

Emilio Vedova Disegni
Magazzino del Sale
29 May – 1 November

For the occasion of the tenth anniversary of Emilio Vedova's death, the Fondazione Emilio e Annabianca Vedova presents the *Emilio Vedova Disegni (Emilio Vedova Drawings)* exhibition, hosted in the spaces of the Magazzino del Sale - Zattere 266, from 29 May to 1 November 2016. The exhibition is curated by Germano Celant and Fabrizio Gazzarri.

The exhibition is entirely dedicated to works on paper produced by Emilio Vedova during his long and complex career, from his earliest works in 1935 to 2006. Selected and drawn from the Fondazione's own archives, which hold a significant corpus of works on paper that is largely unpublished, the drawings cover the artist's entire expressive development. The exhibition has been planned in line with the principle of presenting the milestones of his artistic evolution, from figural to informal art. Vedova conceived his drawing as a basis and anticipation of his paintings, analysing it in accordance with the logic of co-presence between time and time and space without rules and rejections; it was a reflection of his interest in Futurism and its propulsive energy.

The *Emilio Vedova Disegni* exhibition is divided into two sections.

The first section, with works dating from the years between 1935 and 1940, document Vedova's studies and the early forays into the depiction and recording of the world. Their mood reflects the great Venetian and baroque painting which they explore. The exhibition presents the various media with which the artist experimented – from ink to pastel, and from charcoal to graphite and red chalk – and a range of subjects, from Venetian architecture to stories from the Bible, and self-portraits to studies of the classics.

The second section, with works dating from 1940 to 2006, is based on a selection of works which, produced soon after the Second World War, move away from figuration and establish a fragmentary, aggressive style echoing the historic avant-garde movements, from Cubism to Futurism. After 1950, Vedova's manner of producing art became a gesture immersed in matter revealing the presence of the subject himself, the artist. In the 1960s, the surface came to the fore as a vehicle for light and space. It began to host a crackling of marks and colours that give a sense of a sensorial and emotive unleashing on the part of Vedova, who during this period produced his multi-formal and open sculptures, the *Plurimi* of 1962-1964. His interest in fragmentation called into question the dynamics of full and empty, pushing his drawing towards a boundless, unlimited atmospheric condition.

This nebulous magma led to further internal upheavals that reflected the political events of the years between 1966 and 1968. After a meditative pause during the 1970s, we arrive at Vedova's drawings of the 1980s, in which line imposes itself as a project for an evolution which adds the use of the execution of the *teleri* (vast canvases) and the construction of the *Dischi / Oltre* and *Tondi* to pure dimension.

In order to give a sense of Vedova's magmatic and fluid way of producing art, the layout of the second section has been planned by Celant as a compact, full grouping, forming a constant territory of marks and gestures that intermingle and blend. The idea is to bear witness to the artist's uniformity and energetic impact and his constant, dazzling drawing.

To enrich the vision of all the drawings in the exhibition, two series of *teleri* from the 1980s, some never before on display, will be set in motion within the space of the Magazzino using the machine designed by Renzo Piano.

A rich anthology of drawings will be published by *lineadacqua edizioni* for the exhibition, with texts by Alfredo Bianchini, Germano Celant and Fabrizio Gazarri, who recall the Fondazione's tenth anniversary and the lives and commitment of Emilio and Annabianca Vedova, and offer a reading and interpretation of the logic and method underlying the artist's manner of drawing.

Emilio Vedova Disegni
Magazzino del Sale, Zattere 266
29 May – 1 November
10.30 a.m. - 6 p.m. - closed Tuesdays (excluding 1 November)

Ten years after

Emilio and Annabianca left us, one month apart, in a still warm but already foggy autumn in 2006. Silently. As their life had been, silent and hard-working. A long way from high society, gossip, the media circus and publicity. To them, as a handwritten note by Emilio in the Studio said: 'every day is one day'. Meaning that every day, which lit up for them, should never be wasted, whether it be sad or joyful, because it had in any case to express their commitment: Emilio to the construction of his works and Annabianca to the organisation of the archive, the collection, the correspondence with Institutions, Museums, Artists, friends and to care of the home.

To say that their life was a path taken together does not express the absolute tie that bound them. It was a genuine symbiosis, such that no one remembers if there was ever a day when they were not in the same place: he in the studio, she at home coordinating and organising, or together on a journey or in any place where an Exhibition was being staged.

