

CHRISTIAN MEGERT

ATTRAVERSO LA SCULTURA



GALLERIA
ALLEGRA
RAVIZZA



CHRISTIAN MEGERT
Attraverso la Scultura

**GALLERIA
ALLEGRA
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DECOSTRUIRE/COSTRUIRE

Marco Meneguzzo

Può essere difficile pensare un'opera come quella di Christian Megert in termini di "scultura". Soprattutto per chi è abituato a ragionare per stereotipi, o per chi è accecato dal concetto di avanguardia, la scultura mal si concilia con un lavoro accomunato idealmente – e storicamente, nei fatti – a ZERO: quasi per statuto la scultura ha a che fare con il volume e la materia, mentre ZERO predicava la leggerezza del nulla, risultando quindi incompatibile con quell'idea tradizionale di scultura dove, anche senza volerlo, il senso del "peso" sembra presentarsi alla mente ogni qualvolta se ne parla. Ma poiché le mezze verità – e questo pensiero sulla scultura fa parte della categoria – sono peggio delle bugie, e il pensiero anarchico e universale di ZERO è capace di comprendere in sé anche quella che sembra essere una contraddizione, a patto che sia condotta con lo spirito ZERO, vale la pena di superare il primo attimo di leggero sconcerto di fronte alle sculture di Megert, per esercitare un'analisi più profonda, più complessa e alla fine più chiara sulle motivazioni di certe opere, magari di granito come quella per Barbarossaplatz di Düsseldorf (1991) o per Gorinchem in Olanda (2012-14), pensate e realizzate dall'artista.

Una prima motivazione è certamente psicologica, ma è anche così tipica del pensiero comune agli artisti da risultare emblematica. Chiunque abbia una vocazione costruttiva – intendendo con questa parola sia il significato generico, che quello più propriamente disciplinare e storico del Costruttivismo artistico – vuole assolutamente "costruire". Questa affermazione, che sembra sfiorare il campo delle banalità tautologiche, spiega invece il desiderio degli artisti, anche dei più rivoluzionari e incendiari, di costruire, magari dopo aver distrutto. L'ideale delle avanguardie, così come delle Neoavanguardie – di cui fa parte ZERO – non è la tabula rasa, ma ciò che viene dopo la tabula rasa, vale a dire la sostituzione di un paesaggio visivo vecchio con uno nuovo, improntato di solito all'"uomo nuovo". E' cioè la sostituzione di un linguaggio obsoleto con uno futuro, ma non è certo il mutismo! (solo un esempio, quello del Merzbau dadaista di Kurt Schwitters, che è appunto una costruzione (Bau), a partire dal rifiuto, dall'oggetto trovato ...).

Qualche considerazione a monte sul concetto di scultura aiuterà a collocare i lavori di Megert entro questo nobile linguaggio: se infatti è vero che la scultura ha tendenzialmente a che fare con la materia e con il volume, come si è detto

sopra, ha anche molto a che fare con lo spazio, che di questi elementi costituisce il contraltare, l'interfaccia, e benché la tradizione corrente pensi ancora soprattutto in termini di materia e di volume, è il rapporto con lo spazio ciò che interessa maggiormente gli artisti contemporanei. Far vedere il vuoto, e persino arrivare a decostruirlo – bella sfida, decostruire il vuoto ... - sembra oggi più importante che occuparlo, e questo è nel perfetto spirito di ZERO, oltre che nello statuto vero della scultura. Megert – così come molti dei suoi compagni di strada – dopo le prime prove (qui testimoniate da una stele del 1958, ancora intrisa del miglior Informale) ha tentato proprio questo, e lo ha anche teorizzato nel suo unico scritto teorico – "Ein Neuen Raum", un nuovo spazio, appunto, del 1961 – che è considerato il suo manifesto. Lo specchio, che è stato per tanto tempo il suo materiale principale e che a tutt'oggi è il nucleo della sua ricerca formale, è allora il mezzo – e non il fine – attraverso il quale l'artista ha frantumato lo spazio newtoniano cui eravamo abituati: i frantumi degli specchi restituivano uno spazio frantumato, secondo quello che prima di essere un'allegoria è un dato di fatto, visibile e percepibile senza bisogno di dichiarazioni di poetica. Tutta una generazione – e forse anche più di una – ha lavorato su questo concetto, con scelte formali talora simili (nei materiali, per esempio), talaltra molto differenti, ma tutte mirate a uno sguardo più ampio, a una visione ulteriore, esattamente come Lucio Fontana suggeriva di andare "oltre" la superficie.

Resta però da vedere come si possa conciliare il granito delle ultime realizzazioni e progetti pubblici di Megert con gli specchi frantumati degli anni Sessanta, delle mostre ZERO. Due ordini di fattori aiutano la comprensione. Il primo rimanda a quella necessità di costruire, dopo aver decostruito, di cui si parlava sopra come esigenza psicologica dell'artista, degli artisti; il secondo riguarda la capacità pratica di prevedere la collocazione fisica dei lavori in un luogo pubblico, con le sue esigenze di durata dal lato materiale, di nuova monumentalità dal lato concettuale e simbolico. Entrambi questi fattori si ritrovano idealmente e fisicamente fusi nelle grandi sculture progettate da Megert, che non rinunciano affatto a quello spirito di libertà che costituisce la prima intenzione di tutte le opere dell'artista, e che lo ha fatto aderire (e di converso essere accettato) da ZERO. Il granito delle sue sculture è di fatto un monumento allo spazio più che alla materia, e sicuramente non è un monumento a qualcuno o a qualche narrazione: spesso è un modulo, apparentemente instabile, che si lascia attraversare dalla sguardo nelle sue lunghe fessure, e che grazie a questo punto di vista suggerito dall'artista costruisce un nuovo spazio della visione nella città (come avviene per esempio nella prima col-

locazione della scultura in granito rosso in Barbarossaplatz, dove la stretta fessura di sguincio traguarda le pietre della vecchia cattedrale, in un ideale collegamento extratemporale tra le costruzioni dell'essere umano ...).

Ma procediamo con ordine, cronologicamente. Tutte le sculture di Megert, dalle più piccole a quelle pensate per grandi esposizioni, spingono coerentemente nella direzione di una nuova percezione dello spazio: dai sottili elementi verticali girevoli, ricoperti di specchi posati irregolarmente delle prime esposizioni ZERO, all'ambiente di specchi della Swiss National Exposition (EXPO) del 1964, dalla scultura nel bosco del 1977 a tutte le sculture ambientali con grandi pannelli girevoli progettate a partire dal 1980 (almeno tre delle quali realizzate nel 1987, 1988 e 2009) alle ultime in granito, che comunque convivono per esempio con le installazioni di specchi rotondi multipli e girevoli, tutto parla della vastità dello spazio che ci circonda quotidianamente, e che la scultura moltiplica vuoi riflettendolo in posizioni inaspettate, vuoi suggerendo di guardare attraverso un'apertura apparentemente costrittiva.

Vinta negli anni Sessanta la battaglia libertaria delle neoavanguardie per un "Nuovo Spazio", cui Megert ha contribuito non poco, oggi si tratta di stabilire nuove regole spaziali, in vista di una libertà regolata, e per questo duratura. E' quanto sta facendo Christian Megert da più di trent'anni.

DECONSTRUCT/CONSTRUCT

Marco Meneguzzo

It can be difficult to consider a body of work such as that by Christian Megert in terms of "sculpture". Above all for those who are used to a reasoning based on stereotypes, or for those blinkered by avant-garde concepts, sculpture cannot easily be identified with a work so deeply linked – historically, factually – to ZERO: it is almost an article of faith that sculpture is concerned with volume and material, while the ZERO group preached the lightness of nothing and so was incompatible with the traditional idea of sculpture where, even without wanting it, the idea of "weight" seems to come to mind whenever it is mentioned. But since half-truths – and this way of thinking about sculpture is in this category – are worse than lies, and the anarchic and universal thought of ZERO can contain in itself even what might appear to be contradictory, as long as it is conducted in the ZERO spirit, then it is worthwhile overcoming that first moment of slight bewilderment in the face of Megert's sculpture and make a deeper, more complex, and clearer analysis of the reasoning behind certain works, perhaps made from granite like the ones made for Barbarossaplatz in Düsseldorf (1991) or for Gorinchem in The Netherlands (2012-14), all conceived and made by the artist.

A first motivation is certainly a psychological one, but this is also so typical of the usual way of thinking about artists as to be emblematic. Whoever has a constructive vocation – and I use the penultimate word both in its general sense and in the more specific and historical sense of artistic Constructivism – wants to "construct" at all costs. This statement, which almost seems enter the field of tautological banalities, explains instead the will of artists, even the most revolutionary and incendiary, to construct, perhaps even after having destroyed. The avant-garde ideal, just like that of the neo-avant-gardes – of which ZERO is a part – is not a blank slate, in other words the replacement of an old visual landscape with a new one, usually inspired by the "new man". It is, that is, the replacement of an obsolete language with a future one, but it is certainly not stubborn silence! (Just one example: Kurt Schwitters' Dadaist "Merzbau", that is in fact a construction (Bau) that started from a rejection, from a found object...)

But some basic considerations of the concept of sculpture will help to place Megert's work as part of this noble language: if, in fact, it is true that sculpture is generally concerned with matter and volume, as I said earlier, it is also greatly

concerned with space, which is the counterpart, the interface, of these elements; and even though today's tradition still thinks above all in terms of matter and volume, it is the relationship with space that mostly concerns contemporary artists. To show emptiness, and even to arrive at deconstructing it – a fine challenge, to deconstruct emptiness ... – today seems more important than to occupy it, and this is perfectly part of the ZERO spirit, besides being part and parcel of sculpture. After his earliest works (here represented by a stele dated 1958, and still imbued with the best lyrical abstraction) Megert, just as with many of his fellow travellers, tried this very thing, and he also theorised it in his only theoretical essay – “Ein Neuen Raum”, A New Space, dating from 1961 – which is also considered to be his manifesto. So mirrors, which were for a long time his main material and that are still at the heart of his formal research, are the means, and not the end, through which the artist has shattered the Newtonian space which we have been used to: the fragments of the mirrors reflected back a shattered space, something that, even before being an allegory, is an actual fact, one that is visible and perceptible without any need for poetic statements. A whole generation – and perhaps more than one – has worked with this concept, with formal decisions that have at times been similar (in their materials, for example), at others very different, but all aimed at a wider view, a further vision, just as Lucio Fontana suggested that we go “beyond” the surface.

However, there remains to be seen how we can reconcile Megert's latest granite works to his public projects in the 1960s with shattered mirrors and to the ZERO shows. Two kinds of factors can help us to understand. The first refers to that need to construct after having deconstructed, something I referred to earlier as the artist's, or artists', psychological needs. The second refers to the practical capacity for envisaging the physical placement of the works in a public area, with its need for resilience, at a material level, and for monumentality, at a conceptual and symbolic one. Both of these factors are ideally and physically united in the large sculptures planned by Megert, who in no way gives up the spirit of freedom that is the primary aim of all his works, and that led him to subscribe to, and be accepted by, ZERO. In fact, the granite of his sculptures is a monument to space rather than to material, and it is certainly not a monument to someone or to some narrative: often it is an apparently unstable module that allows itself to be investigated by the eye through its long fissures and that, thanks to the point of view suggested by the artist, constructs a new space for vision in cities (as happens, for example, in the first positioning of the red granite sculpture in Barbarossaplatz, where the

narrow slanting fissure allows a view of the stones of the old cathedral to create a metaphorical extra-temporal link with the constructions of human beings...).

