

PEGGY GUGGENHEIM COLLECTION

Press release

AZIMUT/H. Continuity and Newness
Curator: Luca Massimo Barbero
20 September 2014 – 19 January 2015
Peggy Guggenheim Collection, Venice
#AzimuthVenice

One can't rise off the ground by running or jumping: one needs wings.
Piero Manzoni

The exhibition *AZIMUT/H. Continuity and Newness* is a tribute to the post World War II neo-avantgarde in Italy, currently of widespread interest to critics, curators and the general public, and in particular to Azimut/h, the gallery and the review founded in 1959 in Milan by **Enrico Castellani** (b. 1930) and **Piero Manzoni** (1933 – 1963). The exhibition reveals Azimut/h's central position in the panorama of Italian and international art of those years: like a creative earthquake it was one of the great catalysts of Italian and European visual and conceptual culture of the time and an intellectual bridge between a new, revolutionary generation and the most contemporary developments in art.

Azimut/h emerged in Milan after World War II on the threshold of the economic boom known as the 'Italian miracle', of which Milan itself was one of the principal motors. Like a thunderbolt of intense activity, between September 1959 and July 1960, Azimut/h is evermore acknowledged in the collective consciousness of critics and historians as a critical episode, marked by radical experimentation, energized by its ties to some of the major figures of the art scene in those years and by lively international dialogue. Different in the spelling of their titles, Azimut (the gallery) and *Azimuth* (the review) together formulated 'a new artistic conception' (title of the second edition of the review, published in four languages, as well as of one of the more important group exhibitions of the gallery), that thrived on the dialectic of 'continuity and newness' (the title of an article by Castellani published in the second issue of *Azimuth*).

Underlying the exhibition, which is philological in conception, is the idea that each work on display derives from the review, from the gallery, or from the orbit of Azimut/h's contacts. In this way the visitor is plunged into a space where he or she is intellectually, almost physically in contact with the protagonists of this extreme avantgarde of the late 50s early 60s, consecrated in important international exhibitions, with special attention given to American Neo-Dada which *Azimuth* promoted in advance of its general reception by critics. The art historical importance of the exhibition is founded on the cooperation of the archives and foundations of the artists that participated in the movement (especially the Fondazione Piero Manzoni and the Fondazione Enrico Castellani), as well as institutions that have agreed to lend works of art, such as Louisiana Museum of Modern Art, the Herring Museum of Contemporary Art (both in Denmark), and the Philadelphia Museum of Art.

The exhibition installation is articulated in six galleries, in which each work of art is eloquent of a certain artistic and historic episode, each narrating its own part of the story, like so many

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windows offering different points of view on the Azimut/h experience, and supported by a rich selection of documents, many of them unpublished.

The exhibition opens with a section dedicated to the central figures and their fellow travelers who constitute the ideal matrix of this context: Lucio Fontana and Alberto Burri, the Americans Jasper Johns and Robert Rauschenberg, and the closest, most fraternal artists in the movement, Yves Klein and Jean Tinguely. A room of astonishingly original works by Manzoni and rare canvases by Castellani follows this, constituting the germinal nucleus of the new artistic vision. Subsequent rooms present Azimut/h's national and international network, with art by Agostino Bonalumi, Dadamaino, Gianni Colombo, Heinz Mack, Otto Piene and Günther Uecker, among others. Particular attention is given to the 'object-container', with works that have become icons of contemporary art such as the *Lines* and *Artist's Shit* by Manzoni, in dialogue with comparable creations by Johns and Mimmo Rotella. A multimedia project, realized by Zenith, enables the visitor to access the documentary and visual world of Azimuth through photographs and period films, which are the basic materials of research. Again, visitors will have the opportunity to become 'living sculptures', stepping onto Manzoni's 'magic base', the pedestal that transformed all those who stood on it into works of art.

With *AZIMUT/H. Continuity and Newness*, Luca Massimo Barbero, Associate Curator of the Peggy Guggenheim Collection, adds to a series of exhibitions he has curated researching the art scene in the postwar decades. The exhibition anticipates another celebration of the European neo-avantgardes of that time: *ZERO: Countdown to Tomorrow, 1950s-60s*, opening October 10, 2014, at the Solomon R. Guggenheim Museum, New York, curated by Valerie Hillings, Curator and Manager, Curatorial Affairs Abu Dhabi Project. The German group Zero (1957-66) and the international artists that were drawn to it, including those of Azimut/h, had in common the ambition to redefine and transform art in the postwar years.

The catalogue of *AZIMUT/H. Continuity and Newness*, published by Marsilio Editori in Italian and English, documents and extends the exhibition itself, with more than 600 pages of scholarship, plates, comparative imagery, unpublished materials, and reproductions of periodical literature, being the research conducted for the exhibition, and a series of essays covering different aspects of Azimut/h, by Luca Massimo Barbero, Flaminio Gualdoni, Antoon Melissen, Francesca Pola and Federico Sardella.

In addition to the annual support of the Peggy Guggenheim Collection Advisory Board, the Intrapresae Collezione Guggenheim, the Private Bank BSI, ENEL and Regione del Veneto, *AZIMUT/H. Continuity and Newness* benefits from media support of *Corriere della Sera* and *Radio Italia* while Hangar Design Group designed the exhibition communication. Nec Display Solutions Italia, Christie's and Listone Giordano are technical sponsors. The Peggy Guggenheim Collection is also grateful to the Fondazione Araldi Guinetti, Vaduz, which funds auxiliary educational programs.

