

Emilio Vedova

TEMPO INCISO

FONDAZIONE
EMILIO E ANNABIANCA
VEDOVA

The major exhibition **Emilio Vedova. Tempo Inciso** on the Venetian master's graphic work held by the Fondazione Emilio e Annabianca Vedova, chaired by Alfredo Bianchini, will be inaugurated on 2 September and open to the public from Sunday 3 September. This vast and comprehensive exhibition, divided between the two venues on the Zattere, the Magazzino del Sale and the Spazio Vedova, sums up the decisive centrality of these techniques – engraving, screenprinting, lithography and collage – in Vedova's work, starting from the 1960s. The exhibition was curated with great care and enthusiasm by Fabrizio Gazzarri, Emilio Vedova's assistant for decades (and former Director of the Archive and the Collection of Fondazione Vedova), who died suddenly at the beginning of July.

The graphic arts always fascinated Vedova at the various salient moments of his career, as documented in the Magazzino del Sale and the Spazio Vedova, where a large selection of the master's works can be admired, many previously unshown. They range from the lithographs of the 1960s to the last engravings and screenprints of the 1990s and 2000s, accompanied by three-dimensional works (the "litoplurime" and "seriplurime" of the 1970s), where the choice of bifacial printing is ideally linked to the complexity of the previous decade's *plurimi*.

The materials used, such as acid, metals, stone, inks, film collages, montages of images taken directly from the print media and photographs, all had their rightful place in the "palette" of Vedova's operations, expressing his communicative "urgency". These are complex stimuli that came from afar, also from his experience in Berlin, to which the seven *fotocollages* of 1968 in the exhibition are specifically related.

Vedova's graphics are therefore not the "engagement-disengagement" of the *left hand*, but enter fully into, or actually themselves make up, Vedova's real-ideal world.

The *Machina Robotica* will be in operation at the Magazzino del Sale, bringing visitors the various cycles of graphic works including engravings, lithographs, screenprints and vitreographs (the latter made by Vedova at Harvey Littleton's workshops in North Carolina).

A precious video setting on the world of Vedova's graphics made by Tomaso Pessina of Twin Studio, in which period footage is also used, can

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be admired in the so-called Spazio Vedova, next to the Magazzino del Sale (also on the Zattere).

2023 has been and continues to be a year of great and intense work, points out Alfredo Bianchini, director of the Fondazione Emilio e Annabianca Vedova. It began in January and May with the exhibition in Austria and England of Vedova's significant works specifically dedicated to Venice, followed, again in May, by the major exhibition (*Absurdes Berliner Tagebuch '64*, 1964, the cycle *...in continuum, compenetrazioni/traslatti '87/'88*, 1987-1988 and the *Tondi* and *Dischi* produced between the 1980s and 1990s) at the Museo M9 in Mestre: an exhibition aimed, among other things, at consolidating a real unitary perception of Venice and Mestre as a single city of water and land.

But this is not all, because on 2 November an important exhibition of Vedova's most significant works will be inaugurated in Seoul.

The Fondazione Vedova's commitment, continues Bianchini, in presenting Vedova's great art to the widest public, intends in this specific difficult world moment of a "clash of situations" (as Vedova would have said) showing how art can, may, always be a moment of rapprochement and peace for mankind. *Emilio Vedova. Tempo Inciso*, curated, as mentioned, by Fabrizio Gazzarri, would not have been possible without the commitment of all those who work within the Fondazione, in particular Elena Oyelami Bianchini, Maddalena Pugliese, Clelia Caldesi Valeri, Sonia Osetta and Bruno Zanon, and with the contributions of Tomaso Pessina, director of the videos in the Spazio Vedova, and Elena Pedrazzini, CEO of Twin Studio.

The exhibition will be open from 3 September to 26 November, from 10.30 to 18.00, from Wednesday to Sunday.

