

Print, Picture and Sequence (London: Bloomsbury, 2010), p. 164.

21. See Tom Gunning, *Fritz Lang: Allegories of Vision and Modernity* (London: BFI, 2000)

22. Tomasovic, 'The Hollywood Cobweb', p. 311.

23. Tomasovic, 'The Hollywood Cobweb', p. 311.

24. Janice Norwood, 'Visual Culture and the Repertoire of a Popular East-End Theatre', in A. Heinrich, K. Newey, and J Richards (eds), *Ruskin, the Theatre and Victorian Visual Culture* (London: Palgrave Macmillan, 2009), p. 135.

25. Norwood, 'A Popular East-End Theatre', p. 135.

26. Laurent Guido, 'Rhythmic Bodies/Movies: Dance as Attraction in Early Film Culture', in Strauven, *Cinema of Attractions*, p. 139.

27. Guido, 'Rhythmic Bodies/Movies', p.143. With roots in the magical colours, mechanical trickery and dance-like movements of the *feerie* plays of the nineteenth century, these films often display their theatrical provenance through the lively choreography of sets, costumes and the human form. See for example *The Frog* (1908), *The Spring Fairy* (1902), *The Kingdom of the Fairies* (1903), *Modern Sculptors* (1908).

28. Guido, 'Rhythmic Bodies/Movies', p.143.

29. Although not possible to discuss in detail within the parameters of this chapter, blockbusters exploiting dance as spectacle enjoyed significant box office success in this decade, from *Fame* (1980) to *Footloose* (1984), *Flashdance* (1983) to *Dirty Dancing* (1987), arguably signaling a return to exhibitionist practices around the choreography of the human form.

30. For an overview of the transformational role of the Ballet Russes see Jane Pritchard, *Diaghilev and the Golden Age of the Ballets Russes 1909–29* (London: V&A, 2011).

31. Barbieri, 'Encounters', n.p.

32. Barbieri, 'Encounters', n.p.

Piero Manzoni's Line: From the Roll to the Infinite Painting

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Fig. 11.1
Piero Manzoni,
Linea (frammento)
(c.1959). Ink
on paper, 255 x
20 cm. Milan,
Fondazione Piero
Manzoni. Photo: ©
Fondazione Piero
Manzoni, Milano
/ Orazio Bacci,
Milano



On 8 February 1963, two days after the Italian artist Piero Manzoni's sudden demise, his friend and fellow artist Lucio Fontana commented in a radio interview that:

Manzoni's most important discovery, exceptional I would say, was the 'Line', which I believe to be an artistic innovation of international bearing ... Manzoni was a man of research and the 'Line' was and is not easy to understand and to accept, however, it is my firm conviction that Manzoni's 'Line' has marked a fundamental point in the history of contemporary art.¹

Line (fragment) (fig. 11.1), made in c.1959, is the sort of object Fontana would have had in mind as he spoke, a piece typical of the simultaneous conceptual depth and material simplicity that characterises much of Manzoni's work.² Painted in black on long strips of white paper, these long lines were rolled up by the artist and enclosed inside special cardboard cylinders before being labelled with the date, a signature, and the total length of the line created (fig. 11.2). Yet for all their physical sparseness, these concealed scrolls had a significant intellectual grounding on which Manzoni had been working for some time.

A central figure in the international neo-avant-garde scene of the 50s, Manzoni was concerned with the conceptual process of freeing paintings' surface from the rules of



Fig. 11.2
Piero Manzoni,
Linea (1959). Ink
on paper, cardboard
cylinder, 9,95
m. Philadelphia,
Philadelphia
Museum of Art.
Photo: ©
Fondazione Piero
Manzoni, Milano
/ Orazio Bacci,
Milano

representation.³ In 1957, he began his first 'white paintings', pieces that from 1959 he referred to as *Achromes*. As the artist himself explained, these were the result of his experiments with the use of constantly different techniques and materials, from both the natural and synthetic world, to create a series of white surfaces where observers' energies of thought and image might be released.⁴ They were no longer canvas prisoners of painted fiction, forced into a confined space where drawings and colours pretended to be something else. Manzoni felt he had overcome a central artistic problem of what to do with composition and form, creating a new, unrestricted aesthetic model that made tangible contact with ideas of the infinite.⁵

