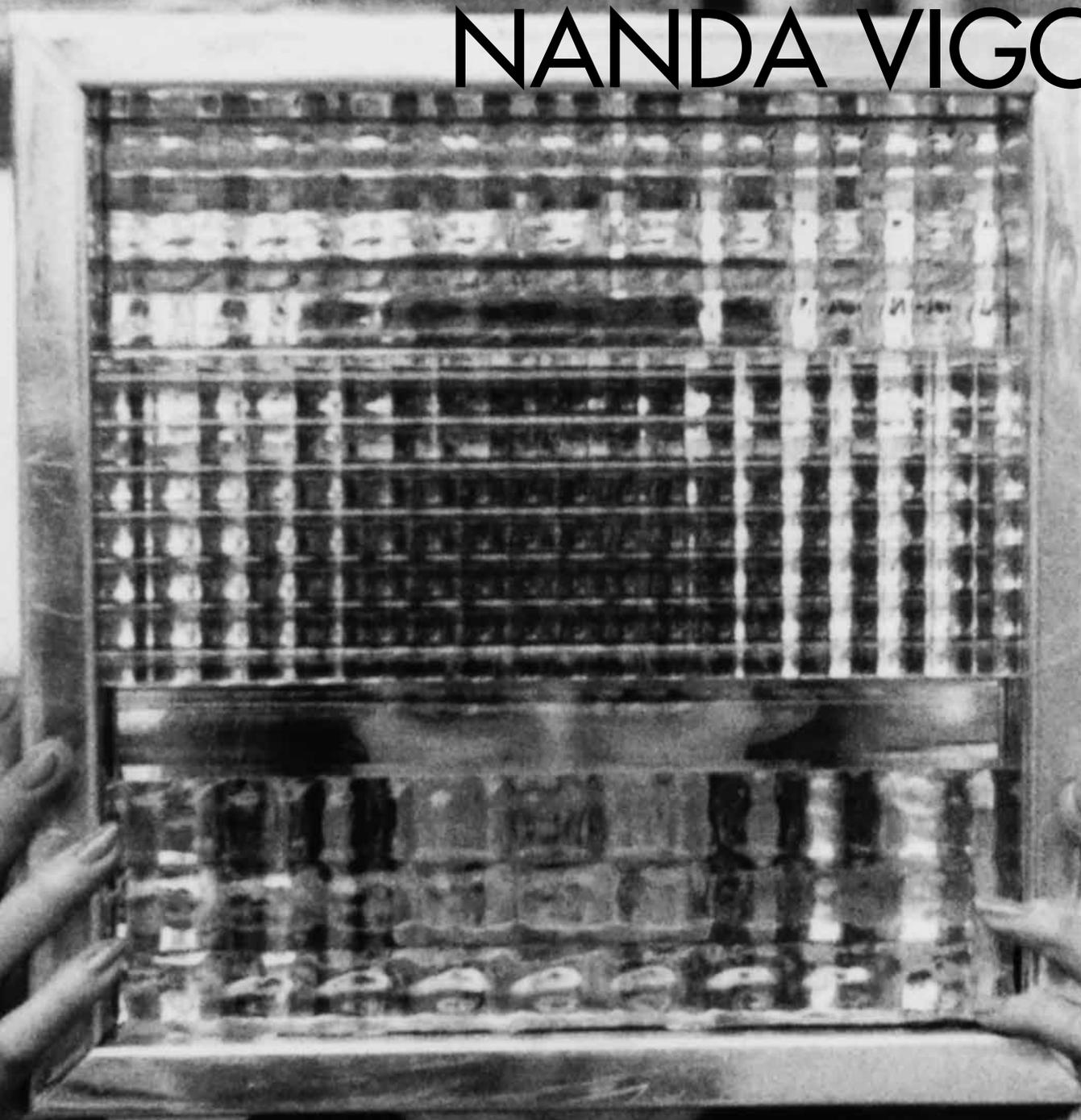


NANDA VIGO

ZERO IN THE MIRROR



NANDA VIGO

ZERO IN THE MIRROR

IMPRESSUM

photo credits:

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published by:

Allegra Ravizza
Volker Diehl

editorial office:

Mariapia Pedrazzini
Zeno Plersch

graphic design:

Massimo Dalla Pola

thanks to:

Oliver Wolleh
Tijs Visser
Zero Foundation
Archivio Nanda Vigo
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Como, 1979, Villa Olmo, Spazio, suono, immagine, Tautologia di immagine

MIRRORS?

Mirrors, glass, steel and neons, sono materialmente elementi riflettenti atti a rappresentare il concetto filosofico della "Cronotopia", dal greco spazio/ tempo e a quello della "Maya" o dell'illusione prospettica. Le riflessioni luminose naturali o artificiali, filtrate attraverso il vetro e lo specchio, dovrebbero indurre lo spettatore a triggerare immagini personalizzate alla propria psiche per appropriarsi della propria libertà di intuito.

Nanda Vigo



Nanda Vigo, 1974, Trigger of the space

MIRRORS?

“Mirrors, glass, steel and neons” sind ihrer stofflichen Natur nach reflektierende Elemente, die das philosophische Konzept der „Chronotopie“ (aus dem Griechischen Zeit/Raum) und das perspektivische Trugbild der „Maya“ in sich vereinigen. Natürliche oder künstliche Reflexionen des Lichts, die durch Glas und Spiegel gefiltert werden, sollten den Zuschauer dazu veranlassen, individuelle Bilder zu „triggern“, die Ausdruck seiner Psyche sind, um sich so seiner Freiheit zum intuitiven Handeln zu bemächtigen.

Nanda Vigo



MIRRORS?

“Mirrors, glass, steel and neon” are, materially, reflecting elements aimed at representing the philosophical concept of “Chronotope”, derived from the Greek meaning space/time, and that of “Maya” or perspectival illusion. Natural or artificial luminous reflections, filtered through glass and mirrors, ought to induce viewers to trigger personalized images in their psyche in order to gain intuitive freedom.

Nanda Vigo

Como, 1979, Villa Olmo, Spazio, suono, immagine, Tautologia di immagine



Milano, 1970, Studio di Nanda Vigo

Trigger of the space, 1974



Torino, 1968, Ambiente cronotopico





1979, Palazzo Grassi, Venezia, Venezia è un'illusione cosmica

informazione

*concetto filosofico - cronotopia o postulato
cinquedimensionale introducente all'adimensione*

*concetto geometrico - il rettangolo e il quadrato
inscrivono ogni altra forma geometrica
ritengo quindi che dovendo tradurre esteticamente
un codice di comando atto a triggerare un'informazione
con una scelta precisa*

*queste forme siano le più atte a concretizzarlo
in armonia con il postulato cronotopico*

*estetica direzionata all'informazione
attraverso "i gates" aperti
dal codice di comando dell'estetica direzionata,
lo spettatore ha la rivelazione
cronotopico-adimensionale*

nanda vigo milano gennaio 1964

t-garde internationale
années 1950-1960

ando, Bernard Aubertin, Pol Bury, Enrico Castellani,
Lucio Fontana, Hermann Goeppfert, Gerhard von
Gotthard Graubner, Hans Haacke, Jan Henderikse,
veck, Akira Kanayama, Yves Klein, Yayoi Kusama,
anc, Francesco Lo Savio, Adolf Luther, Heinz Mack,
toni, Almir Mavignier, Christian Megert, François
damasa Motonaga, Saburo Murakami, Henk Peeters,
Uli Pöschke, Saleh, Jan Schoonhoven, Shozo
Fujii, Kazuo Shiraga,
aka, Guely, Gaeul,
heron, Tetsuo Kama,

