

IMAGE LIST

Socle du Monde Biennale 2017

To challenge the Earth, the Sun, the Moon & the Stars

April 22 – August 27, 2017

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Piero Manzoni, Socle du Monde, 1961. Photo: Ole Bagger. Courtesy of HEART.





Area around HEART. Photo: Iwan Baan.
Courtesy of HEART



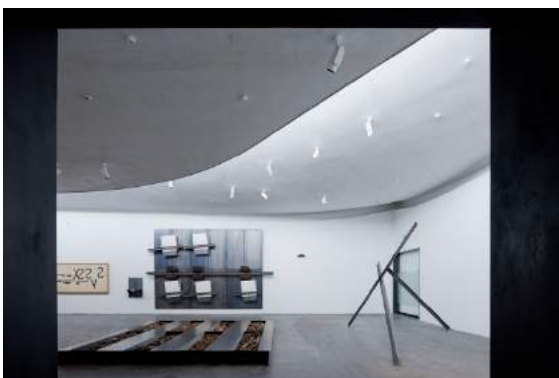
HEART – Herning Museum of Contemporary Art, Denmark,
Photo: Leila Krogh



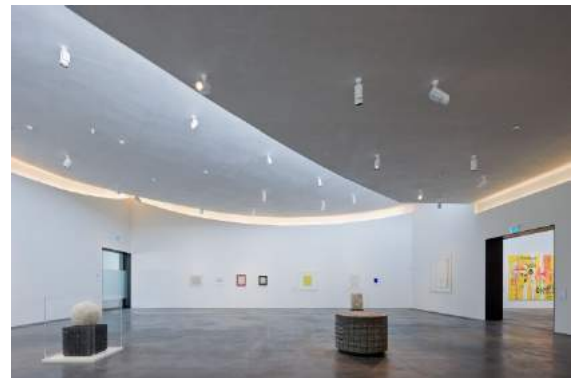
HEART – Herning Museum of Contemporary Art, Denmark,
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Carl-Henning Pedersen & Else Alfelts Museum. Photo: Mikael Lykke Madsen
Courtesy of the museum.



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Ingvar Cronhammar, Elia, 2001. Foto: Ole Jørgensen





Ingvar Cronhammar, Elia, 2001. Foto: Ole Jørgensen



C. Th. Sørensen, De Geometriske Haver, 1983. Foto: Ole Jørgensen



Geometrical Garden, Herning, Denmark. Photographer unknown.



Antony Gormley, Allotment, 1995. Photo: Ole Jørgensen

SOCLE DU MONDE BIENNALE 2017 – CHAPTERS

Concept by Mattijs Visser & Maria Finders

CHAPTER 1

PAINTING WITH TIME AND SPACE: FROM ZERO TO THE 60S AVANTGARDE

Curated by Mattijs Visser

Surfaces, materials, objects and processes take centre stage when ZERO art takes over HEART, challenging traditional modes of painting. The exhibition features paintings, installation works and three-dimensional objects where the clashing and merging of several materials becomes the main focus of investigation. Piero Manzoni and fellow artists from the international ZERO movement abandoned the familiar, concentrating instead on natural surfaces and the non-symbolic use of colour in their search for a new beginning for art.



Otto Piene, *Hommage Moholy Nagy*, 2009



Piero Manzoni, *Achrome*, 1961, Photo by Gunnar Merrild, Courtesy of HEART



Günther Uecker, *Kosmische Visionen (5 Lichtscheiben)*, 1961-81, Privatsammlung, Düsseldorf