But let's continue in an orderly fashion. All of Megert's sculptures, from the smallest to those designed for large exhibitions, drive coherently towards a new perception of space: from the irregularly placed slender, revolving vertical and mirror-clad elements of the first ZERO exhibitions, to the mirror environment for the Swiss National Exposition (EXPO) in 1964, the 1977 sculpture in a forest, all the environmental sculptures with large revolving panels designed after 1980 (at least three of which made in 1987, 1988, and 2009), and the latest granite works, that anyway coexist with the installations with multiple, revolving round mirrors: everything speaks of the vastness of the space that surrounds us every day, and that the sculptures multiply, either by reflecting it in unexpected positions, or by suggesting that we look through an apparently constrictive opening.

The neo-avant-gardes won the libertarian battle for a “New Space” in the 1960s, to which Megert's contribution was not extraneous, but today there is the question of establishing new spatial rules, in view of a regulated, and so lasting, freedom. This is what Megert has been doing for over thirty years.

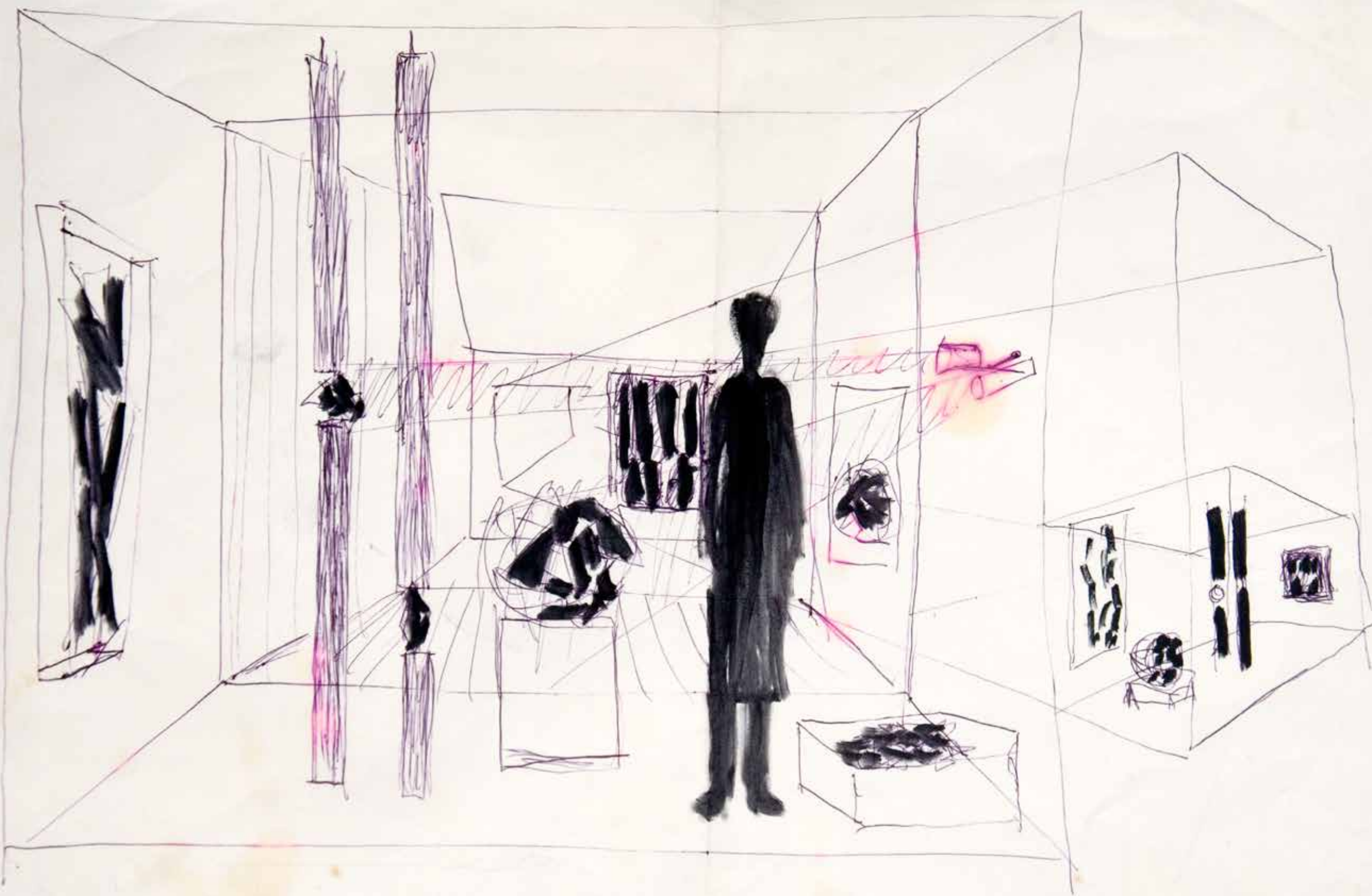


above:
1958, Drawing for the structure-sculptures, felt pen on paper

right page:
1958, structure-sculpture, armouring iron, sand, caparol,
100 x 50 x 50 cm

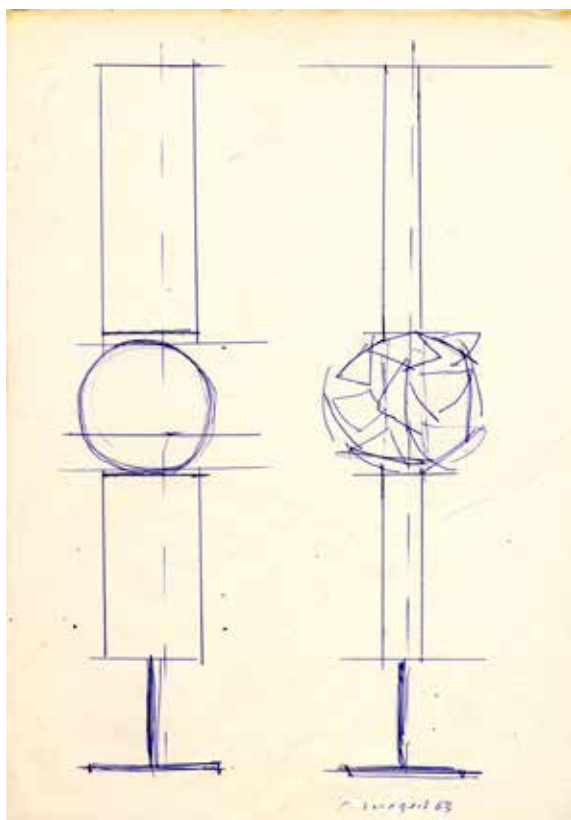
following double page:
1961, Drawing for gallery Kasper Lausanne, ball pen on paper





MASSON

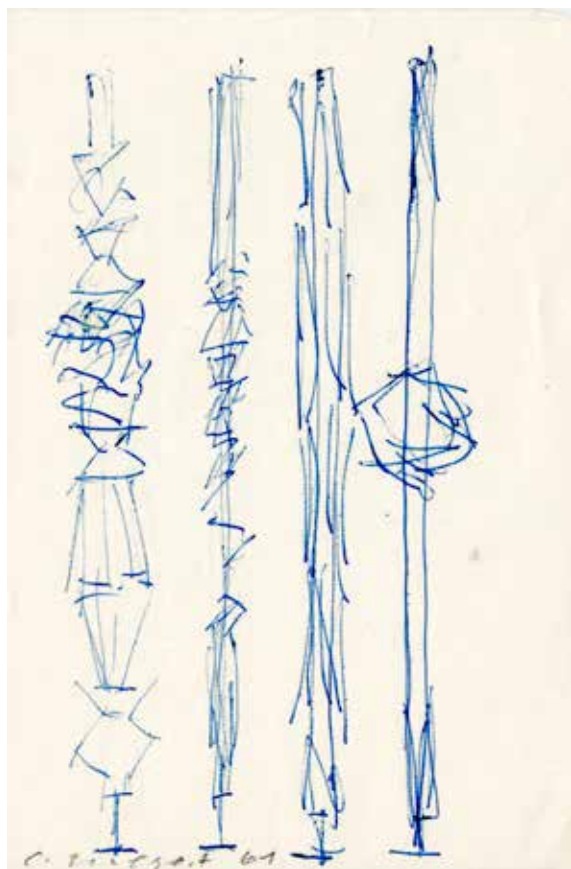
2. August 67



above:
1963, drawing for two mirror sphere sculptures, ball pen on paper

right page:
1964, chromium-iron sculpture, iron, wood, chromium-iron,
230 x 30 x 30 cm