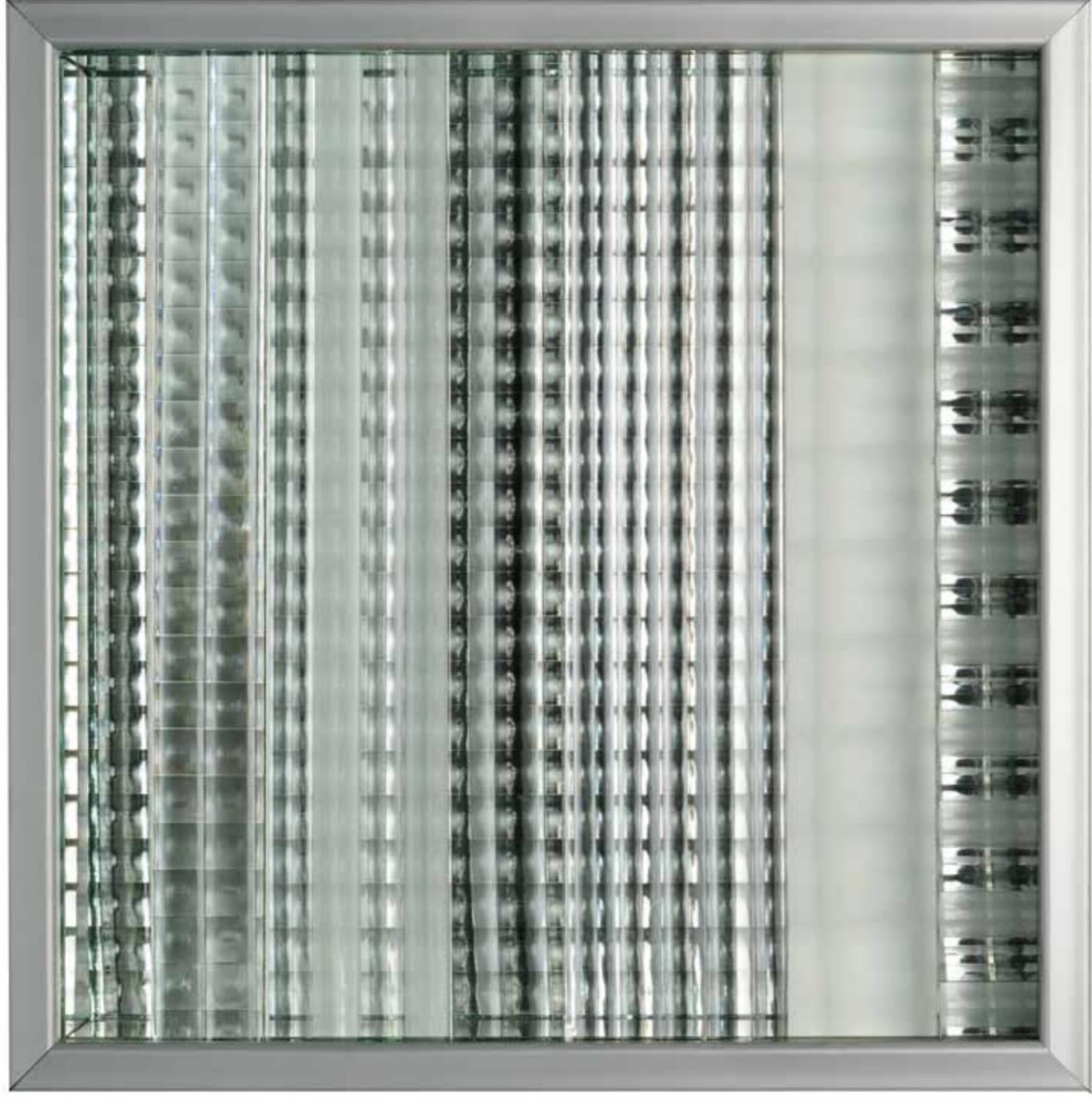


OPERE WERKE WORKS

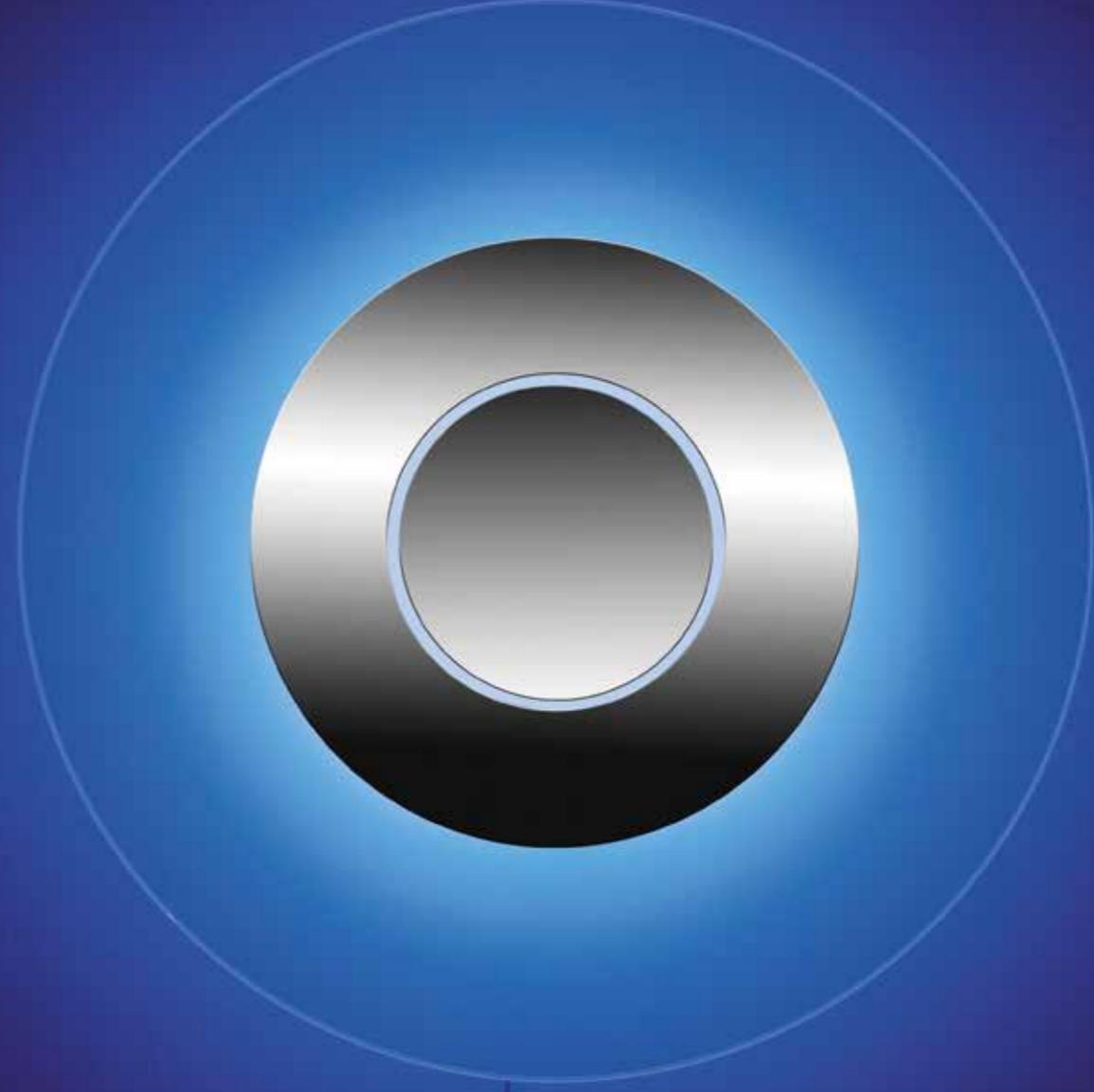


Arventure, Facciata Magazzini del sale, 40° Biennale di Venezia, 1982

Cronotopo, 1963, alluminio e vetri smerigliati, 60x60 cm



Genesis Light, 2008, cristallo, neon blu, Ø 80 cm



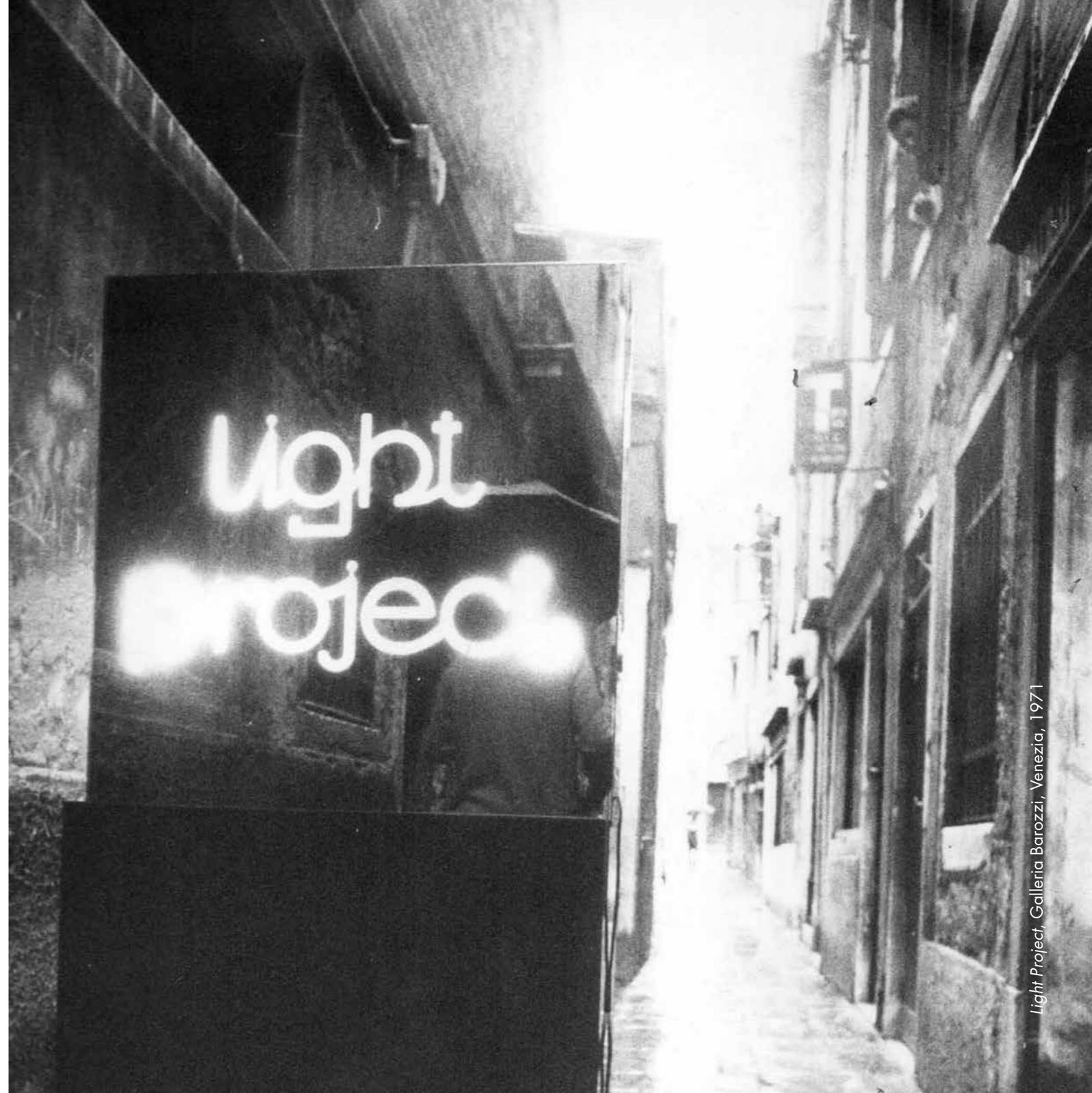
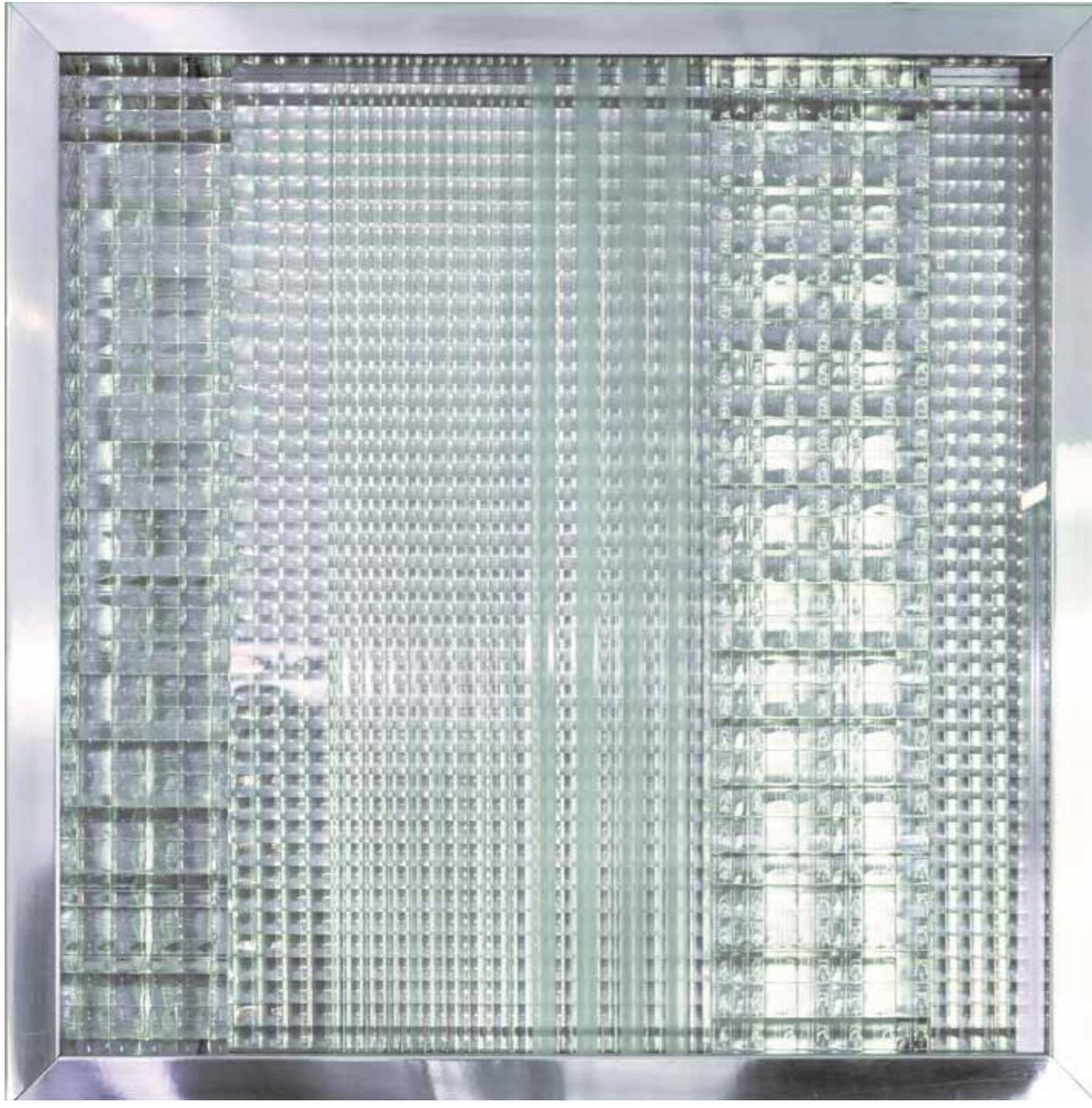
Deep Space, 2015, cristallo, specchio, neon e acciaio, 137x128x20 cm



