

*fondazione*  
GIORGIO CINI onlus

Lettera da San Giorgio

Year XIII, number 24. Six-monthly publication. March – August 2011  
Spedizione in A.P. Art. 2 Comma 20/c Legge 662/96 DCB VE. Tassa pagata / Taxe perçue



## Programmes (March – August 2011)

# Contents

I	<b>Programmes (March – August 2011)</b>
3	<b>Editorial</b>
	<b>Main Forthcoming Activities</b>
4	Music on film series <i>Filming Jazz</i>
5	Concerts <i>QUARTET! The Quartetto di Venezia in concert</i>
5	laboratorioarazzi <i>“Networks”, interactions, music</i>
6	International Conference <i>Mapping the Republic of Letters</i>
7	Music from China <i>Meetings on Chinese vocal music with Frank Kouwenhoven</i> <i>Liu Fang in concert</i>
8	Books at San Giorgio (LSG)
8	Seminar and concert of ‘nuova musica’ <i>Ja, es muss sein ... in memory of Duilio Courir</i>
9	Southeast Asian Percussion Workshop The Gong Wisnu Wara Gamelan in concert Susie Ibarra in concert
10	Historical Studies Seminar <i>Ut pictura historia; ut historia pictura</i>
10	Giorgio Cini Foundation and Expo 2015 <i>Living in tomorrow’s world. What social identity?</i>
11	Egida Sartori and Laura Alvini Early Music Seminar <i>Cyprus. Plainchant and Ars subtilior in the Latin East 1370-1430</i>
11	Exhibition <i>Penelope’s Labour: Weaving Words and Images</i>
12	Performance of Kathakali Theatre by Kalamandalam Karunakaran, presented by Vito Di Bernardi and Nina Soufy
13	Inaugural Event <i>The Borges Labyrinth</i>
14	<b>Collections</b> <i>The Cini Foundation Calvary: from Giovanni Pisano to his workshop</i>
18	<b>Projects and Research</b> <i>The Borges Labyrinth on the Island of San Giorgio Maggiore</i>
21	<b>Presences on San Giorgio</b> <i>Borges, Europe and Venice</i>
24	<b>Publications</b>
III	<b>Contacts</b>



## Editorial

This year the great Argentinian writer Jorge Luis Borges – 2011 is the 25th anniversary of his death – will be the focus for a series of major cultural initiatives at the Giorgio Cini Foundation. The events will reach a climax on 14 June 2011 with the official opening of the garden maze inspired by Borges's life and work. The "labyrinth" was originally presented by Randall Coate, an English architect and landscaper, to the Fundación Internacional Jorge Luis Borges, which has now granted us the privilege of constructing it on the Island of San Giorgio Maggiore in Venice.

This construction marks the beginning of a new three-year period of activities for our institution. The objective is to reach similar standards to those set in the previous three years, which saw the successive realisation of three large projects that have radically improved the facilities available on the island of San Giorgio and have enhanced the Foundation's worldwide reputation: i.e. the new exhibition centre, the library in the Nuova Manica Lunga and the campus of the Vittore Branca International Center for the Study of Italian Culture.

Due to be constructed beyond the second cloister in the former monastery and to be about the same size, the Borges Labyrinth will create a kind of "third cloister", connecting up – also symbolically – two parts of the island of San Giorgio previously perceived as being separate. In fact the two parts are strictly complementary since they embody and physically articulate the ancient motto of the Benedictine order: *ora et labora* ("pray and work"). Thus, on one hand, we have the monumental buildings, mainly used for research, and, on the other, the former orchards and gardens previously run by technical schools and now the setting for art and stage productions (exhibitions, concerts, plays, etc.).

The year 2011 also sees the sixtieth anniversary of Vittorio Cini's creation of our Foundation. His foresight is still being worthily emulated today, as demonstrated by the latest major donations due to be formalised in the next few months. They will bring to San Giorgio the private libraries of three great names in Italian culture: Luigi Squarzina, Tiziano Terzani and Elemire Zolla.

President  
Giovanni Bazoli



## Main Forthcoming Activities

22 February, 1, 8, 15, 22, 29 March

### Music on film series

#### *Filming Jazz*

Venice, Island of San Giorgio Maggiore



Due to be held every Tuesday on the Island of San Giorgio Maggiore, this year's music on film series will feature the relationship between jazz and cinema.

Moving images and jazz music came together earlier than the advent of sound films: many future celebrated musicians cut their teeth playing ragtime pieces to accompany the showing of films. The movies chosen by Andrea Zennaro in this series are intended to illustrate the relationship between image and music with film material from the whole history of cinema: from *Black and Tan Fantasy* (1929) starring Duke Ellington, which preceded the fashion for “soundies” by ten years, to Miles Davis' improvisation in Louis Malle's *Ascenseur pour l'échafaud* (*Elevator to the Gallows*; 1958) and *Bird* (1988), the biopic on Charlie Parker retold with heart-rending realism by Clint Eastwood.

**22 February** *A Rhapsody in Black and Blue* (1932) by Aubrey Scotto with Louis Armstrong; *I'll Be Glad When You're Dead and You Rascal You* (1932) by Dave Fleischer with Louis Armstrong; *A Bundle of Blues* (1933) with Duke Ellington; *Black And Tan* (1929) by Dudley Murphy with Duke Ellington; *Ain't Misbehavin'* (1941) with Fats Waller; *Jazz Hot* (1939) with Django Reinhardt; *Symphony in Black: A Rhapsody of Negro Life* (1935) by Fred Waller with Duke Ellington and Billie Holliday.

**1 March** *Halleluja!* (1929) by King Vidor.

**8 March** *Ascenseur pour l'échafaud* (1958) by Louis Malle, with Miles Davies's improvisation on the subject of the film.

**15 March** *Anatomy of a Murder* (1959) by Otto Preminger with a score by Duke Ellington.

**22 March** *'Round Midnight* (1986) by Bernard Tavernier.

**29 March** *Bird* (1988) by Clint Eastwood.

12 March, 10 April, 7 May, 12 June

## Concert

### *QUARTET!*

#### *The Quartetto di Venezia in concert*

Venice, Island of San Giorgio Maggiore



*Quartetto di Venezia*

From March to June 2011, the *Quartetto di Venezia* will perform a series of four concerts entitled *QUARTET!*. The programmes will consist of a representative selection of works from the repertory for string quartet, arguably the supreme form of chamber music.

A new idea on the Venetian music scene, this wide-ranging survey of music for string quartet will include performances of masterworks by Mozart, Haydn, Beethoven, Cherubini, Schumann, Verdi, Bartok, Shostakovich and Vacchi.

Founded in 1983, the Quartetto di Venezia – Andrea Vio and Alberto Battiston (violins), Giancarlo di Vacri (viola) and Angelo Zanin cello – has performed at major international venues and festivals in Italy and abroad: the National Gallery, Washington, the United Nations Building, New York, the Maison de l’Unesco, Paris, the IUC, Rome, the Serate Musicali, Milan, the Kissinger Sommer Festival, the Ossiach-Villach Festival, the Klang-Bogen Festival, Vienna, the Palau de la Musica, Barcelona, the Tivoli, Copenhagen, the Soci t  Philharmonique, Brussels, the Teatro Col n, Buenos Aires, Rio de Janeiro, Tokyo, Taipei and Seoul.

12 March, 20 April, 11- 13 July

## laboratorioarazzi

### *“Networks”, interactions, music*

Venice, Island of San Giorgio Maggiore



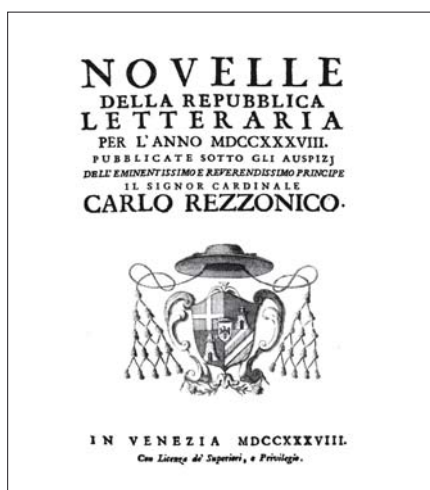
The laboratorioarazzi is a series of workshops organised by the Institute for Music, now in its third edition. This year it will focus on the themes of audio in networks and the interactions between performers playing on both acoustic and electroacoustic instruments. The meetings in the first part of 2011 will range from the use of ‘genre’ music technologies – in circuits involving the local community and especially young people – to a specialist seminar on network audio. The final event will be the international festival of laptop orchestras and ensembles. On 12 March *Electronic girls*, a one-day workshop, talks and livesets dedicated to women’s electronic music will be held at Laboratorio Morion and S.a.L.E Docks. The event is organised by the association *Electronicgirls* ([www.electronicgirls.org](http://www.electronicgirls.org)), a group of musicians and DJs committed to disseminating electronic music performed by women. The website is a blog open to anyone wishing to encourage the spread of stories about the electronic revolution and a completely non-profit netlabel (creative commons, money-free). The event is part of S.a.L.E Docks cultural project, self-managed by a collective of students, cognitive workers and temporary

employees in the performing arts and cultural activities sector. The overall aim is to boost women's electronic music and to introduce the wider public to the story of female pioneers of electronics, far too often neglected or little-known. On 20 April the focus will be on audio protocols in the Internet, data-transmitting networks, (both audio and control data), and hardware and software for exchanging data between computers and electroacoustic technologies, with a seminar in collaboration with AES Italia: *Audio on IP and in streaming: musicians and technologists*. Lastly, from 11 to 13 July there will be a festival of laptop orchestras and ensembles: *Laptops meet musicians*. Three days of demonstrations, recordings to listen to, concerts, interactions between musicians and jam sessions involving groups of laptops, acoustic instruments and interactive technologies.

