

FABRIZIO GAZZARRI

1953

Fabrizio Gazzarri is born in Mestre, Venezia.

1973

He starts painting in his father's sculpting studio in Cortina d'Ampezzo, where he was living at the time. There he develops his interest and life-time dedication to art.

1976

He attends the course of painting taught by Emilio Vedova at the Accademia di Belle Arti di Venezia.

1977

His first solo exhibition takes place at the Circolo Artistico di Cortina d'Ampezzo.

1978

His second solo exhibition takes place at the Studio d'Arte in Cortina d'Ampezzo.

1979

He features in the *Venezia '79: la Fotografia* exhibition in Palazzo Fortuny, Venice, organised by the City of Venice and Unesco in cooperation with the International Center of Photography in New York. He is granted a scholarship from Fulvio Roiter, an Italian photographer who was awarded the Prix Nadar in Paris. As a result he attends a course held by Guy Le Querrec, a famous French photographer and member of Magnum Photos, noted for his memorable pictures of jazz musicians.

1980

He is invited by Emilio Vedova to take part in the *Vedova e il Laboratorio* exhibition at the Centro Civico of Mestre (Venice). During the Eighties he fully dedicates himself to painting and photography.

1980

He starts teaching at the Accademia di Belle Arti di Venezia, at first as Emilio Vedova's assistant on the painting course, then as a professor from 1986. Later, he will continue his work as a teacher at the Accademia di Brera, in Milan.

In September 1980 he starts working as Emilio Vedova's assistant, taking on increasingly larger tasks and greater responsibilities, until 2006, the year in which the Venetian artist passes away. He contributes to the creation of all of Vedova's great cycles of work of the eighties and nineties. He assists Vedova in the preparation of his exhibitions in the greatest museums and international public spaces, also handling the creation and printing of all catalogues.

The numerous venues in which he works with Vedova: Wiener Secession, Vienna; Royal Academy of Arts, London; Solomon R. Guggenheim Museum, New York;

Stedelijk Museum, Amsterdam, to name just a few.

Furthermore, he is involved with Vedova's participation in several of Venice's Biennales, Kassel Documenta festivals, etc.

His numerous photos and videos become a crucial set of materials in the Fondazione Vedova archives. During this decade he starts dealing with the storage of Emilio Vedova's work.

1984

He assists Emilio Vedova in the preparation of *Prometeo. Tragedia dell'ascolto*, composed by Luigi Nono with a libretto by Massimo Cacciari. The wooden scenographic structure was designed by Renzo Piano and the light installation was created by Vedova. Such "sound action", directed by Claudio Abbado, opened on the 25th of September in Venice, inside the former church of San Lorenzo, within the Biennale di Venezia – Music department.

1988

Cooperates with Emilio Vedova in his teaching activity at the Sommerakademie of Salzburg.

1988

"Critique", a philosophy magazine founded by Georges Bataille, publishes one of his works on its n° 493 / 494 cover.

1989

He creates his artist's book *Nei giorni di ...(D.D.) - 1*.

1990

He starts working on installations such as *Storie di A, B, C, D, - Senza dire...(a J.B.)*. During the year he works on the cycle *Intervalli*.

1993

He creates his artist's book *Nei giorni di ...(D.D.) - 2*.

1997

Together with Martin Leyer-Pritzkow and Luigi Viola he curates the exhibition *Due Dimensioni - Zwei Dimensionen, Arte Giovane in Italia e Germania*, assembled in the Accademia di Belle Arti in Venice, then moved to the Deutsche Welle in Cologne.

1998

This is the year of his first solo exhibition in Germany, at the Galerie Martin Leyer-Pritzkow in Düsseldorf.

2000

He is invited to take part in the exhibition *Menschenbilder* in Düsseldorf.

He teaches a class entitled *L'artista e la messa in mostra* at the Domus Academy in Milan, within the framework of events *Designing the exhibition*.

2001

Summer of working hard in Düsseldorf to prepare his solo exhibition *Dialoghi Inversi*, at the Galerie Martin Leyer-Pritzkow.

2003

He publishes the *Dialoghi Inversi* volume, edited by Martin Leyer-Pritzkow, Düsseldorf. During these years his works are exhibited mainly in Germany and some are now part of prestigious German collections.

