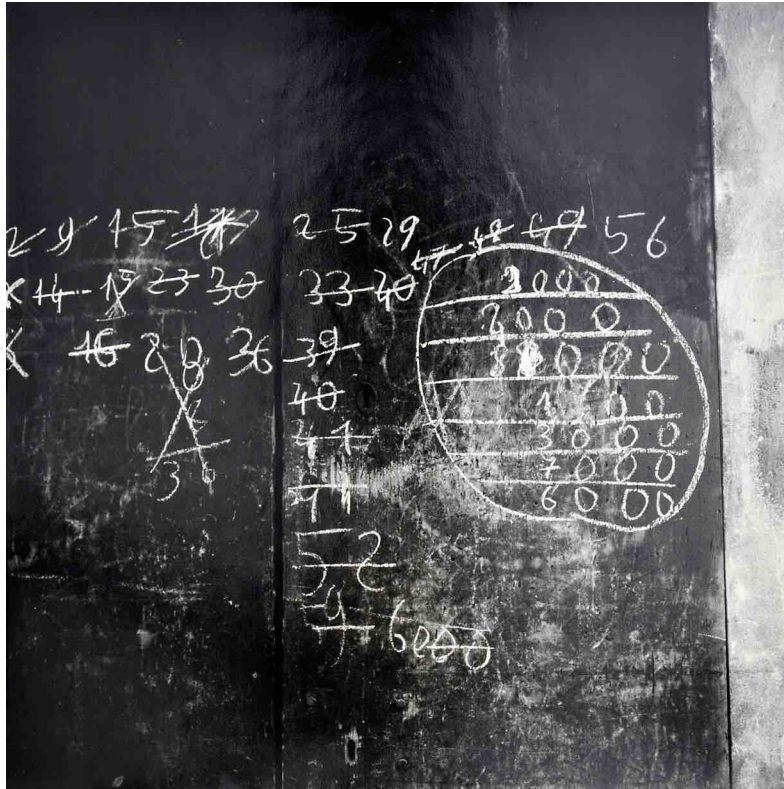
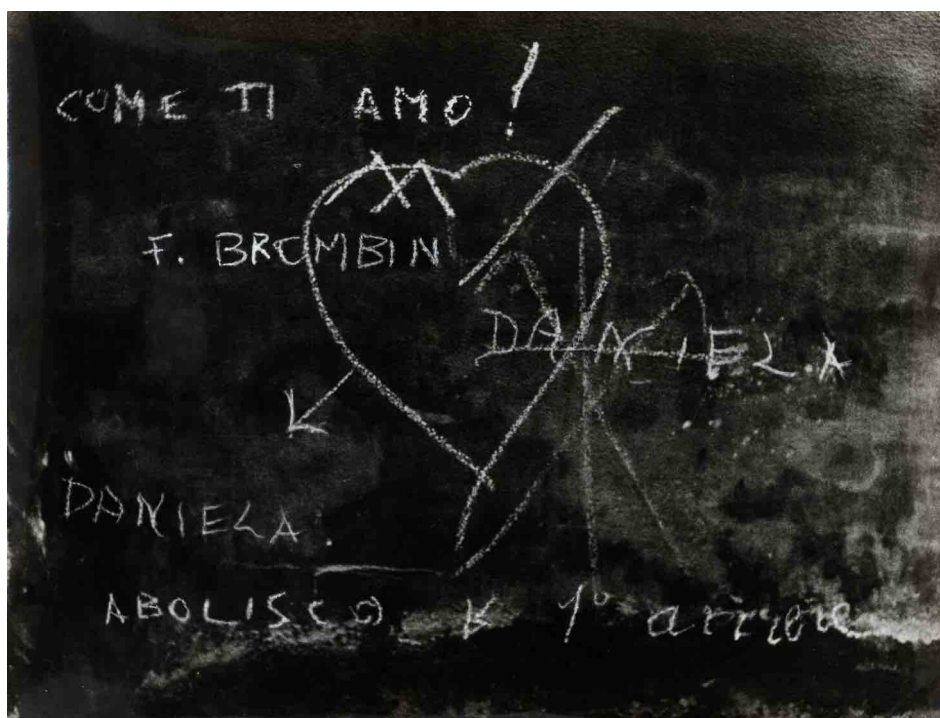


FRANCO VACCARI

works from the '60 and '70



Untitled, 1963, b/w photograph, vintage print, cm.30,5x30



Senza titolo (Tracce), 1966, b/w photograph, vintage print, cm.18x23,8

Nei sotterranei | **Underground**
1966-67

«From basements and lavatory walls this graffiti has been taken as a kind of anonymous poetry, found poetry».
Franco Vaccari



Nei sotterranei, 1966-67, digital film from 16mm, duration 6'56'', ed. of 5 + 2 AP
(<https://vimeo.com/56832277> password: temporeale)

Dog's level view of Modena

1967-68

«Among the several automatism which come into play when you take a photograph, there's also the one of taking all pictures at man's level. In order to get rid of this habit, I tried to identify myself with a dog and to see through its eyes.

At first I had thought of tying a small camera to a patient and cooperative dog, but technology in those times didn't allow me, so I simply lowered the camera from the usual 170cm to 50cm».

Franco Vaccari



Modena vista a livello di cane, 1967-68, b/w photo, vintage print, cm.40x30



Modena vista a livello di cane, 1967-68, b/w photograph, vintage print, cm.40x30



Modena vista a livello di cane, 1967-68, b/w photo, vintage print, cm.40x30

Photograph and language, 1964-68

«These works were made by grouping found images like graffiti, news photos taken in urban spaces, writings and particular features of fotoromanzi published in popular weekly magazines».

Franco Vaccari



Ti amo, 1967, photomontage, cm.20x34



Signora delusione, 1967, photomontage, cm.20x32



Prigionieri del tempo, 1964, photomontage, cm.20x32

Atest

1968

«Every authentic operation on language in our system, that is increasingly revealing its nature as an isolated system in which the process of entropy has reached extremely high levels, cannot help but result in tautology. There is no room for other types of ambiguity. Those who forget this do so only to seek refuge in some statistically insignificant entropic niche.

In this perspective, the test appears to be the most explanatory non-sense».

Franco Vaccari



Atest, 1968, screenprint on plexiglass, edition of 3, cm.70x70

a) Il metro è la lunghezza, a zero gradi centigradi, di una sbarra di platino iridiato, conservata nell'Ufficio Internazionale di Pesi e Misure di Sèvres (Parigi).

b) Il chilogrammo-massa è la massa del cilindro campione di platino iridiato depositato nell'Ufficio di Pesi e Misure di Sèvres.

c) L'unità di tempo è il secondo solare medio: esso è la 86.400 parte del giorno solare medio, il quale a sua volta è la 365,242 parte dell'anno tropico, ossia dell'intervallo di tempo che intercorre fra due equinozi di primavera consecutivi.