The roll format was integral to developing this process, growing into a substantial series, *Lines*, between 1959 and 1963. After two years' research on the *Achromes*, in the spring of 1959 Manzoni exhibited sheets of white paper with hand-drawn black lines in a café in Milan named Bar La Parete. Soon after, he transitioned from a single sheet to a roll of paper, and that summer presented his first exhibition of *Lines* painted on paper rolls of different lengths. The exhibition ran from 18–24 August in Galleria del Pozzetto Chiuso, an unconventional exhibition venue in the Italian Mediterranean town of Albisola, on the Ligurian coast. Perhaps inevitably, the show caused considerable scandal in the Italian province, and the only *Line* to be exhibited in its entirety there was vandalised when a visitor spat on it.⁶ Still, Manzoni's interest in the series grew, as did the size of his creations. In his earliest *Line*-works, the length of the strips became their title: *Line m 6*, *Line m 8,17*, *Line m 9,84*, *Line m 19,11*, and *Line m 33,63* (all made in 1959). By 1960 he had managed to construct a line painted on a continuous 7.2km-long piece of paper (figs 11.3–11.4).⁷ This industrial-level project began when the businessman and patron Aage Damgaard invited Manzoni to Denmark to create experimental works in his shirt factory, Angli, in the town of Herning. It was there that the artist met the editor of the local newspaper, Herning-Avisen, who allowed him to use the press' machines and paper rolls to create the *Line*, which was then dated, signed, and marked with his finger print before—like its smaller precursors—being sealed inside an enormous zinc cylinder (66 x 96cm). This was perhaps the closest Manzoni was to come to actually fulfilling his totalising conceptual goal of an infinite work, an infinite line.

It is interesting to contextualise Manzoni's *Lines* within an international framework of antecedents in the United States, Japan, and Europe, for he was far from the only post-war artist turning to notions of the continuous page to give physical form to their expansive conceptual ambitions.⁸ Manzoni's research into notions of 'void' and 'infinity' were closely linked to European and American art movements who were themselves influenced by existentialist philosophy, language reductionism, and new waves of Zen philosophy.⁹ The paintings of Barnett Newman, for instance, especially those displayed in his second solo exhibition at The Betty Parsons Gallery in New York in April 1951, were not rolls in themselves but nonetheless drew on a related compositional language of stretched, seemingly never-ending forms. In *The Wild* (1950) the canvas is reduced to a slim section only four centimetres wide, extending vertically for more than two metres. It comes as no surprise that Newman, who said that 'the idea of a "finished" picture is a fiction', called his vertical strips of colour 'zips', 'preferring it to "band"', for it connoted an activity rather than a motionless state of being'.¹⁰ The following month, The

Fig. 11.3
Piero Manzoni,
making *Line of m*
7.200, Herning
(Denmark),
4 July 1960,
photographed
by Ole Bagger.
Photo: © HEART,
Herning Museum
of Contemporary
Art, Herning
/ Herning
Artmuseum /
Fondazione Piero
Manzoni, Milano.



Betty Parsons Gallery also hosted Robert Rauschenberg's first solo exhibition, and it was here that the artist met John Cage.¹¹ They soon collaborated on a continuous scroll, Rauschenberg's *Automobile Tire Print* (1953), a rolled work created with Cage's help. As Rosalind Krauss observes:

Tire Print from 1953, was made by lining up sheets of paper over more than twenty-two feet of road and then directing John Cage to drive a car over them. It was certainly a way of making a mark. But beyond that it was also a way of finding an operational means of producing extension—of accounting procedurally for the way that one piece of the art space relates to the next.¹²