Deep Space, 2015, cristallo, specchio, specchio, neon e acciaio, 145x135x20 cm

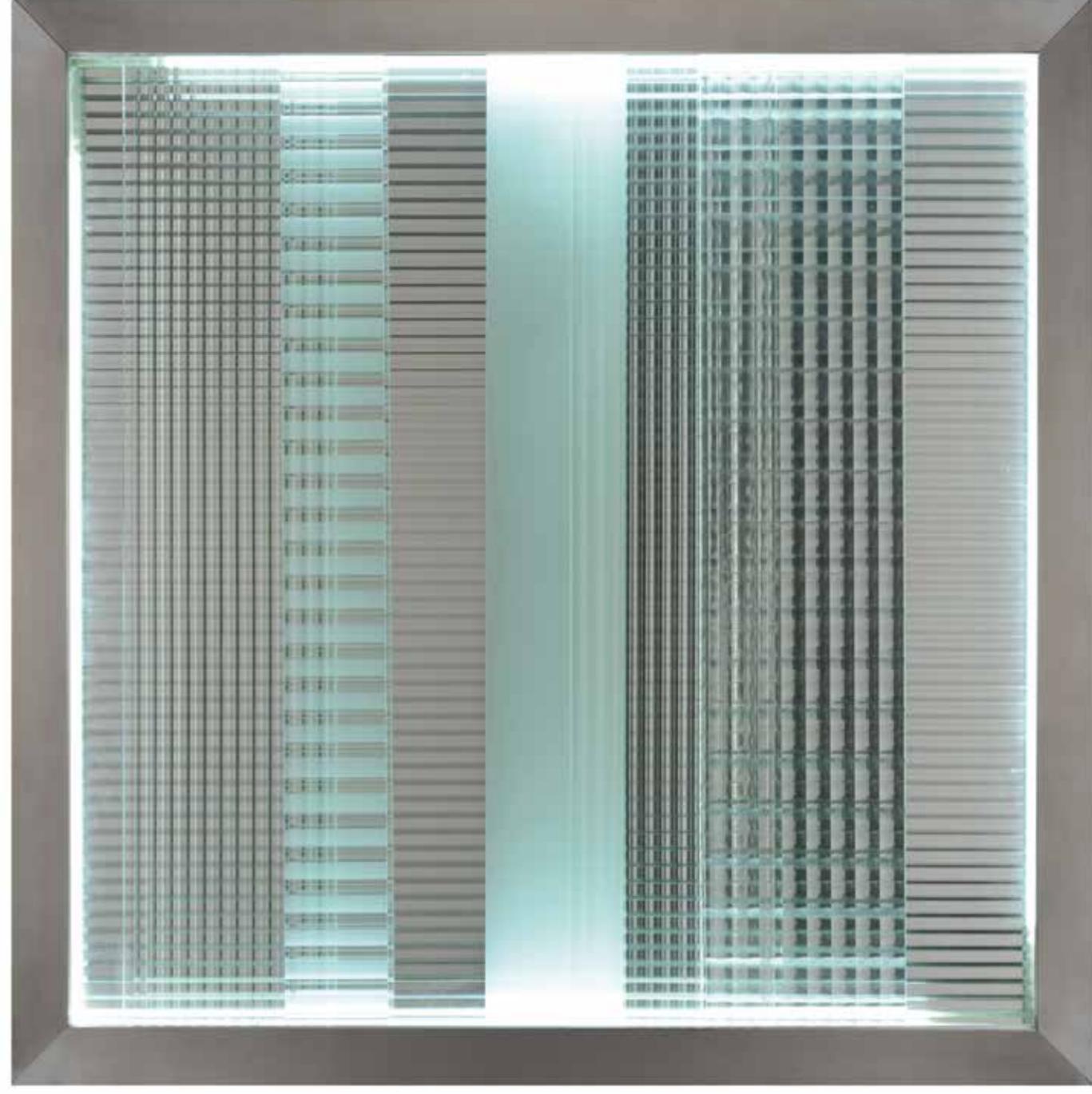
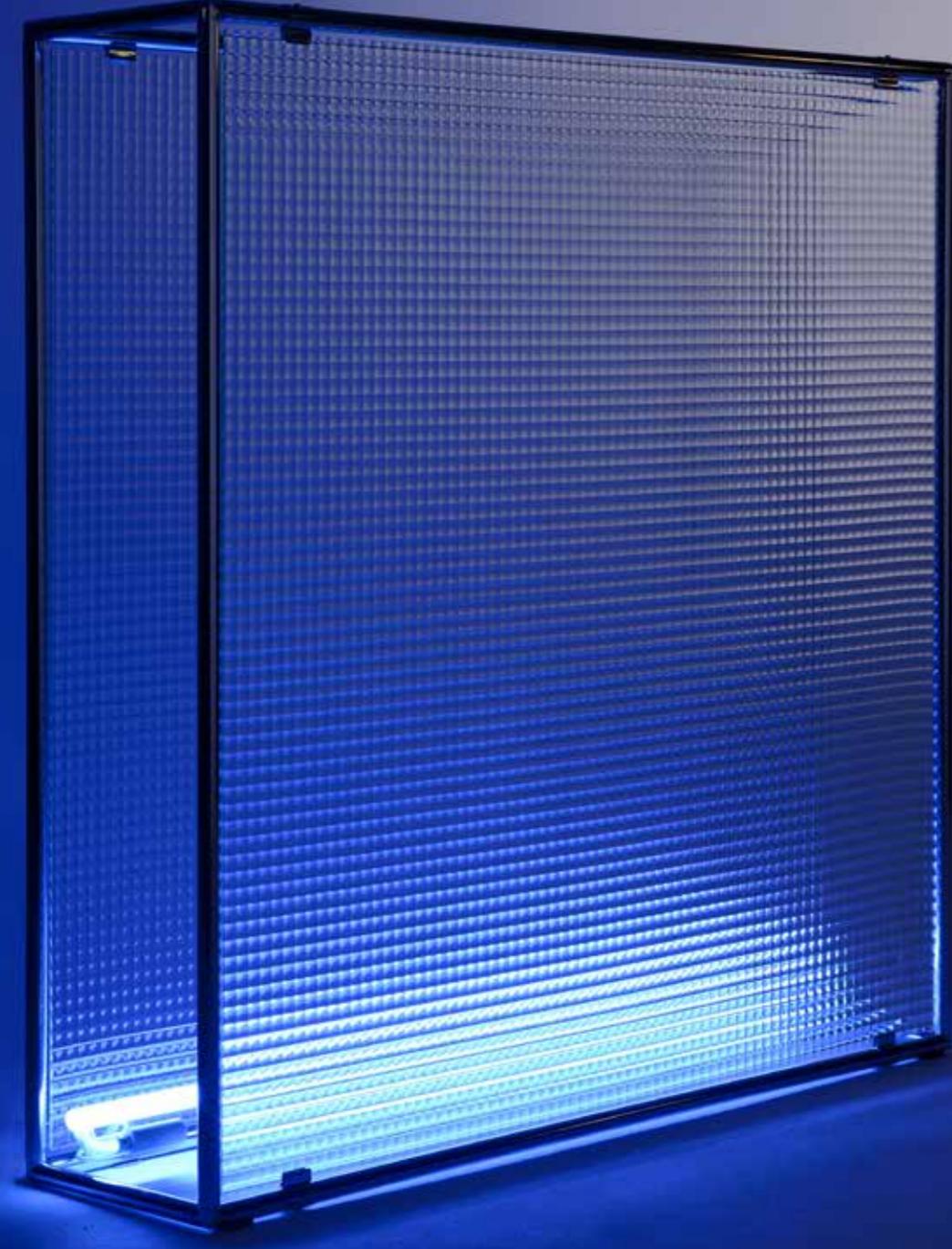


Cronotopo, 1965, alluminio e vetri smerigliati, 30x30 cm



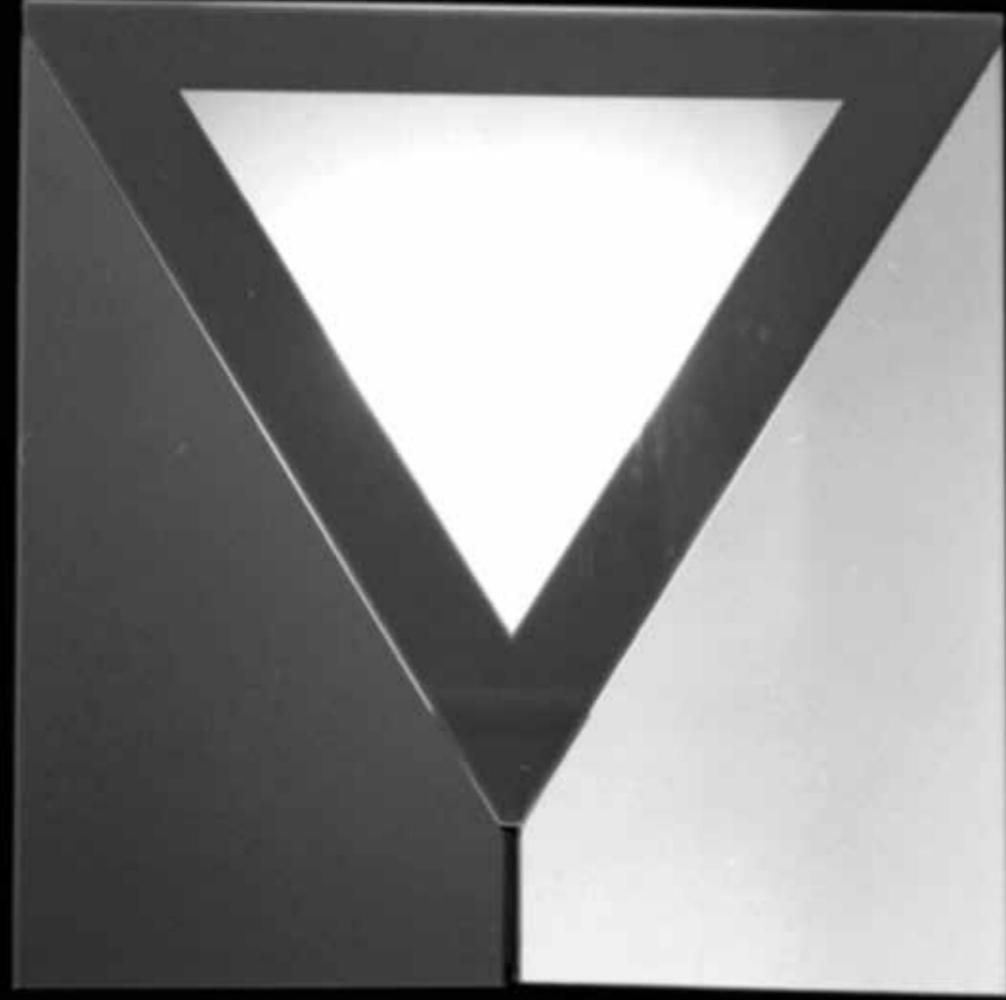
Light Project, Galleria Barozzi, Venezia, 1971

