

**Venice**

**Magazzino del Sale and Spazio Vedova**

**30<sup>th</sup> June / 25<sup>th</sup> November 2012**

The Fondazione Emilio e Annabianca Vedova presents two extraordinary exhibitions in its spaces on the Zattere between 30<sup>th</sup> June and 25<sup>th</sup> November: *Aldo Rossi Teatri (Theatres)*, at the Magazzino del Sale, curated by Germano Celant in a layout planned by Gae Aulenti, and in the Spazio Vedova, the *Emilio Vedova. Lacerazione. Plurimi/Binari '77/'78* by the Venetian artist, curated by Fabrizio Gazzarri.

**Aldo Rossi Teatri**

For the first time, the exhibition brings together 16 projects by the Milanese architect and designer between the early 1960s and 1997, through almost 120 architectural studies and sketches, studio and competition models, drawings, stage items or works concerning theatre and its various forms, regarding both architecture and design: from architecture designed and built to sets for opera and ballet and the most spectacular layouts. The exhibition has been curated by Germano Celant, while the architecture of the layout has been designed by studio Gae Aulenti Architetti Associati.

*Building theatre; I met with all the historical examples in the Padania plain, confusing one with the next, overlapping them like opera music in village festivals: Parma, Padua, Pavia, Piacenza, Reggio, together with Venice, Milan and all the local capitals where theatre lights come on in the persistent fog. The same fog as penetrates the Milanese gallery like a theatre machine effect". (Aldo Rossi)*

A theatre as building and as spatial concept has a wholly special significance in the work and life of Aldo Rossi. From the Teatro Paganini in Parma (1964) to the Teatro Carlo Felice in Genoa (1989), and including the Teatro del Mondo in Venice (1979) and for the theatre of Frankfurt am Oder (1994) and the reconstruction for the Gran Teatro la Fenice in Venice, the interest Rossi dedicated to the subject included the creation of more sentimental objects, such as the *Teatrino scientifico* (1978). At the same time, he was producing designer objects, such as the tea and coffee services for Alessi – the *Tea and Coffee Piazza* (1982) – and stage sets for operas like *Madame Butterfly* (1986) and tragedies like *Electra* (1993) for which his design experience was involved more closely in theatrical performances.

For this occasion, a large-scale model of the Teatro del Mondo has been reconstructed to put it back – virtually – in that portion of the lagoon in which it had originally been erected during the Theatre Biennale of 1979-80; loaded on a barge towed by a tug, it first reached the Punta della Dogana and then St. Mark's Square, before setting off by sea for Dubrovnik in Croatia. The model, approximately five metres high, welcomes visitors to the area dedicated to that small, famous theatre with central layout, which is certainly one of Rossi's most well-known designs and which still lives in the memory of those

who had the luck to see it move over the water, struck by the reflections of the dawn and dusk light, or were present at a show or concert, looking down from the wooden and scaffolding balconies, before it was subsequently dismantled and then destroyed.

The architecture of the layout – enriched with additional information and descriptions of the research effected – has been curated by Gae Aulenti Architetti. The works themselves come from public and institutional collections and from museums and company archives, including the Fondazione Aldo Rossi (Milan), the Fondazione Teatro La Fenice, the Fondazione Teatro Comunale di Bologna, the MAXXI – Architecture (Rome), the Museo Alessi (Suna di Verbania) and the archives of Molteni & C. (Giussano), Unifor (Turate) and Bruno Longoni Atelier d'Arredamento (Cantù). Moreover, important private collections have generously loaned unique and sometimes unseen materials.

The exhibition is accompanied by a volume published by Skira which, through about 300 illustrations, presents all off Rossi's projects associated with the theatre, introduced by his autograph writings and period documents. The volume also offers critical texts by the curator and by Alberto Ferlenga.

### **Emilio Vedova**

#### **Lacerazione. Plurimi/Binari '77/'78**

For the *Lacerazione. Plurimi/Binari '77/'78* exhibition in the Spazio Vedova, curated by Fabrizio Gazzarri, the Fondazione Emilio e Annabianca Vedova for the first time presents three complete cycles (II, III and the unseen IV), together with some single *Plurimi/Binari*. The site in which the *Lacerazione* cycle is installed, the former 16<sup>th</sup>-century boatyard in which Vedova worked for a long time, is where this work was actually produced; this represents an extraordinary opportunity for a further exploration of his work, together with a passionate and affectionate memento of the great Venetian painter.