This was as much a philosophical movement as an aesthetic or formal one. Throughout the 50s and 60s, the writings of Alan W. Watts—such as *The Way of Zen* (1957) and *Beat Zen, Square Zen*, and *Zen* (1959)—had made extremely widespread in the West a number of cultural ideas that had been being taken up by artists in Japan for some time, ideas that injected strategies of infinity and distance into American and subsequently European scenes.¹³ Manzoni himself came increasingly into contact with Japanese avant-garde artists from 1959,¹⁴ and was likely aware of a continuous work made three years earlier in 1956 by Akira Kanayama, *Footprints (Ashiato)*, presented at the Outdoor Gutai Art Exhibition in the pine forest of Ashiya Park in the city of Ashiya (fig. 11.5).¹⁵ The piece comprised a strip of vinyl almost one-hundred metres long, running throughout the entire exhibition in a circuit. On the white surface of this unrolled vinyl, the artist had reproduced footprints at regular intervals, evoking in the viewer a natural path through the park; the path, however, led nowhere, ending at a tree trunk. Kanayama's choice of vinyl instead of paper suggests an increasing interest in new materials from the chemical industry and emergent issues within contemporary consumer society; the work chimes with Manzoni's later 7.2-km *Line* in both its elongated forms and technological engagement: the interest in mechanical seriality in *Footprints* is further confirmed by the footprints themselves, reproduced using a repetitive stencil technique.¹⁶

The most forceful collision of these twinned American and Japanese concerns with visual

Fig. 11.4
Piero Manzoni,
making *Line of m*
7.200, Herning
(Denmark),
4 July 1960,
photographed
by Ole Bagger.
Photo: © HEART,
Herning Museum
of Contemporary
Art, Herning
/ Herning
Artmuseum /
Fondazione Piero
Manzoni, Milano.



and conceptual continuity took place in September 1962, when—in the wake of Rauschenberg, Cage, and Gutai's research, as well as Allan Kaprow's New York 'Happenings'¹⁷—Eastern and Western avant-gardes came together as part of the first Fluxus Festival in Wiesbaden, Germany.¹⁸ Here, the visual and fantastical quality of continuous rolls was again invoked, this time by the Korean artist Nam June Paik, who created a performance with the revealing title *Zen for Head*. In a total exchange of different artistic disciplines that was typical of Fluxus, Paik accompanied La Monte Young's *Composition 1960 # 10 to Bob Morris* by marking a four-metre-long line on a strip of paper using only his own head covered in ink and tomato juice. Rather than colouring the paper roll with instruments or machines—objects that were to characterise Paik's later expressive and conceptual work in the form of the monitor—the final dynamic, informal line evolved from the interaction of the body with its continuous material support.

These international concerns, to come full circle, combined with Manzoni's ongoing *Lines* to embed linearity and continuity in European practice of the late 50s, where—unlike Paik—the concept of 'line' was to increasingly come under sway of the machine. The roll embodied a metaphor of uncontrolled need and a collectively shared experience of painting. In the first *Industrial Painting* exhibition at Turin's Galleria Notizie in May 1958, Italian artist Giuseppe Pinot Gallizio exhibited a seventy-four-metre-long roll of painted canvas, now housed at Tate Modern, London. Gallizio had set up a makeshift studio in the small town of Alba, Piedmont, where he lived and worked as a pharmacist, chemist, and herbalist. Here, he converted a cellar into a space for the production of rolls of industrial painting, including a rudimentary, hand-driven machine that used brushes to distribute colour onto rolls of canvas. In actual fact, the system not only used paint but resins, solvents, and chemical mixtures that Gallizio had invented and experimented with alongside Asger Jorn, Constant, Guy Debord, and other friends involved in the International Situationist movement, which was officially started in July 1957.¹⁹ Gallizio's aim in this work was to use industrial techniques to create a surplus of paint, simultaneously overturning the laws of the market and liberating artists from the limitations of inspiration and physical dimension; this idea was not unrelated to the concept of *potlatch*, a key theory in the Lettrist International, a co-founding group of the SI.²⁰ Once it had undergone the mechanical process, the roll was left in the open air where it was contaminated with atmospheric agents.²¹ Sold by the metre at an extremely low price, the long canvas could be cut to suit the client's

Fig. 11.5
Kanayama Akyra
and his *Footprints*
(1956), Outdoor
Gutay Art
Exhibition, Ashiya
Park, Hyogo. Osaka
City Museum of
Modern Art GA08.
Photo: © Osaka
City Museum of
Modern Art.



needs, its inspiration emerging from a coincidental combination of technical and natural elements.

