**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. 0-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, 0-projects has advised Mona on this exhibition.

0-projects.info

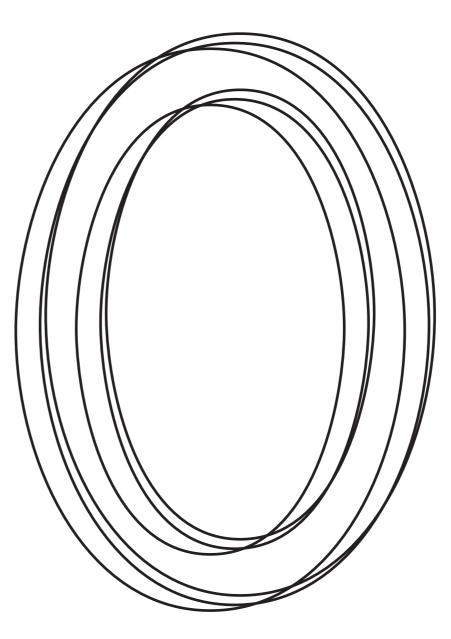
Museum of Old and New Art 655 Main Rd, Berriedale Tasmania, 701. Australia mona.net.au une 2018–22 April 2019

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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









Painting engages the eye—this confrontation occurs dynamically—our eyes enjoy resting in restlessness.

The restlessness of rest, however, is scarcely perceptible, a contrast to the rhythm of the heart; it is movement that destroys itself; it does not give us the kind of vision that is alert, clear, and a measure of the immeasurable. Our painterly sensibility is a sensibility of sight. The motionless and the finite limit our vision and tire our eyes, and in the end deny them.

Among all the possible conditions derived from the concept of movement, only one is aesthetic: resting restlessness—it is the expression of continuous movement, which we call 'vibration,' and which our eyes experience aesthetically. Its harmony stirs our souls, as the life and breath of the work.

lust as a strong wind gives form to a thousand clouds, so creative movement can give spatial organization to color and formal components; in movement color finds resting restlessness, its form. To me, movement is the true form of a work.

Every dynamic component of form (no matter how miniscule and how limited its energy) has within itself the restlessness to exceed itself, to remain open to its surroundings even though it faces powers of equal strength that offer a continuous boundary.

The restlessness of a line: it wants to be a plane. The restlessness of a plane: it wants to be a space. This restlessness conforms to our painterly sensibility. Lines, surfaces, and space must continually

merge with one another, 'cancel out' one another (in the dialectical sense). If this integration is visible, a work vibrates, and our eyes meet with resting restlessness. Much gets decided at the borderlines of the various components; no less critical, however, is the reaction of color, whose quantity and light intensity are as consequential as the degree of distribution of units of form and their overall relation to the format of the work.

Large parcels of form are to be dispensed with—they cannot become the force of continuous motion. Motion disappears once its momentum disappears.

This way I paint only a profusion of little forms. What about the larger, monumental form? It reappears in the 'overall form' of the work, which is also a momentum of the small form; it is a principle of harmony, the complete integration of color and motion, whose continuous effects overcome the 'sadness of finality.

An unexpected possibility of making aesthetic motion perceivable arose when I accidentally stepped on a thin piece of metal foil that was lying on a sisal mat. As I picked up the metal foil the light was set to vibrating. Since the rug was made by machine, the imprint was, of course, repetitive and merely decorative. The movement created by the reflected light was insignificant and dull. My metal reliefs, which I would call light reliefs, and which are formed by hand, only require light instead of colour in order to come alive. Highly polished, a modest relief is sufficient to stir the repose of light and cause it to vibrate. The potential beauty of such a work is a pure expression of the beauty of light.

Heinz Mack ZERO 2, 1958

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ENRICO CASTELLANI

Printed linen canvas over nails

Collection Museum Voorlinden, Wassenaar,

Seven metronomes on wooden base

GIANNI COLOMBO

Collection Fondazione Enrico Castellani

Elastic cord, ultraviolet lights, electric motors

Collection Gianni Colombo Archive, Milan

195 x 128 x 2.5 cm

The Netherlands

Il muro del tempo

(The Wall of Time)

162 x 21 x 241 cm

Spazio elastico

(Elastic Space)

400 x 400 x 400 cm

Concetto spaziale

Perforated aluminium

107.6 x 82 x 8.5 cm

Concetto spaziale

Perforated aluminium

Collection Adolf Luther Stiftung, Krefeld

Collection Adolf Luther Stiftung, Krefeld

(Spatial Concept)

109.5 x 84 x 11 cm

Concetto spaziale

(Spatial Concept)

Perforated aluminium

108 x 82.2 x 8.3 cm

(Spatial Concept)

1965

1965

1965

LUCIO FONTANA

1967–68

Superficie

(Surface)

1962

1968

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 teenagers 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.

Ôf the Zero founders, Otto Piene had been 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, had buried bodies washed up after Allied bombing raids. 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 round-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 Ostoja-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 Boyd, Nolan, Blackman or Tucker'. Where ZERO artists were addressing the very nature of artmaking and artistic to affiliated exhibitions from Amsterdam to Zagreb (then in Yugoslavia, now Croatia: Yugoslavia saw rapid economic experience, a majority of their Australian contemporaries—artists, critics, collectors and institutions—remained 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 those forward-looking industrial centres by rail, autobahn 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, Italy, 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 thought up the transnationally recognisable name for their consciously permeable collective. And in April 1958, in collaboration with Klein, they announced Zero to the world. The artists whose work you see here at Mona were united not by style or manifesto—in fact what they've said is often quite contradictory—but by mutual inspiration and a sense of what Mack called 'unexpected possibility' in the here and right now. Art that is neither painting nor sculpture, non-traditional materials, effect over object, playful invention, performative presentation and new ways of interacting with audiences; a refusal to make rules, and no oldfashioned notions of what art should be—all these things were shared. So too an optimism tinged with urgency: the sense that, to quote Klein from the first ZERO magazine, 'One must—and this is not an exaggeration—keep in mind that we're living in the atomic age, where everything material and physical could disappear from one day to another, to be replaced by nothing but the ultimate abstraction imaginable.' That tension, still—indeed increasingly—relevant today, may account for some of their renewed appeal. Of course, for all their radical newness, aspects of the wider ZERO movement were founded in earlier art. The origins of kinetic art, for example, lie partly in mechanised objects created by Marcel Duchamp, Lázló Moholy-Nagy and Alexander Calder (even making an ironic nod to eighteenth-century and earlier automata). ZERO's explorations of light and movement build on centuries of artists' probing of visual perception. The somewhat utopian spirit of the networked groups Zero, Nul, Azimut, Gruppo T, Nouveau Réalisme, New Tendencies and so on, as well as their call for the conceptual and for truth to materials, is reminiscent of Bauhaus teaching in the aftermath of the First World War. Similarly, ZERO's revolutionary spirit owes 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 'nihilism'). Art as street spectacle had a long tradition in Europe, though more often royal or religious than straight from the

YVES KLEIN

Pigment bleu sec

Dry blue pigment

1200 x 500 cm

Private collection

No. B. B. B.

Oil on canvas

Private collection

Dimensions variable

73 x 60 ст

1960

YAYOI KUSAMA

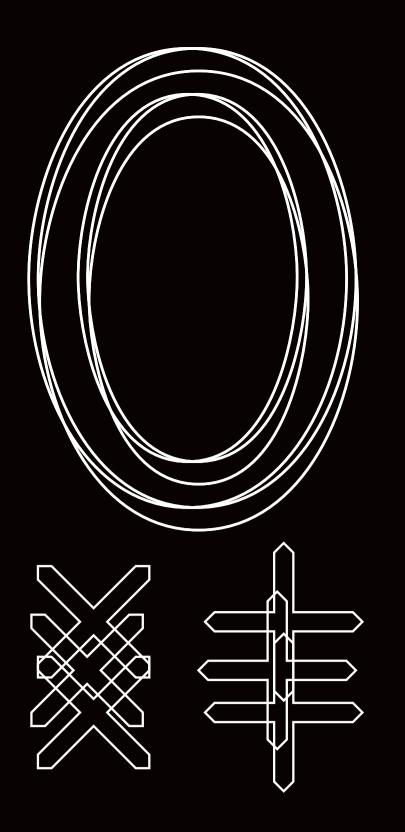
studio. The first exhibition event organised by Mack, Piene and Uecker that included the word 'Zero' in its title was ZERO: Edition-Demonstration-Exposition of July 1961, inside and outside Alfred Schmela's gallery in Düsseldorf's Old Town.<sup>2</sup> Streets were blocked off and a circular 'Zero zone' was marked out on the cobblestones—an empty space distinct from 'hardening mechanisms and principles of order'. The third and most ambitious ZERO magazine was launched; fireworks and a spotlit hot-air balloon rose above aluminium flags and young women, wearing black capes emblazoned with 'ZERO' in white paint, blew soap bubbles. There on the night were |oseph Beuys (another Düsseldorf Academy graduate), Nam |une Paik from Korea via Tokyo, Henk Peeters from the Netherlands, Pol Bury and Jésus Raphael Soto (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, of course, the founding trio had gone their separate ways. The exhibition 'German Painters of Today' in Adelaide and Sydney included two nonochrome 'dynamic structures' of 1960–61 by Mack and two Fire Flower paintings, 1963–64, by Piene, on Ioan from Galerie Schmela.<sup>3</sup>

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 Bequest art collection. This was installed 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. The Australian Women's Weekly of 3 April reported 'Flashing, sparkling, and changing lights, revolving light-catching discs, moving mobiles, time and color sequences transforming fluted or curved plastic wall plaques, modern paintings, even a busy little machine (meant for doing precisely nothing). However, reactions in the press were mixed, with one critic condemning the show as Eurocentric.

