

イタリア文化会館

〒102-0074 東京都千代田区九段南2-1-30

Istituto Italiano di Cultura

2-1-30 Kudan Minami, Chiyoda-ku, Tokyo 102-0074

Tel. 03-3264-6011 Fax 03-3262-0853

E-mail: iictokyo@esteri.it <http://www.iictokyo.esteri.it>



CELEBRATING PIERO MANZONI AT THE ITALIAN CULTURAL INSTITUTE IN TOKYO

October 15-17, 2019

Piero Manzoni (1933-1963) was one of the leading artists of Post-World War II international scene.

The Italian Cultural Institute in Tokyo celebrates this outstanding figure with the screening of the documentary *Piero Manzoni and ZERO* by Francesca Pola, a lecture by the art historian Tadashi Kanai (Shinshu University) and a concert by pianist Ciro Longobardi, performing live the soundtrack of the above mentioned documentary, composed by Andrea Cavallari.

On Tuesday, October 15th at 18:30, art historian Tadashi Kanai (Shinshu University) gives the talk “Piero Manzoni. Void, Vestiges, Excess”, followed by the screening of the documentary *Piero Manzoni and ZERO*, devised and edited by Francesca Pola, in collaboration with Fondazione Piero Manzoni, realized by Zenit Arti Audiovisive, in the presence of the author.

On Thursday, October 17th at 18:30, pianist Ciro Longobardi performs *Achrome*, a piano suite composed by Andrea Cavallari as the soundtrack of the documentary *Piero Manzoni and ZERO*. In addition to the world live premiere of Cavallari's piece, Longobardi plays music by a composer belonging to Manzoni's universe, John Cage, and by Sylvano Bussotti and Daniele Lombardi who were deeply influenced by him, concluding with a selection of *Préludes* by Claude Debussy, one of the fathers of the music avant-gardes of the 20th century.

Organized by Istituto Italiano di Cultura di Tokyo.

This program is made possible by support from ASF Ltd (London) and Thomas and Lisa Blumenthal.

These events are organized on the occasion of the 15th edition of the Giornata del Contemporaneo, an initiative of AMACI (Association of Italian Museums of Contemporary Art) with the Italian Ministry of Foreign Affairs and International Cooperation.

All the events take place in the Auditorium of the Italian Cultural Institute

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Piero Manzoni (1933 – 1963) is one of the most important artists of the Twentieth century, worldwide famous for his revolutionary creations: his *Achrome* works (completely colourless surfaces, which he started in 1957 as a way of going beyond all conventions of painting: intended to be the space for material and real events rather than containers of images or emotions); his sealed *Linee* (*Lines*), 1959-60, his controversial *Merda d'artista* (*Artist's Shit*), 1961, and other proto-conceptual works and *ante litteram* performances, which he delivered to the art world at an incredible speed, during his short and intense creative life (he died of a heart attack in 1963, when he was only 29 years old). Manzoni's pieces were intended to radically change not only the very notion of the work of art in itself, but also the relationship between the artwork and the viewer, who could not be a neutral contemplator anymore, but was intended to be involved in a different physical and psychological relationship with the artistic experience. In 1960 for instance, he realized his *Consumazione dell'arte* (*Consumption of art*), delivering edible boiled egg sculptures for the public to eat, to create "a more direct relationship with the viewer". In 1961, he realized his *Base magica* (*Magic Basement*), which makes anyone a work of art as long as he or she stands on it; and started signing and certifying people, turning them into *Sculture viventi* (*Living Sculptures*). One of the most topical examples of this approach was conceived on a 'conceptually' global scale: it is the *Socle du monde. Hommage à Galileo* (*Base of the World. Homage to Galileo*): an upside-down pedestal, realized in the Danish town of Herning in 1961, which ideally supports the whole world, turning it all together into a work of art.