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When early this year I asked Fabrizio Gazzarri to be the curator of the first major retrospective of Emilio Vedova's graphic work, none of us could have imagined that he would not be with us at the inauguration of this practically unique exhibition of Vedova's masterpieces (engraving, lithography, silkscreen, vitreography, photocollages and photography).

It is certainly with more than a hint of sadness, then, that we approach the inauguration on September 2nd, but some comfort comes from the thought that Emilio Vedova's masterful graphic expressions (and their background) were curated for the exhibition by someone who had also witnessed Vedova's engravings in the making.

I would also like to include in my thanks for the realisation of this important retrospective of Vedova's graphic work all those in the Fondazione who have contributed in various ways to the exhibition project, and in particular Elena Oyelami Bianchini, Maddalena Pugliese, Clelia Caldesi Valeri, Sonia Osetta, Bruno Zanon, as well as Twin Studio in Milan and Studio Systema in Venice.

Alfredo Bianchini

President, Fondazione Emilio e Annabianca Vedova

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EMILIO VEDOVA. TEMPO INCISO

The idea of an exhibition of Emilio Vedova's graphic work first came up many years ago and has always been a project enthusiastically welcomed by the Fondazione Emilio e Annabianca Vedova since the early days of its exhibition activity in 2009. There are many reasons why this should be so, not least an awareness that these ancient, even noble disciplines profoundly marked Vedova's work (engravings, lithographs, silkscreens, vitreographs and photographic collages) and were indeed an irreplaceable expressive tool for his artistic and poetic sensibility, as well as his constantly evolving thought regarding the artist's responsibilities towards society. Graphics assume, then, a central position in the complex and varied work of the Venetian artist, grounded in his engaged thinking that evolved in a critical space constantly directed towards a social and spiritual ethics. Vedova's creative approach made no concessions to the god of entertainment who seems today to preside over the cultural landscape of the art system to an ever greater extent, nor the economic deities that seduce and deform its perception; he pursued with unremitting energy the crucial intersection between urgency, knowledge and language.

The show's title *Emilio Vedova. Tempo Inciso* expresses the passionate commitment that the Venetian master invested in this aspect of his work and the crucial relationship between the life and that work – always a central theme in Vedova's poetics. A retrospective exhibition of Vedova's graphic work sends out an important signal in an increasingly computerised age where time and materials seem to detach themselves from the vital cultural complexity that is essential to the human and social dimension.

Emilio Vedova lived in a profound symbiosis with these disciplines, which led him to measure himself, in an organic time/work relationship that became an almost alchemical experience, against materials such as acid, metals, stone, inks, as well as working with film stock collage and the juxtaposition of images taken directly from the print media.

On display at the Magazzino del Sale and the Spazio Vedova is a full panorama of his graphic production, with many works being shown in public for the first time, ranging from his 1961 lithographs to the last engravings and screenprints of the 1990s; marking the essential milestones in a sequence that begins with the stone and zinc matrices, moves in the 1970s from two to three dimensions

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(*litoplurime* and *seriplurime*) – where the choice of printing on the front and back, folding and die-cutting to build in space, expresses a clear continuity with the sculptural *Plurimi* of the previous decade – and on to the portfolios and books in collaboration with philosophers and poets, the photocollages and photolithographs, the typographic experimentation, the emulsion canvases, revelling in the variety of surfaces and in materials of exceptional intensity. Vedova came to graphic experimentation relatively late in his career: the first indications of a clear overlap between the language of painting and the various techniques of printmaking were evident around 1955 when he began painting on magazine paper, jumbling together photographic images, collages and painting.

Towards the end of the 1950s he executed his first lithographs for a cycle entitled *Immagini del tempo* followed a few years later by the *Spagna oggi* lithograph cycle, applying his graphic art to openly political statements. His set designs for Luigi Nono's opera *Intolleranza 1960*, which premiered at La Fenice in Venice on 13 April 1961, during the XXIV International Contemporary Music Festival, using newspaper images projected onto the scenery flats, constituted a further experimental step that would quickly lead to more complex graphic developments.

