

## BIOGRAPHY

**1919** Emilio Vedova is born in Venice on August 9. At age 11 he is working as a shop-boy in a factory, after which he becomes apprentice, first to a photographer, then to an art restorer ... He works in various trades so as to be able to draw and paint. A lanky boy, he falls with pleuritis and spends months in a hospital.

**1934-1935** Self-taught, he studies and works intensively, concentrating on figures and architecture... He begins evening school at the Carmini but quits after a few weeks. Reads Dostoevskij ... He begins to cut himself off from his family, spending days wandering around drawing by himself.

**1936-1937** He stays with an uncle in Rome, where he draws and paints unusual architectural views, figures, "tangles of figures," many self-portraits.

**1938-1940** Extremely tense, he returns suddenly to Venice, where his life is increasingly difficult. With a friend from Alto Adige he goes to Florence. They attend a free school, but also spend "lots of time in the street..." in the San Frediano quarter. First contacts with antifascism. His subjects in this period: nudes, interiors, the poor. He follows his friend Hermann into the high valleys of the Sarentino - Bolzano region, in touch with nature and nordic culture. His life in Venice is ever more difficult. At the "Pre-littorali" he presents a series of "defeatist" drawings related to a military medical exam. The *Opera Bevilacqua La Masa*, a benevolent organization for impoverished artists, finally grants him his own studio, a garrett in Palazzo Carminati. Exhibits still life paintings of skulls and crosses at Ongania in the *Botteghe d'Arte*. Succeeds in avoiding military service, rejected for health reasons.

**1941** He exhibits his piece *The Drunkard's Family* at the Sindacale. Active in avant-garde events.

**1942** Shows three pieces in the Bergamo prize exhibition, where he encounters an incandescent antifascist atmosphere of

artists and intellectuals. Moves on to Milan.

**1943** An exhibition of drawings at the La Spiga and Corrente galleries in Milan, organized by Morosini, is closed by OVRA, the Fascist secret police.

**1944-1945** After the collapse of fascism on July 25, 1943, he departs Venice for Rome, then goes north into the region of Belluno, where he joins the antifascist resistance. The end of the war finds him in a hospital in Venice.

He moves to a studio on the *Fondamenta Bragadin* (Venice), where he makes his first international contacts.

**1946-1947** He is one of the signatories of the *Oltre Guernica (Beyond Guernica)* manifesto in Milan on May 2, 1946. Participates in the foundation of the *Nuova Secessione Italiana*. In Venice, on October 10, 1946, he joins the *Fronte Nuovo delle Arti*. Begins to participate in international exhibitions. He works in collage, experiments with materials, creates the first *Geometrie nere (Black Geometries)* entitled *Cucitrice (Woman Sewing)*, *Immagine del tempo (Image of Time)*, and *1946*.

**1947** Meets Peggy Guggenheim. Years of vehement artistic polemic.

**1948** He exhibits five works as part of the *Fronte Nuovo delle Arti* in the first postwar Venice Biennale (the 24th), curated by Giuseppe Marchiori. In the autumn he participates in the *Mostra dell'Alleanza della Cultura* in Bologna; conflict and polemic in the *Fronte Nuovo delle Arti*, with Vedova's violent opposition to the reigning Neorealist aesthetic.

**1949** He leaves Venice with Haya Murry, from Ireland, to live in a solitary refuge in the mountainous Auronzo region; a winter of severe work and study. He becomes ill with scurvy.

**1950** He shows three works in the 25th Venice Biennale. Meets Annabianca. Encounter and disagreement at the *Ca' Giustinian* with a Soviet Cultural

Commission on the theme of revolutionary artists in Russia... and on Socialist Realism and censorship. A crisis period leads to the development of a series of hallucinatory black-and-white geometric structures: *I feel the ice breaking up inside me...*

**1951** First solo show outside Italy, at the Viviano Gallery in New York, curated by Rodolfo Pallucchini, where he shows only *Black Geometries*. Receives the young artist prize at the first Sao Paolo Biennale in Brazil. Goes to Ravello with Annabianca, then to Switzerland (museums... “and glaciers...”). Months of intense work in a refuge high in the alpine Val Gardena. The *Scontri di situazioni* (*flash of situations*) series begins.