Manzoni's actions were also intended to change the art system itself, by creating in 1959 in Milan, with fellow artist Enrico Castellani, the self-managed magazine *Azimuth*, and the related Azimut gallery, presenting pivotal international figures of the emerging artistic generation, such as Yves Klein, Heinz Mack, François Morellet, Otto Piene, Jean Tinguely. Manzoni not only was a restless creator, but also loved to travel and meet fellow artists all over Europe, to share ideas and projects, and catalyse energies for the advancement of what he defined "la nuova concezione artistica" ("the new artistic conception"). He was also one of the first European artists who, in the period after World War II, understood that the new geography of art would move way beyond the milieu of Paris. There were not many artists at that time in Europe who could understand and share his pioneering vision: then he found in the international ZERO network. This book and film is built out of the interviews realized with 10 of these artists, intertwined with historical materials, to retrace this geography of human and artistic exchanges.

Francesca Pola

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Tuesday, October 15, 18:30

PIERO MANZONI. VOID, VESTIGES, EXCESS

A lecture by Tadashi Kanai

Piero Manzoni (1933-1963) is the Italian wizard that in the Fifties and early Sixties electrified the European art scene by brilliantly changing its rules and foreseeing the language and postures of contemporary art. This lecture focuses on retracing the mark left by Manzoni's work, which is being reappraised in recent years, its background and context, and its decisive influence on later movements such as Arte povera.

The lecture is in Japanese.

Tadashi Kanai is now faculty member at the Department of Humanities of Shinshu University, after having been curator at the Toyota Municipal Museum of Art. His main projects are "Arte povera" (Toyota Municipal Museum of Art, 2005), "Vanishing Points" (National Gallery of Modern Art, New Delhi, 2007), "Aichi Triennale 2016" (co-curation, Aichi Prefectural Museum of Art and others, 2016). Selected publications: *Feminine Symbolism* (editor, Arina Shobō, 2015), *The Letters of Giorgio Morandi* (co-author, Misuzu Shobō, 2011), *The Question of Sculpture* (co-author, Topofil, 2017), and *Art since 1900* (co-translator, Tokyo Shoseki, 2019). In 2017-2018, he has been visiting professor at the Department of Philosophy of the University of Venice (Italy).

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Tuesday, October 15, 19:30

PIERO MANZONI AND ZERO

Video documentary, 52 mins.

Devised, written and edited by Francesca Pola

In collaboration with Fondazione Piero Manzoni

Realized by Zenit Arti Audiovisive

Executive producers: Thomas and Lisa Blumenthal

2018

With Heinz Mack, Otto Piene, Günther Uecker, and Bernard Aubertin, Agostino Bonalumi, Almir Mavignier, Christian Megert, François Morellet, Henk Peeters, Herman de Vries

Filming of interviews: Edoardo Podo

Original soundtrack includes the first recording of *Achrome* (suite for piano), a contemporary sound portrait of Piero Manzoni's *Achromes* by Andrea Cavallari, performed by Ciro Longobardi

Director: Fabrizio Galatea

Editing: Lucio Viglierchio

Incidental music: Fabio Viana

Sound-mix and sound effects: Fabio Coggiola

The video documentary *PIERO MANZONI AND ZERO* presents the richness and meaning of the artistic relationships in Europe, at the end of the 1950s and in the early 1960s, around the pivotal figure of Piero Manzoni.

One of the protagonists and catalysers of this revolutionary creative context moving beyond *Informel* into a new form of creativity, internationally known as the ZERO movement, Manzoni is the forerunner and unexhausted "travelling messenger" of a new geography of relations. His continuous journeys and activity mark a new transnational perspective: an alternative vision compared to North American art, but also dissimilar to the Parisian milieu. ZERO operates according to this new geography: it travels through Milan, Rome, Lausanne, Bern, Basel, Düsseldorf, Munich, Frankfurt, London, Rotterdam, Amsterdam, Antwerp, Copenhagen and Zagreb, following different lines and standards and producing a massive exchange of letters, works, exhibitions, publications.