A review of documenta 4 published in the Melbourne Contemporary Art Society's broadsheet in September that year noted Christian Megert'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

There was some resistance in Australia to art seen as too 'intellectual'. Or too 'commercial'—in the sense of



### VIBRATIO —Serge Lemoine

Zero, the spirit it represents and the influence it has exerted, counts among the major art-historical 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 Abbemuseum 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. Though 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 are 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 'ballet' 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, a particular focus of Zero, was vibration. This was the theme selected for the eighth evening exhibition' in 1958 in which Yves Klein, Oskar Holweck, Almir Mavignier and Adolf Zillmann 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, often it is 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 in installations and reconstructions by artists from a number of different countries: Germany (Mack, Piene, Uecker and Adolf Luther), Switzerland (Christian Megert), Italy (Enrico Castellani, Gianni Colombo, Grazia 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 Editions MAT on the initiative of Daniel Spoerri

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 Pirouetten (Pirouettes), 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 ballet of light. Heinz Mack's Stelen (Steles), 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 steles, 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, 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 Megert uses mirrors to multiply space and distort the reflected image. Megert presented his first environment using mirror-surfaces at the first Nul exhibition in 1962 at Amsterdam, exerting considerable influence over Yayoi Kusama, demonstrated in the latter's Infinity Mirror Room of 1965. Kusama has created many mirror works, distinct but employing similar methods, since that time (her 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. This is also clear in Jesús Rafael Soto's *Doble progresión azul y negra* (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, united by the interaction between light, movement, reflection and vibration, is completed by others that take the diffusion of sound as their motif. Castellani's *II 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 Flaschenzerschlagungsraum (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 Costa, Edoardo Landi and Alberto Biasi and, in the preceding generation, Mario Ballocco and Franco Grignani. In France, they are found in the work of Iulio Le Parc, Antonio Asis, Carlos Cruz-Diez and Yvaral 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 Leblanc; and in the United States, Richard Anuskiewicz, Julian Stanczak and Francis Celentano added their contribution.

These preoccupations, all intensely expressive of their era, found an original application in Daniel Spoerri'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 its 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 Yaacov Agam, Getulio Alviani, Pol Bury, Karl Gerstner, Julio Le Parc, Christian Megert, François Morellet, Jesús Rafael Soto, Paul Talman, Jean Tinguely, Victor Vasarely, Gabriele De Vecchi, Nanda Vigo, the founding members of Zero, along with Marcel Duchamp and losef Albers. They too form part of this 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.

#### being new-media, or 'technical' rather than emotive. Many of the European artist exiles who did settl<u>e here worked</u> largely in isolation. Ostoja-Kotkowski, already mentioned, had a reasonably successful career but was never acclaimed for the electronic lightworks 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 the United States, England, Europe and Japan in 1967 and 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 factory, while preparing to exhibit with Schmela. Uecker and Mack also sublet 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 fifth Project—Nam June Paik and the radical cellist Charlotte Moorman in 1976—saw Moorman 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 Kiss—her finest ever, she said—was technically down to him.

I Heinz Mack, quoted in Joseph D. Ketner II, Witness to Phenomenon: Group ZERO and the Development of New Media in Postwar European Art, Bloomsbury, London, 2017, p. 261 2 Alfred Schmela, a trained architect and painter, had opened his Galerie in 1957 with a Kleir exhibition; it was soon a centre for Zero activity.

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

4 'Art and Technology, by J. S. Ostoja Kotkowski as told to Len Porter', ASEA Bulletin, February 1968

OTTO PIENE

CHRISTIAN MEGERT Spiegelenvironment (Dry Blue Pigment) (Mirror Environment) 1957: recreated in 2018 1963: recreated in 2018

Installation with mirrors, wood, metal Dimensions variable Collection Christian & Franziska Megert, Düsseldorf

FRANÇOIS MORELLET

Sphère-Trame (Grid Sphere) 1962

Stainless steel Diameter 45 cm Collection Kern, Großmaischeid

Sphère–Trame

(Grid Sphere)

(Grid Sphere)

Chrome-plated steel

Collection Kern, Großmaischeid

Stainless steel, interchangeable grids,

Collection Kern, Großmaischeid

Diameter 36 cm

Plexiglas, wood

50.5 x 50.5 x 4 cm

HENK PEETERS

1966

Grillage

(Grid)

1965

Akwarel

**ADOLF LUTHER** Flaschenzerschlagungsraum

(Bottle Smashing Room) 1962 1961; recreated in 2018 Stainless steel Glass bottles, steel, lighting Diameter 60 cm Collection Kern, Großmaischeid

Collection Adolf Luther Stiftung, Krefeld Sphère–Trame

HEINZ MACK

Verschieden Stelen (Various Steles) 1964–2013 Plexiglas, glass, steel, aluminium, electric Collection Adolf Luther Stiftung, Krefeld lighting

Telemack

7 parts, heights up to 300 cm Collection Studio Mack, Mönchengladbach

ZERO Silver-Rotor

1960 Aluminium, wood, ribbed glass, electric motor 153.5 x 153.5 x 35 cm; base, 70 x 120 x 30 cm Collection Studio Mack, Mönchengladbach

1969 (Watercolour) Written and directed by Heinz Mack and Heinz 1966; recreated in 2018 Emmerling Water-filled plastic bags Documentary film for TV, duration 00:45:00 400 x 400 x 10 cm Filmed in Kebili, Tunisia, in 1968 Collection 0 Archive

Pirouetten (Pirouettes) 1960s; recreated in 2012 High-grade steel, light, electric motor 100 x 100 x 100 cm More Sky collection

JESÚS RAFAEL SOTO

Doble progresión azul y negra (Double Progression Blue and Black) 1975 Metal, acrylic paint 300 x 300 x 300 cm Collection AVILA/Atelier Soto, Paris

### GÜNTHER UECKER

Lichtregen (Light Rain) 1966; recreated in 2018 Aluminium, Plexiglas, LED lights 350 x 450 x 450 cm Based on the original Lichtregen of 1966, ZERO foundation, Düsseldorf; made exclusively for this exhibition at Mona

**GRAZIA VARISCO** 

Schema luminoso variabile R. VOD plus 2

1965 Wood, Perspex, neon, electric motor 68.5 x 68.5 cm Collection Archivio Grazia Varisco, Milan

### NANDA VIGO

ZERO House System 2018 Laminated glass panels, fluorescent lights Dimensions variable Commissioned by Mona for ZERO These panels represent the modules of the 'ZERO House', built in Milan between 1959–62.

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(Variable Lighting Scheme)





Testura grafica

92 x 92 x 3 cm

ARMAN

37 x 27 x 5.4 cm

45.7 x 25.4 x 5.4 cm

HANS ARP

Plxiglas, wood

40 x 40 x 4.1 cm

Mini Galaxy

1968

1970

1970

1964

(Graphic Texture)

Screenprint on polystyrene

(Accumulation of Brass Wheels)



MULTIPLES All works Collection Kern, Großmaischeid, unless otherwise stated

### YAACOV AGAM

8 + I en mouvement  $(8 \pm 1 \ln Motion)$ 1960 Wood, interchangeable wooden dowel 69 x 23 x 7 cm

### JOSEF ALBERS

Structural Constellation SV 1959 Engraving in Vinylite, wood 16.7 x 22.4 cm

### **GETULIO ALVIANI**

Superficie à texture vibratile (Surface with a Vibrating Texture) 1967 Stainless steel, sheet metal, wood 38 x 33 x 5 cm

BERNARD AUBERTIN Le disque feu tournant (Feu triumphant)

1961 Perforated aluminium, wood, matches Diameter 30.5 cm

Akkumulation aus Messingrädchen 1970 Brass gears and anchor wheels, epoxy resin 33.5 x 5.9 x 5.9 cm

Brass gears and anchor wheels, epoxy resin Ponctuation (Punctuation) 1959–60 Painted sheet iron, electric motor 50 x 40 x 8 cm

Variierbares Bild (3 x 7 = 21 Formen) Ponctuation noire ronde (Variable Picture  $[3 \times 7 = 21 \text{ Shapes}]$ ) (Punctuation Black Round) 1965 Interchangeable biometric forms in felt, Painted wood, electric motor

Mélangeur (Mixer) 1967

1968

1965

1965

91 x 20 x 22 cm

(The Rotating Fire Disc [Triumphant Fire]) 46.7 x 46.7 cm cylindres

**Clou géant** (Giant Nail) Polyester and oil paint on nail, wood

POL BURY

Diameter 59.5 cm; depth 9 cm

WILFRIED ELFERS

Structur II Inked wood, electric motor, wooden box (Structure II) 1970 Guitare, 5 cordes verticales et leurs 33 x 33 x 5.5 cm

(Guitar, 5 Vertical Strings and their Cylinders) LUCIO FONTANA Piano strings, electric motor, wooden box **Pyramid** 1967

Metal, enamel paint GABRIELE DEVECCHI 10.5 x 13.5 x 11.5 cm

Deformazione assonometria MAT (Axonometric Deformation MAT)

Aluminium, plastic, electric motor Diameter 46 cm; depth 9 cm

MARCEL DUCHAMP

### Rotoreliefs (Rotoreliefs)

Lithograph on interchangeable cardboard discs, electric motor, velvet-covered box II x 37.7 x 7.5 cm

Torsions dans un cylinder (Twists in a Cylinder) Screenprint on Plexiglas, cardboard box

68 x 31 (diameter) cm Collection Nicole and Walter Leblanc Foundation

JULIO LE PARC

Seascape (II)

33.5 x 63 x 9 cm

effect foil, wooden box

1965

Untitled 1965

KARL GERSTNER

Linsenbild MAT (Lens Picture MAT) 1964

Optical lens, light bulb, interchangeable screenprints on paper, Formica-covered box 40 x 40 x 15 cm

