

VEDOVA IN TONDO is the title of the exhibition the Fondazione Emilio e Annabianca Vedova is organising in Venice at the Magazzino del Sale from **17th May to 2nd November**. In the wake of the exceptional shows that had the Venetian artist's works creating a dialogue with those of Louise Bourgeois, with the installations of Anselm Kiefer, the theatre architecture of Aldo Rossi and Roy Lichtenstein's sculptures, the extraordinary exhibition machine designed by **Renzo Piano** will once again be activated.

This exhibition will once again compare Emilio Vedova's oeuvre with other artists: for the first time in its history, the Fondazione has sought to stimulate a direct contact with music, re-evoking the particular attention Emilio Vedova displayed to this artistic discipline, which nourished significant echoes in his own work, as shown by some examples of great international significance. His deep and long-lasting friendship with Luigi Nono is particularly significant in this regard: Nono dedicated his first electronic composition to Vedova – *Tribute to Emilio* – in 1960, and in that same year sought his collaboration for *Intolerance '60*, for which Vedova produced the costumes at the Fenice theatre, together with the sets and multiple, moving projections. And again with Nono, in 1984, the artist was the co-protagonist of the unforgettable *Prometheus* together with Claudio Abbado, Massimo Cacciari and Renzo Piano, designer of the complex, extraordinary wooden structure built in the former church of San Lorenzo in Venice. On 16th May, the composer and pianist **Stefano Bollani** opened the exhibition in a unique, unrepeatable moment, offering some musical improvisations inspired by the great Vedova paintings installed in the astonishing space of the Magazzino del Sale. The video of the evening will be screened in the Magazzino for the entire duration of the exhibition.

VEDOVA IN TONDO (*Vedova in the Round*) offers the public a cycle of works marking a key point in the development of the Venetian artist: the *Dischi*, *Tondi* and *Oltre* of 1985-1987 and a selection of large *teleri* many of which never before shown in public, dating from 1981-1985.

Towards the end of 1984, Emilio Vedova began a period of intense research stimulated by the use of the circle, which was to keep him busy until 1987 in a sort of challenge towards this sacred figure, so much in contrast with his artist's vision of a lacerated, asymmetrical and ever-shifting universe. The exhibition comprises two sections of works: one fixed to the wall and floor, which maintains a dialogue with the other section, comprising

three series of paintings moved by robotic shuttles. The first includes the *Disco* called *Non Dove '86 - I - (23-1-86)*, a large two-sided painting on wood, placed on the floor; the date next to the title is that of the death of Joseph Beuys. The painting was executed by Vedova immediately after learning the sad news of the death of an artist he greatly admired. Five large *Tondi* of 1985-1987 hang on the large 15th-century wall of the Magazzino del Sale; these are painted on canvas and on one side only. The second section comprises three series of moving works, including a selection of *Oltre* and large *teleri* of the 1980s. The *Oltre*, round works inserted in a square may be said to round off the problem of the circle and Vedova's powerful impulse to break, lacerate the "frontiers" which Vedova described in these terms: "...thrusts of overflowing - incontinences of perimeters..."

The large *teleri* of 1981-1984 precede and prepare the terrain for Vedova's fundamental exploration of the circle, from the *Compresenze* of 1981 to the *Di Umano* of 1984-1985.

With this exhibition, the Fondazione Emilio e Annabianca Vedova aims once more to stress the experimental intentions of Emilio Vedova's work. In his long and prolific artistic career, Vedova explored very different disciplines with the greatest energy, impelled by an un-restrainable and all-devouring drive to search.

Emilio Vedova was well aware of what Renzo Piano had designed for his Foundation, but he did not live to see the "machine" that moves his works in action; a 'Vedovian' movement, dynamic and exciting, that the *Vedova in Tondo* exhibition activates once more in the fabulous Magazzino del Sale.

Notes to accompany the VEDOVA IN TONDO exhibition at the Magazzino del Sale and meeting with Stefano Bollani

Twenty years separated Vedova from Noventa, who is finally being recognised as one of the most singular Italian poets of the 20th century and not merely as the public voice of a local dialect. They did not frequent each other, but Vedova instinctively appreciated him both for his approach to life and for a shared attention and attraction for the theme of “time” understood as an existential dimension.

“He who would lightning be, must for long be cloud”.

So Noventa used to say in the last period of his life.