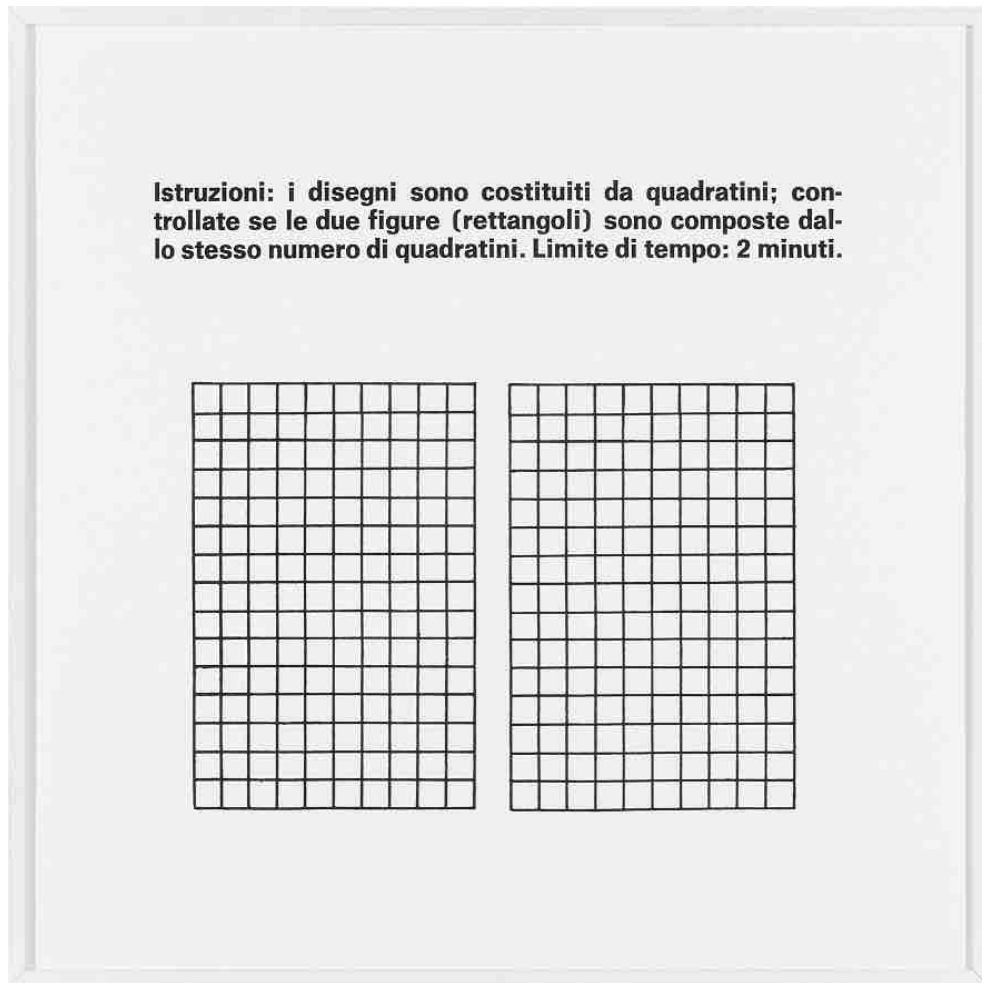
VERO ☐

FALSO ☐

Atest, 1968, screenprint on plexiglass, edition of 3, cm.70x70



Atest, 1968, screenprint on plexiglass, edition of 3, cm.70x70



Atest, 1968, screenprint on plexiglass, edition of 3, cm.70x70



Atest, 1968, screenprint on plexiglass, edition of 3, cm.70x70

The blue placenta

1968

«Through the montage of different television clips, there is the show of the birth of the world out of an initial state of inarticulate chaos, the ensuing triumph of form and order, and lastly the destruction which leads back to the original state».

Franco Vaccari



The blue placenta, 1968, digital film from 8mm, duration 5'17'', edition of 5+2AP
(<https://vimeo.com/68906300> password: temporeale)

Exhibition in real time N.1: Le Maschere

Dieci esperimenti di nuovo teatro, Galleria Civica Varese, 1969

«I had about one hundred masks distributed bearing the photograph of a man's face. Then the lights were dimmed in the room. With a torch and a camera I started walking around the audience, stopping to illuminate someone in order to try to take a picture of him. They would immediately hide their surprised or annoyed faces behind the mask, using it precisely as a means to return to an anonymous dimension, as protection against the excess of identification that photography can entail».



Esposizione in tempo reale N.1, Maschere, 1969, typewritten text, mask printed on card, photograph, cm.33,8x70 overall

**Journey for a full treatment at Milano Cobianchi public bath,
1971**

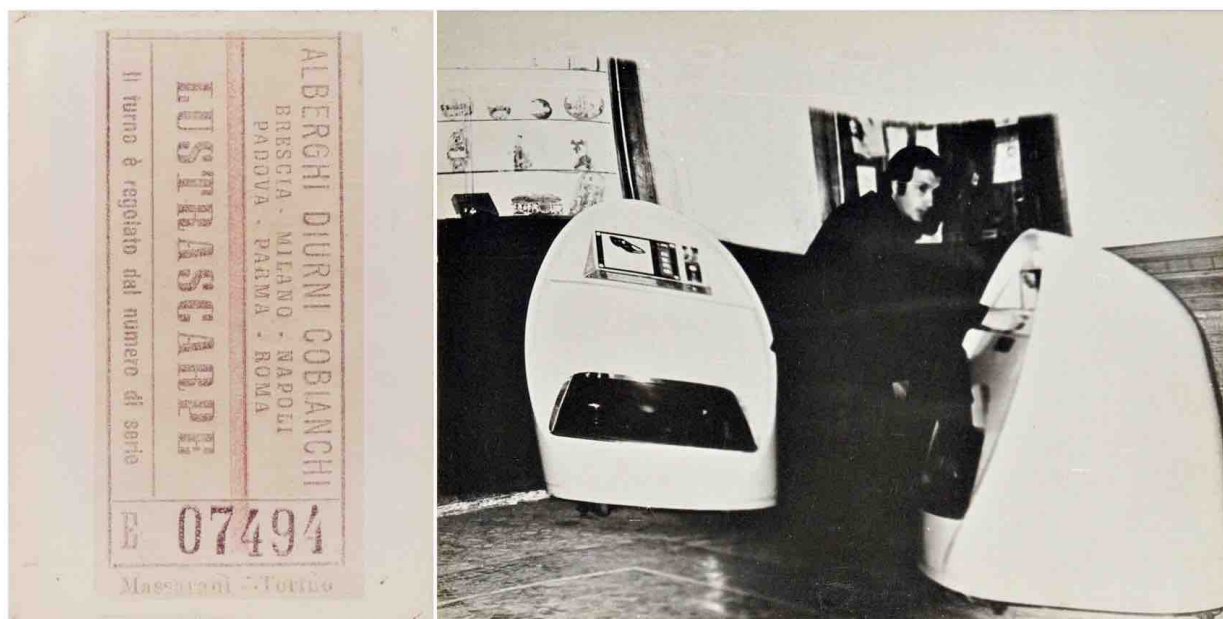
«In 1971 I tried to hire the all Cobianchi Daytime hotel in Piazza Duomo, Milan, for an entire day. I almost succeeded but then the owner's misgivings got the better of him. After a moment of seeming stunned he resumed control and gave a firm no. I would have enjoyed organising a really 'aesthetic' day in that place. Those coming to observe would have had their hair trimmed or their feet finally freed of corns; they could have taken a shower or had their hat steam-ironed. Above all they could have taken advantage of an imprecisely defined and menacing 'aesthetic supplement'. Pity. The time wasn't ripe and nothing got done.

So I limited myself to documenting all the services that were offered».

Franco Vaccari



Viaggio per un trattamento completo all'Albergo Diurno Cobianchi di Milano, 1971
b/w photographs printed on canvas (5) and colour photographs on board (4), cm.116,5x157, overall



Journey for a full treatment at Milano's Cobianchi public baths, 1971
 b/w photograph printed on canvas + colour photograph on board (diptych), cm.39x77, overall

Slow dogs

1971

« Stray dogs filmed in slow motion, interaction between the film camera and the dogs, who clearly feel observed. Observation is always perturbing for the subject».

Franco Vaccari



Dogs, 1971 digital film from 8mm, duration 8'38", edition of 5+2AP
(<https://vimeo.com/49150135> password: temporeale)

Exhibition in real time N.2: Journey + rite

Galleria 2000, Bologna, 1971

«I went to the railway station followed by two photographers who, with Polaroid cameras, documented my journey moment by moment. They photographed me while I was getting my ticket, buying a newspaper, having my shoes shined, getting on the train, getting off and taking a taxi. Once at the Galleria 2000 I started putting up the pictures on the wall and I put the ticket in the box attached to the opposite wall especially for this purpose. The two photographers carried on taking pictures and the new ones were then added to the others. In this way, the exhibition was self-constructing, self-generating. Whoever came to see the exhibition was immediately incorporated, multiplied, recorded, caught in unrepeatable instants, and this destroyed the space of contemplation to open it up to action. At a certain point I took back my ticket and left».