His sojourn in Berlin, lasting for almost two years between 1963 and 1965, during which he created the historic *Plurimi* of the *Absurdes Berliner Tagebuch '64*, gave further impetus to his graphic experimentation, and widened his research horizons on that topic. It was there that he was able to study the Berlin Dada movement and photomontage in greater depth, and made some important acquaintances including among others, Hannah Hoch and in the East, the elderly John Heartfield.

Emilio Vedova. Tempo Inciso also exhibits for the first time 7 photocollages from 1968 that strongly recall the Berlin period and served as matrices for the large blow-ups of that period, including those created during his courses at the Sommerakademie in Salzburg where Vedova taught from 1965 to 1969 and again in 1988.

In the so-called 'Studio Bianco', one of his huge work-spaces on the Zattere, Vedova had built a large darkroom where he worked on and printed his photocollages and had his own lithography and etching presses which gave him complete autonomy.

Coinciding with the 1968 student and workers' protests in which he openly participated, graphics took over the lion's share of his production, absorbing all his previous experiences.

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At the social and political crisis point of the late 1960s, a period caught between the youth protests demanding a new social and political model, the Vietnam War and an increasing dominance of certain power apparatuses in the art system and the art market, Emilio Vedova for several years devoted himself exclusively to graphics and serial works, fully responding as an artist to the contradictions of the time.

For this *Emilio Vedova. Tempo Inciso* exhibition the robotised shuttles that were part of Renzo Piano's design project are once again in operation at the Magazzino del Sale. With the help of two sets of five shuttles, display cases are moved around in which various cycles of graphic work including engravings, lithographs and serigraphs are assembled for the first time, together with a selection of the vitreographs that Vedova made in Harvey Littleton's workshops in North Carolina.

To accompany the exhibition Twin Studio has created a suite of explanatory videos on Vedova's graphic world, including contemporary archival film.

Fabrizio Gazzarri
Curator

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WORKS EXHIBITED

MAGAZZINO DEL SALE

Spagna oggi

1961

lithograph

10 works on white Fabriano paper, 425 × 600 mm
in a portfolio with artist's screenprint on cover,
44 × 61,3 × 2 cm

texts by G.C. Argan and J.M. Castellet, verse by
contemporary Spanish poets: B. de Otero, E. de
Nora, J.E. Pacheco, J.A. Goitisoló, J.G. de Biedma,
G. Celaja

Giulio Einaudi Editore, Turin 1962

works exhibited:

Spagna oggi – op. 2, 1961,
425 × 600 mm

Spagna oggi – op. 5, 1961,
425 × 600 mm

Spagna oggi – op. 7, 1961,
425 × 600 mm

Spagna oggi – op. 8, 1961,
425 × 600 mm

no. 92/100

Drei Welten

1963

10 lithographs on Velin d'Arches handmade
paper, 255 × 200 mm, and 10 stories from Isaac
Babel's Red Cavalry with an afterword by
Friedrich Bayl in a portfolio 31 × 24 × 2 cm
M. DuMont Schauberg, Köln, 1964

work exhibited:

Der Sohn des Rabbi, 1963, 250 × 200 mm
no. 59/100

Litoplurima "Vietnam - sopraffazione oggi"

1965-1966

Lithograph on handmade cardboard mounted
on plexiglass, 697 × 650 × 383 mm
made in Berlin, printed in the workshop of the
Internationale Sommerakademie für Bildende
Kunst, Salzburg
example titled and dated on plexiglass

Quattro grafici Salzburg

1965-1972

impressions on chemically treated zinc plates,
700 × 960 × 24 mm

From the courses "Vedova/Painting today,
contents, techniques, experiments" given
at the Salzburg Internationale Sommerakademie,
1965-1969

Edizioni Forme e Superfici, Turin, 1972
no. 22/100

Sopraffazione oggi

1967-1968

lithograph

1 double litho and 5 lithographs
in a portfolio 76,5 × 60 × 1,8 cm
texts by Luigi Nono, Giuliano Scabia,
Edoardo Sanguinetti
Teodorani Editore, Milan

works exhibited:

