

MUNARI 1994

Loeve&Co Marais
16, rue de Montmorency
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Tuesday to Saturday
from 2pm to 7pm
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Opening exhibition

Marcel Duchamp & Bruno Munari

April 9 – June 4, 2022

Opening on Saturday, April 9, from 2 to 9 pm

Three years after the opening of their gallery in Saint-Germain-des-Prés, Hervé Loevenbruck and Stéphane Corréard have added a new exhibition area in the Marais district. This double location in Paris aims to amplify their action of rediscovering major artists of the past century, in a resolutely contemporary perspective.

Echoing the opening of the Centre Pompidou (45 years ago, with the first retrospective in France of Marcel Duchamp (1887-1968)), the inaugural exhibition is devoted to an original subject: the links between the work of the most influential artist of the 20th century and that of the cult artist and designer Bruno Munari (1907-1998).

It is impossible to determine if Marcel Duchamp and Bruno Munari ever met each other. However, their works are driven by the same aesthetic and theoretical concerns, and their paths have crossed many times. As early as the 1930s, Munari developed his first *Useless machines*, and then, from the end of the 1950s, both artists became references for a new generation of creators, including the New Realists Daniel Spoerri and Jean Tinguely or the curator Pontus Hultén. For a decade, they exhibited jointly in collective events dedicated to experimental cinema, artists' multiples, kineticism or machines, in Europe and the United States, notably at MoMA in New York.

For the first time, an exhibition and a catalogue explore the relationship between the works of Marcel Duchamp and Bruno Munari.

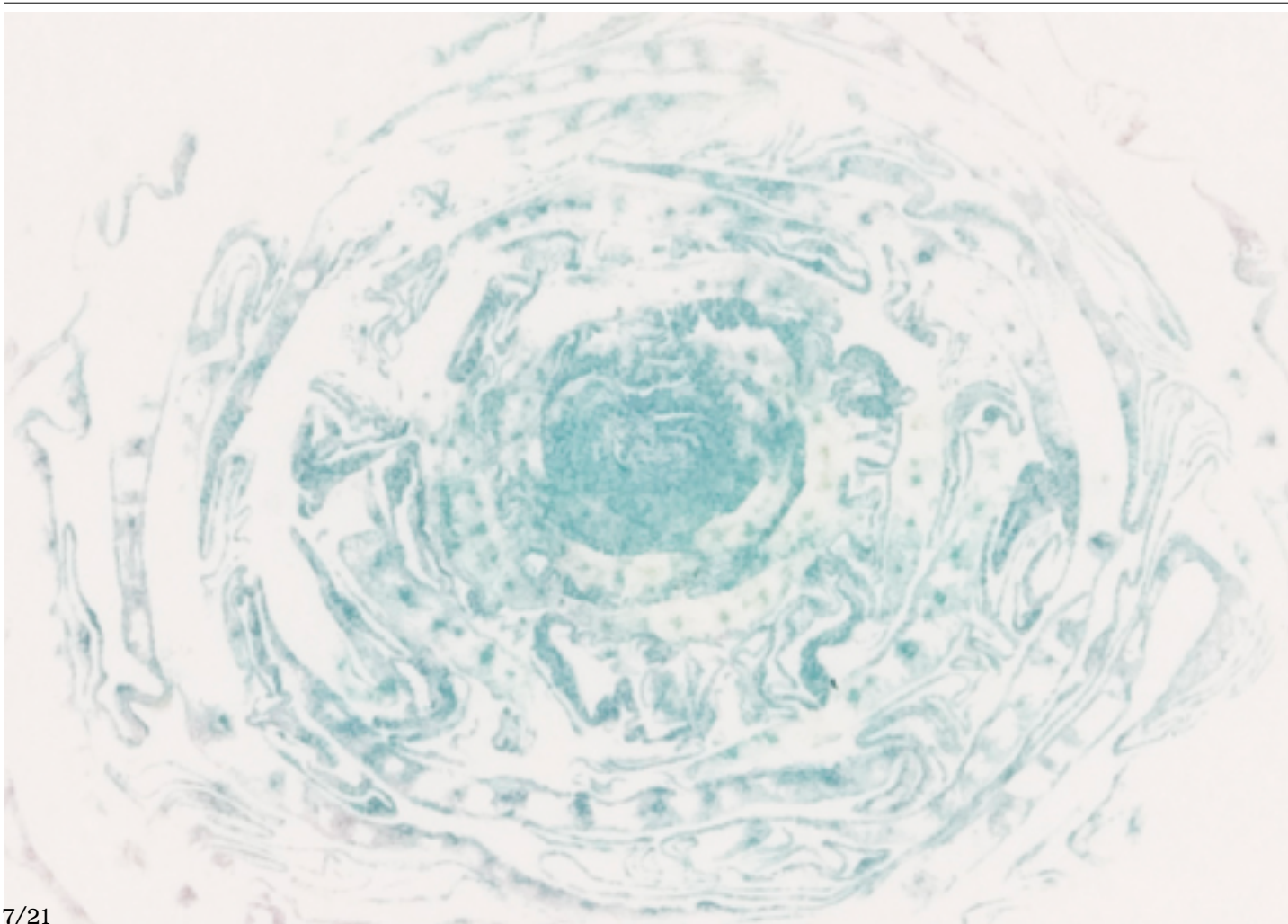
Sweeping through the entire production of the two artists, from the 1930s to the 1970s, enriched in rare and even unpublished works, the exhibition and its catalog are structured around the main notions that structure them:

- Kineticism
- The imprint / the cast
- The machines
- The movement / the speed
- The found object



In the second half of the twentieth century, Bruno Munari's influence almost equals that of Marcel Duchamp. Like Duchamp, the Milanese artist exalted the importance of the found object, and it is not by chance that his influence can be found in some of today's art forms that are not related to traditional painting and sculpture, but rather to installation and the use of the object.

Gillo Dorfles





American painter and sculptor of French origin. Coming from a sibling of artists, he began painting with canvases inspired by impressionism (1908-1910), then cubism and futurism (1911-1913).

Participating in the activities of the Dada movement with his friend Francis Picabia, a good chess player, he has developed a sophisticated and innovative work which is distinguished especially by the invention of new solutions that range from the introduction into the field of art of industrial objects (*ready made*, from 1913) to the first intuitions of kineticism (his *Rotoreliefs* appear from 1925 in *Anemic Cinema*).

Between 1915 and 1923, Duchamp confronted figures and mechanical parts in the search for a fourth optical dimension, activities that culminated in his *Large Glass (Le Grand Verre)*, *The Bride Stripped Bare by Her Bachelors, Even*, which is considered as a capital artwork of the 20th century.

Then, he devoted himself to the gathering, in the form of photographic reproductions and models, of the essence of his entire work in the *Box in suitcase* (1936-1941). After 1945, he almost ceased to manifest himself artistically, although he was considered in New York to be the main inspirer of the new Dadaism and Pop Art.

In fact, from 1946 until his death in 1968, he developed, in the greatest secrecy, an enchanting and complex work, three-dimensional but visible only through an oculus, which would be unveiled at the Philadelphia Museum only after his death: *Étant donnés 1 la chute d'eau, 2 le gaz d'éclairage*. In conformity with his wishes, almost all of his work is concentrated in this museum thanks to the bequest of his patrons, Louise and Walter Arensberg.

Bruno Munari was a protean genius, who earned him the nickname of “the Leonardo da Vinci of the twentieth century” by Picasso, a judgment echoed by the critic Pierre Restany who hailed him as “Peter Pan with a Leonardesque scope.” As a tireless and facetious inventor, Munari belongs to the second generation of Futurist artists—their leader, Filippo Tommaso Marinetti, considered him the most promising of Milanese artists at the end of the 1920s.

Although he participated fully in the activities of the group, Munari adopted straightaway a critical distance. If he seized the machine, it was not for its strength, speed or power, but as a light and ironic device. Thus, in the 1930s, he invented *useless machines*, close to the *mobiles* elaborated simultaneously by Alexander Calder (which were baptized by Duchamp), but these aerial forms were made of cardboard, wood, aluminum, plastic, or other poor and light materials.

This spirit that mixes rigor and fantasy, experimentation and lightness will never leave Munari, who will have a long international career as an artist, but also as a graphic designer (as such he has a personal exhibition at the MoMA in New York in 1955), filmmaker, theorist, author of children’s books, designer (winner of the first Compasso d’Oro prize, created by the architect Gio Ponti) and educator.