Franco Vaccari, 1971



Exhibition in real time n.2 Journey + rite, 1971, b/w photographs (9), cm.90x120, overall, ed.of 3

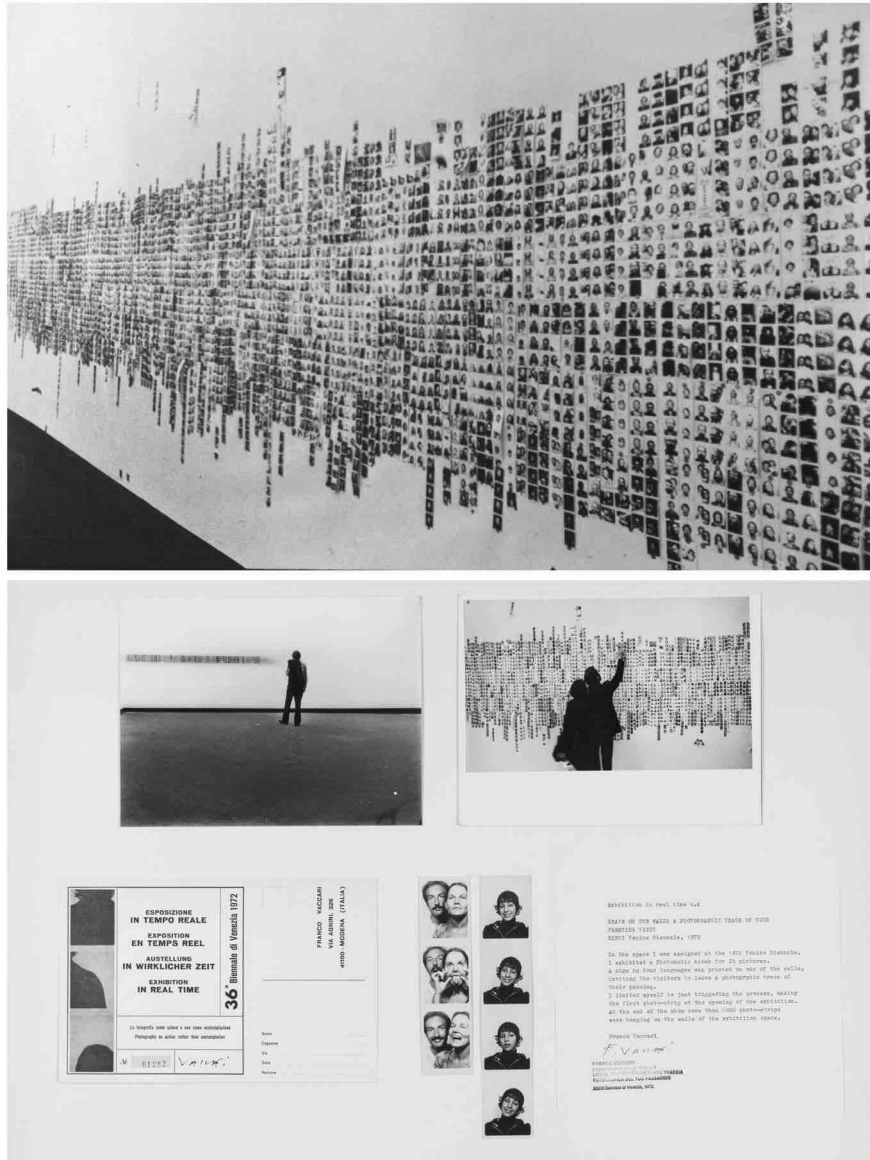
Exhibition in real time N.4: Leave on the walls a photographic trace of your passage
 XXXVI Venice Biennale, 1972

«In the space I was assigned at the 1972 Venice Biennale, I exhibited a Photomatic kiosk for ID pictures. A sign in four languages was printed on one of the walls, inviting the visitors to leave a photographic trace of their passing. I limited myself to just triggering the process, making the first photo-strip at the opening of the exhibition. At the end of the show more than 6000 photo-strips were hanging on the walls of the exhibition space».

Franco Vaccari, 1972



Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit, 1972
 collage of b/w photograph, photostrips, postcard and type-written text on card, cm.50x70



Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit, 1972 collage of photostrips, vintage photos and type-written text on card, diptych , cm.46x70(x2)



*Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit, 1972
photostrip, cm.20x4*



Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit, 1972
photographic reproduction on canvas, cm.100x100



Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit, 1972
photostrip, cm.20x4



Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit, 1972
collage of photostrips on card, cm.45,5x58,5



Exhibition in real time n.4 Leave on the walls a photographic trace of your fleeting visit, 1972
collage of photostrips on card, cm.45,5x58,5

Photomatic d'Italia

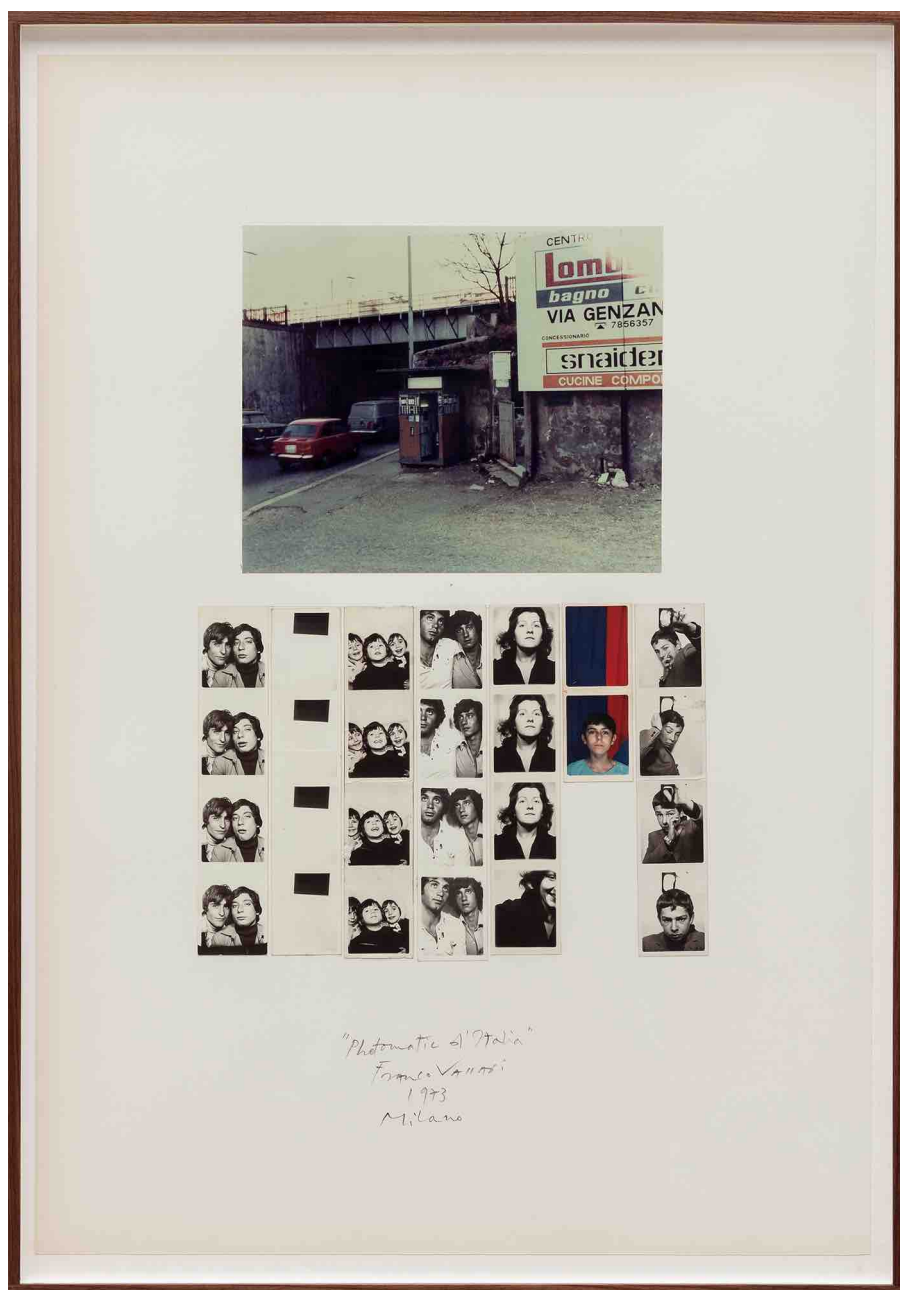
1972-74

«After the Exhibition in real time at the 1972 Venice Biennale, I had the opportunity of using all Photomatic kiosks operating in Italy. This proved that the project I started in Venice could grow in complete autonomy outside the privileged space of the gallery, spreading over the streets. About 1000 Photomatic kiosks were involved in the project. On a 24 hours basis, in every urban crowded corner, there was a Photomatic kiosk inviting the passer by to a moment of self-consciousness, proposing a pause in the rigid chain of events. Those who accepted to play the game had at their disposal an autonomous private space immersed in public space, where one could freely release their desires and dreams.