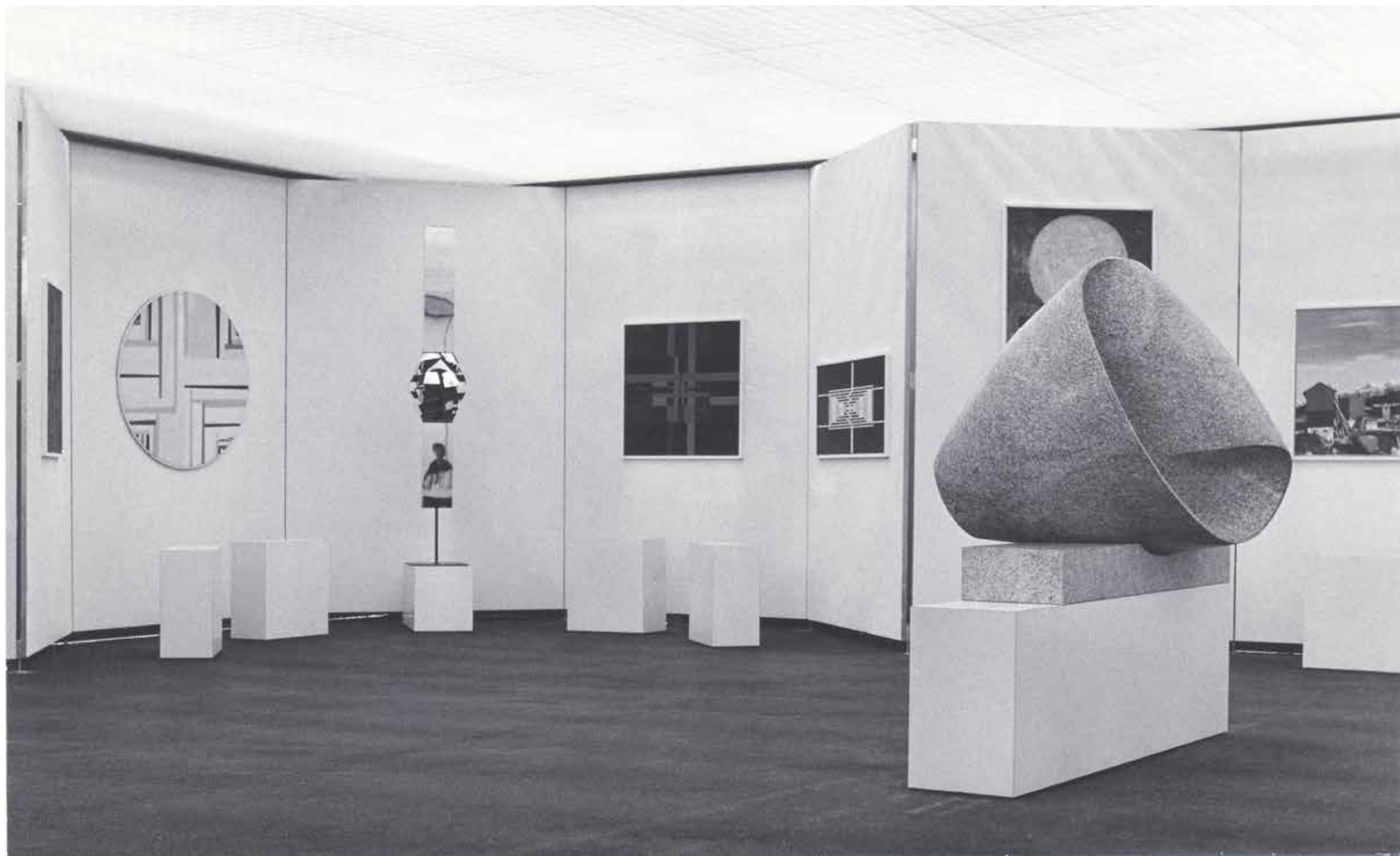




above:
1963, drawing for different mirror sculptures, ball pen on paper

right page:
1963, mirror-pieces sculpture, height 200 cm

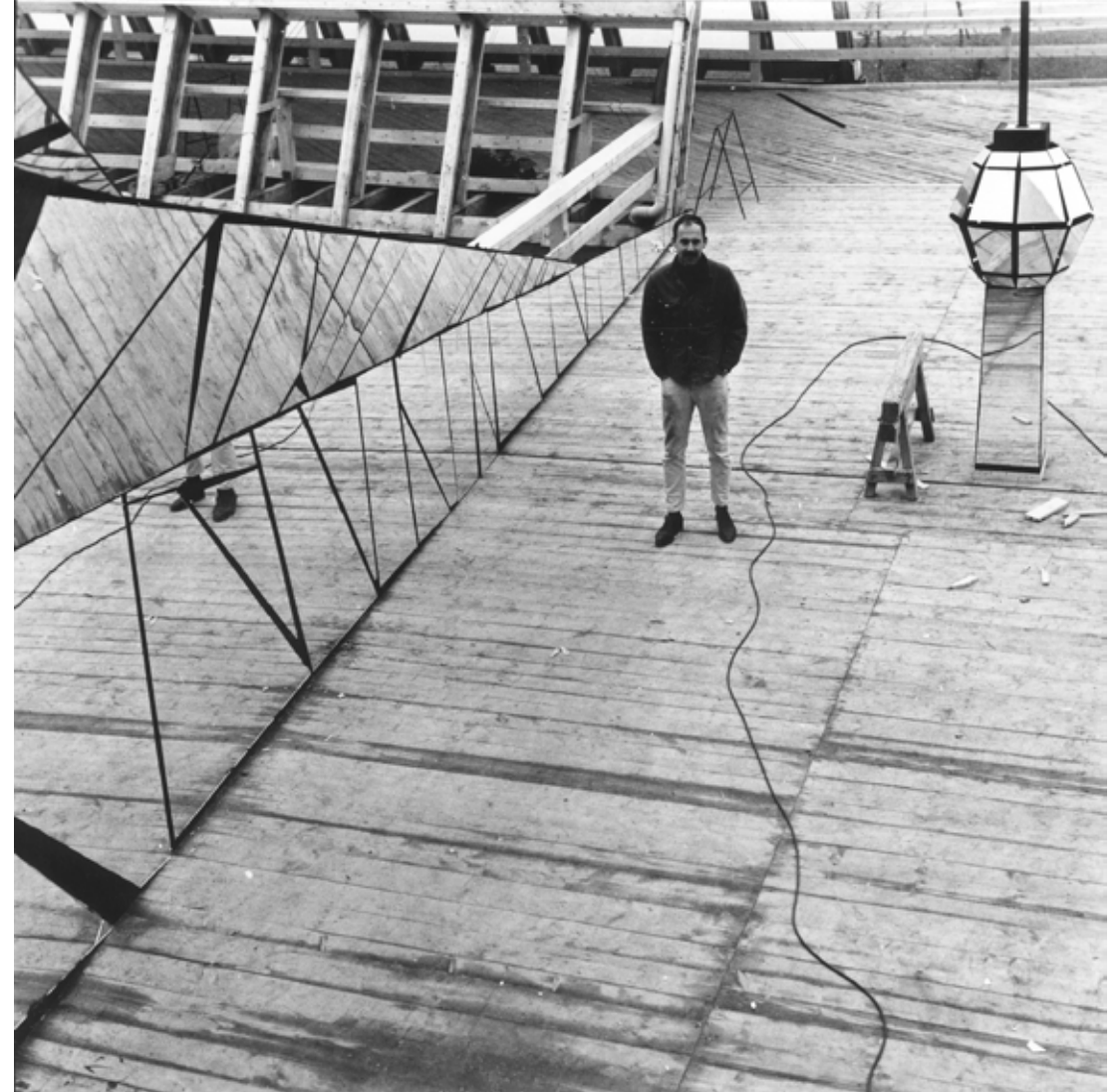




1964, exhibition view The Swiss National Exposition (EXPO),
mirror sculpture on socle, height 180 cm



left:
1963, model of an environment at The Swiss National Exposition (EXPO 1964)



above:
1964, Christian Megert on the set up of his environment at The Swiss National Exposition (EXPO)

left:
1963, model for an environment at The Swiss National Exposition (EXPO 1964)

following double side:
1964, view on the mirror environment at The Swiss National Exposition (EXPO)





above:
1977, outdoor mirror sculpture, 860 x 460 cm

following double page left/right:
1965, poster of the exhibition *Light and Movement*, Kunsthalle Bern, designed by Peter Megert
3 light sculptures in the city hall of Gorkum, Holland, built in 1974 at Symposium Gorkum; each 280 x 40 x 40 cm

kunsthalle bern 3. juli bis 5. september
licht und bewegung/kinetische kunst
im garten: neue tendenzen der architektur

licht und bewegung
lumière et mouvement
luce e movimento
light and movement
lumière et mouvement
luce e movimento
light and movement
licht und bewegung





above:
1967, exhibition view *CHRISTIAN MEGERT - SPIEGELOBJEKTE UND ZOOM*, Op-art Galerie, Esslingen

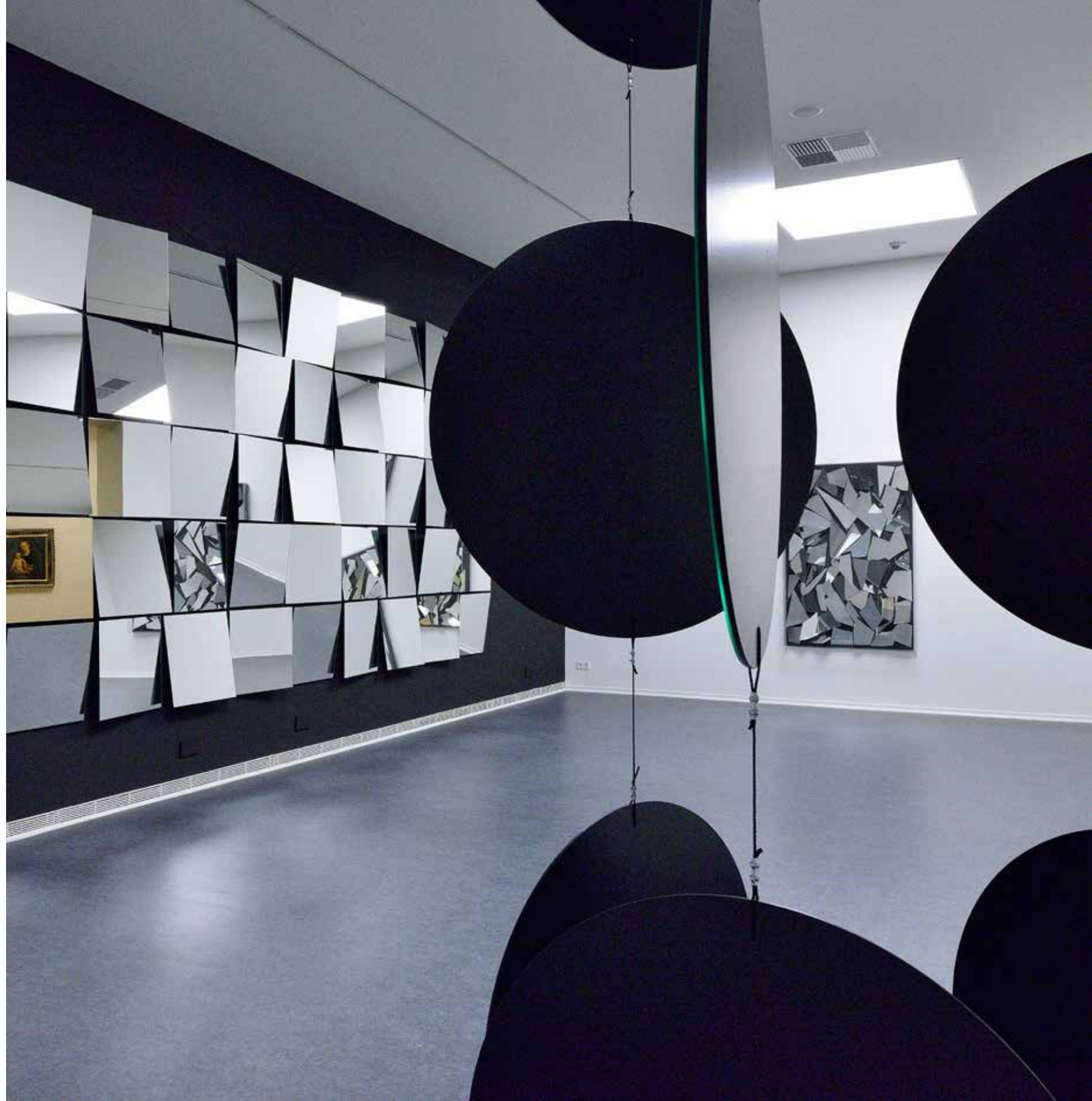
bottom:
1968, exhibition view: *WEGE UND EXPERIMENTE*, Kunsthaus Zürich



above:
1965, Christian Megert during the set up of the exhibition *Cremer Luther Megert*, Künstlersiedlung Halfmannshof, Gelsenkirchen