17 - 18 March

## International Conference *Mapping the Republic of Letters*

in collaboration with Humanities Center, Stanford University  
Venice, Island of San Giorgio Maggiore



For some time Stanford University and the Giorgio Cini Foundation have been working on the history of the “Republic of Letters”. This year the two institutions have jointly organised a two-day conference to seek answers to the question whether today the Republic of Letters may be considered a state or a network.

In fact the Republic of Letters is a marvellous example of an aggregation in which literati and scientists from various nations corresponded in the name of a shared ideal, based not on social rank but on the quality of intellectual work. The creation of a transnational network now invites us to ponder the institutional nature of this intellectual community. Was the political and scientific effectiveness of the Republic of Letters due to the fact that a state coordinated its activities? Or because it was a forerunner of today's social networks in which the casual relationships between intellectuals is the very condition of their freedom of thought and movement?

Humanities Center, Stanford University, has been using innovative technology to map out the geographical configuration of epistolary relations underlying the intellectual history of the Republic of Letters. Accordingly, on the first day of the conference several scholars will discuss their ongoing work, thus also illustrating how the latest technology can be a considerable aid in studying historical sources.

On the second day of the conference at the Giorgio Cini Foundation various experts will come together with the aim of analysing and discussing the lessons that can still be learned today from the “political” organisation of the Republic of Letters and how its “state” management was organised within various institutions that fully identified with it. Participants include Alberto Abruzzese, Cesare De Michelis, Giorgio Ficara, Gilberto Pizzamiglio, Lorenzo Tomasin.



21 - 22 March

## Music from China

### Meetings on Chinese vocal music with Frank Kouwenhoven Liu Fang in concert

Venice, Department of Asian and Mediterranean African Studies, Ca' Foscari University, Teatro Fondamenta Nuove and Auditorium Santa Margherita



Liu Fang

As part of China Year in Italy, the Intercultural Institute for Comparative Music Studies has organised a series of meetings featuring Chinese music, in collaboration with Ca' Foscari University, Venice, the Confucius Institute, Venice, and the European Foundation for Chinese Music Research (CHIME), Leyden.

The event consists of two lectures in the Palazzo Vendramin dei Carmini and two Venetian concerts by Liu Fang, who will perform on the pipa (Chinese lute) at the Teatro Fondamenta Nuove, on 21 March and at the Auditorium Santa Margherita on 22 March.

Liu Fang began playing the pipa when only six years old; she gave her first solo performance at the age of nine and performed for Queen Elisabeth during the sovereign's official visit to China. Liu Fang completed her music studies at the Shanghai music school, where in addition to the pipa, she also studied the zheng (guzheng), a large antique 21-string zither. After acquiring a considerable reputation and having won many national prizes, in 1996 Liu Fang moved to Montreal and since the 1990s she has also been greatly acclaimed in the West thanks to her considerable stature as an artist, her remarkable technique and the intensity of her performances.

Frank Kouwenhoven, director of CHIME, will give two lectures in the university venue of the Palazzo Vendramin dei Carmini, Venice. They are mainly intended for students in the Department of Asia and Mediterranean African Studies (Ca' Foscari University, Venice), which jointly organised the whole initiative. The lectures are also, however, an opportunity for music lovers to further explore this theme and for the general public to discover the wealth and variety of Chinese music.

5, 12, 28 April

## Books at San Giorgio (LSG)

Venice, Island of San Giorgio Maggiore

The series of book launches presenting the latest publications produced by the Giorgio Cini Foundation will resume in spring 2011.

On 5 April the featured book will be the latest volume in the series on studies and research into Veneto popular culture entitled *Il veneto dei contadini* (Colla editore, Vicenza). The book includes important previously unpublished material gathered by Paul Scheuermeier from Zürich (1888-1973) during his investigations in the Veneto from 1921 to 1922 for the purposes of compiling a linguistic and ethnographic compendium of Italy.

On 12 April the focus will be on opera in the Veneto with the presentation of the prestigious series entitled *Drammaturgia musicale veneta*. to mark the publication of the Naples score of Monteverdi's *Incoronazione di Poppea*. Begun in 1984 by the publishers Ricordi under the patronage of the President of the Italian Republic, the series has now reached number 28 of the 30 planned volumes.

Lastly, on 28 April, a book on 14th- and 15th-century Venetian palaces will be presented: Jan-Christoph Rößler (ed.), *Palazzi veneziani del Trecento e Quattrocento* (Scripta, Verona). Based on the study of unpublished documents, mostly conserved in the Venice State Archives and the Museo Correr library, the book provides more accurate reference dates for the 14th- and 15th-century Venetian palaces as deduced from deeds, most concerning changes of ownership of the buildings in question.

18 April

## Seminar and concert of 'nuova musica'

### *Ja, es muss sein... in memory of Duilio Courir*

Venice, Island of San Giorgio Maggiore



Pierre Boulez and Duilio Courir

Just over a year since the death of Duilio Courir, this event in Venice – where he studied as a young man with Tagliapietra and Bagnoli – commemorates the great Italian music critic, who worked as a journalist for over 40 years with various newspapers and magazines, such as *Il Resto del Carlino*, *Il Mondo*, *Il Corriere della Sera* and *Amadeus*. An Italian intellectual of exemplary integrity in the second half of the 20th century, he was also a scholar of painting (especially of Morandi), a refined historian of musical interpretation and a “great defender” of *Neue Musik* at a time when it was struggling to gain popularity and was rarely included in concert programs (in this context Courir founded and was editor of the historical review *Lo spettatore musicale* from 1966).

The one-day seminar will celebrate Duilio Courir's contribution to rejuvenating European music. In addition to a meeting featuring various accounts and reminiscences, there will be a short concert, including a world premiere of some electroacoustic and experimental music.

9 - 10 - 11 May

## **Southeast Asian percussion workshop The Gong Wisnu Wara Gamelan in concert Susie Ibarra in concert**

Venice, Conservatorio Benedetto Marcello and Teatro Fondamenta Nuove



Gamelan Gong Wisnu Wara

In collaboration with the Indonesian Embassy to the Holy See, the Benedetto Marcello Conservatory and the Teatro Fondamenta Nuove, Venice, the Intercultural Institute of Comparative Music Studies has organised a series of events in May featuring music from Southeast Asia. The aim is to illustrate the Central Javan gamelan and the Filipino kulintang in terms of theory, practice and performing techniques. These important Southeast Asian traditions are both based on gong chimes: sets of metal or bronze gongs used as melodic instruments to perform elaborate polyphonic music.

The ethnomusicologist Mantle Hood has described the musical traditions of this world region as “gong-chime cultures” and in fact instrumental ensembles in Indonesia, Cambodia, Burma, Thailand and the Philippines always included these kinds of instruments in their orchestras. The music is characterised by a special scale system (completely different from the Western tempered scale), special performing and improvised compositional techniques, a particular role for the timbre full of harmonics in the high register and a cyclical rhythmic concept with the accent on the last beat of the cycle.

A key moment in the Venetian event will be the workshop, mainly intended for students at the Venice conservatory, who will be able to acquire academic credits. Widodo Kusanntyo, a resident musician at the Indonesian Embassy to the Holy See, Rome, and a teacher at the Yogyakarta ISI (Academy of Music and Dance), Java, and the whole gamelan of the Gong Wisnu Wara will illustrate the performing techniques and compositional procedures of traditional Javan music with special reference to the styles once used at the Javan courts and now taught in Indonesian music schools.

In a meeting with students, the musician Susie Ibarra will illustrate both traditional kulintang performing techniques (music played on a set of gong-chimes from the Philippines) and her own special style of combining traditional and contemporary music through the use of electronics.

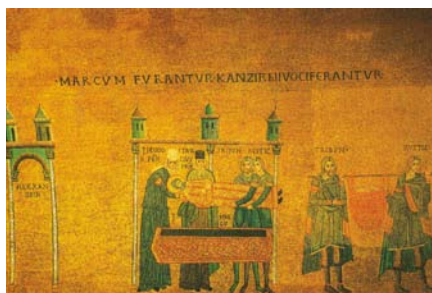
At the end of the workshop the Gong Wisnu Wara gamelan and Susie Ibarra will perform in two concerts: one of traditional and contemporary Javan music and dance (with original music by Widodo Kusanntyo) and the other of “electric kulintang”, a crossover of traditional and electronic sounds, illustrating a new cultural and artistic project.

9 - 11 May

## Historical Studies Seminar

### *Ut pictura historia; ut historia pictura*

Venice, Island of San Giorgio Maggiore



The mosaic showing the corpse of St Mark being removed from his tomb in Alexandria, *San Marco: Basilica patriarcale in Venezia: i mosaici, le iscrizioni, la pala d'oro*, [...], Milan, 1991

This seminar sets out to examine and discuss a theme of common interest to the various disciplines summed up in the title: *Ut pictura historia; ut historia pictura*. The papers due to be presented and the ensuing discussions will attempt to grasp the importance of interactions between the fields of historiography, visual arts and writing. On one hand, stories lead to the production of figures while, on the other, figures in turn also inspire stories. For example, the mosaics telling the story of St. Mark in the Basilica of San Marco, Venice, in some ways became a source for written accounts and were referred to by the chronicler Martino da Canal. The papers at the seminar will be given alternately by senior scholars and young researchers according to a formula already successfully tried out in the previous editions.