Franco Vaccari



Cabina Photomatic in Bologna, 1972-74



Photomatic d'Italia (Milano), 1973, collage of photo and photostrips on card, cm.70x50



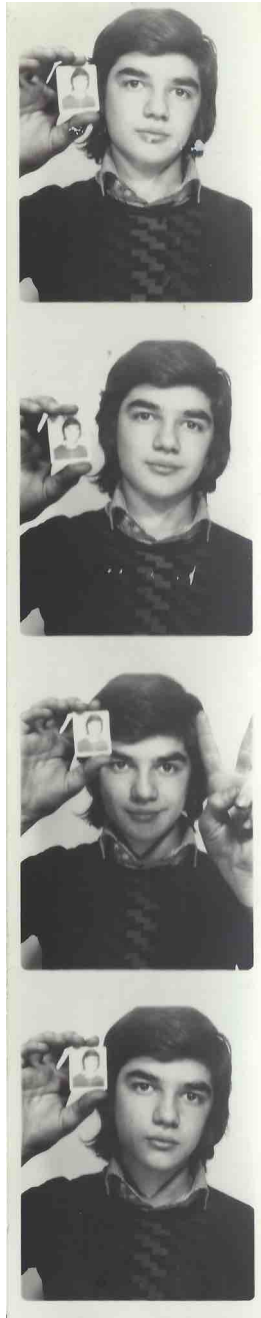
Photomatic d'Italia, 1974, collage of photostrips on card, cm.50x70



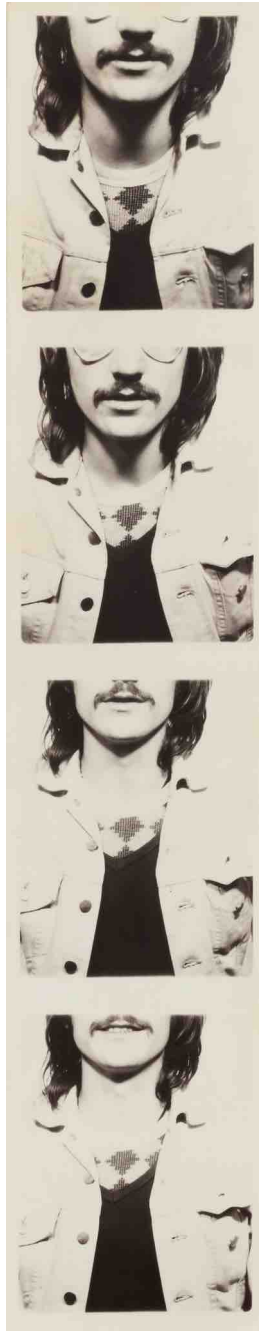
Photomatic d'Italia (Roma), 1973, collage of photo and photostrips on card, cm.50x70



Photomatic d'Italia (Avellino), 1973-74, collage of photo and photostrips on card, cm.50x70



Photomatic d'Italia, 1974, collage of photostrips on card, cm.50x70



Photomatic d'Italia, 1972-74, single photostrip, cm.20x4



Photomatic d'Italia, 1972-74, single photostrip, cm.20x4



Photomatic d'Italia, 1973-74, collage of colour photograph and photostrips on card, cm.50x35

Feedback

1972

Interaction of two media: video and polaroid



Exhibition in real time N.6: The electronic beggar

Trigon 73, Neue Galerie, Graz, 1973

«In a square, near a bus stop, I made a television recording of a beggar as he asked for alms. Then, in his place, I left a television set showing the recording with, on the screen, the words, DER BLINDE KOMMT GLEICH (THE BLIND MAN IS BACK SOON). The private use of this means, usually controlled by big power groups, had the effect of "instantly mythicising" the beggar and consequently a slipping down the social scale of the spectators. So paraphrasing McLuhan we could say that the MEDIUM IS THE POWER. These processes overall bring about an oscillation in the evaluation of our own social identity and determine a broader involvement than what is experienced with a flesh and blood beggar. In this case the effect of intercommunication is greater with the instrument than with the person».

Franco Vaccari, 1973



Exhibition in real time n.6 The electronic beggar, 1973
photocollage on card, cm.72x103,5 + digital film *Der Blinde kommt gleich*, 1973, duration 20,36



Der Blinde kommt gleich (The blind soon returns), 1973, digital film from 16mm, duration 5'09", ed.of 5+2AP

Exhibition in real time N.7: Istant Myth

Galleria 291, Milano, 28 marzo 1974

«I had the use of two spaces: in one I took photographs of the visitors with a Polaroid, in the other I had the freshly taken photographs projects onto the walls, making them much larger than the originals. When the people who had been photographed saw their own image blown up on the wall, they were illuminated and re-photographed together with their own image».

Franco Vaccari



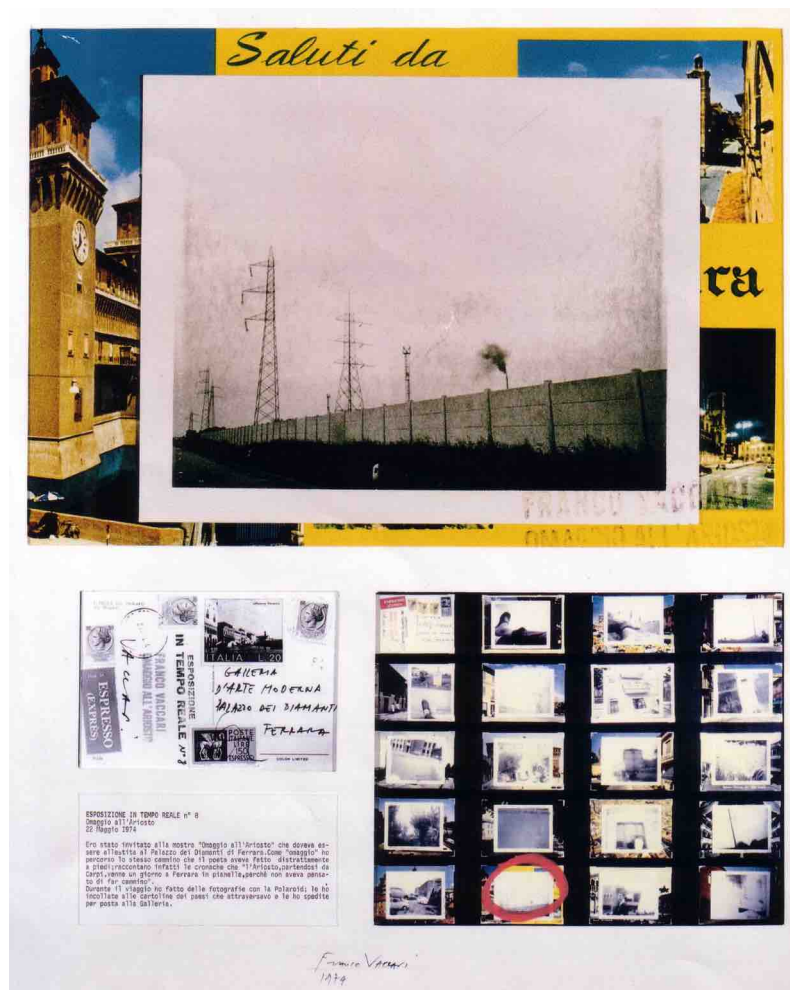
Esposizione in Tempo Reale N.7, Mito Istantaneo, 1974
polaroid, vintage b/w photographs, typed-written text, cm.29,7x73,7

Exhibition in real time N.8: Homage to Ariosto

Palazzo dei Diamanti, Ferrara, 22nd May 1974

«I'd been invited to the exhibition "Omaggio all'Ariosto" which was to be set up at the Palazzo dei Diamanti in Ferrara. to pay "homage" I followed the same road that the poet had distractedly taken. The story goes that Ariosto, setting out from Carpi, arrived one day in Ferrara, still wearing his slippers because he hadn't thought he'd be walking very far. During this journey I took photos with the Polaroid and stuck them to postcards of the towns I passed along the way, then mailed them to the Gallery in Ferrara».

Franco Vaccari



Esposizione in tempo reale N.8, Omaggio all' Ariosto, 1974, photographic print, cm.120x100



Esposizione in tempo reale N.8, Omaggio all' Ariosto, 1974, collage of polaroid on postcard, cm.11x15



Esposizione in tempo reale N.8, Omaggio all'Ariosto, 1974, collage of polaroid on postcard, cm.11x15

A Trip on the Rhine 1974

In the summer of 1974 my friends Arra, La Pietra, Pettena and I had decided to position ourselves on the inside of a collective space — as homogeneous and stable as possible — for a rather lengthy period of time and without the possibility of interruptions. In September of the same year we thus took a trip on the Rhine, from Dusseldorf to Basel, on the cruise-ship France.