They met by chance at the 1950 Biennale, where Emilio got a prize and which she visited with her mother. Two more different people could not be imagined: he, certainly endowed with an impetuous artistic brilliance, self-taught, irregular schools and studies, a very poor childhood and youth, in a large Venetian family that survived on the work of his house painter father; and she, the daughter of a Central Italian family that belonged – as one said at the time – to the comfortable middle class, which had difficulty opening up to the contemporary of the postwar period. But Annabianca was capable of freeing herself, with great intelligence and style, from the cliché of that provincial conservatism, by studying, reading and travelling with informed curiosity, and favoured by the knowledge of several languages. These two worlds came together through their persons, and it was not only love but also a shared commitment and work.

Silently, as mentioned above, because Emilio made his powerful voice heard, and at times shouted, in his works (the cycles of protest, the clash of situations, *Intolleranza '60*, *Prometeo*, the 'Chile against' of Pinochet, the 'Spain against' of Franco, to cite some of his actions in painting and graphics): 'Mine are not paintings, but breaths. Mine are not creations but earthquakes', wrote Emilio in his Diary.

There was no lack of courageous gestures in his personal history and in that of Italy. He took part in the Resistance and, at the end of the war, was one of the founders of the Nuova Secessione Italiana, which, a few days later, took the name of Fronte Nuovo delle Arti.

In 1948, in line with his principles, he left the Communist Party, which at the time was inclined to encourage artists to follow directions of neo-Realism, consisting of machines, factories, workers, workshops and meetings. It was not an easy choice and it cost him. But Emilio was true to his artistic pathway, which led him, a superb

draughtsman, first to views that were geometrical, then informal; not abstract because of their content expressing the eternal contrast of situations on the human pathway through the Universe. It was a cultural choice, but for those convinced that culture is not an end in itself but a means to achieving one's idea of life, it must be added that Vedova, through an artistic-cultural choice, outlined a different, and other, ideal pathway that saw him as a leader of the Italian artistic avant-garde. In the 1960s he took a 'presence-testimonial' of freedom and work to Austria (Salzburg) and to a divided Berlin, where he continued his teaching until the 1980s. But in 1967 he was invited to the Montreal Expo where, with *Percorso/Plurimo/Luce*, he coordinated the various Sections of the Pavilion documenting Italy's laborious rebirth. In 1968 he was in the forefront making his voice heard again in the movement that, though with velleities and contradictions, aimed to remove some of the rhetoric and privileges of an Italian and European past tied to 'embedded' models (to use one of his recurring images).

He also wanted to be present as a citizen in the life of Venice when (with an initiative that immediately won many converts) he literally saved the Magazzini del Sale (the historic Saloni, already present in the 1500 map by Jacopo de' Barbari) from demolition, which had already been authorised by the city Authorities.

It was 1974, in his beloved Zattere, where he had seen the *burci* leave, laden with the dreams of his twenty years: he drew those *burchi* (ferries) as they moved along the Canale delle Navi, a rough waterway, between the stones of the Zattere and the banks of Giudecca. He wanted to live precisely there, at the Zattere, and did so for fifty years with Annabianca. They incessantly studied and read in the evenings there together, also preparing important trips around the world, in Europe, Asia and North, Central and South America. These would (and effectively have) become places of meetings, images, visions and 'immersions', which Emilio gradually recovered in his 'daily work' with his 'antennae', as he used to say.

The Mexico cycles were thus created, among others, along with the fifty *De America* paintings, on canvas and paper, in 'black and white', at the end of the 1970s, which are able again and again to express the torments and vitality of life in a constantly evolving North America.

Vedova worked in the Zattere studio to the end, even in 2006, involved in producing the so-called 'Monotypes' with Sandro Rumney, Peggy Guggenheim's nephew, while his own works were by then spread around the world, from the MoMA to the Berlinische Galerie.

Ten years have now passed since Emilio and Annabianca died, and they have passed quickly for all of us at the Foundation, firmly intent on highlighting their memory and their work. We restored and furnished the exhibition space in the Magazzino del Sale to a design by Renzo Piano (with associated works by Maurizio Milan and Alessandro Traldi) with careful attention and much emotion between 2008 and 2009. The design idea glorifies Vedova's thrusts, tensions and invasions of space (who does not remember the *Absurdes Berliner Tagebuch*, the *Plurimi*, the

Dischi, the *Binari*?) through the movement of the works, which accompany the visitor by means of a high-tech mechanical-robotic system, almost a Leonardo-type 'machine', that tears the works away from the immobility of the walls. And in the following years the 'dialogues' of Vedova's Works with those of major contemporaries began with parallel Exhibitions (accompanied by precise catalogues edited by Germano Celant and Fabrizio Gazzarri): Bourgeois, Kiefer, Aldo Rossi, Lichtenstein, Calder etc.

