

**PRESS RELEASE**

**VENICE, MAGAZZINO DEL SALE – ZATTERE 266**

24 May – 25 November 2018

10.30 - 18.00

Closed Mondays and Tuesdays

The Fondazione Emilio e Annabianca Vedova, and its President Alfredo Bianchini, present **Renzo Piano. Progetti d'acqua**, curated by Fabrizio Gazzarri, which will run from 24 May to 25 November 2018 at the Magazzino del Sale (Zattere 266) in Venice.

The show brings together 16 projects chosen by Renzo Piano himself, from among those realised by the Renzo Piano Building Workshop between 1960 and 2017, all conceived in close relation to water. The various works, constructed in different parts of the world and in very different contexts and situations, testify to the uniqueness of each project, attuned to its particular circumstances and respectful of historical, cultural and environmental diversity.

Studio Azzurro has designed and mounted a "mise-en-scène" involving projections onto 8 large transparent screens arranged along the length of the Magazzino del Sale and supported by the mechanised navettes whose "day job" is to move around Emilio Vedova's huge canvases.

Visitors can immerse themselves in a visual and acoustic environment in continual movement, where sketches, plans, images and film alternate and move around in a luminous suspended world, accompanied by a 'soundscape' created by Tommaso Leddi.

The itinerary begins with a project devised for the premiere of Luigi Nono's *Prometeo* in 1984. For this, Piano constructed a great wooden ark inside the deconsecrated church of San Lorenzo in Venice, for which Emilio Vedova curated the lighting scheme.

Venice initiates a sort of circumnavigation of the world, calling in on Athens, Amsterdam, Oslo, London, Genoa, Paris and New York, Osaka, Amakusa, Numea and Santander, before concluding back on water in Venice at the Emilio and Annabianca Vedova Foundation on the Zattere.

The Fondazione Emilio e Annabianca Vedova is presenting **Renzo Piano. Progetti d'acqua** on the tenth anniversary of work beginning on the Magazzino del Sale conversion, achieved through Renzo Piano's generous gift of his renovation project in 2008, shortly after the death of his friend Emilio.

In the various accounts, the different manifestations and the complex evolution of contemporary art, an increasing emphasis has been put on the relationship between a work, an installation, a representation, and the circumambient interior and exterior display space, underlining the fact that a work of art lives different lives depending on the environment in which it is placed, because the space conditions the work and the work conditions the space, giving rise on each occasion to specific and constantly renewed connections, even interdependence. Doing without frames, display cases, walls, is now more or less the rule; space, light, the whole environment become inseparable protagonists of an all-round contextualised perception of the artist's artefacts. Hence the suggestion that when contemporary art takes the stage, the stage itself partakes of the art.

On this occasion here at the Magazzino del Sale we have architecture taking the stage, in the form of *Renzo Piano. Progetti d'acqua*. Why here? The story goes back a long way. It stems from the friendship forged between Emilio and Renzo and from an artistic affinity which found expression, for example, in their joint venture with *Prometeo*, collaborating on the staging of Luigi Nono's "listening tragedy" in the church of San Lorenzo in Venice (and later at La Scala in Milan). Piano's project (*Vedova* handled the balancing of light and space) envisaged a great wooden structure that called to the spectators' minds (400 of them) a cross-section of a ship, creating the sense of a common voyage embarked on together with the performers and at the same time that of being on the inside of a huge musical instrument. Their close partnership continued through to Emilio's death in 2006 and two years later it was Renzo Piano who generously and meticulously designed and oversaw the conversion of the Magazzino del Sale into an exhibition and performance space. For the exhibition mode Piano planned (and it has been executed) a robotic *machina* that would bring the works before the visitors while leaving untouched the monumental fifteenth-century walls with their still visible encrustations of salt... Was the *machina* an arbitrary flight of fancy? Far from it. It traces to the poetics of Emilio Vedova himself, or rather to his intellectual and emotional inner lacerations, frequently shared with Renzo in their dialogues at a distance: Vedova insisted that his message should be universal and reach out, not only intellectually but physically, to humanity, and therefore had to – physically – burst out from the constraint of the canvas to touch every human being. Hence the surprising three-dimensional *Plurimi* of his *Absurdes Berliner Tagebuch* (1964), still on show in Berlin, which were also exhibited in the Biennale