WALTER LEBLANC

(Dynamic Structure White on Black) 1960 Metal, Plexiglas and electric fan 5.5 x 55 cm

HEINZ MACK

Plus-Minus 1961 Collage of silver and micro-blind embossing

foil, cast glass, stainless steel 76 x 73.3 x 12.4 cm

CHRISTIAN MEGERT Metal mirrors, interchangeable screenprints on paper, wooden box 37.5 x 60 x 36.5 cm

**Spiegel Bild** (Mirror Picture) 1968 **ROY LICHTENSTEIN** Pivoted mirrors, wood, cardboard box

28.2 x 28.2 x 3.9 cm

**ROBERT RAUSCHENBERG** Collage of coloured paper, silver and moiré-

Shades 1964 aluminium, light bulb 37.9 x 36.8 x 29.4 cm

Dvnamische Struktur Weiß auf Schwarz Lettroskop 1969 Kaleidoscope, white and black plastic letters Synthetic resin on nettle, partially varnished 24 x 8 x 8 cm

### NICOLAS SCHÖFFER

Lux 13 1967 Polished stainless steel, Plexiglas

57 x 40 x 26.5 cm

JESÚS RAFAEL SOTO

Boîte (Box)

1964 Screenprint on Plexiglas, wooden box 32 x 32 x 15.5 cm

La spirale (The Spiral) 1958, editioned in 1969 Screenprint on wood, Plexiglas Lithograph on interchangeable Plexiglas plates, 50 x 50 x 26.5 cm

#### KONRAD B. SCHÄUFFELEN Piège de lumière

1966

wood

Untitled

64 x 17 x 17 cm

PAUL TALMAN

1966

laths

1964

(Light Trap) 1965 Nylon string, screenprint on paper, wooden frame 47 x 29 x 13.5 cm

Petite vibration brique et noire

(Small Brick and Black Vibration)

#### Kugelbild: K25-Grün-Weiß

(Ball Picture: K25-Green-White) 1964 Painted rotatable ping-pong balls, Plexiglas

#### Painted metal, nylon thread, screenprint on JEAN TINGUELY

40 x 40 x 5 cm

Constante

50.5 x 43.5 x 15.5 cm

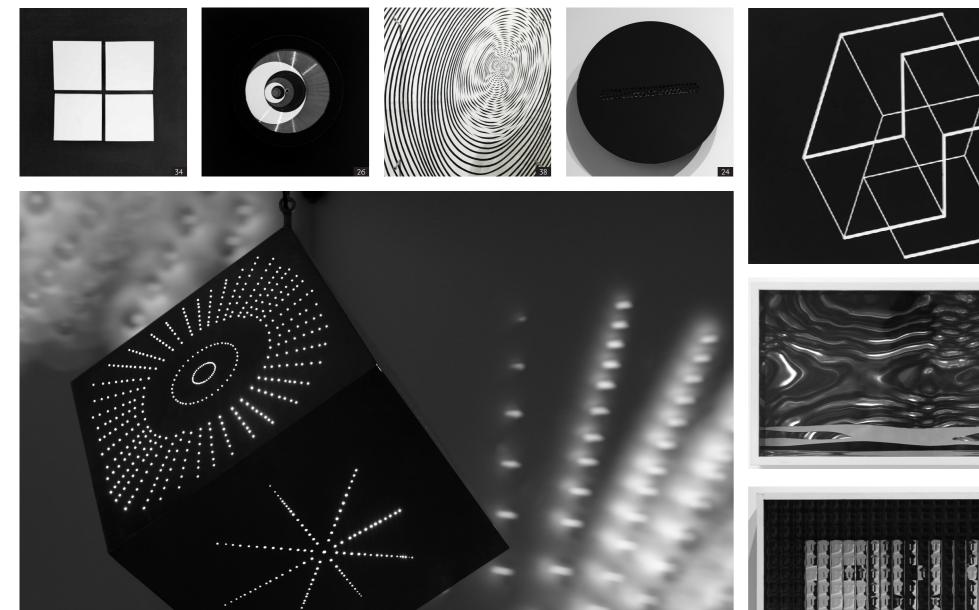
(Constant) 1964 Screenprint on painted wood, interchangeable

Feathers, electric motor, painted iror 35 x 21 x 25 cm

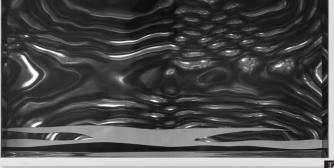
### VICTOR VASARELY

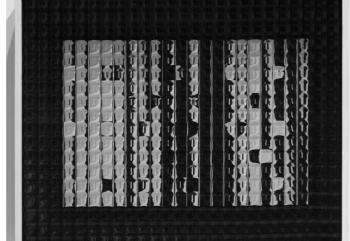
Markab Kugelbild MAT (Ball Picture MAT) 1959 Painted rotatable ping-pong balls, Plexiglas 40 x 40 x 5 cm

