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Electronic version

URL: <http://journals.openedition.org/critiquedart/29263>

DOI: [10.4000/critiquedart.29263](https://doi.org/10.4000/critiquedart.29263)

ISSN: 2265-9404

Publisher

Groupement d'intérêt scientifique (GIS) Archives de la critique d'art

Electronic reference

Lisa Parolo, « Michelangelo Pistoletto. The Minus Objects. 1965-1966 », *Critique d'art* [Online], All the reviews on line, Online since 25 May 2019, connection on 23 September 2020. URL : <http://journals.openedition.org/critiquedart/29263> ; DOI : <https://doi.org/10.4000/critiquedart.29263>

This text was automatically generated on 23 September 2020.

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- The catalogue *Michelangelo Pistoletto. The Minus Objects. 1965-1966* is in itself an 'artistic' object realized in strict collaboration with the artist. It is divided in six sections. "Introduction" (p. 7-15), "Essay" (p. 81-111), "Conversations" (p. 129-159), "History" (p. 161-175) deepen from historical and critical perspectives Pistoletto's body of works entitled *Oggetti in meno (Minus Objects)*, privileging the artist's point of view present both in the introduction and in the conversations with Carlos Basualdo and Germano Celant. While the sections "Works" (p. 17-79) and "Installation" (p. 113-127) consist in a very well detailed and unpublished photographic documentation of each single piece and of the whole body of works. This was possible thanks to the re-installation of *Oggetto in meno* in occasion of the homonym exhibition curated by Luhring Augustine in 2013-2014. As it is explained in the catalogue, *Oggetti in meno (Minus Objects)* consists in a group of disparate objects with extremely different forms, media, means of production and materials. Due to the extraordinary novelty of this body of works, when *Oggetti in meno* first debuted in Turin in 1966 it was thought by spectators as a group exhibition. This is a demonstration of the fact that *Oggetti in meno* acted as a 'liberator' of (the idea of) art from preconceptions and expectations. In fact, after becoming a well-known artist for the production of mirror paintings, Michelangelo Pistoletto reacted to «the idea of making object to sell». Opposing to art-market his will was to go ahead with experimentation, following a new conception of art concerning «infinite creative possibilities». *Oggetti in meno* is also considered fundamental to the birth of Arte Povera and is a catalyst for the new relation with time. In particular, the work *Globe* (used for the outdoor performance *Walking Sculpture*, 1967) is also an anticipation of the artist's 'multidisciplinary turn'. Indeed, since 1968, a series of performance by Michelangelo Pistoletto and the theater group The Zoo witness the final opposition to the art system, inaugurating the dematerialization and conceptualization of art.