Such mechanical concerns were not Gallizio's alone. In the third edition of the *Situationist International Bulletin* (December 1959), Gallizio republished a text that had already been presented one month earlier in *Notizie-Arti Figurative*.²² The article began with a quotation from the French journal, *L'Express*, dated 8 October 1959, which reviewed a performance by the Swiss artist Jean Tinguely in the square of the Musée d'Art Moderne, the day before the opening of first Paris Biennale. The work-machine protagonist of Tinguely's performance was named *Méta-Matic* n.17, and is described as follows in the journal:

Seen from close up, it is made of a series of interwoven pulleys driven by a small, two-stroke engine. It unrolls a long roll of paper that is automatically covered with splashes by convulsively moving ink rollers. A knife cuts the finished product into pieces, with a chaotic, circular and sputtering movement.²³

Again in 1959, on 12 November, *Méta-Matic* n. 17 was the protagonist of a now-legendary performance at the Institute of Contemporary Arts in London, an event originally intended as a conference. Here, the machine was modified so it could be driven via pedals by two racers, who took it in turns to see who was able to unroll the one-and-a-half-kilometre-long roll of paper first. Before cascading into the room, the band of paper was automatically painted by an ink-

roller.²⁴ The audience, sitting in the stalls, was suddenly overcome by a flow of paper that was thrown at high speed from the machine driven by the first cyclist.²⁵

Machine interventions in the continuous page are common features of Rauschenberg's *Automobile Tire Print*, Kanayama's *Footprints*, Gallizio's *Industrial Paintings*, and Tinguely's *Méta-Matic*. Yet, it is important not to see these, nor Manzoni's *Lines*—even his 1960 *Line of 7.200 Meters*, made on the Herning print machine—as a blind triumph of technology. As Fontana implied in his radio eulogy to Manzoni with which I began, the scope of the *Lines* were both their material simplicity and their conceptual complexity, characterised by a mesh of intertwined concerns, especially philosophical and social dimensions. Consider the ultimate intended destination of Manzoni's 7.2-km *Line*, which he had intended not to openly parade for its infinite capacity but instead to enclose in zinc and then bury, alongside another monumental examples, in the most important cities in the world; the total sum of the lengths of the individual *Lines* when unrolled would equal the circumference of the earth.²⁶ Tinguely and Paik co-opted the scroll for performative actions—collective and collaborative—that were governed to some degree by chance and which culminated in paintings of intriguing continuous coincidence. Gallizio's *Industrial Painting*, too, and Rauschenberg's *Automobile Tire Print*, likewise arose from an extraordinary time-based action, carried out in collaboration. For Manzoni, however, neither the making of the *Line* nor the shared performance of its creation was the ultimate objective: it was the reflective properties of the *Line* in itself that was central.²⁷ The lined roll was closed and hidden, the artwork formed through a combination of the artist's action (in the past) and the viewer's faith (in the present). Capitalising on this playful paradox, in 1960 Manzoni created various wooden tubes containing *Infinite Lines*: as long as they remained closed, the roll maintained the idea of the infinite but once it was opened, the infinite line disappeared.²⁸

This is the greatest philosophical contribution of Manzoni's *Lines*. They comprise universal concepts that open up infinite possibilities of thought, uniting artist and viewer in endless imagination. Manzoni did not see these rolled works as portrayals, but rather as an unlimited, time-based surface, where the idea of 'infinite possibilities' could be concretised. As he wrote in his 1960 text, *Libera dimensione* [Free Dimension]:

Why not empty, instead, this recipient? Why not liberate the surface? Why not attempt to discover the limitless significance of total space? Of pure and absolute light? ... The infinitability is rigorously monochrome, or better still of no colour ... Artistic criticism which makes use of concepts like composition and form has no value: form, colour and dimensions have no sense in total space ... All such problems like composition of form, form in space and spatial profundity are extraneous to us; a line can only be traced without limits of length into infinity and beyond any problem of composition or dimension. Dimension does not exist in total space ... This indefinite surface, uniquely alive, even if in the material contingency the work cannot be infinite, is, however, infinitable, infinitely repeatable, without a solution of continuity. And that is even more apparent in the 'lines', for in these there no longer exists the possible ambiguity of the 'painting'. The line develops only in length and extends towards infinity. The only dimension is time. And it hardly needs to be said that a 'line' is not a horizon or a symbol and it has value not as something beautiful but in the degree to which it exists.²⁹