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TITLE	<i>AZIMUT/H. Continuity and Newness</i>
VENUES AND DATES	Peggy Guggenheim Collection September 20, 2014 – January 19, 2015
EXHIBITED WORKS	77
CURATORS	Luca Massimo Barbero Associate Curator Peggy Guggenheim Collection
OVERVIEW	The exhibition is a tribute to the post World War II neo-avantgarde in Italy and in particular to Azimuth, the gallery and the review founded in 1959 in Milan by Enrico Castellani (b. 1930) e Piero Manzoni (1933 – 1963). The exhibition reveals Azimut/h's central position in the panorama of Italian and international art of those years: like a creative earthquake it was one of the great catalysts of Italian and European visual and conceptual culture of the time and an intellectual bridge between a new, revolutionary generation and the most contemporary developments in art. On view are works by Castellani and Manzoni, and other artists of the period such as Lucio Fontana, Alberto Burri, Jasper Johns, Robert Rauschenberg, Yves Klein, Jean Tinguely, Heinz Mack, Otto Piene and Günther Uecker.
CATALOGUE	The catalogue, published by Marsilio Editori in Italian and English, documents and extends the exhibition itself, with more than 600 pages of scholarship, plates, comparative imagery, unpublished materials, and reproductions of periodical literature, being the research conducted for the exhibition, and a series of essays covering different aspects of Azimut/h, by Luca Massimo Barbero, Flaminio Gualdoni, Antoon Melissen, Francesca Pola and Federico Sardella. Price: 47 € / Exhibition price: 40 €
ADMISSION TICKET TO THE COLLECTION	Regular euro 14; seniors euro 12 (over 65); students euro 8 (under 26 or with a student ID card); children 0-10 yrs and members free entrance (further information on membership: membership@guggenheim-venice.it). Admission tickets allow the public to visit the temporary exhibition, the permanent collection, the Hannelore B. and Rudolph B. Schulhof Collection, the Gianni Mattioli Collection and the Nasher Sculpture Garden. Free guided tours of the temporary exhibitions are daily at 3:30pm. Reservations are not required.

HOURS INFORMATION	Daily from 10 am to 6 pm, closed on Tuesday and December 25 info@guggenheim-venice.it
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I. Europa, America e il contesto Azimut/h / Europe, America and Azimut/h			
1.	<p>Lucio Fontana <i>Io sono un santo</i>, 1958 Tagli e inchiostro su carta telata naturale, beige 50 x 65 cm Fondazione Lucio Fontana, Milano</p>	<p>Lucio Fontana <i>I Am a Saint (Io sono un santo)</i>, 1958 Cuts and ink on natural linen paper, beige 50 x 65 cm Fondazione Lucio Fontana, Milan</p>	
2.	<p>Lucio Fontana <i>Concetto spaziale</i>, 1952 Buchi su terracotta colorata a freddo 31,5 x 37 cm Museum Jorn, Silkeborg</p>	<p>Lucio Fontana <i>Spatial Concept (Concetto spaziale)</i>, 1952 Holes on terracotta with unfired coloring 31.5 x 37 cm Museum Jorn, Silkeborg</p>	
3.	<p>Alberto Burri <i>Combustione</i>, 1960 Carta, acrilico, vinavil, bianco di zinco e combustione su tela 100 x 70 cm Collezione privata, courtesy Tornabuoni Arte</p>	<p>Alberto Burri <i>Combustione</i>, 1960 Paper, acrylic, Vinavil, zinc white and combustion on canvas 100 x 70 cm Private collection, courtesy of Tornabuoni Arte</p>	
4.	<p>Robert Rauschenberg <i>Senza titolo (Pittura bianca)</i> (<i>Untitled [White painting]</i>), 1952 Olio su tela 25 x 20 cm The Sonnabend Collection e Antonio Homem</p>	<p>Robert Rauschenberg <i>Untitled (White painting)</i>, 1952 Oil on canvas 25 x 20 cm The Sonnabend Collection and Antonio Homem</p>	
5.	<p>Yves Klein <i>Monocromo blu senza titolo</i> (<i>Monochrome bleu sans titre</i>), 1958 Pigmento puro e resina sintetica su garza incollata su pannello 54,5 x 45,5 cm Collezione Monastero di Santa Rita, Cascia Foto Giovanni Galardini</p>	<p>Yves Klein, <i>Untitled Blue Monochrome (Monochrome bleu sans titre)</i>, 1958 Dry pigment and synthetic resin on gauze mounted on panel 54.5 x 45.5 cm Monastero di Santa Rita Collection, Cascia Photo Giovanni Galardini</p>	
6.	<p>Jasper Johns <i>Bersaglio verde</i> (<i>Green Target</i>), 1959 Encausto e giornale su tela 25,4 x 25,5 cm Louisiana Museum of Modern Art, Humlebaek, Denmark. Donazione Elena & Nicolas Calas</p>	<p>Jasper Johns <i>Green Target</i>, 1959 Encaustic and newspaper on canvas 25.4 x 25.5 cm Louisiana Museum of Modern Art, Humlebaek, Denmark. Donation Elena & Nicolas Calas</p>	