Manifesto per il Vietnam, 1967-1968,
740 × 570 mm

double litho on yellow Ventura acid paper
740 × 570 mm

example on board, signed, unnumbered

Manifesto per il Vietnam, 1967-1968,

740 × 570 mm

double litho on steel plate "Avesta" inox,
740 × 570 × 0,4 mm suspended
with articulated steel arm
example wall-mounted no. 6/28

A Guevara I

1967-1968

lithograph, 520 × 750 mm

on paper 520 × 750 mm

Teodorani Editore, Milan

example on steel plate, unnumbered, unsigned

Vietnam '67

1967-1968

lithograph, 745 × 540 mm

on white Fabriano paper 745 × 540 mm

De Bellis, Milan

no. 5/10

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Grecia libera - 3

1969
lithograph, 600 × 740 mm
on white Fabriano paper 600 × 740 mm
De Bellis Milani, Venice
artist's proof

America oggi / Agli studenti americani

1969
lithograph, 600 × 740 mm
on white Fabriano paper 600 × 740 mm
De Bellis Milani, Venice
artist's proof

Litoplurime "Dai 5 mondi"

1970
lithograph on handmade cardboard
portfolio containing 5 works, each double-
printed, die-cut, folded, with 9 articulations
in plexiglass portfolio 62,3 × 46,8 × 7 cm
text and design by the artist, screenprinted
poems by Manolis Anagnostakis, D. Bell,
Aguinaldo Fonseca, Kuo Mo Yo, Marte
artist's edition, created between 1969 and 1971,
Venice

assembled work:

Dai 5 mondi - op. 3, 1969, 435 × 580 × 455 mm
no. 19/25

Ancora Spagna - 1

1972
lithograph, 800 × 600 mm
on Goya Brugherio paper 800 × 600 mm
artist's proof

Ancora Spagna - 3, a R. Alberti

1972
lithograph, 800 × 600 mm
on Goya Brugherio paper 800 × 600 mm
artist's proof

Sopraffazione

1972-1976
screenprint, 700 × 500 mm
on paper 700 × 500 mm
Barbato, Mestre (Ve)
artist's proof

Opposizione

1972-1976
screenprint, 700 × 500 mm
on paper 700 × 500 mm
Barbato, Mestre (Ve)
artist's proof

Neruda

1973
screenprint, 700 × 500 mm
on paper 700 × 500 mm
Serenissima, Venice
Editori Riuniti, Rome
example on yellow paper, unnumbered,
unsigned

Cile - Neruda / Allende

1973
screenprint, 710 × 500 mm
on paper 710 × 500 mm
Serenissima, Venice
example on red paper, unnumbered, unsigned

Con Alberti per la Spagna

1973-1975
screenprint, 710 × 505 mm
on paper 710 × 505 mm
Editori Riuniti, Rome
artist's proof

Resistenza '75

1974-1975
screenprint, 700 × 540 mm
on paper 700 × 540 mm
Multigraphic, Venice
Editori Riuniti, Rome
example on metallised paper,
unnumbered and unsigned

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Spagna 1

1975
screenprint, 700 × 500 mm
on paper 700 × 500 mm
Edizioni GO, Bassano del Grappa
no. 1/50

Registrazione - 1

1975-1977
etching, 505 × 350 mm
on paper 1000 × 700 mm
artist's proof

Compresenze

1976
screenprint
3 works on perspex 700 × 500 mm
in plexiglass portfolio 71 × 51 × 14 cm
Go Edizioni, Bassano del Grappa

works exhibited:

Spagna 1, 1975, 700 × 500 mm

Spagna 2, 1975, 700 × 500 mm

Spagna 3, 1975, 700 × 500 mm

no. V/XX

Seri plurima "Lettera aperta"

1978-1979
screenprint on wood
assembled work 705 × 512 × 457 mm
Ed. Multigraphic, Venice
artist's proof