The impressive and impetuous *...in continuum* cycle arrived at Art Basel in 2015: more than 100 works resulting from uninterrupted work over two years between 1987 and 1988. And in the same days in Venice, in the Zattere exhibition spaces, Piano's 'Machina' moved a series of works from the *De America* cycle.

But in the same period major contemporary artists like Wolfgang Rihm and Claudio Ambrosini dedicated new compositions to the Venetian Maestro, carried out for the first time amid the fascination of the Magazzino del Sale.

And now, in 2016, there is the impressive Exhibition of Vedova's Drawings, curated by Germano Celant and Fabrizio Gazzarri. About 300 of them (restored by Luisa Mensi) cover one wall of the Magazzino del Sale for a striking length of 27 metres and a height of three, thanks also to the technical assistance of the architect Agnese Alfonsi.

The Exhibition was conceived following a linguistic pathway as principle and criterion from the figural to the amorphous. The first section, with works from the period between 1935 and 1940, documents the young Vedova's studies and experiments.

The various techniques on paper are exhibited: ink, pastel, charcoal, graphite and sanguine, with various subjects ranging from Venetian architecture to Bible stories, self-portraits and studies of the classics. The second section presents works from 1940 to 2006; the language is informal with reference to the historic Avant-gardes from Cubism to Futurism. The staging of this section, especially curated by Germano Celant, introduces the reading of a compact whole: once again a 'continuum', also in the discontinuity of the techniques. The catalogue, edited by Celant, assisted by Clelia Caldesi Valeri with the research and collection of materials, has been entrusted to Luca Zentilini and Federico Acerboni's Venetian publishing house Lineadacqua; the graphic design is, as in the Foundation's tradition, by Giorgio and Marco Camuffo, while the general coordination is managed, as always, by Elena Oyelami Bianchini. The study of the Exhibition's documentary apparatus is the result of work by Sonia Osetta and Maddalena Pugliese, with whom Bruno Zanon worked on the IT section. And the communications are once again directed by Adriana Vianello and Andrea De Marchi of Studio Systema.

The large exhibition space dedicated to the drawings will not prevent the 'robotic-machine' making two cycles of works from the 1980s flow, composing the pictorial interface of the drawing review.

But a book on *De America* (Skira) is also envisaged for this tenth anniversary, edited by Germano Celant and with biographical and documentary research by Laura Lorenzoni. This publication was the initiative of Massimo di Carlo's Galleria dello Scudo in Verona, in association and complete agreement with the Fondazione Vedova. The *De America* cycle, produced between 1976 and 1977, consists of about fifty paintings on canvas and paper and evokes surprising analogies between Vedova's Venice and the 'slums' of New York.

Mario Messinis, the illustrious musicologist, inspired by the *De America* cycle has planned a series of concerts that will take place between July and November with the music of American and European composers.

The cycle is called, precisely, *Euroamerica*.

The part dedicated to the US will include American composers who are not radical but open to direct enjoyment, to consumer music and high-Kitsch, as Arbasino would say. So we will have music by Chick Corea, Uri Caine and John Cage, while Giovanni Mancuso, an admirer of Frank Zappa, has conceived an original project for the Fondazione Vedova entitled 'Zappazikl'. Luca Mosca in his turn retraces the world of American songs of the 1930s and 1950s, transcribed and rearranged for voice and thirteen instruments.

The second part of the musical cycle opens with the poetic *Indianer Lieder*, a masterpiece by Karl Heinz Stockhausen. Letizia Michielon then offers a synthesis of the twentieth-century European avant-gardes (Debussy, Schönberg, Boulez). The event ends with Jack Quarter, one of the most expert US groups, presenting the early masterpiece by Pierre Boulez, *Le Livre pour quatuor*.

As may be clearly seen, this is a very exacting programme, so my thanks go to all those (mentioned above), who have dedicated (and will dedicate) themselves to it with great enthusiasm and professionalism.

The complex nature of the programmes over these ten years has made the Foundation aware that their success has been possible not only because of the collaboration with European and overseas Foundations and Institutions, but also the essential contribution of Venetian 'intelligence'.

The Foundation's gaze and aims are obviously directed towards international objectives, but they are also attentive to and focused on the 'study' of Venice! The city is marked by a significant demographic fall and a deadening tourism monoculture, so the Foundation has proposed 'researching' and highlighting Venetian 'excellence'. This effort seems right for its now acquired role as a Venetian Institution, whose pathway in the world of art must not be separated from attention to the fates of Venice, also recalling that it was precisely Emilio's love of Venice that helped save the Saloni in 1974 from the 'wrecker's ball'.