**1951-1952** Winter in Paris, where he is struck especially by the African exhibits in the Musée de l’Homme, visits Piace Pigalle... Chartres and the Louvre... Return to the mountains, where he creates nine works for the 26th Venice Biennale. Joins the *Gruppo degli Otto* (Group of Eight), created by Lionello Venturi.

**1953** Begins the large canvases of the *Ciclo della protesta '53* (*Protest Cycle '53*) and the *Ciclo della natura* (*Nature Cycle*). Intense work on materials collages, assemblages, followed by a period of recuperation on the solitary island of Palmaria. He leaves the *Gruppo degli Otto*, making a declaration at the *Convegno di Alta Cultura* (*The High Culture Conference*) at the *Fondazione Cini* in Venice.

**1954** Shows five large canvases from the *Protest '53* and *Nature cycles* at the second Sao Paolo Biennale. He receives the *Morganti Foundation Prize*, permitting him to travel for three months in the interior of Brazil, where he sees “gli uomini a quattro zampe” (“men on all fours”) working in the *fazendas* and the coffee plantations... and the Carnival in Rio. The harsh impact of South American reality will leave a lasting mark on him.

**1955-1956** Invited by Werner Haftmann, he shows a group of works at Documenta I, Kassel. First trips to Germany, first retrospective in Monaco at the Galerie Franke. First trip to Berlin, for a solo show

at the Galerie Springer. An entire room is dedicated to his work at the 27th Venice Biennale. He wins the *Solomon R. Guggenheim Foundation Award* for Italy.

**1957** Another winter of solitude and work in the mountains, from which he definitively descends only in June. He moves from his old studio in Venice to a new one at Dorsoduro 46. First retrospective in Austria, at the Galerie Würthle in Vienna, organized by Fritz Wotruba.

**1958** Begins work on lithography. Retrospective in Warsaw at the Palazzo Zachęta and at the Poznan Museum, where he meets Starzinsky, Kepinsky, Stanislavsky, and Teisseyre. At the International Contemporary Music Festival he meets Stockhausen, Tudor, and Nono, and includes Nono’s music in the exhibition galleries that show his work. He visits Danzig, Krakow and Auschwitz and meets many artists and intellectuals in a powerful moment of détente. Wins first prize at the International “Lissone,” which permits him two months of adventurous travel in Spain and an encounter with Spanish painting, especially Goya. The poverty of the lands sung by Lorca and Raphael Alberti (who he later meets) has a strong impact on him. He travels from Castiglia to Andalusia and La Mancha; in Toledo he studies El Greco. Subsequently he returns to Spain for periods of work on the island of Ibiza.

**1959** Presents his first L-shaped canvases in the *Clash of Situations* series at the international exhibition *Vitalità nell’arte* held at Palazzo Grassi, Venice. These are the direct antecedents of the later *Plurimi* (*Multiples*). A room is dedicated to his work at Documenta II in Kassel.

**1960** Wins the first and only Grand Prize at the 30th Venice Biennale, awarded unanimously by a jury of seven international scholars: Herbert Read, Giulio Carlo Argan, V. Aguilera Cerni, W. Haftmann, Z. Kepinsky, J. Leymarie, G. Marchiori. Goes to London in December, meeting contemporary artists there.

**1960-1961** Luigi Nono’s first electronic composition, *Homage to Emilio Vedova*.

Vedova creates sketches, designs, sets, and costumes for Nono's opera *Intolerance*, with multiple projections in movement, painted panels shifting synchronously to the music, and nine tight projectors set in different places. The work is carried out by Vedova during rehearsals at the Teatro alla Fenice during the *International Festival of Contemporary Theatre*, part of the 1961 Venice Biennale, directed by Bruno Maderna. A period of research and experimentation results in reliefs, sculptures, and the first studies for the *Plurimi*. Retrospectives in Madrid, Athens, Barcelona, and at the *Palazzo della Gran Guardia* in Verona, which includes three hundred early works from the 1935-1950 period, curated by Carlo Scarpa and Licisco Magagnato.