Franco Vaccari, 1974



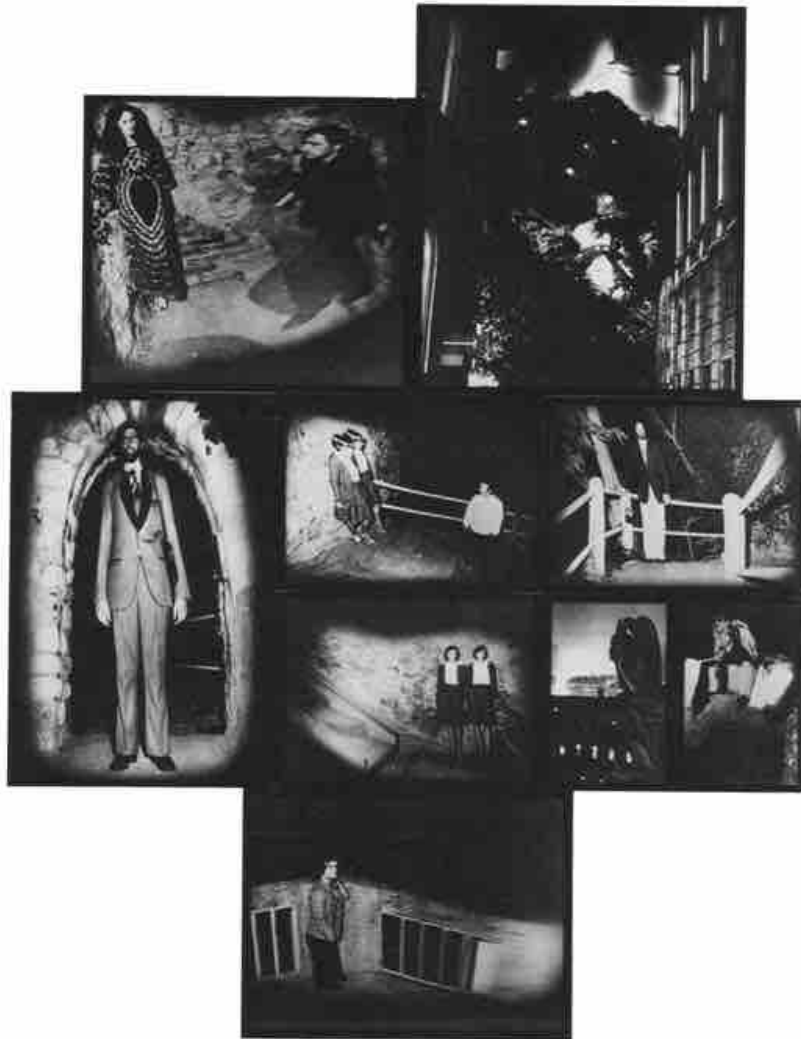
Viaggio sul Reno, 1974, 18 vintage photographs on aluminium, cm.29x39 each

Exhibition in real time N.12: Lucid Trip

Trigon 75, Neue Galerie, Graz, 1975

«Along the zig-zag stairway that leads to the tower in Graz, animals, objects, and people with unusual physical characteristics had been positioned. From dusk untill deep into the night you could walk up to the tower but only if you were alone. Anyone who came to look was actually followed constantly by the gaze of the motionless people they met along the stairway».

Franco Vaccari, 1975



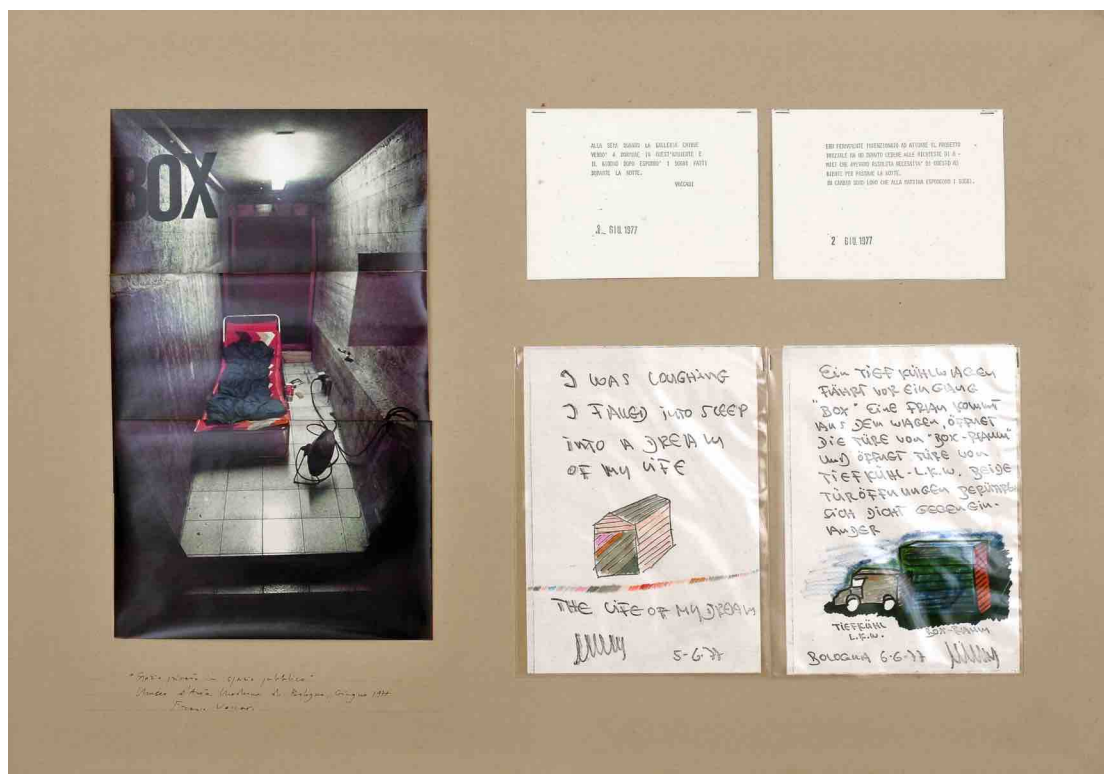
Exhibition in real time n.12 Lucid trip, 1975, b/w photographs (9), cm.190x150 overall

Exhibition in Real Time N.15: PRIVATE SPACE IN PUBLIC SPACE

Settimana internazionale della performance, Galleria d'arte moderna, Bologna, 1977

«I took part in the "International Week of the Performance" organized by the Galleria d'Arte Moderna of Bologna with "Private space in public space". This consisted in transforming a room, usually used by the night-watchmen, into a private dormitory. I pinned a piece of paper to the door, saying: EVERY EVENING, WHEN THE GALLERY CLOSES, I SHALL COME AND SLEEP IN THIS ROOM. IN THE MORNING I SHALL EXHIBIT THE DREAMS I HAD DURING THE NIGHT. The following day, before the exhibition opened to the public, I added another piece of paper, saying: I WAS UTTERLY DETERMINED TO COMPLETE MY INITIAL PROJECT BUT I HAVE TO GIVE IN TO THE INSISTENCE OF FRIENDS WHO DESPERATELY NEEDED SOMEWHERE TO SPEND THE NIGHT. IN EXCHANGE, THEY WILL LEAVE A DESCRIPTIONS OF THEIR DREAMS. So Jacques Charlier, Marina Abramovic and Ulay slept in this room and described their dreams».

Franco Vaccari



Exhibition in real time Exhibition N.15 Private space in public space, 1977
collage of vintage photo, xerox, cm.71,5x103

HERALDIC

«Polaroid photos have been interpreted using the heraldic language, which has very precise, obligatory but familiar rules, not concealed like those of usual language.

Thus exempted from the illusion of displaying a personal Self, we can let the language display itself in its mineral splendor».