Diaframma, 1968, alluminio, vetri smerigliati e neon, 100x100x20 cm



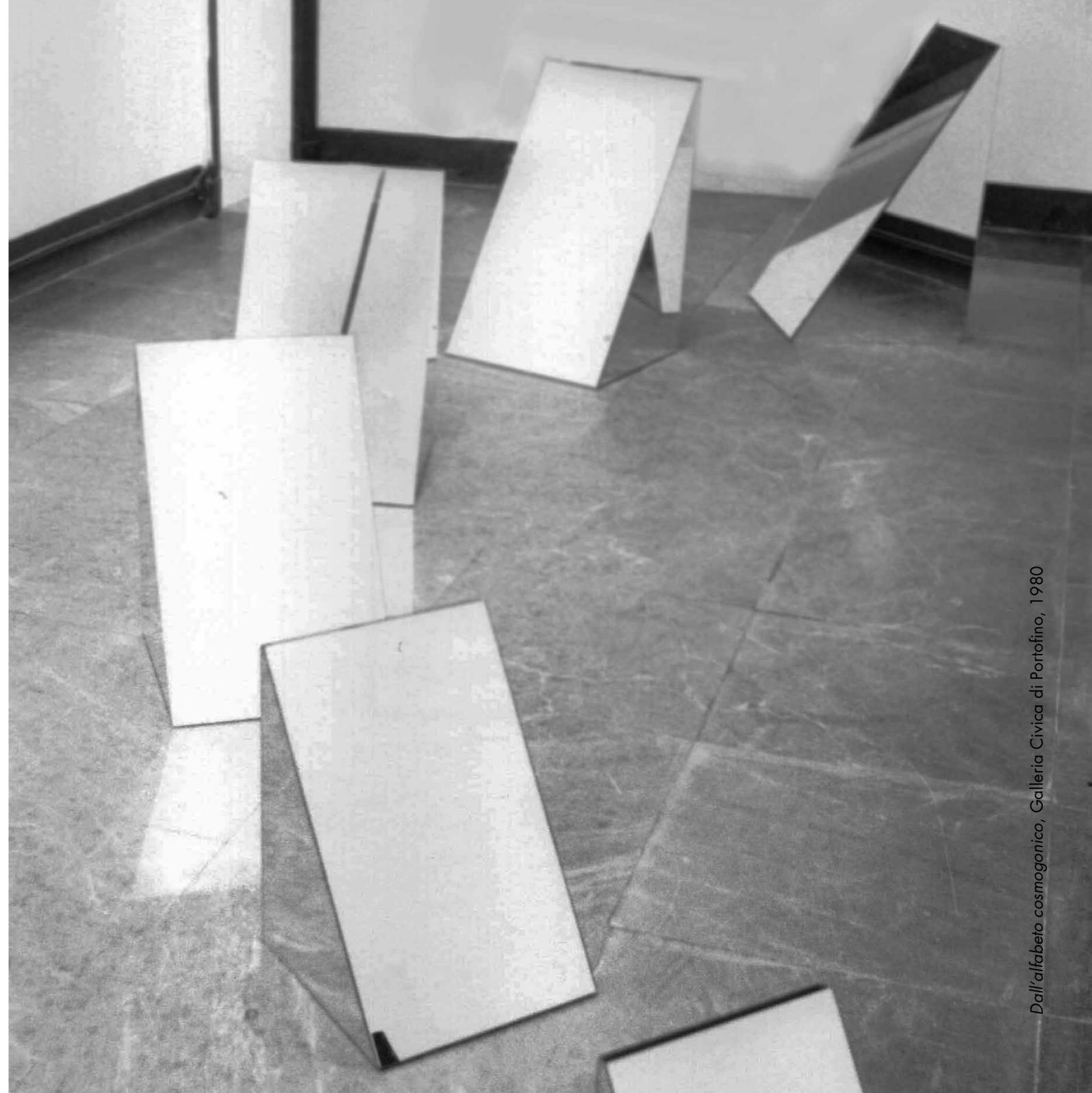
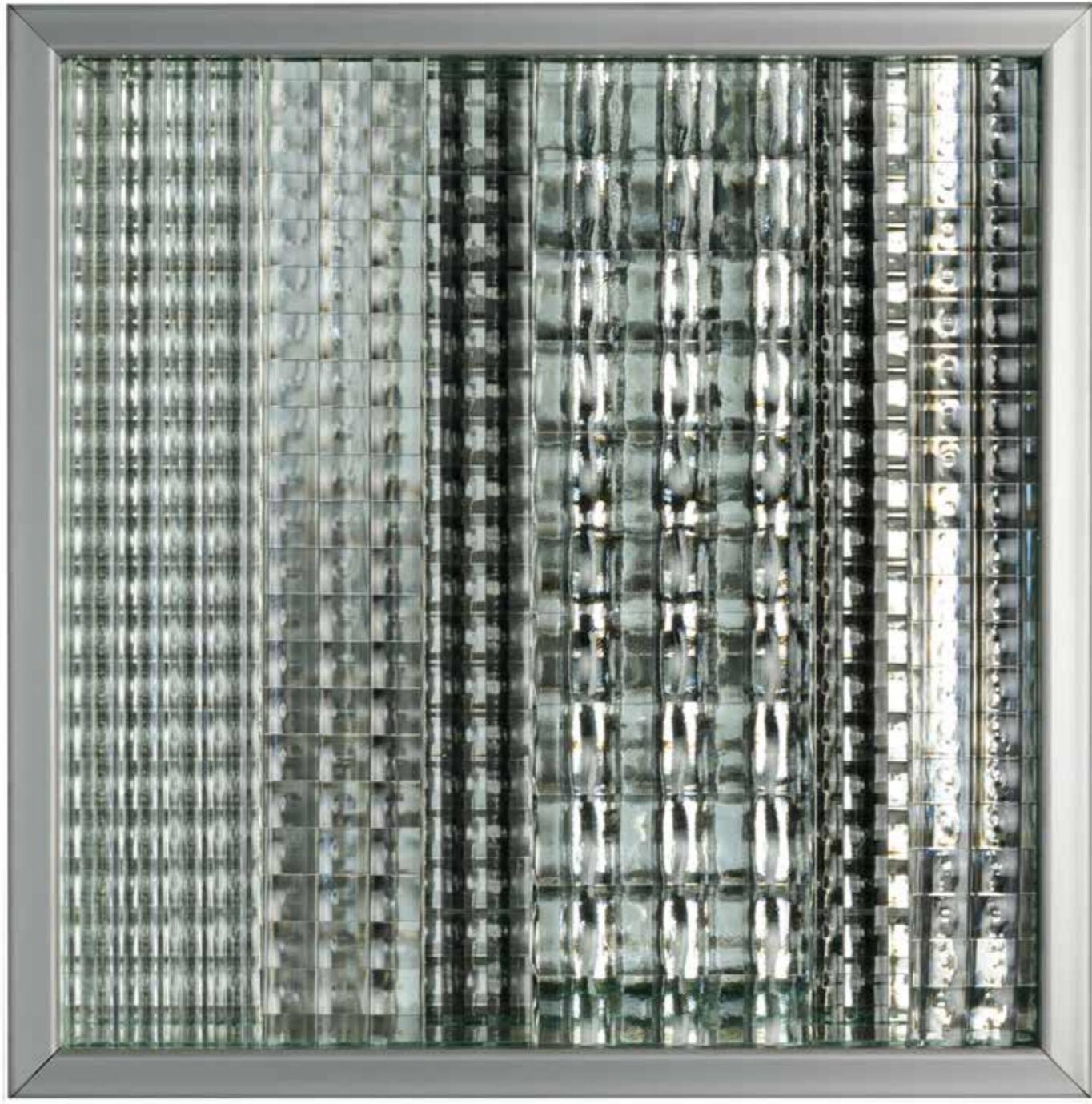
Cronotopo, 1967, alluminio, vetri smerigliati, specchio e neon, 80x80 cm

Trigger of the space, 1976, specchio e neon, 48x48x20 cm



Cronotopo, 1968, alluminio e vetri smerigliati, 60x60x20 cm

Cronotopo, 1963, alluminio e vetri smerigliati, 60x60 cm



Dall'alfabeto cosmogonico, Galleria Civica di Portofino, 1980



Nanda Vigo was born in Milan in 1936. She lives in Milan and East Africa.

She was interested in art from a very young age when she spent time in the company of Filippo de Pisis, a family friend, and when she saw the architecture of Giuseppe Terragni from whom - we might guess - she learnt to pay attention to light.

After having graduated from the Institut Polytechnique, Lausanne, and having studied further in San Francisco, in 1959 she set up her own studio in Milan. From then on the basic theme of her art was the conflict/harmony between light and space, something the artist uses in her art work as well as in her architecture and design. From 1959 on she frequented the studio of Lucio Fontana, and then she became close to the artists who had founded the Azimut gallery in Milan, Piero Manzoni and Enrico Castellani. In that period, due to her journeys for her numerous exhibitions throughout Europe (more than 400 solo and group shows), Vigo came to know the artists and places of the ZERO movement in Germany, the Netherlands, and France.

In 1959 she began to plan the ZERO house in Milan, which was finished only in 1962. From 1964 to 1966 she took part in at least thirteen ZERO exhibitions, including NUL 65 at the Stedelijk, Amsterdam, and ZERO: An Exhibition of European Experimental Art at the Gallery of Modern Art, Washington D.C. In 1965 the artist curated the legendary ZERO avant-garde show in Lucio Fontana's studio in Milan, in which 28 artists took part.

Between 1965 and 1968 she collaborated with Giò Ponti to create the Casa sotto la foglia house in Malò, Vicenza. In 1971 Vigo was given the New York Award for Industrial Design for her lamp designs (Lampada Golden Gate) and, in the same year, she designed and built one of her most spectacular projects: the Casa-Museo Remo Brindisi, Lido di Spina (Ferrara).

In 1976 she won the St. Gobain first prize for glass design.

In 1982 she took part in the 40th Venice Biennale.

In 1997 she curated the show Piero Manzoni - Milano et Mitologia in Palazzo Reale, Milan.

Since 2006 her work has been in the permanent collection of the Milan Triennial's design museum.

In her activity Vigo has an interdisciplinary relationship with art, design, architecture, and the environment; she is involved with numerous projects as an architect, designer, and artist. Her distinguished career has been characterized by her attention to, and research into, Art, something that has impelled her to collaborate with the most significant creative people of the times and to undertake projects aimed at promoting Art, as in the show ITALIAN ZERO & avantgarde 60's at the MAMM Museum, Moscow.

Since April 2013 Vigo's works are to be found in the collection of the Minister for Foreign Affairs. In 2014/2015, her works can be seen in the Guggenheim Museum, New York, and in the Gropius-Bau in Berlin, as part of the events celebrating ZERO.

BIOGRAFIA

BIOGRAFIE

BIOGRAPHY

ZERO IN THE MIRROR

“Zero in the Mirror” è un ovvio riferimento all’atmosfera artistica vitale creata dal Gruppo Zero negli anni Sessanta, e all’utilizzo dello specchio come strumento espressivo da parte di Christian Megert e di Nanda Vigo, entrambi partecipi riconosciuti di quell’esperienza, e tuttora legati a quello strumento come una delle principali peculiarità del proprio lavoro.

Sia Christian Megert che Nanda Vigo, infatti, in maniera del tutto indipendente l’uno dall’altra – uno in Germania, l’altra in Italia -, hanno iniziato la loro attività matura utilizzando le proprietà dello specchio e dei suoi derivati: riflessione, trasparenza, luminosità, frammentazione dell’immagine, simmetria, sono solo alcuni elementi fisici legati allo specchio, che possono trasformarsi in elementi metaforici e addirittura etici, se si considera l’invito vitalistico – l’unica esortazione costante nel tempo, da parte di Zero e della sua multiforme attività - del Gruppo Zero a cambiare i modi della propria vita attraverso una nuova visione del mondo e viceversa. Megert e Vigo hanno accolto quell’esortazione e l’hanno portata avanti, diffondendola attraverso il loro lavoro da allora ad oggi, e in questa “mission” hanno utilizzato lo specchio sperimentandone le molteplici possibilità, e contribuendo a fare delle superfici specchianti una presenza consueta e accettata nell’arte contemporanea internazionale. Non sono stati soli, ovviamente, ma

sono stati coloro che all’interno della “galassia Zero” hanno scelto questa sorta di “virtualità” e di “moltiplicazione” che lo specchio consente, e che in questo modo si avvicina agli assunti libertari del gruppo, sempre in bilico tra azione e percezione, tra opera e comportamento.

