

If not stated otherwise, collection of the artist.

Dimensions : height by width, followed by depth

Activities, projects and works, that are only indicated with title, dating and category, are presented through documentation material and ephemera in the exhibition.

Manifestos

Auto-Destructive Art, 1959

First manifesto, includes also a statement on *Cardboards*

Typescript text, print run approx. 150

33 x 20,5 cm

Archiv Sohm, Staatsgalerie Stuttgart

Manifesto Auto-Destructive Art, 1960

Second manifesto, includes also the first manifesto

Typescript text, reproduction with stencil, print run approx. 150,

33 x 20,5 cm

Archiv Sohm, Staatsgalerie Stuttgart

Auto-Destructive Art, Machine Art, Auto-Creative Art, 1961

Third manifesto (South Bank manifesto), includes also a reprint of the first two manifestos

Offset print

28,2 x 21,7 cm

Archiv Sohm, Staatsgalerie Stuttgart

Manifesto World, 1962

Fourth manifesto, print run approx. 150, neither original nor facsimile preserved, reprint

self-published *Destruction/Creation*, 1965

27 x 20,3 cm

Archiv Sohm, Staatsgalerie Stuttgart

On Random Activity in Material/Transforming Works of Art, 1964

Fifth manifesto, published in: *Signals. Newsbulletin of the Centre for Advanced Creative Study*, London. vol. 1, no. 2, September 1964

50,1 x 34,2 cm

Collection Generali Foundation

Political activism since 1957

Newspaper articles, leaflets

„King's Lynn Committee for Nuclear Disarmament“

„Campaign for Nuclear Disarmament“

„North End Society“

„Direct Action Committee Against Nuclear War“

„Committee of 100“

Cardboards, 1959

Found cardboards

Bag, 1959

Found object

Untitled, 1959-60

Sculpture

Aluminum wire

approx. 30 x 90 x 45 cm

Reconstruction 2005 Generali Foundation

Act or Perish, 1960

Leaflet (facsimile)

Graphic design Gustav Metzger

The Library of the London School of Economics and Political Science

Auto-Destructive Art, 1960

First *Lecture/Demonstration*, Temple Gallery, London

Auto-Destructive Monument, 1960

Model

Staples, steel, varnished

approx. 20 x 40 x 23 cm

Reconstruction 2005 Generali Foundation

Acid Nylon Painting, 1960

Nylon, glass

Demonstration, acid nylon painting

150 x 270 x 5 cm

Production 2004 Tate Britain, London

Auto-Destructive Art, 1961

Demonstration, South Bank, London

Acid Nylon Painting, 1962

Demonstration, *Festival of Misfits*, ICA, London

Daily Express, 1962

2 issues of *Daily Express*, London, October 24, 1962
framed in perspex box 70,8 x 93,5 x 12,5 cm
Production 1998 Museum of Modern Art, Oxford

The Chemical Revolution in Art, 1965

Lecture/Demonstration, Cambridge

Liquid Crystal Environment, 1965-66

Installation

Modified slide projectors, liquid crystals, 35 mm slides with glass, polaroid filter,
computer control

Dimensions variable

Production 1998 Museum of Modern Art, Oxford

Art of Liquid Crystals, 1966

Solo exhibition, Better Books, London

Destruction in Art Symposium (DIAS), 1966

Symposium, Africa Centre, September 9 to 11, 1966

Events at different venues, August 31 to September 30, 1966, London

Liquid Crystal Projections, 1966/67

Light show for Cream, Roundhouse, London

Extremes Touch: Material/Transforming Art, 1968

Exhibition text, Swansea Arts Festival

Drop on Hot Plate, 1968

Installation

Hot plate, silicon tube, steel pipe, water

approx. 200 x 30 x 30 cm

Reconstruction 2005 Generali Foundation

Five Screens with Computer, 1969

Model

Computer-controlled *Auto-Destructive Monument*

7,2 x 44,4 x 30,9 cm

PAGE, 1969-1973

Bulletin of the Computer Arts Society, Gustav Metzger (ed.)

