



fondazione
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onlus

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Editorial

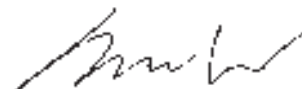
The most significant event for the Giorgio Cini Foundation in the first half of 2008 was the opening of a new exhibition centre – “Le Sale del Convitto” – last April with a large show dedicated to Giuseppe Santomaso. This confirms the Foundation’s strategy aimed an overall renewal of the Island of San Giorgio, also through the creation of an international-standard exhibition complex. Seen from the perspective of this strategy, the events planned for the second half of 2008 take on an even greater significance. I would particularly like to mention the organisation of two international conferences, which for the relevance of the topics and the importance of the partners involved, highlight the Giorgio Cini Foundation’s leading role in the field of multidisciplinary thinking and exchanges between different cultures and forms of knowledge.

From 10 to 11 September 2008, the conference *Genji, the shining prince. A thousand years of elegance in Japan* will be held on the island. Organised in collaboration with StudioArte and The International Hokusai Centre, this event will be attended by top world experts on Japanese civilisation. Intended also to re-launch the activities of the Foundation’s “Venice and the East” Institute, the conference celebrates a thousand years of the most important classic novel in the history of Japanese literature: the *Genji monogatari*.

Next up on the Island of San Giorgio Maggiore, from 24 to 27 September 2008, is the fourth edition of the International Conference on The Future of Science, entitled *Food and Water for Life*, organised in collaboration with the Umberto Veronesi Foundation and the Silvio Tronchetti Provera Foundation. On this occasion, scientists, intellectuals, politicians and entrepreneurs will gather in Venice to discuss the crucial issue of water and food resources, with the aim of identifying practical, fair and sustainable solutions of benefit to the whole of humanity.

2008 is also the year of some major anniversary celebrations. The most well-known is the 500th anniversary of the birth of Andrea Palladio, which will be celebrated with several events. On San Giorgio, however, we are more directly concerned with the 150th anniversary of the birth of Eleonora Duse, since her archives are kept in the Foundation. The figure of the woman and unsurpassable actress will be reconstructed through a number of significant initiatives, such as the release of a dvd with her annotated scripts, entitled *Il laboratorio dell’attrice. Copioni annotati di Eleonora Duse*, and an international conference (1-4 October) entitled *Voices and spirits, bodies and writing*. Both initiatives have been promoted by the Giorgio Cini Foundation under the patronage of a Regional Committee specially created for the anniversary year.

Il Presidente
Giovanni Bazoli

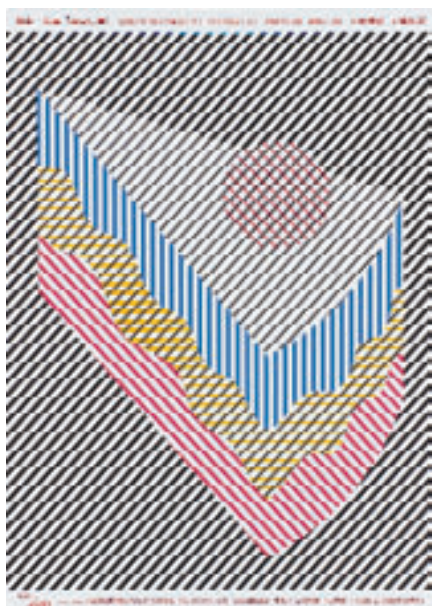


Main Future Activities

10 September – 2 November

Exhibition *New Graphic Design Japan TDC08*

Venice, Island of San Giorgio Maggiore



Kazunari Hattori, TDC08 Grand Prix winning poster

Curated by Gian Carlo Calza, the exhibition *New Graphic Design Japan TDC08* is organised by the Giorgio Cini Foundation “Venice and the East” Institute and StudioArte, in collaboration with Dai Nippon Printing, the Type Directors Club and the Ginza Graphic Gallery, Tokyo. The show features over 300 award-winning graphic works selected in 2008 by the international jury of the Type Directors Club (TDC) from over 30,000 entries worldwide.

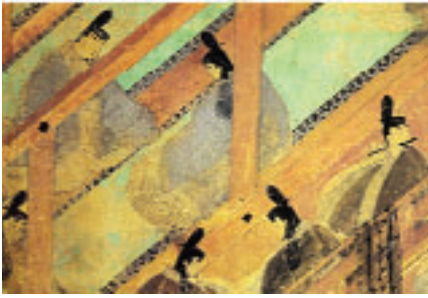
Presented at the Ginza Graphic Gallery, a traditional showcase in the heart of Tokyo, at the same time as the annual prize-giving, the works will be exhibited at the Giorgio Cini Foundation as the first stage of a foreign tour. Now the aim is to repeat this event annually as an opportunity for experimentation, exchange of latest trends and creative dialogue between East and West.

The works on show were created in 2007 and represent the latest contemporary international graphic art trends by bringing together the best in graphic and typographic design, chosen by a panel of leading experts: Aoba Masuteru, Asaba Katsumi, Yukimasa Okumura, Masayoshi Nakajo, Alexander Gelman, Stefan Sagmeister and John Warwicker. The exhibition features a vast range of graphic works: advertising and public information posters; co-ordinated images for museums, big stores, music bands, and private clinics; packaging, lettering and logos for products ranging from perfumes to food, clothing, publications and records. A vast spectrum of media are involved: paper, textiles, new plastic or recycled materials that become posters, covers, labels, but also T-shirts, handbags, hats and gadgets of all kinds.

The winner of the 2008 grand prix is a poster by Kazunari Hattori, while other TDC08 award-winners include: Kjell Ekhorn & Jon Forss, Guang Yu, Hideki Nakajima, Issay Kitagawa and Fernand de Mello Vargas.

To mark the opening of the show, the Director of the TDC, Issay Kitagawa, and the organiser of the TDC exhibition, Takako Terunuma, will talk on “Tokyo Type Directors Club and the TDC Prize 2008”. The co-ordinated image of the exhibition was specially created by Inoue Tsuguya, a leading member of the Type Directors Club, and printed in Japan by Dai Nippon Printing.

The exhibition, which has the patronage of the Japan Foundation and the Japanese Consulate General, Milan, was created under the scientific direction of the International Hokusai Research Centre.