**1962** Creates the mixed media cycles of *For Spain* for an exhibition at *Ca' Giustinian* during the Venice Biennale, curated by W. Sandberg and V. Aguilera Cerni. In the winter he travels to Scandinavia, where he is particularly struck by the "nocturnal" Nordic world. Crosses the icepack in an icebreaker ship, travels to the taiga, meets artists (Aalto) and architects (Pietyla). Encounters the work of Munch ... *in its natural tight!*

**1962-1965** After reliefs, sculptures, and mixed media pieces, Vedova creates his first *Plurimi* in Venice: these are free-standing two-sided paintings on wood that emerge into space and use various media, including collage, *decollages*, graffiti, scraping and scoring. His first exhibition at the Marlborough Gallery in Rome (November 1963), curated by Giulio Carlo Argan, provokes violent polemic: "Paintings that explode under your feet" (Bruno Zevi in *L'Espresso*). From November to mid-May Vedova works on the *Plurimi* in Berlin, Artist in Residence at the Senate for Science and Art. Due to space requirements, he is given the huge former atelier of Arno Breker in Grünewald. The seven *Plurimi* of the *Absurdes Berliner Tagebuch* series are exhibited for the first time at Documenta III in the *Space-Action in Blackness* section, creating "a scandalous event" (W.

Haftmann) in the Friedericianum Museum in Kassel, 1964. A tape recording made at his studio, containing voices, noises, and music, is played continuously throughout the exhibition. The Italian contribution to the *International Exhibition of Contemporary Design* section in Documenta III in the Alte Galerie consists of two artists, Giorgio Morandi and Vedova himself, who shows Venetian architectural renderings from 1936 and his studies for the *Plurimi* from 1961-1964. Regular visitors to his studio include Hans Scharoun, Hanna Hoch, Andre Masson, H. Andersch, Stuckenschmidt, and Juri Kotalik, who purchases a *Plurimo* for the Castle Museum in Prague. E. W. Sandberg selects another large *Plurimo*, *Never More*, for the Israel Museum in Jerusalem. Other visitors in Berlin include Bode, Haftmann, Grohmann, and many young German artists, eager to see the *Plurimi* in process. Proposal to leave one in the street outside the Kurfürstendamm as a provocation, but permission is not given. Becomes friends of architects W. Düttmann and the very young P. Münzing. During one of his frequent "strolls" in East Berlin he meets Hartfield, and will later meet Herzfeld.

**1965** Large-scale retrospective at the Kunsthalle Baden-Baden including the *Absurdes Berliner Tagebuch*. At the Franke/ Maximilianstrasse a concurrent exhibition shows drawings for the first *Plurimi*, made between 1961 - 1963, curated by W. Haftmann. He leaves Berlin for Washington, invited by the Kennedy Institute of Contemporary Art, which puts on a show of his drawings, collages, and graphics from 1935-1965, together with small bronzes and drawings by Henry Moore. He lectures on the *Plurimi* in Washington and subsequently at the Rhode Island Institute of Design, universities in Philadelphia and Chicago, the Cleveland Institute of Art, the Detroit Institute of Design, Wayne State University, the University of Wisconsin- Madison, Carnegie-Mellon University in Pittsburgh (where he exhibits a large *Plurimo*), and UC Berkeley. He crosses the U.S. by car, seeing New Orleans, Louisiana, the

Mississippi River, Dallas, Santa Fe..., “deserts, canyons, Indian reservations, the black and white ghettos of the immense metropolises.” He travels El Camino Real, the old Mexican road overlooking the Pacific between Los Angeles and San Francisco... stops in a hippy commune in Big Sur, sees Arizona and New Mexico, the Salt Flats, Mormons. Spends three adventurous months in New York. He is asked to head the International Summer Academy in Salzburg, replacing its founder, Oskar Kokoschka, and teaches there for five years, from 1965-1969. Meets Bakema. Experiments with light continue in his studio laboratory in Venice.

