

EMILIO VEDOVA – ARNULF RAINER

„Tizian schaut (Titian is watching)“

- Curators: Helmut Friedel & Fabrizio Gazzarri
Duration: 6. September 2020 – 5. April 2021
- Lenders: Arnulf Rainer
Fondazione Emilio e Annabianca Vedova, Venedig
Galleria dello Scudo, Verona
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VEDOVA-RAINER
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Closed on Mondays (except public holidays)
Guided tours on Saturdays and public holidays at 3 pm and
Sundays at 2 pm and 3 pm as well as by separate appointment.

ABOUT THE EXHIBITION

The exhibition „Emilio Vedova: „Tizian schaut (Titian is watching)““ brings together for the first time the art of Arnulf Rainer with that of his great companion and friend Emilio Vedova, who have always had a mutual admiration for each other’s painting. Emilio Vedova (* 9. August 1919, deceased 25. October 2006, Venice) would now be 101 years old, while Arnulf Rainer (* 8. Dezember 1929, Baden) will be celebrating his 91st birthday in December 2020.

The selection of the 100 works in this exhibition was made by Fabrizio Gazzarri, the director of archive and collection of the Fondazione Emilio e Annabianca Vedova in Venice, together with Helmut Friedel. The “Vedova – Rainer” dialogue will be continued in 2021 with a further selection of pictures at the Fondazione Vedova in Venice.

The work of Emilio Vedova is accorded special prominence in this exhibition, and Arnulf Rainer, whose works have been presented here in such diverse configurations, provides a “response” to those of the Venetian: distinctly, with his finger paintings dating from the 1960s to 1980s, but also through gestural sequences of motion in photo overpaintings from the series “America! America!” (1980–1990) and not least in the suite of overdrawn Piranesi prints from 1987.

The following are some of the phases of Emilio Vedova’s work which can be seen in the exhibition: drawings and paintings that the artist made in his youth from the age of 12 onwards; geometric works created shortly after the Second World War; followed by paintings from the 1950s with expressive and gestural features; with his painting installations of the “Plurimi” from 1962 onwards the artist removed the picture from the wall; from the 1970s are works, among others, from the cycles “De America” and the “Arbitri” (the latter are black and white collages with deformed pictures, writings, and numerical ciphers); the 1980s and early 1990s are also comprehensively documented with the “Dischi” (round, free-standing paintings with a diameter of up to 280 cm), the room sculptures from the cycle “Per uno spazio”, and the large-format, black – or black and red – canvas paintings without titles, or titled “Rosso”.

In Vienna Emilio Vedova had relationships based on work and friendships as well as cultural and other mutual contacts which he, together with his wife Annabianca, used to cultivate with great tenderness and attention. Emilio Vedova’s first exhibition in Vienna was held in 1956, where he subsequently exhibited, on various other occasions, such as in the Palais Liechtenstein in 1980, in the Albertina in 1985, in the Secession in 1986 (Fig. 3) and in the Italian Cultural Institute as part of the “Wien Modern” festival in 1990, not forgetting his generous commitment as a teacher at the Salzburg Summer Academy from 1965 to 1969 and then again in 1988.

"In addition to a very dense, austere retrospective of Vedova's work, the exhibition includes outstanding and significant paintings by the artist that represent important stages of his work and life. Alongside Venice, his native city, Berlin and New York were the two cities from which he drew definitive inspiration for his work. Vedova's work thus serves as the focal point of this exhibition, which, along with the names of the two artists, bears the title "Titian is watching". That is the wording that Arnulf Rainer formulated for a piece from 1967. The intense, expressive painting of the great 16th century Venetian painter connects the two painters Vedova and Rainer like a steady, constant, calming force. For Vedova and Rainer, as well, the process of painting can unleash an enormously physical process. By the end of his career, Titian found that the paintbrush was no longer adequate as a tool through which to express himself with colour, as can be seen, for instance, in "Pietà" (Accademia, Venice), which Titian produced in 1576, the last year of his life. At times he painted with his bare fingers – a method that Emilio Vedova and Arnulf Rainer also employed extensively in their painting. (Helmut Friedel)