Alfredo Bianchini

President Fondazione Emilio e Annabianca Vedova

Euroamerica

A cycle of concerts curated by Mario Messinis

While Emilio Vedova was a leading exponent of avant-garde Italian art in the immediate post-war years, he very soon entered a circuit that went beyond national frontiers and in which he also played a leading role, as underlined by the success at the Biennale of São Paulo in Brazil in 1951 and 1953-1954, in addition to numerous exhibitions in New York and the United States generally, where a few years later, he was also invited to give lectures in various prestigious universities. Also dating from those years was a long journey through “deserts, canyons, Indian reservations, black and white ghettos in the immense metropolises” that would leave a profound mark on his artistic development. It is in his *De America*, the great cycle of about fifty paintings on canvas and paper executed by Emilio Vedova in Venice between 1976 and 1977 that his intense “American” experience found expression, with a manner of painting reflecting the radical transformations that shook society on both sides of the Atlantic, especially in the 1960s and 1970s. A prestigious volume edited by Germano Celant with biographical and documentary research by Laura Lorenzoni has been dedicated to this extraordinary cycle and its genesis and is soon to be released, published by Skira,.

In reference to this extraordinary period in Vedova’s painting, the Fondazione Emilio e Annabianca Vedova is organising *Euroamerica*, a series of concerts dedicated to the United States and to Europe, curated by Mario Messinis. The choice has fallen not on radical American composers, but those who can be most easily enjoyed, on popular music and “high-kitsch” (as Arbasino would call it). As for the European avant-garde, the focus will be on looking for new languages, with touches of analytical rationalism.

The festival opens on July 15 at the Spazio Vedova with a concert by Chick Corea, the pianist who has lived through the history of jazz in the last fifty years with a surprisingly innovative drive and a continuous supply of new ideas and influences from other styles. One of the greatest pianists in the history of jazz but also with a classical and modern repertoire, Corea is a composer who has succeeded in linking jazz and improvisation to the stimuli of the early European avant-garde (consider the influence of Bela Bartok). His stylistic development – from electric jazz with Miles Davis’s bands to free improvisation and composition – is characterised by a constant search for new technical and expressive sounds. Fifty-four years after his first recording, this true living legend of the music of our time, Corea describes himself in these terms: “My only thought is to be continually interested and I want to be a student; I don’t want to be a master. When I’m learning something, I’m in my element”.

Giovanni Mancuso, composer, pianist and conductor, is one of the new musicians able to have fun: versatile and ironic, his work is of an overwhelming immediacy. As an admirer of Frank Zappa, for the Fondazione Vedova he has planned an original project, Zappazik!, which presents a kaleidoscopic repertoire of Zappa, "a diabolical compositional arrangement" (28 October). Between rock and European avant-garde music, Frank Zappa subjected any musical material to a relentless discipline; he created a monumental corpus of compositions, "a perfect laboratory of complexity" which still remains a universe to be discovered. This portrait of Zappa will be preceded by a version of the Concerto for piano and orchestra by John Cage, a composer much loved by the rock star. The Chironomids Outerspace Group, with its make-up of elements somewhere between big band, jazz, rock and classical ensemble, celebrates one of the most original composers and "creative organisers" of our time.

We then move to the world of song in American Songs (29 October). The event consists of a number of American songs from the 1930s and 1950s, transcribed and recomposed by Luca Mosca for voice and thirteen instruments with a sophisticated and modern writing, which also includes a prepared vertical piano, electric guitar and electronic keyboard. Mosca has also written a group of songs, for the same group, inspired by the US vocal tradition. The stimuli of Hollywood films in which actresses like Rita Hayworth, Gloria Grahame, Elizabeth Scott and Barbara Stanwyck sang provocatively in smoky and disreputable locales, are here distorted like in a dream in which, at times, the new songs tend towards a dreamy lightness while the American ones are transfigured by an unusual and alienating timbre. The singer, Cristina Zavala, is widely renowned in the repertoire of jazz and American vocal music.

Uri Caine, another of the stars of the most advanced international jazz scene, is interested in exploring music in its cross-cultural dimension. This was also noted in the direction of the 2003 Music Biennale, from the provocative stimuli in the overall experience of cultured and extra-cultured music. His jazz is a unique blend of classical, rock and electronica. Among his most significant projects is Urlicht - Primal Light, a revisitation of compositions by Mahler, which can be heard in Venice (30 October). Mahler's Fifth Symphony, with the Uri Caine Ensemble, is subjected to an analytical fury recreated through structural organicity: the work is reviewed under a microscope with multiple ramifications. A confirmation of the compositional resources of Uri Caine.