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gardens in 1990 as part of the pavilion hosting the *Ambiente Berlin show*. The *Plurimi* assault the surrounding space with their aggressive points and sharp angles, their unpredictable shapes, giving visual expression to the notion of a message launched into the universe of space and time. Renzo Piano pushes Emilio's existential contradictions to the limit and his robotic *machina* reifies, makes material almost, the idea of a work that penetrates and moves within space. Ten years have gone by since the project was initiated, and we are now celebrating its anniversary with this showcasing of *Renzo Piano. Progetti d'acqua*. There are no maps or designs here, no pencils or inks, slides or scale models, no shelves of books: it is a "videothematic" *mise-en-scène* of architecture, making best use too of the *machina's* potential. You could say that architecture once achieved is always fully mounted work in the real world, because a project is revealed and becomes itself as it reshapes and is shaped by the new urban scenario. But there's a slightly different reality on show here at the Magazzino del Sale and that is the actual passage from project to physical entity, the phases of the step by step realisation of the work on its way to becoming a new urban environment conditioned by its own completion. What the show at the Magazzino reveals is the journey, the passage, the process from blueprint to built reality, in a series of snapshots that capture the character of both the imagined and the achieved project: Piano's world, or the world as shaped by Piano, typified by a lightness of touch, an exact feeling for proportion, a careful study of location, consideration and respect for the environment, the climate, the light, the wind, and – here in particular – the water, not to mention human narratives great and small.

Many individuals have collaborated in making *Renzo Piano. Progetti d'acqua* possible, and all deserve our heartfelt thanks. It goes without saying that these projects spring from the fertile brain of Renzo Piano, channelled through the expertise of Studio Azzurro and specifically of Fabio Cirifino, working with Laura Marcolini and Daniele De Palma. The curator is Fabrizio Gazzari, Emilio Vedova's invaluable and irreplaceable assistant for thirty years. Technical aspects were entrusted to the safe hands of Alessandro Traldi while Maurizio Milan and Agnese Alfonsi have dedicated their considerable skills to the engineering and technology. The soundtracks we owe to the sensibility of Tommaso Leddi. Overall production was overseen by the Fondazione Emilio e Annabianca Vedova in the persons of Elena Oyelami Bianchini, Clelia Caldesi Valeri, Sonia Osetta, Maddalena Pugliese, and Bruno Zanon. The elegant graphics and the video documentation testify to the creativity of Milan's Twin

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Studio, of Elena Pedrazzini with Daniele Desperati and Tomaso Pessina. The press and communications office has once again been efficiently run by the excellent Studio Systema here in Venice, with Adriana Vianello, Andrea De Marchi and Livia Sartori di Borgoricco. Last but not least, special thanks go to Stefania Canta, curator of the photographic archive of the RPBW, for her tireless liaison work between the Piano Workshop and the whole team that has brought the project to fruition.

Alfredo Bianchini  
President  
Fondazione Emilio e Annabianca Vedova

# FONDAZIONE EMILIO E ANNABIANCA VEDOVA

*Renzo Piano. Progetti d'acqua* is an exhibition that the Fondazione Emilio e Annabianca Vedova has been especially keen to host. It provides an opportune occasion for celebrating the tenth anniversary of the beginning of work on the Magazzino del Sale and is a heartfelt homage to Renzo Piano for his generous gift of that conversion project in 2008, shortly after the death of his friend Emilio. The great Genoese architect's renovation has played no small part over the years in the growth of the Fondazione Vedova and its earning a place in the front rank of the international contemporary art scene, not least thanks to an original exhibiting methodology and technologically advanced structures. Piano's scheme involved archiving and shifting around Emilio Vedova's great canvases on mechanised shuttles within the spaces of the Magazzino del Sale, itself a fine example of Venetian 15th-century industrial architecture.