Il pubblico di queste due mostre potrà confrontare i modi differenti con cui i due artisti hanno utilizzato questo strumento, e all’interno del percorso di ciascuno potrà notare le variazioni di ricerca intercorse durante la loro ormai lunga carriera: sono esposti infatti lavori che vanno dai primi, eroici e stoici anni Sessanta ad oggi, passando soprattutto per quel decennio dei Settanta, che andrà sicuramente rivalutato quanto a riflessione teorica e pratica sugli assunti ideali e ideologici intuiti nel decennio precedente.

ZERO IN THE MIRROR

“Zero in the Mirror” is, of course, a reference to the dynamic art atmosphere created by Gruppo Zero in the 1960s, and to the use of mirrors as an expressive device by Christian Megert and Nanda Vigo, both well-known exponents of the group who still make use of this tool as a specific part of their work. Both Christian Megert and Nanda Vigo, in fact, and in a quite independent way - one is in Germany and the other in Italy - began their mature work by using the properties of mirrors and their various aspects: reflections, transparency, luminosity, image fragmen-

tation, and symmetry are some of the physical elements linked to mirrors and can be transformed into metaphorical and even ethical elements, if we take into consideration the group’s dynamic invitation - the only constant invitation over the years by Zero and its various embodiments - to change one’s own life through a new vision of the world and vice versa. Megert and Vigo have accepted this invitation and developed and diffused it in their work until the present day; in this “mission” they have used mirrors, experimenting all their multiple possibilities and contributing to the mirroring surface a presence that is by now fully accepted in contemporary international art. Obviously, they have not been alone in this, but they have been the ones who, within the “Zero galaxy”, have chosen this kind of “virtuality” and “multiplication” that mirrors permit them; in this way they have been close to the group’s libertarian ideas, ideas always on the cusp between action and perception, work and behaviour.

The public for these exhibitions can compare the various ways in which the two artists have used this tool and, within the development of each of them, note the variations in their researches over their lengthy careers: in fact, on show are works ranging from the early, heroic and stoical, 1960s up to today, above all dwelling on the decade of 1970, a period which will certainly be reassessed for its theoretical and practical ideas about the ideal and ideological hypotheses intuited in the preceding decade.

parancy, luminosity, image fragmentation, and symmetry are some of the physical elements linked to mirrors and can be transformed into metaphorical and even ethical elements, if we take into consideration the group’s dynamic invitation - the only constant invitation over the years by Zero and its various embodiments - to change one’s own life through a new vision of the world and vice versa. Megert and Vigo have accepted this invitation and developed and diffused it in their work until the present day; in this “mission” they have used mirrors, experimenting all their multiple possibilities and contributing to the mirroring surface a presence that is by now fully accepted in contemporary international art. Obviously, they have not been alone in this, but they have been the ones who, within the “Zero galaxy”, have chosen this kind of “virtuality” and “multiplication” that mirrors permit them; in this way they have been close to the group’s libertarian ideas, ideas always on the cusp between action and perception, work and behaviour.

der “Galaxie Zero” waren sie die einzigen, die diese Art “Virtualität” und “Vervielfältigung”, die der Spiegel ermöglicht, als erste für sich entdeckt haben, und damit den libertären Ansatz - und ethische Aspekte - der Gruppe zwischen Aktion und Wahrnehmung, begründete, und auf den Einsatz des Spiegels als Ausdruckselement durch Christian Megert und Nanda Vigo, beide anerkannte Vertreter der Bewegung, in deren heutigen Arbeiten dem Spiegel als Ausdrucksmittel noch immer eine besondere Rolle zukommt. Tatsächlich haben sich Christian Megert und Nanda Vigo ganz unabhängig voneinander - der eine in Deutschland, die andere in Italien - in ihrer reichen künstlerischen Tätigkeit den Eigenschaften des Spiegels und seiner Konnotationen angenommen: Reflexion, Transparenz, Licht, Frageorientierung des Bildes und Symmetrie sind nur einige der physikalischen, mit dem Spiegel in Verbindung stehenden Phänomene, die metaphorische oder sogar ethische Dimensionen erreichen können, denkt man an die vitalistische Aufforderung der Gruppe Zero - die Aufforderung der Gruppe im Rahmen ihrer vielfältigen Aktivitäten - die Lebensweise durch eine neue Vision auf die Welt und umgekehrt zu verändern. Megert und Vigo haben diese Aufforderung aufgenommen, weitergedacht und in ihren Arbeiten von damals bis heute umgesetzt. Auf diesem “Mission” haben sie mit dem Spiegel und seinen zahllosen Möglichkeiten experimentiert und dazu beigetragen, spiegelnde Flächen zu einer gewöhnlichen und akzeptierten Präsenz in der internationalen zeitgenössischen Kunst werden zu lassen. Dabei standen sie natürlich nicht allein. Aber innerhalb

ZERO IN THE MIRROR

Neubewertung bedürfen.

ZERO IN THE MIRROR



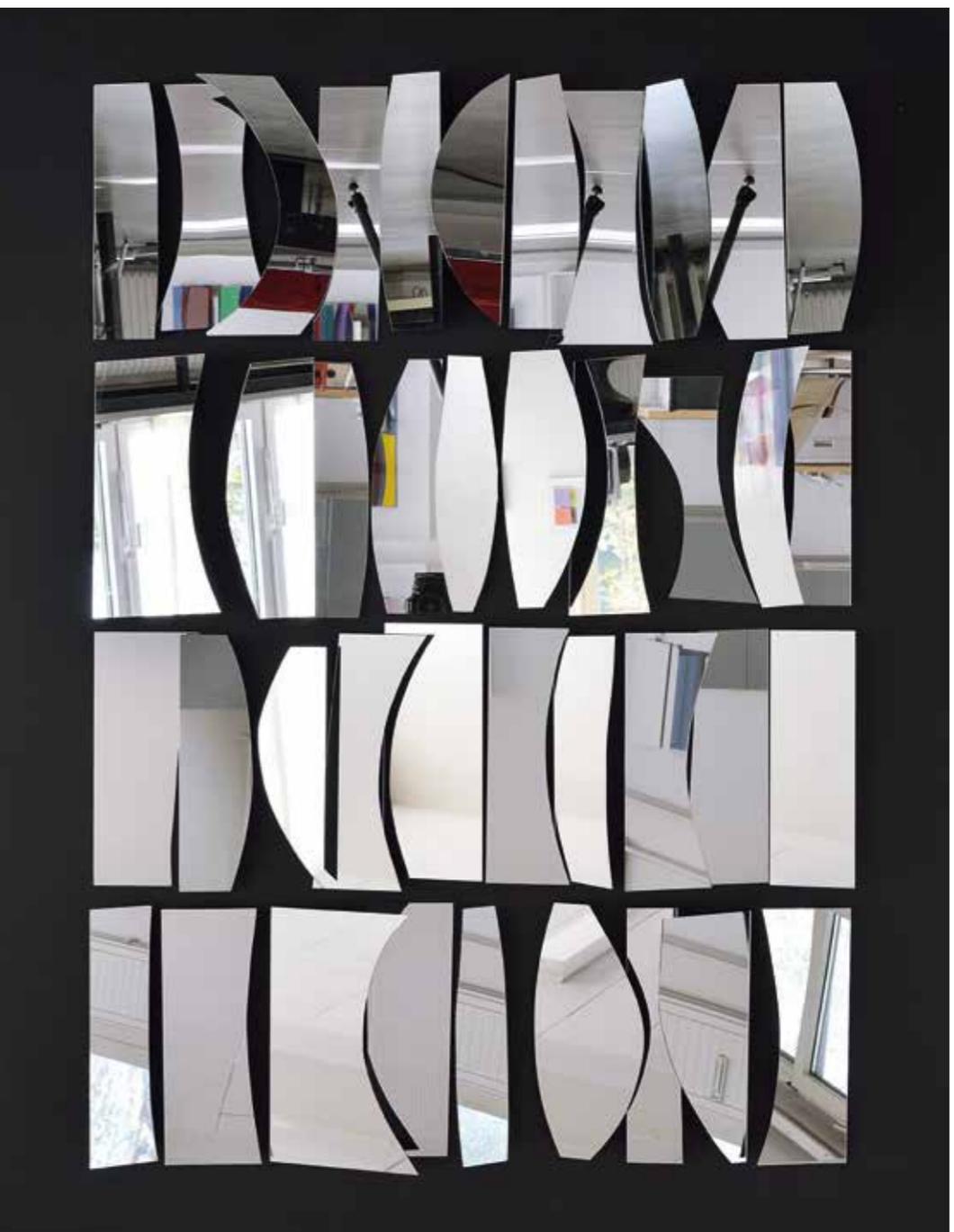
Born in Berne, Switzerland. Christian Megert studied at the school for applied art there from 1952-1956. Scotti after he moved to Stockholm, Berlin and Paris where he got contacts with many artists. Megert experimented with his artistic style, starting in the 50s with structures. Focusing primarily on the use of light, movement and reflection, Megert chose mirrors to be his artistic medium of choice, producing his first mirror object in 1960. 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 Køpke, Copenhagen in 1960 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 Musée des Beaux Arts, Montreal, Art Museum, Berne and the Museum of Modern Art, New York. In 2014/2015, his works can be seen in the Guggenheim Museum in New York, and in the Martin Gropius-Bau in Berlin and Stedelijk Museum Amsterdam as part of the events celebrating ZERO.