7.	Jasper Johns <i>Figura 8 (Figure 8)</i> , 1959 Encausto su tela 51 x 38 cm The Sonnabend Collection. Prestito a lungo termine presso Ca' Pesaro, Galleria Internazionale d'Arte Moderna, Venezia, Nina Sundell e Antonio Homem	Jasper Johns <i>Figure 8</i> , 1959 Encaustic on canvas 51 x 38 cm The Sonnabend Collection. On long-term loan to Ca' Pesaro, Galleria Internazionale d'Arte Moderna, Venice, Nina Sundell and Antonio Homem	
8.	Robert Rauschenberg <i>Interno (Interior)</i> , 1956 <i>Combine painting</i> : olio, matita, carta, legno, cappello, chiodi e latta pressata su tela 122,5 x 118 x 19 cm The Sonnabend Collection. Prestito a lungo termine presso Ca' Pesaro, Galleria Internazionale d'Arte Moderna, Venezia, Nina Sundell e Antonio Homem	Robert Rauschenberg <i>Interior</i> , 1956 <i>Combine painting</i> : oil, pencil, paper, wood, hat, nails and pressed tin on canvas 122.5 x 118 x 19 cm The Sonnabend Collection. On long-term loan to Ca' Pesaro, Galleria Internazionale d'Arte Moderna, Venice, Nina Sundell and Antonio Homem	
9.	Jean Tinguely <i>Uovo d'onocrotalo n. 2. Rilievo di uovo d'onocrotalo (Œuf d'Onocrotale No. 2. Relief Œuf d'Onocrotale)</i> , 1958 Recto: pannello di legno nero con sei elementi in metallo di forma diversa, dipinti di bianco; verso: rotelle di legno, collegamenti metallici, cinghie di gomma, motore elettrico 66 x 59,5 x 25 cm Museum Tinguely, Basilea. Un impegno culturale di Roche. Donazione Swiss Bank Corporation Foto Christian Baur	Jean Tinguely <i>Onocrotal's Egg No. 2. Onocrotal's Egg Relief (Œuf d'Onocrotale No. 2. Relief Œuf d'Onocrotale)</i> , 1958 Recto: black wooden panel with 6 variously shaped metal elements, all painted white; verso: wooden wheels, rubber belts, metal attachments, electric motor 66 x 59.5 x 25 cm Museum Tinguely, Basel. A cultural commitment of Roche. Donation Swiss Bank Corporation Photo Christian Baur	
II. I protagonisti / The protagonists			
10.	Enrico Castellani <i>Senza titolo</i> , 1959 Acrilico su tela 120 x 100 x 8 cm Collezione privata, Milano	Enrico Castellani <i>Untitled</i> , 1959 Acrylic on canvas 120 x 100 x 8 cm Private collection, Milan	
11.	Enrico Castellani <i>Superficie bianca</i> , 1959 Acrilico su tela 114 x 146 cm Collezione Maria Teresa Venturini Fendi	Enrico Castellani <i>White Surface (Superficie bianca)</i> , 1959 Acrylic on canvas 114 x 146 cm Maria Teresa Venturini Fendi Collection	







AZIMUT/H – Continuità e nuovo / AZIMUT/H. Continuity and Newness

A cura di / Curated by Luca Massimo Barbero

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Peggy Guggenheim Collection, Venice

12.	<p>Enrico Castellani <i>Superficie bianca</i>, 1959 Acrilico su tela 100 x 80 cm Collezione A&M, Bologna</p> <p>Foto Rocco Casaluci</p>	<p>Enrico Castellani <i>White Surface (Superficie bianca)</i>, 1959 Acrylic on canvas 100 x 80 cm A&M Collection, Bologna</p> <p>Photo Rocco Casaluci</p>	
13.	<p>Enrico Castellani <i>Superficie</i>, 1959 Tela a rilievo 120 x 100 cm Fondazione Lucio Fontana, Milano</p>	<p>Enrico Castellani <i>Surface (Superficie)</i>, 1959 Relief canvas 120 x 100 cm Fondazione Lucio Fontana, Milan</p>	
14.	<p>Piero Manzoni <i>Achrome</i>, 1958 Tela grinzata e caolino 114 x 146 cm Diocesi di Piacenza – Bobbio</p>	<p>Piero Manzoni <i>Achrome</i>, 1958 Creased canvas and kaolin 114 x 146 cm Diocesi di Piacenza – Bobbio</p>	
15.	<p>Piero Manzoni <i>Achrome</i>, 1960 Tela a quadri e caolino 130,5 x 97,6 cm HEART – Herring Museum of Contemporary Art</p> <p>Foto Gunnar Merrild</p>	<p>Piero Manzoni <i>Achrome</i>, 1960 Squared canvas and kaolin 130.5 x 97.6 cm HEART – Herring Museum of Contemporary Art</p> <p>Photo Gunnar Merrild</p>	
16.	<p>Piero Manzoni <i>Achrome</i>, 1959-60 Tela cucita a quadri 80 x 60 cm Collezione privata</p> <p>Cameraphoto Arte</p>	<p>Piero Manzoni <i>Achrome</i>, 1959-60 Canvas sewn in squares 80 x 60 cm Private collection</p> <p>Cameraphoto Arte</p>	
17.	<p>Piero Manzoni <i>Achrome</i>, 1961 Cotone idrofilo a quadri e cloruro di cobalto 56,2 x 47,2 cm HEART – Herring Museum of Contemporary Art</p> <p>Foto Thomas Pedersen e Poul Pedersen</p>	<p>Piero Manzoni <i>Achrome</i>, 1961 Square cotton wadding and cobalt chloride 56.2 x 47.2 cm HEART – Herring Museum of Contemporary Art</p> <p>Photo Thomas Pedersen and Poul Pedersen</p>	




18.	Piero Manzoni <i>Achrome</i> , 1961 Cotone idrofilo a quadri e cloruro di cobalto 11,5 x 9 cm Collezione privata, Bologna Foto Dario Lasagni	Piero Manzoni <i>Achrome</i> , 1961 Square cotton wadding and cobalt chloride 11.5 x 9 cm Private collection, Bologna Photo Dario Lasagni	
III. Oggetti e materiali / Objects and materials			
19.	Piero Manzoni <i>Achrome</i> , 1962 c. Panini e caolino 39 x 39 cm Courtesy FaMa Gallery, Verona	Piero Manzoni <i>Achrome</i> , 1962 ca. Bread rolls and kaolin 39 x 39 cm Courtesy of FaMa Gallery, Verona	
20.	Piero Manzoni <i>Achrome</i> , 1962-63 Pallini di polistirolo espanso e caolino 73 x 60 cm Fondazione Piero Manzoni, Milano, in collaborazione con Gagosian Gallery Foto Bruno Bani, Milano	Piero Manzoni <i>Achrome</i> , 1962-63 Polystyrene balls and kaolin 73 x 60 cm Fondazione Piero Manzoni, Milan, in collaboration with Gagosian Gallery Photo Bruno Bani, Milan	
21.	Enrico Castellani <i>Senza titolo (Superficie bianca)</i> , 1959 Acrilico su tela 14 x 22 cm Collezione privata, Milano	Enrico Castellani <i>Untitled (White Surface) (Senza titolo [Superficie bianca])</i> , 1959 Acrylic on canvas 14 x 22 cm Private collection, Milan	
22.	Enrico Castellani <i>Senza titolo</i> , 1959 Acrilico su tela 30 x 40cm Collezione privata, Torino	Enrico Castellani <i>Untitle</i> , 1959 Acrylic on canvas 30 x 40cm Private collection, Turin	
23.	Enrico Castellani <i>Senza titolo (dittico)</i> , 1963 Tela a rilievo 63,5 x 80,6 x 8,5 cm Collezione privata, courtesy Robilant + Voena, Londra–Milano	Enrico Castellani <i>Untitled (Diptych) (Senza titolo [dittico])</i> , 1963 Relief canvas 63.5 x 80.6 x 8.5 cm Private collection, courtesy of Robilant + Voena, London–Milan	