"Emilio Vedova – Arnulf Rainer: 'Tizian schaut' (Titian is watching)" is first and foremost an encounter between the works of two great artists of their time (Fig. 1), who shared a warm friendship and a similar view of the value of art – experienced and expressed as a responsible relationship with the events of our world. Their history, which was shaped by some very personal artistic developments in Europe since the Second World War, bears witness to an attentive and sensitive humanity which has made it its task to express, through works of art and a strong and authentic manner of thinking, the fragility of our existence and its beauty as an entity fully aware of its own imperfections. (Fabrizio Gazzarri)

KURATOREN

Helmut Friedel, curator (born in Munich in 1946), served as director of the Städtische Galerie im Lenbachhaus in Munich from 1990 to the end of 2013 and artistic director of the Frieder Burda Museum in Baden-Baden from 2014 to 2018. Helmut Friedel is a member of the Bavarian Academy of Fine Arts in Munich and the Accademia di San Luca in Rome. In 1994 he was awarded an honorary professorship at the Academy of Fine Arts in Munich.

Fabrizio Gazzarri, Fabrizio Gazzarri, born in Venice in 1953, was Emilio Vedova's assistant at the Accademia di Belle Arti di Venezia (Academy of Fine Arts in Venice) from 1980 to 1986 and then worked there as a lecturer in painting until 2003. In that year he moved to the Accademia di Belle Arti di Brera (Brera Academy) in Milan, where he still teaches today. From 1980 to 2006 he worked with Emilio Vedova in his studio. In 2006 he was appointed Director of the Fondazione Emilio e Annabianca Vedova in Venice and then of the Archive and Collection. He has curated numerous exhibitions for the Fondazione Vedova. He is also active as an artist both in Italy and abroad.

BIOGRAFIE EMILIO VEDOVA

The painter Emilio Vedova (1919-2006), born in Venice, was one of the most prominent representatives of Italian Arte Informale. From his earliest youth he devoted himself to the study of drawing and painting as a self-taught artist. The originality of his mark making and his strong personality soon made him one of the greatest and most recognised protagonists of the Italian and international art scene of the post-war period.

He joined the artists' group Corrente (1943), was one of the signatories of the programmatic manifesto "Oltre Guernica" (1946) and was one of the co-founders of the Fronte Nuovo delle Arti (1946). After the dismissal of Mussolini as Prime Minister in July 1943, he joined the Resistenza (Resistance).

He was a tireless researcher. He experimented relentlessly with the material substance of painting in order to do justice to the moral role of art and the artist in society. Throughout his career he displayed a great deal of experimental energy and ventured into completely new projects with a strong spatial effect, including the "Plurimi" of the cycle "Absurdes Berliner Tagebuch", exhibited at the Kassel documenta in 1964, the work "Spazio/plurimo/luce" for Expo 67 in Montreal, the cycle "...in continuum, compenetrazioni-traslati" of 1987/88 and the "Dischi" of the 1980s, up to "Chi brucia un libro brucia un uomo" of 1993, created during the war in the former Yugoslavia.

In 1960 he designed the costumes and stage set for his friend Luigi Nono's play "Intolleranza 1960" (first performed in 1961 at the opera house La Fenice in Venice) and in 1984 the light projections for Nono's "Prometheus" (first performed in the secularised church of San Lorenzo in Venice).

Of particular note is his work as a teacher in many parts of the world, especially at the Salzburg International Summer Academy of Fine Arts (1965-1969), at the Accademia di Belle Arti in Venice (1975-1985) and at several universities in the United States.

From 1948 he was repeatedly invited to the Venice Biennale; he received the "Gran Premio per la Pittura" at the 30th Biennale (1960) and a Golden Lion for his life's work at the 47th Biennale (1997). From 1955 he participated several times in the Kassel documenta.