It might also be a perfect “logo” for Emilio Vedova’s style: his participation in life, his “presence” in the world, as he liked to say, was entrusted essentially to his works, those bolts of lightning that he called rending plunging attacks, the result of long and continuous days of isolated work in his studio, only nourished by epistolary exchanges, dialogues and readings in the evenings with Annabianca.

*... I know, I know that meanwhile time flies. And that it leaves us. Old. In front of the door to our home! It doesn't matter... it doesn't matter at all.
Time goes round. It'll come back to find us: and well'll be back, young, ready to go round the world.*

Thus wrote Noventa (in Venetian dialect) in the last days of his life, drawing inspiration from the ancient concept of the circularity of time, a notion that also intrigued Vedova. In his studio, he had written on a card: “*every day is a day*” to remember – every day – that each day is a value that should not be thrown away. And in the 1960s already, he had produced the “*Immagini del Tempo (Images of Time)*” in masterly fashion! So it was a remote dialogue with different means of communication between contemporary artists, just as the Fondazione offers dialogues in its study of Vedova’s work, promoting this theme in its exhibitions of Vedova with Bourgeois, Kiefer, Aldo Rossi and Lichtenstein.

When Germano Celant and Fabrizio Gazzarri suggested I accompany the great canvases of the 1980s, moved by the robotic machine dreamed up by Renzo Piano for the Magazzino del Sale, with five *Tondi* on the walls and a *Disco* from the *Non Dove '86* cycle (pointing out to me the reasons

underlying the coherence of the selection with the Fondazione's programme, and their aesthetic and academic points of interest), I immediately approved the project; and I did so also for reasons that I did not make clear at the time.

In Vedova's artistic development, the *Tondi* and *Dischi* represent one of the focal points of his ethical and political conception of art: the Venetian artist's torment, for after all, his mission (in which he believed totally and existentially) was to record and at the same time to re-transmit, as a message, the eternal clash of situations that incessantly agitate the whole world: wars, illusory truces, hunger, injustice, oppression, modern forms of slavery, inequality, massacres, armaments, corruption. In these continuous recordings-perceptions-re-transmissions of his, while implying a basically universal language, he nevertheless felt the limits of the "pictorial" expressive medium, and the *Tondi* and *Dischi* in the finite-infinite of the circle gave him the conviction and illusion of the combination of space and time, and hence of a message destined to reach the citizens of the world without barriers.

With the exhibition of the *Tondi* and *Dischi*, the idea was not only to present some important "unseen" works but also to renew Vedova's message and say that his "battle" must continue, especially in this historic moment in which the clashes that are emerging around the world are particularly acute and dramatic.

The musical message reaches one and all without the need for mediation: it is a language whose words – the notes – have no need of translation, except in terms of interpretation.

As we know, Vedova was constantly attracted to music, and was highly enthusiastic. More, with the experience of Nono's *Intolleranza '60* and with *Prometeo* (again by Nono and conducted by Abbado), he became a protagonist of the medium.

Now, the meeting between Emilio Vedova and another great artist, Stefano Bollani (who freely interprets his work) not only forms part of the programme of dialogues between contemporaries that the Fondazione has planned and promoted so far, but also signifies that Vedova's message can draw in and bear comparison with messages from many different forms of art.

Naturally, I feel the obligation to thank all those who have made possible the VEDOVA IN TONDO exhibition, and namely Germano Celant, Fabrizio Gazzarri and, in the Fondazione Vedova itself, Elena Bianchini Oyelami, Maddalena Pugliese, Sonia Osetta, Bruno Zanon.

And also Studio Systema with Adriana Vianello and Andrea de Marchi for the communication, and Camuffo Lab. with Giorgio and Marco Camuffo for the graphic design.

Naturally, a special thank you must go to Stefano Bollani, who immediately accepted to form a "dialogue" with Vedova.

And finally, I wish also to thank the sponsors, Yamaha Music Europe GmbH - Branch Italy, AVA, Garage San Marco SpA.

Alfredo Bianchini

President of the Fondazione Emilio e Annabianca Vedova

VEDOVA IN TONDO

Works on display

On the floor

Non Dove '86 I (23.1.86)

1986

Diameter 280 cm

Water paint, sand, powdered
rust and pastel on wood

On the walls

Tondo '85 - 2

1985

Diameter 280 cm

Water paint, sand, powdered
rust and pastel on canvas

Tondo '87 - 2

1987

Diameter 280 cm

Water paint, paper, pastel
and sand on canvas

Tondo '87 - 3

1987

Diameter 280 cm

Water paint, paper, sand
and pastel on canvas

Tondo '87 - 5

1987

Diameter 280 cm

Water paint, sand, powdered rust,
nitrocellulose paint and pastel
on canvas

Tondo '87 - 6

1987

Diameter 280 cm

Water paint, sand, nitrocellulose
paint, powdered rust and pastel
on canvas

First sequence

...Dagegen '82...