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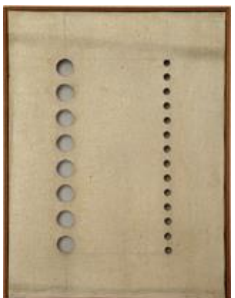
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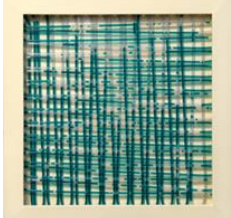

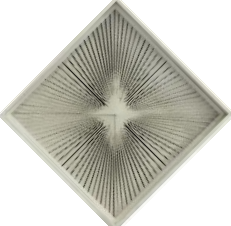
24.	Enrico Castellani <i>Superficie nera</i> , 1959 Acrilico su tela 80 x 50 cm Collezione Prada, Milano	Enrico Castellani <i>Black Surface (Superficie nera)</i> , 1959 Acrylic on canvas 80 x 50 cm Prada Collection, Milan	
25.	Lucio Fontana <i>Concetto spaziale, Attese</i> , 1959 Idropittura su tela 128,5 x 60 cm Collezione privata, courtesy Tornabuoni Arte	Lucio Fontana <i>Spatial Concept, Waiting (Concetto spaziale, Attese)</i> , 1959 Water-based paint on canvas 128.5 x 60 cm Private collection, courtesy of Tornabuoni Arte	
26.	Piero Manzoni <i>Corpo d'aria</i> , 1959-60 Scatola in legno, palloncino in gomma, tubo per gonfiare e piedistallo 4,8 x 12,4 x 42,7 cm Fondazione Piero Manzoni, Milano, in collaborazione con Gagosian Gallery Foto Giovanni Ricci / Annalisa Guidetti, Milano	Piero Manzoni <i>Body of Air (Corpo d'aria)</i> , 1959-60 Wood box, rubber balloon, mouthpiece and base 4.8 x 12.4 x 42.7 cm Fondazione Piero Manzoni, Milan, in collaboration with Gagosian Gallery Photo Giovanni Ricci / Annalisa Guidetti, Milano	
27.	Piero Manzoni <i>Fiato d'artista</i> , 1960 Palloncino, base di legno 2 x 18 x 18 cm Collezione privata, Milano Foto Roberto Marossi	Piero Manzoni <i>Artist's Breath (Fiato d'artista)</i> , 1960 Balloon, wooden base 2 x 18 x 18 cm Private collection, Milan Photo Roberto Marossi	
28.	Piero Manzoni <i>Fiato d'artista</i> , 1960 Palloncino, base di legno 2 x 18 x 18 cm Collezione privata, Torino	Piero Manzoni <i>Artist's Breath (Fiato d'artista)</i> , 1960 Balloon, wooden base 2 x 18 x 18 cm Private collection, Turin	







29.	Piero Manzoni <i>Linea m 11,02</i> , ottobre 1959 Inchiostro su carta, tubo di cartone altezza 22 cm, diametro 6 cm Collezione privata	Piero Manzoni <i>Line 11,02 m (Linea m 11,02)</i> , October 1959 Ink on paper, cardboard tube 22 cm in height, 6 cm in diameter Private collection	
30.	Piero Manzoni <i>Linea m 10,99</i> , ottobre 1959 Inchiostro su carta, tubo di cartone altezza 19,4 cm, diametro 6 cm Collezione Guido e Donatella Galimberti, Milano Foto Luigi Acerra	Piero Manzoni <i>Line 10,99 m (Linea m 10,99)</i> , October 1959 Ink on paper, cardboard tube 19.4 cm in height, 6 cm in diameter Guido and Donatella Galimberti Collection, Milan Photo Luigi Acerra	
31.	Piero Manzoni <i>Linea m 4,89</i> , ottobre 1959 Inchiostro su carta, tubo di cartone altezza 19,5 cm, diametro 6 cm Collezione Guido e Donatella Galimberti, Milano Foto Luigi Acerra	Piero Manzoni <i>Line 4,89 m (Linea m 4,89)</i> , October 1959 Ink on paper, cardboard tube 19.5 cm in height, 6 cm in diameter Guido and Donatella Galimberti Collection, Milan Photo Luigi Acerra	
32.	Piero Manzoni <i>Linea m 9,48</i> , 1959 Inchiostro su carta, tubo di cartone altezza 26,5 cm, diametro 5,7 cm Fondazione Lucio Fontana, Milano	Piero Manzoni <i>Line 9,48 m (Linea m 9,48)</i> , 1959 Ink on paper, cardboard tube 26.5 in height, 5.7 cm in diameter Fondazione Lucio Fontana, Milan	
33.	Piero Manzoni <i>Linea m 33,63</i> , ottobre 1959 Inchiostro su carta, tubo di cartone altezza 41 cm, diametro 8,5 cm Collezione privata Foto Agostino Osio	Piero Manzoni <i>Line 33,63 m (Linea m 33,63)</i> , October 1959 Ink on paper, cardboard tube 41 cm in height, 8.5 cm in diameter Private collection Photo Agostino Osio	