Emerging - I

1980
Etching and aquatint, 507 × 353 mm
on Goya Brughiero paper 1000 × 700 mm
artist's proof

Emerging - II

1980
Etching and aquatint, 500 × 350 mm
on Goya Brughiero paper 1000 × 700 mm
artist's proof

Compresenze '83 - 1

1983
textured colour screenprint, 880 × 643 mm
on paper 880 × 643 mm
Serighelli - Arte 3, Milan
Studio Marconi, Milan
no. VI/XXX

Compresenze '83 - 2

1983
textured colour screenprint, 880 × 650 mm
on paper 880 × 650 mm
Serighelli - Arte 3, Milan
no. 3/99

Specchi

1983
etching
5 works on Rosaspina paper, 700 × 500 mm
in a portfolio 71,5 × 51,3 × 1,5 cm
text by Massimo Cacciari
Edizioni d'arte Vanessa, Milan
works exhibited:
op. 1, 1983, 351 × 251 mm
op. 4, 1983, 353 × 252 mm
no. 46/99

Psicologia storica del Carnevale

1983
1 etching on Magnani Pescia paper
500 × 356 mm
and 1 book by Florens Christian Rang
(21 × 17,3 × 7 cm)
in a portfolio 52,2 × 37,2 × 1,8 cm
Arsenale Editrice, Venice (Sinopia series)
work:
Psicologia storica del Carnevale, 1982,
169 × 119 mm
no. I/VII

Oltre '86 - 2

1986
etching and aquatint, 710 × 500 mm
on Magnani Pescia paper 1000 × 700 mm
Albicocco e Santini, Udine
artist's proof

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Oltre '86 - 6

1986
etching and aquatint, 708 × 500 mm
on Magnani Pescia paper 1000 × 700 mm
Albicocco e Santini, Udine
artist's proof

Oltre '86 - 9

1986
etching and aquatint, 708 × 500 mm
on Magnani Pescia paper 1000 × 700 mm
Albicocco e Santini, Udine
artist's proof

Oltre '86 - 12

1986
etching and aquatint, 708 × 500 mm
on Magnani Pescia paper 1000 × 700 mm
Albicocco e Santini, Udine
artist's proof

Oltre '86-II

1986
etching and aquatint, 505 × 351 mm
on Magnani Pescia paper 700 × 500 mm
Albicocco e Santini, Udine
no. 26/30

Oltre opposti '86-3

1986
etching and aquatint, 500 × 710 mm
on Magnani Pescia paper 1000 × 700 mm
Albicocco e Santini, Udine
artist's proof

Oltre '87-I

1987
etching and aquatint, 506 × 354 mm
on Magnani Pescia paper 700 × 500 mm
Albicocco e Santini, Udine
artist's proof

Oltre '87-III

1987
etching and aquatint, 503 × 345 mm
on Magnani Pescia paper 700 × 500 mm
Albicocco e Santini, Udine
artist's proof

Oltre '87-IV

1987
etching and aquatint, 505 × 352 mm
on Magnani Pescia paper 700 × 500 mm
Albicocco e Santini, Udine
no. I/III

Oltre '87-VI

1987
etching and aquatint, 503 × 350 mm
on Magnani Pescia paper 700 × 500 mm
Albicocco e Santini, Udine
artist's proof

Oltre '87-VII

1987
etching and aquatint, 505 × 352 mm
on Magnani Pescia paper 700 × 500 mm
Albicocco e Santini, Udine
no. I/III

Oltre '87-9

1987
etching and aquatint, 710 × 499 mm
on Magnani Pescia paper 1000 × 700 mm
Albicocco e Santini, Udine
artist's proof

Oltre '87-11

1987
etching and aquatint, 708 × 500 mm
on Magnani Pescia paper 1000 × 700 mm
Albicocco e Santini, Udine
artist's proof