18 May

## Giorgio Cini Foundation and Expo 2015

### *Living in tomorrow's world. What social identity?*

Venice, Island of San Giorgio Maggiore



"The Library of San Giorgio Maggiore", Vincenzo Coronelli, *Singolarità di Venezia e del suo Serenissimo dominio*, 1709

The theme of the Milan 2015 World Expo is "Feeding the Planet. Energy for Life", a highly relevant, urgent topic for the future of the coming generations.

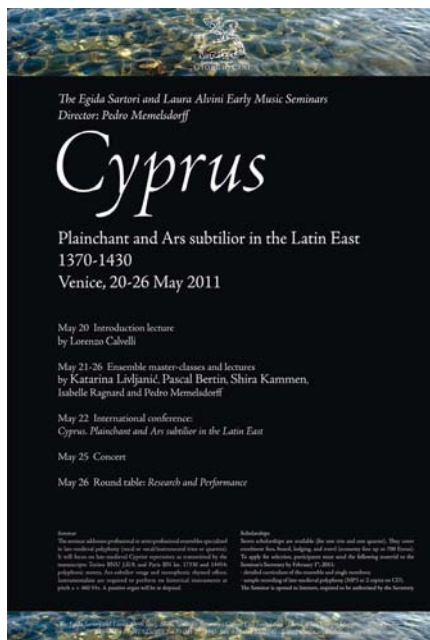
Ahead of this important event, the Milan 2015 World Expo organised a series of four encounters on the general theme of "Expo and Church: a dialogue looking ahead to 2015". The first meeting, held at the Italian Embassy to the Holy See in Rome, was dedicated to the theme of "Nourishing Peace"; the second, at the Pontifical Academy of Sciences in the Vatican, tackled the subject of "Biodiversity and Climate Change"; and the third at the Memmo Foundation focused on the "Symbolism of Food in the Bible".

The fourth and final meeting is due to be held at the Giorgio Cini Foundation on 18 May 2011. The speakers, who include Cardinal Angelo Scola and Professor Janne Halland Matlary, will address the theme of "Living in tomorrow's world. What social identity?" The term "social identity" was introduced for the purposes of stimulating a general discussion on political relations and social, religious and economic interactions between people. In other words, how will the society of the future develop? What should this society be like? Is there an ideal society for the crossovers of cultures and ways of life? What beliefs, faiths, lifestyles and customs will develop in Europe as a consequence of immigration, globalisation and new knowledge?

20 - 26 May

## The Egida Sartori and Laura Alvini Early Music Seminars *Cyprus. Plainchant and Ars subtilior in the Latin East 1370-1430*

Venice, Island of San Giorgio Maggiore



This year's seminar will focus on Cypriot polyphonic and monophonic repertoires from 1370 to 1430, and especially those found in three manuscript sources, now in Paris and Turin. The first two are the primary sources of the *Fons hortorum*, a rhymed office probably composed by Rostagnus of Cyprus in around 1370, and “imported” first to Venice and then to Avignon and Paris over the following few years. The music for the *Fons hortorum* is characterised by neo-Hildegardian influences and polished workmanship. The third manuscript (BNU J.II.9, Turin) contains two more monodic rhymed offices – for St Hilary, the patron saint of Cyprus and St Anne – and three monumental sections of polyphonic music. The first two are devoted to French and Latin polyphonic masses and motets, while the third consists of *chansons* in the late Gothic style of *Ars subtilior*. The textual iconography of the pieces have confirmed the endemic Cypriot origin of the repertory, of which we only know of one manuscript concordance in the whole of Europe. Stylistically, the compositions are based on the art of the French court at the time but there are also crucial Italian influences both in the contrapuntal structure and in the notation and virtuoso embellishments of the higher voices. The combination of repertoires found in the Turin manuscript is thus quite unique on the late mediaeval European scene. The seminar will set out to compare various repertoires – Neo-Gregorian, polyphonic masses and motets and chansons in the style of *Ars subtilior* – in search of the cultural influences to which Cyprus was known to have been subject in the period in question. The participants include leading experts on Gregorian chant and Ars Nova, such as Barbara Haggh, Margaret Bent, Isabelle Ragnard and Karl Kügle.



*The Sack of Jerusalem*, 334x434 cm, Franco Flemish, (circa 1480), Giorgio Cini Foundation

June

## Exhibition

### *Penelope's Labour: Weaving Words and Images*

Venice, Island of San Giorgio Maggiore

Tapestry is the great example of image and word transformed by the materiality of its medium. For centuries, it was valued above paintings, its precious gold, silver and silk thread combining with the intensive labour and intricate collaborative creation of the woven image bewitching the elite from east to west. The woven image told fabulous, discontinuous stories in a language that was unique to itself, which created unique images that integrate colour and material fabric in a way that surpassed painting, drawing and sculpture. Its overwhelming visual power was only discernible in its presence, and has since been diminished by reproductions in books and poor conservation which has left

many surviving examples a pale shadow of their original, glittering aura. With the rise of painting and the development of technological innovations in weaving in the seventeenth century, tapestry began to imitate painting, leading to its long decline and marginalisation into a craft tradition. But in recent years, with the development of digital technology and the emphasis on the ways in which images and words are transformed and mediated from the ephemeral to the material, artists have returned to tapestry as a medium which asks what is physically possible in the creation of a sensuous art object. This exhibition unites Vittorio Cini's fascination with the manual production of tapestry with contemporary art and the renewed ability of artists to use the medium to tell a range of powerful and compelling stories that address the warp and weft of our contemporary realities. Drawing on late fifteenth-century tapestries depicting the sack of Jerusalem, to Azra Aksamija's collective weaving of the ethnic cleansing of Bosnia-Herzegovina via Grayson Perry's vast allegory of contemporary life the 'Walthamstow Tapestry' and Marc Quinn's flowers of our manipulated natural world, this exhibition will put the woven image back at the heart of contemporary artistic practice.

9 June

### **Performance of Kathakali Theatre by Kalamandalam Karunakaran, presented by Vito Di Bernardi and Nina Soufy** Venice, Island of San Giorgio Maggiore



Kalamandalam Karunakaran

The Intercultural Institute for Comparative Music Studies has organised an evening dedicated to Kathakali Theatre from Southern India.

In the West, Kathakali is the best-known, most studied and most admired form of classical Indian theatre. The perfect synthesis of dance, mime, singing and music, Kathakali (or the art of narrating stories) originated in Kerala in the 17th-century. Historically, it was performed in the courtyards of the houses of actors' families or near temples.

Its repertory of stories is mainly taken from the great Hindu epics of the *Mahabharata* and the *Ramayana*. It has survived in Kerala as a form of sacred theatre, but in the 20th-century it was also revived into a second artistic life in major theatres in India and the rest of the world. Kathakali is essentially a drama performance by actor-dancers.

The entire drama is conveyed in a very rich coded language consisting of gesturing hands, facial mimic and explicit movements of the whole body. In this art precision and form are of crucial importance.

The text for the performance is interpreted by two singers, while the powerful rhythm is set by three drums. Kathakali make-up and costumes are highly elaborate, very striking and symbolic. The dominant colours are green and red.

Making up and dressing, which usually lasts three or four hours, are an important means of psychologically preparing the actor, who must identify with the divine and demonic characters in the mythological tale.

Before the performance, Vito Di Bernardi, University of Siena, and Nina Soufy will give introductory talks on the techniques and the thousand-year-old tradition of this theatrical genre from southern India. At the end of the presentation, Kalamandalam Karunakaran will perform a Kathakali play (open to the public).

Kalamandalam Karunakaran was born into a family of Kathakali actors. He graduated from the Kalamandalam, the prestigious drama school created in 1930 by the poet Vallathol on the banks of the River Nila, Thrissur (Kerala). After having taught Kathakali for several years at the New Delhi International Centre, in 1978 Karunakaran settled in Paris where he has collaborated with Peter Brook, Ariane Mnouchkine and Bartabas.

14 June

### Inaugural event

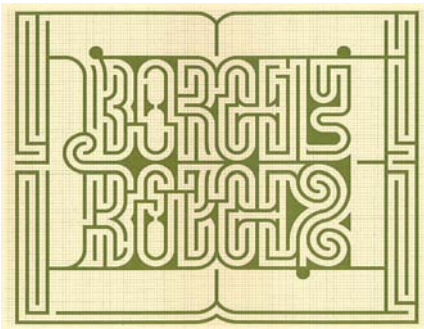
### *The Borges Labyrinth*

Venice, Island of San Giorgio Maggiore

To mark the 25th anniversary of the death (14 June 1986 - 14 June 2011) of the celebrated writer Jorge Luis Borges, the Fundación Internacional Jorge Luis Borges and the Giorgio Cini Foundation will present to Venice, one of the Argentinean writer's favourite cities, a reconstruction of the maze that the British architect Randoll Coate designed in the writer's honour and originally donated to the Borges Foundation.

The labyrinth will be constructed on the Island of San Giorgio Maggiore in the area to the rear of the Palladian Cloister and the Cypress Cloister, so as to form a kind of "third cloister". The aim of the project is to create a garden full of spiritual meanings in memory of Borges and so generate further public interest in his world.

