

Frammenti Expo '67: Alexander Calder e Emilio Vedova

Venice

Magazzino del Sale and Spazio Vedova

May 6 > October 18, 2015

In conjunction with the world Expo 2015 in Milan, the Fondazione Emilio e Annabianca Vedova is presenting ***Frammenti Expo '67: Alexander Calder e Emilio Vedova*** from May 6 to October 18, 2015. In these two exhibitions designed by Italo Rota, visitors will experience the contributions of Alexander Calder and Emilio Vedova to the Montreal Expo in 1967.

Expo '67

The theme of the 1967 Expo (Exposition Universelle et Internationale / International and Universal Exposition) was "Terre des Hommes / Man and His World," focusing on the activities of humans in modern society and drawing inspiration from the 1939 book by Antoine de Saint-Exupéry, *Terre des Hommes* (*Wind, Sand and Stars*).

Frammenti Expo '67: Alexander Calder

Trois disques (Man) / L'Homme

For the Expo, Calder was commissioned by the International Nickel Company of Canada (INCO) to make a monumental *stabile* sculpture, *Trois disques* (*Man*). The artist originally considered fabricating the sculpture from nickel in honor of its commissioner, but it proved technically impossible on the desired scale. Calder turned to his usual medium of steel, but for the first time in his career, he left the monumental work unpainted, underscoring its materiality.

Twenty-two metres high and made of 102 stainless steel sheets, almost a kilometre of steel band and 4000 steel bolts, the *stabile* was donated to the citizens of Montreal on May 7, 1967, the day of the 325th anniversary of the city's foundation, and installed at the entrance to the Expo in Place de l'International Nickel, where the public arrived via subway to visit the event.

The exhibition

The exhibition, curated by Germano Celant and organized in collaboration with the Calder Foundation, New York, fills the Spazio Vedova with sculptures, a film, and photographs of Calder's 1967 participation in the Montreal Expo.

The *maquettes* on display bear witness to Calder's working methods. For his commissioned *stabiles* (immobile abstract sculptures), the artist would make small-scale models that, once confirmed for monumental enlargement by their patrons, were scaled up to an intermediate size (intermediate *maquettes*) for technical testing before being enlarged in full by one of the industrial ironworks that Calder employed. In the case of *Trois disques*, the work was fabricated at the Etablissements Biéumont foundry in Tours, France, not far from Calder's house in Saché in the Loire valley.

The original *maquette* of *Trois disques* for the 1967 Expo is on display in Venice. The title was changed to *Man / L'Homme* in accordance with Expo's theme.

In order to provide a context for Calder's sculpture, the exhibition is enriched with photographs by Ugo Mulas.

In addition to various other sculptures and works on paper, the display includes a *mobile*—an example of Calder's kinetic sculptures for which he is best known—in which equilibrium is dynamic, influenced by the currents of air and thus also by the presence of the public.

Frammenti Expo '67: Emilio Vedova

Percorso/Plurimo/Luce

On the occasion of the Expo '67 in Montreal, Emilio Vedova was invited by the Italian Ministry of Foreign Affairs to design the interior area linking the three sections of the Italian Pavilion – an asymmetrical space measuring 51x24m with varying heights between 8 and 16m.

The artist responded creating the *Percorso/Plurimo/Luce*, a sail-like structure on 14 projectors, made especially by Siemens/Bauer and programmed electronically to project in sequence 112 glass plates in asynchronous movements, presented alongside electronic music created by Marino Zuccheri of the Studio Fonologia RAI in Milan.

The installation was the result of a collaboration between the Italian university and industry research sectors. It was a synthesis of the artist's experimentation at the Fornace Venini in Murano – where, together with the master glassmakers, he patented a method for working the plates – and his studio in the former Abbey of San Gregorio in Venice, loaned to the artist by the city as the ideal space to simulate the enormous spaces of the Italian Pavilion in Montreal.

The exhibition

Curated by Germano Celant with Fabrizio Gazzarri in the Magazzino del Sale, *Frammenti Expo '67: Emilio Vedova* offers the public a reinterpretation of the artist's original projection for the Expo.

For the reconstruction, the original "rotating form" is used. This was made *ad hoc* of rough steel and mounted at the centre of the space, between the screens and projectors of the *Percorso/Plurimo/Luce*, creating an element that was reflected and at the same time reflected onto the screens and public. Visitors would walk inside the installation and between the projections, becoming a part of Emilio Vedova's work. The exhibition includes comprehensive documentation with plans, drawings and period photographs.

In the Magazzino del Sale, beyond the *Percorso/Plurimo/Luce*, the machine designed by Renzo Piano will also be reactivated, enabling some paintings from the *De America* cycle, realised by Vedova in 1976, to be presented by the moving shuttles, for the first time in Venice, shown alongside some works from the eighties. The paintings, all in black and white and of an extraordinary pictorial rigour and visual impact, hark back to the artist's experiences in the United States, matured on several occasions from the fifties onwards. In this way, two different aspects of Emilio Vedova's research will be presented: his work on space and light for the Expo project and his investigation into matter and pictorial gesture.

Frammenti Expo '67 Alexander Calder e Emilio Vedova

Spazio Vedova, Zattere 50
Magazzino del Sale, Zattere 266

from 10.30 am to 6 pm
closed Tuesdays

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**The contemporaneity of Vedova and Calder.
Fragments and accounts**

On the eve of the tenth anniversary of the death of Emilio Vedova, preceded a month before by the death of his much-beloved and extraordinary wife, Annabianca, the Foundation bearing their name aims to highlight the relevance, indeed the perpetual contemporaneity, of the Venetian artist's oeuvre.

When the government invited him to represent Italian artists at the Universal Expo of Montreal in 1967, with the special task of linking the three sections of the Italian Pavilion (an immense, asymmetrical space measuring 51 x 24 metres, and of a height varying between 8 and 16 metres), Vedova imagined and created a path of lights and projections (*Percorso/Plurimo/Luce*) that incessantly chased each other without interruption in time and space.

Basically, it presents an image of Vedova's message and art, chasing time and chasing space to immerse himself in them incessantly and continuously and thus, in this constituting a perpetual contemporaneity. It is no coincidence that this year, for its special *Unlimited* section, Art Basel, "the temple-market" of contemporary art world, should have chosen and sought one of Vedova's masterpieces, the famous *...in continuum*, the series comprising 109 works produced between 1987 and 1988 and which were rightly defined the Work that comes from infinity and goes into infinity.

So in the Magazzino del Sale this year, in order to emphasise the contemporaneity of Vedova's oeuvre, the so-called Fragments of Expo '67 will be reproduced so that the *Percorso/Plurimo/Luce* may be revived with projectors which, as in Montreal, show continuous images on a screen using plates of the time made by Vedova (with Venini di Murano), and a rotating aluminum multi-leaved form which in turn relays the images throughout the space of the Magazzino, reviving the appeal of the Montreal exhibition in an incessant immersion in time and space through light. On the other side of the Magazzino del Sale, the robotic machine designed by Renzo Piano will lead viewers through the works of Vedova's *De America* cycle, which have never been exhibited in Venice.

Alexander Calder also participated at Expo '67 in Montreal, the theme of which was "Terre des Hommes / Man and His World" and which examined the activities of man in modern society. Adopting wholly different approaches and styles, Vedova and Calder placed the story of human beings in an eternal conflict of situations and contradictions at the centre of their tireless research. So today, through a collaboration between the Fondazione Vedova and the Calder Foundation, their dialogue continues in the so-called Spazio Vedova adjacent to the Magazzino del Sale. The voices of Vedova and Calder are different but their objectives coincide and the Fondazione Vedova is pleased to present works, models and documents from 1967, the year Calder himself was involved in the Montreal Expo.