Collection Generali Foundation

Mobbile, 1970

Car, on the roof a transparent perspex box, plants, entrails, exhaust gases
Reconstruction 2005 Generali Foundation

Project Stockholm June, 1972

Model

Polystyrene, red toy car, perspex box

13,8 x 18,8 x 35,7 cm

Production 1997 kunstraum muenchen

Projects Unrealised I, 1971

b&w photograph, cibachrome dry-mounted on aluminum
framed in perspex box 71 x 101,5 x 12,5 cm

Reconstruction 1998 Museum of Modern Art, Oxford

Projects Realised I (Monument to Bloody Sunday), 1972

b&w photograph, cibachrome dry-mounted on aluminum
framed in perspex box 101,7 x 71,3 x 12,2 cm

Reconstruction 1998 Museum of Modern Art, Oxford

KARBA, 1972

Concept for *documenta 5*, Kassel

Second Floor, 1972

Installation, instructions, *3 Life Situations*, Gallery House, London

Years without Art 1977–1980, 1974

Text for *Art into Society – Society into Art*, ICA, London

AGUN – Art in Germany under National Socialism, 1976

Symposium, School of Oriental and African Studies, University of London und Drill Hall,
September 17 to 19, 1976, London

Sun, Page 3 Girls, 1977

Installation, page 3 of *The Sun*, daily extension through new issues

36,5 x 30,1 cm each

Production 2005 Generali Foundation

Faschismus Deutschland, 1981

Installation *Vor dem Abbruch*, Kunstmuseum Bern

Passiv – Explosiv, 1981

Exhibition concept and installation with Cordula Frowein and Klaus Staeck,
Hahnentorburg, Köln

Artists Support Peace, 1983

Initiative founded by Gustav Metzger

Earth Minus Environment, 1992

Model

Wood board, perspex, 120 toy cars

11,5 x 120 x 120 cm

Harry Ruhé/Galerie A., Amsterdam

Mad Cows Talk, 1996

12 newspaper clippings

Archiv Luise Metzger

Group of works *Historic Photographs*, 1995–1998

Installations

No. 1: Hitler addressing the Reichstag after the fall of France, July 1940, 1995

b&w photograph, mounted on MDF board, grey formica board, fluorescent lighting

108 x 183,5 x 8 cm

No. 1: Liquidation of the Warsaw Ghetto, April 19 – 28 days, 1943, 1995

b&w photograph, mounted on MDF board, vertical metal rails, board partition

184 x 123 cm

To Crawl Into – Anschluss, Vienna, March 1938, 1996

b&w photograph on pvc, cotton (cover)

315 x 425 cm

To Walk Into, Massacre on the Mount, Jerusalem, 8 November, 1990, 1996

b&w photograph on pvc, linen (cover)

238 x 395 x 30 cm

Hitler-Youth, Eingeschweisst, 1997

b&w photograph, mounted between two welded steel sheets

121 x 177,5 x

Production 1998 Museum of Modern Art, Oxford

Jerusalem, Jerusalem, 1998

2 b&w photographs on transparent pvc foils

193 x 303,5 cm and 200 x 347,5 cm

Till we have built Jerusalem in England's green and pleasant land, 1998

Color photograph, mounted on aluminum, caterpillar treads

128 x 192,3 x 190 cm

Après Paolozzi PN 004886402, 1997

Found object, polystyrene
43 x 20 x 18 cm

breath in_g culture, 1997

Slide lecture, Lise Autogena, London

Travertin/Judenpech, 1999

Video, color, sound

Documentation, installation at Haus der Kunst, Munich 1999

Camera Juli Lambert, courtesy kunstraum muenchen and Kunstverein München

Editing Generali Foundation, 2005

Collection Generali Foundation

Power to the People, 2003

Video, color, sound, 20 min

Technical production Chris Hammonds

Group of works *London a.m., London p.m., 2005*

Evening Standards 2 issues of the same day with announcement poster each

Newspapers 39,3 x 30 cm each

Posters 63,5 x 45 cm each

Monday, July 19, 2004

Friday, October 8, 2004

Tuesday, October 19, 2004

Friday, November 19, 2004

Monday, November 29, 2004

Wednesday, December 8, 2004

Tuesday, March 22, 2005

Friday, September 3, 2004

Evening Standards 3 issues of the same day with announcement posters

Film- and video documentations

Auto-Destructive Art, The Activities of G. Metzger, 1965

Video, transferred from film, 16mm, b&w, silent, 8 min

Director Harold Liversidge

Contemporary Films Ltd., London

Interview by Hans-Ulrich Obrist, London, 1997

Video, color, sound, 63 min

Interview by Andrew Wilson at the ICA, London 1998

Video, color, sound, 60 min

Art & the 60s, Episode 3 Politics and Performance, 2004

Video, color, sound, approx. 60 min

BBC Television, London

Pioneers in Art and Science: Metzger, 2004

Video, color, sound, 139 min

Director Ken McMullen

Production Arts Council England, London

From DIAS to Punk, 2004

Video, color, sound, 63 min

Panel discussion with Gustav Metzger, John Dunbar, John Hopkins, Barry Miles, Andrew Wilson

October Gallery, London