

EMILIO VEDOVA FOUNDATION

PAINTINGS, 1980-1985

SALZBURG VILLA KAST

19 Mar 2016 - 07 May 2016



Opening: Saturday, 19 March 2016, 11am-1pm

It is with great pleasure that we announce the first solo exhibition of Emilio Vedova at Galerie Thaddaeus Ropac.

After our double exhibition *Emilio Vedova & Georg Baselitz*, held last year, this is the second joint project in collaboration with the Fondazione Emilio e Annabianca Vedova. This exhibition, consisting of twelve canvases and several drawings dating from the 1980s, will open on 19 March. The Venetian painter Emilio Vedova (1919 - 2006) was one of the most prominent representatives of Italian *informel*. He first took part in the Venice Biennale in 1947, and devoted his whole life to the development of non-representational painting. Works by Vedova were shown at exhibitions including the legendary documenta exhibitions I, II and III (1955, 59 and 64) in Kassel. By the end of the 1950s, Vedova had become established in the international art scene as a classic reference in abstract painting.

From the beginning of the 1980s, Vedova became an important integrative figure for an up-and-coming generation of neo-expressive artists – as was demonstrated in 1982 by his renewed participation in the documenta (7), as well as by many publications and solo exhibitions in the ensuing years. These included the comprehensive exhibition at the Stedelijk van Abbe Museum in Eindhoven, a retrospective with 280 works, curated by Germano Celant, at the Museo Correr in Venice, and the subsequent show at the Staatsgalerie Moderner Kunst in Munich, which focused on Vedova's work between 1940 and 1970. This prominent exhibition, curated by Carla Schulz-Hoffmann, was later shown at the Städtische Museum Schloss Morsbroich/Leverkusen and the Kunsthalle/Darmstadt.

"The central contrast between the two non-colours black and white is a decisive characteristic of Vedova's oeuvre [...]. This polarisation, later often complemented by a further strong colour such as red or blue, complies with an inherent wish for clarity of expression, and prevents blurring into diverse nuances. Moreover, the black levels enhance the intensity of the overall effect, defining the formal orientation, which might otherwise easily be obscured by colour values" (Carla Schulz-Hoffmann, 1986). In this context, the contrast with American-style Abstract Expressionism is interesting: while Jackson Pollock, for instance, introduced in his *Drippings* a neutralising element, so that the work in its overall structure could be continued indefinitely, Vedova structured his paintings by focusing on the centre. The dimensions of each painting was to be in accordance with the size of his own body. Characteristic of Vedova's painting is *l'ubiquità del centro*, the omnipresent centre.

Emilio Vedova had a special relationship with the town of Salzburg. Every year from 1965 to 1969, he directed master classes in painting at the Salzburg International Summer Academy, and during this period he also influenced the cultural life of the town. In 1988, the Künstlerhaus held a solo exhibition of his work, which received widespread attention.