Illustrated scroll of the *Genji*, Chapter: *Suzumushi*
“The Emperor Reizei receives Genji”

10 - 11 September

International Conference *Genji, the shining prince.* *A thousand years of elegance in Japan*

Venice, Island of San Giorgio Maggiore

The conference entitled *Genji, the shining prince. A thousand years of elegance in Japan* has been organised by the Giorgio Cini Foundation “Venice and the East” Institute and Ca’ Foscari University, Venice, to mark a thousand years of the most important classic novel in the history of Japanese literature: the *Genji monogatari*. Written in 1008 by Murasaki Shikibu, a lady-in-waiting at court, the *Genji* is a compendium of court culture and aesthetics in the Heian period (794-1185), and the finest expression of the women’s literary current in the “vernacular”. A great number of paintings have been dedicated to illustrating the chapters of the *Genji*. The first was made on a scroll around a hundred years after the novel had been written, while contemporary transpositions include films and a manga version. The speakers at the conference will include: leading expert on Japanese culture Donald Keene, Professor Emeritus at Columbia University; John Carpenter, lecturer in the History of Japanese Art at the SOAS, University of London, calligrapher and scholar of calligraphy; Gillo Dorfles, leading expert on aesthetic studies on European art, fashion, design; Gian Carlo Calza, lecturer in the History of Eastern Asian Art at Ca’ Foscari University, Venice, an internationally acknowledged organiser of events and publications on Japanese art. Leading figures from the Italian literary world, such as Nadia Fusini, have also been invited to speak and exchange views on themes such as women’s writing, while experts such as Giorgio Amitrano have been invited to speak on the popularising of major literary works and contemporary transpositions in illustrated books, manga, films and plays of such an important classic work as the *Genji*. There will be a special contribution on the relationship between architecture and nature in classic and contemporary Japan from the botanist Ohba Hideaki, who will be hosted in the Japanese Pavilion at the 11th Biennale International Architecture Exhibition, due to open at the same time as the conference. Furthermore, Director of Hitachi Digital Images Division Takayuki Morioka will present a *replica* of original *Genji* illustrated scroll, on display during the conference days. During the conference, on the occasion of a thousand years of *Genji*, the illustrated volume *Genji. The shining prince*, by Gian Carlo Calza, published by Electa, will also be presented.

13 September – 12 October

Exhibition *Fratelli d’Italia* by Matthias Schaller

Venezia, Island of San Giorgio Maggiore

As part of the initiatives accompanying the 11th Biennale International Architecture Exhibition, the Giorgio Cini Foundation has organised the exhibition *Fratelli d’Italia*



Matthias Schaller, "Palermo", 2005, *Fratelli d'Italia*

("Brothers of Italy" – the title of the Italian national anthem). This show is the outcome of a project by the German artist Matthias Schaller, conceptually based on the analogy between political ideology and architecture. The project involved photographing 150 opera houses throughout the Italian regions from 2005 to 2008. The result is a series of works (100 x 100 cm), made using C-PRINT, DIASEC technique. Inspired by the stages in Goethe's *Italian Journey* from Trento to Agrigento and with the aim of calling into question German stereotypes of Italy by producing photographic documentation of the country, Schaller chose for a theme the architectural style of Italian opera houses. In fact the opera houses were mainly built at a time when the unity of Italy was being highlighted in various ways, including styles of architecture. The artist sees the opera houses as a kind of official icon concealing umpteen cultural and human differences and symbolising the spread of architectural uniformity driven by political-cultural intentions. In this serial show, Schaller thus introduces parallels between the political project to unify Italy and the intensive spate of opera house building throughout the country.

20 September – 20 December

Film series "in four seasons"

The Ludwig Van Picture Show. LVPS

Venice, Palazzo Cini at San Vio

The *Ludwig Van Picture Show* film series continues at 5 pm every Saturday at Palazzo Cini at San Vio with showings of rare videos or films featuring music. The programmes lasting 60-100 minutes will be introduced by detailed notes. Below is the calendar for the autumn season. Good viewing!

Autumn 2008:

XXVII. 20 September Jean-Luc Godard, *Bande à part*

XXVIII. 27 September Andrei Tarkovskij, *Katoki skripti*

XXIX. 4 October François Girard, *The red violin*

XXX. 11 October Michael Powell-Emeric Pressburger, *The red shoes*

XXXI. 18 October Francesco Vitali, *Voluptas dolendi, i gesti del Caravaggio*

XXXII. 25 October Alain Resnais, *Mélo*

XXXIII. 1 November Susan Froemke, *Recording 'The Producers': A Musical Romp with Mel Brooks*

XXXIV. 8 November Otto Preminger, *Carmen Jones*

XXXV. 15 November Charlie Chaplin, *Burlesque on Carmen*

XXXVI. 22 November Mark Dornford-May, *U-Carmen eKhayelitsha*

XXXVII. 29 November Charles Vidor, *Hans Christian Andersen*

XXXVIII. 6 December Wim Wenders, *Viel passiert-Der BAP film*

XXXIX. 13 December Henry Potter, *The Story of Vernon and Irene Castle*

XL. 20 December Paul Morrissey, *Beethoven's Nephew*



Glenn Gould playing the piano together with his dog Dorothy



24 – 27 September

Fourth World Conference on The Future of Science *Food and Water for Life*

Venice, Island of San Giorgio Maggiore

The Fourth World Conference on The Future of Science – organised by the Umberto Veronesi Foundation, the Silvio Tronchetti Provera Foundation and the Giorgio Cini Foundation – tackles the theme of *Food and Water for Life*. 850 million people in the world suffer from hunger and over a billion have no safe drinking water. What can science do for them? Leading international experts will meet in Venice to illustrate how science and technology can help solve a problem affecting everyone. The event is intended for scientists, economists, politicians, journalists, entrepreneurs, professionals, educators, students and anyone wishing to explore these issues in depth. To attend the conference, please enrol at www.thefutureofscience.org.

1 - 4 October

International Conference for 150 years since the birth of Eleonora Duse (1858-2008)

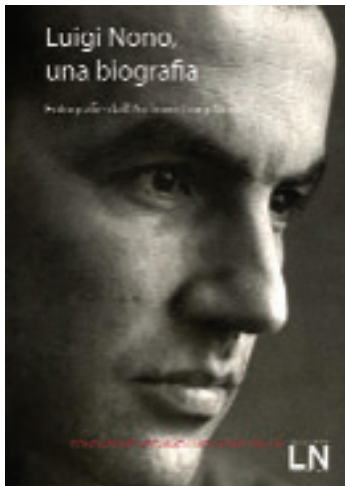
Voices and spirits, bodies and writing

Venice, Santa Margherita Auditorium and Island of San Giorgio Maggiore



This conference is part of the celebrations for 150 years since the birth of Eleonora Duse. Such an important anniversary deserves to be celebrated with a high-profile international initiative aimed at highlighting the artistic and personal contribution of the great actress and exploring hitherto little studied aspects of her multifaceted personality. For this purpose, two institutions – the Giorgio Cini Foundation and the G. Mazzariol Department of History of the Arts and Conservation of the Artistic Heritage, Ca' Foscari University, Venice – have promoted the event bringing together authoritative experts to discuss the figure of the great actress, according to various themes. The guest speakers have been asked to consider four major topics and to correlate them during the conference: Duse's education, apprenticeship, debut and the early years of her career; the views of other actresses and Duse's influence on them and on world theatre; Duse and international repertoires, seen through her theatre tours and relations with international writers like Henrik Ibsen; and, lastly, Eleonora Duse's rich and complex relations with other arts: literature, music, cinema, photography and fashion.