Screenprint on paper, corrugated glass, wooden box 53 x 68 x 9.5 cm



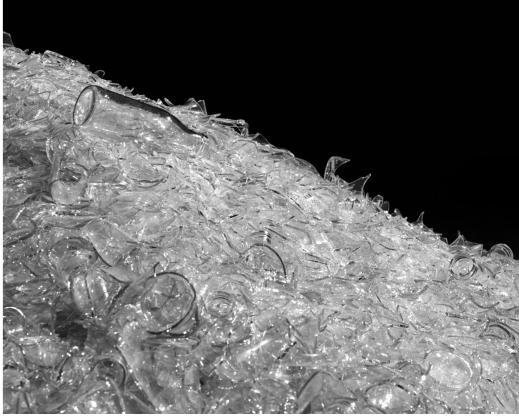




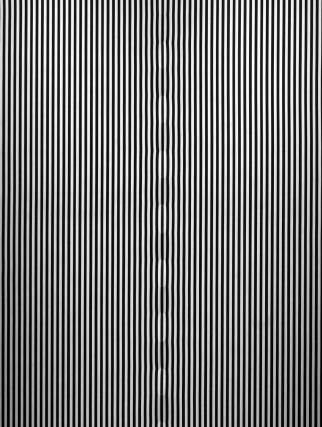


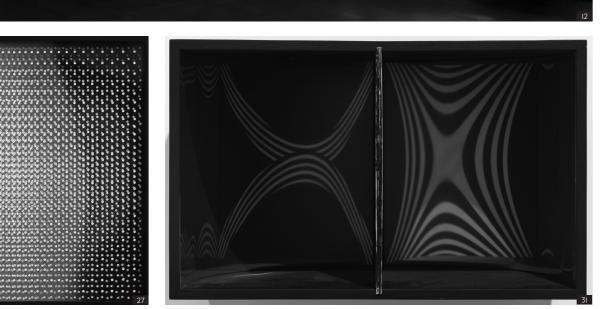


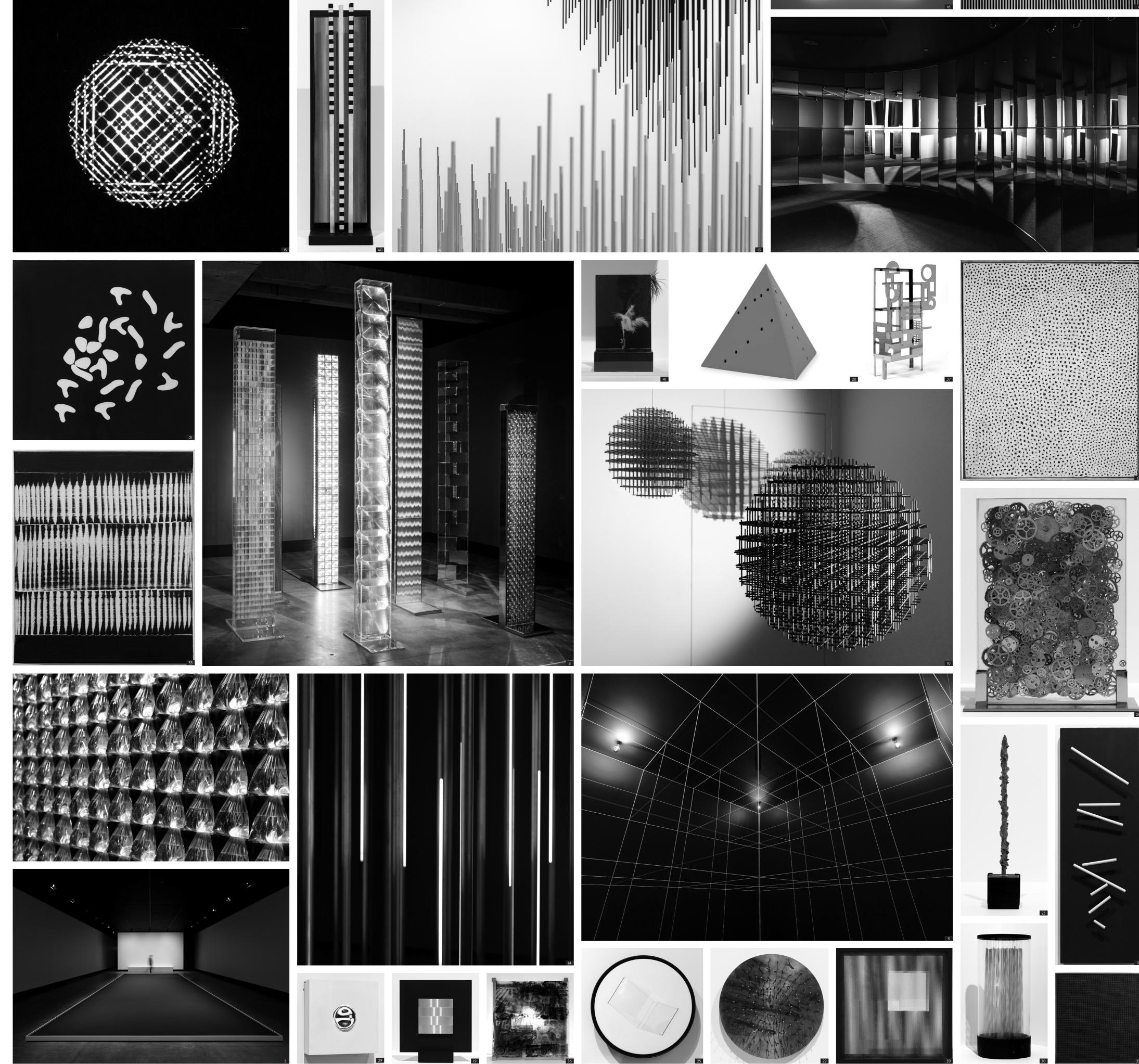


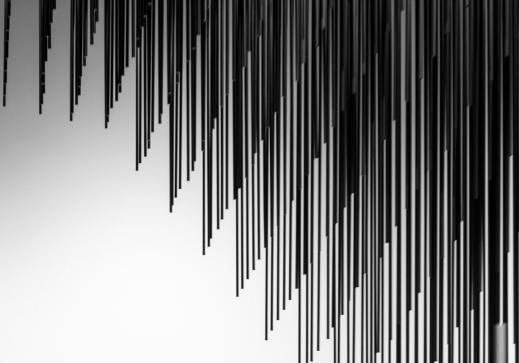




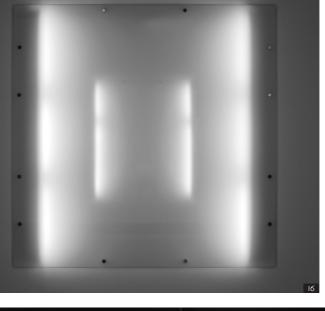


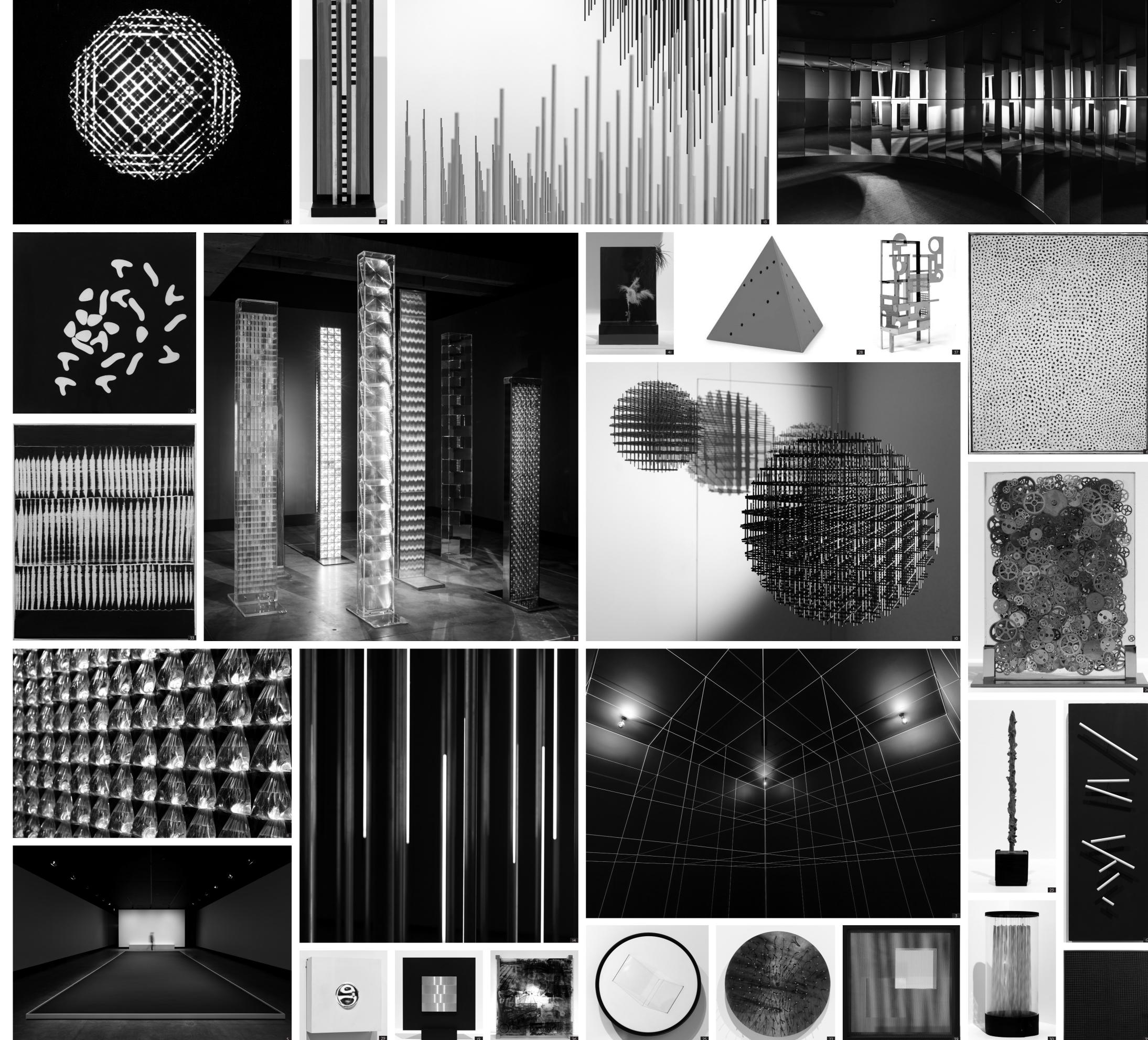


















Painting engages the eye—this confrontation occurs dynamically—our eyes enjoy resting in restlessness

The restlessness of rest, however, is scarcely perceptible, a contrast to the rhythm of the heart; it is movement that destroys itself; it does not give us the kind of vision that is alert, clear, and a measure of the immeasurable. Our painterly sensibility is a sensibility of sight. The motionless and the finite limit our vision and tire our eyes, and in the end deny them.

Among all the possible conditions derived from the concept of movement, only one is aesthetic: resting restlessness—it is the expression of continuous movement, which we call 'vibration,' and which our eyes experience aesthetically. Its harmony stirs our souls, as the life and breath of the work.

lust as a strong wind gives form to a thousand clouds, so creative movement can give spatial organization to color and formal components; in movement color finds resting restlessness, its form. To me, movement is the true form of a work.

Every dynamic component of form (no matter how miniscule and how limited its energy) has within itself the restlessness to exceed itself, to remain open to its surroundings even though it faces powers of equal strength that offer a continuous boundary.

The restlessness of a line: it wants to be a plane. The restlessness of a plane: it wants to be a space. This restlessness conforms to our painterly sensibility. Lines, surfaces, and space must continually merge with one another, 'cancel out' one another (in the dialectical sense). If this integration is visible, a work vibrates, and our eyes meet with resting restlessness. Much gets decided at the borderlines of the various components; no less critical, however, is the reaction of color, whose quantity and light intensity are as consequential as the degree of distribution of units of form and their overall relation to the format of the work.

Large parcels of form are to be dispensed with—they cannot become the force of continuous motion. Motion disappears once its momentum disappears.

This way I paint only a profusion of little forms. What about the larger, monumental form? It reappears in the 'overall form' of the work, which is also a momentum of the small form; it is a principle of harmony, the complete integration of color and motion, whose continuous effects overcome the 'sadness of finality

An unexpected possibility of making aesthetic motion perceivable arose when I accidentally stepped on a thin piece of metal foil that was lying on a sisal mat. As I picked up the metal foil the light was set to vibrating. Since the rug was made by machine, the imprint was, of course, repetitive and merely decorative. The movement created by the reflected light was insignificant and dull. My metal reliefs, which I would call light reliefs, and which are formed by hand, only require light instead of colour in order to come alive. Highly polished, a modest relief is sufficient to stir the repose of light and cause it to vibrate. The potential beauty of such a work is a pure expression of the beauty of light.

Heinz Mack ZERO 2, 1958

ENRICO

Superfi

(Surface

Printed lin

195 x 128 x

Collectio

The Neth

ll muro de

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1968

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158 x 240

Collectio

GIANN

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1967-68

Elastic co

400 x 40

Collectio

LUCIO

Concette

(Spatial (

Perforated

107.6 x 82

Collecti

Concet

(Spatial

Perforate

109.5 x 8

Collectio

Concett

(Spatial (

Perforate

108 x 82.2

Collecti

1965

1965

1965

1962

### ZERO: WE LIVE -|ane 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 teenagers 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.

Öf the Zero founders, Otto Piene had been 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, had buried bodies washed up after Allied bombing raids. 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 round-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 Ostoja-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 Soviet Union and opened its borders in 1955). Freedom 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 those forward industrial centres by rail, autobahn and, increasingly, by air. Düsseldorf was 'eine Welt für sich offen für die Welt', as one colourful I950s tourist guidebook proudly announced—'a world in itself wide open to the world'.

studio. The first exhibition event organised by Mack, Piene and Uecker that included the word 'Zero' in its title was ZERO: Edition-Demonstration-Exposition of July 1961, inside and outside Alfred Schmela's gallery in Düsseldorf's Old Town.<sup>2</sup> Streets were blocked off and a circular 'Zero zone' was marked out on the cobblestones—an empty space distinct from 'hardening mechanisms and principles of order'. The third and most ambitious ZERO magazine was launched; fireworks and a spotlit hot-air balloon rose above aluminium flags and young women, wearing black capes emblazoned with 'ZERO' in white paint, blew soap bubbles. There on the night were loseph Beuys (another Düsseldorf Academy graduate), Nam June Paik from Korea via Tokyo, Henk Peeters from the Netherlands, Pol Bury and Jésus Raphael Soto (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, of 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 Ioan from Galerie Schmela.<sup>3</sup>

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 Bequest art collection. This was installed 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. The Australian Women's Weekly of 3 April reported 'Flashing, sparkling, and changing lights, revolving light-catching discs, moving mobiles, time and color sequences transforming fluted or curved plastic wall plaques, modern paintings, even a busy little machine (meant for doing precisely nothing).