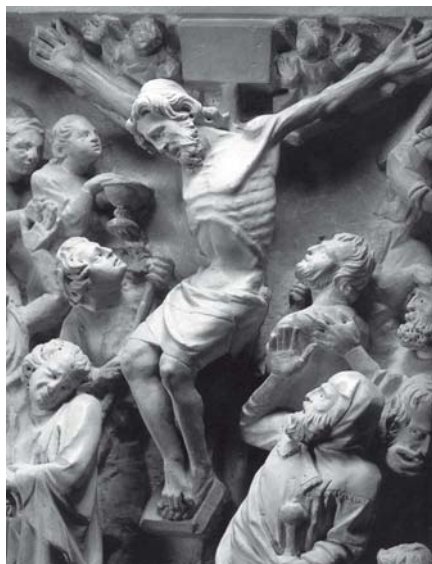
The labyrinth will also be the backdrop for a long-term programme of varied cultural events (research projects, lectures, master classes, workshops, art shows, productions and performances of plays, videos, choreographies and concerts). These events – both educational and artistic – will be inspired by Borges' work and the epistemological and historical-cultural issues raised by his imaginary world, such as the relationship between narrative and the figurative and performing arts and that between narrative and natural sciences.



The Borges Labyrinth, plan on millimetre paper, after Randoll Coate design

## Collections

### *The Cini Foundation Calvary: from Giovanni Pisano to his workshop*



Giovanni Pisano, *Crucifixion*, detail of one of the marble slabs in the pulpit. Apuan white marble, 1298-1301. Pistoia, church of Sant'Andrea

The Cini Foundation conserves a large group of sculptures, most of which have been studied in detail. Among the less well-known is a relief, evidently from the early 14th century, mentioned in a few lines by Giovanni Mariacher in an overview of the Cini collections in 1976; since then the sculpture does not seem to have been described in any scholarly work.

The subject of the relief is a *Crucifixion*, a *Calvary* or – to give it its full title – *Crocifissione coi dolenti in umiltà* (“Crucifixion with Seated Mourners”), since the Virgin Mary and the Apostle John are portrayed sitting on the ground (a pose known as *in umiltà*) at the sides of the dead Christ on the cross.

Exactly aligned with the vertical pole of the cross, contained in a dark hollow (an idea introduced by Nicola Pisano in the pulpit of the Pisa Baptistry), Adam’s skull is inclined in the opposite direction from the head of Christ, thus alluding to their theological association and forging a figurative link between two progenitors – Adam of the *ante legem* humanity tainted by original sin and Christ of the new alliance, founded on the sacrifice of the cross.

There is no information about the original provenance of the work and it is far from easy to suggest a location and function. The simple perimeter form and the lack of a pediment, however, are a clues that it might have been part of more elaborate context, possibly devotional rather than funerary. The patron is still a mystery, but the fact that two smaller marble blocks were joined to obtain a larger sculpting block suggests that the patron wished to economise, at least on the cost of the materials. Mariacher ascribed the works to the circle of Giovanni Pisano and suggested a dating of 1300-1310. He justified this on the grounds of the affinities with a similar scene in the pulpit in the church of Sant'Andrea in Pistoia and with a wooden crucifixion in the same church. But the striking smooth background plane broken up by independent figures and the summary modelling of the dress are not found in those examples, but rather in the pulpit of Pisa Cathedral. In fact the formal and illustrative coincidences become stronger as we gradually compare the details with the Pisa pulpit crucifixion scene. The cross in the Cini relief has the same *tau*-cross form with smooth poles (at Pistoia, on the other hand, the cross has a “tree form” with rough arms) as well as the board with the *titulus* set on the horizontal axis; the design of Christ’s hands are identical, with the thumbs parallel to the other fingers, whereas in the Pistoia work they are open with the fingers in a radial form. As in the Pisa work, the joint between the pectoral and axillary muscles is linearly taut and sharp-edged while



Anonymous sculptor in the workshop of Giovanni Pisano, *Crucifixion with Seated Mourners*, c. 1315. Venice, Giorgio Cini Foundation



the wrinkles of the ribs are simplified and have none of the “natural” Pistoia softness. Similarly, the face and hair are rendered summarily by the artist’s scalpel with none of the pathos associated with the gentle refined plastic linear features typical of the style of the Pistoia pulpit. More generally, the Pistoia work also differs in terms of its more Gothic acute-angled geometry, constructed from the relations of the chest, thighs and legs. More generally, the Pistoia work also differs in terms of its more Gothic acute-angled geometry, constructed from the relations of the chest, thighs and legs.

These notes help us understand the chronology of the Cini relief, given that although the last period of Giovanni’s activities in Pistoia (1296-1301) more or less coincides with the beginning of his time in Pisa (1302-1310), this kind of work – which has a logical premise in the Pisa period – can be better explained if dated around 1310-1315, and especially the later date, rather than the earlier years of the century.

The facial features of the two mourners, distraught in expressionistic grimaces, can be linked to the repertory of extreme human feeling employed by Giovanni Pisano in his scenes of massacres and crucifixions in his two ambos (the pulpits in Pistoia and Pisa). In these he crosses a threshold of psychological and expressive intensity in a Gothic and Nordic direction, which his father Nicola had never reached.



Anonymous sculptor in the workshop of Giovanni Pisano, *Crucifixion with Seated Mourners*, detail of Christ's face, c. 1315. Venice, Giorgio Cini Foundation

Unlike the Christ on the cross in the Cini relief, which – despite the formal simplification and qualitative shift – follows precise models, so far no equally exact sources have been found for the figures of the mourners. It is even more difficult to refer to known models of the angels that despairingly fly towards the cross on both sides. The pulpit repertory does not contemplate them in such an expressionistic key, and – as we will see below – they seem more like pictorial models from Giotto or Cimabue translated into sculpture. The quality of the ideas in some of the details is very high, but the execution modest. This reveals that we are dealing with a derivation from a lost original model of a superior artistic standard.

That Giovanni Pisano did not interpret his own professional role as a *magister* in a merely managerial and practical way is certain. He believed his task was to experiment in various directions in order to innovate and to study formal paradigmatic compositional solutions that could be imitated by assistants, students and followers. Two lines of verse in the lower inscription in the Pisa pulpit clearly vindicate this approach: they declare that in this work the artist was *Plurima temptando gratis discenda parand* – “trying out many paths and preparing examples to be freely imitated”. Moreover, he complains that this drive to innovate had aroused hostility and had damaged him (*Dum plus monstravi plus hostica damna probavi*) because of envious spite.

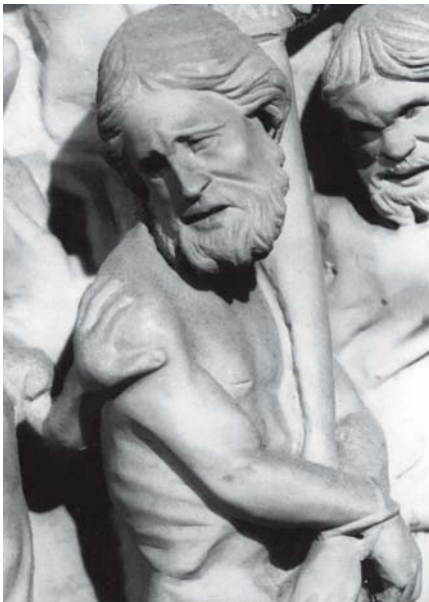
Although meagre evidence, the Cini *Crucifixion* has an interesting part in this discourse on the grounds of its iconographic and stylistic connections with major works and several innovative if not avant-garde features. The execution, however, is simplified, or even rough at times (especially Christ's head and the small figures of angels). These details suggest that it is an example of a formal category whose sequence we only know through



Giovanni Pisano, *Crucifixion*, slab in the pulpit. Apuan white marble, 1302-1310. Pisa Cathedral



Anonymous sculptor in the workshop of Giovanni Pisano, *Crucifixion with Seated Mourners*, detail of the Virgin Mary, c. 1315. Venice, Giorgio Cini Foundation



Giovanni Pisano, *Christ at the Column*, detail of the pulpit. Apuan white marble, 1302-1310. Pisa Cathedral

fragments. As far as the type is concerned, it is actually something new. But this may only be because of the loss of the prototype from which it had been derived. It must also be said that in the early 14th century in the Tuscan area the few marble sculptures like this, of smallish size and with similar features, were probably used for private devotion. Even more unusual in the same cultural milieu, are scenes of *Calvary* in which the mourners are not depicted standing, but seated (*in umiltà*) at the sides of the cross. One exception is an engraved marble slab in the Sienese church of San Pellegrino alla Sapienza, attributed by Irene Hueck to Guccio di Mannaia. It, however, is different in tone: there are no exaggerated expressions or “hyper-Gothic” grimaces of suffering in the mourners’ faces. The Cini *Calvary* deliberately exploits the register of anguish, which is overtly stated, especially in the two angels in flight. There is nothing really similar to these two small figures in other works by Giovanni Pisano. The simplification of the modelling appears more in line with the formal synthesis in the reliefs which decorated Arnolfo di Cambio’s fountain (only fragments survive) in Perugia. Not surprisingly, it has been argued that the latter work was “the moment of greatest contact between Giovanni Pisano and Arnolfo (albeit considering the total divergence of their personal languages) and between Giotto and Arnolfo” (Romanini, 1980). The comparison is not outlandish and is of interest for the work in question here. While figures like this were alien to the repertory of early 14th-century Tuscan sculpture, they were much more commonly found in late 13th-century painting. One exception, however, is in fact Arnolfo, who included a *Censer-Bearing Angel* flying downwards in the ciborium (1285) in San Paolo Fuori le Mura in Rome; the angel’s pose is both more aerial and less dynamic than the two small figures in the Cini relief. Although simplified in terms of mass in an abstract key, the Cini angels clearly have a “spacious” approach, which seems to have direct or even also indirect Giottesque prototypes. From behind the perimeter frame, the left-hand angel swoops down in a diagonal flight – with arms open and head turned to look at Christ – while his companion emerges from the side in the background holding his arms parallel on his breast and with his face in his hands in despair.