There will be two special evenings (3-4 October) accompanying the conference, again wholly dedicated to the actress and her art. Elena Bucci will lend her body and voice to a text written together with Paolo Puppa (*Eleonora o la metamorfosi*), while Milena Vukotic will interpret a monologue written by Puppa, entitled *Una notte di Eleonora*.



3 October – 2 November

Exhibition *Luigi Nono, a biography*

Venice, Palazzo Cini at San Vio

The Luigi Nono Archives and the Giorgio Cini Foundation have organised a photographic exhibition entitled *Luigi Nono, a biography*, curated by Giorgio Mastinu, to be held in the Palazzo Cini at San Vio. After the recent cataloguing and digitalisation of the photographs owned by Rina Nono (the composer's sister), the photographic collection in the Luigi Nono archives – the subject of a project to reorder, catalogue and digitalise all 6,000 photos – has been enhanced with documents illustrating and completing Nono's biography as regards his childhood, adolescence and the period of his studies in Venice and Padua. The overall 100 images selected feature and help reconstruct family haunts: the large maternal house at Limena, trips in the lagoon as far as Torcello, sunny days in Bassano, and the Cugnac mountains. The study and cataloguing of the negatives (there are no positive copies) will complete the survey of photographic documents and lead to the publication of a catalogue, also on a website (www.luiginono.it), thus providing a tool for study and research of great scientific, historical and artistic interest. An initial survey has identified many unpublished images, especially from the 1950s and '60s (including a lecture by T. W. Adorno at Darmstadt and an important sequence of rehearsals from the *azione scenica* ('stage action') *Intolleranza 1960*, performed at the Teatro La Fenice, Venice in April 1961. Many of the previously unpublished images will contribute to reconstructing Nono's artistic career and personal story, and therefore also the dates of some of his meetings, movements, and contacts. But above all they will highlight a world of shared presences.

3 – 5 October

Course of diphonic singing by Tran Quang Hai

Venice, Island of San Giorgio Maggiore



Tran Quang Hai

The Intercultural Institute of Comparative Music Studies is holding its traditional course of diphonic singing for beginners and advanced-level students. Diphonic singing is a vocal technique with shamanic origins, widespread in Mongolia, Siberia and South Africa. In the practice of diphonic or overtone singing, the same person sings with two voices by emitting a low laryngeal sound overlaid by high sounds with a melodic function, produced by harmonics obtained on the walls of the oropharyngeal cavity.

The course will be taught by Tran Quang Hai, considered the leading world specialist on diphonic singing. A refined performer of the musical traditions of the Far East, he has taught artists like Demetrio Stratos, David Hykes, Meredith Monk and Roberto Laneri. Tran Quang Hai comes from a family of five generations of musicians; his father Tran Van Khe is a leading expert on Vietnamese music. Born in South Vietnam, Tran

Quang Hai studied at the Saigon Music School and then at the Centre d'Etudes de Musique Orientale, Paris; since 1968 he has been a member of the CNRS research group, and the Department of Musicology at the *Musée de l'Homme*, Paris. He plays over fifteen instruments from Vietnam, China, India, Iran, Indonesia and Europe. A composer, writer and editor of numerous publications (essays, documentaries and records), he has received numerous international awards for his studies on music. He has given highly successful performances in various productions and events: *Les Tambours 89* by Yves Herwan-Chotard (marking the bicentennial of the French Revolution), *La Composition Française* di Nicolas Frize (1991), the Festival of Saint Denis and the International Festival of *Chant de Gorge Khoomei* at Kyzyl and Tuva in 1995. Also worthy of note is the ethnomusicological documentary *Le Chant des Harmoniques* (1989), made by Tran Quang Hai with Hugo Zemp, which won prizes in four international events. Tran Quang Hai has performed in over 2,500 concerts in 45 countries, making a key contribution to the use of diphonic techniques in contemporary music.

4 October – 11 October – 18 October

Polyphonies “in viva voce” 12

Polyphonies from the Veneto and Friulan area

Organised by Maurizio Agamennone and Matteo Del Negro

Padua, Cesare Pollini Auditorium; Udine, Teatro Palamostre; Mestre, Teatro Toniolo



The Peralba Choir from Campolongo di Cadore

Conceived by the Giorgio Cini Foundation's Intercultural Institute of Comparative Music Studies in collaboration with the G. Mazzariol Department of History of the Arts and Conservation of Artistic Heritage at Ca' Foscari University, Venice, Polyphonies “*in viva voce*” is traditionally dedicated to studying and analysing group singing practices in the European area. Having reached its twelfth edition, this year the theme is *Polyphonies from the Veneto and Friulan area*. This particular event is one of the results of research financed by the Vittore Branca Grant, awarded by the Veneto Region to promote research into Veneto culture. The 2008 edition has, moreover, been organised in collaboration with the Provinces of Padua, Venice and Udine, the City of Venice, and Friuli Region. The event is divided into three afternoon sessions, in which audiences of music-lovers and scholars can hear performances by polyphonic groups representing various types of ensemble singing performed in the Veneto-Friulan area – the multifaceted expression of many local musical identities. On Saturday 4 October, there will be a concert featuring five Friulan and two Veneto polyphonic groups in the Cesare Pollini Auditorium, Padua; on Saturday 11 October, at the Teatro Palamostre, Udine, five Veneto and two Friulan groups will perform; and lastly, on Saturday 18 October, at the Teatro Toniolo, Mestre, four Friulan and four Veneto groups will take to the stage. Before the concert, on Saturday 18 October, a seminar, mainly for experts and university students, will explore theoretical aspects of polyphonic singing in the Veneto-Friulan area.