However, reactions in the press were mixed, with one critic condemning the show as Eurocentric A review of documenta 4 published in the Melbourne Contemporary Art Society's broadsheet in September that year noted Christian Megert'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 institutions—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. Ostoja-Kotkowski, already mentioned, had a reasonably successful career but was never acclaimed for the electronic lightworks 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 the

have interchanged final results'.<sup>4</sup> Here, he was sometimes judged arrogant or conceited

*Sky Kiss*—her finest ever, she said—was technically down to him.

Heinz Mack, quoted in Joseph D. Ketner II, Witness to Phenomenon: Group ZERO and the

Development of New Media in Postwar European Art, Bloomsbury, London, 2017, p. 261.

2 Alfred Schmela, a trained architect and painter, had opened his Galerie in 1957 with a Klein

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

JESÚS RAFAEL SOTO

4 'Art and Technology, by |. S. Ostoja Kotkowski as told to Len Porter', ASEA Bulletin

United States, England, Europe and Japan in 1967 and found in Germany ideas 'so close to my own, that we could

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 factory, while preparing to exhibit with

Schmela. Uecker and Mack also sublet 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 fifth Project—Nam June Paik and the radical cellist Charlotte Moorman in 1976—saw Moorman 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

### VIBRATIO —Serge Lemoine

Zero, the spirit it represents and the influence it has exerted, counts among the major art-historical 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 Abbemuseum 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. Though 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 are 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 anothermovement, light and temporal sequences are foregrounded as a form of spectacle: many of their creations contain the word 'ballet' 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, a particular focus of Zero, was vibration. This was the theme selected for the eighth 'evening exhibition' in 1958 in which Yves Klein, Oskar Holweck, Almir Mavignier and Adolf Zillmann 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, often it is 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 in installations and reconstructions by artists from a number of different countries: Germany (Mack, Piene, Uecker and Adolf Luther), Switzerland (Christian Megert), Italy (Enrico Castellani, Gianni Colombo, Grazia 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 Editions MAT on the initiative of Daniel Spoerri

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 *Pirouetten* (Pirouettes), 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 ballet of light. Heinz Mack's Stelen (Steles), 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 steles, 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, 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 Megert uses mirrors to multiply space and distort the reflected image. Megert presented his first environment using mirror-surfaces at the first Nul exhibition in 1962 at Amsterdam, exerting considerable influence over Yayoi Kusama, demonstrated in the latter's Infinity Mirror Room of 1965. Kusama has created many mirror works, distinct but employing similar methods, since that time (her 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. This is also clear in Jesús Rafael Soto's *Doble progresión azul y negra* (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, united by the interaction between light, movement, reflection and vibration, is completed by others that take the diffusion of sound as their motif. Castellani's *II 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 Flaschenzerschlagungsraum (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 Costa, 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 Yvaral 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 Leblanc; and in the United States, Richard Anuskiewicz, Julian Stanczak and Francis Celentano added their contribution.

These preoccupations, all intensely expressive of their era, found an original application in Daniel Spoerri'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 its 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 Yaacov Agam, Getulio Alviani, Pol Bury, Karl Gerstner, Julio Le Parc, Christian Megert, François Morellet, Jesús Rafael Soto, Paul Talman, lean Tinguely, Victor Vasarely, Gabriele De Vecchi, Nanda Vigo, the founding members of Zero, along with Marcel Duchamp and Josef Albers. They too form part of this 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.

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, Italy, 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 thought up the transnationally recognisable name for their consciously permeable collective. And in April 1958, in collaboration with Klein, they announced Zero to the world.

The artists whose work you see here at Mona were united not by style or manifesto—in fact what they've said is often quite contradictory-but by mutual inspiration and a sense of what Mack called 'unexpected possibility' in the here and right now. Art that is neither painting nor sculpture, non-traditional materials, effect over object, playful invention, performative presentation and new ways of interacting with audiences; a refusal to make rules, and no oldfashioned notions of what art should be—all these things were shared. So too an optimism tinged with urgency: the sense that, to quote Klein from the first ZERO magazine, 'One must—and this is not an exaggeration—keep in mind that we're living in the atomic age, where everything material and physical could disappear from one day to another, to be replaced by nothing but the ultimate abstraction imaginable.' That tension, still—indeed increasingly—relevant today, may account for some of their renewed appeal.

Of course, for all their radical newness, aspects of the wider ZERO movement were founded in earlier art. The origins of kinetic art, for example, lie partly in mechanised objects created by Marcel Duchamp, Lázló Moholy-Nagy and Alexander Calder (even making an ironic nod to eighteenth-century and earlier automata). ZERO's explorations of light and movement build on centuries of artists' probing of visual perception. The somewhat utopian spirit of the networked groups Zero, Nul, Azimut, Gruppo T, Nouveau Réalisme, New Tendencies and so on, as well as their call for the conceptual and for truth to materials, is reminiscent of Bauhaus teaching in the aftermath of the First World War. Similarly, ZERO's revolutionary spirit owes 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 'nihilism').

February 1968. Art as street spectacle had a long tradition in Europe, though more often royal or religious than straight from the

k	
O CASTELLANI	YVES KLEIN
(1)	Pigment bleu sec (5)
	(Dry Blue Pigment)
en canvas over nails	1957; recreated in 2018
2.5 cm	Dry blue pigment I200 x 500 cm
Museum Voorlinden, Wassenaar, rlands	Private collection
f <b>tempo</b> (2) of Time)	YAYOI KUSAMA
Si filley	No. B. B. B. (6)
ronomes on wooden base	1960
30 cm	Oil on canvas
Fondazione Enrico Castellani	73 x 60 cm
	Private collection
11 COLOMBO	
	ADOLF LUTHER
stico (3) ace)	
	Flaschenzerschlagungsraum (7)
d, ultraviolet lights, electric motors	(Bottle Smashing Room)
x 400 cm	1961; recreated in 2018
Gianni Colombo Archive, Milan	Glass bottles, steel, lighting
	Dimensions variable Collection Adolf Luther Stiftung, Krefeld
FONTANA	
spaziale (4)	HEINZ MACK
oncept)	Verschieden Stelen (8)
	(Various Steles)
aluminium	1964–2013
x 8.5 cm Adolf Luther Stiftung, Krefeld	Plexiglas, glass, steel, aluminium, electric
	lighting
spaziale	7 parts, heights up to 300 cm
oncept)	Collection Studio Mack, Mönchengladbach
ale una tar ta una	ZERO Silver-Rotor
aluminium x II cm	1960
Adolf Luther Stiftung, Krefeld	Aluminium, wood, ribbed glass, electric motor
Adoir Eather Stirtung, Arereid	153.5 x 153.5 x 35 cm; base, 70 x 120 x 30 cm
spaziale	Collection Studio Mack, Mönchengladbach
oncept)	Telemack
	1969
aluminium	Written and directed by Heinz Mack and Hein
x 8.3 cm	Emmerling
Adolf Luther Stiftung, Krefeld	Documentary film for TV, duration 00:45:00

CHRISTIAN MEGERT

**Spiegelenvironment** (9) (Mirror Environment) 1963; recreated in 2018 Installation with mirrors, wood, metal Dimensions variable Collection Christian & Franziska Megert, Düsseldorf

FRANÇOIS MORELLET

Sphère-Trame (10) (Grid Sphere) 1962 Stainless steel Diameter 45 cm

Collection Kern, Großmaischeid Sphère-Trame (10)

HENK PEETERS

Akwarel (II)

(Watercolour)

OTTO PIENE

More Sky collection

(Grid Sphere) 1962 Stainless steel Diameter 60 cm Collection Kern, Großmaischeid

Sphère-Trame (10) (Grid Sphere)

1966 Chrome-plated steel Diameter 36 cm Collection Kern, Großmaischeid

1966; recreated in 2018 Water-filled plastic bags 400 x 400 x 10 cm Collection 0 Archive

Pirouetten (12) (Pirouettes) 1960s; recreated in 2012 Filmed in Kebili, Tunisia, in 1968 High-grade steel, light, electric motor 100 x 100 x 100 cm

Doble progresión azul y negra (13) (Double Progression Blue and Black) 1975 Metal, acrylic paint 300 x 300 x 300 cm Collection AVILA/Atelier Soto, Paris

exhibition; it was soon a centre for Zero activity.