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Nel palmo della mano

1987
etching, aquatint and drypoint
7 works on PFK Rives handmade paper,
590 × 475 mm
in a portfolio 62 × 49,8 × 2,2 cm
Maximilian Verlag – Sabine Knuts, Munich

works exhibited:

Nel palmo della mano - II, 1984, 63 × 102 mm
Nel palmo della mano - IV, 1984, 164 × 63 mm
no. 2/30

Vedovas Angeli

1989
1 etching and 1 book, text by Massimo Cacciari
(32,2 × 23,2 × 1,5 cm)
in a portfolio 39 × 29 × 2,8 cm
Albertina Museum, Wien, Ritter Verlag, Klagenfurt
and Arsenale Editrice, Venice, 1989

work:

Un angelo diverso, 1989, 275 × 188 mm, on paper
370 × 273 mm
no. III/V

Triptych "Oltre"

1987–1992
etching, 701 × 1554 mm
on paper 970 × 1800 mm
Albicocco e Santini, Udine
artist's proof

(untitled) *op. C*

1990
vitreograph, 585 × 1075 mm
on Somerset paper 955 × 1290 mm
Littleton Studios, Spruce Pine (North Carolina)
Judith ORourke, Andy Owen
artist's proof

(untitled) *op. E*

1990
vitreograph, 585 × 1075 mm
on Somerset paper 955 × 1290 mm
Littleton Studios, Spruce Pine (North Carolina)
Judith ORourke, Andy Owen
artist's proof

(untitled)

1999
textured colour screenprint, 840 × 590 mm
on paper 840 × 590 mm
Serighelli – Arte 3, Milan
Edition Staeck, Heidelberg
artist's proof

Aus dem Augenrund

2000
5 etchings on Magnani Pescia "incisione 650"
paper, 690 × 490 mm, and 5 poems "for Emilio"
by Joachim Sartorius, afterword by Massimo
Cacciari
in a portfolio 74,3 × 52,8 × 3 cm
Edizioni del Tavolo Rosso, Udine

works exhibited:

Aus dem Augenrund, 1, 2000, 500 × 350 mm
Aus dem Augenrund, 2, 2000, 500 × 350 mm
no. 49/90

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SPAZIO VEDOVA

Spazio inquieto

1963
stone matrix
433 × 649 × 61 mm

(Linea nera)

1968
50 × 70 cm
ink, pastel and paper on paper

No a questa America

1968
50,5 × 71,5 cm
ink, pastel and paper on paper

(Dutschke)

1968
55 × 74,5 cm
ink, pastel and paper on paper

(Il giorno di Berlino – Marcuse)

1968
51 × 70,3 cm
ink, pastel and paper on cardboard

(Saigon)

1968
73,8 × 50,2 cm
ink, pastel and paper on paper

(L'assedio di Berlino)

1968
70 × 49,6 cm
ink, pastel and paper on paper

Immagine del tempo 1/2

1969
47 × 48,8 cm
photolithograph on paper
no. 9/12

(Immagine del tempo)

1969
45,9 × 49,8 cm

photolithograph on paper
no. 1/12

Resistenza oggi

1960s
175 × 250 cm
emulsified canvas

(Linea nera)

1960s
200 × 280 cm
emulsified canvas

Salisburgo '68

1960s
130 × 167 cm
emulsified canvas

Scontro di situazioni 1968/1975

1968–1975
280 × 600 cm
print on paper pasted on wood

Litoplurima "Sopraffazione '69"

1969–1977
lithograph and screenprint
on cardboard
assembled work
530 × 434 × 565 mm

(x Spagna per Alberti)