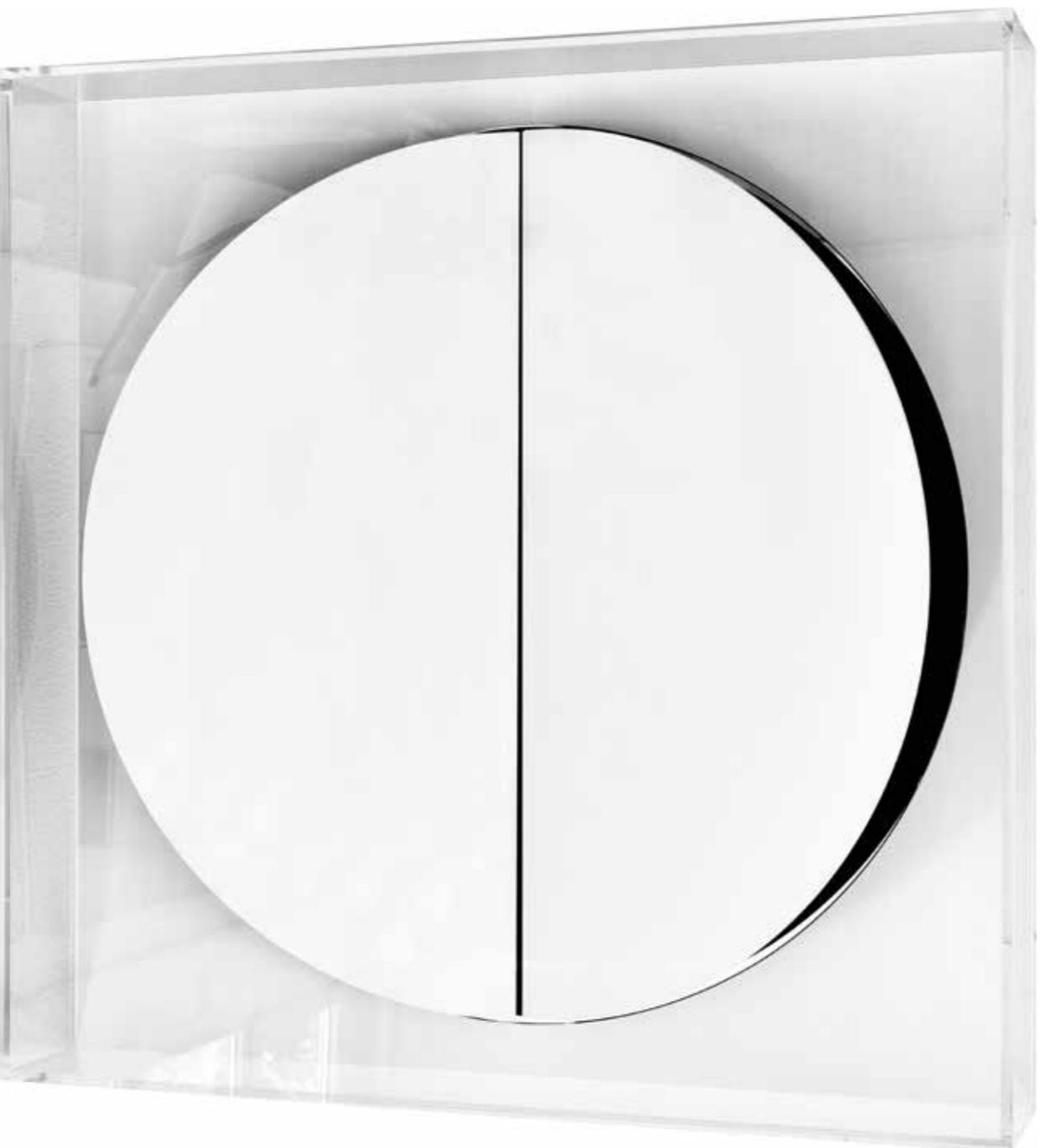
BIOGRAFIE

BIOGRAFIA

BIOGRAPHY



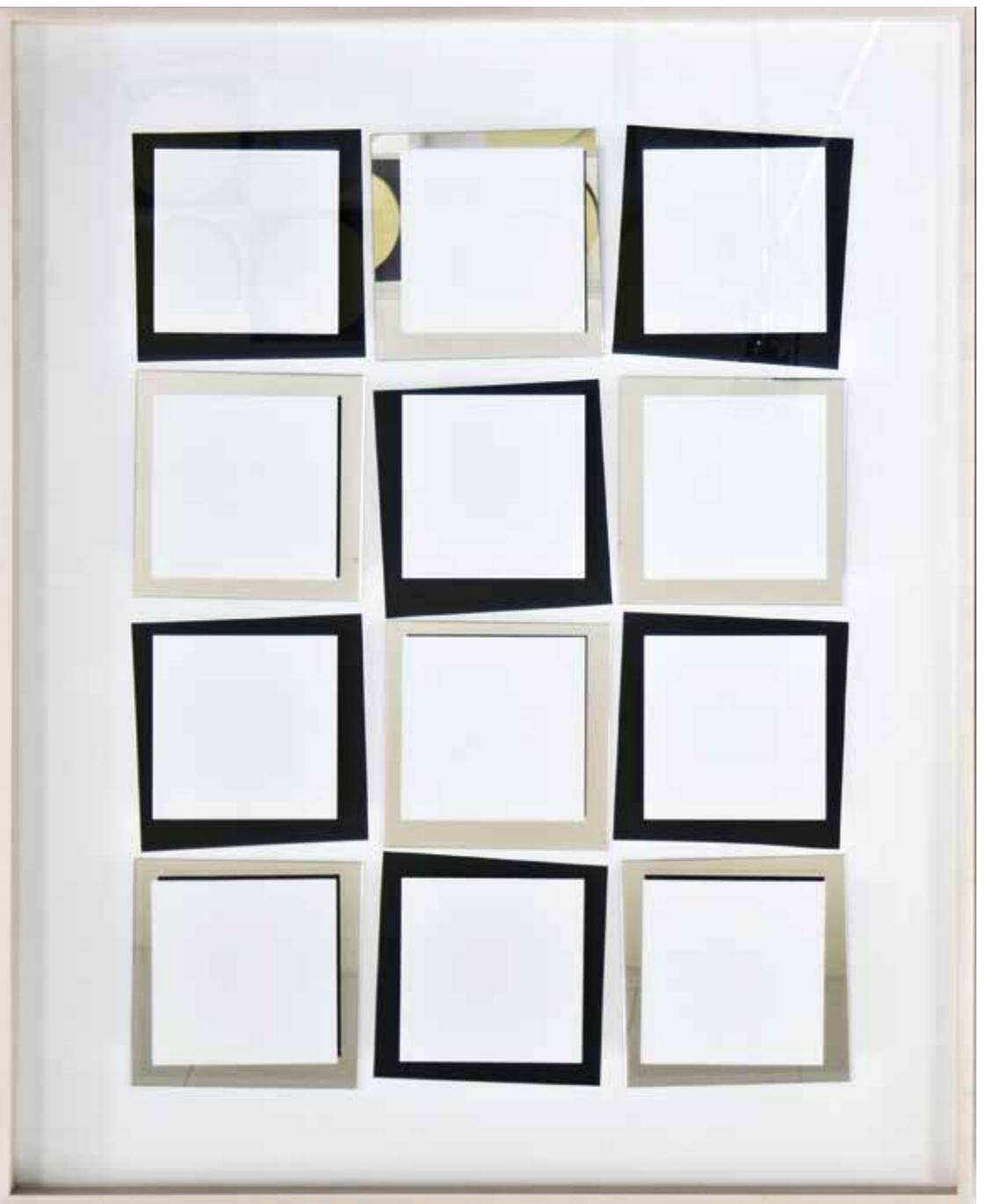
Untitled, remake 1962-2013, wood, mirror, colour, 180x140 cm