25 October

Concert *Homage to Antonio Miari*

Venice, Island of San Giorgio Maggiore



Autograph manuscript score from the Miari Collection, Venice, Giorgio Fondazione

The musician and composer Antonio Angelo Miari was born on 13 June 1778 in Belluno. His large output of almost completely unpublished sacred and secular music includes particularly interesting chamber music, especially the compositions for string quartet and the four piano trios. Miari was, in fact, one of the few Italian composers who was writing chamber music in a historical period when the focus was almost exclusively on opera. To mark the 230th anniversary of his birth, a performance will be given of his *Trio no. 2 in F major*, thought to have been composed when Miari was living in Venice from 1816 to 1830. The original manuscript is conserved in the Miari Archives in the Civic Library, Belluno, and is part of a donation made in 2004 by the Duchess Bianca Miari. This will be the world premiere of the trio in modern times.

October – November

Books at San Giorgio

Venice, Island of San Giorgio Maggiore

LSG

This year the latest Giorgio Cini Foundation publications will be presented in a new venue: the monumental complex of San Giorgio Maggiore. Two series of dates are planned under the new name Books at San Giorgio, one in autumn and the other in spring. The first series presenting recent publications has been organised for the months of October and November, starting with a volume in the *Cultura Popolare Veneta* series entitled *Raccolta de' proverbi, detti, sentenze, parole e frasi Veneziane, arricchita d'alcuni esempi ed istorielle* (a collection of Venetian proverbs, sayings, words and phrases with examples and anecdotes) by Francesco Zorzi Muazzo, edited by Franco Crevatin (Angelo Colla Editore, Vicenza 2008). The presentation of the fifth volume in the *Viridarium* series will follow, dedicated to *Forme e correnti dell'esoterismo occidentale*, edited by Alessandro Grossato (Medusa, Milano 2008). To mark sixty years since the founding of the review *Arte Veneta*, edited by the Institute of Art History, the latest issue (no. 64) will also be presented as one of the Books at San Giorgio, in concomitance with the Study Conference dedicated to Rodolfo Pallucchini. The last volume presented in the autumn series will be Reinhard Strohm's *The Operas of Antonio Vivaldi*, in the *Studi di musica veneta, Quaderni vivaldiani* series, XIII (Leo S. Olschki Editore, Firenze 2007).

Books at San Giorgio is realised with the support of Casinò di Venezia.



Pallucchini, Chagall and Santomaso in front of the Greek Pavilion, at the 24th Biennale. Venice, May 1948



Samuel Beckett in a drawing by Tullio Pericoli

3 – 4 November

Study Conference *Rodolfo Pallucchini and 20th-Century Arts* Venice, Island of San Giorgio Maggiore

This study conference has been organised as part of the initiatives promoted by the Giorgio Cini Foundation and the Regional Committee for the Celebrations of the birth of Rodolfo Pallucchini (1908-1989). From 1956 the illustrious scholar held the chair in the History of Modern Art at the University of Padua. He also founded the review *Arte Veneta*, which under his editorship soon became a major European academic publication; from 1972 he was director of the Institute of Art History at the Giorgio Cini Foundation.

The conference will focus on the figure of Rodolfo Pallucchini, exploring for the first time his varied interests in contemporary art. Although it is well known that Pallucchini was Secretary General of the Venice Biennale from 1948 to 1956, few people are aware of the scholar's considerable activity as a critic from the 1930s in the field of contemporary art, to which he dedicated great energy with at times surprising results.

10 December

Seminar on Samuel Beckett *Nothing to say*

In collaboration with Ca' Foscari University, Venice
Venice, Island of San Giorgio Maggiore

This Seminar study day, organised by the Giorgio Cini Foundation in collaboration with Ca' Foscari University, Venice, is dedicated to Samuel Beckett's last poem, *What is the Word*. Various thematic papers will explore the specific language and evolving stagecraft in Beckett's late poetics. The meeting will also feature: a showing of *Film* (starring Buster Keaton in his last film appearance), a rare live performance of György Kurtág's *What is the Word. Samuel Beckett, Opus 30(a)* for voice and piano, and an imaginary monologue in the form of a letter from Anna Lucia Joyce to Samuel Beckett.

Collections

Arturo Rietti: two portraits and some letters from the Gustavo Botta Bequest in the Giorgio Cini Foundation

The library of Gustavo Botta has a special place among the many and very varied donations which have enhanced the artistic, archive and library collections of the Giorgio Cini Foundation. Donated in 1971 by the heirs of his wife, at her behest, the library –



A portrait of Gustavo Botta, Venice, Giorgio Cini Foundation

Botta was a man of letters and reserved poet but above all a very sensitive literary critic – consists of thousands of books on literature and art history as well as invaluable notes and letters.

In addition to his activity as a literary critic, Botta was a distinguished art collector and connoisseur. Some of the letters in the archive illustrate very clearly the figure of an expert moving with ease in the complex world of the art market. In many letters sent to him by friends and acquaintances there are continuous references to requests for information about paintings in his collection or in the collections of Milanese friends. Leading authorities in the field of the history of art criticism, like Venturi, Pospisil, Geiger, Suida and Barbantini also turned to him as reliable source for advice and suggestions.

The collection, mainly made up of a large group of 19th-century Lombard works, was certainly one of the most famous and renowned of its kind in Milan in the early 20th century. But Botta also expertly ventured beyond the confines of 19th-century painting to acquire works from the world of Neo-Classicism and 17th- and 18th-century painting. In addition to a famous group of works by Giovanni Carnovali, called Piccio, Enrico Cavalli and Luigi Scrosati, there is also a series of paintings by the Magnasco and the 18th-century Venetian School, including such eminent names as Canaletto and Guardi.

Among the large correspondence received by Botta are several

letters from the Triestine painter Arturo Rietti (Trieste 1863 – Padua 1943) and his daughter Anatolia. Although there are only actually eight letters from Rietti, from the initial remarks we immediately realise that the correspondence between the two is of great interest on account of the fascinating personal and professional details.

The eight letters from the painter span a period from 1920 to 1943, the year of his death. Thanks to Rietti's own words we gain new insights into his career and especially his personal life. On reading the letters from May 1920 to November 1921, we realise



Arturo Rietti, *Portrait of Ogèlie Bouffier Botta*, 1909, Venice, Giorgio Cini Foundation

right from the first, dated 25 May 1920, that some event concerning their affairs had undermined their relationship, although the painter continued to profess unconditioned respect for Botta. At the end of this first letter Rietti writes “but I would like us to be friends”. Unfortunately, since we do not have Botta’s replies, we can only surmise about the cause of the disagreement between the two. But in any case, the famous pastel painter continued to write to Botta, at times also sending his works, as we read in the same letter: “Tomorrow I will send you the sketch of the old woman.” Subsequently, the exchanges between Rietti and Botta were always respectful, although every now and then a sarcastic vein emerges in phrases such as “has our enmity grown?” or “it’s not usual to ask favours from an enemy. But I’m capable of anything!”. On 5 November 1920, the painter offered the Milanese critic a sketch in exchange for a “service”.