2004

He moves to the Accademia di Belle Arti of Brera, in Milan, where he teaches the course *Problemi Espressivi del Contemporaneo* and cooperates with Alberto Garrutti in his Painting class.

2006

After the death of Emilio Vedova, he is named Counsellor and Director of the Fondazione Emilio e Annabianca Vedova, as well as the Director of the Archive and Collection.

2007

He curates the first retrospective of Emilio Vedova, opened on 9th of June at the Maximilian Tower on the island of Sant'Erasmus, Venice.

2009

From the 4th of June, together with Germano Celant, he organises *Emilio Vedova / Renzo Piano*, the opening exhibition of the Fondazione Emilio e Annabianca Vedova, inside one of the nine *S.a.L.E. Docks* in Venice.

2010-2020

He starts working at the exhibitions of the Fondazione Emilio e Annabianca Vedova, curating several aspects surrounding each event, such as the organisation, the selection of the works, set-up and scientific research.

Among the main exhibitions curated by him at the *S.a.L.E. Docks, Venice, for the Fondazione Emilio e Annabianca Vedova*, it is worth mentioning: *Emilio Vedova. Lacerazione. Plurimi / Binari '77/'78* (Emilio Vedova. Laceration. Binary-Multiples 77/78, 2012); *Emilio Vedova. Disegni* (Emilio Vedova. Drawings) with Germano Celant (2016), *Emilio Vedova. De America* (2017); *Renzo Piano. Progetti d'acqua* (Renzo Piano Water Projects, 2018).

Among the main exhibitions that he was involved in as Project Manager with Germano Celant, there are: *Louise Bourgeois. The Fabric Works* and *Emilio Vedova Scultore* (Emilio Vedova the Sculptor), *Anselm Kiefer. Salt of the Earth* and *Emilio*

Vedova ...in continuum.

Furthermore he curates with Walter Smerling *Baselitz Vedova*, with Walter Smerling, MKM Museum Küppersmühle für Moderne Kunst, Duisburg (2016); he directs the exhibition *Emilio Vedova di/by Georg Baselitz*, curated by Georg Baselitz (2019). He curates with Helmut Friedel *Emilio Vedova – Arnulf Rainer: Tizian schaut*, Arnulf Rainer Museum, Baden bei Wien (2020).

2013

He takes part in the exhibition *Tabula rasa. Metamorfoosi per una rinascita*, curated by Stefano Cecchetto and exposed in two venues: the Galleria Civica d'Arte Moderna e Contemporanea of San Donà di Piave and the Museo del Paesaggio in Torre di Mosto, in the surrounding area of Venice.

2015

Condominius without Pool. Fabrizio Gazzarri & Sven Kierst, Galerie Martin Leyer-Pritzkow, Düsseldorf.

2017

Nature. Fabrizio Gazzarri, Galerie Martin Leyer-Pritzkow, Düsseldorf.

2018

Within the framework of a cultural event organised by ArtVerona and the University of Verona, he is invited to present the great installation *Rosario delle Assenze 2004/2018* in the hall of the University Campus of Verona, once the military barracks of Santa Marta. This environmental artwork was conceived in 2004 to commemorate the Beslan School massacre, in Ossetia, and it was also made possible by the work of architect Giulia Depero and curator Diego Mantoan as well as by the support of the Artericambi gallery and Galleria dello Scudo. The two big bundles in the installation are made from colourful ropes which have a double symbolic meaning: they are a reference to the playful and light-hearted world of childhood and, tied together like a rosary, they commemorate all the children who were the victims of violence. On the 11th of October, the day of the opening, composer Nicola Cisternino presents his sound performance *Absentia. Trinità vocale con strumentarium rituale e ambienti risonanti*, inspired by *Rosario delle Assenze 2004/2018* for the first time.

2019

Fabrizio Gazzarri. Rossori, curated by Diego Mantoan, Artericambi, Verona.

ArtVerona 2019, Artericambi, Verona.

Artissima 2019, Artericambi, Verona.

Fabrizio Gazzarri. As a Consequence of Redness, curated by Sarah Corona, Art in Lobbies at The Yard, Columbus Circle, New York.