As was usual with Emilio Vedova, the choice of the title was an operation of particular importance and often a laborious one too, as it suggested the first indication of the work's poetics and problematic and emotional nucleus. This often tormented but extremely rigorous process produced much material that opened and multiplied an unstoppable sequence of written reflections, sketches, registrations, readings and more; anything, indeed, that could enter into close dialogue with his project. *Lacerazione* – a definition that has an unusual and surprising sound when compared to Vedova's other works because it indicates a different position to the Vedova that is more generally known – expresses all the passion and intensity of the existential restlessness indicated with detachment and distancing. For Vedova, the summons to a humanly genuine life had become extremely strong, stronger even than the social and political situation demanded; it was a condition sought within the solitude of his studio and in its intensely experienced silence in which

reason cannot explain or decide. *Lacerazione* also marks the point of resonance of some of his favourite references, such as Goya, some of Tintoretto and Giandomenico Tiepolo, and the melancholic, grey and sudden fall of Venice.

The *Plurimi/Binari* express a condition of particular internal cooling, marked by indecipherable alphabets, split by white light on "unsustainable voids", the presences and traces of human touches in a progress without destination or intention. White automatic writing on black appears, scrubbed out, deleted and negated. Unlike the aggressive preceding *Plurimi* that were projected outwards to occupy and clash with spaces and situations, the *Plurimi/Binari* silently follow disturbing parallel trajectories without contacts or noisy traumas, frozen fragments and slices of life. The large cycles of works were planned by Emilio Vedova with careful and intense reflections, both for the poetic content and for the technical and materials aspects. Like for the earlier *Plurimi*, the *Plurimi/Binari* were defined by Vedova in terms of Spaces/Action, and hence beyond all categorisation simply as painting or sculpture, in order to stress the impending sense of an event that is renewed each time and in which, as often occurs with Vedova, the public is invited to interact with the works. Painted on asymmetric wooden panels, sliding in parallel on rails in groups of two or three, they create moving collages as they overlap, linked by strong steel structures that limit and compress the space in which they can move, but which also increase their expressive energy. He produced five cycles (I, II, III, IV and V) at the end of the 1970s, each composed of ten forms in four frames.

**Aldo Rossi Teatri**

Magazzino del Sale (Zattere 266)

**Lacerazione. Plurimi/Binari '77/'78**

Spazio Vedova (Zattere 50)

from 10.30 am to 6 pm

closed Tuesdays

**Single ticket for both exhibitions**

full **10 euro**

concessions **5 euro**

**[www.fondazionevedova.org](http://www.fondazionevedova.org)**

In his writings, Aldo Rossi gives a sense of the arrival of the Teatro del Mondo in Venice: *"When it arrived in Venice over the water, a Portuguese friend and photographer, José Charters, reminded me of a Portuguese proverb or popular saying, stating that everything that's good comes from the sea"*.

Emilio Vedova spent all of his life on the Zattere on the banks of the lagoon, the liquid element leading to the sea, and there he could see the *burci* (barges) coming and going, loaded with merchandise, salt and, above all, the dreams of his 20-year-old imagination. It is a coincidence, but only partly, that the Teatro del Mondo should return to the Magazzino del Sale on the Zattera, which was one of Vedova's places, in the form of an extraordinary large model, together with some other models and designs for theatres.

Likewise, it is no coincidence that a refreshing dialogue should be created within the Magazzino del Sale between Renzo Piano, who effected a masterful restoration of the structure, Aldo Rossi who is present with a Theatre, a recurrent theme in his work, and Gae Aulenti who with brilliant intelligence, and in a very short time and great generosity, designed the layout of the exhibition.

The dialogue between Vedova and leading contemporary artists is one of the Fondazione's constant objectives, and in recent years it has brought not only Vedova's work to the world's attention, but also unseen works by Louise Bourgeois and Anselm Kiefer.

As Fabrizio Gazzarri, who has curated the *"Emilio Vedova. Lacerazione. Plurimi/Binari '77/'78"* (in parallel with the exhibition Aldo Rossi Theatres), puts it, the Plurimi/Binari *"express a condition of unusual inner coldness, marked by indecipherable alphabets, split by white light invading 'unsustainable voids', and traces of the human in a wandering without destination or gravity"*.