The partial pictorial influences, and especially the new concept of the background plane, transformed from a physical limit into a conceptual emblem, suggest that the source for such an innovative solution was one of the “inventions” which Giovanni Pisano declared that he had developed through difficult research and then proposed in his workshop as a model for his followers and assistants.

The Cini Foundation *Calvary*, the result of those relations and working and artistic connections, therefore bears witness to an important piece of art history which deserves to be studied more closely (as has been done in an essay of which this article is a summary). Moreover, the work deserves to be shown more often, which is precisely what the directors of the Cini Institute of Art History plan to do.

*Clario Di Fabio*

## Projects and Research

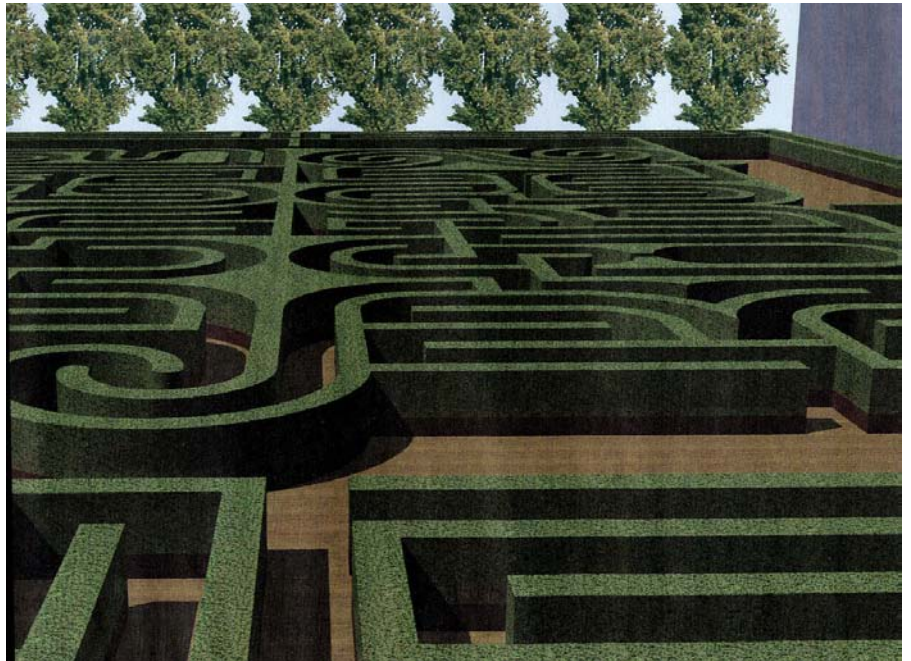
### The Borges labyrinth on the Island of San Giorgio Maggiore

The original idea for the labyrinth came from the British architect Randoll Coate, a great friend of Borges, to whom he was introduced in 1950 by the writer Susan Bombal. Following a dream about the death of his friend Borges, Randoll Coate decided to pay homage to him by designing the Borges Memorial Maze (from 1979 to 1986, the year of Borges's death), a garden labyrinth, inspired by the short story "The Garden of Forking Paths". In the story, a wise Chinese governor retires from office to write a book and to create a labyrinth. He dies thirteen years later but leaves nothing behind except for an incomprehensible manuscript because, as the story reveals, "the book and the labyrinth were one and the same". The labyrinth is a recurrent symbol in Borges's work. An archetype, it is a way of representing the nature of the universe and of eliciting human bewilderment both at the universe and at life. It is a projection of human fears, associated with the state of being 'lost', but at the same time an image of hope, since every maze has a plan, an architecture and a logic, enabling people to enter, get lost and eventually find their way out.

The aims of the Fundación Internacional Jorge Luis Borges, directed by the Argentinean writer's widow María Kodama, have always included the construction of various versions



Aerial view of the Island of San Giorgio Maggiore showing the position of the Borges Labyrinth



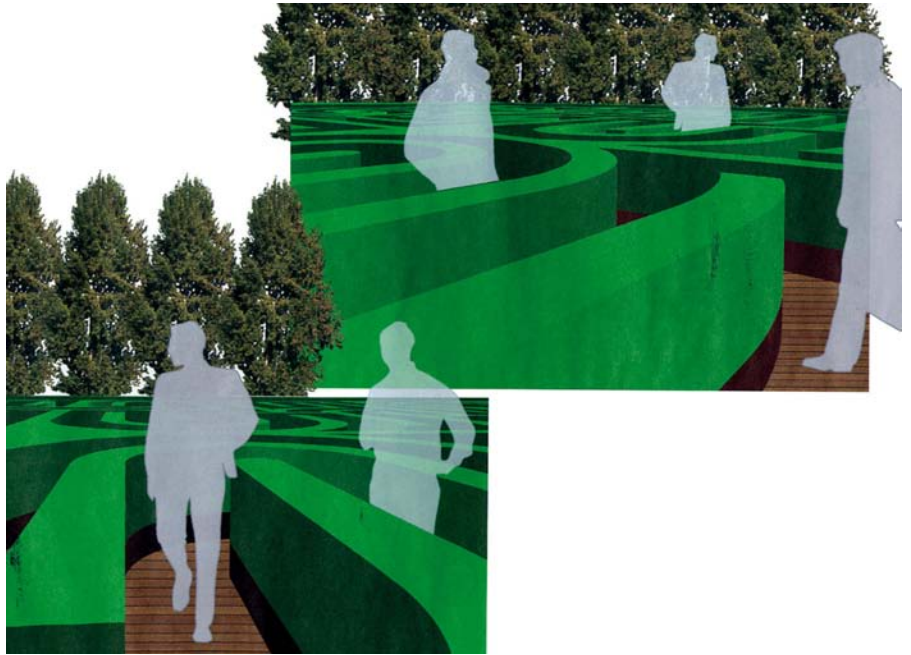
Rendering of the Labyrinth

of the labyrinth, the first having been built in 2003 at ‘Los Alamos’, San Rafael (Province of Mendoza, Argentina).

In 2011 to mark the 25th anniversary of the death of the writer (14 June 1986 -14 June 2011), the Giorgio Fini Foundation and the Fundación Internacional Jorge Luis Borges plan to reconstruct the labyrinth in Venice, one of the writer’s favourite cities and significantly associated with his work.

The basic idea of the project is to create a memorial landmark as a place for contemplation and as a way of entering Borges’s world. The subsequent aim will be to organise a series of cultural events of various kinds (research projects, lectures, master classes, workshops, art exhibitions, audiovisual, drama, dance and music performances). These events of an educational or artistic nature will be inspired by Borges’s work and the epistemological, historical and cultural issues raised by his imaginative world, such as the relationship between narrative and the visual and performing arts and the relationship between narrative and the natural sciences. Another possible series of research and musical events could be associated with both the figure of Borges and the island of San Giorgio Maggiore and Venice. One example could be the rediscovery and performance of pieces of medieval Venetian polyphonic music kept in various archives and libraries in the city. They in turn could be combined with contemporary music set to texts by Borges or inspired by him as well as with the polytextual tradition of the mediaeval Veneto motet schools. The overall result could be the gradual creation of a kind of *Canzoniere borgesiano* (‘Borges songbook’).

The proportions of the labyrinth designed by Coate are fixed, but the size can vary, depending on the space available. The commission for the Venetian version planned for



Rendering of the Labyrinth

the Island of San Giorgio Maggiore, due to occupy an area of 2,300 square metres, has been awarded to EUTOPIA (a studio run by agronomist Marco Tosato and architect Matteo Sbalchiero).

The Labyrinth will be made of a plant structure consisting of 3,250 common box bushes (*Buxus sempervirens*) with a maximum width of 38-40 cm and a height of around 75 cm from ground level, set at a distance of 75 cm from each other. The hedges themselves will form the letters of the name “Borges” as if it were written on the pages of a large open book. The internal paths will amount to a total of 1,150 metres. Lastly, the project also envisages adapting the surrounding greenery to create a ‘frame’ for the labyrinth: i.e. the creation of a screen made up of a row of cypresses on the two sides not bounded by buildings to separate the labyrinth and the neighbouring areas of the island; the maze will be completed in the near future by a brass railing round the paths. On the railing there will be a braille transcription of the short story *El jardín de los senderos que se bifurcan* (“The Garden of Forking Paths”), the principal source for Randall Coate’s iconographic programme. In this way only the “blind” will be able to find the exit and solve the mystery typical of every true labyrinth.

*Massimo Altieri*

## Presences on San Giorgio

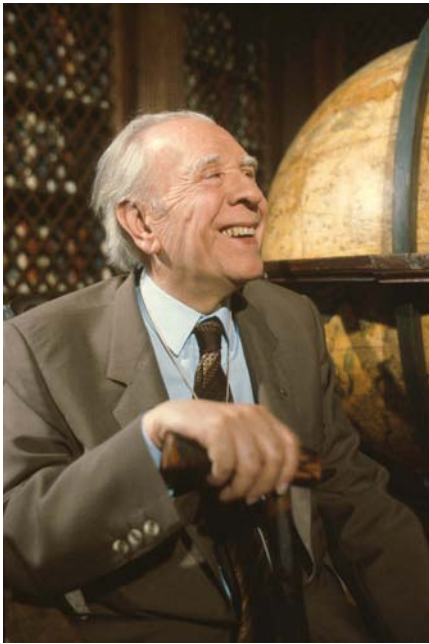
### *Borges, Europe and Venice*

In late March 1984, the by then elderly but by no means ailing Jorge Luis Borges set off with his wife, María Kodama, on a long journey from Buenos Aires that was to take him to various European cities before going to Tokyo. On the way he attended several conferences and meetings to which he had previously been invited. In the Veneto he stopped first in Vicenza and then, Venice, where he was to act as honorary chairperson at an important international meeting at the Giorgio Cini Foundation. Over three days the conference worked towards formulating some answers to the question: “Existe-t-il une identité culturelle européenne?”