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These artists established new creative and at the same time methodical guidelines, as well as new hubs and places that inexorably adopt such guidelines, thus amplifying and spreading their effects. The video documentary is distributed worldwide in a USB stick attached to the book by Francesca Pola *PIERO MANZONI AND ZERO. A European Creative Region*, Pesci Rossi, Electa, Milan, 2018 (English), 15 x 23, 150 pp., ill., paperback, available here: <https://www.electa.it/en/product/piero-manzoni-and-zero/>

The book and film is a choral portrait of the international ZERO movement, around one of its pivotal figures – that of Piero Manzoni, and through a plurality of voices. Constantly in touch with each other, these artists did not work as a well-established, closed group with a clearly defined programme, but rather as a great international workshop and catalyst, where the networking of experiences allowed new ideas to be born and to grow.

This book and film are devoted to what can be described as the germinal moment in the formation of this European neo-avant-garde named ZERO, and its theoretical and practical maturation that was to be of vital importance for decades to come. In this innovation of ideas and new geography of relationships, Manzoni was a precursor and tireless driving force, as well as being a source of links and creativity: as you will hear him being described in this film, a true 'diplomatic courier for the artists'.

Francesca Pola is an Italian art historian, curator, and writer, Fulbright Distinguished Lecturer, and teaches at Università Cattolica and IES Abroad in Milan. She has researched and written extensively about Italian and international art from the 1950s and 1960s, realizing seminal publications on Piero Manzoni, such as *Manzoni Azimut* (Gagosian Gallery, London and Fondazione Piero Manzoni, Milan, 2011), and *Una visione internazionale. Piero Manzoni e Albisola* (Pesci Rossi, Electa, Milan, 2013), among others. She is the Italian member in the International Scientific Advisory Board and Research Group of the ZERO foundation in Düsseldorf, since its founding, and has participated in several related projects, exhibitions and publications. More at www.francescapola.it

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Thursday, October 17, 18:30

ACHROME: A MUSICAL PORTRAIT

Piano recital by Ciro Longobardi

Program

John Cage (1912-1992)

Music of Changes Vol. I (1951), 4'

Sylvano Bussotti (1931-)

Musica per amici (1957/1971), 6'

Daniele Lombardi (1946-2018)

Mitologie I (1996), 12'

Andrea Cavallari (1964-)

Achrome, suite for piano (2018), 20' – World premiere

Claude Debussy (1862-1918)

from Préludes Vol. I (1909-10)

"Les sons et les parfums tournent dans l'air du soir", 4'

"Les collines d'Anacapri", 3'30"

"La sérénade interrompue", 3'

"La cathédrale engloutie", 7'

"Minstrels", 2'30"

"Years ago, the New York University invited me to curate a music program inspired by Italian visual artists of the Fifties and Sixties. Nearly twenty years have passed since that first contact with Manzoni, and today I have come back to that idea of "sound-achromes", a monochromatic sound, by elaborating a series of 'movements', like a suite where each movement is inspired by one of Manzoni's *Achromes*. In Manzoni's works, art is very often hidden – and this deeply inspired me to create a score in which the artistic gesture is hidden by polyphonic layers that only piano can create." Starting from Andrea Cavallari's words and most of all from his music, this program is meant as an homage to Manzoni's figure, while at the same time referring to John Cage, the composer that was quoted in an article by Tōno Yoshiaki published in 1959 in the magazine "Azimuth", directed by Manzoni and Castellani. For Manzoni, an object of art should not represent anything except itself; likewise, for Cage composing is a tool in order to reveal the true essence of sound. Both of them are crucially tied to the idea of "emptiness" as expressed in *zen* philosophy. A perfect example of this is *Music of Changes*, a vast composition for piano in four books, created through the extensive usage of draws from the Chinese classic *Yijing*. The two Italian composers Sylvano Bussotti and Daniele Lombardi are deeply connected to Cage by the usage of indeterminate and pictorial elements in their music. Of the former, we will listen to *Musica per amici*, a revision of dance pieces written for his Florentine friends; of the latter "Mitologie I", a quasi-sonata in four movements taken from a longer cycle

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called *Mitologie*. The program ends with five pieces taken from the First Book of the *Préludes* by Debussy, the father of the avant-gardes and a source of inspiration for the early stages of John Cage's creative output.