The inspired idea of having Vedova's works move and rotate around the centrally placed spectators resulted in a striking exhibitory innovation, turning the traditional physical and visual relationship between artwork and public on its head and creating a "museum as a machine and instrument of stimulation, of emotional exploration" as Piano himself put it, a notion very much in tune with Vedova's way of thinking. In 1999 Emilio Vedova wrote to Renzo Piano: "I keep insisting – and I'm not alone in the world – that Venice/water/movement/'openness' is exactly your space... one of infinite resonance".

*Renzo Piano. Progetti d'acqua* brings together a selection of architectural works created in various parts of the world between 1960 and 2017, designed for very different contexts but united in their direct or indirect connection with water. Piano has emphasised on more than one occasion his primitive attachment to that element, an early formative influence as he was born in sight of the sea, has always responded to its mobility and changing horizons, ranged over it and embraced it with passion.

Water was also a theme dear to Vedova's heart: he felt himself privileged to have been born in Venice and reared in conditions that naturally drew him to a "diagonal and unsettled life, luminous and mobile in the native air I breathed" that would constitute the propulsive core of his work.

The guiding concept of this show has been an orientation towards slightly different themes from the usual formulaic architectural exhibition, in that it directs its gaze towards the sensibility and inspiration underpinning Piano's work. Retracing his journey also affords an opportunity to look at it through some of his friendships,

such as that with Emilio Vedova and their circle of shared acquaintances – Abbado, Cacciari, Nono – which resulted, right here in Venice, the city of water *per excellence*, in that unique collaboration which was Luigi Nono's *Prometeo* in 1984. A trajectory, then, making use of all the methodologies to hand, that aims to reveal the key impulses behind his architecture and those “elective affinities” which have nourished him.

Studio Azzurro, using experimental techniques selected from the today's playbook of technological resources with all their poetic and expressive possibilities, has devised and mounted a *mise-en-scène* (as the Studio itself likes to call it), and steered between competing priorities, juggling methods and materials, applying the necessary sensitivity to the interpretation of an adventurous and enthralling journey through a world that of its nature inclines to a dynamic and luminous immateriality, at once light and self-aware.

The solution chosen was to use a series of large-scale projections on 8 transparent screens, mounted on the shuttles and arranged along the whole length of the Magazzino del Sale, covering a total of 16 projects. The dimly-lit elongated cavern that our extraordinary space can sometimes appear becomes something resembling an aquarium, luminously moving and changing, simultaneously featuring drawings, projects, images, film and whatever else may be needed to flesh out this visual account of Piano's waterworld. The display itinerary does not adhere to any particular thematic or temporal logic, underlining instead the uniqueness of each project, adapted to differing historical and cultural exigencies and developing a dialogue with nature and the environment. Piano's strong rapport with nature, his attention to eco-sustainability and the unpredictable requirements of our ever-changing world engender a deep and meaningful interplay with the surrounding elements, be they wind and water, or light and sound.

The visual unfolding of each of the works presented constitutes a sort of evocative imagery around which the presentation of the project is developed. The images are discreetly animated in a manner designed to foreground their poetry and emphasise the strict symbiosis between context and execution.

Rounding out the exhibition and taking it back to the shared group ventures of that circle of friends – in particular to *Prometeo* – is the carefully constructed soundtrack which takes its energy from, and accompanies, the dynamism of the projections in a memory-space combining fragments of Luigi Nono's music with the

recorded sounds of natural phenomena, building work, voices and silences.

It is to be hoped that *Renzo Piano. Progetti d'acqua* will take its public on a stimulating journey made up of sometimes surprising encounters narrated through a wealth of constantly revolving and evolving visual information. Renzo Piano's architectural projects provide an insight into the generous complexity of a mind always alert to assimilation and dialogue, engaged in creating a critical space that can help us to understand our own time, our precarious and problematic future, and addressing the serious problems afflicting our fragile earth in these difficult times. Piano has realised a body of work that does not proclaim aggressive certainties but suggests subtle balances which embrace risk while aiming for a vision that links memories and futures, science and poetry.

These projects assembled at the Fondazione Emilio e Annabianca Vedova, in their clarity and purposefulness, all existing on, or reaching towards, the sea, are symbols of a desire for human and cultural interaction. Their outlines seem to glide or rest lightly in their settings, almost like listening platforms trained towards the horizon ready to embrace the sensibilities of differing ecosystems.