Although we have no specific reference to when they first met, we can surmise that the encounter probably took place in Milan. In the 1880s Rietti began frequen-

ting Milan, where at times he was offered hospitality by his sculptor friend Troubetzkoy. This gave him the opportunity to develop his artistic language by benefiting from the lessons of the late Lombard Scapigliatura movement. The manner of Gola and, especially, Tranquillo Cremona were a crucial influence on his approach to composition and technique. In 1904 Rietti then settled in Milan and took an active part in the city’s cultural life.

Having been particularly appreciated by the Trieste bourgeoisie for his pastel portraits, Rietti was greeted by Milanese high society as the leading expert in the genre, which brought him international renown and led to his portraits of illustrious men like Puccini and D’Annunzio. He also turned to painting still lifes and views, but continued to be sought-after mainly for his exceptional talent as a portrait painter. In the first decade of the century he thus further developed his unusual and highly successful manner of handling pastels. Over the years his brushwork became more rapid and looser, as he



Arturo Rietti, *Portrait of Amelia Botta*, 1920, Venice, Giorgio Cini Foundation

increasingly blurred the outlines of his figures with the aim of only “capturing the occult fascination of the face palely lit up in front of him”. Although he made many portraits of men, Rietti undoubtedly preferred the female figure “whether they were heady young women or desolate senile images”. Always finely balanced between flattery and a candid image of the sitter, his works focused closely on rendering the psychology of his models.

In addition to the eight letters written by the Triestine artist, the Giorgio Cini Foundation also has two fine portraits and two small preparatory studies. These works came to San Giorgio through the Botta Bequest and originally belonged to the collection of the literary critic. Since they are portraits of his mother Ogelie Bouffier and his wife, Amelia Botta, it seems fairly obvious that Gustavo Botta chose to have his loved ones portrayed by the Triestine painter because he held him in such high esteem.

The first portrait, signed and dated 1909, is of Botta’s elderly mother. Portrayed in a half-length, three quarters view, the woman wears an intangible petrol-green dress embellished by the black smear of a fur collar. The outline of

the figure merges with the brown background. The dim tones and brownish hues highlight the luminous face of an elegant lady, adorned only by a small earring. Her look is severe and resolute, despite the hint of a smile. The approach in this subtle painting in the Giorgio Cini Foundation arguably still reflects the model of a representative portrait, but we already note that Rietti’s technique has undergone a transformation that will lead to an increasingly rarefied use of paint, gradually becoming increasingly evanescent. This is even more evident in the intense portrait of Amelia Botta, the wife of the Milanese intellectual, through whose generosity we now have this important bequest.

The woman’s lowered eyes immediately convey a very intense visual emotion as a powerful feeling of melancholy pervades the lightly sketched face. The very rapid brushwork, by now completely loose, provides us with an example of 20th-century portrait painting informed by deep introspective study. Dated 1920, the work is close in style but also in manner to the psychological study of the model in the two preparatory drawings. One of these it is very probably an initial idea for the portrait of

Amelia Botta. Both are dated 1919 and show a portrait of a woman at different times and in different poses. The powerful heavy pencil drawing in the first sketch strongly highlights the woman's face with clear-cut outlines. The second, however, much more uniform with less marked features, more lightly drawn, is very close to the portrait of Amelia.

Marco Favetta



Arturo Rietti, *Portrait of a woman*, 1919, Venice, Giorgio Cini Foundation

Projects and research

Eleonora Duse: new insights



Franz von Lenbach, *Portrait of Eleonora Duse*, c. 1885
Venice, Giorgio Cini Foundation

This year sees the 150th anniversary of Eleonora Duse, who was born in 1858. The great actress will thus be celebrated with initiatives aimed at highlighting the complex figure of both the artist and woman in Italian and international culture from the late 19th century to the 1920s. To mark the occasion the Veneto Region has set up a special committee consisting of university professors and leading cultural figures with the aim of promoting initiatives throughout the Veneto region: publications, performances, meetings, conferences and scholarships for degree dissertations. The aim is also to emphasise Duse's roots and deep bond with the Veneto. Her family in fact were originally from Chioggia, and her grandfather Luigi Duse, founded the theatre bearing his name in Padua in 1834; he also directed a theatre company in which Eleonora's parents, and aunts and uncles were involved. Eleonora began her career in Verona, where she debuted at a very early age in the Shakespearean role of Juliet. Later in her life she lived for long periods in Venice, frequenting the artistic and cultural milieu and giving some of her most significant performances in the major theatres in the region. Lastly, Eleonora chose Asolo, near Treviso, as a home for the final years of her life.

The Giorgio Cini Foundation will implement the initiatives promoted by the Regional Committee, since San Giorgio is

where the historical memory of the actress is preserved in numerous documents donated or bequeathed in the 1960s and 70s. The largest donation was made by her niece and sole heir, Sister Mary Mark (Eleonora Ilaria Bullough), who died in spring 2001. The exceptional material that arrived on the Island of San Giorgio, sent from England by her in 1968, includes a very rich correspondence, photographs, books with dedications, rare editions, many personal items and clothes designed by Mariano Fortuny, Jean-Philippe Worth and Paul Poiret.

The around 570 letters written by Eleonora, mainly dating from the second half of her career are addressed to a great variety of correspondents, including some leading figures in literature and theatre at the time: from Luigi Pirandello to Giovanni Papini, Grazia Deledda, Ada Negri, Natalia Gontcharova, Yvette Guilbert, Angelo Conti, D'Annunzio,



Frontispiece of G. D'Annunzio, *Laudi del cielo del mare della terra e degli eroi*, with an autograph dedication to Eleonora Duse: "a Ghisola Gabri, 9 maggio 1903". Venice, Giorgio Cini Foundation

Gobetti, Marco Praga, Ermete Zacconi, Memo Benassi, the seamstress Jean Philippe Worth, the painter Alessandro Wolkoff, the American Helen Mackay and the 'picturesque New York impresario' Morris Gest.