His countless inventions, as imaginative as the *Illegible books* (1949), the *Talking forks* and the *Cubo* ashtray (1957), the *Travel sculptures* (1958), or the *Original xerography* (1964), have inspired several generations of creators, including the most current ones.

Absent until 2010 from the collections of the Musée national d’art moderne – Centre Pompidou, Bruno Munari is now represented by twenty works and objects, belonging to series that will be presented in this exhibition (*Xerography, Kinetic Objects, Travel Sculptures, Useless Machines, Talking Forks...*).



From 1958 to 1968 (date of Marcel Duchamp's death), the two artists were exhibited many times side by side, during several events dedicated to kinetism, the art of the object, artists' multiples, or experimental cinema. Indeed, a new generation of artists and curators claim their double influence, starting with the New Realists artists Daniel Spoerri and Jean Tinguely. If the first one invites them among the first fifteen artists to elaborate multiples for his editions MAT (Duchamp proposes his *Rotoreliefs*, and Munari his *Continuous Structure*), the second one takes to the letter the *Manifesto of the machinism* published by Munari in 1952 ("It is up to the artists to renounce to the dusty romanticism of the brush, the palette, the canvas and the frame, to be interested in the machines. To them the learning of the mechanical anatomy and language! To understand the true nature of machines allows to divert their meaning. To them the initiative to create works of art by opposing the use, the destruction, the handling of the machines!"), writing to him following one of his visits: "I put into practice the ideas of your manifesto."

In the forefront of these new adventures of the object, the curator Pontus Hultén—initiator of the first retrospective of Marcel Duchamp, organized in 1977 for the opening of the Centre Pompidou—is curator of the memorable exhibition dedicated to him in 1993 at the Palazzo Grassi in Venice. On that occasion, he invited Munari to unveil two multiples imagined several decades earlier, as a tribute to his elder brother: *La Pennellessa* and *Bottiglia Lampo*.

Main exhibitions that brought together the two artists:

1958 The Avant-garde Film Festival at the Moderna Museet in Stockholm brings together half a century of experimental film, from Dada to the experiments on the medium itself, conducted during the 1950s. During this event, on May 16, Marcel Duchamp's film *Anemic Cinema* is shown, and on May 19, a screening of Bruno Munari's *Direct Projections* is organized (which were exhibited at MoMA in New York in May 1954),

1960 At the end of the 1950s, Daniel Spoerri, who was close to the protagonists of the Fluxus movement, founded the MAT Editions, which was intended to publish artists' multiples. Bruno Munari is a subject matter precursor, with *L'Ora X*, thought since 1945. Signed by Heinz Mack, Agam, Jean Tinguely, Josef Albers, Pol Bury, Soto or Vasarely, the first published objects are mostly kinetic. Duchamp and Munari are among the first artists invited by Spoerri. Their multiples are presented side by side on numerous occasions, for the first time in Paris, at the Édouard Loeb gallery,

1961 Arturo Schwarz organizes in his gallery in Milan the collective exhibition *L'oggetto nella pittura*, in which Munari shows a *useless machine* of 1948, *Nove elementi in progressione costante*. The cover of the catalog is illustrated with a work by Marcel Duchamp, *Couple of Laundress' Aprons* (1959),

The Stedelijk Museum in Amsterdam presents the group exhibition "Bewogen Beweging," dedicated to movement in art, curated by Pontus Hultén, W.H.B. Sandberg, Daniel Spoerri and Jean Tinguely. Among the artists exhibited, Calder, Man Ray, Tinguely, Vasarely... Bruno Munari exhibits several works, including a *Useless machine* from 1933-1934, another from 1954, the *Macchina arte n.1* from 1953, a *Concavo convesso* from 1960, five *Travel sculptures*, an *Illegible book*, while the cover of the catalog is a variation on Marcel Duchamp's *Bicycle Wheel* (1913),

1967 The collective exhibition “Slow – Motion: An Exhibition of Kinetic Art,” organized by the Art Department of Douglas College, Rutgers, The State University, New Brunswick, New Jersey, curated by Willoughby Sharp, presents historical and new kinetic research by Robert Breer, Pol Bury, Alexander Calder, Gianni Colombo, Marcel Duchamp, Hans Haacke, Heinz Mack, Bruno Munari, George Rickey, Keith Sonnier, Jesus-Rafael Soto, Man Ray, Takis, Jean Tinguely, Gunther Uecker,