GÜNTHER UECKER

(Light Rain) 1966; recreated in 2018 Aluminium, Plexiglas, LED lights 350 x 450 x 450 cm

Based on the original Lichtregen of 1966, ZERO foundation, Düsseldorf; made exclusively for this exhibition at Mona

### GRAZIA VARISCO

Lichtregen (14)

Schema luminoso variabile R. VOD plus 2 (15) (Variable Lighting Scheme)

Wood, Perspex, neon, electric motor Collection Archivio Grazia Varisco, Milan

NANDA VIGO

2018 Laminated glass panels, fluorescent lights Dimensions variable Commissioned by Mona for ZERO These panels represent the modules of the 'ZERO House', built in Milan between

(1) © Enrico Castellani. DACS/ Copyright Agency, 2018;
(2) © Enrico Castellani. DACS/ Copyright Agency, 2018;
(3) © Gianni Colombo Archive; (4) © Lucio Fontana/ SIAE. Copyright Agency, 2018; (5) © The Estate of Yves Klein. ADACP/Copyright Agency, 2018; (6) © Yayoi Kusama; (7) © Adolf Luther Stittung; (8) © Heinz Mack. VG Bild-Kunst/Copyright Agency, 2018; (9) © Christian Megert; (10) © François Morellet. ADACP/Copyright Agency, 2018; (11) © 0 Archive; (12) © Otto Piene. VG Bild-Kunst/ Copyright Agency, 2018; (3) © Jesús Rafael Agency, 2016; (ii) © O Archive; (12) © Orto Fiene, Vo Bild Kunst/ Copyright Agency, 2018; (13) © Jesús Rafael Soto. ADACP/Copyight Agency, 2018; (14) © Günther Uecker; (15) © Grazia Varisco; (16) © Nanda Vigo; (17) © Yaczov Agam. ADACP/Copyright Agency, 2018; (18) © The Josef and Anni Albers Foundation. ADACP/ Construct Association (12) (2016) (2016) (2016) Copyright Agency, 2018; (19) © Cetulio Alviani; (20) © Arman. ADACP/Copyright Agency, 2018; (21) © Hans/ Jean Arp. VC Bild-Kunst/Copyright Agency, 2018; (22) 0 Bernard Aubertin; (23) © Bernard Aubertin; (24) © Pol Bernard Aubertin; (23) © Bernard Aubertin; (24) © Pol Bury. ADACP/Copyright Agency, 2018; (25) © Gabriele Devecchi; (26) © Association Marcel Duchamp, ADACP/ Copyright Agency, 2018; (27) © Wilfried Elfers; (28) © Lucio Fontana/SIAE. Copyright Agency, 2018; (29) © Karl Gerstner; (30) © Walter Leblanc; (31) © Ulio Le Parc. ADACP/Copyright Agency, 2018; (32) © Estate of Roy Lichtenstein/Copyright Agency, 2018; (33) © Heinz Mack. VG Bild-Kunst/Copyright Agency, 2018; (34) © Christian Megert; (35) © François Morellet. ADACP/Copyright Agency, 2018; (37) © Konrad B. Schäuffelen © Nicolas Schöffer. ADACP/Copyright Agency, 2018; (38) © Jesús Rafael Soto; (39) © Jesús Rafael Soto; (40) © Jesús Rafael Soto; (41) © Jean Tinguely. ADACP/Copyright Agency, 2018; (42) © Victor Tinguely. ADAGP/Copyright Agency, 2018; (42) © Victor Vasarely. ADAP/Copyright Agency, 2018

1965 68.5 x 68.5 cm

ZERO House System (16)

1959-62.





**GETULIO ALVIANI** 

Testura grafica

92 x 92 x 3 cm

ARMAN

1968

1970

(Graphic Texture)





### MULTIPLES All works Collection Kern, Großmaischeid, unless otherwise stated

### YAACOV AGAM

### 8 + 1 en mouvement (17)

(8 + I In Motion) 1960 Wood, interchangeable wooden dowel 69 x 23 x 7 cm

### JOSEF ALBERS

Structural Constellation SV (18) 1959 Engraving in Vinylite, wood 16.7 x 22.4 cm

#### Superficie à texture vibratile (19) (Surface with a Vibrating Texture) 1967 Stainless steel, sheet metal, wood 38 x 33 x 5 cm

### 1964 Plxiglas, wood 40 x 40 x 4.1 cm

33.5 x 5.9 x 5.9 cm

Screenprint on polystyrene

# 1961

Diameter 30.5 cm Akkumulation aus Messingrädchen (20) (Accumulation of Brass Wheels) Clou géant (23) (Giant Nail) Brass gears and anchor wheels, epoxy resin 1970 37 x 27 x 5.4 cm Polyester and oil paint on nail, wood

### HANS ARP Variierbares Bild (3 x 7 = 21 Formen) (21) (Variable Picture $[3 \times 7 = 21 \text{ Shapes}]$ ) Interchangeable biometric forms in felt,

1959–60 Painted sheet iron, electric motor 50 x 40 x 8 cm Ponctuation noire ronde (24)

POL BURY

Ponctuation

(Punctuation)

#### (Punctuation Black Round) BERNARD AUBERTIN 1965

Painted wood, electric motor Diameter 59.5 cm; depth 9 cm Le disque feu tournant (Feu triumphant) (2 (The Rotating Fire Disc [Triumphant Fire]) Mélangeur (Mixer) Perforated aluminium, wood, matches 1967

> Inked wood, electric motor, wooden box 46.7 x 46.7 cm Guitare, 5 cordes verticales et leurs

## cylindres

#### (Guitar, 5 Vertical Strings and their Cylinders) 1968 Piano strings, electric motor, wooden box 91 x 20 x 22 cm

#### GABRIELE DEVECCHI

Deformazione assonometria MAT (25) (Axonometric Deformation MAT) 1965 Aluminium, plastic, electric motor Diameter 46 cm; depth 9 cm

### MARCEL DUCHAMP

#### Rotoreliefs (26) (Rotoreliefs) 1965 Lithograph on interchangeable cardboard discs, electric motor, velvet-covered box II x 37.7 x 7.5 cm

WILFRIED ELFERS

Structur II (27) (Structure II) 1970 Screenprint on Plexiglas, cardboard box 33 x 33 x 5.5 cm

### LUCIO FONTANA

Pyramid (28) 1967 Metal, enamel paint 10.5 x 13.5 x 11.5 cm

(Twists in a Cylinder)

68 x 31 (diameter) cm

1964

1971

Foundation

## KARL GERSTNER

Linsenbild MAT (29) (Lens Picture MAT) Optical lens, light bulb, interchangeable screenprints on paper, Formica-covered box 40 x 40 x 15 cm

### WALTER LEBLANC

Torsions dans un cylinder (30) 1960 Metal, Plexiglas and electric fan 5.5 x 55 cm Collection Nicole and Walter Leblanc

### Untitled (31) Metal mirrors, interchangeable screenprints or

### **ROY LICHTENSTEIN**

JULIO LE PARC

Seascape (II) (32) 1965 Collage of coloured paper, silver and moiréeffect foil, wooden box

1965

HEINZ MACK

- Dynamische Struktur Weiß auf Schwarz (33) (Dynamic Structure White on Black) Synthetic resin on nettle, partially varnished
  - aluminium, light bulb 37.9 x 36.8 x 29.4 cm

## CHRISTIAN MEGERT

**Spiegel Bild** (34) (Mirror Picture) 1968 Pivoted mirrors, wood, cardboard box

28.2 x 28.2 x 3.9 cm

## FRANÇOIS MORELLET

Grillage (35) (Grid) 1965 Stainless steel, interchangeable grids,

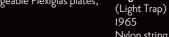
**Shades** (36)

1964

# Plexiglas, wood 50.5 x 50.5 x 4 cm

**ROBERT RAUSCHENBERG** 

## Lithograph on interchangeable Plexiglas plates,



#### (Small Brick and Black Vibration) 1966 Painted metal, nylon thread, screenprint on Polished stainless steel, Plexiglas wood

50.5 x 43.5 x 15.5 cm Untitled (40)

JEAN TINGUELY

Constante (4)

35 x 21 x 25 cm

(Constant)

1964

1966

laths 64 x 17 x 17 cm

Petite vibration brique et noire (39)

Screenprint on painted wood, interchangeable

### JESÚS RAFAEL SOTO

#### 1964 Screenprint on Plexiglas, wooden box 32 x 32 x 15.5 cm

NICOLAS SCHÖFFER

Lux 13 (37)

57 x 40 x 26.5 cm

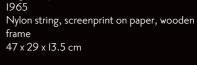
1967

Boîte

(Box)

La spirale (38) (The Spiral) 1958, editioned in 1969 Screenprint on wood, Plexiglas

50 x 50 x 26.5 cm Piège de lumière



Markab (42) 1959 Screenprint on paper, corrugated glass, wooden box 53 x 68 x 9.5 cm

VICTOR VASARELY

Feathers, electric motor, painted iron

# paper, wooden box 37.5 x 60 x 36.5 cm

33.5 x 63 x 9 cm

### VIBRATIO —Serge Lemoine

Zero, the spirit it represents and the influence it has exerted, counts among the major art-historical 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 Abbemuseum 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. Though 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 are 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 'ballet' 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, a particular focus of Zero, was vibration. This was the theme selected for the eighth 'evening exhibition' in 1958 in which Yves Klein, Oskar Holweck, Almir Mavignier and Adolf Zillmann 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, often it is 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 in installations and reconstructions by artists from a number of different countries: Germany (Mack, Piene, Uecker and Adolf Luther), Switzerland (Christian Megert), Italy (Enrico Castellani, Gianni Colombo, Grazia Varisco and Nanda Vigo), Venezuela (|esús 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 Editions MAT on the initiative of Daniel

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 Pirouetten (Pirouettes), 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 sound vibration that spreads through the space.

ballet of light. Heinz Mack's Stelen (Steles), 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 steles, 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, 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 Megert uses mirrors to multiply space and distort the reflected image. Megert presented his first environment using mirror-surfaces at the first Nul exhibition in 1962 at Amsterdam, exerting considerable influence over Yayoi Kusama, demonstrated in the latter's Infinity Mirror Room of 1965. Kusama has created many mirror works, distinct but employing similar methods, since that time (her 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. This is also clear in Jesús Rafael Soto's Doble progresión azul y negra (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, united by the interaction between light, movement, reflection and vibration, is completed by others that take the diffusion of sound as their motif. Castellani's II 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 *Flaschenzerschlagungsraum* (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

straight from the studio. The first exhibition event

Demonstration-Exposition of July 1961, inside and

zone' was marked out on the cobblestones—an

the word 'Zero' in its title was ZERO: Edition-

organised by Mack, Piene and Uecker that included

outside Alfred Schmela's gallery in Düsseldorf's Old

Town.<sup>2</sup> Streets were blocked off and a circular 'Zero

empty space distinct from 'hardening mechanisms and

magazine was launched; fireworks and a spotlit hot-air

balloon rose above aluminium flags and young women, wearing black capes emblazoned with 'ZERO' in white

Beuys (another Düsseldorf Academy graduate), Nam

Netherlands, Pol Bury and Jésus Raphael Soto (Belgian

and Venezuelan respectively but both Paris-based). As

Works by the original Zero artists were first

shown in Australia in 1968, by which time, of course,

une Paik from Korea via Tokyo, Henk Peeters from the

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 Costa, 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 Yvaral 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 Leblanc; and in the United States, Richard Anuskiewicz, Julian Stanczak and Francis Celentano added their contribution.