Ciro Longobardi

Andrea Cavallari is an American-born, Italian classical avant-garde music composer and visual artist. He studied piano, composition, ethnomusicology, orchestra conducting and fine-arts, and took masters in composition with Franco Donatoni and Ennio Morricone. For the past 20 years he has been expressing his art in both media: music and visual art. His visual practice is mainly expressed by installations combining sound and visual elements. His recent works explore the deep nature of sound through combining visual elements with sound, whilst his compositions often reflect and take inspiration from the visual world, translating images into sounds. He considers his works to be in line with the new complexity of expression, where the technical and expressional limits of the performers are pushed to the extreme.

Cavallari is also very active in the contemporary arts field with collaborations with William Kentridge, Alfredo Pirri, Jannis Kounellis, Vanessa Beecroft, Nancy Burson, Michael Nyman and Erwin Wurm, for whom he curated events at the Uffizi Gallery, Bargello Museum, Museo Novecento and Museum Palazzo Strozzi in Florence. Cavallari founded several art and music institutions such as ASF Ltd (London), FLAME | Florence Art Music Experience. He has been the artistic director of the Festival Estate Fiesolana, World Sacred Music Week, the FOG Festival and is currently co-director of the London Ear Festival. He has collaborated with the New York University, University of Massachusetts and Columbia University and with Fez Festival (Morocco) Edinburgh Festival, IRCAM, Ensemble Intercontemporain, London Sinfonietta, Klangforum Wien, Akademie Kunst Köln, Documenta Kassel, Baltic Art Festival (Poland). His compositions have been played throughout Europe and the USA in major festivals such as the Festival dei due Mondi in Spoleto, documenta in Kassel, Festival ninety- seven in Cincinnati, Jornadas de Musica del Siglo XX in Segovia, and the Royal Festival Hall in London, the Biennial of Art N.E.W.S. in Poland. He is "composer in residence" at the Frankfurt Kammeroper for which he is writing a new opera that will be staged in 2020. His music has been recorded by Rivaolto (Italy) and Capstone (New York). He works and lives between Florence, Tokyo and London. His music is published by Verlag Neue Musik (Berlin).

Ciro Longobardi. Finalist and best pianist at the Gaudeamus Competition 1994 in Rotterdam, Kranichsteiner Musikpreis at the 37th Ferienkurse in Darmstadt in the same year, he played for Traiettorie Parma, Milano Musica, Ravenna Festival, Rai Nuova Musica Torino, Teatro San Carlo and Associazione Scarlatti Napoli, Ente Teatro Massimo Palermo, Biennale Venezia, Saarländischer Rundfunk Saarbrücken, Ferienkurse Darmstadt, ZKM Karlsruhe, Unerhörte Musik Berlino, INA - GRM Parigi, Guggenheim Museum New York, Salzburg Festival. He recorded for the labels Stradivarius, Limen, Mode Records, and RAI Trade. Among the prizes he received, a "Coup de Cœur de Radio France" (September 2011), a "Special Prize of the Critics" (Musica e Dischi) a "CD of the month" and a "Best Record Prize" (Amadeus 2012-2013). His complete recording of the "Catalogue d'Oiseaux" by Messiaen, only weeks after being published by the Dutch label Piano Classics, is already being very favourably received by the critics. He held lecture-concerts and masterclasses for the Conservatories of Alicante, Rotterdam, Ghent and Brussels, for the Hochschule in Basel, for the University of Chicago and the Manhattan School of Music in New York. From 2012 to 2014 he taught piano within the Master in Contemporary Performance at the Conservatory of Lugano. He is a founding member of the Dissonanzen collective in Naples and the pianist of the Ensemble Prometeo in Parma.