I remember reading interviews with Renzo Piano in which he emphasises the need for us, as human beings, to learn to listen, and I recall Luigi Nono saying something similar once when he came to visit Emilio in his studio. As far as Vedova himself was concerned, I can say for sure that he spent his life attuning what he called "my antennae" to catch the slightest vibration.

Fabrizio Gazzarri  
Archive and Collection Director  
Fondazione Emilio e Annabianca Vedova

## Screen 1

### ***Prometeo Musical Space***

1983 - 1984, Venice and Milan, Italy

The project is a huge demountable wooden structure, an acoustic laboratory for experimenting with the intimate interactive potential of architecture and music. It was first assembled for the world premiere of Luigi Nono's "listening tragedy" *Prometeo*, in the deconsecrated church of San Lorenzo in Venice, as part of the XLIIth Music Biennale. Emilio Vedova handled the lighting scheme.

and

### ***The Boats***

1960 - 2007

"Boats have always fascinated me, not only because I am Genoese and born by the sea, but also because they are wonderful to build".

"Designing a boat is a task that's a halfway house between theoretical, even mathematical, and experimental work; it's an important example, therefore of a kind of engineering that's a long way from the ubiquitous dissociation between saying and doing".\* (Renzo Piano)

\* From Renzo Piano, "Dialoghi di cantiere", Laterza, Rome-Bari, 1986

## Screen 2

### ***Stavros Niarchos Foundation Cultural Centre***

2008 - 2016, Athens, Greece

A cultural and educational initiative housing the National Library of Greece and the Greek National Opera together in a huge landscaped park. The project regenerates the area and restores its lost connection with the rest of the city and the sea.

and

### ***Jean-Marie Tjibaou Cultural Centre***

1991 - 1998, Noumea, New Caledonia

Built in honour of the New Caledonian political leader assassinated in 1989, the Jean-Marie Tjibaou Cultural Centre – located on a spit of land surrounded by water on three sides – pays homage to Kanak culture and its deep ties with nature.

### Screen 3

#### ***Astrup Fearnley Museum of Modern Art***

2006 - 2012, Oslo, Norway

The museum is situated in the new Tjuvholmen cultural district to the south-west of Oslo's city centre, extending the redevelopment of the Aker Brygge former shipyard site. It is positioned at the water's edge, with views both over the fjord and back to the city.

and

#### ***Ushibuka Bridge on the Amakusa Archipelago***

1989 - 1996, Amakusa, Japan

The 900-metre Ushibuka bridge links three islands in the Amakusa archipelago, while preserving a natural landscape of great beauty. In order not to upset the visual harmony of the bay, and to deal with the problem of high winds in the area, it was decided to engage with the context in a very clear-cut geometrical fashion creating a structure of great visual lightness.

### Screen 4

#### ***The Shard - London Bridge Tower***

2000 - 2012, London, United Kingdom

Located near London Bridge station to the south of the Thames, the 72-storey skyscraper's form and visual impact is defined by its eight sloping glass facades, the "shards", fragmenting the scale of the building and reflecting the light in unpredictable ways. The project is a response to an urban vision encouraging high-density development at key points and discouraging car use to reduce traffic in the city.

and

#### ***Regeneration of Genoa's Old Port***

1985 - 1992, Genoa, Italy

The 1992 Columbus Celebrations provided an opportunity for urban regeneration, reconnecting Genoa's centre with the Old Port area and healing the schism between city and the port and the sea.

Restored and reconverted spaces like the Cotton Warehouses, the Millo, and Customs Warehouses are flanked by new buildings: the Bigo, the Aquarium and the Biosphere – unashamedly modern constructions, but blending in with the pre-existing docks scenario.

## Screen 5

### ***Centre Georges Pompidou***

1971 - 1977, Paris, France

The Pompidou Centre, on the edge of the Marais, is a giant culture factory for conserving important modern art collections, an open space for the multidisciplinary exploration of all the languages of contemporaneity. A space-cruiser of glass, steel and coloured tubes surprisingly docked in the heart of the city, where it has lost no time putting down roots.

and

### ***Whitney Museum of American Art***

2007 - 2015, New York, United States

The choice of a site to build the new home of the Whitney Museum fell on the Meat-packing District, between the High Line to the east and the Hudson River to the west. The external form of the building reflects the variegated character of the quarter, where the dockside and industrial atmosphere of old New York still lives on. Resplendent steel panels reflect the waters of the Hudson by day and the lights of New York by night.