Untitled, 2014, wood, mirror, colour, 71x71x12 cm

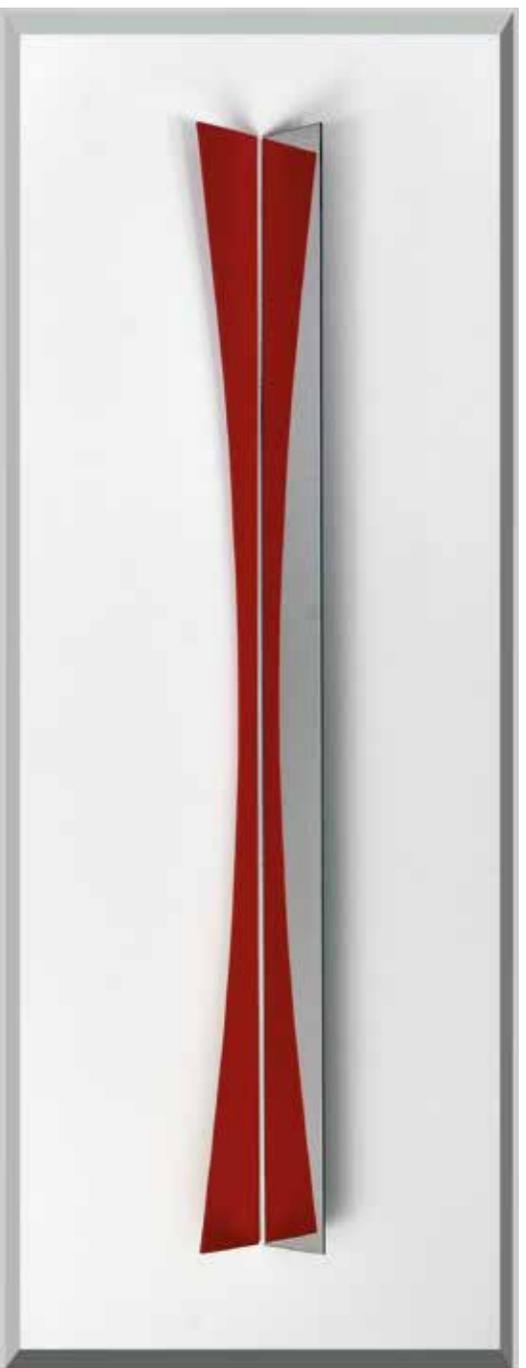


Untitled, 2010, wood, mirror, acrylic under Perspex, 134x134x14 cm



Untitled, 2010, wood, mirror, acrylic under Perspex, 162x132x14 cm

Untitled, 1992, wood, mirror, acrylic, 180x60,5x11 cm

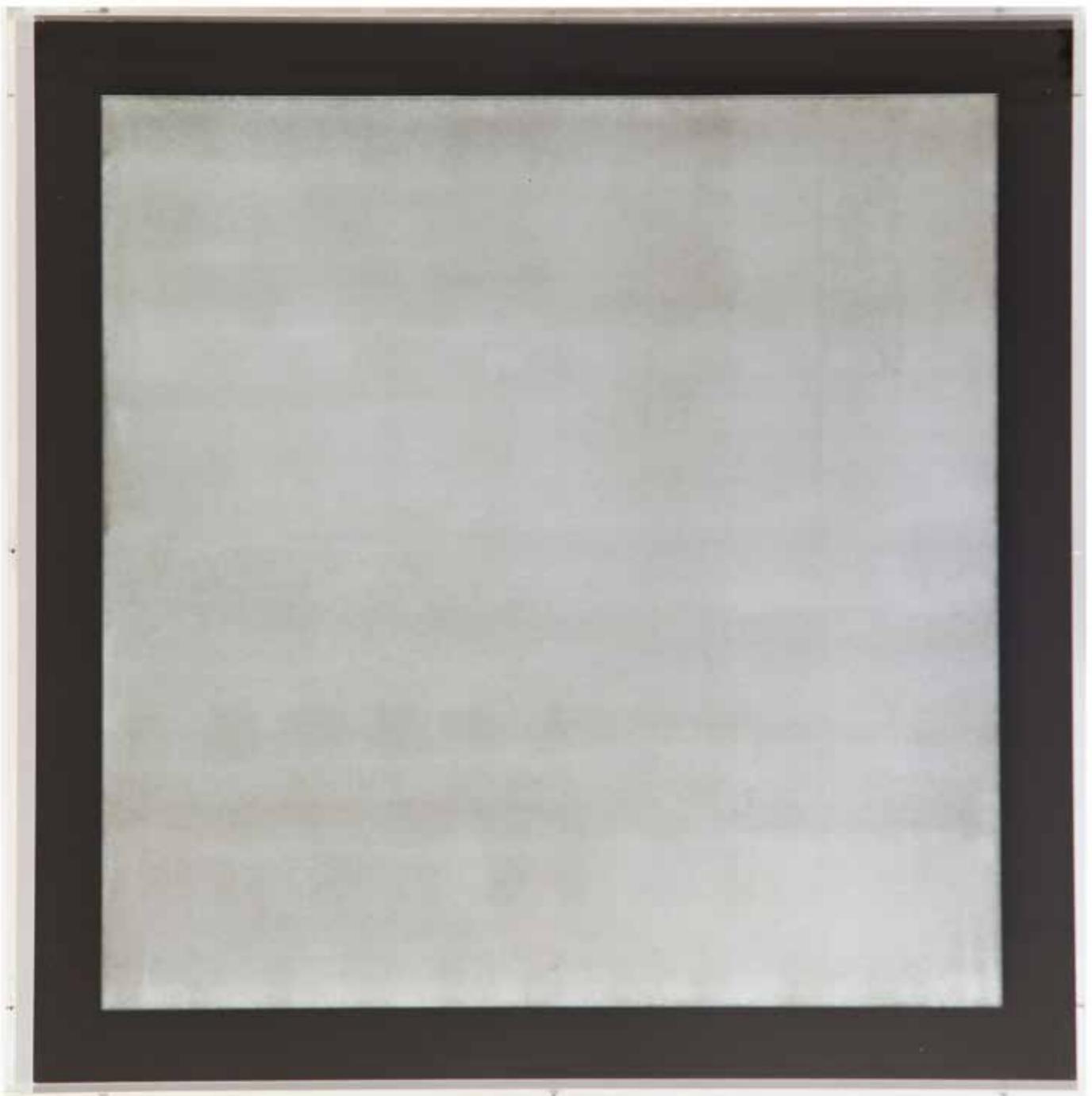


Untitled, 1992, wood, mirror, acrylic, 180x60,5x11 cm



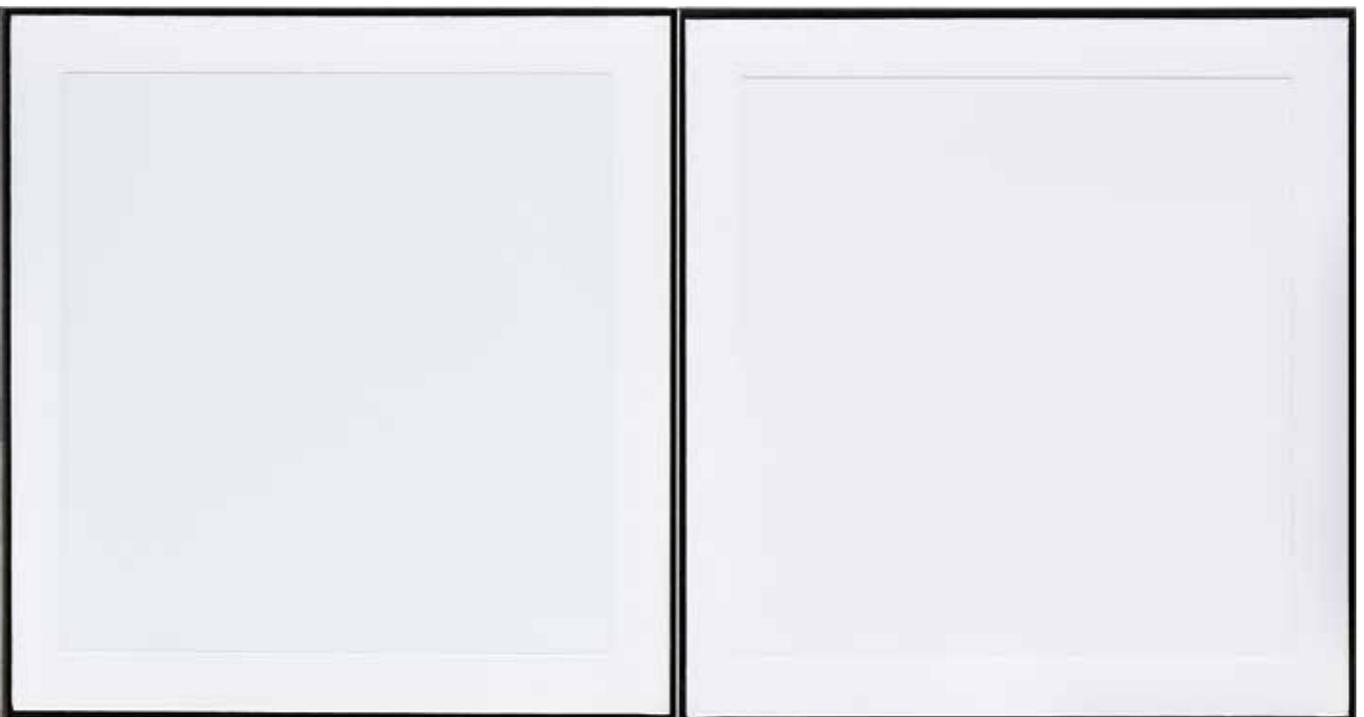
Untitled, 1999, wood, mirror and acrylic, 122x92x13 cm

Untitled, 1981, wood, mirror, acrylic, transparent paint, 71x71x12 cm



Untitled, 1982, wood, mirror, acrylic under Perspex, 75x51x6 cm

Untitled, 1978, wood, glass, acrylic, 62x124 cm



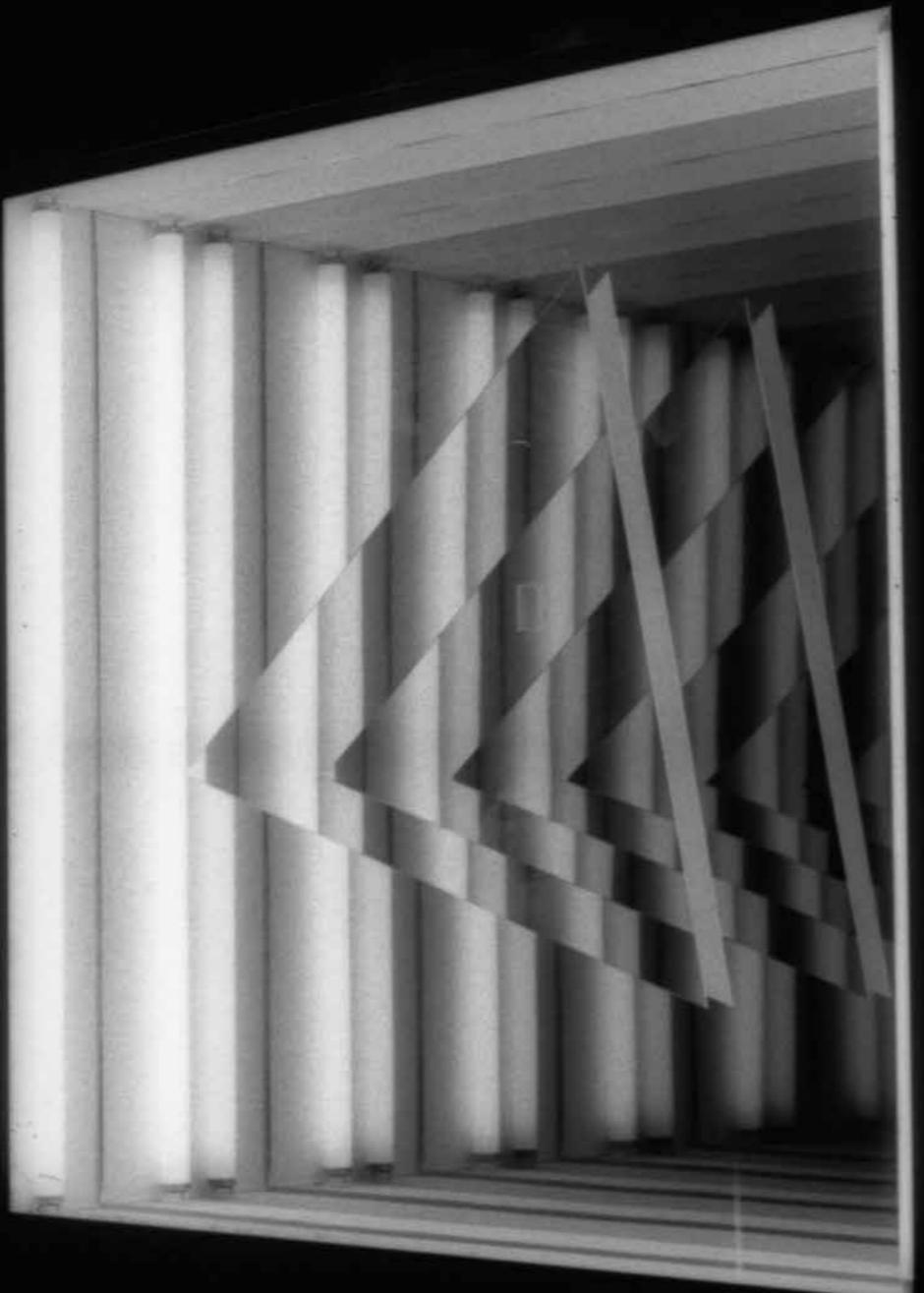
Untitled, 1981, wood, mirror, acrylic, transparent paint, 127x127x14 cm

4 Squares (right rotation), Kinetic Lightbox, 1973; 4 Squares (left rotation), Kinetic Lightbox, 1973



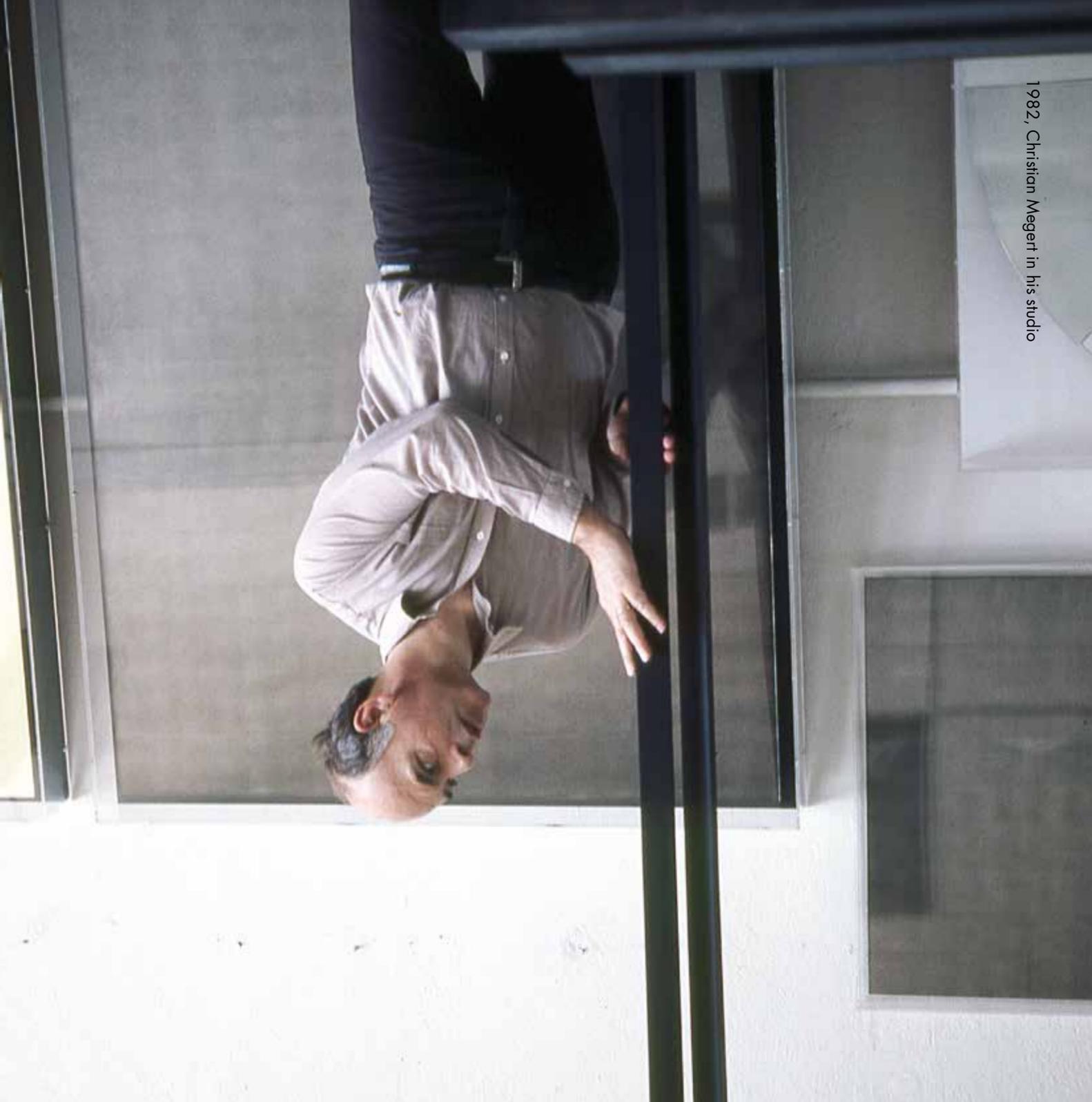
Multiple, 1967, wood, mirror, acrylic, 100x15x20 cm