Franco Vaccari

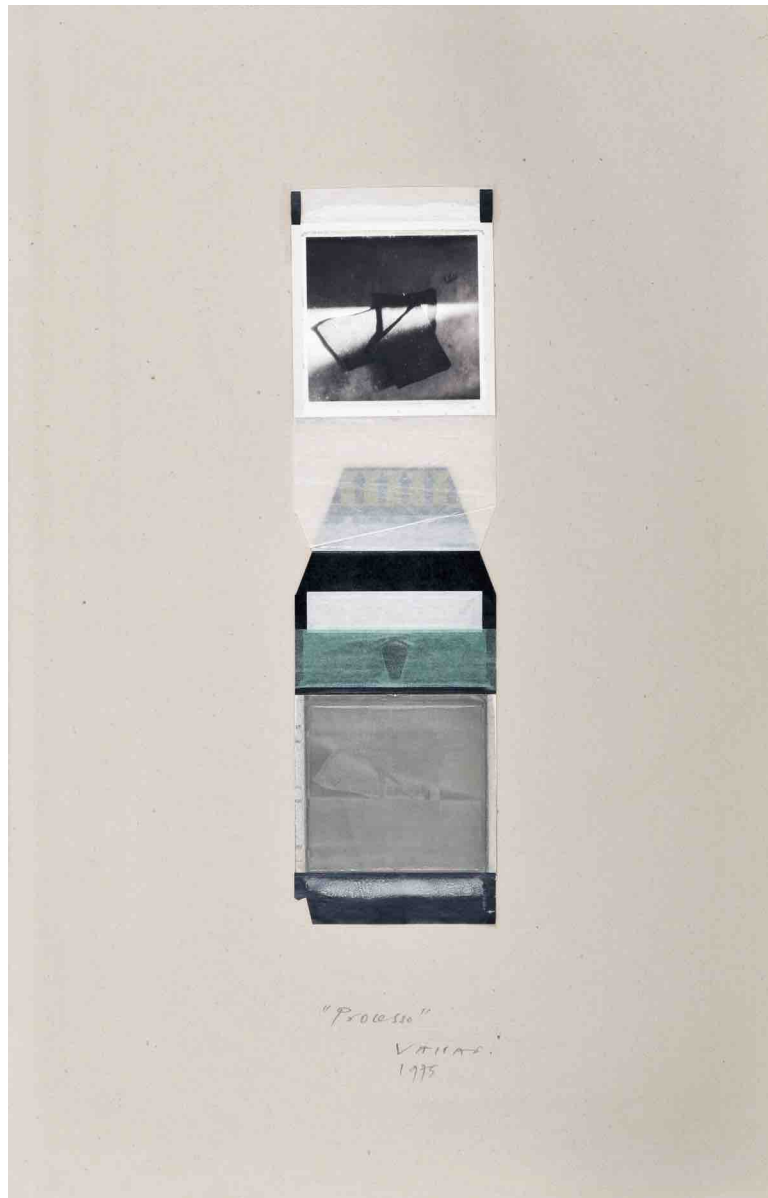


Araldica, 1977, polaroid on paper, cm.70x100, overall

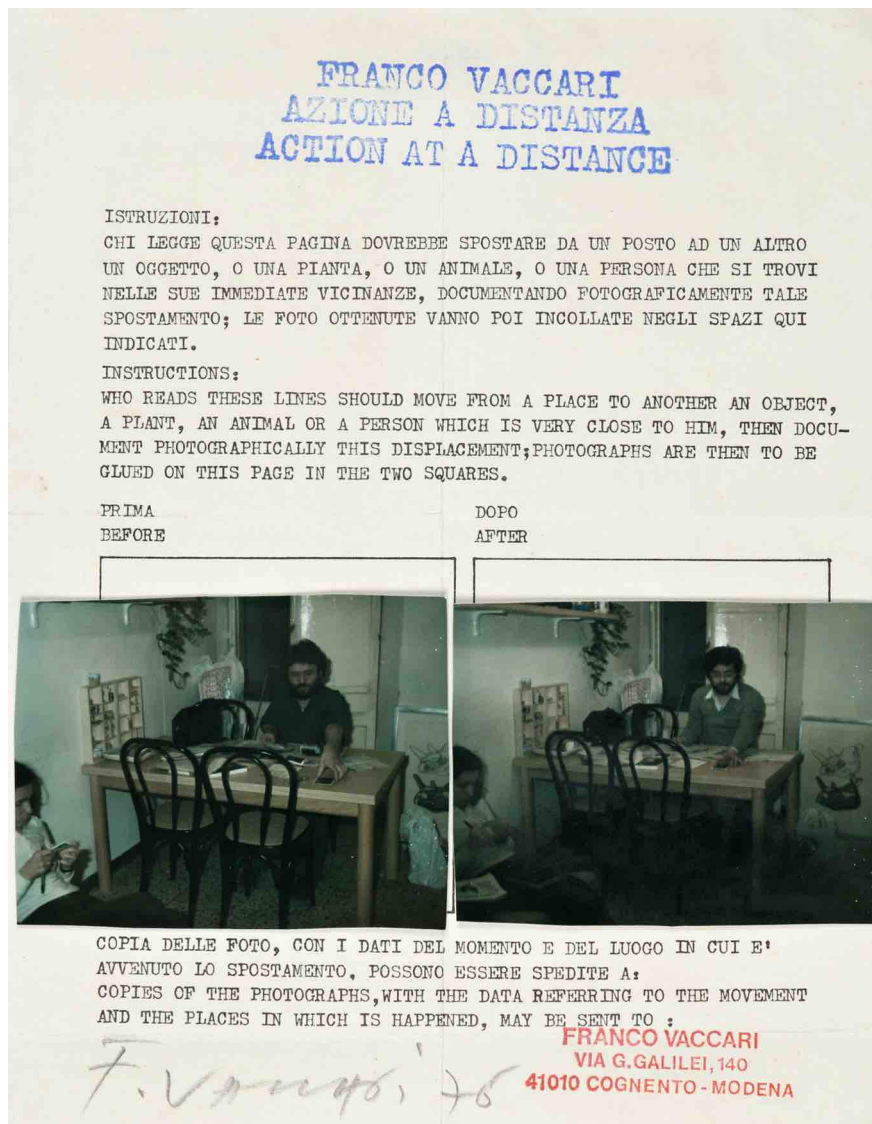
Other works



Modena Via Agnini, 1975, photo-collage on card, cm.79x109,5



Processo, 1975, collage of polaroid on card, cm.51x34



Azione a distanza, 1976, photo collage on paper, cm.23x18

FRANCO VACCARI (Modena, IT, 1936)

MOSTRE RECENTI / RECENT EXHIBITIONS

2018

Matriz do tempo real, a cura di/curated by Jacopo Crivelli Visconti, MAC USP, Sao Paulo, BR

2017

Take me, I am yours, a cura di/curated by Christian Boltanski, Hans Ulrich Obrist, Chiara Parisi, Roberta Tenconi, Hangar Bicocca, Milano, IT (solo)

Arte Ribelle, a cura di/curated by Marco Meneguzzo, Fondazione Stelline, Milano, IT

Atelier d'artista, Festival*filosofia*, Complesso culturale San Paolo, Modena, IT (solo)

Franco Vaccari - Una collezione, Fondazione Marconi, Milano, IT (solo)

Franco Vaccari, Esposizione in tempo reale n. 45, proiezione video, The Blank, Bergamo Film Meeting, Bergamo, IT (solo)

Doppio schermo. Film e video d'artista in Italia dagli anni '60 a oggi, a cura di/curated by Bruno di Marino, MAXXI, Roma, IT

Comportamento. Biennale di Venezia 1972. Padiglione Italia, Centro Pecci per l'Arte Contemporanea, Prato, IT

Camille Blatrix, Franco Vaccari, Andrew Kreps Gallery, New York, US

Ritmo sopra tutto, MAGA, Gallarate (VA), IT

2016

VERSUS, La sfida dell'artista al suo modello in un secolo di fotografia e disegno, a cura di/curated by Andrea Bruciati, Galleria Civica, Palazzo Santa Margherita, Modena, IT

Aus der Sammlung, Neue Galerie Graz, Graz, DE

Dear Betty: Run Fast, Bite Hard!, GAMEC, Bergamo, IT

Take me, I'm yours, a cura di/curated by Christian Boltanski & Hans Ulrich Obrist, Kunsthall Charlottenborg, Copenhagen, DK

Percorsi Migranti, Fabbrica del Vapore, Milano, IT

Corale, a cura di/curated by P420, Monitor, Spazio A, Frigoriferi Milanesi, Milano, IT

The Unarchivable, a cura di/curated by Marco Scotini, Frigoriferi Milanesi, Milano, IT

SELEZIONE MOSTRE PERSONALI / SELECTED SOLO EXHIBITIONS

2017

Take me, I am yours, a cura di/curated by Christian Boltanski, Hans Ulrich Obrist, Chiara Parisi, Roberta Tenconi, Hangar Bicocca, Milano, IT

Atelier d'artista, Festival*filosofia*, Complesso culturale San Paolo, Modena, IT

Franco Vaccari - Una collezione, Fondazione Marconi, Milano, IT

Franco Vaccari, Esposizione in tempo reale n. 45, proiezione video, The Blank, Bergamo Film Meeting, Bergamo, IT

2014

Franco Vaccari. Rumori telepatici, Fondazione Morra Greco, Napoli, IT

2013

Col tempo, BASE, Firenze, IT

Mostyn Museum, Llandudno, UK

Intersections: Franco Vaccari, Vito Acconci / Acconci Studio, Palazzo Pesaro Papafava, Venezia, IT

2012

Franco Vaccari: in palmo di mano, Palazzo dei Pio, Carpi (MO), IT

2011

Meta-Critic-Art, Fondazione Giorgio Marconi, Milano, IT

2010

Franco Vaccari-Diramazioni, Galleria Mazzoli, Modena, IT

Le tracce occultate / storie di codici a barre e di sciamani, Galleria Transarte, Rovereto, Trento, IT