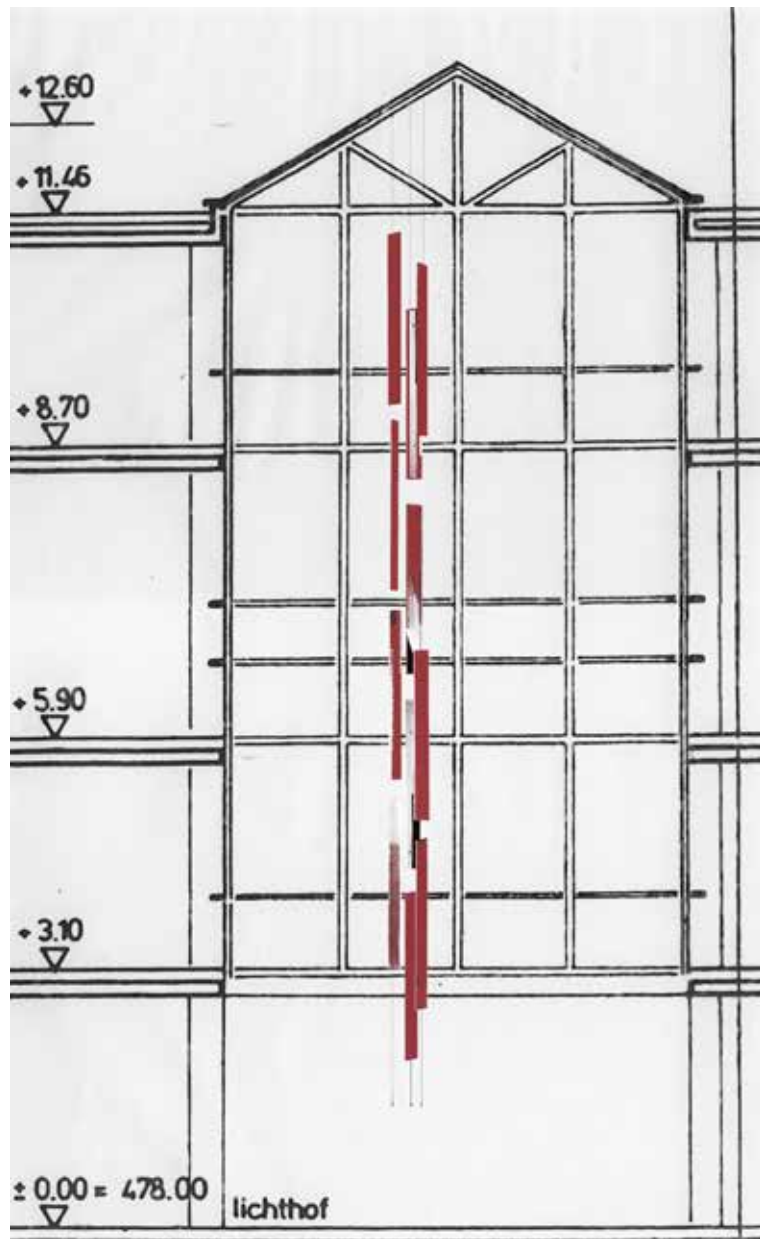
right page:
2009, exhibition view *Christian Megert RETROSPECTIVE*, Museum for Concrete und Constructive Art Ingolstadt



2014, exhibition view: *CHRISTIAN MEGERT - ZERORAUM
UND CONTAINER*, Museum Kunstpalast, Düsseldorf

1963 , turning mirror sticks fixed at the ceiling illuminated by
some spotlights





above:
1987, sketch for a mobile in the light well of an old age home in Grenchen/Switzerland

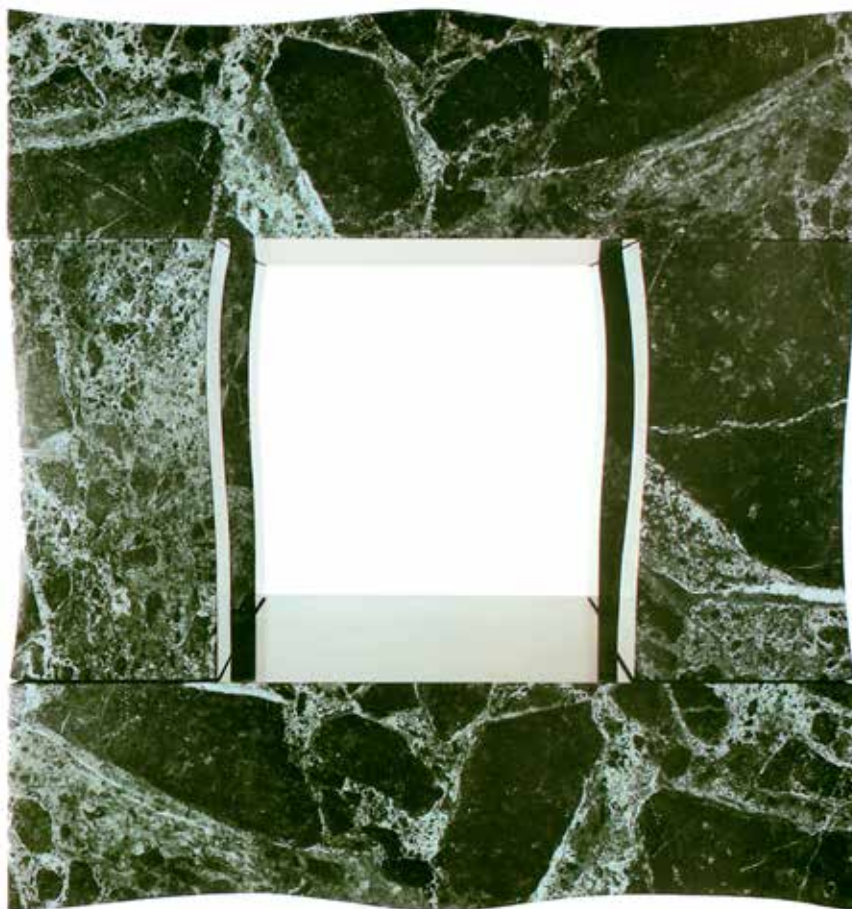
left page:
1987, view on the mobile in the light well of an old age home in Grenchen/Switzerland

following double pages:
1979, models for a fountain sculpture (variations)









1989, *dedication to Funk*, green marble in 6 pieces,
40 x 40 x 40 cm, on an acrylic glass socle: 40 x 40 x 160 cm



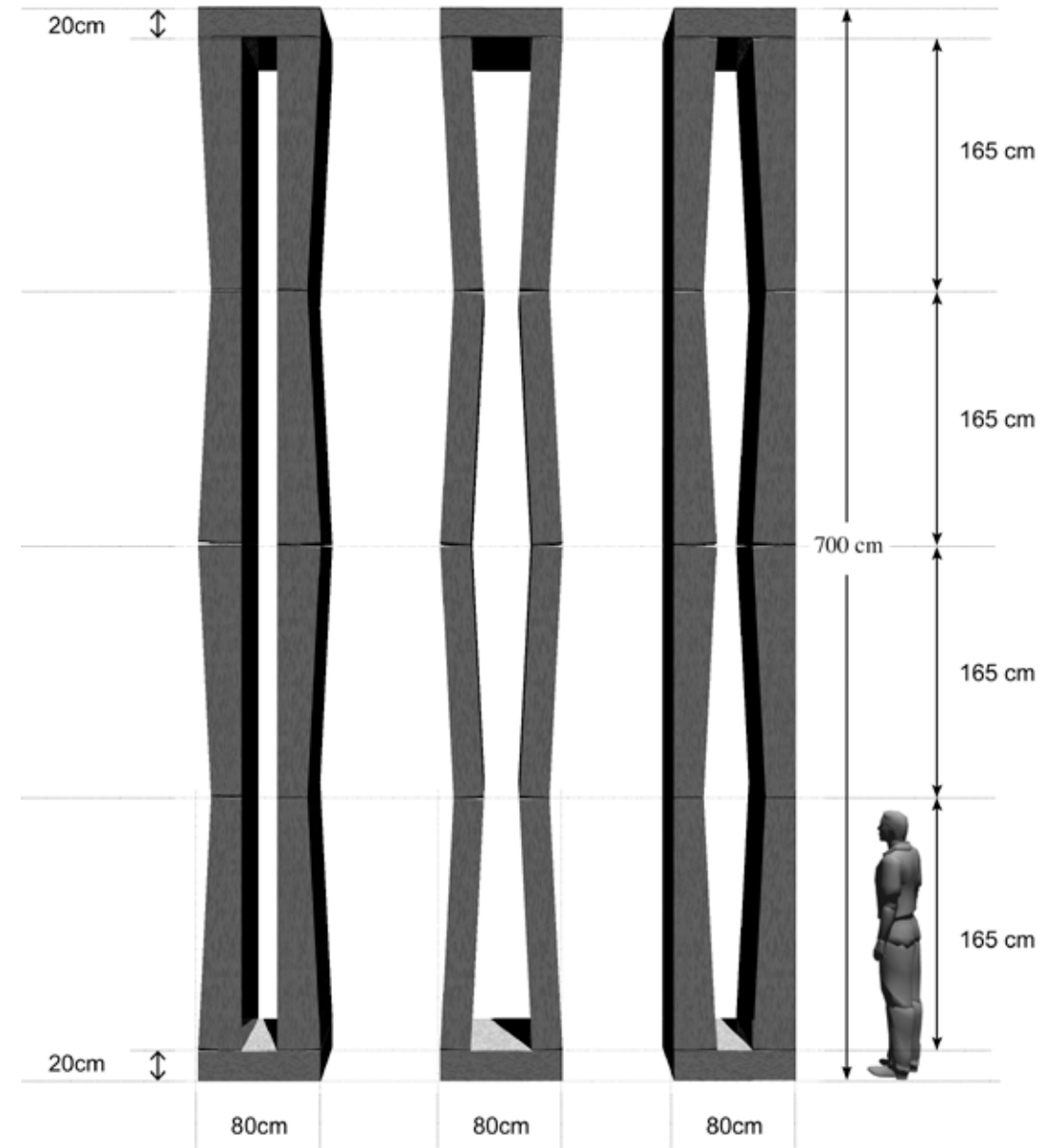
1982, red granite, monolith, 40 x 40 x 40 cm,
on socle: 40 x 40 x 160 cm



Group of stone models



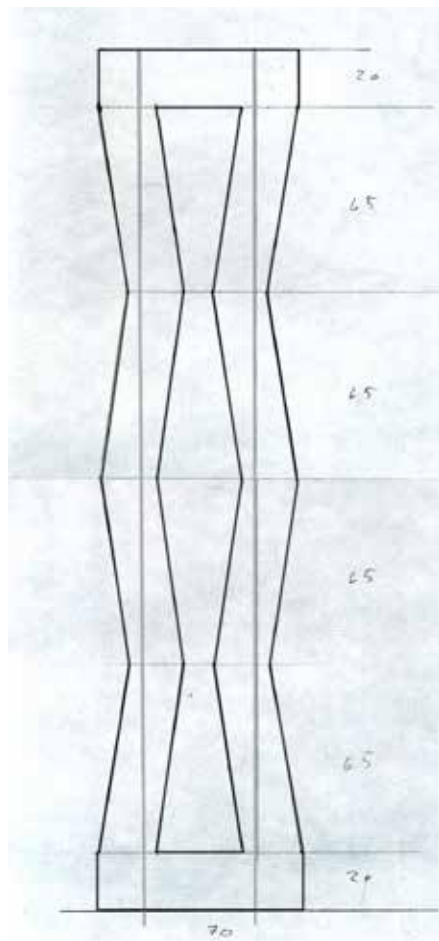
1990, model of a fountain sculpture with waterfall



2007, sketch of a triad of stone steles for Singapore

below and right page:
1987, sculpture fountain in black granite, Federal German
Garden Show Dusseldorf, ø basin 12 m, height of the triad 7 m





left:
2002, technical drawing for one stele of the black marble triad

below:
2004, rendering for placing the triad in Vaduz, Liechtenstein

right page:
2005, the black granite triad finally installed in the old centre
of Vaduz, Liechtenstein, 300 x 70 x 70 cm