1982

210x290 cm.

Water paint, pastel, nitrocellulose
paint and sand on canvas

Emerging '82 - 3

1982

200x300 cm.

Water paint, sand and pastel
on canvas

Emerging '82 - 4

1982

200x300 cm.

Water paint, pastel, sand
and paper on canvas

Scarabocchi dell'Anima '82

1982

210x290 cm.

Water paint, pastel, sand
and nitrocellulose paint on canvas

...Als Ob... '83 - 2

1983

190x300 cm.

Water paint, cement, pastel
and sand on canvas

...Als Ob... '83 - 3

1983

190x300 cm.

Water paint, cement, sand
and pastel on canvas

...Als Ob... '83 - 5

1983

190x270 cm.

Water paint, pastel and cement
on canvas

Da Dove... (1983-11)

1983

230x300 cm.

Water paint, pastel, sand
and powdered rust on canvas

Rosso '83 - X

1983

200x300 cm.

Water paint, sand and pastel
on canvas

Second sequence

Oltre - 4 (Ciclo I 1985)

1985

280x280 cm.

Water paint and pastel on canvas

Oltre - 6 (Ciclo I 1985)

1985

280x280 cm.

Water paint, pastel and sand
on canvas

Oltre - 2 (Ciclo II, Rosso '85)

1985

280x280 cm.

Water paint, pastel, sand
and powdered rust on canvas

Oltre - 6 (Ciclo II, Rosso '85)

1985

280x280 cm.

Water paint, pastel, sand
and powdered rust on canvas

Oltre - 5 (Ciclo II, Rosso '85)

1985

280x280 cm.

Water paint, pastel, sand
and powdered rust on canvas

Oltre - 10 (Ciclo I 1985)

1985

280x280 cm.

Water paint, pastel, sand, powdered
rust and paper on canvas

Oltre - 10 (Ciclo II, Rosso '85)

1985

280x280 cm.

Water paint, pastel and sand
on canvas

Oltre - 11 (Ciclo I 1985)

1985

280x280 cm.

Water paint, pastel, sand
and nitrocellulose paint on canvas

Oltre - 12 (Ciclo I 1985)

1985

280x280 cm.

Water paint, pastel, sand
and paper on canvas

Third sequence

Ciclo '81 - Compresenze -

6 (AD A.L.B.)

1981

272x272 cm.

Water paint, pastel, nitrocellulose
paint, sand and paper on canvas

Ciclo '81 - Compresenze - 8

1981

272x272 cm.

Water paint, pastel, paper
and sand on canvas

Di Umano '84 - I

1983-1984

275x275 cm.

Water paint, pastel and sand
on canvas

Da Dove 1984 - 7

1984

275x275 cm.

Water paint, pastel and sand
on canvas

Di Umano '84 - II

1984

275x275 cm.

Water paint, pastel and sand
on canvas

Di Umano '84 - III

1984

272x272 cm.

Water paint, pastel, sand
and paper on canvas

Senza titolo - Rosso '85

1985

275x275 cm.

Water paint, pastel, sand,
powdered rust and paper on canvas

Di Umano '85 - I

1985

280x280 cm.

Water paint, pastel, sand
and powdered rust on canvas

Senza titolo

1985

280x280 cm.