## Screen 6

### ***Renzo Piano Building Workshop***

1989 - 1991, Punta Nave, Genoa, Italy

Punta Nave hosts the RPBW main office. Built at the western extremity of Genoa, the site was chosen for its seclusion – like a desert island. It invites calm, silence, focus and creativity. Its design recalls the local greenhouses, being built completely of glass with a laminated wooden roof, rising out of the age-old terraces of the Ligurian coast. It is a work-station immersed in green and facing the sea: a place to concentrate and create.

and

### ***Kansai International Airport Terminal***

1988 - 1994, Osaka, Japan

Kansai airport is built on an artificial island in the Bay of Osaka, where it seems to rest light as a glider, the main body of the airport corresponding to the fuselage, and the boarding gates to the wings. Its long, slender, light volumes were specially designed to withstand the earthquakes that often hit this part of Japan.

**Screen 7**

***NEMO – National Centre for Science and Technology***

1992 - 1997, Amsterdam, Holland

Straddling the access to an underwater road tunnel which passes underneath Oosterdok, the building openly mimics a ship – it doesn't pretend to be a piece of city, it belongs to the port. It doesn't squat, but 'floats' over the tunnel entrance, resting on a support structure of underwater piles, and reaches towards the sea.

and

***IBM Travelling Pavilion***

1983 - 1986

In 1983, IBM devised a travelling exhibition to inform about and promote advances in telecommunication technology. Implicitly demonstrating that workstations could be located almost anywhere, the temporary structure was designed to be assembled, opened to the public and dismantled after a month, in 20 stopovers in different European cities. The transparent pavilion – 157ft long, 40ft wide and 20ft high – installed in green urban parks, was a temporary winter garden housing high-tech tools and a lightweight vision of our technological future.

**Screen 8**

***Centro Botín***

2010 - 2017, Santander, Spain

The Centro Botín, an art, culture and education space jutting out into the Bay of Santander, half anchored on the land and half suspended over the water, returns the former Albareda wharf area to the city proper, reconnecting the historic centre to the sea.

and

***Fondazione Emilio e Annabianca Vedova - Magazzino del Sale***

2000 - 2009 Venice, Italy

The Fondazione Emilio e Annabianca Vedova's exhibition space is located in the Magazzino del Sale, which faces onto the Giudecca Canal in Venice. In 2008 Renzo Piano was entrusted with its refurbishment, equipping it with robotic navettes which shift Emilio Vedova's great canvases around the interior. It was an idea that turned the usual physical and perceptual relationship between artwork and public on its head. "It all began back in the 1980s when Emilio, Annabianca and I would frequently meet up... Our talk would often come around to the idea that the place might one day be a permanent home for his works".\* ( Renzo Piano)

*\* From 'Germano Celant and Renzo Piano in conversation', in Vedova-Piano/Piano-Vedova, ed. G. Celant, Fondazione Emilio e Annabianca Vedova, Venice, 2009*