The letters sent to her, on the other hand, add up to around a thousand and were written by notable figures like Sibilla Aleramo, Arrigo Boito, Mariano Fortuny, Tommaso Gallarati Scotti, Lucien Guitry, Adolfo Orvieto, Marco Praga, Ida Rubinstein and Matilde Serao, a close friend of the actress.

Moreover, Sister Mary's donation includes letters sent to Eleonora's daughter, Enrichetta as well as notebooks containing copies of letters addressed to her mother. The

same donation also has around 20 scripts and individual parts used by the actress to prepare her performances. Most of the parts have annotations, cuts and stage directions. This is thus an indispensable source for reconstructing and studying her art of interpretation as well as exploring her various artistic projects.

Sister Mary's donation also has around a thousand original photographs, ranging from childhood portraits to the last snapshots taken in the United States. They include some rare examples of 19th-century photographic prints, unusual family shots of her friend Giuseppe Primoli, official and publicity portraits by Mario Nunes Vais, as well as images signed by leading names from the history of photography, like Edward Steichen.

Further donations then completed the material on Duse kept in the Giorgio Cini Foundation: firstly, the Duse archives of Olga Signorelli, the first biographer of the actress; in 1977 her daughter presented the Foundation with material and documents collected



Letter from Eleonora Duse to her daughter Enrichetta, sent from the Hotel Helvetia, Florence, on 31 August 1906. Venice, Giorgio Cini Foundation

over long years of research, such as photographs, press cuttings with reviews and original papers. The Giorgio Cini Foundation also preserves the Carandini Albertini archives containing the correspondence with Arrigo Boito; the Agostini archives of the correspondence with Lucia and Pietro Casale, friends and guests of Eleonora at Asolo; the Valdoni archives containing the letters of Olga Ossani Lodi; and the Cervi archives testifying to the relationship between the actress and the young officer Luciano Nicastro during the Great War. This enormous quantity of documentary material makes it possible to explore just how much Eleonora Duse was committed to and inspired many aspects of culture, not only theatre, but also literature, art, film, music, and even dance, photography, social customs and fashion.

The actress had contacts and relations with some of the most significant figures of her day, such as Sarah Bernhardt, Caramba, Gordon Craig, Francesco D'Arcais, Adolfo De Bosis, Adolfo De Carolis, Alexandre Dumas fils, Isadora Duncan, Alfredo Edel, Giuseppe Giacosa, David Wark Griffith, Hugo von Hofmannsthal,

Aurélien Lugné-Poe, Camille Mallarmé, Benito Mussolini, Enrico Polese, Rainer Maria Rilke, Odoardo Rovescalli and Giovanni Verga, not to mention all the contemporary actors, impresarios, playwrights, photographers and theatre critics.

Moreover, it is also fascinating to explore gender issues through the actress's links with women writers, intellectuals and politicians in the early years of the 20th century, stressing her great awareness of the historical reality of the time, which also emerges, for example, through her contacts with soldiers at the front. Her correspondents include a number of curious groups, such as the 'Nationalist Women's Group' or the 'Fascist Party Women's Group' or the 'Civil Life Committee of the National Italian Women's Council', represented by Laura Cofley. This is all further evidence of the actress's civil commitment outside theatre. The letters and testimonies also reveal Duse's innovative spirit, such a remarkable feature of her stage performances, which, never gratuitous, contributed to the independence and creative freedom of her personality as an artist.

An in-depth analyses of the documents in the Giorgio Cini Foundation will inevitably stimulate further research in hitherto little studied areas such as the actress's early career and training, which may supply new insights into her artistic personality.

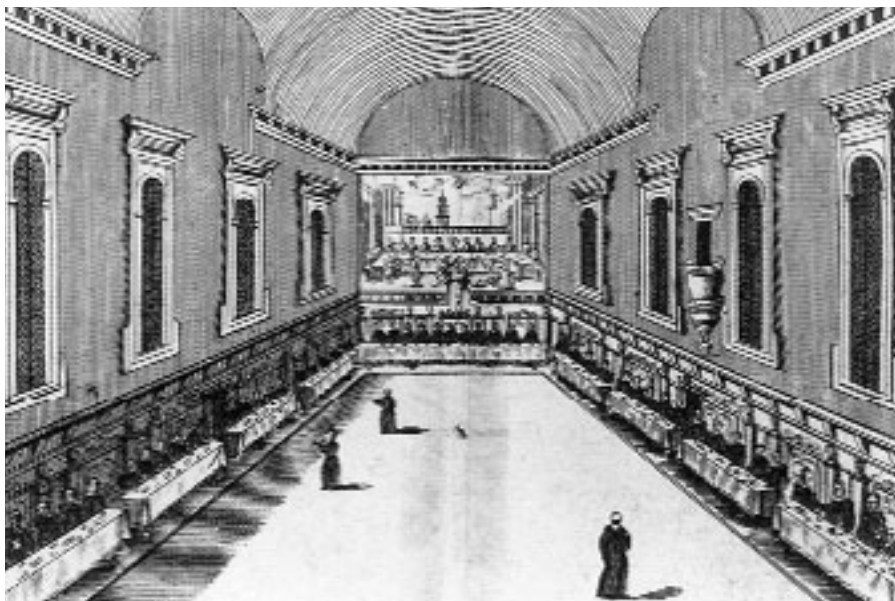
Maria Ida Biggi



The Cartier watch belonging to Eleonora Duse. On the back are inscribed two interwoven Ds. Venice, Giorgio Cini Foundation

Presences on San Giorgio

Palladio and Veronese: a successful partnership, despite some misunderstandings



The Palladian Cenacle by Vincenzo Coronelli, engraving

The great spectacle of the Refectory of San Giorgio – complete again following the return of *The Wedding at Cana*, after a 200-year absence – is once more a joy for visitors. The overall effect seems to be the outcome of such an artful design as to suggest that everything was organised with the mutual agreement of the architect and painter. The arrangement on two floors of Paolo Veronese's painting creates a dialogue with the ascent from the cloister to the refectory and the pause at the vestibule with its two wash-hand basins framed in Corinthian columns, anticipating the show of *all'antica* architecture in Veronese's painting. The wall dominated by *The*

Wedding at Cana appears today as the natural and glorious completion of the Refectory architecture. Indeed the installation of the copy of the work has rightfully been called a re-production,¹ to be considered as the redress of the architecture even more than the re-creation of a great painting. Certainly, the albeit fine work by Jacopo Tintoretto, which for decades hung in the place of Veronese's painting, was wholly inadequate for the purposes of integrating the space of the Refectory. There is no doubt that what was required to complete the architecture was a great feast scene. In fact, if we look at the photographs of the refectory without the Veronese painting we experience an irreparable sense of emptiness.² Yet it was certainly not Andrea Palladio who suggested the name of the *maestro* from Verona to the cultivated and energetic Father Girolamo Scrocchetto from Piacenza, the four-time head of the Cassinese congregation and, from 1559 to 1564, abbot of San Giorgio for a second time.