Many individuals have worked and collaborated for the exhibitions in the Magazzino del Sale and Spazio Vedova and one my welcome duties is to give them due thanks. Thus, I wish to thank the Calder Foundation in New York for its fundamental collaboration, Germano Celant and Fabrizio Gazzarri for planning and curating the exhibitions, Italo Rota and Andrea Bolla for their layout and all those who have contributed to the organisation of these events, in particular Marcella Ferrari and Laura Conconi of Fondazione Celant and, in the Fondazione Vedova itself, Elena Oyelami, Clelia Caldesi Valeri, Sonia Osetta and Bruno Zanon. Also, Studio Systema with Adriana Vianello, Andrea de Marchi and Livia Sartori di Borgoricco for the communication, and CamuffoLab with Giorgio and Marco Camuffo for the graphic design. And naturally, a special thanks to the sponsors: Veneto Banca, the Associazione Veneziana Albergatori (AVA) and Garage San Marco SpA.

Venice, 5 May, 2015

Alfredo Bianchini

President, Fondazione Emilio e Annabianca Vedova

Expo '67: Calder and Vedova

Germano Celant

Universal Expositions are characterized by a configuration and a physical design able to nullify any attempt to establish defining features among the things exhibited. The institution cannot claim the right to exclude one culture or another, one country or another, one ethnic group or another, just as it doesn't set a limit when it comes to selecting objects, products or artefacts. There is a dominant spirit of incorporation and expansion, so that research can be directed towards including all examples of man's ingenuity and his practical capabilities. Naturally, over the years, since 1851, when the very first Expo was held in London, this journey into the world of the packaging of products and information designed to achieve commercial conquest has accelerated thanks to industrial expansion and technological progress. It has moved from a nineteenth-century spirit, based on imperial and colonial interests, to globalizing neocapitalist variants. Social and political events have reflected it, as they experienced the control of what was close at hand to the incorporation of the extremely distant.

Over the years, the Universal Expositions, or Expo, have taken on the nature of a backdrop against which to mount an encyclopaedic display: a field organized in such a way as to gather together all forms of work, creativity, tales and stories. It has functioned as a way of reflecting on the globalizing and uniforming forces acting on the multifarious national characteristics. Thus, while the individual pavilions have remained "indigenous", the complex as a whole, covering a large surface area, has tended towards a total coexistence, if not a mutual overlapping of shared or independent economic, political and cultural models. Internally, on account of the respective linguistic and historical accretions, the weave remains loose and irregular, as the result of the influence of multinational and subnational agents. However, at sea in a multiple world controlled by the spreading tentacles of multinational companies, atomization and individuality acquiesce to the myth of the collective unconscious: the myth of progress and forward movement, with its utopian implications, which supports the idea of positive change in the various concatenations of the financial world and of the consumer society. This stimulus causes Expo always to build a landscape of images designed to take up configurations that are constantly changing. They are messages connected to technological capabilities and media that transmit information on the subject of the future of mankind.

From the very earliest Universal Expositions, the utopian and imaginary repertoire has therefore always been well supported and sustained. The new concepts of production and consumption were promoted by connecting them to a fresh spatial image provided by experimental, innovative architects, giving us Joseph Paxton's "Crystal Palace" (London, 1851), the "Tour" of engineer and sometime gardener Gustave Eiffel (Paris, 1899), Mies van der Rohe's "Barcelona Pavilion" (Barcelona, 1929), Alvar Aalto's Finnish Pavilion (Paris, 1937), Le Corbusier's "Phillips Pavilion" (Brussels, 1958), the Philip Foster & Richard Foster Studio's "New York State Pavilion" (New York, 1964) and Richard Buckminster Fuller's futuristic dome for the USA Pavilion (Montreal, 1967). Turning architecture into a visible asset has a media function. Providing a powerful and surprising aesthetic punch serves to send the message that there's a new way of living and a different way of thinking about how to conduct one's life. The wonder and surprise associated with a changed approach to habitation, which for the moment appears out of reach of human society, has a parallel in the Expo context, in the presence of artworks that break free of the standard way of thinking and try to bring into focus future alternatives.

With its enigmatic and innovative character, art symbolizes the search for a completely new imaginary landscape, the source of profound intuitions and surprising discoveries. For this reason, even the very first exposition, in London in 1851, included rare, solitary sculptures that appeared along the aisles created by wrought iron girders and prefabricated components, accompanied by fountains and strange contraptions. They still act as ideal decorations between stands and leafy promenades with carefully positioned benches. They provided a bourgeois intellectual support for gentlemen in top hats and tails who would accompany ladies in their visits to the pavilions. Furthermore, the combination of creative artefact and crafted object implied they stood on an equal footing as commodities and could live side by side in the name of novelty and luxury.

Nevertheless, the desire to distinguish the exhibits by challenging conventional taste and imparting powerful visual stimuli, led organizers right from the 1853 International Exposition in Dublin to gather all art objects together in Palazzo Benson⁽¹⁾. In these aristocratic surroundings, in addition to a mixture of furnishings and decorative bibelots, considerable space was dedicated to an exhibition of over 650 paintings of historical importance, dating from between 1200 and 1700, including works by Rubens, Raphael, van Eyck, Caravaggio, Rembrandt, Tintoretto, Hogarth, Perugino and Watteau. Howev-

er, it was sculpture's scenographic impact and mobility, its ability to adorn interiors and exteriors that led the Universal Expositions to choose it to define the outlines of a history of the national art. The choice was broadened to include painting in Paris in 1867, when art was given its own specific space. At the same time certain countries, rejecting the standardizing approach of the event, with everything enclosed within a single architectural container, like the Grand and the Petit Palais, decided to build their own pavilion. It was a case of common interests coalescing to assert their independence and identity and proceeded with mixed fortunes, giving rise to solo anthological or retrospective exhibitions, or shows on a given theme, where the other arts were slowly admitted, including photography, cinema, design and music. But Expo's clearest expression of its appreciation of art came thanks to commissions and special projects unassociated with the exhibitions, executed *in situ* in common areas, gardens or squares, or in the national pavilions. In this case the power of the works was admired not for their historical or contemporary value, but for their intermingling and the creative and imaginative grafting of artistic expression and architecture or urban landscape. This interweaving with multimedia creativity is due to an architect-cum-painter: Le Corbusier. When, in 1958, he designed the Philips Pavilion, a publicity building for the Dutch giant specializing in highly technological machinery, he implemented a multifaceted vision that found space for engineering concepts and poetic thought, a musical show and light installation. This also reflected Expo's new attitude of promoting a more innovative approach to architecture than in the past. His building thus moves in the air through a technical and structural experiment based on the use of stay rods and rib vaults, suggesting the idea of a void that is taking shape. And indeed, the architectural concept is linked to the client's "immaterial" production, most of which in the field of electronics, and Le Corbusier duly designed a fluid system of counterpoints, in which the absence of material objects can be perceived. The structures act as a "compound", so that the building turns into the generator of a void and not of matter and is suffused with light and sound. The result is a looming series of volumes based on parabolic and hyperbolic surfaces which avoid any neat distinctions between roof and walls, but take on the role of a total undulating, fluid shell. Their outlines look much like a diagram on a monitor, which has an echo in music in the electronic sounds produced by the French composer Edgard Varèse. This was the genesis of *Le poème électronique*(2), made of sound and colour forming a unique work, in which distinctions between the arts dissolve. It is a

multimedia “construction”, where architecture, light and sound interweave. It is a synchronized amalgam combining a musical work, Edgard Varèse’s *Electronic Poem*, a visual piece created by Le Corbusier, a film made with his collaborator Philippe Agostini and a contribution by Iannis Xenakis, *Concrete PH*. A compound where pictures and music blend and condense, interacting with the moving public(3).

The title of the 1967 Expo in Montreal was “Man and his World”. Aside from the gender discrimination, which is thoroughly conservative and out of date, the purpose of the theme was to explore what it means to be human in relation to an ever more intrusive modern technology. Compared with the spectacular monumentality of Brussels, Expo ’67’s very theme was already tending towards an open communication with visitors that didn’t need to be seduced by images, but by the content. So there was a complete match between the architecture and the information in the entire event, which adopted a single font and simple, if not modular architecture.