The following weekend is opened by the poetic *Indianerlieder* (4 November), one of the masterpieces of Karl Heinz Stockhausen, hardly ever performed in Italy, for variable voices (in Venice, soprano and baritone). Larval Indian melodies are taken in a key of ecstatic minimalism. This is matched by a renewed interest in Stockhausen's songs from the 1970s, close to his stage production, after the most arduous and hermetic testing. For this work, an elementary scenic layout designed by Stockhausen, is also planned.

The concert of Letizia Michielon (5 November), a pianist of a wide-ranging cultural reach, offers a summary of the European avant-garde of the twentieth century, from the second book of *Preludes* by Debussy to the visionary miniatures of *Opus 19* by Schönberg and the twenty-year-old Boulez of *Notations*, still tied to historical precedents and *Incises*, a milestone in compositional abstractionism.

At the end of the cycle (6 November), the JACK Quartet, one of the fiercest American groups makes its debut in Venice, presenting a youthful masterpiece by Pierre Boulez, the *Livre pour Quator* of a devilish linguistic extremism. With this work of a subversive structural organisation, Boulez shocked the compositional practice of the time (this was in 1949). The *Livre* has long disappeared from the repertoire, both because of the composer's perfectionism and for the complexity in performing it; it has never been performed in our city. The programme is built up by opposition. Compared to the sphinx-like Boulez, Steve Reich instead raises the problem of repetitive simplification. In *Different Trains*, as in many of his works, the American composer gives a mental tension to so-called minimalism.

Euroamerica Programme

15 July 2016

Chick Corea Quintet
The music of Miles Davis, Bud Powell,
Horace Silver and more
Chick Corea, piano
Christian McBride, bass
Wallace Roney jr, trumpet
Kenny Garret, saxophone
Marcus Gilmore, percussion

28 October 2016

John Cage *Concerto
for piano and orchestra*
Zappazik! original project
dedicated to Frank Zappa
Chiromonics Outspace Group
Giovanni Mancuso, conductor
and pianist

29 October 2016

American Songs
23 songs for voice
and 14 instruments
Original songs and transcriptions
by Luca Mosca
Überbrettl Ensemble
Pierpaolo Maurizzi, conductor
Cristina Zavalloni, vocals

30 October 2016

Urlicht- Primal Light
Uri Caine, Ensemble
Uri Caine, piano
Joyce Hammann, violin
Mark Helias, double bass
Jim Black, percussion
Ralph Alessi, trumpet
Chris Speed, saxophone
Theo Bleckman, vocals

4 November 2016

Karlheinz Stockhausen
Indianerlieder
Anna Clementi, soprano
Nicholas Isherwood, baritone

5 November 2016

Claude Debussy *Preludes* –
second book
Arnold Schönberg *Six pieces op. 19*
Pierre Boulez, *Incises Notations*
Letizia Michielon, piano

6 November 2016

Pierre Boulez *Livre pour quator*
Steve Reich *Different Trains*
JACK Quartet
John Pickford Richards, viola
Ari Streisfeld, violin
Christopher Otto, violin
Kevin McFarland, cello and electronic

Emilio Vedova, De America

The *Emilio Vedova, De America* volume edited by Germano Celant, Art Director of the Fondazione Emilio e Annabianca Vedova, and published by Galleria dello Scudo in collaboration with the Fondazione, forms part of the initiatives promoted for next October to celebrate the tenth anniversary of the artist's death.

Thanks to the mostly unpublished documentation made available by the Fondazione Emilio e Annabianca Vedova, the assistance of the Archive and Collection's director Fabrizio Gazzarri, and on the basis of research conducted by Laura Lorenzoni in numerous public and private archives in Europe and beyond, the publication analyses the artist's relations with the American context, offering insights into the complexity of the socio-political and artistic context in the United States compared to the European situation after World War II.

Through a rich documentary and iconographic apparatus, the milestones in a long artistic career marked by various awards are reconstructed. In New York, after the personal exhibition at the Catherine Viviano Gallery in February 1951, Vedova established a position as best Italian painter when he received the Solomon R. Guggenheim Foundation Award in 1956, the same year as saw his work being bought by the New York Museum of Modern Art. The year before, in 1955, he participated for the first time at the exhibition at the Carnegie Institute in Pittsburgh, with *Spazio inquieto n. 4*, subsequently bought by Giuseppe Panza di Biumo. The artist also participated in various group shows in the United States and entered major collections such as that of Stanley J. Seeger, Jr. His participation in the Expo in Montreal in 1967 with *Spazio/Plurimo/Luce*, was fundamental; this was a large installation made of a complex and simultaneous system of projections from glass plates made in the Venini furnaces at Murano. Later, he was invited to hold series of lectures in universities in Washington in 1965, then in Philadelphia, Chicago, Cleveland and Detroit.