**1966-1967** Eighteen months of experimentation and technical work divided between Venice (in the twelfth century ex-Abbey of S. Gregorio), Murano (Studio Venini), New York, and Montreal, where *Spazio/plurimo/luce* is to be the fulcrum of the Italian Pavilion at the 1967 Montreal Expo. The largest of this series, the asymmetrical piece measures 51 meters in length, 24 meters in width, its height varying from 8 to 16 meters. A large rotating disc of laminate (approx. 4x4 meters) suspended in the center functions as pivot, intercepting and reflecting collage elements and moving light from projections cast against the ceiling, the walls, the floor, and onto viewers who thereby become participants in this dynamic atmosphere, this light. The space can be crossed in all directions and on different levels, in a continuum, with pluralities of visual and aural possibilities.” Another expressive element, the electronic music piece, *Parete 1967* (*Wall, 1967*), is by Marino Zuccheri of the Rai Phonology Studio in Milan. Another series of lectures in the US, including Madison and Berkeley. At the Corning Museum of Glass he conducts a seminar on his patented light/glass invention. His Venice studio moves from S. Gregorio into a great hall in the *Magazzini del Sale* on the *Zattere*.

**1968** Retrospective at the Palazzo dei Diamanti, Ferrara, including new *Plurimi*. Participates in demonstrations and actions

of the student movement. An intense period devoted to engraving, including etching and lithography on steel plates, as well as experiments in round and vibration.

**1969** Begins unprecedented work on light tables with cutouts, film, and collage, which develop into the “gigantographs.” Working with Bakema (who teaches urban planning and architecture) and students in Salzburg, he creates a multimedia work with installations, films, and gigantographs. The Castello Mirabell holds an exhibition entitled “Five Years Bakema School, Five Years Vedova School.”

**1970-1972** Invited to Cuba for a month-long conference, *Art and Society*, which includes Julio Cortázar, Matta, Saura, Mayer. Heated polemics. Solo trip to Macedonia where he encounters the Byzantine cathedrals and monasteries in Pech, Decani, Skopje, and Salonika.

**1973-1975** A third cycle of lectures in the US, including at Cooper Union in New York. Creates a gigantograph/film/collage *Clash of Situations* in the Great Hall of the Architecture Institute at the University of Venice, designed by Carlo Scarpa. In February he initiates a campaign, first in the city, then nationally and internationally, to save the *Magazzini del Sale* in Venice, “exceptional documents of 15th century industrial architecture.” The *Magazzini* are saved. He mounts the 1975 retrospective “Graphics and Teaching” in Aosta in the Tour Fromage in the Roman Theatre. He installs gigantographs, montages, and collages that follow the walls all the way up to the thirteenth-century ceiling. Each of the building’s four floors features a graphic technique: offset printing, serigraphs, lithography, etching. The exhibit includes an audiovisual tape loop filmed in the artist’s laboratories and by helicopter over Aosta. Begins teaching a painting course at the Academy of Fine Arts, Venice (from 1975-1985). His studio moves from the *Magazzini del Sale* into a fifteenth century squero (a Venetian shipyard) at Dorsoduro 51. Here, he creates huge, almost monochrome

canvases for the *De America cycle* (1975-1976).

**1976-1978** Begins the *Plurimi binari* cycles, asymmetrical painted panels mounted on parallel tracks; as they slide, their superimposition creates moving collages, while shadows bring other mobile elements to life. Five cycles entitled *Laceration* are composed, each consisting of ten separate components in four steel frames. The *Lacerations* are shown for the first time at the *Venezia - Revenice* International Exhibition in 1978, curated by Pierre Restany at *Palazzo Grassi*, in a black space accompanied by an “emergency monosound” created by Marino Zuccheri. In the *Urban Iconography* section of the 39’ Venice Biennale, curated by Achille Bonito Oliva, he exhibits *Absurdes Berliner Tagebuch No.7* and gigantographs in an angular black space. Receives the Grand Prize at the Design Biennial in Rijeka. Spends five months in the hospital in Venice and Austria. Upon his release, he returns immediately to work. Continues with the *Plurimi binari*, in new cycles entitled *Fragments* and *Splinters*, consisting of two-sided paintings on wood with bases in steel and anticorrosive alloy. Simultaneously and continuing after the *Plurimi binari*, he realizes a cycle of over sixty works, some two-sided, in wood and various materials, the *So-called Carnivals* (1978- 1983), pieces that are shown only to a few friends and collaborators, including Cacciari and Nono.