The world's most important art institutions honoured him with prizes and awards, including the Prize for Young Painters at the 1st São Paulo Biennale in Brazil (1951) and a Guggenheim International Award (1956). In 1994 he received the Gold Medal of the Salzburg State Government for his work at the Salzburg International Summer Academy of Fine Arts.

BIOGRAPHY | ARNULF RAINER

Arnulf Rainer, born on 8 December 1929 in Baden, Austria, is one of the most influential artists of our time and his significance in art history is undisputed. As a young artist in the 1950s, he was infamous among Viennese society for his shock value; his provocative appearances at the so-called Hundsguppe exhibition (1951) and as a solo artist in the 1960s are legendary. Rainer's abstract painting style was completely incomprehensible to many and was often dismissed as scribbling. Only a small circle of collectors, art historians, and museum directors recognised his talent and the imminent upheaval in Austria's very conservative art scene, which had been isolated by two world wars.

Drawing from surrealism and as an important pioneer of informal painting in Austria, Arnulf Rainer gradually developed his famous "overpaintings" beginning in the 1950s, and with them his own unmistakable signature that offered a wealth of creative possibilities: overpainting, overdrawing, gestural hand and finger painting. A vast oeuvre emerged over the decades that comprises paintings as well as several series of reworked photographs. The artist places great importance on an intellectual exploration of each particular thematic cluster, which is why he frequently writes about his art – sometimes very theoretically, yet also often in a very entertaining way. In this respect, too, Arnulf Rainer is an exceptional artist.

Arnulf Rainer's first major retrospective took place in 1968 in the Museum of the Twentieth Century in Vienna. Thus the former enfant terrible of the Viennese art scene was rehabilitated and his art was introduced to the general public for the first time. In 1971, Rainer represented Austria at the 11th Bienal de São Paulo and in 1978 at the 38th Venice Biennale; during this time he also took part in documenta 5 (1972), 6 (1977), and 7 (1982) in Kassel, Germany. From the 1970s onwards, all major art institutions in Europe and the United States presented his works in solo or group exhibitions.

In 1981, Arnulf Rainer was awarded a professorship at the Academy of Fine Arts in Vienna (until 1995) and became a member of the Academy of Arts in Berlin. He also received a number of awards. Rainer received the Max Beckmann Prize of the City of Frankfurt in 1981 and in 2003 he was awarded the Rhenus Art Prize in Mönchengladbach for his complete body of work. The Faculty of Catholic Theology of the University of Münster (2004) and the Catholic Theological Private University of Linz (2006) awarded him an honorary doctorate. Also in 2006, he was the first non-Spanish artist to receive the Aragón Goya Prize for his life's work. In April 2015, Arnulf Rainer was awarded the Austrian Cross of Honour for Science and Art 1st Class by the incumbent minister of culture. With the opening of the Arnulf Rainer Museum in the former Frauenbad in Baden in September 2009, the artist's work is honoured in his native town.

PRESS PHOTOS

Arnulf Rainer

Arnulf Rainer
Fußmalerei „Hände“, ca. 1977/78

Oil on wood
Ca. 85 x 125 cm

Loan by: Arnulf Rainer
Photo © Christian Schepe



Arnulf Rainer
Serie Hand- und Fingermalereien, 1982-87
„Heuschrecke frißt Schokolade“

Oil on board on wood
ca. 59,5 x 81,5 cm

Loan by: Arnulf Rainer
Photo © Christian Schepe



Arnulf Rainer
Serie AMERICA! AMERICA!, 1980-90
"Hurrican City"
"Are you sure it's two people?"
"I only see one."