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1. Lucio Fontana, quoted in Gaspare Luigi Marcone, 'Piero Manzoni. Achromes: Linea Infinita', trans. Neil Davenport, reproduced in Gaspare Luigi Marcone (ed.), Piero Manzoni. *Achromes: Linea Infinita* (Poggibonsi, Siena: Carlo Cambi Editore; London: Mazzoleni, 2016), p. 9.
2. Regarding materials in Manzoni's works, see Rosalia Pasqualino di Marineo (ed.), *Piero Manzoni. Materials*, Zurich: *Materials* (Zurich: Hauser & Wirth Publisher, 2019).
3. See Piero Manzoni, 'Per la scoperta di una zona di immagini', in *Documenti d'arte d'oggi mac 1958* (Milano: A Salto Editrice 1958), p. 74, reproduced in Gaspare Luigi Marcone (ed.), *Piero Manzoni. Scritti sull'arte* (Milano: Abscondita, 2013), pp. 25–27. See also the English version of Manzoni's writings, recently published as Piero Manzoni, *Writings on Art*, edited by Gaspare Luigi Marcone, with a foreword by Rosalia Pasqualino di Marineo and essays by Benjamin H. D. Buchloh and Gaspare Luigi Marcone (Zurich: Hauser & Wirth Publisher, 2019).
4. 'My first "achromes" date from '57: canvas soaked in kaolin and glue: from '59 onwards, the raster of the "achromes" was made of machine-made stitches. In '60 I made some out of cotton wool, expanded polystyrene, I experimented with phosphorescents and others soaked in cobalt chloride with colours that would change over time. In '61 I made others of straw and plastic and natural or synthetic fibres. I also made a sculpture using rabbit skin'. Untitled text published by Piero Manzoni in *Evoluzione delle lettere e delle arti* 1:1 (1963): p. 49; Marcone, *Manzoni. Scritti sull'arte*, pp. 50–52. See also Choghakate Kazarian and Camille Lévêque-Claudet (eds), *Piero Manzoni. Achrome, Musée Cantonal des Beaux-Arts*, Lausanne 2016; Gaspare Luigi Marcone (ed.), *Piero Manzoni. Achrome* (Lausanne: Musée Cantonal des Beaux-Arts, 2016); Marcone, *Manzoni. Achromes*, p. 7. Elio Grazioli, *Manzoni* (Torino: Bollati Boringhieri, 2007), pp. 61–79.
5. Piero Manzoni, 'Libera dimensione', in Marcone, *Manzoni. Scritti sull'arte*, pp. 34–38.
6. Manzoni had actually decided to exhibit an unrolled *Line* next to the sealed cylinders with the rolls so that the public could understand what it was all about. The *Line* was 19.93 m long but was then reduced to 18.07m by the artist to eliminate the spat-upon part. See Francesca Pola, *Una visione internazionale. Piero Manzoni e Albisola* (Milan: Electa, 2013; Gualdoni 2013. *Electa*, 2013).
7. Rosalia Pasqualino di Marineo (ed.), *Piero Manzoni. Lines* (Zurich: Hauser & Wirth Publisher, 2019); Flaminio Gualdoni and Rosalia Pasqualino di Marineo (eds), *Piero Manzoni 1933–1963*, exhibition catalogue, Palazzo Reale, Milan, 26 March–2 June 2014 (Milano: Skira, 2014), p. 159.
8. For an international and comparative analysis of artworks based on the concept of line and repetition, see: Jack McGrath, 'Along Different Lines: Manzoni by Comparison', in Pasqualino di Marineo, *Manzoni. Lines*, pp. 49–56; Briony Fer, *The Infinite Line. Re-Making Art After Modernism* (New Haven and London: Yale University Press, 2004).
9. References regarding Existentialist philosophies, Zen, and Manzoni's work, can be found in: Barbara Satre, 'L"esistenzialismo" di Piero Manzoni', in Rosalia Pasqualino di Marineo (ed.), *Piero Manzoni. Nuovi studi* (Poggibonsi: Carlo Cambi editore, 2017), pp. 171–183; Fuyumi Namioka, 'Manzoni tra Italia e Giappone: il concetto fra Libera dimensione ed Espansione all'infinito', in Pasqualino di Marineo, *Piero Manzoni. Nuovi studi*, pp. 71–83; Guido Andrea Pautasso, *Piero Manzoni divorare l'arte* (Milano: Electa, 2015), pp. 12–14 and 18–20. By and large, for more about Manzoni and the international network of avant-garde groups in the fifties and sixties see Francesca Pola, 'La costellazione della "Nuova Concezione Artistica" Azimuth epicentro della neoavanguardia europea', in Luca Massimo Barbero (ed.), *Azimuth/h. Continuità e nuovo*, exhibition catalogue, Peggy Guggenheim Collection, Venice, 20 September 2014–19 January 2015 (Venezia: Marsilio, 2014), pp. 123–143.