**1980-1984** Invited to a university in Mexico, UNAM, for a retrospective of graphic work at the Carrilio Gil Museum in Mexico City, for a lecture series, and to travel and study, from September to November 1980. Teotihuacan, Oaxaca, Mitla, Guanajuato, Guadalajara (where he encounters the work of Orozco), across the Yucatan to see Mayan ruins, the Isla de las Mujeres. “The November Day of the Dead Festivals ... Experiences in fortissimo” The new *Plurimi binari*, up to now exclusively in a hallucinatory black-and white, take on color, leading to the huge masterpieces of the Eighties, some of them four-panel

polyptychs, including the cycles of the *Compresenze*, *Recording* (1981), ... *als ob...*, *Supporti transitori* (1982), *Emerging* (1982), *Da dove* (1983), *Rossi, Di umano* (1984, 1985). First major retrospective in Germany exclusively of his early drawings, *Das zeichnerische Frühwerk 1935/1950*, at the Schloss Morsbruch Museum in Leverkusen, 1981, curated by Rolf Wedewer. A major retrospective including *Plurimi* at the Palazzo dei Congressi of the Republic of San Marino, *Vedova - Compresenze 1946/1981*, curated by Giulio Carlo Argan and Maurizio Calvesi. The exhibit *Vedova - 60s/80s*, including *Plurimi*, at the Stedelijk van Abbe Museum in Eindhoven, presented by Rudi Fuchs, February-March 1982. Seven huge canvases are selected by Rudi Fuchs and J. Gachnang for Documenta, Kassel. The 40th Venice Biennale exhibits the *Emerging* and *Compresenze* cycles of the eighties and the 1965 piece *Plurimo Omaggio a Dada-Berlin*. A traveling retrospective curated by Germano Celant opens in Venice, *Vedova 1935-1984* including paintings, *Plurimi*, *Plurimi binari*, *Spazio/plurimi/luce*, reliefs, sculptures, drawings, installations, and film. The exhibition occupies the Museo Correr, the *Ala Napoleonica*, and the *Magazzini del Sale*. Beginning in 1983, planning with Massimo Cacciari and Luigi Nono on a production of Nono’s *Prometheus*. The world premier at San Lorenzo in Venice will be conducted by Claudio Abbado, with texts selected by Cacciari, wooden structures by Renzo Piano, and *Interventi/luce (Light Events)* by Vedova.

**1985-1986** Work begins on the *Dischi*, two-side painted pieces on wood with graffiti, collage, *decollage*, and other media, arranged in space at various levels and inclinations, some free-standing, others laid on the ground, set at angles to the wall or hanging high on the wall, imposing on the space, cutting into it, splitting it. Work on the *Tondi* and the *Oltre*. Invited to participate in the *Italia aperta* exhibit in the new galleries at the Caja de Pensiones in Madrid organized by

Maria Corral, Vedova selects the most irregular exhibition space, with more possible trajectories for the viewer and more levels of vision. Stimulated by the mutability of the “open-closed” spatial relations, he creates the *Non a caso (Not by Chance)* cycle, five large two-sided discs on wood (diameter approximately 300 cm.), suspended threateningly “like guillotines,” free-standing with sharp cutting edges, leaping out from corners at the viewer, inclined on the ground at risky angles, or vertical, cutting across suspended paths. This exhibition provokes intense, animated reactions. Begins another disc cycle entitled *Non dove* (1985-1988) for the permanent galleries at the Centro Arte in Villa Celle, at Santomato (near Pistoia).

Stimulated by this multi-levelled, irregular space and the perceptual irregularities caused by the high, half-moon windows, Vedova creates work on site, developing the first *Dischi* that emerge from “breaches” in the walls. Retrospective at the Staatsgemäldesammlungen Galerie Moderner Kunst in Monaco, including *Plurimi*, *Dischi*, and *Tondi*, curated by Carla Schulz-Hoffmann. This exhibition moves on to the Städtisches Museum Schloss Morsbroich in Leverkusen and the Kunsthalle in Darmstadt, in 1986. At the 42nd Venice Biennale in 1986 he shows two *Dischi* of the *Non dove - II* cycle in the *Arte and Science* section, curated by Maurizio Calvesi. An exhibit at the Museum Weiner Secession in the Palais Olbrich, Vienna, includes the huge *Oltre* canvases, work from the Eighties, and a new installation of the 1985 *Non a caso* discs, curated by Aurora Garcia and Massimo Cacciari.