# FONDAZIONE EMILIO E ANNABIANCA VEDOVA

## **Prometeo Musical Space**

Sketch: Renzo Piano

Plan: Renzo Piano Building Workshop © Fondazione Renzo Piano

Photo: Gianni Berengo Gardin | Fabrizio Gazzarri

## **The Boats**

Sketch: Renzo Piano

Plan: Renzo Piano Building Workshop © Fondazione Renzo Piano

Photo: Sciaké Bonadeo | Stefano Goldberg – Publifoto |

Renzo Piano Building Workshop - © Fondazione Renzo Piano | Shunji Ishida – RPBW

## **Stavros Niarchos Foundation Cultural Center**

Sketch: Renzo Piano

Plan: © Renzo Piano Building Workshop

Photo: Michel Denancé | George Dimitrakopoulos |

© Stavros Niarchos Foundation Yiorgis Yerolymbos | RUBY ON THURSDAYS

## **Jean-Marie Tjibaou Cultural Center**

Sketch: Renzo Piano

Plan: Renzo Piano Building Workshop © Fondazione Renzo Piano

Photo: ADCK – Centre Culturel Tjibaou | John Gollings |

Pierre Alain Pantz | William Vassal – RPBW

## **Astrup Fearnley Museum of Modern Art**

Sketch: Renzo Piano

Plan: © Renzo Piano Building Workshop

Photo: Nic Lehoux | Olaf De Nooyer – RPBW | Caterina Sovani – RPBW

## **Ushibuka Bridge**

Sketch: Renzo Piano

Plan: Renzo Piano Building Workshop © Fondazione Renzo Piano

Photo: Maeda Engineering Co | Noriaki Okabe | Shinken-chiku-sha Co., Ltd.

## **The Shard - London Bridge Tower**

Sketch: Renzo Piano

Plan: © Renzo Piano Building Workshop

Photo: Michel Denancé | Nic Lehoux | Ben Marshall | Chris Martin | Sam Roberts | Rob Telford

Video: © Sellar/MACE – Azimuth Post Production

## **Re-development of the Genoa Old Harbour**

Sketch: Renzo Piano

Plan: © Renzo Piano Building Workshop

Photo: Banchemo | Gianni Berengo Gardin | Michel Denancé | Costa Edutainment SpA |

Studio fotografico Merlo | Stefano Goldberg – Publifoto | Shunji Ishida – RPBW

# FONDAZIONE EMILIO E ANNABIANCA VEDOVA

## **Centre Georges Pompidou**

Sketch: Renzo Piano

Plan: Studio Piano & Rogers, architects © Fondazione Renzo Piano © Arup

Photo: Alessandra Avanzinelli | Vincent Bernard | Gianni Berengo Gardin | Michel Denancé | Charles Martin

## **Whitney Museum of American Art**

Sketch: Renzo Piano

Plan: © Renzo Piano Building Workshop

Photo: Nic Lehoux

## **Renzo Piano Building Workshop**

Sketch: Renzo Piano

Plan: Renzo Piano Building Workshop © Fondazione Renzo Piano

Photo: Michel Denancé | Fregoso & Basalto | Gianni Berengo Gardin

Video: Enrico Cano

## **Kansai International Airport**

Sketch: Renzo Piano

Plan: Renzo Piano Building Workshop © Fondazione Renzo Piano

Photo: Michel Denancé | Gianni Berengo Gardin | Kanji Hiwatashi | Yoshio Hata | KIAC | Kawatetsu | Shinkenchiku-sha Co., Ltd. | Susumu Shingu | Sky Front | Shunji Ishida – RPBW

## **NEMO - National Center for Science and Technology**

Sketch: Renzo Piano

Plan: Renzo Piano Building Workshop © Fondazione Renzo Piano

Photo: Michel Denancé | Aerophoto Schiphol Luchtphotografie |

© Palladium photodesign/ph. Barbara Burg – Oliver Schuh

## **IBM Travelling Pavilion**

Sketch: Renzo Piano

Plan: Renzo Piano Building Workshop © Fondazione Renzo Piano

Photo: Gianni Berengo Gardin | Fulvio Roiter

## **Centro Botín**

Sketch: Renzo Piano

Plan: © Renzo Piano Building Workshop

Photo: Enrico Cano | Rubén P. Bescós

## **Fondazione Emilio e Annabianca Vedova - Magazzino del Sale**

Sketch: Renzo Piano

Plan: Atelier Traldi

Photo: © Fondazione Emilio e Annabianca Vedova | Attilio Maranzano | Michele Crosera | Fabrizio Gazzarri | Bruno Zanon