Against the backdrop of a packed programme of events, the book traces the development of a style that, after the geometry of 1946-50 and the subsequent research that coincided with the *Ciclo della protesta* of 1953, with *Intolleranza '61*, the *Plurimi* of the *Absurdes Berliner Tagebuch* and the *Spazio/Plurimo/Luce* of 1967, arrived at a new phase in the 1970s. The *De America* cycle of 1976-1977, preceded by an intense graphic activity, marked a decisive return to painting, after years of constant experimentation and trials with other technical media. And it is the *De America* body of work, in which emerge closely-felt analogies between Vedova's Venice and the slums of New York in response to the many overseas experiences of the past, that constitutes the central theme

of the monograph as well as the starting point for the complex investigation now proposed.

The publication is completed by a large section of information, in which the list of the artist's exhibitions between 1951 and 1977 is accompanied by reviews, iconographic material, correspondence and writings of the period, for the most part unpublished. Publication of the large volume is foreseen for the autumn of 2016 by the Skira publishing house in Milan.

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.

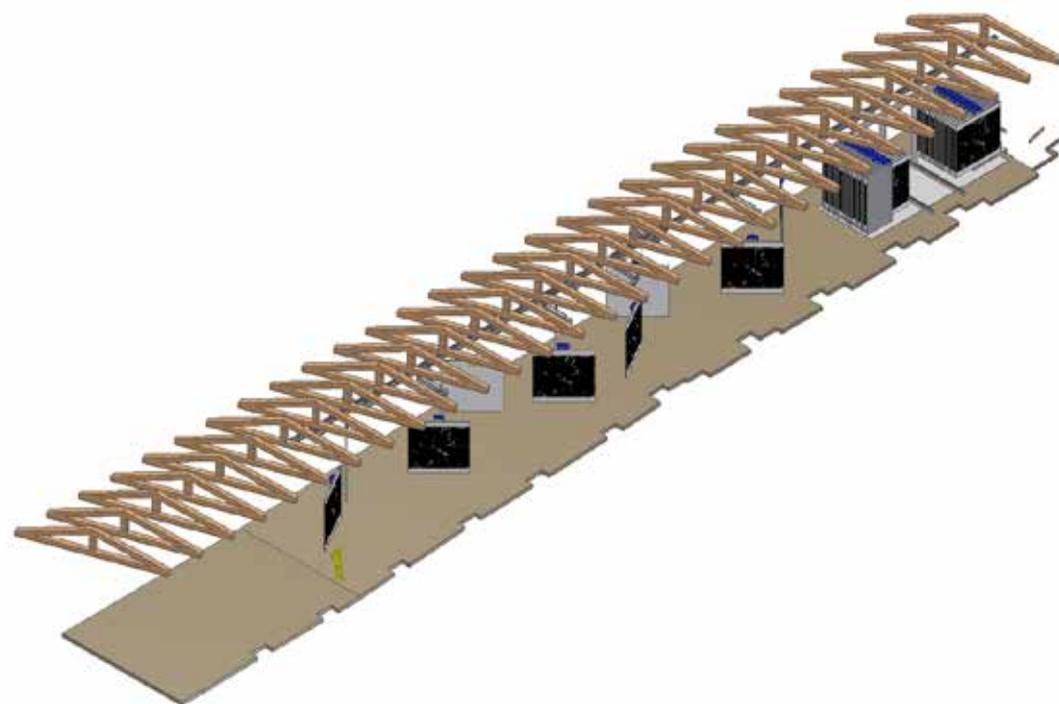
Automated handling and storage of works of art

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.