The aim was to stress that human goals are inner and not outer, they aren’t based on displays of power or showmanship, but are functional and visionary, like the domed pavilion designed by Richard Buckminster Fuller. Overcoming technological problems is what is needed to help life or assist in envisioning new dwelling concepts, such as Moshe Safdie’s *Habitat*, building the confidence to bear the memory of its own past, leading to the reconstruction of an ancient village in Quebec.

Seeking a way out of a subordinate relationship with the market and the profit motive in order to place the accent on the exhibition’s visual and aesthetic values meant paying greater attention to artworks, which are the symbols of independence. At the same time, Expo ’67 highlighted the impact of design as a way of raising manufacturing to a new level. The convergence of these different streams is reflected in a change in orientation: the exhibition became concerned not only with commercial and economic considerations but also became a cultural vehicle, in close relation to the needs of human beings and society as a whole. At the 1964 New York World’s Fair, the architect Philip Johnson commissioned ten works from artists of the calibre of Andy Warhol, James Rosenquist, Robert Indiana and Roy Lichtenstein for the United States Pavilion, incorporating them into his own project. But this was a case of art adorning architecture. In contrast, in Montreal its autonomy and power to generate environments were given free rein. Artistic exploration recovered its own identity and independence with regard to the use that was made of it as a function of marketing priorities. The gardens on the

island of Sainte-Hélène were the setting for the *Sculpture* exhibition, introduced by Guy Robert(4). This brought together works from all over the world, by Costantin Brancusi, Auguste Rodin, Pablo Picasso, Umberto Boccioni, Alberto Giacometti, Alexander Calder, Isamu Noguchi, David Smith, Arturo Martini and Henry Moore. It was a sign of the increased interest in modern and contemporary art, suggesting a greater future symbolic investment in visual novelties on the part of the various Expos. Thus, after investing in goods, production, technology and design, art came into its own as a form of international identification. This trend was reinforced in various aspects of Expo '67, compared with other national shows. The entrance to the Swiss pavilion had as its centrepiece a kinetic sculpture by Max Bill, measuring 14 x 14 m, which rotated in accordance with the strength and direction of the wind, while the interior was occupied by a huge iron structure by Bernhard Luginbühl, surrounded by other sculptures by Alberto Giacometti and Jean Tinguely(5).

The island of Sainte-Hélène also played host to a large and spectacular *stabile* by Alexander Calder, which was commissioned by the International Nickel Company and positioned in Place de l'International Nickel and donated to the town to celebrate the 325th anniversary of its foundation. The concept for the sculpture, entitled *Three Disks / Man*, dates from 1966 and was developed by Calder's studio in Saché and at the Etablissements Biémont, in Tours, using various scale mock-ups made of sheet metal and carbon-coated steel. After an intense design and engineering phase, which entailed dozens and dozens of sketches and blueprints, the actual mounting took 32,000 hours of work to choose the right blocks of steel and their subsequent assembly. The first full-scale version of the sculpture was created in France in January 1967 and was shipped to Canada for the Universal Exposition, which ran from 28 April to 27 October. It was certainly "the largest and most significant work, even bigger than Spoleto, Italy's monster"(6). Made up of sheets of steel that for the first time in the artist's career were not painted but left bare, *Man* stands on a concrete plinth and is 20 m high, 29 m long and weighs in at 46 tons. The sculpture's monumental size is the natural outcome of Calder's free exploration of the relationship between chaos and order. All his works, from his abstract pieces to *Circus* and the *mobiles* and *stabiles*, are always amalgamations that contain something natural and living, exhibiting unrestrained behaviour, but at the same time subject to precise rules governing structure and equilibrium. They look like apparatuses composed of cells that possess their own specific nature and create a multiple system.

They look to the order of nature and its dynamic effects and in doing so transform inanimate matter, steel wire or slabs set in complex relation to one another. Each is based on an underlying framework whose order represents something motionless, but is a starting point for continuous motion. In certain cases, it becomes rigid and turns into a static object. In this sense form freezes and becomes recognizable over time: a *stabile*, whose modelling tends to be unchanging but can give rise to infinite variations. In this case the design process is initially manual and free, before adopting design and physical features more closely related to an engineering approach, as occurred in *Man* in 1967. Here the association of metal forms and structures is meant to reflect the primitiveness of manual construction, but at the same time retain a monumental physicality. It depicts the transition from playfulness and airiness to solidity and stability. The process of “solemnization”, in which his lighter sculptures were blown up to a larger scale, began in 1958, after the work produced for UNESCO in Paris, when Calder decided to create large *stabiles* for his exhibition in the Perls Gallery in New York, in the winter of 1958(7).

In 1962 eight models were enlarged to a monumental scale in the Biémont factory, one of these reaching the height of six metres. Calder worked from small *maquettes*, which were translated into paper form, which were in turn used to cut out the metal sheets. The first of these was produced for an international Expo held in Brussels in 1958, where the artist presented *The Whirling Ear*, a 6-metre steel and aluminium work painted black, which is anchored to the middle of a fountain, while its top section was made to rotate by a hidden mechanism. The first *stabiles*, built by the Segre Iron Works in Waterbury in Connecticut, not far from the artist’s house in Roxbury, are distinguished by their combination of both static and moving elements. The same applies to *Back from Rio*, 1958, and *Spirale*, 1959, where the underlying idea is that the monumentality should be provided by the portion of the sculpture moving in the air, thus inverting the weight ratio between sky and earth. It was not until 1962 and his *Teodolapio*, produced for the exhibition of open-air sculpture organized by Giovanni Carandente in Spoleto, that the *stabile* became “triumphal” – a sculpture imparting a sense of the power of art. The work was manufactured in the Italsider steelworks in Genoa and transported to Spoleto. From being a purely mental construct, sculpture becomes assertive in its physicality and confidently occupies urban space. It is regenerated: from a workshop experiment, it becomes a visual crossroads of various city roads.

Its position in the middle of the intersection transforms form and material into a mediation of transit. In other words, it rejects the restriction implicit in the autonomous work and becomes something with a functional purpose. This is why it appears to be in dialogue with both earth and sky. It combines the strength of weight and gravity with the lightness of the void and transparency. It is an element in perpetual visual generation, an apparition that surprises the passer-by and the traveller. In effect the dynamic freedom of the *mobiles* turns into the circulation of imaginary perspectives in the large *stabile*. It dematerializes the supports of the traditional form and stimulates its dynamism, increasing the spatial connections above and below. In subsequent years, from 1962 to 1966, Calder continued to work on large-scale sculptural projects. In 1963 he made *Le Guichet*, which was installed in the Lincoln Center in New York in 1965 and in 1966 *Crossed Blades* was positioned next to a tower designed by Pier Luigi Nervi in Sydney in Australia, while *La Grande Voile* stands in MIT (Massachusetts Institute of Technology), in Cambridge, Massachusetts. The last of these is 12 m high and has a different optical mobility, obtained by various intersecting laminated forms. Lastly, *Man*, whose apparent lightness seems to defy the gravity that bears down on monumental sculpture. From the visitor's viewpoint it projects upwards into the sky, its lightness allowing it almost to disappear, helped by the interplay with the blue of the water surrounding the island of Sainte-Hélène. Compared with Spoleto's *Teodolapio* it seems to shy away from any physical statement in its bold elevation. It appears rather to be built around the "flowering" of the forms and quills, which reach both upwards and downwards. It reflects a more natural, almost vegetal sensibility, even though its official title ties it to the human domain. And it is this aspect that takes over, hinting at its multifarious offshoots in the field of thought and life itself.