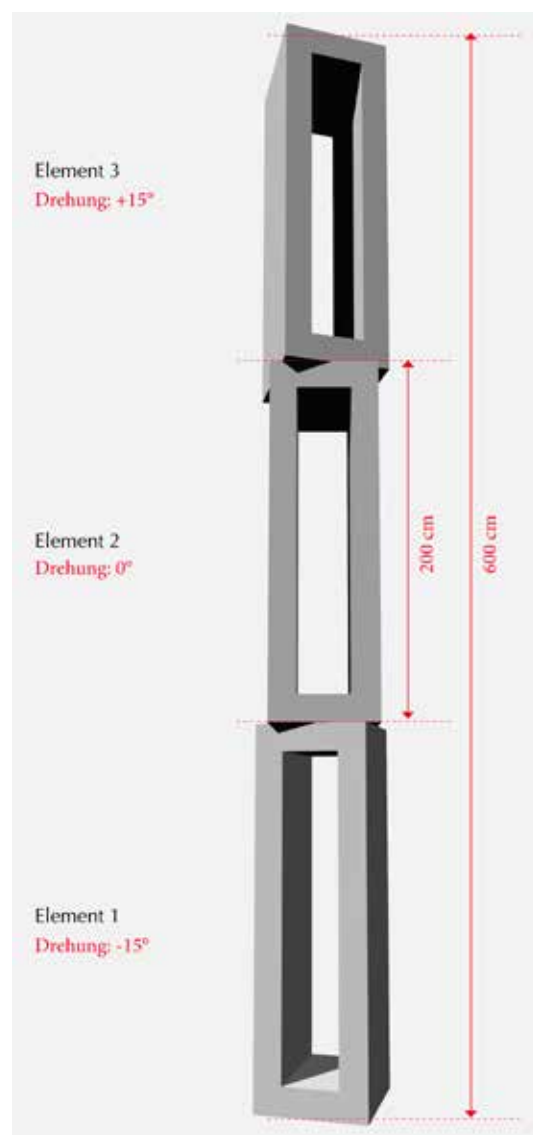




left:
2013, construction of the red granite at Gorinchem, Netherlands sculpture in situ

right page:
2014, red granite sculpture in Gorinchem, Netherlands, 600 x 60 x 60 cm

below:
2012, sketch for the Gorinchem, Netherlands sculpture

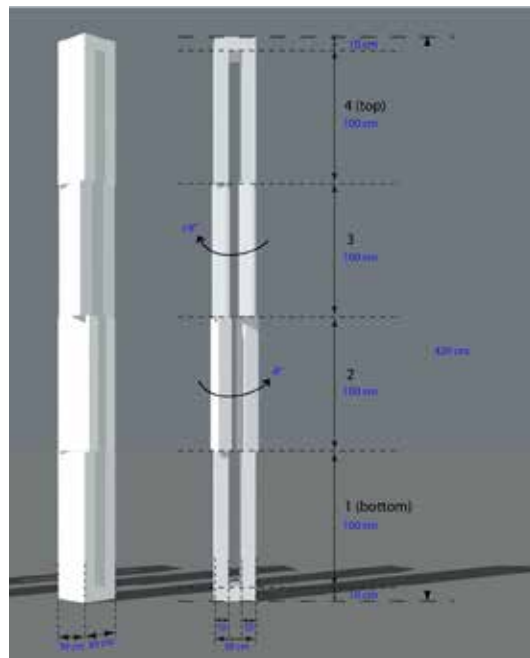




left:
2006, the black polished granite sculpture in the *Ehrenhof* areal during the Düsseldorf Quadrennial, 420 x 30 x 30 cm

right page:
2009, the Düsseldorf Quadrennial sculpture in the exhibition Triennial RAGARTZ in Bad Ragaz, Switzerland

below:
2006, sketch for the Düsseldorf Quadrennial sculpture



2010, the sculpture had to be moved across the street



2010, new place of the sculpture on the opposite side of Barbarossaplatz Düsseldorf



1991, first place of the polished red granite sculpture on Barbarossaplatz in Düsseldorf, height 600 cm





above:
1980, model for a two-turn-
ing-doors sculpture

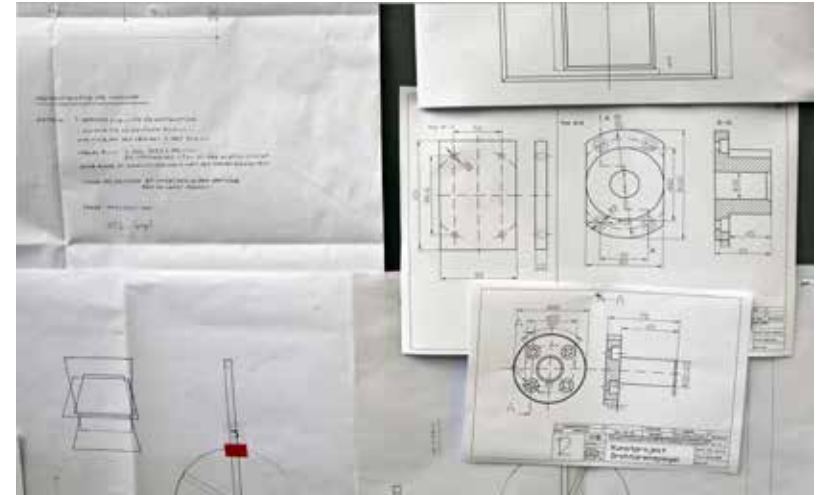


1980, model for a one-turn-
ing-door sculpture



1983, model for a three
turning-doors sculpture, scale
1:1

2009, part of the notice
board containing the plans
for the construction of the
three turning-doors sculpture
in their apprentice training
establishment



2009, Christian Megert signing
3 models at Audi in Ingolstadt
for the sculpture produced
in their apprentice training
establishment



2013, rendering of a three
turning-doors sculpture in a
private collection

1988, three-turning-doors
sculpture, public swimming bath,
Baden, Switzerland,
400 x 600 x 400 cm



1987, exhibition view *Federal German Garden Show* in South Park Düsseldorf, a 5-turning-doors sculpture, 300 x 700 x 500 cm

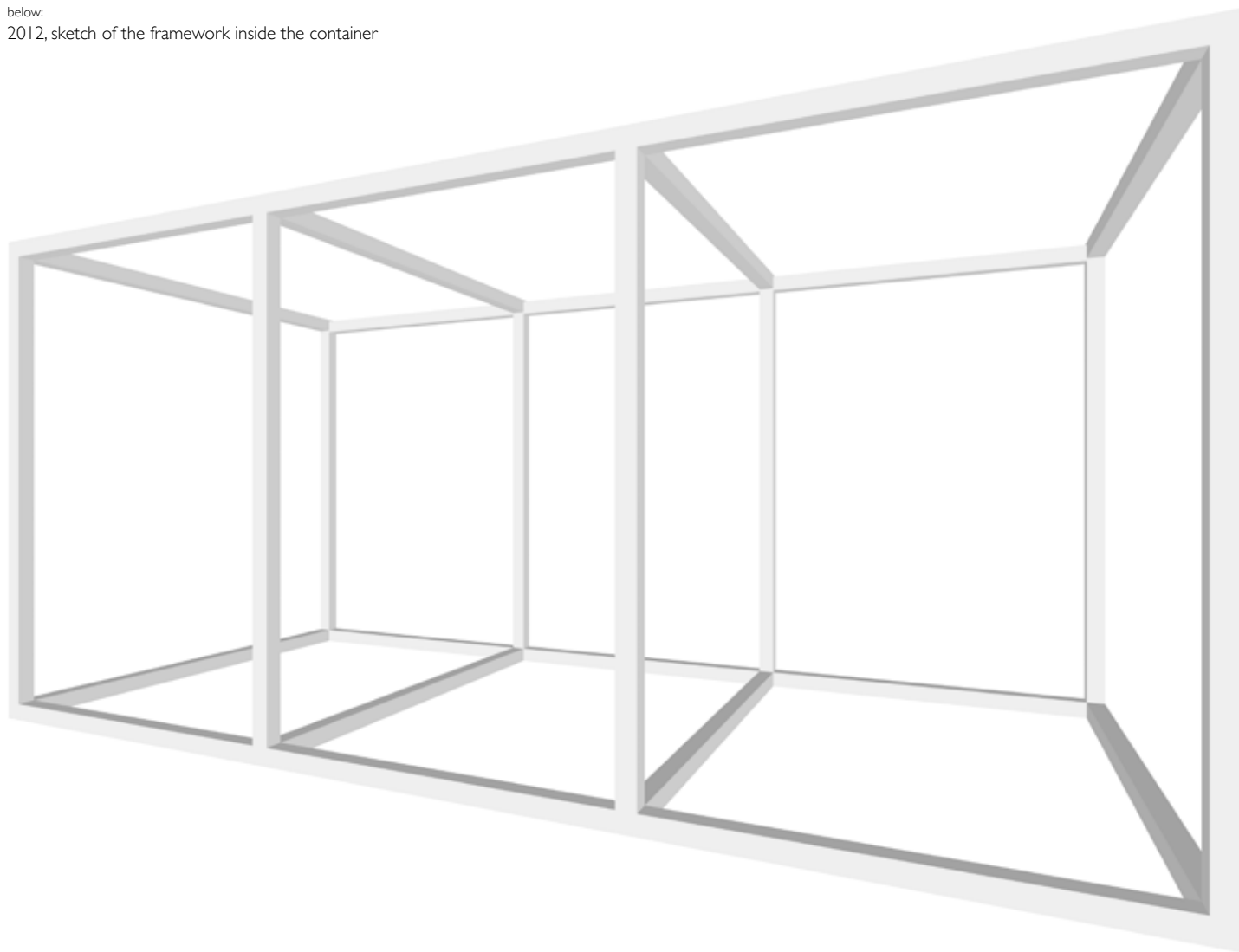


below:
2009, inauguration of the three turning-doors sculpture in front of the Audi production area in Ingolstadt. The sculpture was produced by the Audi apprentice training establishment

right:
2009, some months later the sculpture moved to the sculpture garden of the Museum for Concrete and Constructive Art in Ingolstadt, 300 x 300 x 600 cm



below:
2012, sketch of the framework inside the container



below:
2012, panorama shot of the container in the exhibition
ArtContainer in Steffisburg, Switzerland



right and below:
2012, model of the container with frame
work and inserted mirrors





left:
2014, exhibition view *Christian Megert - Zeroraum und Container*, in the courtyard of Museum Kunstpalast, Düsseldorf, sea container 6,058 x 2,438 x 2,591 m

following double page:
2014, exhibition view *Christian Megert - Zeroraum und Container*, in the courtyard of Museum Kunstpalast, Düsseldorf

right page:
2012, exhibition view *ArtContainer*, Steffisburg near Bern



above:
2012, exhibition view *ArtContainer*, Steffisburg near Bern, sea container: 6,058 x 2,438 x 2,591 m







above / right page / following double page:
2016, exhibition view, Un percorso d'Arte, Morcote, Switzerland







previous double page:
Christian Megert in his
Düsseldorf studio

right:
Colour and light in his
Düsseldorf studio





above:
2014, Lugano view through the window of Galleria Allegra
Ravizza during the exhibiton *Christian Megert - Attraverso lo Specchio*

below and right page:
2014, exhibition view *Christian Megert - Attraverso lo Specchio*,
Galleria Allegra Ravizza, Lugano





left and below:
2014, exhibition view *Christian Megert - Attraverso lo Specchio*, Galleria Allegra Ravizza, Lugano,

right:
2014, exhibition view *Christian Megert - Attraverso lo Specchio*, Galleria Allegra Ravizza, Lugano

below:
2014, Allegra Ravizza talking in her gallery with a visitor during the exhibition *Christian Megert - Attraverso lo Specchio*

following double page:
2014, Christian Megert during the set up of his exhibition *Attraverso lo Specchio*, Galleria Allegra Ravizza, Lugano, 2014













previous double pages:
2016, exhibition view, *Christian Megert Attraverso la scultura*,
Galleria Allegra Ravizza, Lugano

above:
exhibition view, *Mobile, 1964 - 2016*, Galleria Allegra Ravizza,
Lugano

right page:
exhibition view, Christian Megert, *Untitled*, 1978, three part
work, wood, glass, mirror; cm 100 x 180 each