Yves Klein, *Monochrome Orange sans titre (M 111)*, 1955 © Ahlers Collection

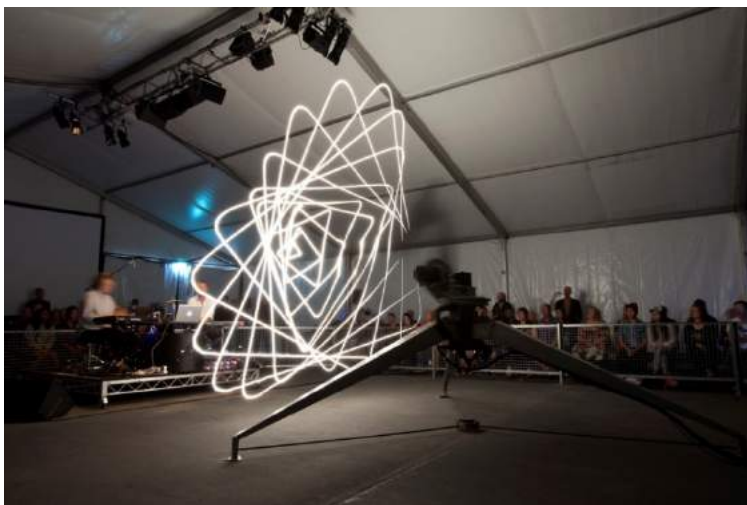


CHAPTER 2

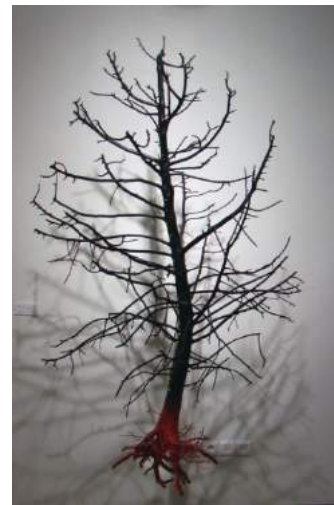
PAINTING WITH TIME AND SPACE: FROM ZERO TO TODAY

Curated by **Mattijs Visser**

Set in the parks around HEART the works in this chapter all share one trait: the artists use nature's universal elements as medium or inspiration. They challenge earth, the sun, the moon and the stars by working with wind, light and water. This chapter demonstrates the various developments seen from ZERO to the present day in art that not only unfolds itself in time and space, but also uses time and space as key elements by artists who are still alive and active today. Some were part of the original ZERO movement, while others are younger artists whose works continue the tradition established by ZERO.



Conrad Shawcross, *The ADA Project*, 2013 © MONA - Museum of Old and New Art, Tasmania



Mahsa Karimizadeh, *Blood rooted*, 2008, photo courtesy of the artist



Keisuke Matsuura, *Weisse Nepix*, 2009, Schlosspark Moers Germany, Photo by Keisuke Matsuura



Aerocene Explorer, 2016 © Photography by Studio Tomás Saraceno, 2016



CHAPTER 3

WIM DELVOYE: SHIT ON MANZONI

Curated by the curatorial team

Tattooed pigs, a machine that transforms food into faeces and lipstick-coloured anal kisses are just some of the works presented in the third chapter of the biennale. Piero Manzoni's legacy is very evident in the works by Belgian artist Wim Delvoye, who uses the body as his starting point and as a medium for works that are both repulsive and fascinating.



Piero Manzoni with Merda d'artista 1961.
Photo: Ole Bagger. Courtesy of HEART



Wim Delvoye, Slobodan, 2004 © photo courtesy of the artist



Super Cloaca, 2007. Wim Delvoye at MUDAM Luxembourg. Courtesy of the artist.

CHAPTER 4

SPENCER TUNICK: WITHOUT (TITLE)

Curated by the curatorial team

Accumulations of naked bodies spread across the picture planes, forming organic totalities in Spencer Tunick's beautiful photographs. Like Manzoni, Tunick uses the human body as material in his works of art, transforming them into something else, something that cannot be pinned down to a single genre such as "a photograph" or a "documented performance". The bodies become living sculptures in Tunick's groupings, causing shifts in our firmly held perceptions of concepts such as nature, culture, private and public.



Spencer Tunick, Socle du Monde (Herning, Denmark) 2016, Courtesy of the artist



Spencer Tunick, Moscow, Russia (Smolensky Boulevard) 2009, Courtesy of the artist

CHAPTER 5

THE EYE IN THE MASK

Curated by Jean-Hubert Martin

With the main focus on masks and identity the exhibition The Eye in the Mask juxtaposes a range of masks with works of art by the two Danish CoBrA artists Carl-Henning Pedersen and Asger Jorn, African CoBrA artist Ernest Mancoba and several international contemporary artists: Romuald Hazoumé (Benin), Shen Yuan (China), and Charles Fréger (France). The Eye in the Mask spans 2000 m², taking up the entire museum and spilling out into its environs.



Charles Fréger, *Caretos de Lazarim*,
Photographic Series: WILDER MANN,
2011, Portugal © Charles Fréger



Carl-Henning Pedersen, *Yellow-Black Mask Picture (1947)*
© Carl-Henning Pedersen & Else Alfelts Museum



Detail: Installation Theatre du Monde,
Museum for Old and New Art,
MONA, Hobart



Detail: Installation Theatre du Monde,
Museum for Old and New Art,
MONA, Hobart



CHAPTER 6

INCUBATOR

Curated by Olivier Varenne with Martin Guinard

At the Herning Højskole near HEART we revisit -six decades later- the problematic tackled by Manzoni around the notion of exchange. With a focus on young artists who are invited to “incubate” at the site, a range of projects will be developed in situ that deal with the subjects such as alternative business models, bringing people together through a community garden and even fostering live chickens and bees.



Koen Vanmechelen, Installation view, La Biomista - Cosmopolitan Chicken Project, GLOBALE, ZKM | Center for Art and Media, Karlsruhe (DE), 2015



Chiharu Shiota, *A Long Day*, 2015, K21 – Kunst-sammlung NRW, Düsseldorf, Germany. Photo: Sunhi Mang © VG Bild-Kunst



Rirkrit Tiravanija, *The Land*, 2004, photo by Francesca Grassi, courtesy of the artist



Oliver Beer, *Outside In*, 2013 © Tadzio Fondation Hermes