10. Foster et al., *Art since 1900*, pp. 362–363. See also Ellen G. Landau (ed.), *Reading Abstract Expressionism: Context and Critique* (New Haven: Yale University Press, 2005).
11. At this moment the two men had been engaging in parallel artistic experimentation, Rauschenberg in achromatic painting and Cage, who had been teaching at Black Mountain College since 1948, in experimental music. Cage was later to admit that Rauschenberg's *White Paintings* had influenced his silent composition (4'33", 1952). On the encounter between Rauschenberg and Cage and its consequences for the neo-avant-garde movements see Catherine Craft, *Robert Rauschenberg* (London: Phaidon Press, 2013). See also Branden W. Joseph, *Random Order: Robert Rauschenberg and the Neo-Avant-Garde* (Cambridge, Mass: MIT Press, 2003).
12. Rosalind Krauss, 'Rauschenberg and the Materialized Image', in Branden W. Joseph (ed.), *Rauschenberg, October Files 4* (Cambridge, Mass: MIT Press, 2002), p. 53.
13. See Kay Larson, *Where the Heart Beats: John Cage, Zen Buddhism, and the Inner Life of Artists* (New York: Penguin Books, 2013). About the transnational influence of Zen on post-war art see also Majella Munro, 'Zen as a Transnational Current in Post-War Art: The Case of Mira Schendel', *Tate Papers* 23 (Spring 2015), accessed 23 May 2016, <http://www.tate.org.uk/research/publications/tate-papers/23/zen-as-a-transnational-current-in-post-war-art-the-case-of-mira-schendel>. See also George Mathieu, *De l'Abstrait au Possible. Jalons pour une exégèse de l'Art Occidental* (Zurich: Cercle d'Art Contemporain, 1957). Allan Schwartzman (ed.), *Parallel Views. Italian and Japanese Art from the 1950s, 60s, and 70s* (Dallas: Damiani and Warehouse, 2014).
14. In May 1959, Japanese artist Nobuya Abe visited Manzoni's studio in Milan and wrote an article about the experience for the Japanese magazine *The Geijutsu Shincho*: Nobuya Abe, 'Piero Manzoni', *The Geijutsu Shincho* 3 (1960), Tokyo, pp. 184–185. In the first issue of *Azimuth*, the Italian review of which Manzoni and Enrico Castellani were editors, Japanese art critic Yoshiaki Tono wrote an article entitled 'Spazio vuoto e spazio pieno' [Empty Space and Full Space], *Azimuth* 1 (September 1959). An essay by Manzoni, *Libera dimensione* (1960), was translated into Japanese and published by *The Geijutsu Shincho* 7 (1960). In the following year, 1961, Yusuke Nakahara wrote an essay about Yves Klein, Piero Manzoni, and the monochrome researchers in Europe, in which the author also quoted Manzoni's *Lines*: Yusuke Nakahara, 'Mukeyi tonu kakutoka tachi' [Fighters against the shapeless], *Mizue* 679 (1961): pp. 51–53. See Namioka, 'Manzoni tra Italia e Giappone'. In Italy, a special link to Gutai was created by the fellowship between French art critic Michel Tapié and Luciano Pistoï, director of the art gallery Notizie, in Turin, between 1957 and 1960. See Bruno Corà, 'Gutai in Europe starting from Italy', in Marco Francioli, Fuyumi Namioka and Bettina Della Casa (eds), *Gutai. Painting with time and space*, exhibition catalogue, Museo Cantonale d'Arte, Parco Civico, Lugano, 12 October 2010–20 February 2011 (Cinisello Balsamo: Silvana Editoriale, 2010), pp. 175–187.
15. In 1954, the avant-garde group Gutai (translated as into English as 'embodiment' or 'concrete') was created by Jiro Yoshihara, along with others young fellow artists from Osaka and Kobe. The performances and installations by Gutai artists were provocative, like the Dadaists, but at their core they attempted to revive Japanese artistic and philosophical traditions in the light of American abstract expressionism and 'Informal' European art. See in particular Francioli et al., *Gutai*. See also Ming Tiampo (ed.), *Under Each Other's Spell: Gutai and New York*, exhibition catalogue, Pollock-Krasner House and Study Center, East Hampton, New York, 30 July–17 October 2009, and Harold B. Lemmerman Gallery, New Jersey City University, Jersey City, New Jersey, 22 October–16 December 2009 (New York: Stony Brook Research Foundation, 2009); Joan Kee, 'Situating a Singular Kind of "Action": Early Gutai Painting, 1954–1957', *Oxford Art Journal* 26:2 (2003): pp. 123–140.