Oil pastel, Indian ink on photo on board
ca. 51 x 73 cm

Loan by: Arnulf Rainer
Photo © Christian Schepe



Arnulf Rainer
„Tizian schaut“, 1967

Graphite, oil pastel on acetate film
ca. 99,8 x 64,5 cm

Loan by: Arnulf Rainer
Photo © Christian Schepe



Arnulf Rainer
Serie Piranesi, 1987
Ohne Titel

Mixed media on paper
ca. 40,5 x 55 cm

Loan by: Arnulf Rainer
Photo © Christian Schepe



Emilio Vedova

Emilio Vedova
Ciclo, 1962

Water-based vinyl paint, charcoal, paper and sand on
canvas
145,5x185,5 cm

Loan by: Fondazione Emilio e Annabianca Vedova,
Venedig
Photo © Jacob Littkemann, Berlin



Emilio Vedova
De America, 1976

Water-based paint, charcoal, pastel and paper on canvas
206,8x199,9 cm

Loan by: Fondazione Emilio e Annabianca Vedova,
Venedig
Photo © Paolo Vdrasch, Mailand



Emilio Vedova
Ciclo Lacerazione, 1977/78

Water-based paint, cellulose, charcoal and pastel
on wood and iron frame
203x650x35 cm

Loan by: Fondazione Emilio e Annabianca Vedova,
Venedig
Photo © Vittorio Pavan, Venedig



Emilio Vedova
Rosso, 1983

Water-based paint, pastel, sand and cement on canvas
300x190 cm

Loan by: Fondazione Emilio e Annabianca Vedova, Venedig
Photo © Vittorio Pavan, Venedig



Emilio Vedova:
Arbitrio, 1977

Wasserfarbe auf Karton
70x91 cm

Loan by: Fondazione Emilio e Annabianca Vedova,
Venedig
Photo © Vittorio Pavan, Venedig



Others

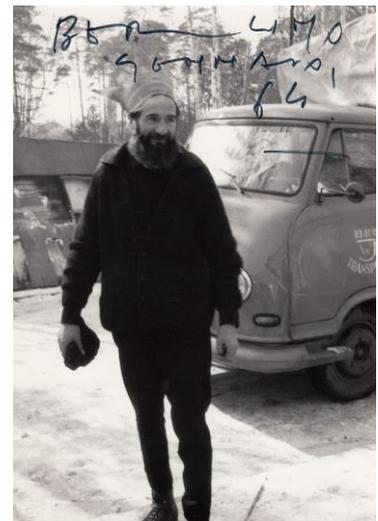
Emilio Vedova and Arnulf Rainer.
Early 1980er Jahre.

© Fondazione Emilio e Annabianca Vedova
Photo: Graziano Arici, Venice.



Emilio Vedova
Berlin, 1964.

© Fondazione Emilio e Annabianca Vedova



Emilio Vedova in the studio during work on "Dagegen".
Venice, 1985.

© Fondazione Emilio e Annabianca Vedova



Emilio Vedova during work on the models for
"Plurimi Binari".
1964

© Fondazione Emilio e Annabianca Vedova



Emilio Vedova in the studio while working on
"Oltre-9 (Ciclo II, Rosso '85)".
Venice, 1985.

© Fondazione Emilio e Annabianca Vedova,
Photo: Paolo Mussat Sartor, Turin.



PREVIOUS EXHIBITIONS

ALLER ANFANG IST SCHWER

Frühe Arbeiten 1949–1961

September 2009 – April 2010

KREUZ

Es ist das Kreuz, das den Sinn ergeben könnte

April 2010 – November 2010

Kurator: Reinhold Baumstark

VISAGES

November 2010 – September 2011

Kurator: Jean-Michel Foray

LUSTSPIEL. GEORG BASELITZ & ARNULF RAINER

Oktober 2011 – April 2012

Kurator: Rudi Fuchs

RAINER • KOSMOS

April 2012 – Oktober 2012

Kurator: Helmut Friedel

ARNULF RAINER. NEW, UNFIGURED, AND INTERESTING

Oktober 2012 – Mai 2013

Kurator: Helmut Friedel

TIEFE WEITE. MARIO MERZ & ARNULF RAINER

Mai 2013 – Oktober 2013

Kurator: Rudi Fuchs

RAINER UND DIE ALTE KUNST

November 2013 – April 2014

Kurator: Peter Weiermair

DURCHEINANDER | COMMOTION. DAMIEN HIRST & ARNULF RAINER

April 2014 – Oktober 2014

Kurator: Rudi Fuchs

RAINER UNIVERSALIS

Oktober 2014 – April 2015

Kurator: Helmut Friedel

BILDENDE KUNST. MARKUS LÜPERTZ & ARNULF RAINER

Mai 2015 – Oktober 2015

Kuratoren: Markus Lüpertz & Rudi Fuchs

ARNULF RAINER. PINSELRAUSCH.