With these works (which can be seen in the former 16<sup>th</sup>-century *squero* or boatyard, close to the Magazzino del Sale, where they were actually planned and painted years ago), Vedova expresses the dialectic contrast between a human condition of eternal restlessness and a necessarily more detached vision of the world determined by everyday demands. A continuous dialogue of culture, awareness and art, therefore, which is all the more necessary in this day and age, which the ancients would have defined "pestiferous", but without the need to identify or stress resemblances or contrasts between the works of these artists.

However, it is certain that the Theatre, which symbolically expresses an enclosed form (even when it consists of an open stage), but which in its intimate essence is open to the world, presenting extracts of reality and dreams of non-reality, is symbolically close to the real and unreal *clashes of situations* that Vedova constantly expressed in his work, at times in architectural form.

The theatre is also a metaphor for Venice itself, for the city has several been times described, felt and defined as a theatre for its infinite capacity for generating emotions and enchantment. But nor is this all: Venice is also an enclosed space as regards its urban configuration; the *forma urbis* is unmodifiable and intangible, but what connotes it (or should do) incessantly is its propensity to transmit a contemporary, cultural and scientific way of thinking that is always new and renewable: a contradiction in terms! But a happy contradiction between its being an ancient form and expression of a modern culture.

In the catalogue, Germano Celant, who has as ever created a masterful layout for "*Aldo Rossi Teatri (Theaters)*", has thanked all those who have worked hard for the success of the exhibition. I wish to add my own voice to those thanks, and cannot overlook the fact that the exhibition would never have taken place without the fundamental contribution of the Fondazione Aldo Rossi, and in this regard I wish particularly to thank Vera and Fausto Rossi.

**Alfredo Bianchini**

President, Fondazione Emilio e Annabianca Vedova

### **Fondazione Emilio e Annabianca Vedova**

The main aim of the Fondazione, created by Emilio Vedova and his wife Annabianca, is to promote the art and work of Vedova and to highlight his importance in the history of 20th century art through a series of initiatives, such as studies, research projects, analyses, exhibitions, itineraries and teaching spaces, conferences, scholarships and prizes. The activities of the Fondazione, chaired by Alfredo Bianchini, faithfully reflect the will of the great Venetian artist, who, when reflecting together with his wife on the nascent Fondazione, stressed how the safekeeping and conservation of his works should not be separated from initiatives to promote knowledge about his art, also in collaboration with major international museums and cultural institutions. Moreover, he wished these initiatives should constantly be directed at exploring the themes of "painting – space – time – history", which are in fact the fundamental elements of his art and his commitment. Near its headquarters at the Zattere, is the Fondazione's permanent exhibition space for the works of Emilio Vedova in the Magazzini del Sale. The exhibition space was designed and installed by Renzo Piano with Alessandro Traldi and Maurizio Milan. The space is equipped with the latest technology for conserving and showing works of art to the public and will also host works by artists from all over the world to create a dialectical dialogue with Vedova's works under the supervision of Germano Celant, Chief Curator, and Fabrizio Gazzarri, Director of the Collection and Archive.

From June 2010, the restoration of the artist's studio – again effected under the supervision of Renzo Piano – enabled the Fondazione to have available a new multifunctional space able to host events as well as exhibitions.

The Fondazione is governed by a Board of Directors with six members, including the President, who were chosen by Emilio and Annabianca Vedova.

**Fondazione Emilio e Annabianca Vedova**

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Adriana Vianello

Andrea de Marchi

*Graphic Image*

Camuffo Lab, Venezia

### **Aldo Rossi**

Aldo Rossi (1931-1997) completed his studies in the 50's at Politecnico of Milan. He was the assistant in Ignazio Gardella and Marco Zanuso's studio, he taught with Ludovico Quaroni at the Scuola Urbanistica in Arezzo and at the IUAV in Venice; professor at the Politecnico of Milan in 1959, he got the professorship of Buildings Architecture in 1970 when he started his collaboration with different American Universities: the Cooper Union University, the Institute for Architecture and Urban Studies, Harvard and Yale University. His projects include public and private buildings. Among his first projects have to be mentioned: the De Amicis School enlargement in Broni (1970), a residential complex in the Gallaratese quarter of Milan (1973) and the primary school in Fagnano Olona (1976). Following: the public buildings in Fontivegge-Perugia and Borgoricco (1989), the Theater Carlo Felice restructuring in Genua, the Milano-Linate airport enlargement (1993) and the project for the rebuilding of the Theatre La Fenice in Venice. At the same time he was recognized abroad for projects such as the block between Kochstrasse and Friedrichstrasse in Berlin (1981), the Hotel "Il Palazzo" in Fukoka (1989) and the Bonnefanten Museum in Maastricht (1994).