- Françoise Bonnefoy, Sarah Clément and Isabelle Sauvage (eds), *Gutai*, exhibition catalogue, Galerie Nationale du Jeu de Paume, Paris, 4 May–27 June 1999 (Paris: Galerie Nationale du Jeu de Paume, 1999). Ming Tiampo and Alexandra Munroe (eds), *Gutai: Splendid Playground*, exhibition catalogue, Solomon R. Guggenheim Museum, New York, 15 February–8 May 2013 (New York: Guggenheim Museum, 2013). Doryun Chong et al. (eds), *From Postwar to Postmodern: Art in Japan 1945–1989: Moma Primary Documents* (Durham, NC: Duke University Press, 2013).
16. For an interpretation of the social, economic and political impact on Italian postwar avant-garde art see Jaleh Mansoor, *Marshall Plan Modernism. Italian Postwar Abstraction and the Beginnings of Autonomia* (Durham, NC: Duke University Press, 2016). By the same author, though more related to Piero Manzoni's works, see also 'We Want to Organicize Disintegration', *October* 95 (2001): pp. 28–53.
 17. Allan Kaprow recognised Gutai's actions as a precedent of his own happenings. The connection between the European and American Fluxus groups occurred through some of Cage's students in New York: Goerge Maciunas, the composer Dick Higgins, and the artists Al Hansen and George Brecht. See Osaki Shinikirō, 'Une stratégie de l'action: Gutai, Pollock, Kaprow', in Bonnefoy et al., *Gutai*, p. 55.
 18. From 10 July–7 August 1962, Manzoni took part in the collective show *Dynamo I*, at the Galerie Boukes in Wiesbaden, along with Pol Bury, Oskar Holweck, Yves Klein, Heinz Mack, Almir Mavignier, Herbert Oehm, Otto Piene, Dieter Rot, Jesús-Rafael Soto, Daniel Spoerri, and Jean Tinguely. See Marcone, *Manzoni. Scritti sull'arte*, p. 136.
 19. For an overall survey on Situationist International see Ken Knabb (ed.), *Situationist International Anthology* (Berkeley: Bureau of Public Secrets, 2007). See also: Tom McDonough (ed.), *Guy Debord and the Situationist International: Texts and Documents* (Cambridge, Mass: MIT Press, 2002); Frances Tracey, 'Pinot-Gallizio's "Industrial Painting": Towards a Surplus of Life', *Oxford Art Journal* 28:3 (2005): pp. 393–405.
 20. About the practices of *potlach* (a term that comes from the North American Indians), see the fundamental essay by Marcel Mauss, *Essai sur le don. Forme et raison de l'échange dans les sociétés archaïques* (Paris: Presses Universitaires de France, 1950), trans. W. D. Halls as *The Gift. The Form and Reason for Exchange in Archaic Societies* (London and New York: Routledge, 1990). *Potlach* was also the name of the bulletin of the Letterist International, the Paris based avant-garde movement that in 1952 resulted from a split within Letterism. *Potlach* was published twenty-seven times between 22 June 1954 and 5 November 1957.