Water paint, sand and pastel
on canvas

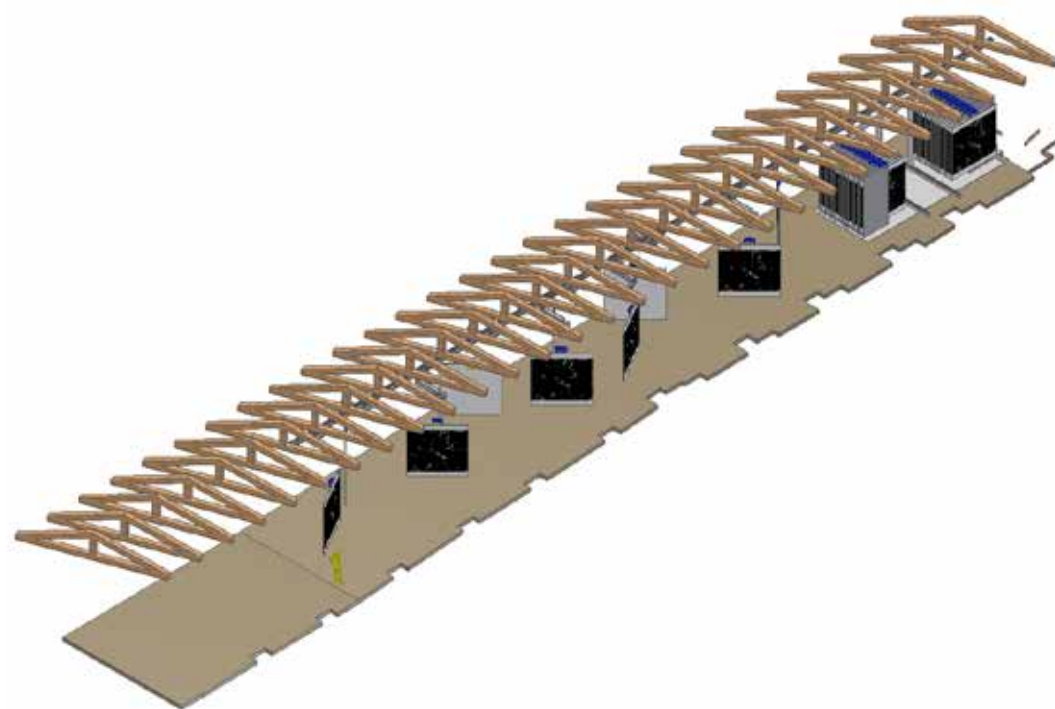
Automated handling and storage of works of Art

Foreword

The device installed in the Magazzino del Sale is a world first and makes it possible to organised 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.

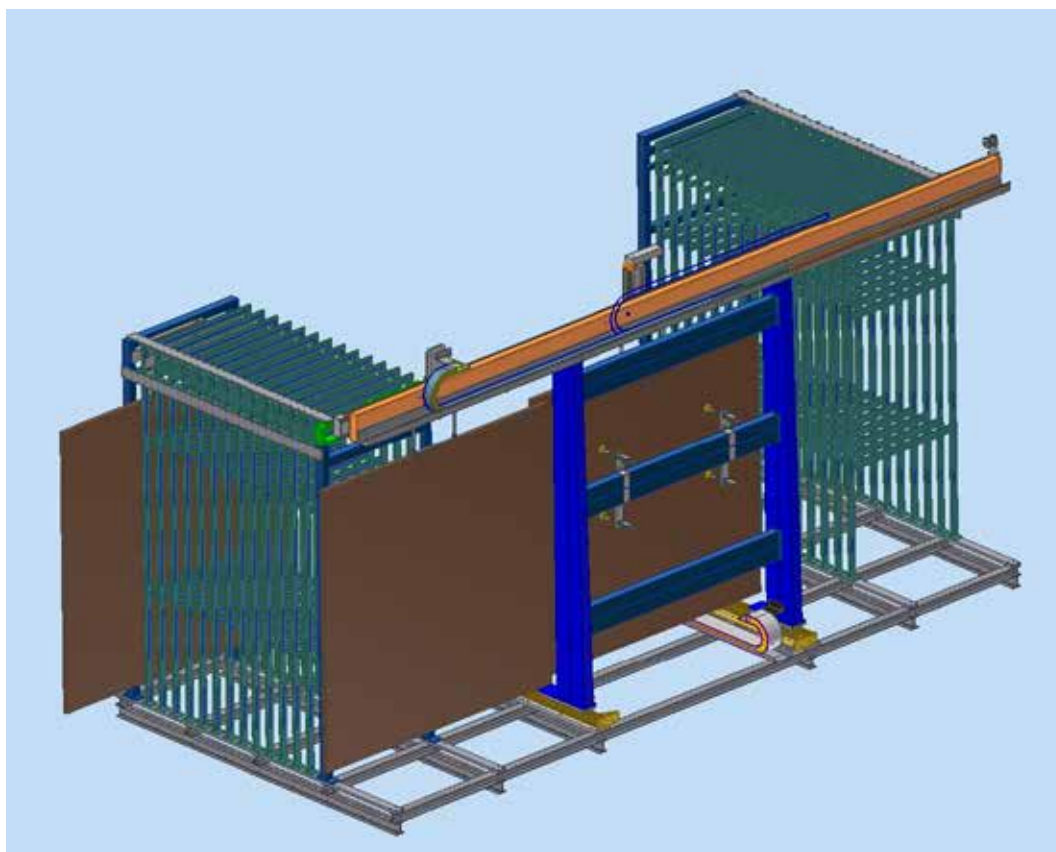
The space is equipped with a robotic storage device and 10 automated shuttles able to position the art works anywhere around the exhibition space (figure 1).