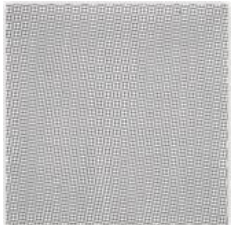
34.	<p>Piero Manzoni <i>Linea di lunghezza infinita</i>, 1960 Cilindro di legno, etichetta di carta altezza 15 cm, diametro 4,8 cm Fondazione Piero Manzoni, Milano, in collaborazione con Gagosian Gallery</p>	<p>Piero Manzoni <i>Line of Infinite Length (Linea di lunghezza infinita)</i>, 1960 Wood cylinder, paper label 15 cm in height, 4.8 cm in diameter Fondazione Piero Manzoni, Milan, in collaboration with Gagosian Gallery</p>	
35.	<p>Piero Manzoni <i>Uovo scultura n. 14</i>, 1960 Uovo in scatola di legno 5,7 x 8 x 6,7 cm Fondazione Antonio e Carmela Calderara</p>	<p>Piero Manzoni <i>Egg Sculpture No. 14 (Uovo scultura n. 14)</i>, 1960 Egg in a wooden box 5.7 x 8 x 6.7 cm Fondazione Antonio e Carmela Calderara</p>	
36.	<p>Piero Manzoni <i>Uovo scultura n. 18</i>, 1960 Uovo in scatola di legno 5,7 x 8 x 6,7 cm Fondazione Lucio Fontana, Milano</p>	<p>Piero Manzoni <i>Egg Sculpture No. 18 (Uovo scultura n. 18)</i>, 1960 Egg in a wooden box 5,7 x 8 x 6,7 cm Fondazione Lucio Fontana, Milan</p>	
37.	<p>Piero Manzoni <i>Uovo scultura n. 26</i>, 1960 Uovo in scatola di legno 5,7 x 8 x 6,7 cm Collezione Guido e Donatella Galimberti, Milano Foto Luigi Acerra</p>	<p>Piero Manzoni <i>Egg Sculpture No. 26 (Uovo scultura n. 26)</i>, 1960 Egg in a wooden box 5.7 x 8 x 6.7 cm Guido and Donatella Galimberti Collection, Milan Photo Luigi Acerra</p>	
38.	<p>Piero Manzoni <i>Achrome</i>, 1960 c. Base di legno, gancio di ottone, caolino 10 x 6 x 6 cm Collezione privata</p>	<p>Piero Manzoni <i>Achrome</i>, 1960 ca. Wooden base, brass hook, kaolin 10 x 6 x 6 cm Private collection</p>	
39.	<p>Piero Manzoni <i>Merda d'artista n. 53</i>, maggio 1961 Scatoletta di latta, carta stampata altezza 4,8 cm, diametro 6 cm Fondazione Piero Manzoni, Milano, in collaborazione con Gagosian Gallery</p>	<p>Piero Manzoni <i>Artist's Shit No. 53 (Merda d'artista n. 53)</i>, May 1961 Tin can, printed paper 4.8 cm in height, 6 cm in diameter Fondazione Piero Manzoni, Milan, in collaboration with Gagosian Gallery</p>	

40.	<p>Piero Manzoni <i>Merda d'artista n. 58</i>, maggio 1961 Scatoletta di latta, carta stampata altezza 4,8 cm, diametro 6 cm Fondazione Piero Manzoni, Milano, in collaborazione con Gagosian Gallery</p>	<p>Piero Manzoni <i>Artist's Shit No. 58 (Merda d'artista n. 58)</i>, May 1961 Tin can, printed paper 4.8 cm in height, 6 cm in diameter Fondazione Piero Manzoni, Milan, in collaboration with Gagosian Gallery</p>	
41.	<p>Piero Manzoni <i>Merda d'artista n. 63</i>, maggio 1961 Scatoletta di latta, carta stampata altezza 4,8 cm, diametro 6 cm Fondazione Piero Manzoni, Milano, in collaborazione con Gagosian Gallery</p>	<p>Piero Manzoni <i>Artist's Shit No. 63 (Merda d'artista n. 63)</i>, May 1961 Tin can, printed paper 4.8 cm in height, 6 cm in diameter Fondazione Piero Manzoni, Milan, in collaboration with Gagosian Gallery</p>	
42.	<p>Piero Manzoni <i>Merda d'artista n.68</i>, maggio 1961 Scatoletta di latta, carta stampata altezza 4,8 cm, diametro 6 cm Fondazione Piero Manzoni, Milano, in collaborazione con Gagosian Gallery</p>	<p>Piero Manzoni <i>Artist's Shit No. 68 (Merda d'artista n. 68)</i>, May 1961 Tin can, printed paper 4.8 cm in height, 6 cm in diameter Fondazione Piero Manzoni, Milan, in collaboration with Gagosian Gallery</p>	
43.	<p>Jasper Johns <i>Bronzo dipinto (Painted Bronze)</i>, 1960 (fuso e dipinto 1964) Bronzo e pittura a olio 14 x 20,3 x 11,7 cm Philadelphia Museum of Art, Collezione dell'artista</p>	<p>Jasper Johns <i>Painted Bronze</i>, 1960 (cast and painted 1964) Bronze and oil paint 14 x 20.3 x 11.7 cm Philadelphia Museum of Art, Collection of the artist</p>	
44.	<p>Mimmo Rotella <i>Petit monument à Rotella</i>, 1961 Lattina olio motore, ed. 43/100 altezza 23 cm, diametro 8 cm complessivi; base in legno: 5,5 x 10,7 x 10,7 cm Collezione privata, courtesy Frittelli Arte Contemporanea, Firenze</p>	<p>Mimmo Rotella <i>Tiny Monument to Rotella (Petit monument à Rotella)</i>, Motor oil can, ed. 43/100 height 23 cm, diameter 8 cm overall; wooden base: 5,5 x 10,7 x 10,7 cm Private collection, courtesy of Frittelli Arte Contemporanea, Florence</p>	
45.	<p>Yves Klein <i>Spugna-Scultura blu senza titolo (SE 246) (Sculpture-Éponge – Sans titre [SE 246])</i>, 1959 Pigmento puro e resina sintetica, spugna naturale, base in metallo 17,5 x 12,5 x 8 cm Collezione privata</p>	<p>Yves Klein <i>Untitled Blue Sponge – Sculpture (SE 246) (Sculpture-Éponge – Sans titre [SE 246])</i>, 1959 Dry pigment and synthetic resin, natural sponge, metallic base 17.5 x 12.5 x 8 cm Private collection</p>	