**1987-1988** Beginning of the great cycle *...in continuum, compenetrazioni-traslati* of 1987-1988. In a few months of intense work, he “finds” by impulse a technique to create twenty-six works on black canvas and eighty-five on white canvas. He calls the dimension and form of the canvases “indifferent - in the incessant rhythm of making.” Wieland Schmied invites him once again to the Internationale

Sommerakademie für Bildende Kunst in Salzburg for a large solo show of work from 1960-1980 including gigantographs and documentation. *Vedova und Salzburg* is published.

**1989-1990** New relief sculptures and mixed-media *assemblages* for the *Per uno spazio* cycle (following those of the early 1960's). He contributes *Drachen: da Venezia a Osaka - "Drago veneziano"* to the “*Art Kites International*” Kites Festival, organized by the Goethe Institute in Osaka. Tours Japan, beginning at the Miyagi Museum, then to Himeji, where Vedova and Rauschenberg are present at the “*Vernissage am Himmel*,” where the dragon kites are launched (April 1989). Major retrospective at the Graphische Sammlung at the Albertina Museum in Vienna entitled *Vedovas Engel und die visionäre Figurenwelt seiner frühen Zeichnungen*, presented by K. Oberhuber. The exhibition moves to the Frankfurter Kunstverein in Frankfurt, the Kunstverein in Ludwigsburg, and to the Neuer Berliner Kunstverein. Wins the Grand Prize at the International Graphics Biennial in Ljubljana. The Italian Cultural Institute in Vienna presents a retrospective, *Emilio Vedova - Graphik 1958-1990*, with *plurimo*-lithographs and etchings, curated by the Albertina Museum Director, Konrad Oberhuber. The exhibit travels to the Muzeum Sztuki in Lodz, Poland, including an article by the museum director, R. Stanislawski. Seven *Plurimi* of the *Absurdes Berliner Tagebuch* cycle are shown at the 44th Venice Biennale in the *Ambiente Berlin* section. Vedova's installation is dedicated to Luigi Nono, recently deceased. The exhibition travels to the Mücsarnok Museum in Budapest. In September 1989, he is invited by Garner Tullis to his graphics laboratory in Santa Barbara, California, to make monotypes. Subsequently invited to the Garner Tullis Workshops in New York, where he develops new techniques to create a series of large monotypes. Goes to the Harvey Littleton Studios in Spruce Pine, North Carolina, for experimental etching on glass, where he creates more than forty

“vetrografie,” (*glass-etchings*), some in large format. Another solo exhibition dedicated to Luigi Nono, *Vedova - Plurimi binari 1977-1978: the Lacerazioni* cycle is produced at the Italian Cultural Institute in Vienna, curated by Claudio Abbado as part of the Vienna Modern '90 exhibition. Contributes ten canvases from 1946-1962 and two *Plurimi* of the *Absurdes Berliner Tagebuch* to the *Memoria del futuro - Arte Italiano desde las primeras vanguardias a la postguerra* exhibition at the Museo Nacional Centro de Arte Reina Sofia in Madrid, organized by Maria Corral and Germano Celant.

**1991-1993** Major retrospective of the 1985-1991 period, *Vedova - continuum...* includes the *Dischi*, with ten pieces of the *Oltre* cycle, thirty-six from the 1986 *Angeli* cycle, with drawings and documentation. For the first time he exhibits forty-nine works of the 1987-1989 *Continuum* cycle, with installation on-site by the artist in person after a year of design and preparation. In the same period, creates a new cycle of works on laminate based on his earlier studies in this material in 1968. Beginning in September, 1991, permanent exhibition of *Lo stregone (The Warlock)*, 1948, in the Sandro Pertini Museum in Savona. The *Partiture* cycle of 1991 and *Trittico Oltre* are shown at the international exhibition, *Due mondi a confronto - Colombo e l'epoca delle grandi scoperte*, in a room dedicated to his work in the thirteenth century wing of the Palazzo Ducale in Genoa. A large *Disco* is included in the *Symposium - Baroque Meets the Present* exhibition at Litomerice, Prague. Publication of *The Artist and The Book in Twentieth-Century Italy* by the Museum of Modern Art, New York, including a Vedova litho-*plurima*. His *Partiture '91/'92* are shown in the *Punti cardinali dell'arte* section of the 45th Venice Biennale. As part of the Salzburger Festspiel dedicated to Luigi Nono in 1993, he shows seven large works from the fifties to the eighties in the *Utopia - Arte Italiana 1950- 1993* exhibition at the Schüttkasten (from July 24-August 31). Retrospective at the Museo d'Arte Moderna at Villa Malpensata, Lugano.