# FONDAZIONE EMILIO E ANNABIANCA VEDOVA

Ten years have gone by since the Fondazione Vedova asked me if I would take in hand, as my friend Emilio had wished, the renovation of the Magazzino del Sale, a genuine place of enchantment. I have a special affection for Venice, a “city on water” like my native Genoa. Venice, where I devised, back in 1984, the performance space for the opera *Prometeo*, together with its composer Luigi Nono. That was a real experience and it was lived not only with Nono, but also with Massimo Cacciari, Claudio Abbado and Emilio Vedova – all friends – creating a unique “musical space”: a sort of archipelago with the audience in the middle, surrounded by a music platform that they couldn’t see all of at once, but which could none the less be *sensed* in the round, thanks to the music itself, which came like an ocean breeze from behind and about us to produce effects in front of our eyes. It may be my “Genoese-ness”, or even more my Italianness, but what has always been inside me, since I was a child, is an affinity for water, for the sea. If I have to do a project where there’s no water, I do it against my will. Where I don’t find water, I try to introduce it. If there’s no saltwater in the vicinity, I make do with fresh. Water is a key element, water is beauty, to be sure, but also a symbol of unity – it unites the world. And then of course it doubles images, reflects the light. And everything vibrates. So we have chosen some of my studio’s works where water is in some way an important element in the project. More than an exhibition, *Progetti d’acqua* is a true *mise-en-scène*, imagined by Alfredo Bianchini and curated by Fabrizio Gazzarri. The imagination and know-how of Studio Azzurro, with an architectural design by Alessandro Traldi, with whom I have worked many times, have combined to create another “archipelago”, where the visitor can, so to speak, “navigate” between some of my projects from around the world.

Renzo Piano  
Founder RPBW Renzo Piano Building Workshop

# FONDAZIONE EMILIO E ANNABIANCA VEDOVA

*Renzo Piano. Progetti d'acqua – mise-en-scène* for 8 prepared screens with soundscape – arose from the Fondazione Emilio e Annabianca Vedova desire to celebrate the tenth anniversary of Renzo Piano's innovative conversion project at the *Magazzini del Sale* with a fitting show. Studio Azzurro was therefore asked to mark the occasion by devising a *mise-en-scène* of some of the architect's projects connected with water in this extraordinarily suggestive space, with its high-tech "montage machine" and its ancient walls still visibly encrusted with salt. An opportunity for a stimulating experiment with a conversation between languages, thanks to the unbounded vision of RPBW and the Fondazione Vedova.

The soundscape and luminous images floating in space are intended to escort the visitor into the immaterial dimension of the ideas and imagination of Renzo Piano.

Eight islands in a suspended archipelago, where the drawings seem to compose themselves on transparent screens and succeed one another in a video animation that follows the development of a thought and its analogues, recovering the contact between the natural elements that inspire the projects – the organic or mechanical elements that have conditioned choices where we see the essential relationship between form, functionality and meaning. A continual interweaving of sound and images immerses the visitor in an aqueous atmosphere of shifting and subtle luminosities that evoke the profound links between Renzo Piano and the city of Venice. Each screen displays two projects one after the other, exploring their evolution from Piano's first sketches, via the technical blueprints, to photographs of the completed buildings. The screens have been prepared with three coatings of different density which can lighten or darken the original transparency of the support.

The space is intermittently flooded with a wash that "cleanses" every thought, every trace, allowing the imagination to go back to square one and re-embark on the creative cycle.

Fabio Cirifino  
Founder Studio Azzurro

## **STUDIO AZZURRO**

In 1982 Fabio Cirifino, Paolo Rosa and Leonardo Sangiorgi give rise to an experience that in years explored the poetic and expressive possibilities of the new cultural technologies, with them, between 1995 and 2011, interactive systems expert Stefano Roveda joins the team. With the making of ambience videos, sensible environments, museum itineraries, theatre performances and films, they drew out an artistic path able to crosscut the traditional disciplines and formed a work group opened to different contributions and important collaborations. The artistic research has been initially oriented to the making of *video environments*, in which it is experimented integration between the electronic image and the physical environment, in order to put at the centre the viewer and the perceptive paths in which the observer finds him/her self. In 1995 begins the making of sensible environments, environments that derive from the presence of people and their common everyday gestures as: touching, stepping on, and producing a sound. With the rise of the 2000s the need of territorial awareness brings the project to orient itself to expositions and museum itineraries, offering a new fruition manner for topics related to territorial communities and to the promotion of their memory, launching the "narration museums" formula and, since 2008 a series, Story Bearers, which the works are based on gathered evidence by a very close contact with the people of the investigated place. These assume the role of protagonists in the making of the artistic project.