46.	<p>Jasper Johns <i>Fai da te (Bersaglio) (Do It Yourself [Target])</i>, 1960 Matita con pennello da pittura e pastiglie di acquerello secco, cornice di legno 19,7 x 14 cm The Sonnabend Collection e Nina Sundell. Prestito a lungo termine presso Ca' Pesaro, Galleria Internazionale d'Arte Moderna, Venezia</p>	<p>Jasper Johns <i>Do It Yourself (Target)</i>, 1960 Pencil with paint brush and dry watercolor cakes, wood frame 19.7 x 14 cm The Sonnabend Collection and Nina Sundell. On long-term loan to Ca' Pesaro, Galleria Internazionale d'Arte Moderna, Venice</p>	
47.	<p>Piero Manzoni <i>Alfabeto (Projet de sérigraphie)</i>, 1959 Collage 65 x 48 cm Collezione privata</p>	<p>Piero Manzoni <i>Alphabet (Silkscreen Project) (Alfabeto [Projet de sérigraphie])</i>, 1959 Collage 65 x 48 cm Private collection</p>	
IV. Il contesto italiano / The Italian background			
48.	<p>Agostino Bonalumi <i>Senza titolo</i>, 1958 Tecnica mista su tela 100 x 120 cm Collezione Galante, Milano Foto Giorgio Colombo</p>	<p>Agostino Bonalumi <i>Untitled</i>, 1958 Mixed media on canvas 100 x 120 cm Galante Collection, Milan Photo Giorgio Colombo</p>	
49.	<p>Agostino Bonalumi <i>Nero</i>, 1959 Tela estroflessa e tempera vinilica 60 x 90 cm Collezione privata, Torino</p>	<p>Agostino Bonalumi <i>Black (Nero)</i>, 1959 Shaped canvas and vinyl tempera 60 x 90 cm Private collection, Turin</p>	
50.	<p>Dadamaino <i>Volume</i>, 1958 Tempera su tela forata 40,5 x 30 cm Collezione privata, Milano, courtesy A arte Invernizzi, Milano Foto Bruno Bani, Milano</p>	<p>Dadamaino <i>Volume</i>, 1958 Tempera on pierced canvas 40.5 x 30 cm Private collection, Milan, courtesy of A arte Invernizzi, Milan Photo Bruno Bani, Milan</p>	
51.	<p>Dadamaino <i>Volume</i>, 1958 Tempera su tela forata 40 x 30 cm Collezione privata, Milano, courtesy A arte Invernizzi, Milano Foto Bruno Bani, Milano</p>	<p>Dadamaino <i>Volume</i>, 1958 Tempera on pierced canvas 40 x 30 cm Private collection, Milan, courtesy of A arte Invernizzi, Milan Photo Bruno Bani, Milan</p>	

52.	<p>Dadamaino <i>Volume a moduli sfasati</i>, 1961 Plastica fustellata 70 x 50 cm Collezione privata, Milano, courtesy A arte Invernizzi, Milano</p> <p>Foto Bruno Bani, Milano</p>	<p>Dadamaino <i>Volume of Displaced Modules (Volume a moduli sfasati)</i>, 1961 Die cut plastic 70 x 50 cm Private collection, Milan, courtesy of A arte Invernizzi, Milan</p> <p>Photo Bruno Bani, Milan</p>	
53.	<p>Gianni Colombo <i>Senza titolo</i>, 1959 Fibra, legno, gommapiuma, animazione meccanica 28 x 50 x 6 cm Collezione privata, Milano, courtesy A arte Invernizzi, Milano</p> <p>Foto Bruno Bani, Milano</p>	<p>Gianni Colombo <i>Untitled</i>, 1959 Fiber, wood, foam rubber, electromechanical animation 28 x 50 x 6 cm Private collection, Milan, courtesy of A arte Invernizzi, Milan</p> <p>Photo Bruno Bani, Milan</p>	
54.	<p>Gianni Colombo <i>Strutturazione pulsante</i>, 1959 Polistirolo espanso, gommapiuma, legno, animazione elettromeccanica 78 x 140 x 12 cm Collezione privata, Milano, courtesy A arte Invernizzi, Milano</p> <p>Foto Bruno Bani, Milano</p>	<p>Gianni Colombo <i>Pulsating Structure (Strutturazione pulsante)</i>, 1959 Polystyrene, foam rubber, wood, electromechanical animation 78 x 140 x 12 cm Private collection, Milan, courtesy of A arte Invernizzi, Milan</p> <p>Foto Bruno Bani, Milan</p>	
55.	<p>Giovanni Anceschi <i>Percorsi fluidi</i>, 1961 Tubo di polietilene, liquido colorato, legno laccato 55 x 55 X 8,5 cm Collezione Intesa Sanpaolo – Gallerie d'Italia – Piazza Scala, Milano</p>	<p>Giovanni Anceschi <i>Fluid Routes (Percorsi fluidi)</i>, 1961 Polyethylene tube, colored liquid, lacquered wood 55 x 55 X 8,5 cm Intesa Sanpaolo Collection – Gallerie d'Italia – Piazza Scala, Milan</p>	
56.	<p>Davide Boriani, <i>Superficie magnetica</i>, 1959-64 Alluminio, vetro, polvere magnetica, motore 50 x 50 x 10 cm Collezione privata, Bologna</p>	<p>Davide Boriani <i>Magnetic Surface (Superficie magnetica)</i>, 1959-64 Aluminum, glass, magnetic powder, engine 50 x 50 x 10 cm Private collection, Bologna</p>	
57.	<p>Alberto Biasi <i>Visione dinamica</i>, 1962 Lamelle in pvc e legno dipinto a olio 63 x 63 x 10 cm Fondazione Musei Civici di Venezia, Galleria Internazionale d'Arte Moderna di Ca' Pesaro</p> <p>© Archivio Fotografico, Fondazione Musei Civici di Venezia</p>	<p>Alberto Biasi <i>Dynamic Vision (Visione dinamica)</i>, 1962 PVC sheets, and oil paint on wood 63 x 63 x 10 cm Fondazione Musei Civici di Venezia, Galleria Internazionale d'Arte Moderna di Ca' Pesaro</p> <p>© Archivio Fotografico, Fondazione Musei Civici di Venezia</p>	