 21. In 1959, Gallizio's industrial roll-installations were to continue. Assisted by Guy Debord and fellow the Situationists, he mounted an exhibition on 13 May entitled *The Cavern of Antimatter* at Galerie René Drouin, Paris. He covered all the gallery walls and ceiling with 145 metres of industrial paintings and completed the installation with smells and sounds that were diffused throughout the rooms, while a model also wore pieces of the painted canvas. See: Maria Teresa Roberto, with Francesca Comisso and Giorgina Bertolino (eds), *Pinot Gallizio. Catalogo generale delle opere 1953–1964* (Milano: Mazzotta, 2001), p. 100; Nicolas Pezolet, 'The Cavern of Antimatter: Giuseppe "Pinot" Gallizio and the Technological Imaginary of the Early Situationist International', *Grey Room* 38 (2010): pp. 62–89.
 22. Giuseppe Pinot Gallizio, 'Per un'arte unitaria applicabile', *Notizie-Arti Figurative* 9 (1959).
 23. The review was written by Jean-Francois Chabrun for the magazine *L'Express*, 8 October 1959, quoted by Giuseppe Pinot Gallizio, 'Discorso sulla pittura industriale e su un'arte unitaria applicabile', *Internationale Situationniste* 3 (December 1959), reproduced in Andrea Chersi et al. (trans.), *Internazionale Situazionista 1958–1969* (Torino: Nautilus, 1994), p. 31.
 24. The interest of Manzoni in Tinguely's work is testified by the fact that he wanted to organise a show of the Swiss artist at his gallery Azimut in Milan. Between June and July 1959, Manzoni visited Iris Clert's gallery in Paris, where he had the opportunity to see Tinguely's exhibition Méta-Matic. It was Iris Clert, from her gallery in Paris, who gave Manzoni a drawing made by Tinguely through *Méta-Matic* that was to be inserted into the first issue of the magazine *Azimuth* in September 1959. See Francesca Pola, Piero Manzoni e ZERO. Una regione creativa europea (Milano: Electa, 2014), pp. 30–31.
 25. Pontus Hultén (ed.), *Tinguely. Una magia più forte della morte*, exhibition catalogue, Palazzo Grassi, Venice, 19 July–18 October 1987 (Milano: Bombiani, 1987), p. 66–67.
 26. Piero Manzoni, 'Progetti immediati', in Marcone, *Manzoni. Scritti sull'arte*, pp. 46–47. As with many of Manzoni's ideas, this project has never yet been accomplished. See Flaminio Gualdoni, *Piero Manzoni. Vita d'artista* (Milano: Johan & Levi, 2013). See also the English edition: Flaminio

- Gualdoni, *Piero Manzoni. An Artist's Life* (New York: Gagosian and Rizzoli International Publications, 2019).
27. Luca Bochicchio, 'The Line Comes First: Sign and Myth in Piero Manzoni's Line', in Pasqualino di Marineo, *Manzoni. Lines*, pp. 16–29.
 28. Germano Celant, *Piero Manzoni. Catalogo generale. Tomo secondo* (Milano: Skira 2004), pp. 475–476; Marcone, 'Piero Manzoni. Achromes'. See also Fabio Vander, *Essere zero. Ontologia di Piero Manzoni* (Milano: Mimesis, 2019).
 29. Piero Manzoni, 'Free Dimension', *Azimuth* 2 (1960), reproduced in Barbero, *Azimuth/h. Continuità e nuovo*, pp. 104–106.