1968 Pontus Hultén presents at MoMA in New York his exhibition that will become mythical: “The Machine as Seen at the end of the Mechanical Age.” Among the artists exhibited: Boccioni, Calder, César, De Chirico, Duchamp, Epstein, Max Ernst, Feininger, Giacometti, Goncharova, Grosz, Hanna Hoech, Hausmann, Paul Klee, Léger, Lissitzky, Magritte, Malevich, Man Ray, Moholy-Nagy, Munari, Oldenburg, Picabia, Rauschenberg, Rosenquist, Schwitters, Severini, Tatlin, Tinguely...

List of works presented in the exhibition

Marcel Duchamp

Bouche-évier (Sink Stopper) (three versions), 1964

Copy n°6 of the *Minotaure* series, 1935

From or by Marcel Duchamp or Rose Sélavy (La Boîte-en-valise), 1935-1940

Minotaure (set of 16 variations), 1934

Nude descending a staircase, 1912-1968

Self-portrait in profile, 1957

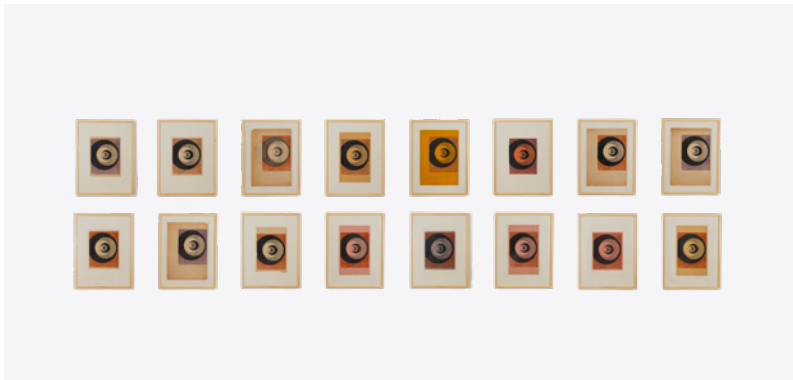
*Self-portrait
in profile*
1957



Bouche évier
(Sink Stopper)
(three versions)
1964



Minotaure
(set of 16 variations)
1934



*Nude descending
a staircase*
1912-1968



List of works presented in the exhibition

Bruno Munari

Bottiglia Lampo (Tribute to Marcel Duchamp), 1970-1993
Continuous structure, 1961
Girondella (kinetic object), 1965
La Pennellessa (Tribute to Marcel Duchamp), 1970-1993
Metaphysical object, 1945-1960
Moire, 1967
Niente, del resto, è assurdo, per chi vola, 1939
Olio su tela, 1980
Ora X, 1945-1963
Original Xerographs, 1966-1975
Presence of the ancestors, 1994
Roses in the salad, 1973
Sculptures of travel, 1958
Talking forks, 1958-1991
Tetracono (without motor), 1965
Useless machines, 1934-1993

La Pennellessa
(Tribute to
Marcel Duchamp)
1970-1993



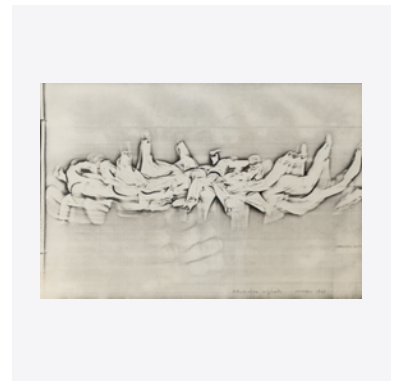
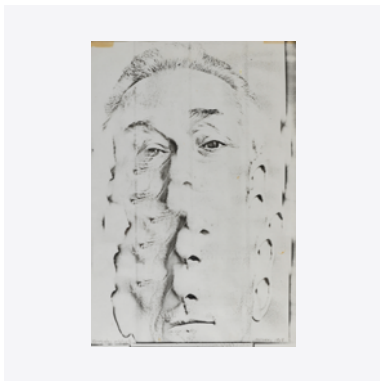
Roses in the salad
1973



Girondella
(kinetic object)
1965



*Original
Xerographs*
1966-1975



Catalogue

Marcel Duchamp et Bruno Munari

Loeve&Co

To enlighten this dialogue, a catalogue—designed by SpMillot—brings together texts by recognized specialists of both artists: Pierpaolo Antonello (University of Cambridge), Bernard Marcadé (critic and art historian), Didier Ottinger (Musée national d'art moderne, Camille Paulhan (art historian, École des Beaux-Arts de Lyon), Matthieu Poirier (art historian and independent curator) and Luca Zaffarano (responsible for the munart.org website), as well as a detailed review of the exhibitions that brought them together between 1958 and 1968.