The programme of the Italian Pavilion at Expo '67 was established by a committee that included Giulio Carlo Argan, Bruno Zevi and Palma Bucarelli, among others. Carlo Scarpa designed the poetry section, Leonardo Ricci the various lifestyle areas, Bruno Munari concerned himself with industrialization and Emilio Vedova created an area of light and sound for the large central concourse connecting the various exhibition spaces. The Venetian artist's contribution was part of his lifelong experimentation with destroying and dissolving forms, which started in the 1940s. Except that in Montreal he eschewed using paint as his medium and turned to the immaterial projection of light in his *Persorso/Plurimo/Luce*. The installation was based on the idea of creating a place evoking dynamism, which in turn owed much to Futurism. The intention was to break out of the confines of the frame into

a far larger area. The roots of the concept lie in the inner needs of the human being, whose actions pertain to life and whose matter expresses his inspiration. One senses the powerful influence of Kandinsky's spiritualism, interpreted in a secular sense, where the inner impulse is neither spiritual nor metaphysical but social and political, in such a way as to acquire an active dimension in the *agora* of a world Expo. The use of slides, invented and manufactured in Murano and their use to create lighting effects seems thus to echo the translucency of Kandinsky's "Hinterglasmalerei" or "painting on glass". These works were created in 1911 and were exhibited in the Thannhauser Gallery in Munich and, as the artist himself declared, they were "a way I could free myself of certain thoughts (or, perhaps, dreams)"(8). For Vedova too they were signs of a visceral instinct rising from the unconscious. The context here is the disintegration of the logical and geometric, not to mention iconic, notion that seems to begin with Pop and Minimal Art and to dominate the theory and practice of art itself. Again recalling Kandinsky, who expresses an "inclination toward the hidden, the concealed, [that] saved me from the harmful side of folk art"(9), the same feeling Vedova identified in himself(10) concerning the revival of the popular iconography associated with mass consumption. In both cases what counted was the sincerity of the act of creation, almost in a primordial manner, in one case in the way typical of Der Blaue Reiter, in the other using the idioms of Informal Art and Action Painting. In *Persorso/Plurimo/Luce* the artist takes his painting to its uttermost extremes by expanding it into the surrounding environment, an experiment he had already begun in 1964 with *Plurimi*. Except that in Montreal the tangibility and physicality of the pieces of wood, broken and fashioned so as to render them mobile and capable of being joined together, are transformed into intangible matter – light. This was a transition towards an enveloping and all-encompassing spectacle, which had already found expression in Vedova's set design for *Intolleranza '60*, where he collaborated with Luigi Nono. The idea here was to impart a sense of "dramatic concreteness". Not a mere "external display of situations glancingly experienced or passively endured", but the conveying of images that are "'structures of the operating consciousness', as Sartre wrote"(11). This therefore amounted to a commitment to raise political awareness in the general public, which in the planning of the Montreal work is historically reminiscent of the panoramic *multiscreen* invented by Fred Walter for the World's Fair of 1939, which caused a hubbub of enthusiasm and surprise – positive reactions after the Great Depression. It was a way to visually gee up the large masses of people visiting the Universal Expositions, to make them a part of the event's narrative and chro-

matic aspects, which, as mentioned above, were taken up by Le Corbusier in the Philips Pavilion in Brussels in 1958. However, these early experiments with this approach jettisoned matter altogether and Vedova was interested in maintaining a relationship between matter and image. He doesn't work on the hollows but on the swells of a dynamic, rotating and asymmetric element, made of anodized aluminium, which reflects the projections. As a matter of fact, it is matter, described as "plurimo" (plural) because of its circular and enveloping characteristics, that possesses the space and creates its modifications. It infuses the architecture as much as the public with its reflections, aimed as they are at both the surroundings and the visitors, and thus at human beings (it is worth bearing in mind here that the title of the Expo was "Man and his World") and at the world. The effect is of being enveloped in a world of flowing, suspended gestures: a *camera obscura* activated by the changing effects of the surprisingly effective glass slides. A virtual location where things happen and the artist's destructive and critical act appears through forms that awaken and prompt us to wonder at their creation, which is also the locus of one's most intense experiences of life's buffetings. In *Persorso/Plurimo/Luce* Vedova reaches the maximum extent of the dissolution of his painting; there is no complete, concluded picture, but the constant regeneration of chromatic and visual energy. His work doesn't give concrete form to a territory precluded to others, but is ready to receive the uncontrollable invasion of others' stares. It extends to its utmost the absence of painting to the benefit of action by an artist capable of producing a state of immaterial suspension of its presence. It is a fleeting, unlimited background that adapts to the location, a borrowed energy indicating the inner path, based on variability and change.

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(1) Linda Aimone and Carlo Olmo, *Storia delle esposizioni universali*, Allemandi, Turin 1990, pp. 174-177.

(2) *Le poème électronique Le Corbusier*, Editions de Minuit, Paris, 1958; Wolfgang Friebe, *Building of the World Exhibitions*, Edition Leipzig, 1985; Alessandra Capanna, *Le Corbusier. Padiglione Philips*, Testo & Immagine, Turin, 2000; Paolo Colombo, *Le Esposizioni Universali. I mestieri d'arte sulla scena del mondo (1851-2010)*, Marsilio, Venice, 2010.

(3) Charles de Meaux, *L'art au temps des expositions universelles*, Les Presses du réel, Dijon, 2012.

(4) Guy Robert, *International exhibition of contemporary sculpture / Exposition Internationale de Sculpture Contemporaine*, Expo '67, Montreal, 1967.

(5) Wolfgang Friebe, *op. cit.*, p. 172.

(6) Alexander Calder, *Statement*, in *Man – Living Symbol*, "The Boston Sunday Globe", Boston, March 5, 1967.

(7) Robert Osborn, *Calder International Monuments*, in "Art in America", vol. 57, no 2, March-April 1969, pp. 32-49.

(8) Quoted in Hans Konrad Röthel, *Introduction*, in *Kandinsky. Painting on Glass*, The Solomon R. Guggenheim Museum, New York, 1966.

(9) Hans Konrad Röthel, *op.cit.*, p. 8.

(10) Emilio Vedova, *Dattiloscritti, inediti*, 1948 and *Appunti*, 1983.

(11) Emilio Vedova, *Mia esperienza teatrale*, in *Bühnenbilder der Gegenwart*, Staatlichen Kunsthalle Baden-Baden, 1964.

Percorso/Plurimo/Luce – Montreal – 1967

Percorso/Plurimo/Luce, which Emilio Vedova created specially for the 1967 International and Universal Exposition, or Expo 67, held in Montreal, marks an especially significant point in his complex development as an artist and is further evidence of the inexhaustible experimental energy that drove him towards ever new means of expression. This work, so anomalous and innovative but at the same time so typical of Vedova in its poetic and spatio-temporal implications, kept him at work on various fronts for eighteen months, which goes to show how alongside the well-known expressionist Vedova, there was another with considerable planning ability who was prepared to take on highly complex technical problems. He was not averse to engaging and locking horns with some of the leading industrial giants of the period.

The theme of that year's Expo, "Terre des Hommes/Man and His World", was perfectly suited to his sensibility, bound as it was to an instinctively critical attitude towards the world and its deeds that had always characterised his position as an artist and intellectual.

He was asked by the Ministry of Foreign Affairs to produce a work that would express the values espoused by Italian society of the time and the progress it had achieved, while also laying bare its profound contradictions. For this project he was assigned a large space connecting the three exhibition areas in the Italian Pavilion.

A few years earlier, in 1961, Emilio Vedova was invited by his friend Luigi Nono to design the set for his opera *Intolleranza '60*, which was to have its world première at Teatro La Fenice in Venice. Excited by the opportunity to work in the theatre and stimulated by the need to achieve a dynamic, intimate rapport with the audience, Vedova conceived the notion of projecting light from small painted slides, filling the stage with "direct projections of feelings, sequences reaching every corner of the space...".