# FONDAZIONE EMILIO E ANNABIANCA VEDOVA

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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, 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 the Spazio Vedova, a new multi-functional space able to host events as well as exhibitions.

# FONDAZIONE EMILIO E ANNABIANCA VEDOVA

## **President**

Alfredo Bianchini

## **Board of Directors**

Germano Celant  
Fabrizio Gazzarri  
Bruno Giampaoli  
Maurizio Milan

## **Board of Auditors**

Riccardo Avanzi  
Vittorio Raccamari  
Michele Stiz

## **Archive and Collection Director**

Fabrizio Gazzarri

## **Artistic and Scientific Curator**

Germano Celant

## **Organisational Management**

Elena Oyelami Bianchini

## **Editorial Coordination**

Clelia Caldesi Valeri

## **Document Research and Collection**

Maddalena Pugliese

## **Archive**

Sonia Osetta

## **Digital Archive and IT**

Bruno Zanon

## **Communication and Press Office**

Studio Systema, Venezia  
Adriana Vianello  
Andrea de Marchi  
Livia Sartori di Borgoricco

**Curator**

Fabrizio Gazzarri  
Fondazione Emilio e Annabianca Vedova

**"Mise-en-scène" and layout**

Studio Azzurro, Milan  
*Design and artistic direction*  
Fabio Cirifino, Laura Marcolini  
*Editing and post-production video* Silvia Pellizzari  
*3D animation* Pietro Mariani  
*Soundscape* Tommaso Leddi  
*Technical set-up* Daniele De Palma,  
Alejandro Izquierdo Toscano  
*Graphics* Samuele Albani,  
Piera Leonetti, Elena Volpi  
*Executive producer* Carmen Leopardi

**Architectural project manager**

Atelier Traldi, Milan  
Alessandro Traldi  
*with* Sara Tessari

**Collaboration to the architectural project**

Agnese Alfonsi

**Support to the selection of material exhibited**

Stefania Canta - curator of photographic archive,  
Renzo Piano Building Workshop  
*with* Chiara Casazza

**Production**

Fondazione Emilio e Annabianca Vedova  
Elena Oyelami Bianchini  
Clelia Caldesi Valeri  
Sonia Osetta  
Maddalena Pugliese  
Bruno Zanon

**Graphic design and documentary video**

Twin Studio, Milan  
*Executive producer* Elena Pedrazzini  
*Video director* Tomaso Pessina  
*Art director* Daniele Desperati  
*Editor* Veronica Valenza  
*Digital producer* Giorgia Nardulli  
*Graphic designer* Laura Cattacin

**Press office and communication**

Studio Systema, Venice  
Adriana Vianello  
Andrea de Marchi  
Livia Sartori di Borgoricco

*Fondazione Emilio e Annabianca Vedova wishes to thank*

*Nuria Nono and the Luigi Nono Archive, Venice  
for granting permission to include spoken recordings of Luigi Nono*

*Helmut Failoni, Francesco Merini and Mammut Film  
for permission to use passages from interview with Claudio Abbado  
from the film L'orchestra (1984)*

May 24th - November 25th, 2018

**MAGAZZINO DEL SALE – ZATTERE 266**

**Ticket office and Bookshop**

Spazio Vedova, Dorsoduro 50

10.30am – 6pm / closed on Mondays and Tuesdays

last entrance at 5.30pm

**Tickets**

Full: € 8

Discounted admission: € 6

Family (Two adults with children underage): € 16

Children up to 10: **free**

**Discounted admission € 6**

Clients of Garage San Marco (presenting the parking ticket)

FAI members

TCI members

Senior visitors over 65 yrs

Rinascentecard

AreArte Card

Turistic 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)

**Students € 4**

Young visitors from 11 to 18 yrs

Students unders 26 yrs (with current student ID)

**Free Admission**

Children up to 10 yrs

Journalists (upon accreditation via mail)

Group escort (15 people minimum)

Disabled escort

Members of the Associazione Guide Turistiche di Venezia

On Wednesdays residents in Venice

School groups