ZERO

ZERO

2 SEPTEMBER - 10 JANUARY

COUNTDOWN TO THE FUTURE
Education Programs and Workshops for Children*

SSM Children's Workshops invites all children to the "ZERO zone" where new experiments and artistic adventures are abound. Workshops are held on both weekdays and weekends with the attendance of children and youth from 5 to 18 years old.
*Children's Workshops are held in Turkish.

German Cinema Days

Select masterpieces from German cinema shed light into historical and cultural episodes that gave way the ZERO movement.

Museum Shop

A rich selection of gifts and design items inspired by ZERO is available at SSM Shop.

Müzedechanga

Müzedechanga is continuing its food & art pairing concepts with new tastes and concepts inspired by the ZERO movement, following the tradition of SSM's past exhibitions of Claude Monet, Anish Kapoor and Joan Miró.

Free Guided Tours*

Free guided tours in conjunction with the ZERO exhibition take place at 11.00 and 14.00 every Saturday from September 5, 2015 until January 9, 2016.
*Guided tours are held in Turkish.

VISITING HOURS

Tuesday, Thursday, Friday, Saturday, Sunday: 10.00 - 18.00
Wednesday: 10.00-20.00
Last tickets are sold 30 minutes before closing.
The museum is closed on Mondays, the first days of religious holidays and January 1st.

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ZERO. Countdown to the Future

ZERO is silence.

ZERO is the beginning.

With the generous support of Akbank Sanat, S.U. Sakip Sabancı Museum is welcoming the dynamic and revolutionary spirit of ZERO, the biggest international art network of the 20th century, with the “ZERO. Countdown to the Future” exhibition. Born as a response to the devastation and pessimism in the aftermath of World War II, the ZERO movement came into being in Düsseldorf in 1957. It began when a handful of young artists were unable to find a gallery to exhibit their works in an art world repressed by war. German artists Heinz Mack and Otto Piene, who combined their art production with their education in philosophy, set out from the principle that “art must start from zero” and dreamed of a “ZERO area” that would be the foundation for all kinds of new beginnings. When Günther Uecker joined them a few years later, this shared vision generated an astounding creative energy that reverberated around the world.

The innovative and optimistic principles that brought the ZERO artists together were expressed in Evening Exhibitions that lasted a single night, manifestos and publications, and were soon transformed into an international thought and art movement without boundaries. With the participation of Yves Klein, Lucio Fontana and Piero Manzoni, ZERO became an international artistic platform for artists who shared similar anxieties and hopes about the past and future, in a world ravaged by World War II that had lost its sense of direction. ZERO avoided becoming institutionalized and evolving into a traditional and hierarchical structure, thereby ensuring its universality and timelessness. With a vision borrowed from the future, ZERO preserves its relevance even
today, despite the passage of years since it was founded, and has experienced a renaissance in recent years whose dynamic momentum has swept ZERO into the galleries of S.U. Sakıp Sabancı Museum.

The extensive exhibition at S.U. Sakıp Sabancı Museum focuses on the ZERO movement, which brought down borders and was adopted internationally by artists from all over the world during its active period in the 1950s and 60s, bringing together over 100 works by the founders of the movement Heinz Mack, Otto Piene and Günther Uecker, along with the works of Yves Klein, Piero Manzoni and Lucio Fontana. The exhibition, curated by the Founding Director of the ZERO Foundation Mattijs Visser, provides an exhilarating representation of the art movement through such core themes as Time, Space, Structure, Light, Fire, Color, Shadow and Vibration, chronicling the lateral effects of the movement from its inception to today. “ZERO. Countdown to the Future” is introducing the ZERO movement to art enthusiasts in Turkey through an extensive selection of works in which nature and technology interact in novel ways, produced by a group of artists brought together by their unshakeable belief in the future.

“ZERO. Countdown to the Future” instills the galleries of S.U. Sakıp Sabancı Museum with an atmosphere of energy and force, accompanied by numerous symposia, conferences, film screenings, children’s workshops and an audioguide, along with an extensive exhibition catalogue. The ZERO exhibition is open to visit through September 2, 2015 – January 10, 2016 at S.U. Sakıp Sabancı Museum.