¹ G. Pavanello (ed), *Il miracolo di Cana. L'originalità della ri-produzione, Storia, creazione e riproduzione delle Nozze di Cana di Paolo Veronese per il refettorio palladiano di San Giorgio Maggiore*, Fondazione Giorgio Cini, exhibition catalogue, Cierre Edizioni, Verona, 2007

² G. Beltramini, *Palladio e il refettorio del monastero di San Giorgio Maggiore*, ivi, pp. 92-103



The Padian Cenacle empty backwall

When the Abbot entrusted Paolo Veronese with the task of filling the refectory with an enormous bold canvas, the painter already had a long consolidated relationship with the Benedictines, as has recently been reconstructed by Diana Gisolfi.³ His first commission from the Benedictines had been a painting on a feast subject, *The Supper in the House of Simon* (now in the Galleria Sabauda, Turin), made in 1556 for the convent of San Nazaro, Verona. This was followed by other commissions from the congregation of Santa Giustina, to which San Giorgio was subordinate, including a small canvas with *The Martyrdom of the Saint*, painted by Veronese for the private chapel of the Abbot, who at the time was the same Girolamo Scrocchetto, the future patron of the great work for San Giorgio.

If we go back to look at the photograph of the Refectory wall, stripped of Veronese's painting, we sense the architecture also lacks sonority. The blind lunette above the cornice is meaningless. Unless the lunette was also to be painted, which, as we will see, was highly improbable.

Neither was collaboration between Palladio and Veronese anything new in 1562-63, not so very far away from the date of the painting for San Giorgio. In 1561, as Konrad Oberhuber has demonstrated, Paolo was still at work on the

frescoes in the Villa Barbaro at Maser.⁴ And Paolo may have already collaborated with Palladio in 1552 on the Palazzo Chiericati in Vicenza.⁵

Yet the critical literature on the villa at Maser, especially the writings of Lionello Puppi, has highlighted the nature of the “*irreverent illusionist exaggeration*”, projected by the painter on Palladio's architecture.⁶ To the point of suggesting Palladio was slightly irritated, especially since he mentions the “infinite decorations of stucco and painting” embellishing the villa, without naming the artist in Chapter XIV of *I Quattro libri di Architettura*, his treatise published in Venice in 1570, i.e. around eight to nine years

³ D. Gisolfi, “Paolo Veronese e i Benedettini della congregazione Cassinese: un caso di committenza nel Cinquecento”, in *Arte Veneta*, 61, 2004, pp.206-211

⁴ K. Oberhuber and H. Cock, “Battista Pittoni und PaoloVeronese in Villa Maser”, in *Munuscula discipulorum. Festschrift für Hans Kauffmann zum 70. Geburtstag*, Berlin 1968, pp.207-225; idem, “Gli affreschi di Paolo Veronese nella villa Barbaro”, in *Bollettino del C.I.S.A. A. Palladio*, X, 1968, pp.188-202

⁵ L. Puppi, “Peintre, sculpteur, architecte... Véronèse et les ‘arts frères’”, in *Véronèse profane*, exhibition catalogue, Musée du Luxembourg, 2004-2005, pp. 37-46

⁶ L. Puppi, *Andrea Palladio*, Opera completa, Milan 1973, pp.155-160 and, in more specifically, “Per Paolo Veronese architetto, Un documento inedito, una firma e uno strano silenzio di Palladio”, in *Palladio*, IIIs., a.III. Facs.?, 1980, pp. 53-76



The Wedding at Cana facsimile and Adam Lowe

after the villa had been completed. According to Puppi's analysis, Paolo Veronese had worked at Maser not only as a decorator but also as an architect, as a competitor, almost revising the work done by Palladio. Puppi even goes as far as to suggest that Veronese designed the broken pediment, so unlike Palladio, over the facade of the main block in the villa. In a study made after the monograph of 1973, Puppi returns to the delicate subject, this time with previously unpublished evidence. A contract between Lise Soranzo and "Salvador the stonecutter", for the altar of his chapel in the church of San Sebastiano, specifies that the work should be conducted "according to the design made by *misier* Paulo Veronese the painter, and according to the moulds and meas-

urements that will be provided by him and indicated in his drawing."

Paolo Veronese intervened extensively on the church interior, not only as a painter but also designing the parts, which have a considerable architectural value and create new balances in the building originally conceived by Scarpagnino. In addition to the high altar, whose Michelangelo-like pediments interrupt the harmonious curve of the apsidal niche, Veronese designed the imposing setting for the organ – contrasting with the monument to Livio Podocataro by Sansovino – whose open doors create the illusion of a chapel.

But there is even more. From the papers concerning Paolo Veronese's role at San Sebastiano, collected by Cicogna, Puppi came across a document referring to "windows to be renovated as and when ordered by the said master Paulo".⁷

The question of the windows is of great interest to us. Those windows were for the presbytery and evidently had to be changed to make room for the painting to be provided by Paolo, who thus intervened to improve the lighting.

If we consider again the photograph of the bare Refectory wall, we realise that this would have had a very different architectural value, if instead of a naked lunette, there was a thermal window. On the Refectory exterior there are two thermal windows corresponding to the cruciform vault and another exactly on the rear wall. This latter

⁷ L. Puppi, *Per Paolo Veronese architetto*, pp. 51 and 70, no. 2; E. A. Cicogna, *Delle Iscrizioni Veneziane*, Venice 1854, IV, p. 182



Portrait of Paolo Veronese, from *Le meraviglie dell'arte*, by Carlo Ridolfi

window would obviously have greatly disturbed anyone wishing to observe Veronese's painting. To avoid any disturbance, the window was sealed. And with it the thermal windows were also sealed. On the right-hand wall, traces can still be seen of an attempt to open a window a few years later, but immediately abandoned.

The only person who could have had the window above the painting sealed was the painter himself: Paolo Veronese. This drastic decision diminished the effect of the architecture. Indeed on visiting Venice between 1714 and 1715, Count Caylus found that the "réfectoire n'a rien de merveilleux pour sa structure".⁸ To restore the building to its full Roman-style grandiosity, as conceived by Palladio, the painting would have to be eliminated and the windows opened again. But this would not have been an accurate restoration, since Palladio himself had certainly envisaged a painting on the rear wall. He securely had in mind a feast scene but of a very different nature and probably contained in a gilded frame.