1975
70,8 × 50,2 cm
acrylic paint, ink, pastel and paper on cardboard

Spagna '75 '76 – 5: Rottura

1975–1976
steel plate matrix
503 × 370 mm

Oltre '86 – 13

1986
zinc plate matrix
715 × 509 mm

FONDAZIONE EMILIO E ANNABIANCA VEDOVA

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Emilio Vedova

**TEMPO
INCISO**

**FONDAZIONE
EMILIO E ANNABIANCA
VEDOVA**

EMILIO VEDOVA

Born in Venice in 1919 into a family of workers and artisans, from the 1930s onwards Vedova began an intense activity as a self-taught artist. In 1942 he joined the anti-Novecento movement known as Corrente. An anti-Fascist, he participated to the Resistance from 1944 to 1945 and in 1946, he was one of the co-signers of the "Oltre 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 Golden Lion award for Lifetime Achievement. In the early 1950s he created his celebrated cycles of works: *Scontro di situazioni*, *ciclo della Protesta*, *ciclo 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 1960*; in 1984 he would work with the composer again on *Prometeo*. From 1961 onwards he worked on his *Plurimi*, creating the 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 1970s 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 solo exhibitions included the major retrospective held at Castello di Rivoli (1998) and, after his death in 2006, the shows at Rome's Galleria Nazionale d'Arte Moderna travelled to the Berlinische Galerie; "Emilio Vedova", inaugurated in December 2019, at Milan's Palazzo Reale and the most recent "Rivoluzione Vedova" at M9 – Museum of the 20th Century.

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LA FONDAZIONE

The main aim of Fondazione Emilio e Annabianca Vedova, created by the artist and his wife, 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. Fondazione, near its headquarter at Zattere, has two exhibition spaces. The Magazzino del Sale, designed and installed by Renzo Piano with Alessandro Traldi and Maurizio Milan, for years entrusted to the artistic and scientific curatorship of Germano Celant and Fabrizio Gazzarri as Director of the Collection and Archive, 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. From June 2010, the restoration of the artist's studio – again effected under the su-pervision of Renzo Piano – enabled the Fondazione to have available the Spazio Vedova, a multifunctional space able to host events as well as exhibitions.

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VEDOVA

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Fabrizio Gazzarri

Exhibition

Coordination

Elena Oyelami Bianchini
Maddalena Pugliese

Editorial

Coordination

Clelia Caldesi Valeri

Archive

Coordinator

Sonia Osetta

IT and Digital Archive

Bruno Zanon

Transports, Installation and Insurance

Apice

Ottart

MAG Broker di Assicurazione –
Speciality fine art

Lighting

Avi Service, Venice

Antonio Vidal

Exhibition Graphic Design and Video

Twin Studio, Milano

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Tomaso Pessina

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Sveva Staffaroni

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Adriana Vianello

Andrea de Marchi

Livia Sartori di Borgoricco

Conservation

Vito Milo, Milan

Nuova Alleanza, Ponzano Veneto (TV)

Giuseppe Dinetto

Giovanna Niero

Fondazione Emilio e Annabianca Vedova thanks for the collaboration

Federica Montemerli

and

Corrado e Gianluca Albicocco della

Stamperia d'Arte Albicocco

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INFO

3rd September - 26th November 2023

Fondazione Emilio e Annabianca Vedova
Spazio Vedova, Zattere, Dorsoduro 50
Magazzino del Sale, Zattere, Dorsoduro 266

Tickets Office and Bookshop

Spazio Vedova, Zattere, Dorsoduro 50
Wednesday - Sunday
10.30am - 6pm (ticket office closes at 5.30 pm)

Tickets

Full 8 euro

Discounted admission 6 euro

Students 4 euro

Family (two adults with underage kids) 16 euro

Children up to 10 yrs old free admission

Discounted admission 6 euro

Senior visitors over 65 yrs

FAI members

Touristic guide without group (with current ID)

Disabled visitors escort included

Journalists (upon presentation of a valid press card for the current year)

Military or Police officers (in uniform or with an identification document)

AreAArte Card

Students 4 euro

Young visitors from 11 to 18 yrs

Students under 26 yrs (with current student ID)

Free Admission

Children up to 10 yrs old

Journalists (upon accreditation)

Group escort (15 people minimum)

Disabled escort

On Wednesdays residents in Venice

Members of the Associazione Guide Turistiche di Venezia

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