His activity as historian and architectural theorist includes collaborations with magazines such as "Casabella-Continuità", "Società", and "Il Contemporaneo", the publication of the book "Architettura della città" (1966) and of A "Scientific Autobiography" (1984), the film *Ornamento e delitto* and the direction of the international Architecture section at the Triennale of Milan (1973) and the Architecture section of the Venice Biennial in 1983. Architect and researcher, has been appointed as Accademico di San Luca in 1979, awarded with the Pritzker Price 1990 and the 1991 Thomas Jefferson Medal in Architecture. Aldo Rossi is famous also for his activity as a designer – Alessi, Artemide, Longoni, Molteni, Unifor – and as an artist, from the Teatro del Mondo, presented at the Venice Biennial in 1979, to the Sandro Pertini Monument (Milano, 1990) and his pictorial and graphical art, strictly connected to his projects.



## **Emilio Vedova**

Born in Venice in 1919 into a family of workers and artisans, from the 1930s onwards Vedova began an intense activity as a self-taught artist. In 1942 he joined the anti-Novecento movement known as Corrente. An anti-Fascist, he worked for the Resistance from 1944 to 1945 and in 1946, he was one of the co-signers of the Beyond Guernica manifesto in Milan. In the same year he was one of the founders of the Nuova Secessione Italiana followed by the Fronte Nuovo delle Arti.

In 1948 he made his debut in the Venice Biennale, the first of many appearances in this event: in 1952 an entire room was devoted to his work, in 1960 he was awarded the Grand Prize for Painting and in 1997 the prestigious Golden Lion award for Lifetime Achievement. In the early 1950s he created his celebrated cycles of works: *Scontro di situazioni*, *Ciclo della Protesta*, *Cicli della Natura*. In 1954, at the São Paulo Art Biennial he won a prize that would allow him to spend three months in Brazil, where he encountered a hard reality that would leave its mark on him. In 1961 he designed the sets and costumes for Luigi Nono's *Intolleranza '60*; in 1984 he would work with the composer again on *Prometeo*. From 1961 onwards he worked on his *Plurimi*, creating an initial Venetian series followed by works made from 1963 to 1964 in Berlin including the seven pieces forming the *Absurdes Berliner Tagebuch '64* presented at the 1964 Kassel Documenta, where he showed in many occasions. From 1965 to 1967 he worked on *Spazio/Plurimo/Luce* for the Montreal EXPO. He carried out intense teaching activities in various American universities followed by the Sommerakademie in Salzburg and the Academy of Venice. His artistic career was characterized by a constant desire to explore and innovate. In the '70s he created the *Plurimi Binari* in the *Lacerazione* and *Carnevali* cycles followed by the vast cycles of "teleri" (big canvases) and his *Dischi*, *Tondi*, *Oltre* and *...in continuum* works. His last important solo exhibitions included the major retrospective held at Castello di Rivoli (1998) and, after his death in 2006, the shows at Rome's Galleria Nazionale d'Arte Moderna and the Berlinische Galerie