The idea was very well received and enjoyed considerable international success and it was *Intolleranza '60* that Vedova had in mind when he came to decide what kind of work to produce for Montreal. This experience had a profound influence on his work, which was more and more concerned with the relationship between architectural space and the spectator. However,

the slides used at the Fenice had revealed an insurmountable limitation, amounting to a technical impossibility for the Montreal project, which required ten hours of projections a day for six months: even the most stable paint could not last that length of time under the sort of heat generated by the lights and ultraviolet rays. At the same time, there were considerable doubts regarding the luminosity and the quality of the colours used for the painted slides. In addition, the spectacular *Percorso/Plurimo/Luce* that Emilio Vedova was planning would need fourteen high-powered projectors to cover the entire space of a light show that was to pack a powerful expressive punch. The projection technology would thus have to work in such a way as to satisfy extremely stringent, complex parameters. At that critical juncture Emilio Vedova had a surprising idea that enabled him to solve the problem and at the same time invent a completely new technique he would later patent. It involved getting Fornaci Venini to manufacture the slides directly in Murano, without having them painted. It took four months of hard work and the collaboration of the most skilled craftsmen, to explore new, ground-breaking techniques of casting, cutting, engraving, incising and glass-collage, adding metals and other materials and applying acids and various chemicals, both hot and cold.

As the outline of the project began to take shape, it became clear that each projector would need to be equipped with a special disk holding eight slides which would rotate, changing the image in a sequence of asynchronous movements in combination with the slides in the other projectors.

The numerous sketches, blueprints and notes produced for this work, to which he was so fully committed at many different levels, testify to the technical complexity of giving shape to a personal poetics aiming to create a kind of total work in which the architectural space combined with a visual and an auditory space.

All told, 112 slides were chosen to complete *Percorso/Plurimo/Luce*, each measuring 10 x 8.5 x 1 cm, and the result was exceptional, because the quality of the projections, in which the light created highly expressive images as it passed through the thickness of the glass, exceeded all expectations. I often heard Emilio Vedova say that he got the idea from looking at the stained glass in the churches in Venice, a city which has an age-old tradition of making glass to the very highest standards.

In order to explore the various technical procedures and carry out tests before the final mounting of the exhibition in Montreal, Vedova was allowed to use the former Abbey of San Gregorio in Venice.

In this ancient corner of Venice, Vedova created a 1/3 scale model of the finished work for Montreal and rebuilt a part of the original wall where he could make experiments with one of the fourteen projectors specially made for him by Bauer through the mediation of Siemens Italia. The rehearsals, using the scale model, were performed with the help of children from the youth detention centre on the Zattere, not far from the abbey. They operated small theatre projectors by hand to achieve the effect that would later be produced by much larger projectors operated electronically in Montreal.

They were therefore able to carry out a number of tests in San Gregorio, check the machinery and find solutions to the various technical problems. This meant choosing the right lenses so that the focus was right for a particular wall, studying each slide's rhythm-colour-markings-light in relation to the screens/walls and the slides of the other projectors, the length of time a given slide should be projected, the speed at which the image should be changed, the types of light screens to use in the projection and many other matters.

The asymmetric 51 x 24 m space allotted in Montreal, with height varying from 8 to 16 m, was adapted to the needs of the project both by exploiting the existing walls of the Italian Pavilion and by raising them where necessary and using them as screens. The walls/screens were made in the most varied shapes: curved, right-angled, with different heights and using materials that could offer the best possible projection quality. A number of screens, in some cases transparent, were also placed on the ceiling and set into the iron girders in the roof through large openings that Emilio Vedova himself made in the pavilion's sloping ceiling. The ceiling, the sections behind the white screens and the floor were painted matt black so as to absorb as much of the light that spilled over as possible and thus avoid undesirable glitter.

Emilio Vedova set up a large, asymmetric, mirror-like aluminium device in the middle to serve as the dynamic fulcrum of *Percorso/Plurimo/Luce*, almost like one of the “plurimo” structures he had already made in Venice in 1961-1962 and later in Berlin in 1963-1965. Hanging in mid-air at a certain height from the ground, this object, which was manufactured by the Laval factory in Marghera, slowly revolved and reflected the moving projections.

The sound track for *Percorso/Plurimo/Luce* was composed by Marino Zuccheri, who ran the RAI's famous Phonology Studio in Milan, which together with similar studios in Paris and Cologne, was involved in the 1950s and 1960s in producing cutting-edge contemporary electronic music. This is how *Parete '67*, the electronic reworking of some pieces by Luigi Nono was born.

With its immaterial expressive power, *Percorso/Plurimo/Luce* represented for Emilio Vedova perhaps the outermost extreme of his artistic exploration in those years, after *Spazio ambiente* in Palazzo Grassi, in 1959, *Intolleranza '60* at Teatro La Fenice, in 1961, and the *Plurimi* at *Absurdes Berliner Tagebuch '64*, which were exhibited at the 1964 Kassel Documenta. However, he never considered re-erecting it, perhaps because it was too complex and required too much work, especially in view of Vedova's nature as an artist, his eye always being on the future and the creation of new projects he could use to express himself. Enlisting his wife Annabianca's help, he carefully filed away his slides, the great, rotating mirror-like aluminium apparatus and all the planning paraphernalia, including his dealings with the various firms involved, sketches, diagrams and various documents. All this is now invaluable material in reconstructing how the project went from the drawing board to the finished article.

The Emilio and Annabianca Vedova Foundation is therefore happy to be able to exhibit an outline of this experience in *Frammenti Expo '67: Emilio Vedova*, together with documentary material, and to screen the RAI's first colour film specially shot for the occasion, *Pittura - Luce per Montréal*, broadcast during an episode of *Incontri con*, presented by Gastone Favero.

In the Magazzino del Sale Studio Rota have mounted a 1/3 scale model of the Montreal original, onto which to project eight original slides in sequence. The rotating aluminium shape, reflecting light into the surrounding space in Montreal, was brought back into operation, hanging from the trusses in the Magazzino del Sale to demonstrate the expressive results achieved with this innovative technique. Moreover, the display cabinets contain several glass

slides, documents relating to the work performed by Fornaci Venini in Murano and sketches by Emilio Vedova. These are supplemented by the film and an animation of the exhibition space in Montreal, highlighting the type of screens and projections used and showing how they worked.

Marino Zuccheri's *Parete '67* will provide an accompaniment to the exhibition. Visitors will certainly be able to appreciate at a glance the reasons why so much effort went into obtaining a particular quality of projection and finding the way to draw the surrounding space into the experience.

Fabrizio Gazzarri

**FROM VENICE TO EUROPE: IN 2015, THE FONDAZIONE VEDOVA
WILL VISIT BASEL, SALZBURG AND PARIS**

The activities of the Fondazione Emilio e Annabianca Vedova in 2015 will be marked by an exceptional international dimension, not only because – as usual – the spaces at the Zattere will be hosting the work of a great artist of world importance – in this, the American Alexander Calder – alongside Emilio Vedova, but above all because the work of the great Venetian artist will be the protagonist of important initiatives beyond the borders of Italy.

From **June 18 to 21**, the giant *...in continuum* cycle, will be one of the main points of focus of **Art Basel** 2015, certainly the most important contemporary art fair in the world, where – presented by Galleria Lo Scudo – the 109 paintings that make up the work will be hosted as part of *Unlimited*, the central section of the show. The presence of this impressive work by Vedova at Art Basel is a recognition of the extraordinary, inexhaustible, contemporaneity of a major artist who left a profound mark in the art of the 20th century. Produced within the space of a year between 1987 and 1988, *... in continuum* relates dialectically with the space, interacting openly with it in line with the artist's constant research: a choral work, impressive and dramatic, conceived to express a fragmented, syncopated and transient poetic vision, a sort of accumulation with "no beginning and no end", in an extreme expressive tension.