Light Box, 1964, wood, mirror, transparent mirror, fluorescent tube, 101x71x10,2 cm



Triangle, Kinetic Lightbox, 1973

1982, Christian Megeert in his studio



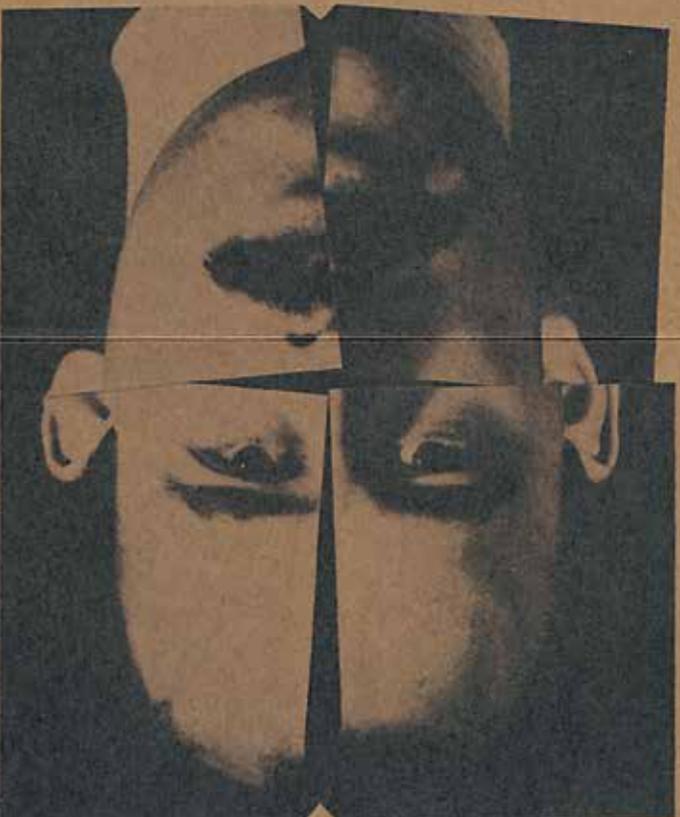
WERKE
OPERE
WORKS



Installation view of Christian Megeert - Light And Motion at DIEHL Berlin, March-May 2013



Environment DOCUMENTA IV, Kassel, 1968



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sie herzlich einladen.

es spricht herr claus bremer.

christian megeri

spiegelobjekte und zoom



Christian Megerl (right) and Arthur Köpcke (left) in the gallery Köpcke, Copenhagen during the mounting of Megerl's solo show, 1960



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auflage 500 ex.sig.+num.
luxsausg. m. spiegelobjekt



erl-megerl

christian megerl / edition howeg

Poster for Megerl's solo show in the Galerie Ursula Lichter, Frankfurt am Main, 1970

A NEW SPACE

I want to build a new space, a space without beginning and end, where everything lives and is invited to live, a space quiet and loud, immovable and moving. I want it to be high, as high as I like, and as low as I like. It has to be accessible, the area may be small or big as a town, a country or even a thought.

This space, merry and full of vitality, of colour and movement, requesting quiet contemplation without demands, colourless and cold, must be able to change with the speed of thought according to my wishes, that is how I want it.

Because it is real and surreal and constructive and informal and colourful and colourless, representational and unrepresentational, naive and intellectual and simultaneous, it will not be in need of art, because it is art itself. And those who live in this space will be among the greatest artists of our time, and everybody can inhabit this space.

Try to find a space without a beginning or end, without limits. If you hold up a mirror to a mirror, you will find a space without end, without limits - a space of endless possibilities, a new metaphysical space.

Christian Megerl



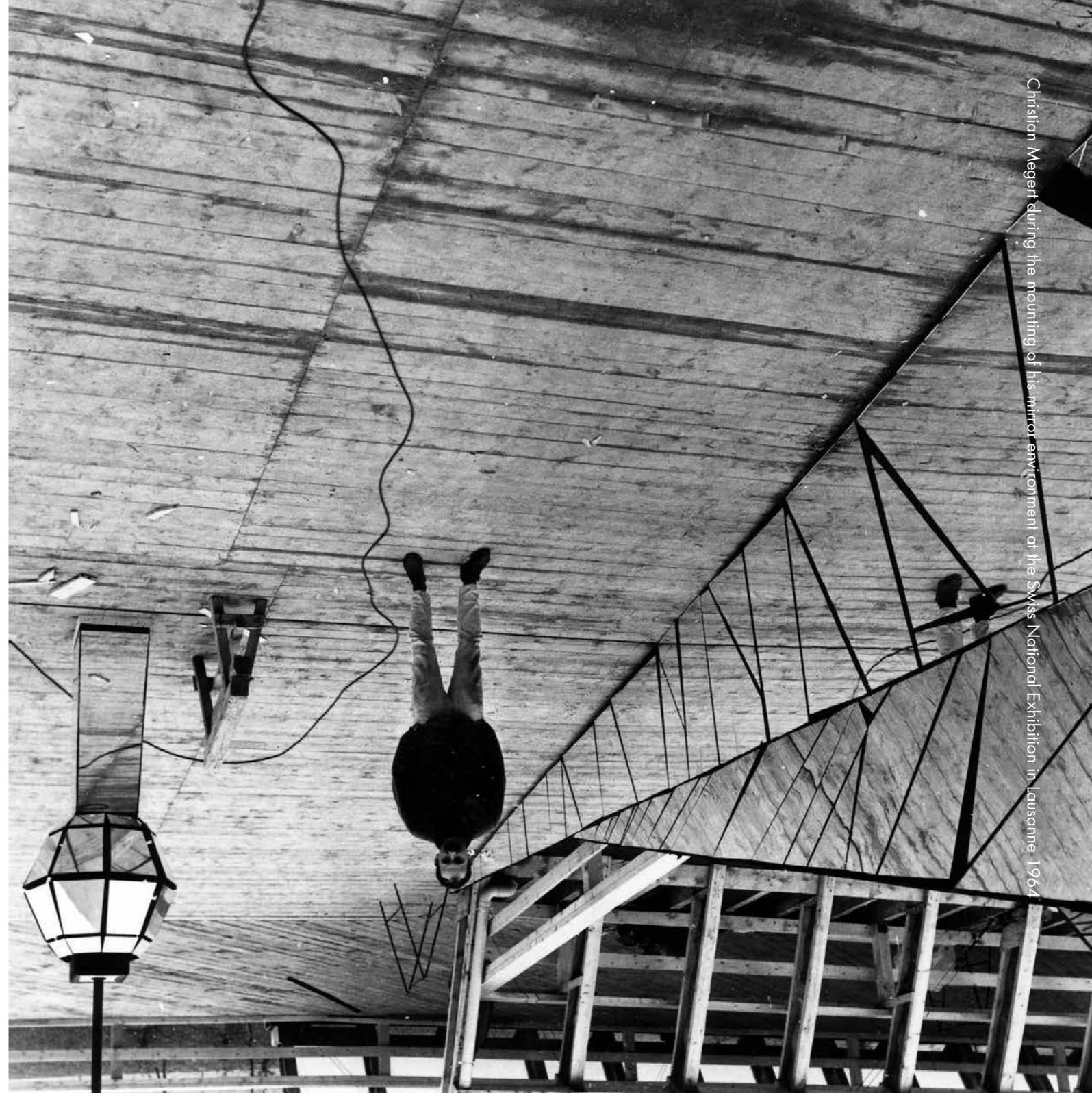
Christian Megerl working on his mirror environment at the Swiss National Exhibition in Lausanne 1964

UN NUOVO SPAZIO

Voglio costruire un nuovo spazio, uno spazio senza inizio e senza fine, dove ogni cosa vive ed è invitata a vivere, uno spazio allo stesso tempo tranquillo e rumoroso, immobile e mobile. Voglio che sia alto, alto quanto lo desidero, e basso quanto lo desidero. Deve essere soprattutto accessibile, la sua area può essere piccola o grande come una città, un paese o anche un pensiero. Questo spazio, allegro e pieno di vitalità, di colori e di movimento, richiede allo stesso tempo una contemplazione quieta e senza pretese, priva di colori e fredda, deve essere in grado di cambiare con la velocità del pensiero a seconda dei miei desideri, cioè come lo voglio io. Siccome è reale e irreal e costruttivo e informale e colorato e incolore, figurativo e non figurativo, naïf e intellettuale e simultaneo, non avrà bisogno di arte, perché è esso stesso arte e chi vive in questo spazio sarà tra i più grandi artisti del nostro tempo, e chiunque può abitare in questo spazio.

Cercate di trovare uno spazio senza un inizio e senza una fine e senza limiti. Se tenete uno specchio sollevato di fronte a un altro specchio, potete trovare uno spazio di infinite possibilità, un nuovo spazio metafisico.

Christian Megerl



EIN NEUER RAUM

Ich will einen neuen Raum bauen, einen Raum ohne Anfang und Ende, in dem alles lebt und zum Leben aufgefodert wird, der gleichzeitig ruhig und laut, unbewegt und bewegt ist. Er soll hoch sein, so hoch wie ich ihn haben will, und niedrig, wenn ich ihn niedrig haben will. Er soll überall errichtbar sein, auf kleinster Fläche oder gross wie eine Stadt, ein Land oder gar ein Gedanke.

Den Raum, der fröhlich voller Vitalität, voller Farbe und Bewegung ist, gleichzeitig ruhig zur Besinnung mahnt, ohne etwas zu fordern, farblos und kalt dasteht, um sich gedankenschnell nach meinem Wunsche zu verändern, so wie ich ihn haben will.

Weil er real und surreal und konstruktiv und informell und farbig und unfarbig, gegenständig und ungegenständig, naiv und intellektuell und gleichzeitig ist, wird er auch keine Kunst mehr nötig haben, weil er selber Kunst ist.

Und die Bewohner dieses Raumes werden zu den größten Künstlern unserer Zeit, und jeder-mann kann ein Bewohner dieses Raumes werden. Wenn Sie einen Spiegel gegen einen Spiegel halten, finden Sie einen Raum ohne Ende und Grenzen, einen Raum mit unbeschränkten Möglichkeiten, einen neuen metaphysischen Raum.

Christian Megerl



Christian Megerl posing next to one of his first mirror pieces in his studio Langmauerweg in Bern 1961

IMPRESSUM

photo credits:

Aldo Ballo

Franziska Megert

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published by:

Allegra Ravizza

Volker Diehl

editorial office:

Martapia Pedrazzini

Zeno Piersch

graphic design:

Massimo Dalla Pola

thanks to:

Oliver Wolleh

Tijs Visser

Zero Foundation

Archivo Nanda Vigo

MAB Gallery · Michael Biasi



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11.03 - 24.04.2015

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Opening

19.03.15, h. 12-19

19.03 - 02.04.2015

Niebuhrstraße 2 · 10629 Berlin (D)

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