**Aldo Rossi**

**Teatri**

*Curator*

Germano Celant

*Production*

Fondazione Emilio e Annabianca Vedova

*Associate curator,*

*scientific research and coordination*

Chiara Spangaro

*In collaboration with*

Fondazione Aldo Rossi, Milano

Fondazione MAXXI, Museo nazionale delle

arti del XXI secolo – Collezione MAXXI

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*in collaboration with*

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Adriana Vianello

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Paola Castiglioni

*Model of the Teatro del Mondo*

Bruno Longoni Atelier d'Arredamento,  
Cantù

*Frames*

Molteni & C., Giussano

Unifor, Turate

*Graphic project*

Camuffo Lab, Venezia

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*Shipping*

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Cantù

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Molteni & C., Giussano

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Roma

Museo Alessi, Suna di Verbania

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Molteni & C., Giussano

Unifor, Turate

Davide Groppi s.r.l, Piacenza

Associazione Veneziana Albergatori, Venezia

## **The Catalogue**

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*Publisher*

Skira for the Fondazione Emilio  
e Annabianca Vedova

**Emilio Vedova.**

**Lacerazione. Plurimi/Binari '77/'78**

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Giorgio Camuffo

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Arianna Cremona

*Lighting Design*

Davide Groppi s.r.l, Piacenza

*Shipping*

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Garage San Marco, Venezia

SAVE, Venezia

Davide Groppi s.r.l., Piacenza

Associazione Veneziana Albergatori, Venezia

**Aldo Rossi Teatri**

Works on display

*Senza titolo*, 1970

Private collection

*Teatrino*, 1978

Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Senza titolo*, 1978

Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Costruzioni*, 1978

Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Teatro*, 1979

Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Senza titolo*, 1981

Private collection

*La macchina modenese*, 1983

Private collection

*Studio per il Leone di Pietra*, 1985

Private collection

*Theatrum Sabaudiae*, 1985

Private collection

*Piazza a Nantes*, 1985

Private collection

*Iconographie de Nantes*, 1985

Private collection

*Fragments*, 1987

Private collection

*Senza titolo*, 1987

Private collection

*Senza titolo*, 1989

Private collection

*Sine titulo*, 1990

Private collection

*Teatro Frankfurt oder*, 1994

Private collection

*Monumenti parmensi fantasia architettonica con antichi monumenti di Parma, il progetto per il teatro Paganini e il Centro Torri*, 1988  
Fondazione MAXXI, Museo nazionale delle arti del XXI secolo - MAXXI Architettura collection, Roma

*Fantasia architettonica con il teatro "Carlo Felice" di Genova, l'Hotel Il Palazzo Fukuoka, monumenti antichi, il Perseo di Benvenuto Cellini e cavallo*, s.d.

Fondazione MAXXI, Museo nazionale delle arti del XXI secolo - MAXXI Architettura collection, Roma

*Fantasia architettonica con il teatro "Carlo Felice" di Genova, l'Hotel Il Palazzo a Fukuoka, monumenti antichi, il Perseo di Benvenuto Cellini e cavallo*, s.d.  
Fondazione MAXXI, Museo nazionale delle arti del XXI secolo - MAXXI Architettura collection, Roma

**Competition project for the Teatro  
Paganini and Piazza della Pilotta, Parma,  
1964**

*Ricordo di Parma. Il Teatro 72, 1966-1972*

Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Progetto per il teatro di Parma, 1975*

Private collection

*Prospetto del portico*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Senza titolo*

Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Planimetria, 1964-1980*

Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Piante e prospetti, 1964-1980*

Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Piante e prospetti, 1964-1980*

Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Spaccato assonometrico in scala 1: 100,  
1964-1985*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Sezione e piante in scala 1: 100, 1964-1985*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Planimetria e prospetto, 1964-1985*

Private collection. Milano

**Teatrino scientifico, 1978**

*Teatrino scientifico, 1978*

Gianni Braghieri collection, Bologna

*Servizio da tè e caffè "Tea and coffee Piazza"  
di Alessi, 1982*

Museo Alessi, Suna di Verbania

**Teatro del Mondo, Venezia, 1979**

*Senza titolo*

Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Assonometria*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Assonometria, piante, prospetti e sezione*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Composizione con cimitero di Modena e Santo*

Private collection

*Senza titolo*

Private collection

*Era questa geometria della memoria  
forse solo il racconto di piccole vacanze  
naturalmente nell'estate*  
Private collection

*Piccola geometria della memoria veneziana*  
Private collection

*Geometria della memoria veneziana*  
Private collection

*Senza titolo*  
Private collection

*Altre architetture, 1980*  
Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Lighthouses & Towers, N.Y. 1980*  
Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Senza titolo, 1981*  
Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Senza titolo, 1981*  
Gianni Braghieri collection, Bologna

*Senza titolo*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Sezione, pianta, prospetto*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Assonometria, prospetto, pianta*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Pianta, prospetto*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Piante, prospetti*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Dicatum Carolo, 1989*  
Private collection

