

# FT Kunst Grotesk

Light  
Regular  
Medium  
Bold  
Black

LL *Light Italic*  
RR *Regular Italic*  
MM *Medium Italic*  
BB *Bold Italic*  
BB *Black Italic*

1961, This Is a  
Portrait of Iris  
Clert if I Say So  
Telegram,  
11.6×12.9 cm

*Exploration*

ICONIC

Ready-made

Telegram

*AESTHETIC*

Reflection

Masterpiece

SUBJECT

*International*

Fundamental

*GALERIE*

Frameworks

Highlights

MOVEMENT

*Definition*

Emphasizing

THEORIE

Intellectual

Piero Manzoni's Merda d'Artista (Artist's Shit), created in 1961, is one of the most provocative and conceptually challenging artworks of the 20th century. The work consists of 90 small, sealed cans, each allegedly containing 30 grams of the artist's feces. By transforming a bodily function into a luxury commodity, Manzoni questioned the nature of art, the role of the artist, and the commercialization of artistic production. Merda d'Artista stands as a landmark in Conceptual Art and remains a subject of controversy, debate, and fascination in the art world. Piero Manzoni was an Italian avant-garde artist associated with the post-war European art movements of the 1950s and 1960s. He was particularly linked to the Italian Arte Povera movement, which rejected traditional materials in favor of unconventional and often industrial or organic elements. He was also inspired by Dadaism, particularly the work of Marcel Duchamp, whose readymades challenged artistic conventions. In 1961, Manzoni created Merda d'Artista in response to the increasing commodification of art. The idea reportedly emerged from a conversation with his father, a canning manufacturer, who once remarked that his son's work was essentially worthless. Taking this as a challenge, Manzoni decided to create a work that directly questioned the value attributed to art objects. Each of the 90 cans was labeled with text in multiple languages: Artist's Shit, Merda d'Artista, Merde d'Artiste, Kunstler Scheisse. They were numbered and sold at the price of their equivalent weight in gold, drawing an explicit parallel between artistic production and economic value. By placing the artwork in a sealed container, Manzoni prevented verification of its contents, adding an element of mystery and speculation to the work. At its core, Merda d'Artista is

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**1961, This Is a  
Portrait of Iris  
Clert if I Say So  
Telegram,  
11.6×12.9 cm**

**Exploration**  
**ICONIC**

**Ready-made**

**Telegram**

**AESTHETIC**

**Reflection**

**Masterpiece**

**SUBJECT**

**International**

**Fundamental**  
**GALERIE**

**Frameworks**

**Highlights**

**MOVEMENT**

**Definition**

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