**1994-1996** *The Italian Metamorphosis*,

1943-1968 at the Guggenheim Museum in New York, curated by Germano Celant (October 1994-January 1995), includes *Plurimo No.5* (hanging) from the *Absurdes Berliner Tagebuch*, giant canvases of the Fifties and Sixties, and *Black Geometries* from 1950. The exhibition travels to the Kunstmuseum in Wolfsburg). In the summer of 1995, a *Disco* of the *Non Dove* cycle, 1986, is shown at the exchurch of the Maddalena (designed by Vanvitelli) in Pesaro. Rudi Fuchs offers him two rooms in the exhibition, *Couplet 5 - Dansende Meises* at the Stedelijk Museum, Amsterdam (May/June 1995). He shows the cycles *Partiture* (1991-1992); *in continuum, compenetrazioni/ traslati* (1987-1988); *Non Dove* (1986); and *Oltre Rosso* (1985). *Oltre Rosso* is purchased by the museum. Solo show at the Galleria Civica di Arte Contemporanea in Trento, with a large installation of the *Dischi*. In 1996 he wins the *Grand European Prize for Graphic Art* at the 4th Novo Mesto Biennial in Slovenia.

**1997-2002** *Emilio Vedova - arbitrii luce*, solo show at the Studio Marconi, Milan, with works exclusively in black-and-white on metal, including pieces from *Frammenti/Schegge, Arbitrii* (1977-1978), *Laminati* (1991), *Dischi Non Luogo* (1987-1997). A catalogue of the exhibition is published. Major retrospective at the Museo d'Arte Contemporanea at Castello di Rivoli, with installations, some never before seen, of *Cosidetti Carnevali* (1977-1983), *Bozzetti per uno spazio* (Sketches for a space, 1980-1990s), and the large disc *Chi brucia un libro brucia un uomo (Whoever burns a book burns a person)* 1993, which will subsequently be donated to the library in Sarajevo. After the major exhibition in New York in the late Eighties, the same paintings are shown in the new gallery Ala in Milan, first in 1999 and then with the addition of graphic works in 2001. The engravings collection *Aus dem Augenrud*, 2000, is presented at the inauguration, with texts by Joaquin Sartorius and Massimo Cacciari, who are present. Invited to the 1999 exhibition, *A' rebours, la rebellion informalista (1939-*

1968), first shown at CAAM on Grand Canary and then at the *Centro d'Arte Reina Sofia* in Madrid. The year 2000 collection at the Ministry of Foreign Affairs (Farnesina, Rome) includes a large canvas from the cycle, *Compresenze* (1981). Invited to show in the Novecento: *Arte e Storia in Italia* exhibition at the Scuderie Papali at the Quirinale in Rome, curated by Maurizio Calvesi. The Musei Civici in Sardegna offer a solo show in the EXMA Sala delle Volte in summer, 2001. Autumn, 2002, he donates the seven *Plurimi* of the *Absurdes Berliner Tagebuch* to the city of Berlin.