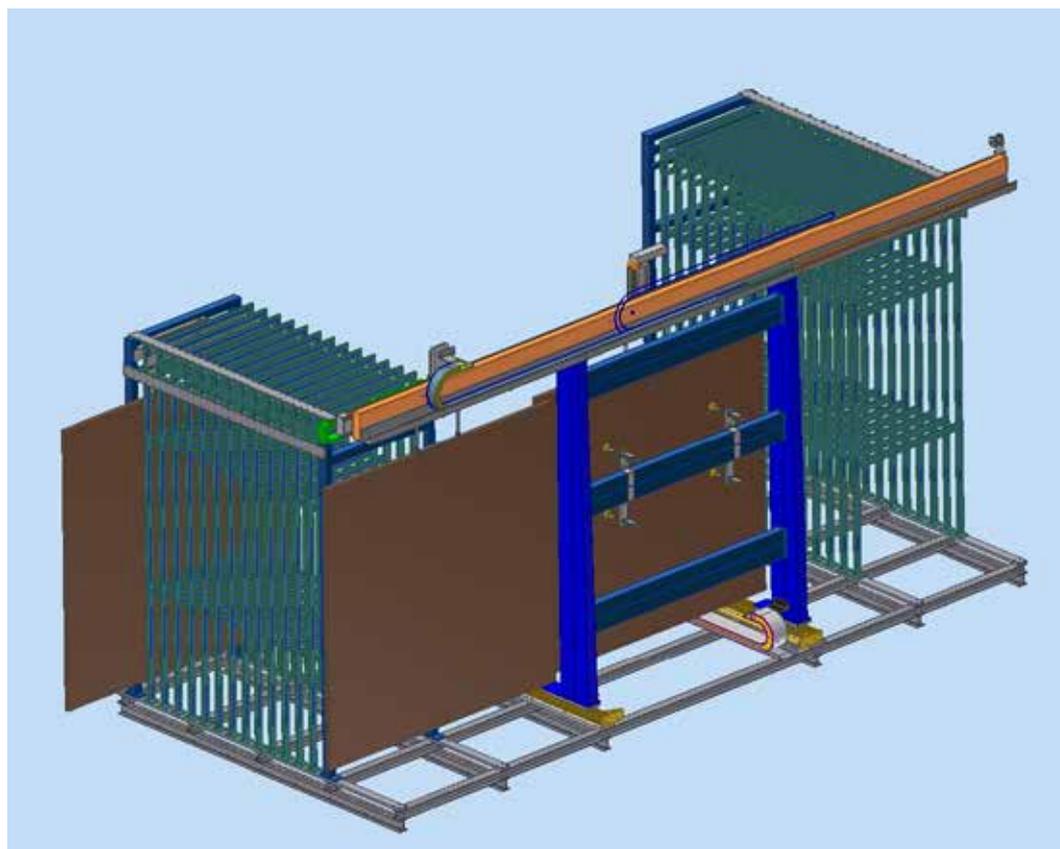
The space is equipped with a robotic storage device and 10 automated shuttles able to position the art works anywhere around the exhibition space (figure 1).

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.

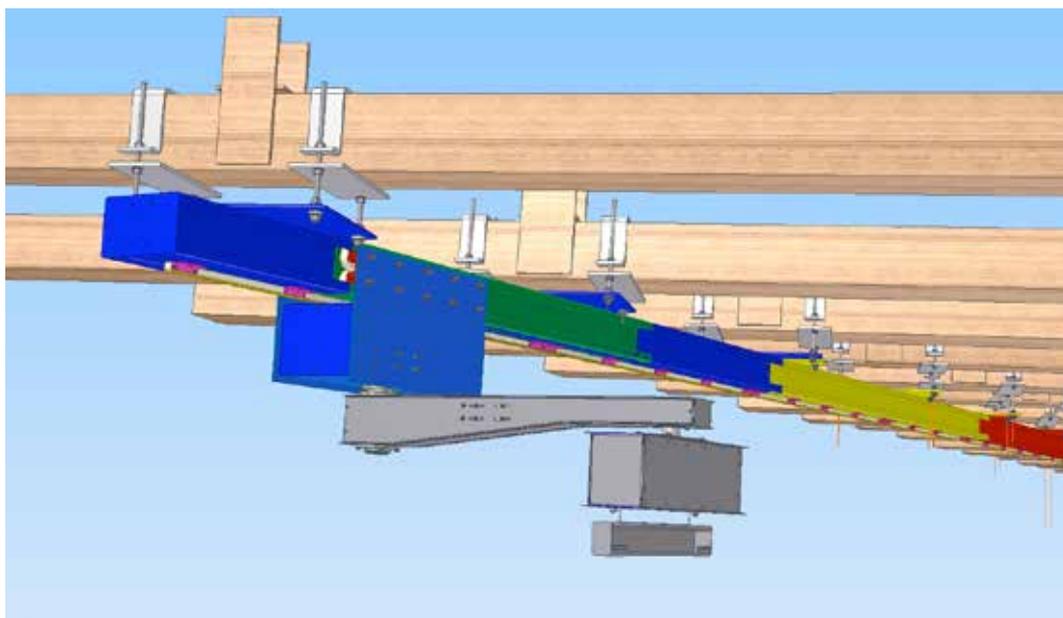


Shuttles

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.