Promoted by the Commission of the European Community, thanks to the initiative of the writer, journalist and at the time Euro MP Maria Antoinetta Macciocchi, the conference had been organised in practical terms by the Venice City Council on the island of San Giorgio. It took place at a time of great ferment for the European Community, which then counted ten members but was about to welcome the two Iberian states as new members. Thus a wide-ranging discussion on the European identity was certainly timely. Not surprisingly, the programme for the meeting included papers – grouped in themes – from all fields of the human sciences, ranging from architecture to the figurative arts, music, philosophy, literature, history and science to the media and journalism. The latter were also considered in the light of the recent European Community adoption of the

Jorge Luis Borges with María Kodama at Giorgio Cini Foundation, Venice. Photo by Graziano Arici





Jorge Luis Borges at Giorgio Cini Foundation, Venice.  
Photo by Graziano Arici

Esprit programme for the development of information science in the sectors of technology and information.

The list of participants and supporters included five Nobel prize-winners and a large group of leading figures in the fields of literature, art and science from Italy and the rest of Europe. Borges, who gave the opening speech, adopted a highly autobiographical key in a series of personal reminiscences. Firstly, he spoke of the Italian cultural presence in early 20th-century Buenos Aires. He described the Italian influence on the architecture in the quarter of La Boca and on the local cuisine, such as homemade *ravioli* for family Sunday lunch in Buenos Aires. He then moved on to wider-ranging considerations on the fundamental Europeanism of the Argentinians. He even went so far as to argue that the whole of the Western world, and much of the Eastern world may be considered a European projection and its reflection. Through the extreme nationalism that had produced two world wars in the 20th-century – both had broken out and been focused on the European continent, leading Borges to view them as civil wars – Europe had lost cognizance of its cultural unity, which could now be more readily found outside its geographical borders. In Argentina, for example. After the Spanish period and French influences – and in the personal case of Borges also English – the country had various layers of models, integrations and refinements which led the writer as an Argentinian to claim: “I think that Europe is our past and that it should also be our present”. His use of the conditional was dictated by the realisation that at the time the big powers – the United States and Russia – exercised a greater attraction.

Argentina’s fundamental Europeanism sets it apart from other South American countries. But according to Borges, his country required fresh inputs from Europe with strong signals of a renewed awareness of its cultural and historical identity derived from Christianity, Ancient Greece and Rome. This identity also implies a basic unity, over and



Jorge Luis Borges at the conference table  
with Maria Antonietta Macciocchi and  
Cesare de Michelis. Photo by Graziano Arici



Jorge Luis Borges with María Kodama on the Island of San Giorgio Maggiore, Venice.  
Photo by Graziano Arici



above the different peoples who had contributed to it and the enduring linguistic differences. The European identity had to be recovered in political terms to combat all “nationalistic plagues” and historically it has been exemplified through the centuries by the great writers from national traditions who also represent the whole of European literature: thus, for example, Racine, Hölderlin, Shakespeare and especially – here Borges returned to the memory of his own personal cultural and existentialist experience – the *Divine Comedy*. As a “European in exile” he had studied Dante since his family had arrived in Geneva in 1914, when, already fluent in French and English, he began to study German, Latin and Italian. He was later to quote the hexameters of Virgil and the tercets of Dante – soon to become one of his favourite authors – whenever the opportunity arose.

At the end of this apprenticeship Borges could claim that he was “a good European, a complete European”. And he demonstrated this conviction by ending his talk at the Cini Foundation – perfectly in tune with the secular history of Venice and the institutional spirit of San Giorgio – by pointing out that he was “one of the few Argentineans to have read *Orlando Furioso* and then to have written lines of verse on Ariosto”. He too a great European poet, who easily moved from reality to dream since: “It is not difficult for one to walk on the moon / and at the same time in the streets of Ferrara”.

*Gilberto Pizzamiglio*

## Publications

### Catalogues

#### *Le arti di Piranesi* *Architetto, incisore, antiquario, vedutista, designer*

edited by Giuseppe Pavanello  
Marsilio Editori, Venice, 2010



The recently ended Cini exhibition entitled “The Arts of Giambattista Piranesi. Architect, etcher, vedutista, designer” was a fascinating journey exploring the celebrated Venetian artist’s feverish, pyrotechnic activities. The exhibition’s anthological approach documenting his career as a printmaker was made possible thanks to the fact that the Cini Foundation graphic collections include the almost complete Piranesi etchings (Firmin Didot edition). The exhibition also illustrated Piranesi’s natural tendency to experiment by crossing over elements from ancient and modern formal repertoires, at times in an almost on frenzied way, as well as his practice of combining elements as he designed and the highly varied inputs that he blended into a kaleidoscopic formal universe destined to influence architects and designers in the Neoclassical age. According to the original idea of joint curator Michele De Lucchi, Piranesi’s *modus operandi* – and his theoretical thinking informing it – can be seen as being a striking forerunner of the freewheeling design and advertising machinery of modern times. This key of interpretation provides insights into Piranesi as the leading player in the nascent “antiques industry”. And in the exhibition his activities in this field were illustrated by a number of three-dimensional objects, recreated by Adam Lowe with the aid of the latest digital technology.

Various interpretations of Piranesi’s works have been collected in the catalogue accompanying the exhibition. The introductory texts by Pasquale Gagliardi, Michele De Lucchi and Giuseppe Pavanello are followed by in-depth historiographical and critical studies by specialists such as John Wilton-Ely, Marcello Fagiolo, Elisa Debenedetti, while Norman Rosenthal explores the influence on contemporary art of the *Carceri*, Piranesi’s pyrotechnic etched visions in prison scenes somewhere between Baroque stage design and fanciful *capricci* (in the exhibition Factum Arte recreated them in a 3-D film). Adam Lowe’s catalogue entries describe the steps in the process of making the Piranesian “recreations” and illustrate the 18th-century artist’s fiery imagination. The catalogue ends with an essay by Luigi Ficacci on the final section of the exhibition dedicated to Piranesi as a *vedutista*, but seen through the intense lucid gaze of photographer Gabriele Basilico. Juxtaposing the chiaroscuro etchings and Basilico’s black-and-white photographs provides a fascinating comparison between the Rome of the Grand Tour and the city as it is today.

---

## *Gli affreschi nelle ville venete. Il Settecento. I*

edited by Giuseppe Pavanello

Marsilio Editori, Venice, 2010



This first volume on 18th-century frescoes is the penultimate step in the now almost complete series entitled “Frescoes in Venetian Villas”. The series is the result of research and scientific cataloguing undertaken by the Cini Foundation Institute of Art History on behalf of the Regional Institute of Venetian Villas.

In the 18th century, Venetian villa culture began to be dominated by the aspect of leisure and self-referential social behaviour rather than the by use of the buildings for economic purposes (a development is admirably described in the Goldoni play *Smanie per la villeggiatura* – “Crazy for villa life”). All the long-standing noble families and the nouveau riche continually vied with each other to embellish their villa interiors. This led to such a flourish of masterpieces that the 18th century became the “golden age” in the decoration of Venetian Villas. Giambattista Tiepolo alone made the frescoes for more than ten villa complexes and the road from Massanzago to Stra celebrates a triumphal development unrivalled in European figurative art.

Like satellites around that planet, other talented painters – Antonio Pellegrini, Sebastiano Ricci, Louis Dorigny, Giambattista Pittoni, Antonio Balestra, Giambattista Crosato, Giandomenico Tiepolo, Andrea Celesti, Girolamo Brusaferrero, Mattia Bortoloni, Gaspare Diziani, Giambettino Cignaroli, Jacopo Guarana, Costantino Cedini, Andrea Urbani, Marco Marcola, Giuseppe Bernardino Bison, and Fabio and Giambattista Canal as well as *quadraturisti* like Girolamo Mengozzi Colonna, Filippo Maccari and Pietro Visconti – left magnificent examples of Settecento creativity in various villas.

Ranging in style from very late Baroque to Rococo and Neoclassicism, these painters’ works marked out the century, decade after decade, before reaching an unexpected climax: Giandomenico Tiepolo’s decorations at Zianigo. Here, in his own house, Tiepolo painted disenchanted scenes of contemporary life and the lampooning epic of the *Pulcinella* (Punchinello). And on the strength of Settecento painting, Venetian and Veneto art achieved a legendary status, as exemplified by the feats of Giambattista and Giandomenico Tiepolo at Valmarana, in which, like the two sides of a coin, a “sublime” and a “natural” style – to use Goethe’s words – reach unrivalled heights.

The monumental two-volume book on the subject – with its almost 2,000 illustrations and texts for over 200 entries – is an indispensable tool for the study and also for the conservation of a unique European heritage.