*Fantasia architettonica con il cimitero  
di Modena, il Teatro del Mondo a Venezia,  
la Casa dello Studente a Chieti, 1980*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Composizione di elementi architettonici:  
teatro, torre, porticato*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Modello*  
Made in 2012 by Bruno Longoni, Atelier  
d'Arredamento, Cantù

*Modello, scale of 1:25*  
Made in 2002 by Edoardo Miola, Genoa  
Edoardo Miola collection, Genoa

**Public buildings, Theatre and Fountain,  
Fontivegge district, Perugia, 1982-1989**

*Primo studio per il nuovo centro di Perugia,*  
1982

Private collection

*Progetto edilizio dei comparti "L"-Fontivegge  
Perugia-Comparto L IIA, prospetto . - 1: 100,*  
1983

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Progetto edilizio dei comparti "L1"-Fontivegge  
Perugia : prospetto sulla piazza . - 1: 100, 1983*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*La piazza di Perugia, 1987*

Private collection

*Prospettiva, prospetto e pianta*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Prospetto dell'edificio principale*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Prospettiva*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Pianta, prospetto, assonometria*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Assonometria del teatrino*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Prospetto del teatrino, schizzo di pianta  
e dell'assonometria del teatrino*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Modello ligneo del teatro e della fontana*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

**Teatro Carlo Felice, Genoa, 1983-1989**

*Studio px il teatro di Genova, 1982-1984*

Private collection

*Sezione per il Teatro di Genova, 1982-1984*

Private collection

*Studio per il Teatro di Genova, 1983*

Francesco Moschini e Gabriel Vaduva,  
A.A.M. Architettura Arte Moderna collection,  
Roma

*Studio px il teatro di Genova. Sezione*

*longitudinale, 1983*

Private collection

*Il teatro Carlo Felice di Genova, prospettiva,*  
1984

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Genova, 1990*

Private collection



*Prospetto*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Sezione trasversale sul foyer*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Modello di studio*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Modello di studio della sezione*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

**Teatro Domestico, "XVII International  
Exposition - The domestic project", Milan,  
1986**

*Senza titolo, 1984*  
Private collection

*Teatro domestico, 1985*  
Private collection

*Teatro domestico, prospetto*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Teatro domestico, assonometria, schizzo  
caffettiera*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Caffettiera Gigante per il Teatro Domestico*  
Museo Alessi collection, Suna di Verbania

*Caffettiera gigante La Conica, s.d.*  
Museo Alessi collection, Suna di Verbania

*Prototipo di sedia Duecento*  
Bruno Longoni Atelier d'Arredamento,  
Cantù

**Stage set, Madame Butterfly, Rocca  
Brancaleone, Ravenna, 1986**

*Senza titolo*  
Private collection

*Senza titolo*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Senza titolo*  
Private collection

*Cavallo usato nella scenografia*  
*Teatro Comunale di Bologna*

*Bandiere usate nella scenografia*  
*Teatro Comunale di Bologna*

**Stage set, Lucia di Lammermoor, Rocca  
Brancaleone, Ravenna, 1986**

*Senza titolo, 1986*  
Private collection

**Faro Theatre, Toronto, 1988-1989**

*Modello*  
Private collection

**Yatai di Pinocchio, Japan Design Expo '89,  
Nagoya, 1989**

*Yatai di Pinocchio per Japan Design Expo*  
Private collection

*Pinocchi in legno della collezione di  
Aldo Rossi*  
Private collection

**Contest for the Palazzo del Cinema,  
Lido di Venezia, 1990**

*Sezione longitudinale 1: 50*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Pianta, assonometria*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Pianta*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Pianta, prospetto, sezione*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Prospetto dell'ingresso*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Palazzo del Cinema*  
Private collection

**Stage set and costumes, Electra, Teatro  
Greco, Taormina, 1992**

*Elettra 2. Studio, 1992*  
Private collection

**Stage set, Raimonda, Opernhaus, Zürich,  
1993**

*Senza titolo*  
Private collection

*Studio px Raimonda, terzo atto*  
Private collection

*Studio px Raimonda*  
Private collection

**Competition design for the Theatre,  
Frankfurt am der Oder, 1994**

*Frankfurt / oder*  
Private collection

*Frankfurt am der Oder*  
Private collection

*Studio px il teatro Frankfurt / Oder*  
Private collection

*Teatro Francoforte: prospetto Sud, 1: 200*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Prospettiva*  
Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Sezione*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Prospettiva*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Modello di studio*