Istanbul is counting down to the future with ZERO.
Lucio Fontana (1899 - 1968)

Spatial Concept, 1957-58

“The serene life is all but extinct. What is constant in human life is the concept of speed. (...) One is increasingly desensitized in the face of frozen images which offer no vitality. The immobile images of the old do not fulfill the needs of the new humans shaped by the need for movement and a life intertwined with machines which constantly push them to move. The aesthetic of the weak, frozen form is replaced by organic movement. When we look at this transformation awakening in human nature, and the intellectual and moral shifts occurring in human relations and activities, we give up on the idea of employing conventional art forms and begin developing an art that is founded on the unity of time and space.”

Lucio Fontana, White Manifesto, 1946

 Günther Uecker (1930 - )

Cork Image II, 1960
Piero Manzoni (1933 - 1963)
Achrome, 1959-62

“A painting has value in as much as it is a totality. There is no need to say anything. It is only necessary to exist. Two tones of the same color or two blended colors already have a relationship that is extraneous to the significance of the surface, which is unique, limitless, absolutely dynamic. The infinitability is rigorously monochrome, or better still, of no color. (In fact, hasn’t a monochrome, since it lacks all relation to color, already become colorless?) Artistic criticism, which makes use of concepts like composition and form, has no value; form, color and dimensions have no sense in total space. The artist has achieved integral freedom.”

Piero Manzoni, Free Dimension, 1960

Heinz Mack (1931- )
Dynamic Structure (Black on White), 1962
Lucio Fontana (1899 - 1968)
Spatial Concept, Nature, 1959-60

Lucio Fontana (1899 - 1968)
Spatial Concept, 1960

Otto Piene (1928 - 2014)
Two Waves in the Dark, 1963
**Otto Piene (1928 - 2014)**

*Fireflower, 1965*

“Since the vibration of color is constant, it can quietly and permanently reach across the spectator. Color will be able to record and transmit the slightest of vibrations so long as it’s pure. Now is the time to (...) bid goodbye to bodily form structure. What will replace it is the articulating rhythm of color, the ‘pulse’ of color. The painting becomes an area of vibration, an area where pure energy manifests itself. Now it’s not anchored in its place, stuck with no way out, it’s expansive and free. ‘Colorspace’ is so close, yet so far away.”

Otto Piene, Light Ballet (The Art of Painting), 1960

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**Otto Piene (1928 - 2014)**

*Inflatables, 2014*
Gunther Uecker (1930 - )
Cosmic Vision / Lightdisc, 1961-81

“Now I had a material which really penetrated the space, and not the illusory space that becomes visible through the canvas. I have tried to improve on this material, the nail, which pierces the space we live in and enables the reality of the space to express itself through light and shadow.”

Gunther Uecker, Conversation with Freddy de Vree, 1972

Heniz Mack (1931- )
Light Steles, 1962-2011
Yves Klein (1928 - 1962)
California (IKB 69), 1961

“The art of painting consists, in my opinion, of restoring matter to its primordial state. An ordinary picture, as it is generally conceived, seems to me like the window of a prison, where the lines, contours, forms, and composition are determined by the bars. (...) Color, on the other hand, is more natural and human, it bathes in cosmic sensitivity. (...) Colors are the real dwellers of space, whereas lines merely travel through space and streak it. They streak the infinite, while color is. Through color I feel a total identification with space; I am truly free!”

Yves Klein, My Position in the Battle between Line and Color, 1958
Heinz Mack (1931–)

*The Sky Over Nine Columns, 2012-2014*
“The primary condition for vibration of color is that some elements remain stable throughout chromatic modulation (...) I impart vibration to a color, i.e., I give the color structure. (...) Overcoming polychromaticism through color itself means that we must give up composition in favor of a simple structure zone. (...) The exclusiveness of a completely nonrepresentational, dynamic pictorial structure, light years apart from nature, will be redeemed in a pure emotion. It will unveil a new reality, whose secret beauty we now only suspect.”

Heinz Mack, New Dynamic Structure, 1958
1  Time and Space: Lucio Fontana
2  Space: Yves Klein
3  Space: Piero Manzoni
4-5  Space: Günther Uecker
6  Structure: Heinz Mack
7  Structure: Otto Piene
8  Light and Fire: Otto Piene
9  Light and Colour: Otto Piene
10 Light and Space: Lucio Fontana
11 Light and Shadow: Günther Uecker
12 Space: Otto Piene
13 Light and Shadow: Günther Uecker
14 Vibration: Heinz Mack
15 Light and Movement: Günther Uecker
16 Light and Shadow: Günther Uecker
17 Space: Yves Klein
18 Light and Colour: Otto Piene
19 Space: Lucio Fontana