1966, mobile (blue), wood, mirror; acrylic, 70 x 50 x 7 cm



1966, mobile (white/red), wood, mirror; acrylic, 70 x 50 x 7 cm



1972, endless room sculpture, wood, mirror, glass, acrylic,
45 x 9 x 9 cm



1972, endless room sculpture , wood, mirror, glass, acrylic,
21 x 14 x 7 cm

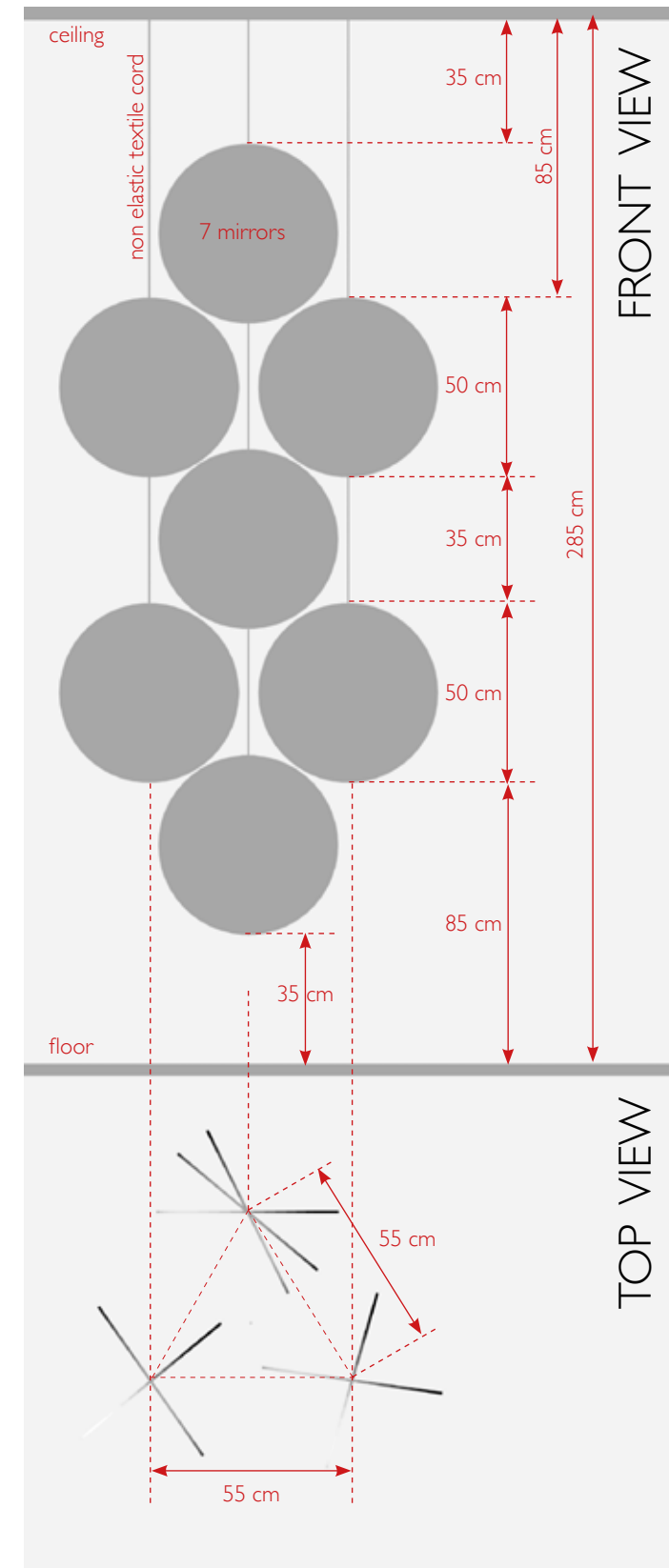
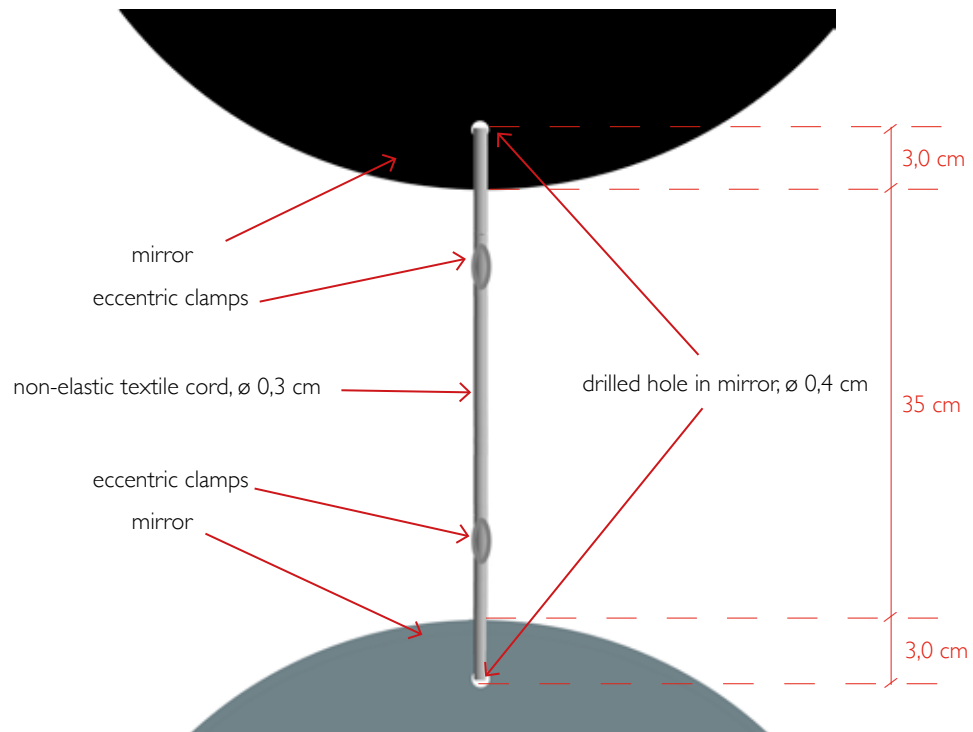


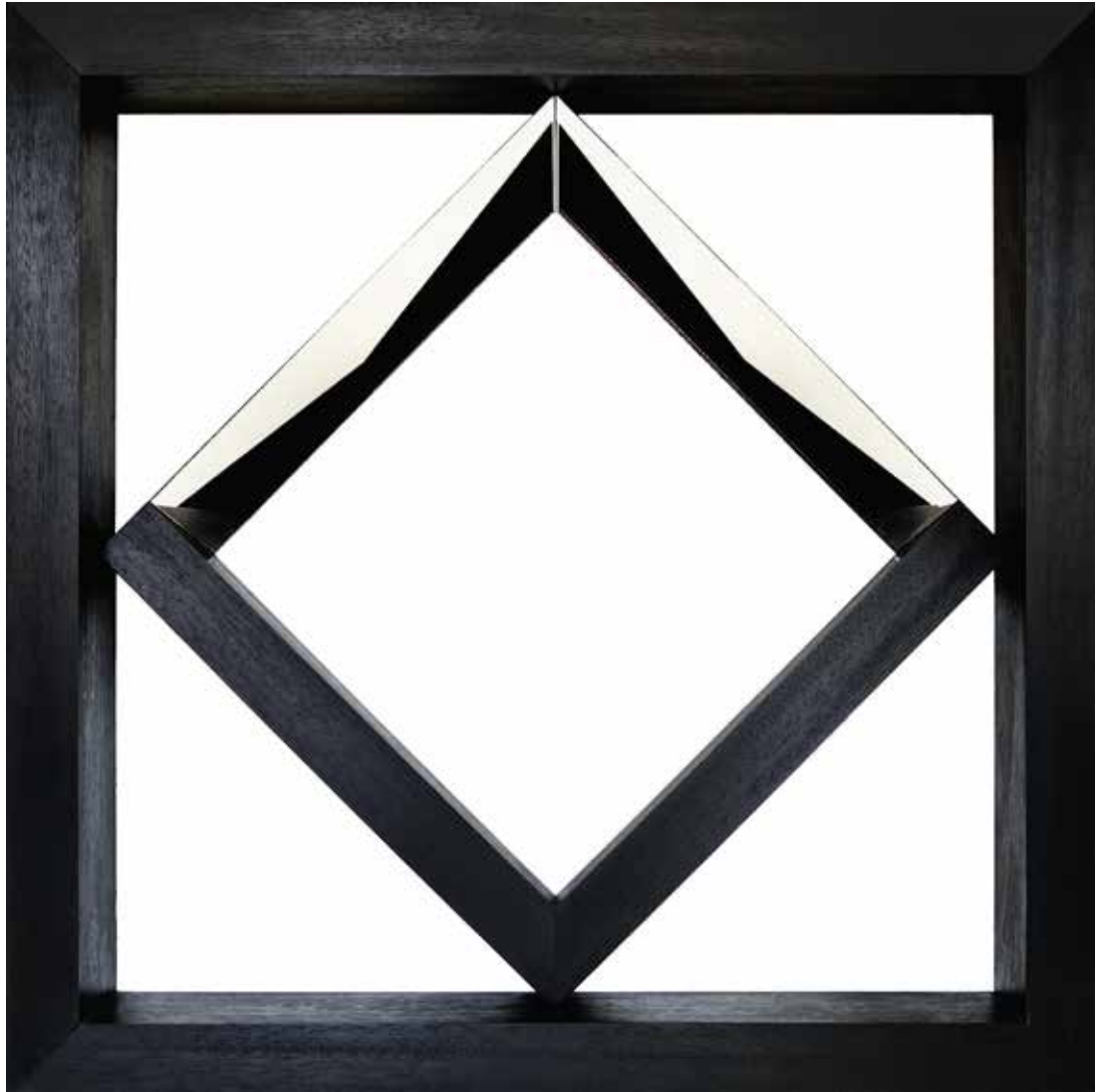
right page:
1985, red granite in 4 pieces, 40 x 40 x 40 cm
Marble on transparent acrylic glass socle: 40 x 40 x 160 cm

Sketch for the mobile in the
exhibition *Attraverso la Scultura*,
galleria Allegra Ravizza, Lugano
2016

LIST OF MATERIALS

- 7 mirrors (0,3 cm depth) circles, all with smoothed and polished edges.
 - 4 mirrors circles with two drilled holes, each $\varnothing 0,4$ cm
 - 3 mirrors circles with only one drilled hole, each $\varnothing 0,4$ cm
- ca 300 cm nonelastic textile cord, $\varnothing 0,3$ cm,
- 11 pieces of eccentric clamps