58.	<p>Manfredo Massironi <i>Doppia struttura a quadrati ruotati</i>, 1965 cartone dipinto, legno e vetro 53 x 53 x 9 cm Collezione Intesa Sanpaolo – Gallerie d'Italia – Piazza Scala, Milano</p>	<p>Manfredo Massironi <i>Double Structure with Rotated Squares (Doppia struttura a quadrati ruotati)</i>, 1965 Painted cardboard, wood and glass 53 x 53 x 9 cm Intesa Sanpaolo Collection – Gallerie d'Italia – Piazza Scala, Milan</p>	
V. La situazione europea / The European background			
59.	<p>Piero Manzoni <i>Achrome</i>, 1962 c. Pacco in carta da imballo 70 x 85 cm Collezione privata, courtesy Fondazione Piero Manzoni, Milano</p>	<p>Piero Manzoni <i>Achrome</i>, 1962 ca. Package in wrapping paper 70 x 85 cm Private collection, courtesy of Fondazione Piero Manzoni, Milan</p>	
60.	<p>Piero Manzoni <i>Achrome</i>, 1962 c. Pacco in carta da imballo 70 x 85 cm Collezione privata, courtesy Fondazione Piero Manzoni, Milano</p>	<p>Piero Manzoni <i>Achrome</i>, 1962 ca. Package in wrapping paper 70 x 85 cm Private Collection, courtesy of Fondazione Piero Manzoni, Milan</p>	
61.	<p>Enrico Castellani <i>Senza titolo (Superficie argento)</i>, 1959 Acrilico su tela 60 x 80 cm Collezione privata</p>	<p>Enrico Castellani <i>Untitled (Silver Surface) (Senza titolo [Superficie argento])</i>, 1959 Acrylic on canvas 60 x 80 cm Private collection</p>	
62.	<p>Heinz Mack <i>Rilievo luminoso (Lichtrelief)</i>, 1959 Foglio di alluminio su pannello 22 x 40 x 3 cm Collezione privata Foto Bruno Bani, Milano</p>	<p>Heinz Mack <i>Light Relief (Lichtrelief)</i>, 1959 Aluminum sheet on board 22 x 40 x 3 cm Private collection Photo Bruno Bani, Milan</p>	
63.	<p>Heinz Mack <i>La gioia di Calvino (Die Freude des Calvin)</i>, 1963 Alluminio e legno 160 x 100 cm Fondazione Solomon R. Guggenheim, Venezia. Donazione Heinz Mack, 2007.4</p>	<p>Heinz Mack <i>The Joy of Calvin (Die Freude des Calvin)</i>, 1963 Aluminum and wood 160 x 100 cm Solomon R. Guggenheim Foundation, Venice. Gift, Heinz Mack, 2007.4</p>	

<p>64.</p>	<p>Günther Uecker <i>Struttura tattile rotante (Taktile Struktur rotierend)</i>, 1961 Legno, tela da imballaggio, alluminio, chiodi di ferro e vernice d'argento 61 x 52,7 cm Collezione Peggy Guggenheim, Venezia 76.2553 PG 229 Foto Sergio Martucci</p>	<p>Günther Uecker <i>Tactile Rotating Structure (Taktile Struktur rotierend)</i>, 1961 Wood, burlap, aluminium, iron nails and silver paint 61 x 52.7 cm Peggy Guggenheim Collection, Venice 76.2553 PG 229 Photo Sergio Martucci</p>	
<p>65.</p>	<p>Otto Piene <i>Il sole d'oro</i> (titolo originale?), 1963 Oro e tempera su tela 68 x 96 cm Collezione privata Foto Agostino Osio</p>	<p>Otto Piene <i>The Golden Sun</i> (titolo originale?), 1963 Gold and tempera on canvas 68 x 96 cm Private collection Photo Agostino Osio</p>	
<p>66.</p>	<p>Christian Megert <i>Struttura bianca (Struktur Weiss)</i>, 1957 Caparol e sabbia su tela juta, con cornice originale in legno 27 x 24 cm Collezione A&M – Bologna Foto Rocco Casaluci</p>	<p>Christian Megert <i>White Structure (Struktur Weiss)</i>, 1957 Caparol and sand on burlap, with original wooden frame 27 x 24 cm A&M Collection – Bologna Photo Rocco Casaluci</p>	
<p>67.</p>	<p>Jan Schoonhoven <i>Servaas</i>, 1959 Olio e pittura a emulsione su cartone, garza e tela 47 x 64 cm Art Station Foundation by Grażyna Kulczyk Foto Richard Valencia ltd</p>	<p>Jan Schoonhoven <i>Servaas</i>, 1959 Oil and emulsion paint on cardboard, gauze and linen 47 x 64 cm Art Station Foundation by Grażyna Kulczyk Photo Richard Valencia ltd</p>	
<p>68.</p>	<p>Jan Schoonhoven <i>R61-4</i>, 1961 Cartapesta, cartone, pittura 99 x 81 x 4 cm Caldic Collectie, Wassenaar (The Netherlands)</p>	<p>Jan Schoonhoven <i>R61-4</i>, 1961 Papier-mâché, cardboard, paint 99 x 81 x 4 cm Caldic Collectie, Wassenaar (The Netherlands)</p>	
<p>69.</p>	<p>François Morellet <i>2 Trame di grillage 12°-79° (2 trames de grillage 12°-79°)</i>, 1959 Grillage su legno 80 x 80 cm Collezione privata, courtesy A arte Invernizzi, Milano Foto Studio Morellet Cholet</p>	<p>François Morellet <i>2 Layers of Wire-netting 12°-79° (2 trames de grillage 12°-79°)</i>, 1959 Wire-netting on wood 80 x 80 cm Private collection, courtesy of A arte Invernizzi, Milano Photo Studio Morellet Cholet</p>	