The appointment at Art Basel will be preceded by a major exhibition at the **Galerie Thaddaeus Ropac** at the Villa Kast in Salzburg, **Georg Baselitz & Emilio Vedova**, where Vedova's 1980s *teleri* will interact with recent works by Georg Baselitz, an artist who was bound to the Venetian painter by ties of great friendship and deep intellectual understanding since the time of Vedova's stay in Berlin, as demonstrated by the tribute Baselitz made to Vedova at the Biennale of 2007, a year after his death. The exhibition, which will be inaugurated in Salzburg on May 24 and will remain open until July 31, is the start of a collaboration that will continue with a major personal Emilio Vedova show to be set up in a few months at the **Galerie Ropac in Paris**.

VEDOVA AND THE MUSICAL AVANT-GARDE
Magazzino del Sale, October 21-24, 2015

This project aims to emphasise the relationship between Emilio Vedova and some exponents of the European neo-avant-garde from the point of view of cultural and affective affinities. The interest of the Venetian painter for New Music first appeared at the time of *Intolleranza 1960* by Luigi Nono, the theatrical work for which he devised a series of slides that made history and which reveal a close ideational affinity between music and image. The *Omaggio a Vedova* for magnetic tape of 1961 codifies a meeting of ideas that would last until the death of the composer. The late quartet *Fragmente-Stille An Diotima* marked a change in Nono, for its ecstatic and meditative tone, compared to his strong youthful political engagement; but in the ideology of silence, there are also echoes of the softened tones of the *Carnevali* that Nono loved. And in the pictographs of some scores, it is possible to discern a vague affinity with Vedova's gouaches. Helmut Lachenmann, the leading exponent of radical European thought, frequented Vedova between 1969 and 1971, when he was a student of Nono. His rational and structurally organised conception is far removed from action painting (although there is a "black geometry" in Vedova's early work); and yet the bodily evidence of the sound reveals some similarities with the Venetian master. A deep attraction also bound him to the poetic Hungarian composer György Kurtág for his Central European roots. The *Kafka-Fragmente* for voice and violin are an anthology of texts by the Czech writer, 40 poignant, demonic, ironic, funereal Lieder-like fragments. The music lyrically evokes the ghosts of the past, in a revelation of the Kafkaesque cosmos, between illusory hope and the shadow of negativity. Wolfgang Rihm, one of the most intensely subjective and original German composers, is particularly close even today to the ideas of Vedova, as in the early days of Nono. In its neo-expressionist tensions, his tumultuous poetic world is akin to the scalding and dramatic painting of Vedova. He has dedicated his latest quartet, *Gest*, a world premiere written for this Venetian occasion to him, in confirmation of a close artistic and moral affinity. Finally, Beethoven's *Große Fuge* alludes to a utopian dimension of which Vedova is no stranger. Schoenberg and Bartok are included in the programme to widen the spectrum of style and because the most significant contemporary compositions live in history.

Special care has been taken to choose the performers. The Minguet Quartet, one of the most celebrated German quartets, is a specialist of Rihm, whose entire and vast quartet output it has recorded; Monica Bacelli is for the first time engaged in the Second String Quartet with voice by Schoenberg; the Diotima Quartet is the most famous French quartet to be very interested in contemporary production; the soprano and violinist, both Hungarians, Ann Komsí and András Keller, are the trusted executors of Kurtág himself (Keller was his student). Another of these renowned performers is the Noûs Quartet, which was recently awarded the "Premio una vita nella musica – Giovani" at the Fenice theatre.

Mario Messinis

PROGRAMME

21 October
MINGUET QUARTET,
MONICA BACELLI soprano
Wolfgang Rihm, *Quartet*
(World premiere)
Arnold Schoenberg,
Second quartet with voice op.10
Ludwig van Beethoven, *Große Fuge*

22 October
DIOTIMA QUARTET
Helmut Lachenmann, *Third quartet*
Ludwig van Beethoven, *Quartet op.132*

23 October
NOUS QUARTET
Luigi Nono, *Quartet*
Béla Bartók, *Fifth quartet*

24 October
ANU KOMSI soprano,
ANDRAS KELLER violin
György Kurtág, *Kafka Fragmente*
for voice and violin

Alexander Calder (1898 – 1976)

Alexander Calder utilized his innovative genius to profoundly change the course of modern art. Born in a family of celebrated, though more classically trained artists, he began by developing a new method of sculpting: by bending and twisting wire, he essentially “drew” three-dimensional figures in space. He is renowned for the invention of the *mobile*, whose suspended, abstract elements move and balance in changing harmony. Coined by Marcel Duchamp in 1931, the word *mobile* refers to both “motion” and “motive” in French. The earliest *mobiles* moved by a system of cranks and motors, although these mechanics were virtually abandoned as Calder developed *mobiles* that responded to air currents, light, humidity, and human interaction. He also created stationary abstract works that Jean Arp dubbed *stabiles*.

From the 1950s onward, Calder turned his attention to international commissions and increasingly devoted himself to making outdoor sculpture on a grand scale from bolted steel plate. Some of these major commissions include: *.125*, for the New York Port Authority in John F. Kennedy Airport (1957); *Spirale*, for UNESCO in Paris (1958); *Teodelapio*, for the city of Spoleto, Italy (1962); *Trois disques*, for the Expo in Montreal (1967); *El Sol Rojo*, for the Olympic Games in Mexico City (1968); *La Grande vitesse*, which was the first public art work to be funded by the National Endowment for the Arts (NEA), for the city of Grand Rapids, Michigan (1969); and *Flamingo*, for the General Services Administration in Chicago (1973).

Major retrospectives of Calder’s work during his lifetime were held at the George Walter Vincent Smith Gallery, Springfield, Massachusetts (1938); The Museum of Modern Art, New York (1943-44); Solomon R. Guggenheim Museum, New York (1964-65); The Museum of Fine Arts, Houston (1964); Musée National d’Art Moderne, Paris (1965); Fondation Maeght, Saint-Paul-de-Vence, France (1969); and the Whitney Museum of American Art, New York (1976-77). Calder died in New York in 1976 at the age of seventy-eight.

Emilio Vedova (1919 – 2006)

Born in Venice 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 participated to 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 *Percorso/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 and Berlinische Galerie.

Frammenti Expo '67

Alexander Calder

Works on display

Le poisson de huit heures, 1965

Sheet metal, wire, and paint

50 x 80 cm

Calder Foundation, New York

Monsieur Loyal

(1:5 intermediate maquette), 1967

Sheet metal, bolts, and paint

188 x 127 x 101,6 cm

Calder Foundation, New York

Trois pics (intermediate maquette),
1967

Sheet metal, bolts, and paint

243,9 x 160 x 169 cm

Calder Foundation, New York

Trois disques (maquette), 1966

Sheet metal and wire

75,6 x 85,1 x 50,8 cm

Calder Foundation, New York; Mary

Calder Rower Bequest, 2011

Six Planes Escarpé (maquette), c. 1967

Sheet metal and wire

39 x 57,2 x 38,1 cm

Calder Foundation, New York

Four Planes Escarpé (maquette),
c. 1967

Sheet metal

42 x 48,3 x 24,2 cm

Calder Foundation, New York

Untitled (maquette), c. 1967

Sheet metal, wire, and rivets

54,6 x 81,3 x 42 cm

Calder Foundation, New York

Untitled, 1967

Sheet metal, rod, wire, and paint

235,6 x 216,5 x 83,8 cm

Calder Foundation, New York;

Purchase, 2012

Ixe (cartoon for tapestry), 1967

Gouache and ink on paper

74,9 x 109,2 cm

Calder Foundation, New York

Untitled, 1967

Ink and gouache on paper

74,6 x 109,9 cm

Calder Foundation, New York

Film

*Alexander Calder: The Creation
of a Stabile* (1967)
London Film Unit of International
Nickel Co., New York.
16mm, color, sound (English)
8 min.
Directed by Dennis G. Hannaford