Franco Vaccari, Galleria Michela Rizzo, Venezia, IT

2008

Esposizioni in tempo reale, Accademia Carrara, Bergamo, IT

Vaccari di Franco Vaccari, Museo Cantonale d'Arte Lugano, Lugano, CH

Franco Vaccari - Opere 1955/1975, Fotomuseo Giuseppe Panini, Modena, IT

2007

Franco Vaccari - Opere 1955-1975, Galleria Civica di Modena, Modena, IT

Franco Vaccari-Col Tempo, Spazio Oberdan, Milano, IT

2006

Photomatic e altre storie, Galleria Belvedere, Milano, IT

2005

Franco Vaccari-Incubazione II, L'Ospitale, Rubiera, Modena, IT

Buio, nebbia padana, suoni, luci, Transmec Group, Campogagliano, Modena, IT

2002

No fiction art, Galleria Estro, Padova, IT

Franco Vaccari - 1966/2001 Film e video, Galleria Civica di Modena, Modena, IT

2001

Fuori schema e Vita vissuta, Viafarini, Milano, IT

Fuori schema, Careof - Fabbrica del Vapore, Milano, IT

1998

artFORUM Gallery, Merano, IT

1997

Centro d'Arte Contemporanea, Bellinzona, IT

1996

Palazzo Ducale, Genova, IT

Artist's Atelier, Internet

1993

XLV Biennale di Venezia, Venezia, IT

1991

Galleria Fonte d'Abisso, Milano, IT

1990

Tour Fromage, Aosta, IT

1987

Galleria Civica, Modena, IT

1986

Galleria Fonte d'Abisso, Modena, IT

1985

Galleria Nuova 2000, Bologna, IT

1984

Studio Marconi, Milano, IT

Museum Moderner Kunst, Vienna, AT

Galerie West, Imst, AT

1980

XXXIX Biennale di Venezia, Venice, IT

1979

Studio Marconi, Milano, IT

P.A.C., Genova, IT

1978

Galleria Gaetan, Geneve, CH

Galleria Remont, Warsaw, PL

1977

Studio Marconi, Milano, IT

1976

Galleria De' Foscherari, Bologna, IT

1975

Galleria Cavellini, Brescia, IT

1974

Galleria 291, Milano, IT

1972

XXXVI Biennale di Venezia, Venice, IT

1971

Galleria 2000, Bologna, IT

1970

L'occhio aperto, Galleria il Diaframma, Milano, IT

Immagini captate, Galleria Blu, Milano, IT

Immagini televisive, Galleria Paolo Barozzi, Venezia, IT

1969

Ambiente Geiger, Galleria Techné, Firenze, IT

1968

L'ambiente buio, Centro di documentazione, Piacenza, IT

Galleria Elefante, Venezia, IT

SELEZIONE MOSTRE COLLETTIVE / SELECTED GROUP EXHIBITIONS

2018

Matriz do tempo real, a cura di/curated by Jacopo Crivelli Visconti, MAC USP, Sao Paulo, BR

2017

Arte Ribelle, a cura di/curated by Marco Meneguzzo, Fondazione Stelline, Milano, IT

Doppio schermo. Film e video d'artista in Italia dagli anni '60 a oggi, a cura di/ curated by Bruno di Marino, MAXXI, Roma, IT
Comportamento. Biennale di Venezia 1972. Padiglione Italia, Centro Pecci per l'Arte Contemporanea, Prato, IT
Camille Blatrix, Franco Vaccari, Andrew Kreps Gallery, New York, US
Ritmo sopra tutto, MAGA, Gallarate (VA), IT

2016

VERSUS, La sfida dell'artista al suo modello in un secolo di fotografia e disegno, a cura di/curated by Andrea Bruciati, Galleria Civica, Palazzo Santa Margherita, Modena, IT
Aus der Sammlung, Neue Galerie Graz, Graz, DE
Dear Betty: Run Fast, Bite Hard!, GAMEC, Bergamo, IT
Take me, I'm yours, a cura di/curated by Christian Boltansky & Hans Ulrich Obrist, Kunsthall Charlottenborg, Copenhagen, DK
Percorsi Migranti, Fabbrica del Vapore, Milano, IT
Corale, a cura di/curated by P420, Monitor, Spazio A, Frigoriferi Milanesi, Milano, IT
The Unarchivable, a cura di/curated by Marco Scotini, Frigoriferi Milanesi, Milano, IT

2015

Ennesima. An Exhibition of Seven Exhibitions on Italian Art, Triennale di Milano, Milano, IT
Take me, I'm yours, a cura di/curated by Christian Boltansky & Hans Ulrich Obrist, Monnaie de Paris, Paris, FR
Il manichino della storia. L'arte dopo le costruzioni della critica e della cultura, MATA, Modena, IT
Zoom fotografia italiana, Fondazione Remotti, Camogli, IT
Ariel Reichmann - Franco Vaccari, The Agency, London, UK
1965-2015. 50 anni dallo Studio Marconi alla Fondazione Marconi, Fondazione Marconi, Milano, IT
Timelines, TRA - Treviso Ricerca Arte, Treviso, IT

2014

(Mis)Understanding Photography, Werke und Manifeste, Museum Folkwang, Essen, DE
Modena e i suoi fotografi: dal dopoguerra agli anni Novanta, Foro Boario, Modena, IT

2013

Anni '70. Arte a Roma, Palazzo delle Esposizioni, Roma, IT
Dear Portrait, Mostyn Museum, Llandudno, UK
Lumpenfotografie, per una fotografia senza vanagloria, P420, Bologna, IT

2012

Lo sguardo espanso, Cinema d'artista italiano in mostra 1912-2012, Fondazione Rocco Guglielmo, Catanzaro, IT
Behind The Curtain – The Aesthetics Of The Photobooth, Musée de l'Elysée, Lausanne, CH
Peripheral Visions: Italian Photography, 1950s-Present, Leubsdorf Art Gallery - Hunter College, New York, US
Un'opera x un libro d'artista, P420, Bologna, IT

2011

Narrative Works: Bill Beckley, Peter Hutchinson, Franco Vaccari, P420, Bologna, IT

2010

Community, Museo delle Arti Contemporanee MARCA, Catanzaro, IT
8th Gwangju Biennale - 10,000 Lives - Gwangju Biennale, Gwangju, KR
Strange Comfort (Afforded by the Profession), Kunsthalle Basel, Basel, CH

2009

Paso Doble, Galleria Michela Rizzo, Venezia, IT

Twentysix Gasoline Stations ed altri libri d'Artista - Una collezione, Museo Regionale di Messina, Messina, IT

Prague Biennale 4, Prague Biennale, Prague, CZ

UNO. Basilico, Fontana, Ghirri, Jodice, Vaccari, Ex Ospedale Sant'Agostino, Modena, IT

Rewind, Fast Forward. Videokunst aus der Sammlung der Neuen Galerie Graz von 1970 bis heute, Neue Galerie, Universalmuseum Joanneum, Graz, AT

Spazio Libro d'Artista, Palazzo Manganelli, Catania, IT

2008

Viaggio in Italia - Italienische Kunst 1960-1990, Neue Galerie, Universalmuseum Joanneum, Graz, AT

Peripheral vision and collective body, MUSEION - Museum für moderne und zeitgenössische Kunst, Bolzano, IT

2007

Salis&Vitangeli / Vaccari / Vitangeli, CACT Centro d'Arte Contemporanea Ticino, Bellinzona, IT

2006

Sound Zero, Kunst Meran, Meran, IT

La famiglia. The leaving room, CACT Centro d'Arte Contemporanea Ticino, Bellinzona, IT

Suoni e Visioni, Villa Croce Museo d'Arte Contemporanea, Genova, IT

2005

Going Public 05 - From the Balkans to the Baltic - aMAZE Cultural Lab, Milano, IT

Bologna contemporanea, Galleria d'Arte Moderna di Bologna - GAM, Bologna, IT

XIV Quadriennale di Roma, Galleria Nazionale d'Arte Moderna, Roma, IT

2004

Attraversare Genova. Percorsi e linguaggi internazionali del contemporaneo, Villa Croce Museo d'Arte Contemporanea, Genova, IT

Le Opere e i Giorni, Certosa di Padula, Padula, IT

Arte in città/I - Sei artisti e un progetto per Modena, Galleria Civica di Modena, Modena, IT

Piantala!, N.O.Gallery, Milano, IT

2003

Tuscia Electa 2002 - 2003 - Tuscia Electa, Greve in Chianti, IT

2002

Utopie Quotidiane - L'uomo e i suoi sogni nell'arte dal 1960 ad oggi, PAC - Padiglione d'Arte Contemporanea, Milan, IT