These preoccupations, all intensely expressive of their era, found an original application in Daniel Spoerri'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 its 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 Yaacov Agam, Getulio Alviani, Pol Bury, Karl Gerstner, |ulio Le Parc, Christian Megert, François Morellet, |esús Rafael Soto, Paul Talman, |ean Tinguely, Victor Vasarely, Gabriele De Vecchi, Nanda Vigo, the founding members of Zero, along with Marcel Duchamp and lose Albers. They too form part of this 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 teenagers 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.

Of the Zero founders, Otto Piene had been 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, had buried bodies washed up after Allied bombing raids. 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 round-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

before, was enormously appealing to young artists. The postwar Wirtschaftswunder, the German economic miracle, meant Düsseldorf was now linked to all those forward-looking industrial centres by rail, autobahn 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

<sup>'</sup> 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, Italy, 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 thought up the transnationally recognisable name for their consciously permeable collective. And in April

1958, in collaboration with Klein, they announced Zero to the world. The artists whose work you see here at Mona were

united not by style or manifesto—in fact what they've said is often quite contradictory—but by mutual inspiration and a sense of what Mack called 'unexpected possibility' in the here and right now. Art that is neither something to Dada (although there was a major art historical Dada exhibition in Düsseldorf in 1958 and the were addressing the very nature of artmaking and artistic experience, a majority of their Australian Zero founders distanced themselves from what they saw contemporaries—artists, critics, collectors and institutions—remained somewhat fixated on the abstraction-versus-figuration debate and on what it Art as street spectacle had a long tradition in Europe, though more often royal or religious than 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. Ostoja-Kotkowski, already mentioned, had a reasonably successful career but was never acclaimed for the electronic lightworks he exhibited from 1964 (partly inspired, he said, by the principles of order'. The third and most ambitious ZERO shimmering coloured light in Central Australia) and for art experiments using lasers. Although based in Adelaide, he was able to travel to the United States, England, Europe and Japan in 1967 and found in Germany ideas paint, blew soap bubbles. There on the night were loseph '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 |eanne-Claude's Wrapped Coast at Little Bay in Sydney. Christo had previously stayed in Piene's studio complex in Düsseldorf, a former furniture factory, while preparing to exhibit with Schmela. Uecker and Mack also sublet 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 fifth Project—Nam June Paik and the radical cellist Charlotte Moorman in 1976—saw Moorman 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 Kiss her finest ever, she said—was technically down to him.



#### proceeded rapidly.

The Polish-born Stanislaus Ostoja-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 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 Soviet Union and opened its borders in 1955). Freedom to travel, to communicate faster and more widely than ever

SCULPTURES BECOME HAVE THE RIGHT LIGHT.

THIS IS BECAUSE OF THIS OF EXPRESSION OF THS ENERGY.

XESTI PREAM OF SHOULD I DREAM OF A WORSE?

—Otto Piene, ZERO, no. 3, 1961

OUR PROJECTS THE REAL THES OF TOMORROW.

— Günther Uecker, ZERO, no. 3, 1961

—Heinz Mack

MULTIPLES

XAACOV

**8 + I en mouvement** (2 (8 + I In Motion)

1960 Wood, interchangeable woo 69 x 23 x 7 cm

Planned edition of 100

ALBERS

Photography by Jonas Kern, Großmaisch

© Yaacov Agam. ADAGP/Copyright Age 2018

Structural Constellation SV (22)

ADAGP/Copyright Agency, 2018

**Superficie à texture vibratile** (23) (Surface with a Vibrating Texture)

Stainless steel, sheet metal, wood 38 x 33 x 5 cm Edition of 100 © Getulio Alviani. VG Bild-Kunst/ Copyright Agency, 2018

Screenprint on polystyrene 92 x 92 x 3 cm Planned edition of 2000 © Getulio Alviani. VG Bild-Kunst/ Copyright

**Akkumulation aus Messingrädchen** (25 (Accumulation of Brass Wheels)

Brass gears and anchor wheels, epoxy resi 37 x 27 x 5.4 cm Edition of 65 and 10 artist proofs

© Arman. ADAGP/Copyright Agency, 2018

Brass gears and anchor wheels, epoxy resin 45.7 x 25.4 x 5.4 cm Edition of 30 and 10 artist proofs © Arman. ADAGP/Copyright Agency, 2018

Engraving in Vinylite, wood 16.7 x 22.4 cm Planned edition of 100 © The Josef and Anni Albers f

REVHAN

**Testura grafica** (24) (Graphic Texture) 1968

Agency, 2018

ARMAN

Mini Galaxy (26)

1967

painting nor sculpture, non-traditional materials, effect over object, playful invention, performative presentation exhibition 'German Painters of Today' in Adelaide and and new ways of interacting with audiences; a refusal to make rules, and no old-fashioned notions of what art should be—all these things were shared. So too an optimism tinged with urgency: the sense that, to quote Klein from the first ZERO magazine, 'One must—and this is not an exaggeration—keep in mind that we're living in the atomic age, where everything material and physical could disappear from one day to another, to exhibition infrastructure for emerging artists, he received be replaced by nothing but the ultimate abstraction imaginable.' That tension, still—indeed increasingly relevant today, may account for some of their renewed appeal.

Of course, for all their radical newness, aspects of the wider ZERO movement were founded in earlier art. The origins of kinetic art, for example, lie partly in mechanised objects created by Marcel Duchamp, Lázló Moholy-Nagy and Alexander Calder (even making an ironic nod to eighteenth-century and earlier automata). ZERO's explorations of light and movement build on centuries of artists' probing of visual perception. The somewhat utopian spirit of the networked groups Zero, Nul, Azimut, Gruppo T, Nouveau Réalisme, New Tendencies and so on, as well as their call for the conceptual and for truth to materials, is reminiscent of Bauhaus teaching in the aftermath of the First World War. Similarly, ZERO's revolutionary spirit owes

ZERO Silver-Rotor (2)

PIENE

Agency, 2018

**Telemack** (3) 1969

the founding trio had gone their separate ways. The Sydney included two monochrome 'dynamic structures' of 1960–61 by Mack and two Fire Flower paintings, 1963–64, by Piene, on loan from Galerie Schmela.<sup>3</sup> 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 Bequest art collection. This was installed 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. The Australian Women's Weekly of 3 April reported 'Flashing, sparkling, and changing lights, revolving light-catching discs, moving mobiles, time and color sequences transforming fluted or curved plastic wall plaques, modern paintings, even a busy little machine

were print media and TV.

as its 'nihilism').

(meant for doing precisely nothing).' However, reactions in the press were mixed, with one critic condemning the show as Eurocentric. A review of documenta 4 published in the Melbourne Contemporary Art Society's broadsheet in September that year noted Christian Megert's Spiegelraum (Mirror Room), Dan Flavin's

FONTANA

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

I Heinz Mack, quoted in Joseph D. Ketner II, Witness to Phenomenon: Group ZERO and the Development of New Media in Postwar European Art, Bloomsbury, London, 2017, p. 261. 2 Alfred Schmela, a trained architect and painter, had opened his Galerie in 1957 with a Klein exhibition; it was soon a centre for Zero activity. 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 J. S. Ostoja Kotkowski as told to Len Porter', ASEA Bulletin, February 1968.

# APOLER

**Concetto spaziale** (d (Spatial Concept) 1965 Perforated aluminium Perforated aluminium IO7.6 x 82 x 8.5 cm Courtesy of Adolf Luther Stiftung, Krefeld © Lucio Fontana/SIAE. Copyright Agency, 2018

### **Concetto spaziale** (7 (Spatial Concept) Aluminium, wood, ribbed glass, electric motor 153.5 x 153.5 x 35 cm; base, 70 x 120 x 30 cm Courtesy of Studio Mack, Mönchengladbach © Heinz Mack. VG Bild-Kunst/Copyright Perforated aluminium 109.5 x 84 x 11 cm Courtesy of Adolf Luther Stiftung, Krefeld © Lucio Fontana/SIAE. Copyright Agency, 2018

Agency, 2018

**Concetto spaziale** (8) (Spatial Concept) 1965 Perforated aluminium Written and directed by Heinz Mack and Heinz Emmerling Documentary film for TV, duration 00:45:00 Filmed in Kebili, Tunisia, in 1968 © Heinz Mack. VG Bild-Kunst/Copyright Agency, 2018 © Lucio Fontana/SIAE. Copyright Agency, 2018



**Pigment bleu sec** (9) (Dry Blue Pigment) 1957; recreated in 2018 (Pirouettes) 1960s; recreated in 2012 High-grade steel, light, electric motor 100 x 100 x 100 cm Dry blue pigment I200 x 500 cm Private collection © The Estate of Yves Klein. ADAGP/Copyright Courtesy of moresky.org collection © Otto Piene. VG Bild-Kunst/ Copyright



Lichtregen (5) (Light Rain) 1966; recreated in 2018 Aluminium, Plexiglas, LED lights 350 x 450 x 450 cm SOU X430U X430U X400 Courtesy of Günther Uecker © Günther Uecker, 2018 Based on the original Lichtregen of 1966, ZERO foundation, Düsseldorf; made exclusively for this exhibition at Mona