1985, *Ephesus*, wall-sculpture 1, wood, mirror, glass, acrylic,
70 x 70 x 8 cm



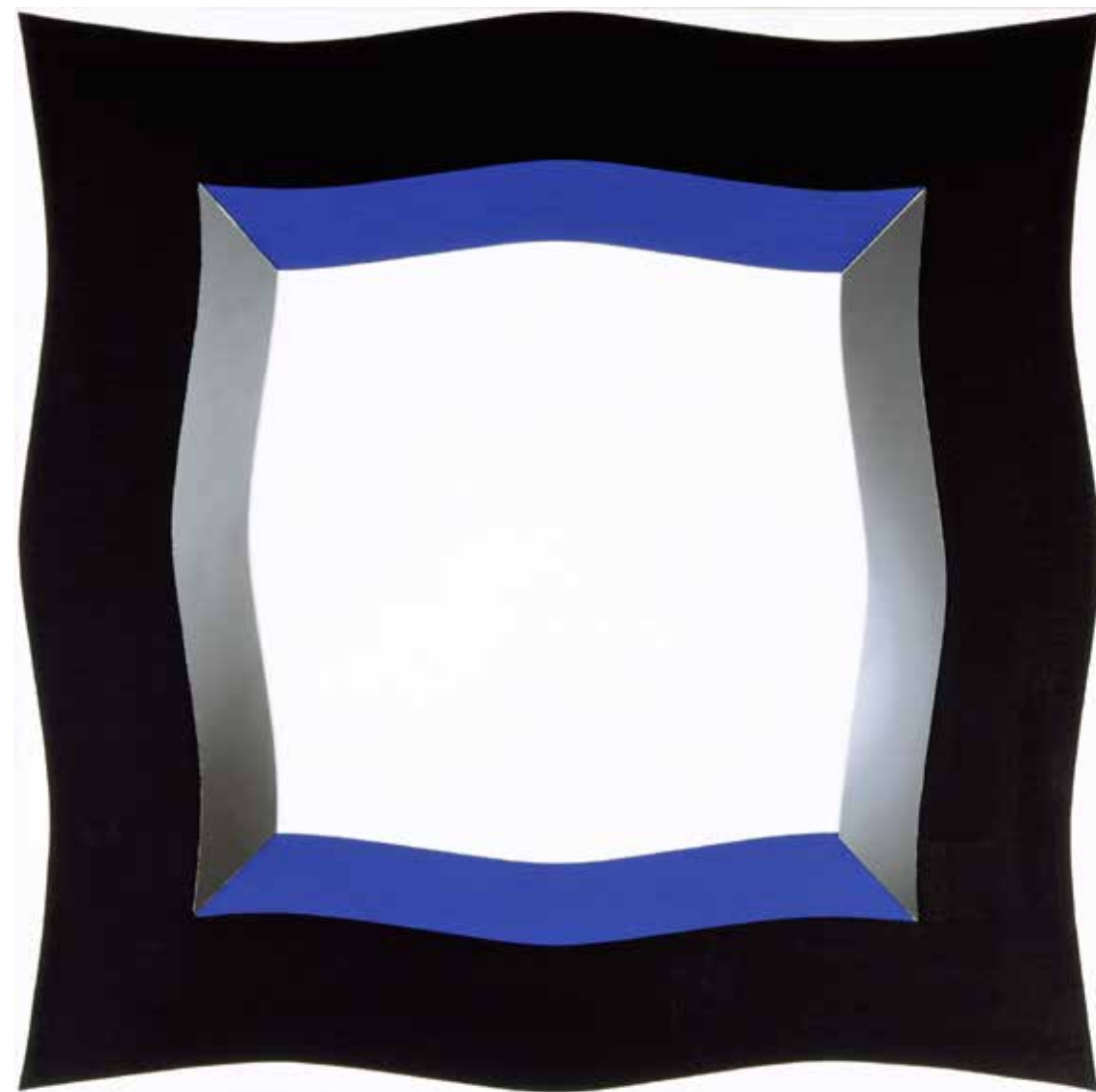
1985, *Ephesus*, wall sculpture 2, wood, mirror, glass, acrylic,
70 x 70 x 8 cm



1984, model frame sculpture 1, wood, mirror, glass, acrylic,
70 x 70 x 7 cm



1984, model frame sculpture 2, wood, mirror, glass, acrylic,
70 x 70 x 7 cm



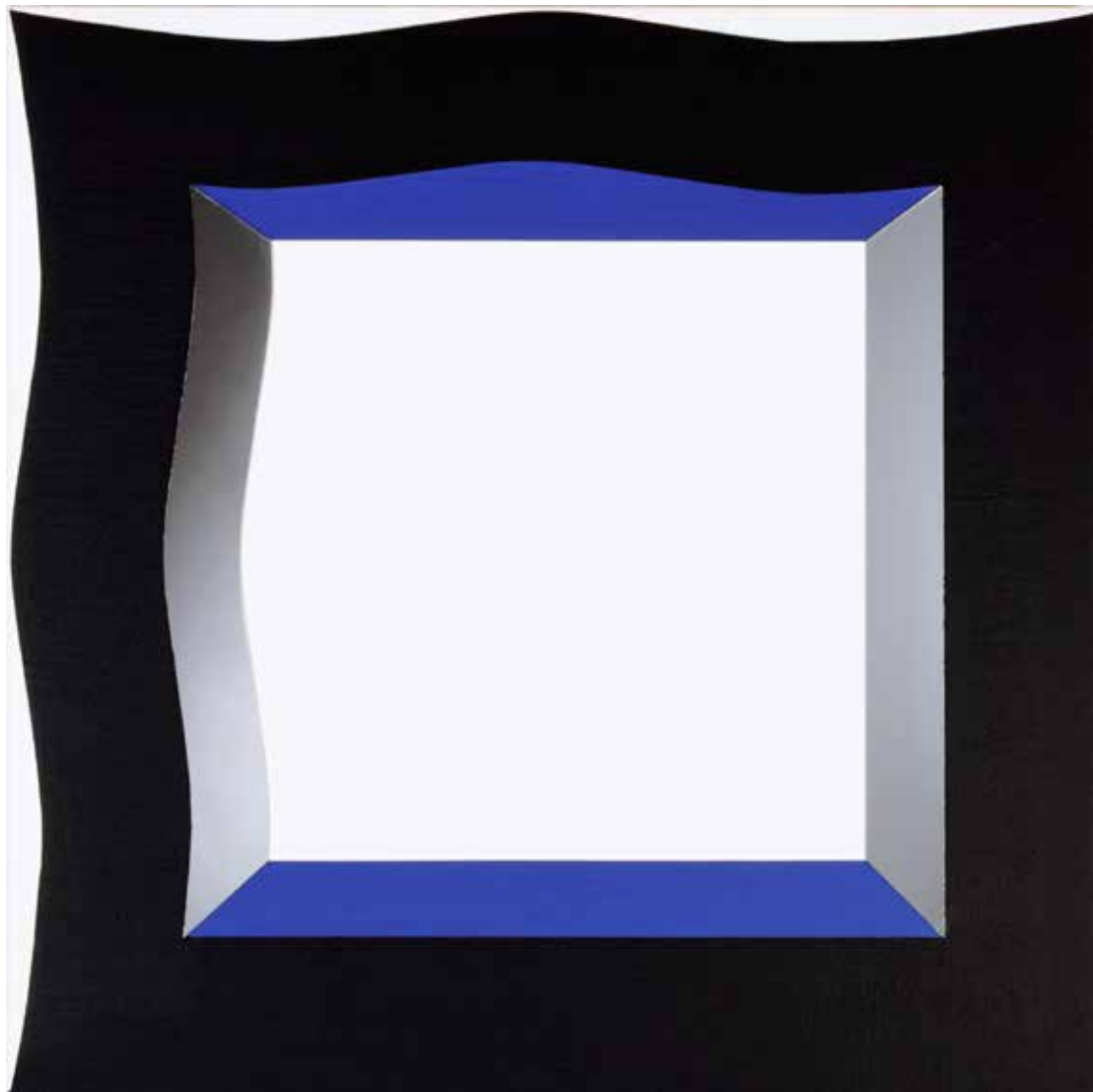
1991, painting with mirror on canvas 1, 70 x 70 x 8 cm



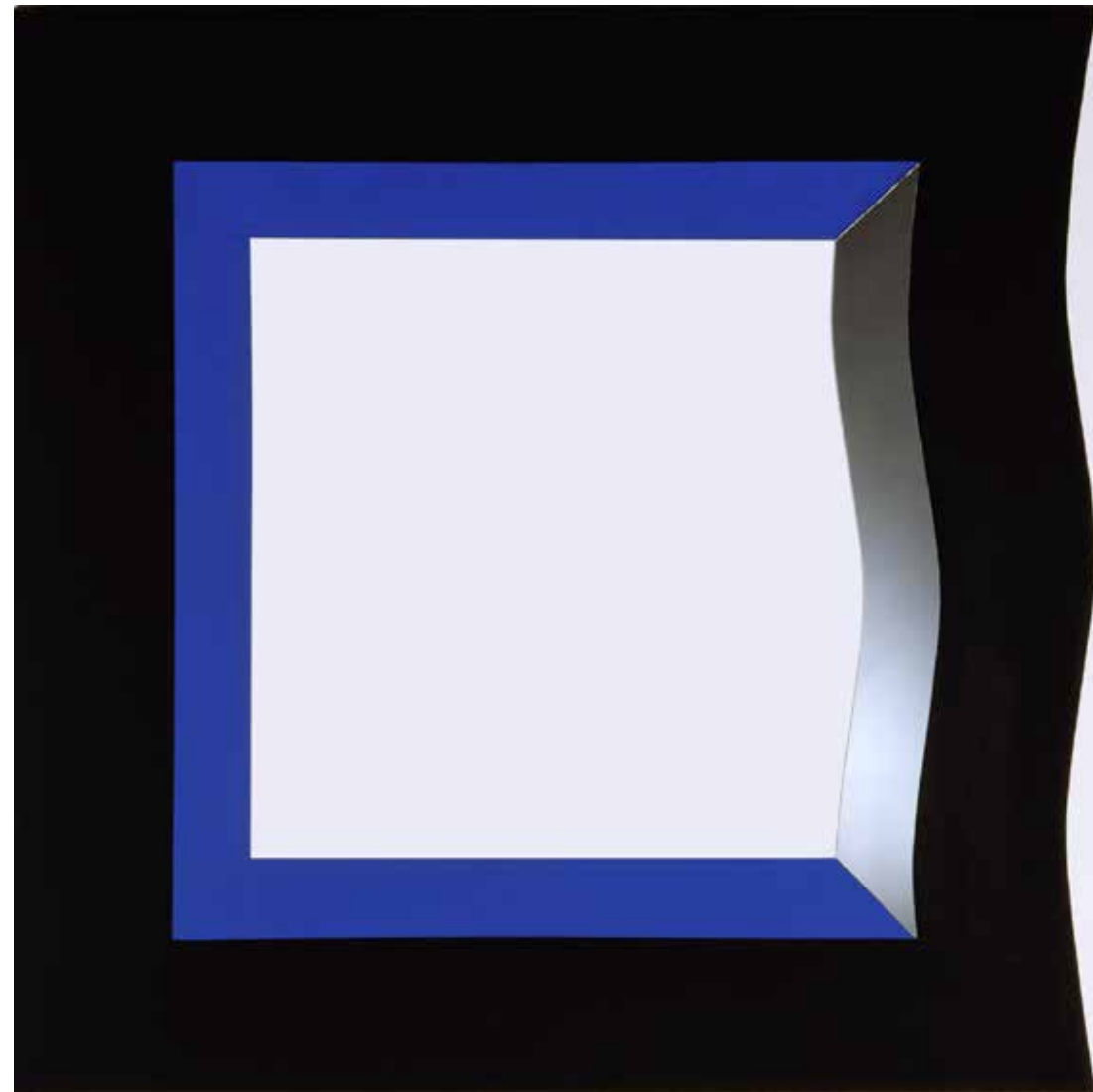
1991, painting with mirror on canvas 2, 70 x 70 x 8 cm