Inaugurated in February 2019, the gallery Loeve&Co aims to participate in a contemporary rereading of art history. In its exhibition area at 15 rue des Beaux-Arts in Saint-Germain-des-Prés, it has organized more than fifteen exhibitions, mostly monographic, dedicated to forgotten artists (Sarah Kaliski, Maggy Mauritz...) or underestimated (Key Hiraga, Jürg Kreienbühl, Patrick Procktor, Dorothee Selz, Roland Topor...).

In parallel, group exhibitions focused on important figures (such as the historical gallery owners Iris Clert and Jeannine de Goldschmidt) as well as on moments or movements in the history of art, placed in a contemporary perspective, with the cooperation of current artists (Beat (Re)generation feat. Jean-Michel Alberola, Muzo/Bizarre...).

Initiated during the first confinement and still active, the weekly virtual exhibition program Love&Collect has presented the works of more than one hundred and fifty historical artists. Its success led to the opening in December 2020 of a specific space, at 8 rue des Beaux-Arts, presented as an "art history store," permanently offering a hundred works and objects by artists to collect, between 20 and 20,000 euros.

These two spaces will be perpetuated. Moreover, after several months of work, Loeve&Co will inaugurate in April 2022 two new exhibition areas in the Marais, 16 rue de Montmorency, in the former premises of the Jean Brolly gallery.

The intimate space on the street will host a program of exhibitions dedicated to specific aspects of the production of the gallery's artists, or to focus on other artists. The first presentations will be dedicated to Patrick Procktor (1936-2003), on the occasion of the publication of the book *Patrick Procktor, le secret de David Hockney*, by Fabrice Gaignault, published by Séguier, then to unique drawings and ceramics by the raw artist Scottie Wilson (1891-1972).

Vast, luminous, and entirely under glass, the space on the courtyard offers monographic or group exhibitions in the spirit of those ancient ones organized in Saint-Germain-des-Prés, with more spaciousness.

After Marcel Duchamp/Bruno Munari, the following exhibitions will be devoted to Jean Raine (1927-1986), filmmaker, writer and painter, member of the CoBRA group, and then to "Cyril Duret et les portraits mondains," the first solo exhibition in Paris of this painter born in 1993, which will bring together around fifteen of his recent paintings, and significant works of this genre, which was very much in demand at the turn of the XIXth and XXth centuries.

In parallel to its digital and sedentary activities, the Loeve&Co gallery participates in fairs and exhibitions in France and abroad, including Frieze Masters in London and New York; next participation: Salon du Dessin (Palais Brongniart), from May 18 to 23, 2022.

Hervé Loevenbruck

Born in 1968, Hervé Loevenbruck opened a gallery under his name in 2000, in Saint-Germain-des-Prés, currently located at 6 rue Jacques-Callot. The gallery represents contemporary artists, notably from the French scene (such as Daniel Dewar and Grégory Gicquel or Philippe Mayaux, winners of the Marcel Duchamp Prize), but also Ashley Hans Scheirl and Jakob Lena Knebl, in charge of the Austrian pavilion at the Venice Biennale 2022, and also manages the estates of some of the great artists of the past century, including Gilles Aillaud, Alfred Courmes, Michel Parmentier, Marcel Storr and Alina Szapocznikow.

Stéphane Corréard

Also born in 1968, Stéphane Corréard created and directed galleries in the 1990s (Météo, then Brownstone, Corréard & Cie), before becoming an independent art critic and curator (Les Arts Dessinés, France Culture, Salon de Montrouge...), activities that he now combines with his involvement in Loeve&Co.

Robert Robert
& SpMillot have designed
this press release
for Loeve&Co
Printable screens
Format 21 × 29.7 cm × 20
25.2.2022

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