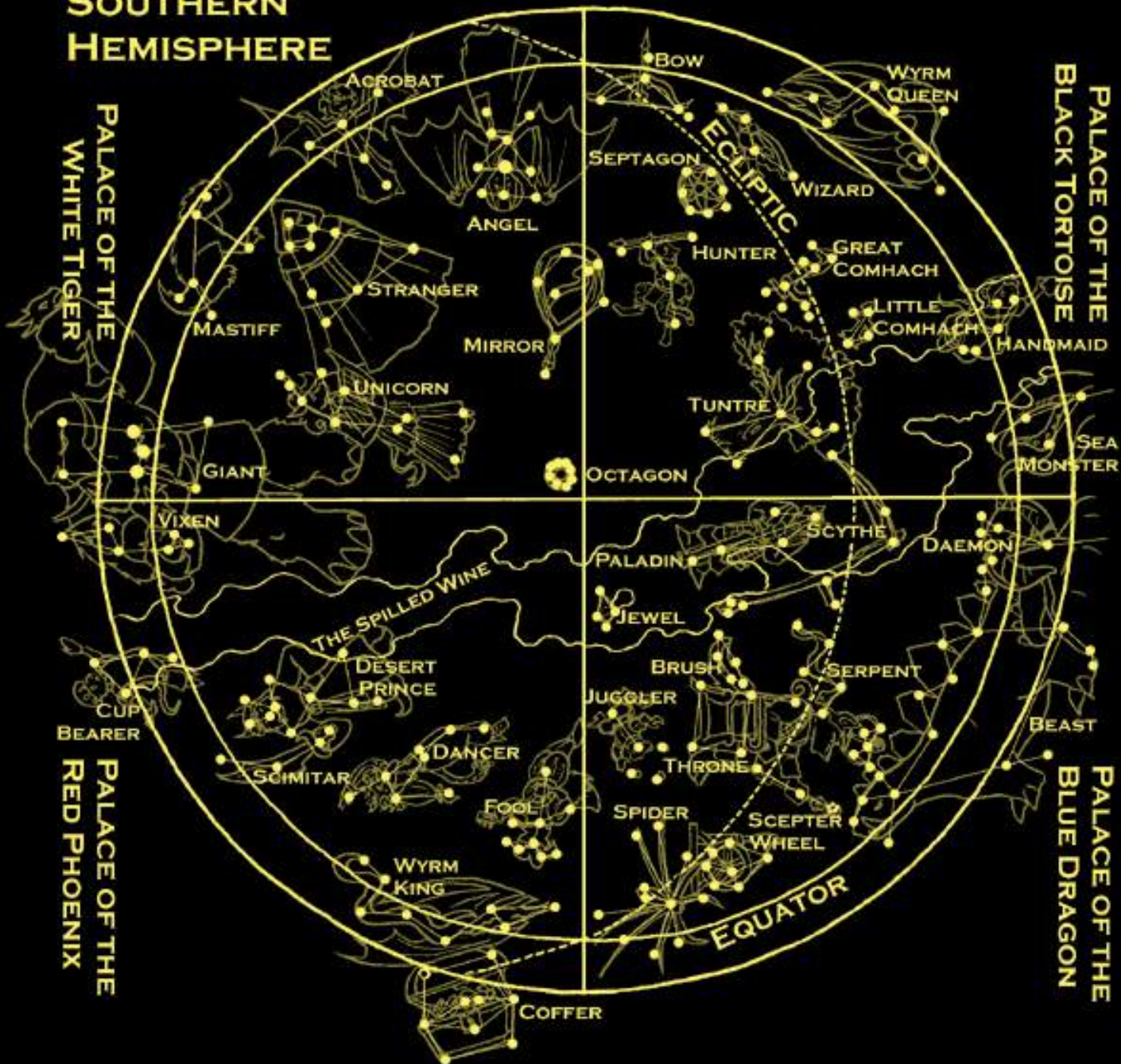


Constellation View



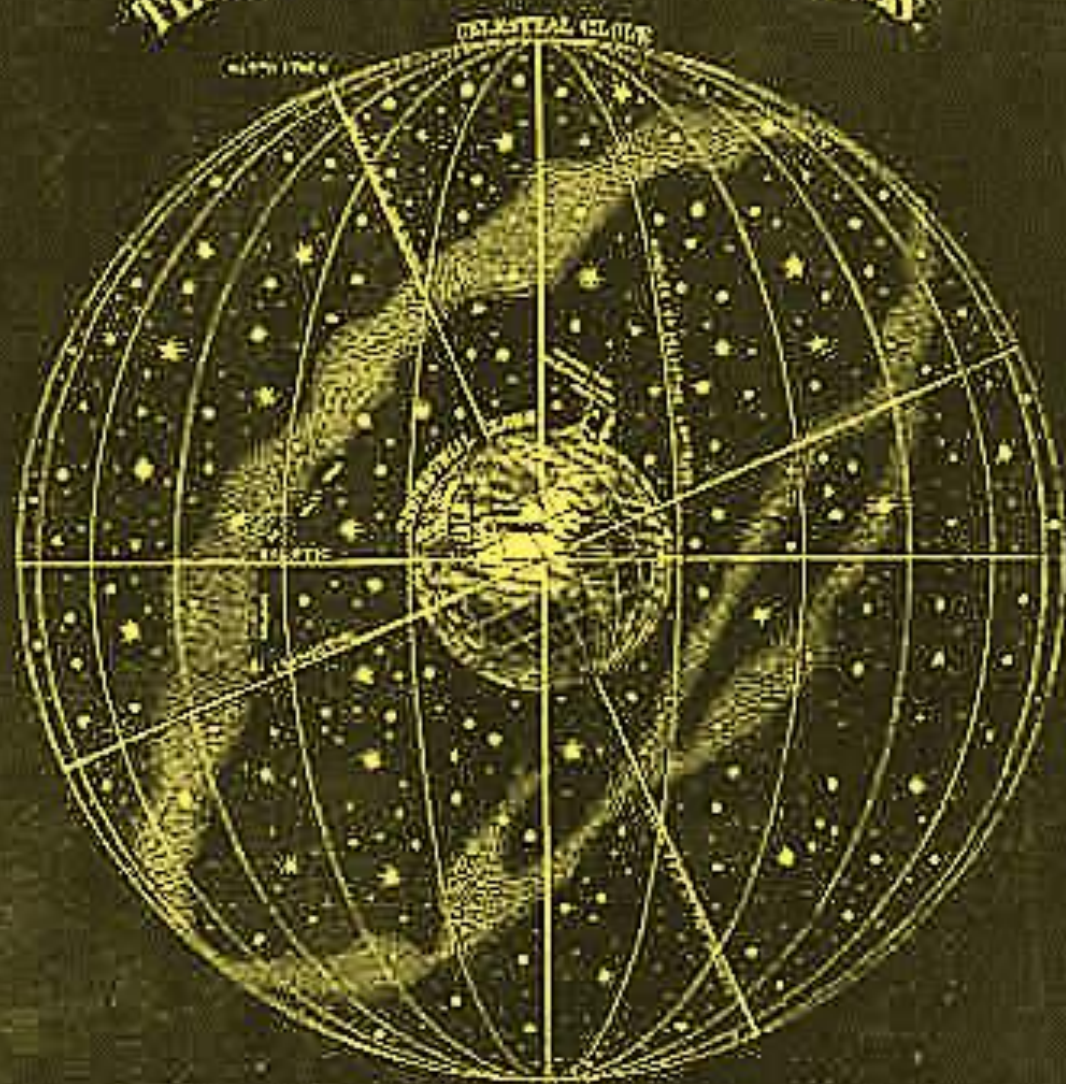


# SOUTHERN HEMISPHERE





# TERRESTRIAL & CELESTIAL GLOBES







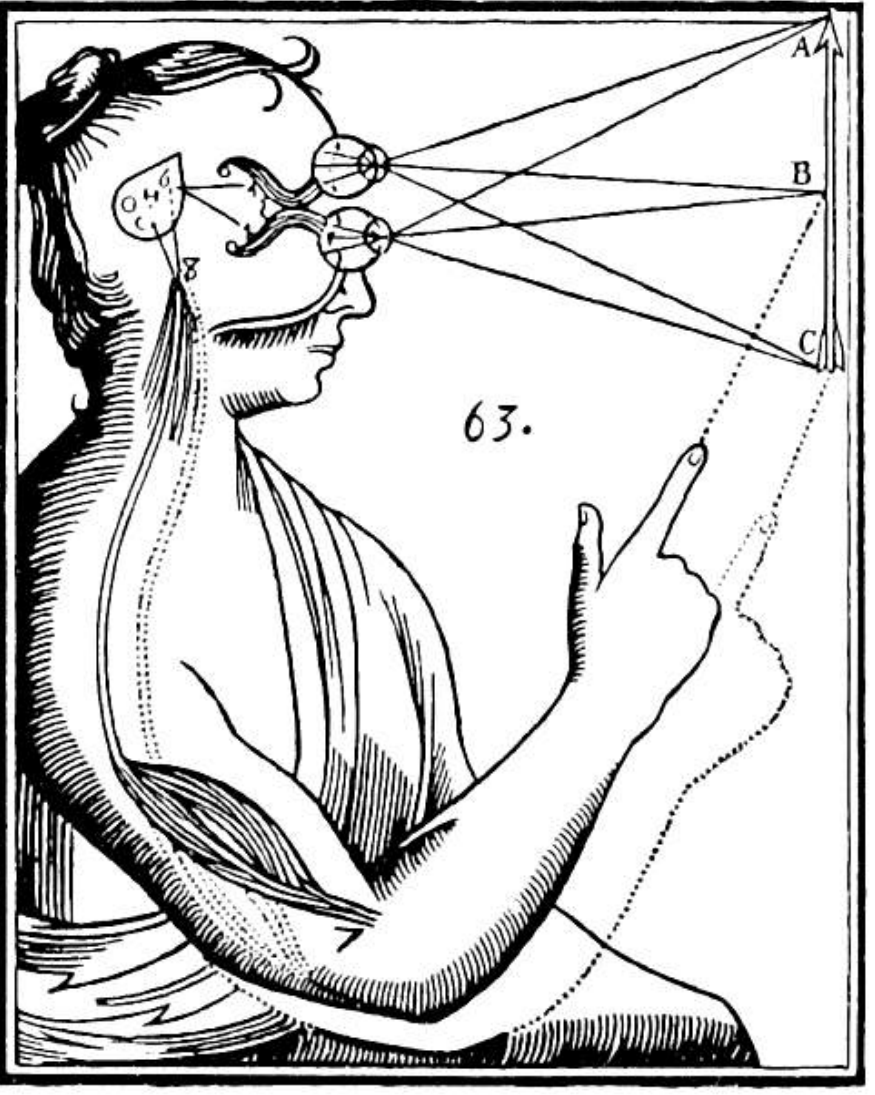


Manzoni invited friends in Milan to attend a ritual curiously reminiscent of a Catholic mass. The artist boiled eggs on a range set on a table. Then he marked each egg with this thumbprint. As people filed in they were given eggs to eat. The event lasted for an hour and ten minutes. The quasi-religious aspect of this-preparation, consecration, communion, is hard to avoid. In some cases, even art historians see in the egg a reference to the sacred wafer.

Jesus his body?

A common legend says that after Jesus' Ascension, Mary travelled to visit the Emperor Tiberius in Rome and greeted him with: "Christ has risen" [a traditional Orthodox Easter greeting, also adopted by many Christians]; whereupon he pointed to an egg on his table and quipped, "Christ has no more risen than that egg is red." The egg, it is said, immediately turned blood red. Jesus his blood?





“The spirit of the artist resides inside.”  
Manzoni