---

## *Eleonora Duse. Viaggio intorno al mondo*

edited by Maria Ida Biggi

Skira editore, Milano, 2010



This book and catalogue of the exhibition entitled “Eleonora Duse. Journey round the world” reassesses and illustrates to a wider public the various sides of the celebrated Italian actress: the woman, all-round artist, entrepreneur and self-promoter, and influential personality acclaimed on the international cultural scene in the late 19th century and early 20th century. Thanks to recent studies and documents published here for the first time, Duse can be seen as a totally independent artist and also as a founding figure who participated in the forging of the image of Italian culture to be exported abroad. What is highlighted is not only the theatrical career of the great actress, but more generally the social and civil history of post-unity Italy. In this context she was one of the “legends” adopted in the arduous search for a national identity and, significantly, she entertained relationships of mutual esteem and friendship with leading figures in contemporary international culture. The book describes the many greatly acclaimed tours worldwide – she always performed in Italian – from South to North America, Russia and throughout Europe.

After being staged at the Complesso Monumentale del Vittoriano, Rome, the exhibition will run at the Teatro della Pergola, Florence, from 15 March to 17 April 2011.

---

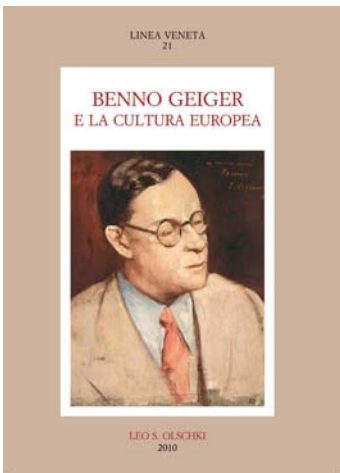
## Essays

### **Benno Geiger e la cultura europea**

edited by Marco Meli and Elsa Geiger Arié

Linea Veneta 21

Leo S. Olschki Editore, Florence, 2010



This book follows on from the volume published in 2007 illustrating the materials conserved in the Giorgio Cini foundation concerning Benno Geiger’s role in 20th-century Italian culture. The latest book, on the other hand, completes his intellectual portrait in a European key. With a good deal of previously unpublished material, it offers an all-round image of his multifaceted interests in the European (especially French and German) artistic and literary world. Marco Meli’s long introductory essay focuses on Geiger’s close relations with German intellectuals. It is preceded by a foreword by Francesco Zambon and followed by Elsa Geiger Arié’s moving memory of her father’s last Venetian *passeggiata* a few days before his death. The same people dealt with in the introduction also appear in a selection of letters, transcribed and translated by the editors and Valentina Trambusti. This is a choice but significant sample of the at times prolonged and affectionate relations that Geiger enjoyed with

writers like Ugo von Hofmannsthal, Stefan Zweig, Hermann Hesse, Rudolf Alexander Schroeder, Franz Csokor and Rudolf Pannwitz, and with artists like Émile Bernard and Oskar Kokoschka. The entire catalogue of all the Geiger letters held by the Foundation (around 1,300), edited by Giuseppe Marcon, and an index of names complete this book. The publication is further enhanced by photographs which are always of Benno Geiger, either snapshots from life or portraits of him in paintings by great artists, such as Émile Bernard; the cover illustration is in fact taken from one of his paintings.

---

### *Spazi sonori della musica*

edited by Giovanni Giuriati and Laura Tedeschini Lalli  
L'Epos, Palermo, 2010

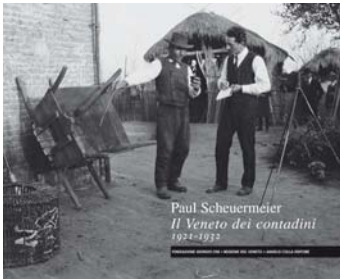


This book was conceived as a continuation of the 10th International Ethnomusicology Seminar held in January 2004 by the Intercultural Institute for Comparative Music Studies. It consists of writings by Giannattasio, Feld, Garroni, Canévet, Müller, Tedeschini Lalli, Vidolin, Cadieu, Giuriati, Rappoport and Ricci. The Venice event was organised by Francesco Giannattasio, who also devised the whole series of seminars aimed at discussing major issues in intercultural musicology. The volume brings together papers presented at the seminar plus some contributions which the editors had requested from the organisers and other experts not present in Venice and concerning a number of milieus not contemplated in the Venetian seminar. The consequent interdisciplinary book features writings from experts in the fields of musicology, ethnomusicology, mathematics, physics, acoustics, anthropology and aesthetics. All the papers focused on an issue rarely dealt with in contemporary musicological discourse, namely “the sound spaces of music”. Space is an indispensable dimension of sound, a parameter on a par with others such as time (duration), intensity and frequency. The book systematically tackles the issue from an interdisciplinary point of view as the various experts reflect on this element of sounds organised by human intervention. The result is a close-knit dialogue involving perceptual phenomena, places of sound diffusion, physical-mathematical analytical models, historical issues, anthropological-cultural perspectives and aesthetic views.

---

## Paul Scheuermeier *Il Veneto dei contadini (1921–1932)*

Studi e Ricerche sulle Culture Popolari Venete  
Angelo Colla editore, Vicenza, 2010



This is the last volume in the series “Studies and Research into Veneto Popular Cultures”, produced under the patronage of the Veneto Region. Published by Angelo Colla editore, Vicenza, the book is a fundamental contribution to knowledge and understanding of the world of Veneto peasants, especially in the two-year period 1921-22, which otherwise would have been destined to oblivion. This was a time, just after the First World War, when the countryside saw the rapid rise of factories with all the overwhelming attendant repercussions for rural life.

The result of systematic investigations carried out initially for the first “Linguistic and Ethnographic Atlas of Italy”, the book contains the comprehensive graphic and photographic documentation produced in a study by the Zurich historian Paul Scheuermeier (1888-1973). An accomplished linguist by training and a sensitive photographer, Scheuermeier approached this work by seeking the services of a skilled draughtsman for the illustrations of farm equipment.

The book offers a snapshot of farming activities in the plains, undulating hills and mountainous areas of the Veneto. In this overview, there is a special ethnographic focus on the village of Mirano. The Swiss historian has constructed a very effective fresco documenting and interpreting rural life in the period. The picture is further enhanced in essays on the local dialect and the material culture written by a number of specialists: Glauco Sanga, Daniela Perco, Danilo Gasparini, Alberto Zamboni, Maria Teresa Vigolo and Carla Gentili.



---

## Adriano Mariuz *L'Adorazione dei pastori di Jacopo Tintoretto “una stravagante invenzione”*

Scripta Edizioni, Verona, 2010

“As if during an aurora borealis, the fiery sky lights up the interior through the ruined roof and blazes in at the small background window; light darts all over the room, transfiguring everything. Through the manifestation of this light, which has no precise source – it’s as unrestrained as grace, *lumen de lumine* – the humble stall is transformed into the brightest of dwellings, where every object and presence takes on an ulterior meaning alluding to a different dimension while visibly remaining the same.”

This slim volume contains the text of a lecture on Tintoretto’s *Adoration of the Shepherds* given by Adriano Mariuz in December 1989. One of the fascinating aspects of the essay is the deliberately colloquial tone, also found in Mariuz’s work on Grünewald and the

Isenheim altarpiece, due to be published in 2011. Here Tintoretto's *Adoration of the Shepherds* turns out to be a key moment in the development of figurative art from Giorgione to Caravaggio. The closely linked text and illustrations eschew superfluous words or images, which makes for a very condensed and compelling read. This is Mariuz as an iconologist in an early writing from the time when he also interpreted the Giorgione frieze at Castelfranco Veneto.

---

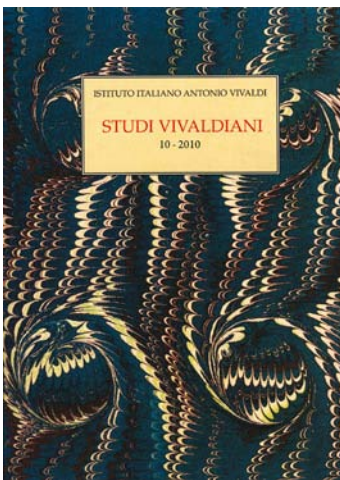
## Periodicals

### «Studi vivaldiani»

#### *Annual Journal of the Istituto Italiano Antonio Vivaldi*

New series no. 10

S.P.E.S., Florence, 2010



#### Contents

Andrew Woolley, *An Unknown Flute Concerto by Vivaldi in Scotland*

Robert Kintzel, *Vivaldi's Serenatas Revisited, II. The Mantuan Serenata a Quattro, RV 692*

Rashid-S. Pegah, „... in questa mia sì giusta causa...“ *oder Dresdner Dukaten für eine Lehrerin am Ospedale della Pietà. Ein Brief von Barbara*

Michael Talbot, *The Golden Pippin and the Extraordinary Adventures in Britain and Ireland of Vivaldi's Concerto RV 519*

Nicholas Lockey, *Second Thoughts, Embellishments and an Orphaned Fragment: Vivaldi's and Pisendel's Contributions to the Dresden Score of RV 340*

Miscellany, compiled by Michael Talbot

*Aggiornamenti del catalogo vivaldiano, a cura di Federico Maria Sardelli*

*Discographie Vivaldi 2009-2010, aux soins de Roger-Claude Travers*

«Studi Vivaldiani». Indici dei numeri da 1 (2001) a 9 (2009)