Private collection

*Competition design for the reconstruction,*

Teatro La Fenice, Venice, 1997

*Sezione longitudinale*

Fondazione MAXXI, Museo nazionale  
delle arti del XXI secolo - MAXXI Architettura  
collection, Roma

*Modello di studio*

Teatro La Fenice di Venezia collection

*Modello in legno di parte della parete*

*della Sala Aldo Rossi*

Molteni&C, Giuszano

**Emilio Vedova. Lacerazione. Plurimi / Binari '77/'78**

Works on display

*Lacerazione '77/'78 II cycle, Plurimi/Binari  
1-2-3, 1977-1978*

203x650x35 cm

Paint on double-sided wooden panels  
(7 forms sliding on rails), metal structure

*Lacerazione '77/'78 IV cycle, Plurimi/Binari  
1-2-3, 1977-1978*

203x650x35 cm

Mixed media on wooden panels  
(7 forms sliding on rails), metal structure

*Lacerazione '77/'78 II cycle, Plurimo/Binario  
4, 1977-1978*

203x235x35 cm

Paint on double-sided wooden panels  
(3 forms sliding on rails), metal structure

*Lacerazione '77/'78 IV cycle, Plurimo/Binario  
4, 1977-1978*

203x235x35 cm

Mixed media on wooden panels  
(3 forms sliding on rails), metal structure

*Lacerazione '77/'78 II cycle, Plurimo/Binario  
singolo, 1977-1978*

203x140x35 cm

Paint on double-sided wooden panels  
(2 forms sliding on rails), metal structure

*Lacerazione '77/'78 IV cycle, Plurimo/Binario  
singolo, 1977-1978*

203x140x35 cm

Mixed media on double-sided wooden  
panels (2 forms sliding on rails),  
metal structure

*Lacerazione '77/'78 III cycle, Plurimi/Binari  
1-2-3, 1977-1978*

203x650x35 cm

Mixed media on wooden panels  
(7 forms sliding on rails), metal structure

*Lacerazione '77/'78 V cycle, Plurimo/Binario  
1, 1977-1978*

203x140x35 cm

Mixed media on wooden panels  
(2 forms sliding on rails), metal structure

*Lacerazione '77/'78 III cycle, Plurimo/Binario  
4, 1977-1978*

203x235x35 cm

Mixed media on wooden panels  
(3 forms sliding on rails), metal structure

*Lacerazione '77/'78 cycle, Plurimo/Binario,  
1977-1978*

203x140x35 cm

Mixed media on wooden panels  
(2 forms sliding on rails), metal structure

*Lacerazione '77/'78 III cycle, Plurimo/Binario  
singolo, 1977-1978*

203x140x35 cm

Mixed media on double-sided wooden  
panels (2 forms sliding on rails),  
metal structure

**Aldo Rossi**

**Teatri**

**Emilio Vedova**

**Lacerazione. Plurimi/Binari '77/'78**

Zattere, 50 - Venice 30123

from 30 June to 25 November 2012

10.30 am – 6 pm

Closed Tuesdays

**Single ticket for both exhibitions**

full **10 euro**

concessionary **5 euro**

family 15 euro (with children under 18)

Reductions: young people aged between 12 and 18, students up to the age of 25\*, senior citizens over 65, groups of at least 10 people, disabled visitors, employees of the Ministero Beni e Attività Culturali\*, members of the FAI, (Fondo Ambientale Italiano)\*, members of the TCI (Touring Club Italiano)\*.

School groups: 3 euro per pupil and up to three accompanying adults free of charge

Free tickets:

On Mondays for those resident or born in the Comune di Venezia, children (up to the age of 11), tour guides\*, assistants accompanying the disabled, journalists\*, members of the military forces\*, persons accompanying groups (1 per 15 paying visitors).

\*proof required

**[www.fondazionevedova.org](http://www.fondazionevedova.org)**

**The Fondazione Emilio e Annabianca Vedova thanks**

Intesa Sanpaolo, Milano  
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Molteni & C., Giussano  
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