**2003-2004** January 25, 2003, receives the 28th Premio Nonino together with Irish writer John Banville and Portuguese scientist Antonio R. Damaso. Exhibitions: *Entre el clave/ y la espada: Rafael Alberti en su siglo*, MNCARS (September 11-November 24, 2003; the exhibition then moves to the Centro Andaluz de Arte Contemporaneo, December 2003-February 2004); *Berlin-Moskau, Moskau-Berlin. 1950-2000*, at Martin Gropius-Bau, (September 2003 - January 2004; the exhibition moves to the Staatliches Historisches Museum and the Gosudarstvennyj Istoriceskij Muzej in Moscow, March-June 2004); *Ottava Triennale dell'Incisione*, at the Società per le Belle Arti ed Esposizione Permanente (December 2003-January 2004). *Soltanto un quadro al Massimo: Vedova - Lupertz*, at the Accademia Tedesca in Rome in the Villa Massimo (September- December 2004); Solo show at the Galleria Nothelfer, Berlin (September-December 2004); *Dino Lanaro e gli artisti di Corrente* at Castel Sant'Angelo, Rome (October 2004-January 2005); *Arti e Architettura 1900-2000*, Palazzo Ducale in Genoa (October 2004-January 2005). Inauguration of the new museum of the Berlinische Galerie with the permanent installation of the *Absurdes Berliner Tagebuch* (1964).

**2004** 'Berlin-Moskau, Moskau-Berlin 1950- 2000', Martin Gropius Bau, Berlin / Gosudarstvennyj Istoriceskij Muzej, Moscow, 21 March - 15 June. 'Soltanto un quadro al Massimo: Vedova- Lupertz',

German Academy in Rome, Villa Massimo, Rome, September - December. Solo exhibition at the Galerie Nothelfer, Berlin, 19 September - 20 December. From 15 October to 17 January, exhibition 'Dino Lanaro e gli artisti di Corrente' at Castel Sant'Angelo, Rome. He participates in the exhibition 'Arti & Architettura 1900-2000' Palazzo Ducale, Genoa, October 2004 - January 2005. On 22 October 2004 the Berlinische Galerie's new museum is inaugurated with the permanent installation *Absurdes Berliner Tagebuch '64*.

**2005-2006** The Italian Cultural Institute in Chicago, under the direction of Francesca Valente, organizes a travelling solo exhibition: Italian Cultural Institute, Chicago, 16 February - 25 March; Italian Cultural Institute, Toronto, 15 June - 12 August; Italian Cultural Institute, Los Angeles, 15 September - 15 October; Italian Cultural Institute, San Francisco, 3 November - 1 December; Italian Cultural Institute, New York, 8 December 2005 - 12 January 2006. From 2 December 2005 to 18 March 2006, solo exhibition at the Galleria Salvatore+Caroline Ala, Milan. **2006** Solo exhibition 'Vedova' at Arte Studio Clocchiatti, Udine, 27 May - 6 Agosto 2006. 21 September Annabianca dies. 25 October Emilio Vedova dies.

**2006-2007** *Venezia'900, da Boccioni a Vedova*, Treviso, Casa dei Carraresi, 27 October 2006 - 8 April 2007 (extended to 1 May 2007).

**2007** *Artempo*, at Palazzo Fortuny, Venice, 6 June - 7 October 2007. *Vedova. Monotypes*, Peggy Guggenheim Collection, Venice, 9 June - September 2007. *Emilio Vedova*, solo exhibition, Torre Massimiliana, Island of Sant'Erasmo, Venice, 10 June - 30 September 2007. *Omaggio a Vedova - dialogo con Baselitz* at the 52nd Venice Biennale, in the refurbished Venice Pavilion, 10 June - 21 November 2007.

**2007-2008** *Emilio Vedova 1919-2006*, retrospective exhibition at the Galleria nazionale d'arte moderna, Rome, 7 October 2007 - 6 January 2008, also installed at the Berlinische Galerie

Landesmuseum für Moderne Kunst,  
Fotografie und Architektur, Berlin, 25  
January - 20 April 2008.

**2008-2009** *Italics, Arte italiana fra  
tradizione e rivoluzione 1968-2008*,  
Palazzo Grassi, Venice, 27 September  
2008 - 22 March 2009. *Kassandra-  
Visionen des Unheils 1914-1915*,  
Deutsches Historisches Museum, Berlin,  
19 November 2008 – 22 February 2009.

**2008-2010** The work *Emerging* (1984) is  
on show at the Italian Embassy in Berlin,  
31 October 2008 - 31 October 2010.

**2009** *Zeichnen*, Akademie der Künste, 23  
April - 14 June 2009.