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.

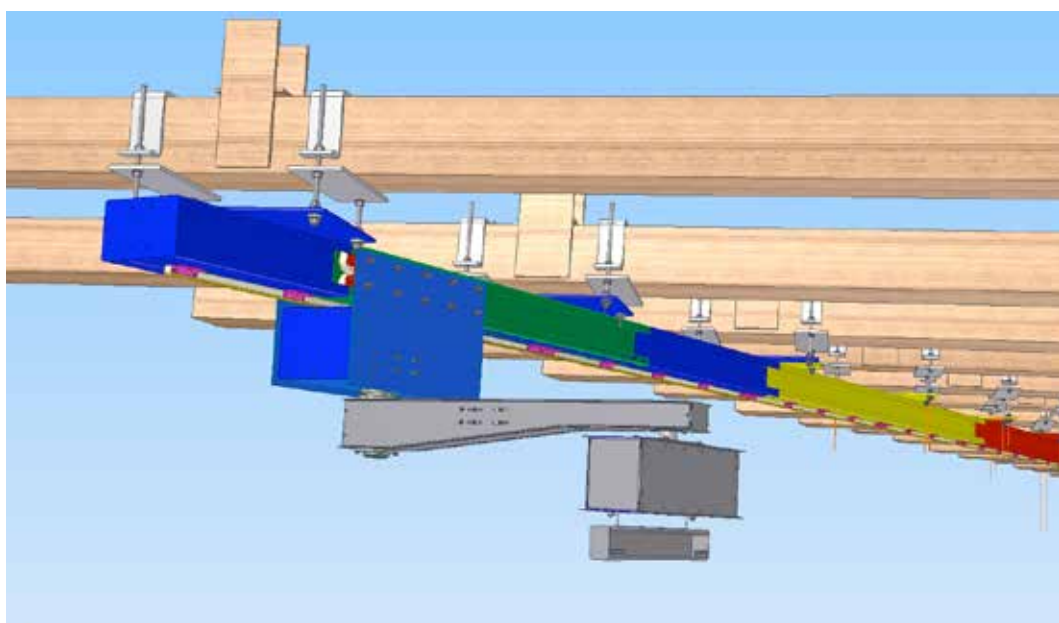


Shuttles

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.



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 worked for 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 *Spazio/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 d’Arte Moderna and the Berlinische Galerie.

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 reflecting together with his wife on 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, who were chosen by Emilio and Annabianca Vedova.

Information

Magazzino del Sale, Zattere 266 - Venice
From 17 May to 2 November 2014
10.30 am – 6 pm
Closed Tuesdays

Ticket office

Spazio Vedova, Zattere 50 - Venice

Ticket **8 euro**

Discounted admission **6 euro**

Students **4 euro**

Family (two adults with children underage) **16 euro**

Children under 11 **free**

Discounted admission 6 euro senior over 65 years, FAI (Fondo Ambientale Italiano) members, TCI (Touring Club Italiano) 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 and city police officers (in uniform or with an identification document).

Discounted admission 4 euro young visitors from 11 to 18 years, students under 26 years (with current student ID), school groups.

Free admission on Mondays residents in Venice, children under 11 years, journalists (upon accreditation via mail), group escort (15 people minimum), disabled escort, members of the Associazione Guide Turistiche di Venezia.

www.fondazionevedova.org

**Fondazione Emilio
e Annabianca Vedova**

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Livia Sartori di Borgoricco

Graphic project

CamuffoLab, Venezia

VEDOVA IN TONDO
17 May - 2 November 2014

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With Fabrizio Gazzarri

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Vedova

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Maddalena Pugliese and Sonia
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Adriana Vianello
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Livia Sartori di Borgoricco

Graphic Project

CamuffoLab, Venezia
Marco Camuffo
With Giorgio Camuffo

Movement of Works

Metalsistem, Rovereto

Shipping

Arterìa srl, Milan

Insurance

MAG JLT SpA, Rome

Fondazione Emilio e Annabianca

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Branch Italy

AVA, Venice

Garage San Marco, Venice