ZERO House System (II)

**Seascape (11)** (40) 1965

33.5 x 63 x 9 cm Edition of 65

Agency, 2018

MARK

Laminated glass panels, fluorescent lights Dimensions variable Commissioned by Mona for ZERO These panels represent the modules of the 'ZERO House', built in Milan betwee 1959–62. © Nanda Vigo, 2018

LICHTENSTEIN

GRAZIA VARISCO Flaschenzerschlagungsraum (12 (Bottle Smashing Room) 1961; recreated in 2018 Schema luminoso variabile R. VOD plus I (17 (Variable Lighting Scheme) 1965 Wood, Perspex, neon, electric motor 68.5 x 68.5 cm Courtesy of Archivio Grazia Varisco, Milan Glass bottles, steel, lighting Dimensions variable Courtesy of Adolf Luther Stiftung, Krefeld © Adolf Luther Stiftung, 2018 © Grazia Varisco, 2018



Superficie (13 (Surface) **Spiegelenvironment** (18) (Mirror Environment) 1963; recreated in 2018 Printed linen canvas over nails nstallation with mirrors, wood, metal 195 x 128 x 2.5 cm Courtesy of Museum Voorlinden, Wassenaar, The Netherlands

**II muro del tempo** (14) (The Wall of Time) 1968 Seven metronomes on wooden base 162 x 21 x 241 cm





1960 Oil on canvas 73 x 60 cm









WALTER



© Walter Leblanc, 2018

KUSAMA

No. B. B. B. (20)





Düsseldorf © Christian Megert, 2018





Metal, Plexiglas and electric fan 68 x 31 (diameter) cm Courtesy of the Nicole and Walter Leblanc





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Verschieden Stelen (I) 964-2013 lexiglas, glass, steel, aluminium, electric lighting Jorts, heights up to 300 cm Courtesy of Studio Mack, Mönchengladbach © Heinz Mack. VG Bild-Kunst/Copyright Agency, 2018

HANS	BEVECCHI
<b>Variierbares Bild (3 x 7 = 21 Formen)</b> (27) (Variable Picture [3 x 7 = 21 Shapes]) 1964	<b>Deformazione assonometria MAT</b> (34) (Axonometric Deformation MAT) 1965
Interchangeable biometric forms in felt, Plxiglas, wood 40 x 40 x 4.1 cm	Aluminium, plastic, electric motor Diameter 46 cm; depth 9 cmEdition of 100 © Gabriele Devecchi, 2018
Edition of 100 © Hans/Jean Arp. VG Bild-Kunst/Copyright Agency, 2018	BUCHAMP
BERNARR	Rotoreliefs (35) (Rotoreliefs) 1965
<b>Le disque feu tournant (Feu triumphant)</b> (28) (The Rotating Fire Disc [Triumphant Fire]) 1961	Lithograph on interchangeable cardboard discs, electric motor, velvet-covered box II x 37.7 x 7.5 cm Edition of ISO
Perforated aluminium, wood, matches Diameter 30.5 cm Prototype for an edition of 22 created in 1967 © Bernard Aubertin 2018	© Association Marcel Duchamp. ADAGP/ Copyright Agency, 2018
© Bernard Aubertin, 2018 <b>Clou géant</b> (29) (Giant Nail)	WILLERIED ELFERS
1970 Polyester and oil paint on nail, wood 33.5 x 5.9 x 5.9 cm Edition of 30	<b>Structur II</b> (36) (Structure II) 1970
© Bernard Aubertin, 2018	Screenprint on Plexiglas, cardboard box 33 x 33 x 5.5 cm Edition of 100 © Wilfried Elfers, 2018
BURY	
<b>Ponctuation</b> (30) (Punctuation) 1959–60	FONTANA
Painted sheet iron, electric motor 50 x 40 x 8 cm	<b>Pyramid</b> (37) 1967
Planned edition of 100 © Pol Bury. ADAGP/Copyright Agency, 2018	Metal, enamel paint 10.5 x 13.5 x 11.5 cm Edition of 50
<b>Ponctuation noire ronde</b> (31) (Punctuation Black Round)	© Lucio Fontana/SIAE. Copyright Agency, 2018
1965 Painted wood, electric motor Diameter 59.5 cm; depth 9 cm	KARL Gerstner
Edition of 100 © Pol Bury. ADAGP/Copyright Agency, 2018	<i>Linsenbild MAT</i> (38) (Lens Picture MAT) 1964
Mélangeur (32) (Mixer) 1967	Optical lens, light bulb, interchangeable screenprints on paper, Formica-covered box 40 x 40 x 15 cm
Inked wood, electric motor, wooden box 46.7 x 46.7 cm Edition of I5	Edition of 100 © Karl Gerstner, 2018
© Pol Bury. ADAGP/Copyright Agency, 2018 Guitare, 5 cordes verticales et leurs cylindres (33)	
(Guitar, 5 Vertical Strings and their Cylinders) 1968	<b>Untitled</b> (39) 1965
Piano strings, electric motor, wooden box 91 x 20 x 22 cm Edition of 40	Metal mirrors, interchangeable screenprints on paper, wooden box
© Pol Bury. ADAGP/Copyright Agency, 2018	37.5 x 60 x 36.5 cm Edition of 100 © Julio Le arc. ADAGP/Copyright Agency, 2018

unthetic resin on nettle, partially varnished © Heinz Mack. VG Bild-Kunst/Copyright Agency, 2018 Plus-Minus (42) Collage of silver and micro-blind embossing foil, cast glass, stainless steel 76 x 73.3 x 12.4 cm Edition of IO © Heinz Mack. VG Bild-Kunst/Copyright Agency, 2018 CHRISTIAN **Spiegel Bild** (43) (Mirror Picture) 968 Pivoted mirrors, wood, cardboard box 28.2 x 28.2 x 3.9 cm Edition of 100 FRANCOIS Sphère-Trame (44) (Grid Sphere) Ì962 Stainless steel Diameter 45 cm Edition of 200 © François Morellet. ADAGP/Copyright Agency, 018 Sphère-Trame (45 (Grid Sphere) 1962 Stainless steel Diameter 60 cm Edition of 50 © François Morellet. ADAGP/Copyright Agency, 2018 **Sphère-Trame** (46 (Grid Sphere) 966 hrome-plated steel iameter 36 cm dition of 100 cois Morellet. ADAGP/Copyright Agency, 2018

**Grillage** (47) (Grid) 1965 Stainless steel, interchangeable grids, Plexiglas wood 50.5 x 50.5 x 4 cm Collage of coloured paper, silver and moiré-effect foil, wooden box Edition of 100 © François Morellet. ADAGP/Copyright Agency, 2018 © Estate of Roy Lichtenstein/Copyright RABERTHENBERG **Shades** (48) 1964 Lithograph on interchangeable Plexiglas plates Dynamische Struktur Weiß auf Schwarz (4) aluminium, light bulb 37.9 x 36.8 x 29.4 cm amic Structure White on Black) Edition of 24 and 3 artist proofs © Untitled Press Inc. VAGA/Copyright Agency, KENAUFFELEN Lettroskop (49) Kaleidoscope, white and black plastic letters 24 x 8 x 8 cm Edition of 100 © Konrad B. Schäuffelen, 2018 NICOLAS SCHOFFER Lux 13 (50) Polished stainless steel, Plexiglas 57 x 40 x 26.5 cm Edition of 25 © Nicolas Schöffer. ADAGP/Copyright Agency, 208 JESÚS RAFAEL **Boîte** (51) (Box) 1964 Screenprint on Plexiglas, wooden box  $32 \times 32 \times 15.5$  cm Edition of IOO © Jesús Rafael Soto. ADAGP/Copyight Agenc 2018 La spirale (52) (The Spiral) 1958, editioned in 1969 Screenprint on wood, Plexiglas 50 x 50 x 26.5 cm Edition of 100 © Jesús Rafael Soto. ADAGP/Copyright Agency, 2018

- **Piège de lumière** (53) (Light Trap) Nylon string, screenprint on paper, woode 47 x 29 x 13.5 cm Edition of 100 © Jesús Rafael Soto. ADAGP/Copyright Agency, 2018 **Petite vibration brique et noire** (54) (Small Brick and Black Vibration) 1966 Painted metal, nylon thread, screenprint on wood 50.5 x 43.5 x 15.5 cm Edition of 35 © |esús Rafael Soto. ADAGP/Copyright Agency, 2018 Untitled (55) Screenprint on painted wood, interchangeable laths 64 x 17 x 17 cm Edition of 45 © |esús Rafael Soto. ADAGP/Copyright Agency, 2018 Kugelbild MAT (56) (Ball Picture MAT) 964 Painted rotatable ping-pong balls, Plexiglas 40 x 40 x 5 cm Edition of IOO © Paul Talman, 2018 Kugelbild: K25-Grün-Weiß (57) (Ball Picture: K25-Green-White) 964 Painted rotatable ping-pong balls, Plexiglas 40 x 40 x 5 cm Edition of IOO © Paul Talman, 2018 TEARUELY Constante (58) (Constant) 964 eathers, electric motor, painted iron 35 x 21 x 25 cm Edition of IOO © Jean Tinguely. ADAGP/Copyright Agency, 2018 WAS ARELY **Markab** (59) 1959 creenprint on paper, corrugated glass, wooden 53 x 68 x 9.5 cm Planned edition of 150 © Victor Vasarely. ADAP/Copyright Agency,







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#### $\times +$ MUSEUM OF OLD AND NEW ART

ZERO Exhibition concept by Mattijs Visser 0-projects.info

The ZERO foundation was established in 2008. a 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. 0-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 researcher 0-projects has advised Mona on this exhibiti