1991, painting with mirror on canvas 3, 70 x 70 x 8 cm



1991, painting with mirror on canvas 4, 70 x 70 x 8 cm



1991, painting with mirror on canvas 5, 70 x 70 x 8 cm

Mostre selezionate / Selected exhibitions

Mostre personali / Individual shows:

1959 Club des 4 Vents, Paris
 1960 Galerie Køpcke, Copenhagen (with Diter Rot), Denmark
 1961 Galerie Punt 31, Dordrecht, Netherlands
 1961 Galerie St. Luc, Barcelona, Spain
 1961 Galerie Køpcke, Copenhagen, Denmark
 1962 Galerie A, Arnhem, Netherlands
 1962 Galerie Orez, The Hague, Netherlands
 1963 Galerie d, Frankfurt, Germany
 1963 Galerie Knöll, Basel, Switzerland
 1963 Galerie Kasper, Lausanne, Switzerland
 1964 Schweizerische Landesausstellung, Lausanne, Switzerland
 1965 Galerie aktuell, Bern, Switzerland
 1965 Halfmannshof, Gelsenkirchen, Germany
 1967 (op) art Galerie, Esslingen, Germany
 1967 Galleria Vismara, Milano, Italy
 1967/71/73 Galerie Reckermann, Cologne, Germany
 1970/72 Galerie Ernst, Hannover, Germany
 1974/78/80/82/86/88/96/2009/2016 Galerie Edith Wahlandt, Schwäbisch Gmünd/Stuttgart, Germany
 1979 Kunstverein, Düsseldorf/Germany
 1981 Rosenthal Werk, Selb und Amberg, Germany
 1981/85/88/92/96/2001/ Galerie Schöller, Dusseldorf, Germany
 1986 Bonefantenmuseum, Maastricht, Netherlands
 1986 Jan van Eick Akademie, Maastricht, Netherlands
 1987 Museum für Moderne Kunst, Cuxhafen, Germany
 1997 Städtisches Museum Gelsenkirchen, Germany
 1997 Kunstmuseum Bern, Switzerland
 2009 Museum für Konkrete Kunst Ingolstadt, Germany
 2011/12 Galerie Geiger, Konstanz, Germany
 2012 The Mayor Gallery, London, GB
 2013 MAAB Gallery, Milan, Italy
 2013/14/15 Galerie Volker Diehl, Berlin, Germany
 2014 Museum Kunstpalast, Düsseldorf, Germany
 2015 Museum Ritter, Waldenbuch
 2015 Morcote, Switzerland
 2014/16 Galleria Allegra Ravizza, Lugano, Switzerland

Mostre collettive / Group shows

1958 Salon des Réalités Nouvelles, Paris, France
 1959 Prix Suisse de peinture abstraite - Art actuel international, Galerie Kasper, Lausanne/Switzerland
 1960 Monochrome Malerei, Städtisches Museum Schloss Morsbroich, Leverkusen, Germany
 1961 Nouvelle école européenne, Hesselhuis, Antwerp, Belgium
 1964 ZERO Group, Institute of Contemporary Art, Philadelphia, USA
 1965 Zero Avantguarda, Atelier Lucio Fontana, Milan, Italy e Galerie des Cavallinos, Venezia; galleria il punto, Torino

1965 Licht und Bewegung, Kunsthalle Bern; Staatliche Kunsthalle, Baden-Baden, Germany; Palais des Beaux Arts, Bruxelles; Kunstverein Düsseldorf, Germany
 1966 Pop Art und die neue Geometrie, Galerie am Dom, Frankfurt am Main, Germany
 1966 Weiss auf Weiss, Kunsthalle Bern, Switzerland
 1967 Art et Mouvement, Musée d'Art Contemporain, Montreal/Canada
 1968 Dokumenta IV, Kassel, Germany
 1969 Dynamo ZERO, Galerie Isi Brachot, Bruxelles
 1971 The Swiss Avantgarde, New York Cultural Center, USA
 1978 Konkrete Kunst aus der Schweiz, Kunstmuseum Badhuis, Gorinchem, Netherlands (travelled to Stedelijk Museum, Apeldoorn)
 1979 Lichtsculptures, Informationszentrum, Eindhoven, Netherlands
 1979 ZERO International, Koninklijke Museum, Antwerpen, Netherlands
 1982 Spiegel, Kunstverein, Hannover (travelled to Haus am Waldsee, West Berlin, and the Wilhelm Lehmbruck Museum, Duisburg, Germany)
 1982 Raumschiffe-Spielräume, Alte Oper, Frankfurt, Germany
 1985 ZERO, Städtische Museum, Ulm, Germany
 1988 Visionen und Bewegung, Lembachhaus, München, Germany
 1989 Sammlung Lenz, Haus am Krimwall, Moskau
 1989 Goepfert, Holwek, Megert, Galerie Edith Wahlandt, Stuttgart, Germany
 1991 Sammlung Lenz, Landesmuseum Innsbruck, Austria
 1992 Sammlung Lenz, Galeria Zacheta, Warschau, Poland
 1993 Paradigmi della Frammentazione nell'Arte Svizzera, Villa Corce, Genova, Italy
 1993 ZERO in Paris 1960. und heute, Musée d'art moderne et contemporain Nizza, France
 1997 Regel und Abweichung - Schweiz konstruktiv 1960-1997, Stiftung für konkrete und konstruktive Kunst, Zürich, Switzerland
 1997 ZERO in Paris 1960. UND HEUTE, Villa Merkel, Esslingen, Germany
 1998 ZERO à Paris 1960. Et aujourd'hui, Musée d'art moderne et contemporain. Nice, France
 1999 Geometrie als Gestalt, Strukturen der modernen Kunst, Sammlung DaimlerChrysler, Nationalgalerie Berlin, Germany
 2000 Geometrie als Gestalt, Strukturen der modernen Kunst, Stiftung für Konstruktive und Konkrete Kunst, Zürich, Switzerland
 2004 ZERO, Eine europäische Vision - 1958 bis heute, Sammlung Lenz, SchönbergMuseum für Zeitgenössische Kunst, Zagreb, Croatia
 2005 L'oeil moteur, Art Optique Et Cinétique 1950-1975, Musée d'Art moderne et contemporain, Strasbourg, France

2006 Bewegung im Quadrat, Museum Ritter, Sammlung Hoppe-Ritter, Waldenbuch, Germany
 2007 op art, Schirn - Kunsthalle Frankfurt, Frankfurt, Germany
 2008 ZERO in New York, Sperone Westwater Gallery, New York, USA
 2009 Is It Tomorrow Jet? - 80 years of Art from the Daimler Collection, Singapore Art Museum, Singapore
 2011 Rectangle And Square, Kunstmuseum Bern, Bern
 2012 ArtContainer Steffisburg, Steffisburg, Switzerland
 2013 Dynamo - Un Siècle De Lumière et De Mouvement Dans L'Art. 1913-2013, Grand Palais, Paris, France
 2013 Bildhauerei an der Kunstakademie Dusseldorf, Kunstsammlung NRW K20, Dusseldorf, Germany
 2013 ZERO in South America, Museu Oscar Niemeyer, Curitiba, Brazil
 2013 ZERO Entre Paris et Dusseldorf, mit Arman, Aubertin, Klein, Mack, Megert, Piene, Tinguely, Uecker; Passage de Retz, Paris, France
 2014 ZERO: Countdown To Tomorrow - 1950s-60s, Solomon R. Guggenheim NYC, USA
 2015 PROPORTIO, Palazzo Fortuny by Axel Vervoordt, Venezia/Italy
 2015 ZERO. Die internationale Kunstbewegung der 50er und 60er Jahre, Martin-Gropius-Bau, Berlin/Germany
 2015 ZERO: Let Us Explore The Stars, Stedelijk Museum Amsterdam, Netherlands

2015, exhibition view *Christian Megert - Without beginning or end*,
Museum Ritter, Waldenbuch



Biografia

Nato a Berna nel 1936, in Svizzera, Christian Megert ha studiato presso la scuola d'arte Kunstgewerbeschule dal 1952 al 1956. Viaggiando tra la Svezia, la Germania e poi Parigi, Megert sperimenta il suo linguaggio artistico a cominciare dal primo monocromo e, più avanti attraverso le sue opere cinetiche del 1959. La ricerca artistica di Christian Megert si concentra sull'utilizzo della luce, del movimento e del riflesso luminoso, concretizzata nello specchio quale mezzo artistico primario con cui Megert realizza la sua prima opera a specchio nel 1960. Nel 1961 Megert scrive il suo Manifesto "Ein Neuer Raum" (Un nuovo spazio), sintesi della sua ricerca artistica. Gran parte delle opere di Christian Megert necessitano dell'interazione del pubblico e, similmente alla poetica degli altri membri del Gruppo Zero, il nesso tra arte, vita e realtà quotidiana, elementi fondati il suo lavoro. Megert è protagonista di numerose esposizioni personali, tra cui quella alla Galerie K pcke a Copenaghen nel 1959 e 1960, alla Galerie Kaspar nel 1961 e ancora, a Losanna nel 1963. Megert ha preso parte ampiamente alle esposizioni del Gruppo Zero e quelle dell'Arte cinetica in Europa.

Le sue opere si trovano oggi in numerose collezioni private e pubbliche, tra cui al Mus e des Beaux Arts di Montreal, al Progressive Museum di Basilea e il Museum of Modern Art di New York.

Dal 1973 Christian Megert si trasferisce a D sseldorf, dove insegna fino al 2002 presso la Kunstakademie. In questi anni realizza sculture in pietra esposte ad Amsterdam, Maastricht e Vaduz. Attualmente Christian Megert vive e lavora tra D sseldorf e Berna.

Biography

Born in Bern, Switzerland, Christian Megert studied at art school there from 1952-1956. Moving to Sweden, Germany and then Paris, Megert experimented with his artistic style, starting at first in monochrome and later, producing his first kinetic object in 1959. Focusing primarily on the use of light, movement and reflection, Megert chose mirrors to be his artistic medium of choice, producing his first mirror object in 1960. Much of Megert's work requires interaction from and with the audience, and in a similar fashion to his other Group Zero members, the link between art and life and art and everyday reality is integral to his work.

Megert has been represented in a number of one-man shows including at Galerie K pcke, Copenhagen in 1959 and 1961 and Galerie Kaspar, Lausanne in 1963, he has also been widely shown with the Zero Group and kinetic shows in Europe. His works are today found in a number of private and public collections including the Mus e des Beaux Arts, Montreal, Progressive Museum, B le and the Museum of Modern Art, New York.



Finito di stampare
nel mese di settembre 2016
in occasione della mostra

CHRISTIAN MEGERT - ATTRAVERSO LA SCULTURA

**GALLERIA
ALLEGRA
RAVIZZA**

RAVIZZA 
BROWNFIELD
 **GALLERY**

Inaugurazione: martedì 24 maggio 2016 alle ore 17.30
Via Nassa 3A - 6900 Lugano

dal 25 maggio al 30 settembre 2016
dal lunedì al venerdì dalle 11 alle 18
sabato su appuntamento





RAVIZZA 
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