Oktober 2015 – Oktober 2016

Kurator: Rudi Fuchs

ARNULF RAINER. PINSELRAUSCH – FRISCH GEMISCHT UND NEU GEMALT

Oktober 2016 – April 2017

Kuratoren: Rudi Fuchs & Maarten Bertheux

DIE FARBEN DES MALERS

April 2017– Jänner 2018

Kurator: Helmut Friedel

DIE FARBEN DES MALERS – SZENENWECHSEL

Jänner 2018 – Juni 2018

Kurator: Helmut Friedel

DONALD JUDD & ARNULF RAINER – KANTEN WINKEL LINIEN KURVEN

Juni 2018 – Oktober 2018

Kurator: Rudi Fuchs

SASKIA NOOR VAN IMHOFF | SARAH PICHLKOSTNER |

DONALD JUDD | ARNULF RAINER – KANTEN INSTALLATIONEN KURVEN

Oktober 2018 – Februar 2019

Kuratoren: Rudi Fuchs, Maarten Bertheux, Rüdiger Andorfer

REVUE 1.0

Februar 2019 – Oktober 2019

Kurator: Helmut Friedel

REVUE

November 2019 – August 2020

Kurator: Helmut Friedel

HISTORY OF THE BUILDING | ARNULF RAINER MUSEUM

The Arnulf Rainer Museum in the former Frauenbad unites an architectural gem with the works of the world-renowned contemporary artist Arnulf Rainer.

As early as 1297, a large chapel, christened "Frauenkirche" after the Virgin Mary, was built above the sulphur water spring of the Frauenbad. The source of the spring, which was presumably used as far back as ancient times, was located under the high altar and fed into the Frauenbad (women's bath) on the north side of the church.

Another bathhouse with its own spring, the so-called Neubad (present-day Karolinenbad), was located on the south wall of the Frauenkirche. While the Frauenbad was reserved for the members of the imperial family and their illustrious guests, the Neubad was used by "members of lower social standing". In 1531, Emperor Ferdinand I donated the two baths to the city of Baden as compensation for the damage caused during the Turkish Wars.

After the discontinuance of the Frauenkirche and the great city fire of 1812, the city of Baden decided to rebuild the Frauenbad. The new bath was intended to incorporate both springs under one roof. The building, now a listed monument, is based on a design by Charles de Moreau, one of the leading architects of French classicism. On 7 April 1821, Archduke Anton Viktor laid the foundation stone. The memorial stone that was set at that time is now located in the museum foyer. Some 50 years after its opening, the Frauenbad was renovated and the historic Spiegelsaal (Mirror Hall) was built.

Operation of the baths was discontinued in 1973 but the building was made accessible to the public again in 1977 as a supraregional exhibition centre hosting a retrospective of Arnulf Rainer's work. This was followed by much acclaimed exhibitions featuring renowned artists as well as exhibitions devoted to the history and culture of Baden.

In 2009, the building, designed by the architects Lottersberger-Messner-Dumpelnic, was opened as the Arnulf Rainer Museum. The province of Lower Austria and the city of Baden have dedicated an institution to the artist, who was born in Baden in 1929. The museum presents his multifaceted oeuvre in monographic and thematic exhibitions and forges interconnections with his contemporaries. Arnulf Rainer's work, which plays a central role in the collections of the world's largest museums, can thus be presented comprehensively to the regional and international public through exhibitions, publications, and events.