Ugo Mulas Photographs

Alexander Calder, *Trois disques*,
Expo - International and Universal
Exposition, Montréal, 1967
Photo Ugo Mulas
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Courtesy Archivio Ugo Mulas,
Milano - Galleria Lia Rumma,
Milano /Napoli

Alexander Calder, *Trois disques*,
Expo - International and Universal
Exposition, Montréal, 1967
Photo Ugo Mulas
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reserved
Courtesy Archivio Ugo Mulas,
Milano - Galleria Lia Rumma,
Milano /Napoli

Works on display

Frammenti Expo '67 Emilio Vedova

Projector with rotating structure
with eight original plates

Screen reproducing
the 1967 original on a 1:3 scale

Original rotating form from 1967
in laminated aluminium
(330 x 300 cm)

Series of original plates made
by Emilio Vedova at the Venini
glassmaking firm of Murano

3D animation of *Percorso/Plurimo/
Luce* in Montreal

Display with material illustrating
the process employed to make
Percorso/Plurimo/Luce

Marino Zuccheri, *Parete 1967*
per Emilio Vedova
Electronic music
for *Percorso/Plurimo/Luce* Realised
at the RAI Phonology Studio
in Milan, 1967

Reproduction of the RAI TV report,
Pittura – Luce per Montréal,
by Alfredo Di Laura (camera work
by Giancarlo Pizzirani; editing
by Mariano Arditi), broadcast
in the *Incontri con* programme
hosted by Gastone Favero.

Works in motion

De America '76 - 5
1976
206,8 x 199,9 cm
Water paint, charcoal, paper,
pastel and sand on canvas

De America '76 - 6
1976
207,5 x 203 cm
Water paint, charcoal, paper
and pastel on lined paper

De America '76 - 7
1976
206,7 x 202,3 cm
Water paint, charcoal, pastel
and nitrocellulose paint
on lined paper

De America '76 - 8
1976
206,9 x 202,5 cm
Water paint, charcoal
and pastel on lined paper

De America '76 - 9
1976
207 x 204,5 cm
Water paint, charcoal, paper
pastel and nitrocellulose paint
on lined paper

De America '76 - 10
1976
209,2 x 203,5 cm
Water paint, charcoal, paper
and pastel on lined paper

De America '76 - 12
1976
207,6 x 203 cm
Water paint, charcoal, paper
and pastel on lined paper

De America '76 - 13
1976
208 x 204 cm
Water paint, charcoal, paper,
pastel and nitrocellulose paint
on lined paper

De America '76 - 15
1976
207 x 203,8 cm
Water paint, paper and pastel
on lined paper

De America '76 - 16
1976
207,2 x 200,5 cm
Water paint, charcoal, paper
and pastel on lined paper

Non alveo '82
1982
235 x 235 cm
Paint on canvas

Supporti Transitori '82 - 2
1982
235 x 235 cm
Paint on canvas

Supporti Transitori '82 - 3
1982
235 x 235 cm
Paint on canvas

Da Dove (1983-4)
1983
235 x 235 cm
Paint on canvas

Di Umano '83 - 6
1983
235 x 235 cm
Paint on canvas

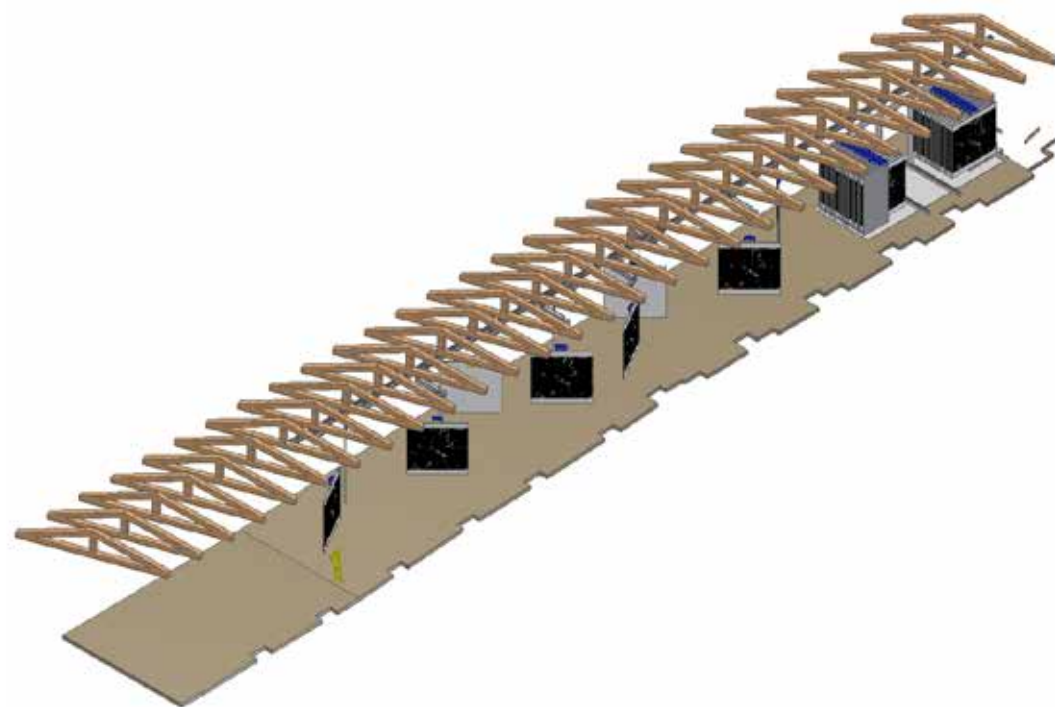
Automated handling and storage of works of art

Foreword

The device installed in the Magazzino del Sale is a world first and makes it possible to organise dynamic art displays in which the arrangement of works can be changed at will, repositioning the art-works without constraints and all totally automatically by machine.

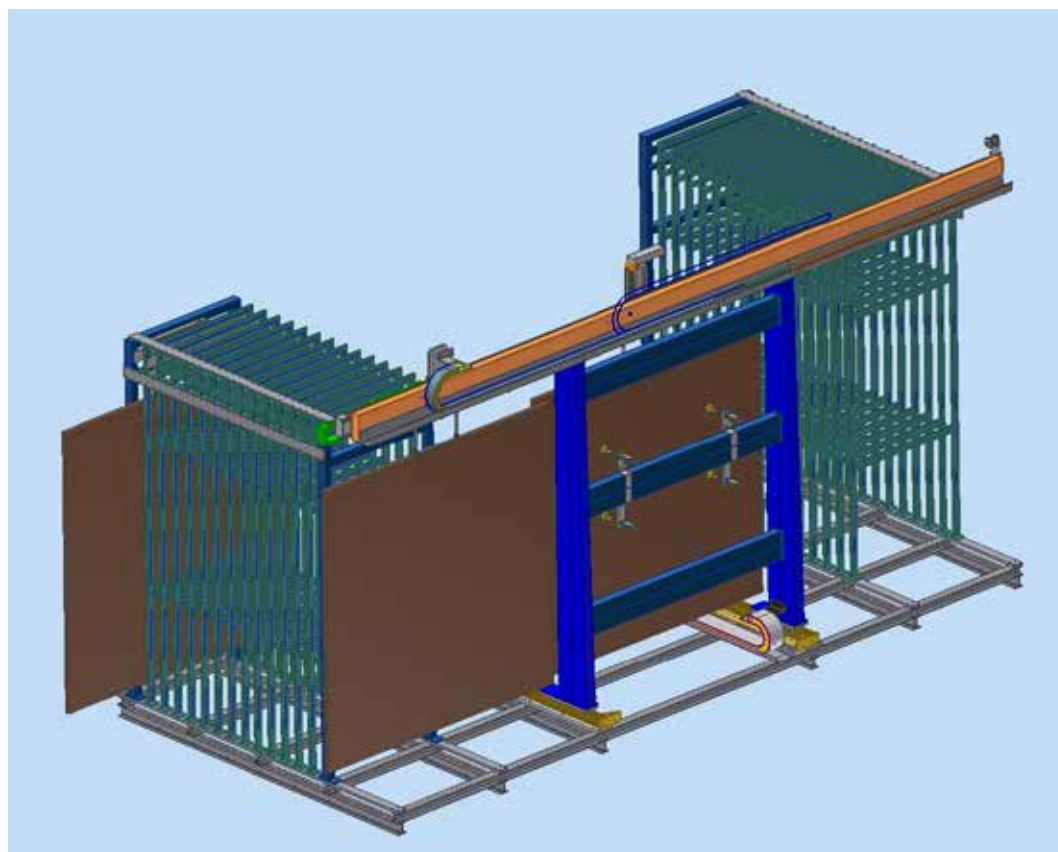
The space is equipped with a robotic storage device and 10 automated shuttles able to position the art works anywhere around the exhibition space (figure 1).