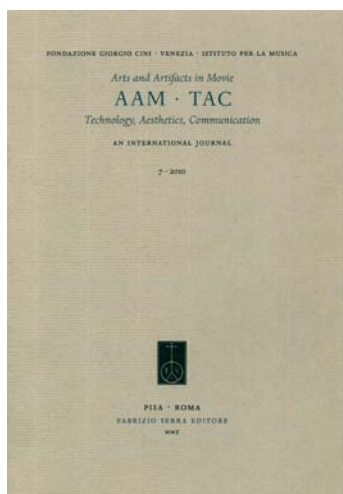
«Studi Vivaldiani». Indice per autore

---

«AAM TAC»  
**Arts and Artifacts in Movie – Technology, Aesthetics,  
Communication**

An International Journal No.7, 2010

edited by the Istituto per la Musica



**Contents**

Antonio Costa, *L'état altéré des images de Lyotard à Bill Viola*

**Autobiography vs biography**

Rosamaria Salvatore, *Messa in scena di costruzioni autobiografiche: alcuni esempi*

Cinzia Cimalando, *Of Metal and Flesh. The Mutant Visions of Tsukamoto Shin'ya in his Man/Movie–Machine Hybrid Experiment*

Federica Villa, *Autobiografiche. Scritture del tempo sullo sconcerto*

Lorenzo Donghi, *Deliver us from Good. Snapshots from Abu Ghraib*

Roberto Urbani, *Il flusso del sentimento nel cinema di John Cassavetes*

Francesco Netto, *Bergman e Dioniso*

**Remembering Redmond Barry**

Doretta Davanzo Poli, *Les costumes de Barry Lyndon. Entre invention fantastique et réalité historique*

Marina Magrini, *From Van Dyck to Füssli: the Pictorial Sources of Barry Lyndon*

Fabrizio Borin, *Footprints in Cinema: Redmond Barry and Kubrick's Shoes*

**Aus Italien**

Emilio Sala, *Ossessione sonora, mimetismo e familiarità perturbata nelle musiche di Nino Rota per La dolce vita di Fellini*

Claudio Bondì, *Totò in America*

**Per Matteo Caenazzo**

Matteo Caenazzo, *Il coordinamento delle Film Commission italiane*

Luca Marchetti, *In cielo passano Bob Marley. Premio Mattador per la sceneggiatura*



---

## «Arte Veneta» 66 (2009)

edited by the Istituto di Storia dell'Arte



### Articles

Carolyn C. Wilson, *Il polittico di Vittore Crivelli per l'altare maggiore di San Francesco in Amandola*

Paola Modesti, *Quasi come in un dipinto: la città, l'architettura nel 'De situ urbis Venetae' di Marcantonio Sabellico*

Anne Markham Schulz, *La scultura di Sante Lombardo*

Jan-Christoph Rößler, *Da Andrea Palladio a Francesco Contin: i palazzi Mocenigo a San Samuele e Contarini degli Scrigni*

Alessio Pasian, *Il cimento dell'invenzione. Studi e modelli nella grafica veneta del primo Settecento*

Massimo Favilla, Ruggero Rugolo, *Per Antonio Balestra*

Giuseppe Pavanello, *Vendramin e Foscarini ai Carmini, gemelli da dividere: magnificenze ed esotismi intorno a una stanza di maiolica*

### Notices

Erin Benay, *Dalla vocazione alla venerazione: forma e funzione nelle due pale d'altare dell'Incredulità di San Tommaso di Cima da Conegliano*

Vittoria Markova, *"Cristo e l'adultera" di Vienna: una proposta di attribuzione*

Vincenzo Mancini, *Sulla giovinezza di Johann Carl Loth "bonissimo Pitor"*

Chiara Accornero, *Pietro Bellotti e Paolo Abriani: dibattito sull'Archeologia e un dipinto scomparso*

Denis Ton, *Aggiornamento su Antonio Domenico Beverense*

Enrico Lucchese, *Andrea Celesti: "L'Adorazione dei Magi" di Santa Maria della Pace ai Santi Giovanni e Paolo*

Fabrizio Malachin, Alessia Vedova, *Una fonte iconografica per gli affreschi di villa Cornaro*

Sergio Marinelli, *Antonio De Pieri ritrovato*

Andrea Zompero, *Un inedito di Antonio De Pieri: il "Ritratto di Cristoforo Muzani"*

Martina Manfredi, *Carlotta Amigoni, pittrice veneziana a Londra*

Dalma Frascarelli, *Per Bartolomeo Nazari: il "Ritratto di Pietro Gabrielli e la sua famiglia"*

Ilaria Mariani, *Aggiunte al catalogo di Alvise Tagliapietra*

Andrea Tomezzoli, *Nel segno di Amore: soffitti veronesi del Settecento e qualche nota su Pietro Antonio Perotti*

Irina Artemieva, *"La famiglia di Enea": un quadro di Pietro Antonio Novelli riscoperto*

### **Archive documents**

Alessandro Borgomainerio, *Due disegni inediti di Baldassare Longhena per Ca' Pesaro*

Sara Zanardi, *Giambattista Zampezz*

Sophie Bostock, *Novità biografiche sugli anni giovanili di Giambattista Tiepolo*

### **Books**

Anna Maria Matteucci, *Gli affreschi del Seicento nelle ville venete*

Lorenzo Finocchi Ghersi, *Architettura veneta del Seicento*

William Barcham, *Gli scritti tiepoleschi di Adriano Mariuz, Tiepolo*

### **News**

Barbara Boccazzi Mazza, *Un anno di vedutismo veneziano*

### **In memoriam**

*Sir Michael Levey*

*Franca Zava Boccazzi*

### **Research**

*Per un Atlante della statuaria veneta da giardino. V*

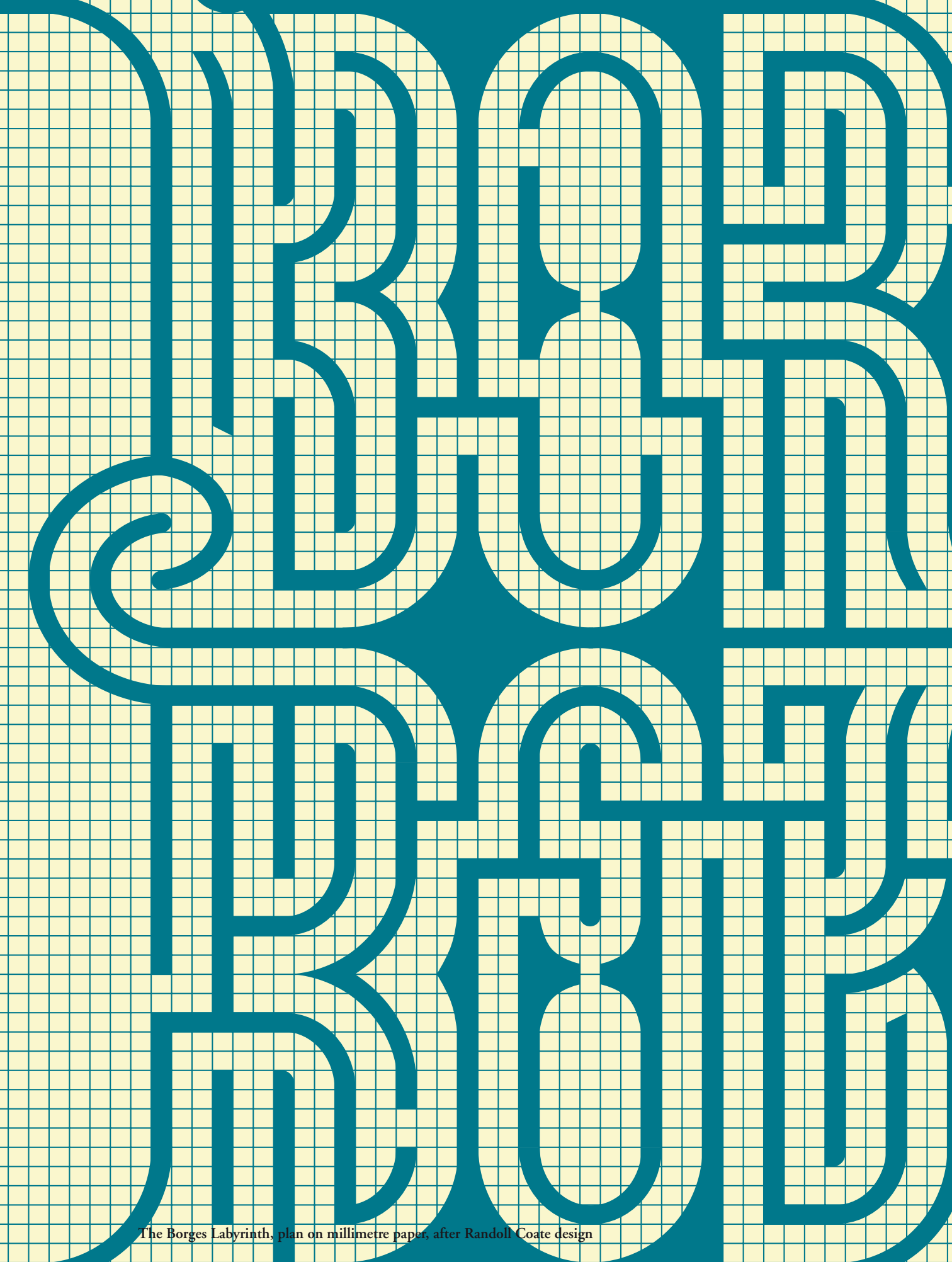
edited by Monica De Vincenti, Simone Guerriero

### **Bibliography of Veneto Art: 2008**

edited by Daniele D'Anza

## Contacts





The Borges Labyrinth, plan on millimetre paper, after Randall Coate design