Between Dresden & Prague, Istituto Italiano di Cultura di Cracovia, Krakov, PL

2001

Media Connection. Come i media hanno cambiato l'arte, Palazzo delle Esposizioni, Roma, IT

Belvedere Italiano: Tendencies of Italian Art 1945-2001, CSW Centrum Sztuki Wspolczesnej / Centre for Contemporary Art Ujazdowski Castle, Warsaw, PL

1999

32 Italian Photographers: A Tribute to Phyllis Lambert, Canadian Centre for Architecture (CCA), Montreal, CA

1998

Kunst in der Stadt, Kunsthau Bregenz, Bregenz, DE

Les rencontres Arles, Arles, FR

Pagine di fotografia italiana, Galleria Gottardo, Lugano, CH

1997

Trash, Palazzo delle Albere, Trento, IT

Fin de siècle, CACT Centro d'Arte Contemporanea Ticino, Bellinzona, IT

1995

L'io e il suo doppio, XLVI Biennale di Venezia, Venezia, IT

1994

Trasfigurazioni, Galleria Gian Ferrari, Milano, IT

1990

Arte italiana dopo il 1950, Taiwan Museum of Art, Taiwan, TW

1988

Artisti italiani contemporanei, Palazzo delle Esposizioni, Moskow, RU

1986

La parola totale, Galleria Fonte d'Abisso, Modena, IT

Arte Santa, Pinacoteca Comunale, Ravenna, IT

XI Quadriennale, Palazzo dei Congressi, Roma, IT

Che cosa fanno oggi i concettuali?, Rotonda della Besana, Milan, IT

Poiesis, Istituto Statale d'Arte, Arezzo, IT

I ragazzi del 36, Centro Annunciata, Milano, IT

A.P., Artists' Photographs, Marciana, Isola d'Elba (LI), IT

1985

Memorie, Galleria Borgogna, Milano, IT

Intelligenza dell'effetto, Palazzo Dugnani, Milano, IT

1984

Arte Soft, Sala Polivalente, Ferrara, IT

Recenti acquisizioni, Galleria d'Arte Moderna, Bologna, IT

Messinscena, Galleria Borgogna, Milano, IT

1983

Informazione 60-80, Galleria d'Arte Moderna, Piacenza, IT

1982

Il mestiere delle arti, Castello Sforzesco, Milano, IT

Segno / Tra coerenza e trasgressione, Museo d'Arte Contemporanea, Livorno, IT

Arte Italiana 1960-1982, Hayward Gallery, London, GB

Privacy, Seminari di Gavigliate (VA), IT

1981

Linee della ricerca artistica in Italia 1970/1980, Palazzo delle Esposizioni, Roma, IT

Modi di racconto, Centro Culturale Rondottanta, Sesto S. Giovanni (MI), IT

Cent livres d'artiste italiens, Bibliotheque Nationale, Paris, FR

Manifeste du Livre d'Artiste / Livre-Objet, Centre Georges Pompidou, Paris, FR

1980

Camere incantate, Palazzo Reale, Milano, IT

La scrittura attiva, Rotonda della Besana, Milano, IT

Multigrafie, Pinacoteca Comunale, Ravenna, IT

Cronografie, 1° progetto speciale della Biennale di Venezia, Venezia, IT

Vom Aussehen der WOrter, Kunstmuseum, Hannover, DE

1979

Testuale, Rotonda della Besana, Milano, IT
La pratica politica, Galleria Civica, Modena, IT
Kiinstlerbücher, Produnzentgalerie, Munich, DE
Marcel Duchamp: Ready mades etc., Alberta College of Art, Alberta, CA
XVI Triennale di Milano, Milano, IT
Cine qua non, Giornate internazionali del cinema d'artista, Firenze, IT

1978

Le figure del tempo, Galleria De' Foscherari, Bologna, IT
Artists' books, Palazzo Strozzi, Firenze, IT
Formato lib(e)ro, Fortezza da Basso, Firenze, IT
Parola, Museo Civico, Forlì, IT
La sequenza, Galleria Dov'è la tigre, Milano, IT
Cinema d'artista e cinema sperimentale in Italia 1960- 1978, Paris, FR

1977

Dopo e forse metafora, Galleria Civica, Modena, IT
Esplicita, Galleria Blu, Milano, IT
Marta & Maria, Galleria Spagnoli, Firenze, IT
Gli ultimi 15 anni di arte in Italia, Galleria d'Arte Moderna, Torino, IT
Settimana internazionale della performance, Galleria d'Arte Moderna, Bologna, IT
Maestri e amici cercando, Galleria Lorenzelli, Milano, IT
Un espace parlé, Galerie Gaetan, Geneve, CH
Tendenze d'arte internazionale, Galleria Pari e Dispari, Cavriago (RE), IT
Fotografia, Galleria Rondanini, Roma, IT

1976

Ricerca artistica attuale in Italia, Istituto Italiano di Cultura, Tokyo, JP
Les boîtes du XX siècle, Musée d'Art Moderne de la Ville de Paris, Paris, FR
Dentro e fuori di metafora, Galleria Corsini, Intra (VB), IT

1975

A space: a thousand words, RCA Gallery, London, GB
Flash Art Speciale Fotografia, Galleria del Milione, Milano, IT
Narrative Art II, Galleria Cannaviello, Roma, IT
Foto & Idea, Palazzo Braschi, Roma, IT
Trigon 75, Neue Galerie, Graz, AT
Narrative Art, Museo progressivo, Livorno, IT
Recontre internationale ouverte de video, CAYC, Buenos Aires, AR

1974

Fotomedia, Museum am Ostwall, Dortmund, DE
Narrative Art I, Galleria Cannaviello, Roma, IT
Omaggio all'Ariosto, Palazzo dei Diamanti, Ferrara, IT

1973

Combattimento per un'immagine, Galleria Civica d'Arte Moderna, Torino, IT
Trigon 73, Neue Galerie, Graz, AT
Foto linguagem, Museu de Arte Moderna, Rio de Janeiro, AR
La scrittura visuale in Italia, Galleria Civica d'Arte Moderna, Torino, IT
Italian visual poetry 1912-1972, Finch Museum, New York, US

1972

Poesia visiva internazionale, Studio S. Andrea, Milano, IT
I denti del drago, Galleria L'Uomo e l'Arte, Milano, IT

Il libro come luogo di ricerca, XXXVI Biennale di Venezia, Venezia, IT
Art Systems II, Buenos Aires, AR
Biennale di Medellin, CO
Fotografia tridimensionale, CAYC, Buenos Aires, AR
VII Internationalen Malerwochen in der Steiermark, Graz, AT

1971

Expo/internacional de proposiciones a realizar, Buenos Aires, AR
Art systems I, San Paulo, BR
Accumulazioni, Galleria Fiori, Firenze, IT
Proletariato e dittatura della poesia, Studio S. Andrea, Milano, IT
Espone nel "Musée de Tiroirs" di H. Distel, FR

1970

Fotografia creativa, Centro di ricerche audiovisive, La Cappella, Trieste, IT
Exempla, Marciana (Isola d'Elba) (LI), IT
Intervento sul paesaggio, Zafferana (CT), IT
Arte e critica 70, Galleria Civica, Modena, IT
Arte e fotografia, Sicof, Milano, IT

1969

Cinema italiano indipendente, Club Nuovo Teatro, Milano, IT
Exposition internationale creer, Maison de la Culture, Avignon, FR
Poesia visiva italiana, Brno, CZ
Exposition internacional de la nuove poesia, Montevideo, UR
La poesia degli anni 70, Centro La Comune, Brescia, IT
66 operatori d'avanguardia di tutto il mondo, Taranto, IT
10 esperimenti di nuovo teatro, Varese, IT

1968

Parole sui muri, Fiumalbo
Permanentna umetnost, Atelje 212, Belgrade, SR
La poesia nella civiltà della macchine, Taranto, IT
Ultimi modelli di poesia, L'incontro, Firenze, IT
Palcoscenico e pubblico per un teatro moderno, Galleria Civica, Modena, IT
24 ore di no-stop theatre, Varese, IT

1967

Spatialist exhibition, Saint Peter's College, Oxford, GB
Rassegna di poesia, Club Turati, Milano, IT
Segni nello spazio, Trieste, IT
Mailand Situation, Galerie Senatore, Stuttgart, DE

1966

Esposizione internazionale di poesia sperimentale, Casa del Mantegna, Mantova, IT
Poesia visiva, Libreria Feltrinelli, Milano, IT
La lettura del linguaggio visivo, Castello del Valentino, Torino, IT