70.	Almir da Silva Mavignier <i>Pittura (Painting)</i> , 1960 Olio su tela 90 x 30 cm Fondazione Antonio e Carmela Calderara	Almir da Silva Mavignier <i>Painting</i> , 1960 Oil on canvas 90 x 30 cm Fondazione Antonio e Carmela Calderara	
VI. Verso il futuro / Toward the future			
71.	Piero Manzoni <i>Achrome</i> , 1961 Pelle di coniglio, base di legno bruciato sfera: diametro 45,5 cm; base: 47 x 47 x 47 cm HEART – Herning Museum of Contemporary Art Foto Thomas Pedersen e Poul Pedersen	Piero Manzoni <i>Achrome</i> , 1961 Rabbit's fur, burnt wood base sphere: 45,5 cm in diameter; base: 47 x 47 x 47 cm HEART – Herning Museum of Contemporary Art Photo Thomas Pedersen and Poul Pedersen	
72.	Piero Manzoni, <i>Achrome</i> , 1961-62 Fibra artificiale 100 x 80 cm Collezione privata, Milano	Piero Manzoni, <i>Achrome</i> , 1961-62 Synthetic fiber 100 x 80 cm Private collection, Milan	
73.	Piero Manzoni <i>Achrome</i> , 1960-61 Panno cucito 70 x 60 cm Fondazione Piero Manzoni, Milano, in collaborazione con Gagolian Gallery	Piero Manzoni <i>Achrome</i> , 1960-61 Sewn cloth 70 x 60 cm Fondazione Piero Manzoni, Milan, in collaboration with Gagolian Gallery	
74.	Enrico Castellani <i>Superficie argento-nero n. 2</i> , 1964 Acrilico su tela 100 x 70 cm Collezione privata, Milano	Enrico Castellani <i>Silver-Black Surface No. 2 (Superficie argento-nero n. 2)</i> , 1964 Acrylic on canvas 100 x 70 cm Private collection, Milan	
75.	Enrico Castellani, <i>Dittico angolare</i> , 1966 Acrilico su tela 183 x 250 x 121 cm Collezione Prada, Milano	Enrico Castellani, <i>Angular Diptych (Dittico angolare)</i> , 1966 Acrylic on canvas 183 x 250 x 121 cm Prada Collection, Milan	
76.	Enrico Castellani <i>Senza titolo</i> , 1959 Tempera su tela 100 x 80 cm Collezione privata	Enrico Castellani <i>Untitled</i> , 1959 Tempera on canvas 100 x 80 cm Private collection	

AZIMUT/H – Continuità e nuovo / AZIMUT/H. Continuity and Newness

A cura di / Curated by Luca Massimo Barbero

20/09, 2014 – 19/01, 2015

Peggy Guggenheim Collection, Venice

77.	<p>Piero Manzoni Base magica – Scultura vivente, 1961 Legno (copia autorizzata) 60 x 80 x 80 cm Fondazione Piero Manzoni, Milano, in collaborazione con Gagosian Gallery</p>	<p>Piero Manzoni <i>Magic Base – Living Sculpture (Base magica – Scultura vivente)</i>, 1961 Wood (authorized copy) 60 x 80 x 80 cm Fondazione Piero Manzoni, Milan, in collaboration with Gagosian Gallery</p>	
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AZIMUT|H CONTINUITY AND NEWNESS

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“This exhibition and this publication in particular bring together and reinterpret the experiences of Azimut/h and the research of the protagonists that worked in its orbit, but they go beyond this. Rather than focus on these, tucking them safely into yet another study, they adopt a perspective that, alongside an analytical view of the material, explodes Azimut/h. Starting with an exhibition that is tightly and philologically curated, each work, as if written in hypertext, is opened up to reveal its connections and evocations, identified above all in this publication, which is not simply a compendium but a key to the work on view.[...]”

To complete these iconographic and textual analyses a series of sources are reproduced in their entirety here, crucial for reconstructing the history of Azimut/h: the two issues of the review Azimuth, the only catalogue ever printed by the gallery (Manzoni’s exhibition of Lines), alongside Azimut invitations and posters, as well as other publications of the period, reviews in particular, that make up the context of its genesis and relations.”

LUCA MASSIMO BARBERO

In a postwar period marked by great experimentation, great masters and international comparison, the central cultural and expressive place of Azimut emerges, an art gallery and magazine founded in 1959 by Piero Manzoni and Enrico Castellani. Differentiated by their spelling, Azimut (the gallery) and “Azimuth” (the magazine) formalised a new aesthetic conception favoured also by the intense relationship developed with some of the leading figures in Italian and international linguistic and theoretical studies of those years.

The book is dedicated to the Italian leaders of this generation and to the European and American internationalism of this experience, and consists of five essays written respectively by: Luca Massimo Barbero, *Azimut/h. Continuity and Newness*, Francesca Pola, *The constellation of “the new artistic conception” Azimut/h epicenter of the european neo-avantgard*, Antoon Melissen, *Transforming Reality Azimut/h: between radical abstraction and the poetics of the object*, Federico Sardella, *Enrico Castellani before and after Azimut/h* and Flaminio Gualdoni, *Artist’s shit Manzoni and after Manzoni*.

The magazines that typified the art scene of those years are also published in their entirety for the first time in a section of more than 300 pages: *L’esperienza moderna* 3-4, *Il gesto* 3, *Internationale situationniste* 2, *Panderma* 4, *Art Actuel international* 14, *Nota* 4, *Zero* 3, *Arte programmata* 1962, *Almanacco Letterario Bompiani* 1962 and *Nul* 0 2.

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