FONDAZIONE EMILIO E ANNABIANCA VEDOVA

Fondazione Emilio e Annabianca Vedova

President
Alfredo Bianchini

Board of Directors
Massimo Cacciari
Germano Celant
Fabrizio Gazzarri
Bruno Giampaoli
Maurizio Milan

Board of Auditors
Riccardo Avanzi
Vittorio Raccamari
Michele Stiz

Archive and Collection Director
Fabrizio Gazzarri

Artistic and Scientific Curator
Germano Celant

Organisational Management
Elena Oyelami Bianchini

Document Research and Collection
Maddalena Pugliese

Archive
Sonia Osetta

Digital Archive and IT
Bruno Zanon

Communication and Press Office
Studio Systema, Venezia
Adriana Vianello
Andrea de Marchi
Livia Sartori di Borgoricco

Graphic Design
Giorgio Camuffo, Marco Camuffo
CamuffoLab, Venezia

The Exhibition

Curators

Germano Celant
Fabrizio Gazzarri

Production

Fondazione Emilio
e Annabianca Vedova

Exhibition Manager

Elena Oyelami Bianchini

Scientific and Archive Research

Sonia Osetta
and Maddalena Pugliese

Digital Archive and IT

Bruno Zanon

Exhibition Design

Germano Celant

Exhibition Layout

Agnese Alfonsi

Collaboration to Exhibition Layout

Arianna Panarella

Conservation

Luisa Mensi
with Roberto Cannata
and Charlotte Montanaro

Layout Installation

I Romanò Cornici, Milano
Falegnameria Maschio, Venezia

Communication and Press Office

Studio Systema, Venezia
Adriana Vianello
Andrea de Marchi
Livia Sartori di Borgoricco

Graphic Design

Giorgio Camuffo, Marco Camuffo
CamuffoLab, Venezia

*Fondazione Emilio e Annabianca
Vedova Thanks*

Lineadacqua, Venezia
Associazione Veneziana
Albergatori, Venezia
Garage San marco, Venezia

Information

Magazzino del Sale, Zattere 266
From 29 May to 1 November 2016
10.30 am – 6 pm
Closed on Tuesdays (except 1 November)

Ticket office

Spazio Vedova, Zattere 50

Ticket: 8 €

Discounted admission: 6 €

Students: 4 €

Family (two adults with children underage): 16 €

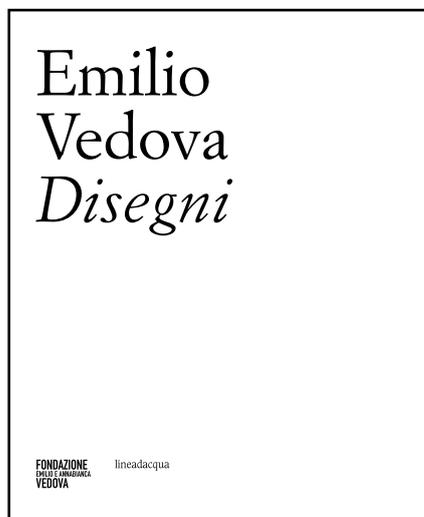
Children up to 10: free

Discounted admission 6 €: 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 €: 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



Emilio Vedova
Disegni

edited by Germano Celant

Lineadacqua for the Fondazione
Emilio e Annabianca Vedova 2016
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photographs of the works in the exhibition Vittorio Pavan
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Catalogue published on the occasion of the Emilio Vedova Disegni exhibition
at the Magazzini del Sale (Venice, 29 May - 1 November 2016), with
an introduction by Alfredo Bianchini and essays by Germano Celant and Fabrizio
Gazzarri. The catalogue contains reproductions of about 300 of Emilio Vedova's
drawings in chronological order, within which the editors have identified
some series of works linked by affinity of subject.

LINEADACQUA EDIZIONI

lineadacqua edizioni was founded in 2007 by Federico Acerboni and Luca Zentilini. The workshop in which the idea of bringing quality publishing back to Venice is the antiquarian bookshop Linea d'acqua, for years now the undeniable point of reference for antiquarian Venetian books.

Venice's magnificent publishing of past centuries has from the start been the model and source of inspiration for the publishing house. The focus on graphic design, materials, printing and the actual concept of the book is the essence of lineadacqua in all its products.

lineadacqua is now established as a leading publisher in Venice, with a specific orientation towards complex publishing production in a cultural, artistic and brand sphere.

lineadacqua publishes *InTime Venice and Veneto*, the official Venice airport magazine, one of the most influential paper media in Veneto, and the cultural magazine *Gondola Days*.

'Being born and living in Venice is an extraordinary privilege and a wonderful opportunity'

Federico Acerboni and Luca Zentilini



Garage San Marco, the historic car park of Venice, is honoured to renew its support this year for the Fondazione Emilio e Annabianca Vedova in this, the tenth anniversary of the death of the great artist and his wife, The undisputed quality of the artistic and cultural initiatives the Fondazione organises offer an important contribution to giving a modern and international impulse to the life of Venice.

The president
Alessandro Turrini