A software has been specifically created to enable the curator to decide where, how, and in which sequence the art works will be exhibited, creating an almost infinite sequence of display scenarios that can be memorised; these form and alternate automatically, bringing the works to life in an ever changing sequence of art.



Art-work storage racks

The storage facility is erected using a rack system (figure 2) with a total capacity of 30 works of art, and with a special storage and retrieval machine used to deposit and retrieve the works of art. The automation is managed by microprocessor controlled electrical motors designed to provide the necessary smooth function with soft and precise motion. The storage warehouse is totally automatic and takes the place of a warehouseman: the device can be asked to collect or deliver items to a specific location and consigned to the shuttle modules that take the items to the display venue.

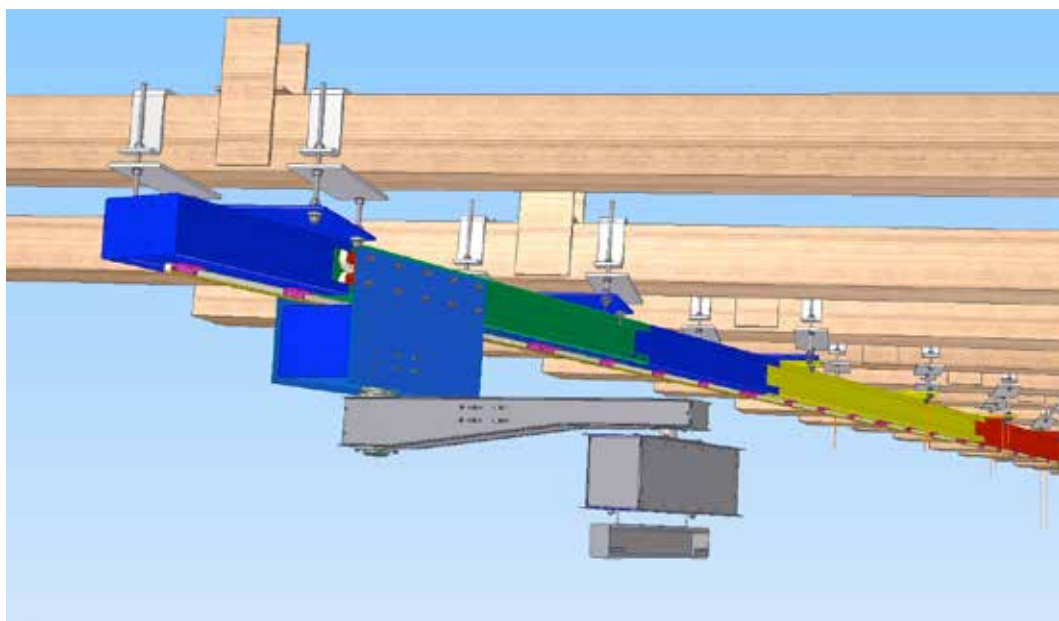


Shuttles

10 rotating, positioning and display shuttles have been custom-built to place the works of art on display. These shuttles run along rails anchored to the ceiling set along the length of the exhibition space (figure 3) starting from the storage area and terminating at the exhibition location selected by the curator. The cycle is completed by reversing the movement thus returning the work of art to storage.

The shuttles can move the works of art in 4 positions: longitudinal, transverse, rotate and height from ground.

As with the storage rack, the electric shuttles are fully automated and governed by remote control.



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 thinking together with his wife about 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.

Frammenti Expo '67

Alexander Calder

Curator

Germano Celant

In Collaboration with

Calder Foundation, New York
Alexander S. C. Rower, President

Production

Fondazione Emilio e Annabianca
Vedova

Assistant Curator

Clelia Caldesi Valeri

Exhibition Manager

Elena Oyelami Bianchini

Exhibition Design

Studio Italo Rota, Milano

Exhibition Layout

Teatro Tre, Milano

Communication and Press office

Studio Systema, Venezia

Adriana Vianello

Andrea de Marchi

Livia Sartori di Borgoricco

Graphic Project

CamuffoLab, Venezia

Marco Camuffo

Shipping

Arteria s.r.l., Milano

Masterpiece International Ltd, New
York

Insurance

MAG JLT s.p.a., Roma

*La Fondazione Emilio e Annabianca
Vedova Thanks*

Veneto Banca, Venezia

AVA, Venezia

Garage San Marco, Venezia

Frammenti Expo '67
Emilio Vedova

Curator

Germano Celant
con Fabrizio Gazzarri

Production

Fondazione Emilio e Annabianca
Vedova

Exhibition Manager

Elena Oyelami Bianchini

Research and Curatorial Assistant

Clelia Caldesi Valeri e Sonia Osetta

Digital Archive

Bruno Zanon

Exhibition Design

Studio Italo Rota, Milano

Exhibition Layout

Teatro Tre, Milano

Communication and Press Office

Studio Systema, Venezia

Adriana Vianello

Andrea de Marchi

Livia Sartori di Borgoricco

Graphic Project

CamuffoLab, Venezia

Marco Camuffo

Shipping

Arteria s.r.l., Milano

Masterpiece International Ltd, New
York

Insurance

MAG JLT s.p.a., Roma

La Fondazione Emilio

e Annabianca Vedova Thanks

Veneto Banca, Venezia

AVA, Venezia

Garage San Marco, Venezia

**Fondazione Emilio
e Annabianca Vedova**

President

Alfredo Bianchini

Board of Directors

Massimo Cacciari

Germano Celant

Fabrizio Gazzarri

Bruno Giampaoli

Board of Auditors

Riccardo Avanzi

Vittorio Raccamari

Michele Stiz

Archive and Collection Director

Fabrizio Gazzarri

Artistic and Scientific Curator

Germano Celant

Assistant curator

Maddalena Pugliese

e Clelia Caldesi Valeri

Organisational Management

Elena Oyelami Bianchini

Archive

Sonia Osetta

Digital Archive

Bruno Zanon

Communication and Press Office

Studio Systema, Venezia

Adriana Vianello

Andrea de Marchi

Livia Sartori di Borgoricco

Graphic project

CamuffoLab, Venezia

Marco Camuffo

Information

Magazzino del Sale, Zattere 266
Spazio Vedova, Zattere 50
From 6 May to 18 October 2015
10.30 am – 6 pm
Closed on Tuesdays

Ticket office

Spazio Vedova, Zattere 50

Ticket **8 euro**

Discounted admission **6 euro**

Students **4 euro**

Family (two adults with children underage) **16 euro**

Children up to **10 free**

Discounted admission 6 euro

FAI members, TCI (Touring Club Italiano) members, senior visitors over 65 years, touristic guide without group (with current ID), disabled visitors escort included, journalists (upon presentation of a valid press card for the current year), military and city police officers (in uniform or with an identification document)

Discounted admission 4 euro

young visitors from 11 to 18 years, students under 26 years (with current student ID)

Free admission

children up to 10 years, journalists (upon accreditation via mail), group escort (15 people minimum), disabled escort, on Mondays residents in Venice, members of the Associazione Guide Turistiche di Venezia

www.fondazionevedova.org