

Studio Vedova, a former boatyard
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Vedova's studio at Dorsoduro 50, right next to his beloved Zattere by the Salute, was the last large studio Emilio worked in, from the mid-1970s onwards. After his studio in the church of San Gregorio, and that of the Magazzini del Sale, which he left after saving them from demolition, he moved to a former 16th-century *squero* or boatyard with crooked and wavy walls lit by large, bright skylights, comprising a long, slightly curved space punctuated by tall, dense trusses which in some way assist and hold together all that wholly Venetian sense of precarious mobility that is so present in many works by Vedova.

This site was the last major element to join all the others: home, studios and stores, in direct communication with each other and in which the very meaning of life was, for him, closely tied to his artistic research.

These Vedova spaces in *continuum* rendered extraordinarily dynamic and alive by his daily passage formed, as though a large laboratory space with view of the world, an incredible and challenging (*multiple!*) itinerary of possible relationships between idea and work, between art and life, utopia and reality.

Emilio Vedova was particularly proud of his big *antro*, as he called it, beneath which he lived every day intensely, and renewed his own adventure in the experience of art, finding in this extraordinary and intensely Venetian space, a place in which to expand and concentrate that was congenial to him.

This place has seen the emergence of several significant series of works starting with that of the *Plurimi Binari*, the large *Canvases* of the 1980s, the *Dischi...* the *Tondi...* the *Oltre*, *Carnevali*, *Continuum* and *Modellini Per Uno Spazio*.

The Fondazione is currently having the former studio of Vedova refurbished and restored, with the aim of maintaining the artist's spirit intact in the site. The project is by Atelier Traldi, with coordination and project management by Maurizio Milan, and with the supervision of Renzo Piano. The restoration will be terminated after the closure of the "Emilio Vedova Scultore" exhibition.

The project's aim is to create a place with the most modern technology to conform with the standards required for museum conservation. It will divide the space into an archive area that will allow the study, preservation and restoration of some of the works by Emilio Vedova owned by the Fondazione, and a central, highly flexible area for exhibitions, conferences, concerts, and any other cultural projects of the Fondazione.

The inauguration of the former Vedova Studio, duly restored and renewed as to its functions, together with the work effected last year on the Magazzino del Sale, with the extraordinary project by Renzo Piano, complete a first and demanding phase for the Fondazione Emilio e Annabianca Vedova.

The next phase will make it possible to concentrate our efforts further on the dispositions set out by the artist in the Fondazione's articles of association.