

Fondazione Emilio e Annabianca Vedova, Venice
from 5 June to 19 September 2010

Louise Bourgeois
The Fabric Works

Emilio Vedova
Scultore

From 5 June to 19 September the Fondazione Emilio e Annabianca Vedova will expand the sphere and the area of its operation by adding to the Magazzino del Sale Emilio Vedova's renovated Studio, at Zattere no. 50, which will become another public space for exhibitions and encounters with art. This enlargement coincides with the simultaneous staging of two important and original shows, organized by Germano Celant and devoted to *previously unexplored* aspects of the work of **Louise Bourgeois**, with the presentation of her 'fabric drawings', never exhibited all together before, and of the work of **Emilio Vedova**, with its powerful interweaving of painting and sculpture, never thoroughly analysed.

Louise Bourgeois

On 5 June an exhibition that is surprising in its novelty will open in the Magazzino del Sale, whose machinery of display has been designed by Renzo Piano. Presenting the work of a dominant figure in modern and contemporary art, the sculptor **Louise Bourgeois**, it has been curated by Germano Celant in collaboration with Jerry Gorovoy of the Louise Bourgeois Studio, New York. On show in the spectacular Venetian space, in an architectural setting designed to house drawings and sculptures, will be her almost unknown output of works made out of fabric, such as the rich series of her *Fabric Drawings*, created between 2002 and 2008, and the light presence of her *Cells*, like *Conscious and Unconscious*, 2008.

Principally montages, collages and assemblages of pieces of her own clothes and linen, these works have an unsettling and surprising energy that stems from their richness of colour and language, as well as from their symbolic and intimate character. Together with the large steel sculpture *Crouching Spider*, 2003, that opens the exhibition in Venice, they reflect a utilization of personal textiles, something which she began to do in the sixties, out of which the artist created drawings and sculptures. Many of them are made from her clothing and that of members of her family like her mother: a reincarnation of the past and of her childhood, as well as a testimony to her relationship with memory. A visual and plastic use of fabrics that transforms them from decorative accessories into emotional and sentimental allusions that serve, especially in the sewn reliefs and the *Cells*, as well as in her representations of the human figure and her relations with the other, from her father to her mother, to form images of a tormented but powerful femininity. A process that in 2002 underwent a further expansion when the sculptor

of French origin, but now of American nationality, started to heighten, in the *Fabric Drawings*, the iridescence of the colours and the formal structuring of portions of fabric in order to construct interlacings that oscillate between floral configurations and chromatic abstractions which make up a collection of marvellous patterns. Bourgeois has explained what drove her to create these works in the following words: 'I make drawings to suppress the unspeakable. The unspeakable is not a problem for me. It's even the beginning of the work. It's the reason for the work; the motivation of the work is to destroy the unspeakable. Clothing is also an exercise of memory. It makes me explore the past: how did I feel when I wore that? They are like signposts in the search of the past.'

This set of works, enriched by a comprehensive anthology of images of the artist's entire production of sculpture, is reproduced in its entirety, almost as if to form a general catalogue of the subject, in the volume *Louise Bourgeois. The Fabric Works*, edited by Germano Celant and published by Skira, Milan.

Emilio Vedova

In the artist's former studio at the Zattere, converted into an exhibition space under the supervision of Renzo Piano and to a design by the Atelier Traldi, with the coordination and direction of the engineer Maurizio Milan, an unfamiliar aspect of Emilio Vedova's work will be presented from 5 June to 19 September: his interest in the three-dimensional, environmental and theatrical intervention, where sculpture dominates. In the form of an essential historical overview, the exhibition, curated by Germano Celant and entitled ***Emilio Vedova Scultore***, sets out to explore, through models and large sculptural works, this facet of his expression in which the artist showed an interest from 1953 to 1997.

Emilio Vedova began his artistic career in Venice in the mid-thirties and immediately felt a deep attraction for the city's great tradition of painting and sculpture, with the result that the dynamic mobility of the baroque and its restless and problematic agitation accompanied the young painter in an extreme and total three-dimensional involvement. The exhibition *Emilio Vedova Scultore* stems precisely from the way he felt himself a living and active part of beloved and conflicting spaces, inexhaustible sources of stimuli and provocation that resulted in plastic interventions in the sphere of sculpture, architecture, opera and theatre.

In 1958 the location of a geometrical work on the ceiling at the exhibition in the Zacheta Gallery in Warsaw confirmed Emilio Vedova's interest in sculpture and his desire to explore the spatial implications of his work.

This is followed in 1959 in Venice by the L-shaped teleri in the painting/ambient of Palazzo Grassi and then by his opera *Intolleranza '60 (Intolerance '60)* at the Teatro La Fenice, in collaboration with Luigi Nono. With the *Plurimi* (1961–1965), foreshadowed by the *Rilievi (Reliefs, 1960–1964)*, Vedova removes the painting from the wall and installs it in the space of a fragmented, intersected set of surfaces somewhere between painting, sculpture and architecture.

With the *Plurimi*, which dated from between 1961 and 1965 and were anticipated

by the *Reliefs* (1960-64), Vedova detached the picture from the wall and installed it in space in a set of fragmented and intersecting surfaces somewhere between painting, sculpture and architecture. In Berlin he created the *Plurimi* called the *Absurdes Berliner Tagebuch '64*, which were to find their natural development a few years later in the *Space/Plurimo/Light*, created for the Montreal Expo in 1967. In this work fourteen large projectors were used to project the images from glass plates made by the artist on Murano simultaneously into the asymmetrical space, whose height reached a maximum of 16 metres. In 1977-78 he worked on the *Plurimi/Binari* of the *Laceration* series, on the *Fragments/Splinters* series and on the ...*So-called Carnivals*... Finally, from the eighties onwards, Emilio Vedova created the large installations of the *Discs* and *Tondi* in a newfound, vital and aggressive possession of space.

The exhibition will be accompanied by a volume, edited by Germano Celant and published by Skira, Milan, in which the entire artistic adventure of 'Emilio Vedova the Sculptor' will be reconstructed.

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10:30 am – 6:00 pm

closed on Tuesdays