Before beginning the work at Maser, Paolo Veronese had been to Rome on a journey of study, encouraged by Girolamo Grimani. As Smith suggests, this trip may also have been recommended by Palladio and Daniello Barbaro.⁹ But Paolo did not only study the ancient statues and make sketches of them, which he would soon use.¹⁰ And although a student of Giovanni Caroto, he did not only stop to admire the ruins.

He must also have been deeply struck by the new painting. Recently Claudio Strinati has linked the painting in San Giorgio to Raphael's *School of Athens*.¹¹ And rightly so. Paolo must also surely have visited the Villa Farnesina, where he would have been impressed by Baldassarre Peruzzi's fake perspectives, beyond which the city is seen depicted from above, and Paolo immediately transferred this idea into the feast scenes he was about to paint, starting with the San Giorgio *Wedding*. With a recommendation from Girolamo Grimani, the painter must certainly have had access to the Sistine Chapel, where the *Last Judgement*, completed in 1541, provided the example of a huge wall dominated by a single colour, intense light blue, and a scene crowded with figures not within a frame, but only delimited by the side walls. All of these Roman impressions vividly reappeared in the refectory of San Giorgio, overwhelming the

⁸ R. This and other quotes by illustrious visitors from 1565 to 1892 are from the anthology published in *Il miracolo di Cana* op. cit, pp. 68-91

⁹ R. Smith, "A Matter of Choice: Veronese, Palladio and Barbaro", in *Arte Veneta*, xxxi, 1977, pp. 211-18

¹⁰ L. Finocchi Ghezzi, *Paolo Veronese decoratore*, Venice 2007, p. 108, notes the derivation of the figure of Vulcan, at Maser from the Belvedere Torso

¹¹ C. Strinati, "Véronèse et le maniérisme", in *Véronèse profane, Musée du Luxembourg*, exhibition catalogue 2004-2005, pp. 31-36, app. 32-33



Portrait of Andrea Palladio by an anonymous
17th century artist, Venice, Giorgio Cini Foundation

architecture. With the thermal windows sealed, the huge *sala* became a great void culminating in the solid mass of the painting installed by Paolo Veronese. Stripped of its *all'antica* windows, the *sala* was converted to suit the painting. Arranged in three distances, the episodes in the painting push the figures into the foreground and project them out into the same space in which the Benedictine monks dined. Filippo Baldinucci counted 120 figures; according to Giorgio Vasari, they were 150 “with a great variety of dress”. The closer the figures come to the onlooker, the more recognisable the portraits. They are no longer seen in the domestic atmosphere of Maser, but transferred into a public dimension. There is an enormous distance between the Christ, inspired by Leonardo, and the visible manifestation of the miracle, entrusted in the foreground to the courteous little Moorish boy, on the left, proffering a cup of wine to the bride, even before the elegant master of ceremonies on the right (identified in the 18th century as Paolo’s brother Benedetto) has finished examining the wine against the light. The stability of the architecture was

thus defeated by the dynamism of the painted story.

According to Marco Boschini, the quartet in the foreground is made up of Titian, Jacopo Bassano, Tintoretto and Paolo Veronese. This is a tradition dating back to the Florentine Quattrocento portraits of major contemporary artists. But it is also an image of modern instrumental music, performed in a concert. Here painting, and not architecture is the paradigm of musical harmony.

Carlo Bertelli

¹² In the room of Conjugal Love at Maser an instrumental concert represented the harmony of the family

Publications

Catalogues



Le carte riscoperte. I disegni delle collezioni Pozzi, Fissore e Donghi alla Fondazione Giorgio Cini

Edited by Giuseppe Pavanello

Marsilio Editori, Venice, 2008

Following the publication of the complete catalogue of the Giuseppe Fiocco Collection, this volume presents another collection of graphic works acquired by the Foundation through Vittorio Cini in the 1970s, consisting of drawings from the Pozzi, Fissore and Donghi collections. As far as the Pozzi and Fissore collections are concerned, the works come from Veneto circles (there is a significant presence of drawings by Gaspare Diziani and Louis Dorigny, for example), but also from other Italian regions, as testified by the works of the Bolognese artists Aureliano Milani and Vittorio Bigari and a large group of drawings by the Lombard Filippo Comerio, as well as from outside Italy. One of the most significant additions to the catalogue are the four copies of the Mantegna frescoes in the Ovetari Chapel, Padua, made by the Ligurian painter Giovanni David. Lastly, also worth noting are a couple of drawings by Federico Zandomeneghi, a leading figure in the fervent Parisian artistic life at the end of the 19th century. The collection once belonging to Daniele Donghi is equally interesting. It includes two particularly striking groups of works: a notebook of drawings by the architect Giacomo Quarenghi and the designs by the Belluno painter and stage designer Pietro Gonzaga. The group of drawings for stage designs by Gonzaga in the Daniele Donghi collection had originally been put together by his father Felice Donghi, a relatively well-known architect and stage designer in Milanese circles in the second half of the 19th century. Some drawings by stage designers Giovanni Battista and Daniele Donghi, Fabrizio Galliari and Alessadro Sanquirico were added to the collection later on.

Giuseppe Santomaso e l'opzione astratta

Edited by Nico Stringa

Marsilio Editori, Venice, 2008

To mark the celebrations for the centenary of the birth of Giuseppe Santomaso (Venice 1907-1990), Intesa Sanpaolo and the Giorgio Cini Foundation promoted an exhibition on the artist with the support of the Veneto Region. Entitled, the retrospective show was dedicated to the work of the great Venetian artist from his early days to the intense season of his late works. The method used to explore the



originality of the Venetian painter was comparison with other artists. Instead of adopting a monographic approach, the exhibition provided an opportunity to reconsider a broad spectrum of Italian and European painting from the second half of the 20th century. Consequently, the exhibition included works by artists like Afro, Renato Birolli, Mario De Luigi, Leone Minassian, Armando Pizzinato, Emilio Vedova, Bice Lazzari, Tancredi, Antonio Corpora and Virgilio Guidi. The aim was to explore the more or less close dialogue Santomaso established with the leading figures in Italian abstract art. The catalogue begins with a memoir (*Un ricordo*) by Enrico Crispolti, which is followed by essays analysing the artist's painting and graphic works by Nico Stringa and Francesco Tedeschi, respectively. The other essays in the catalogue are by Sileno Salvagnini (*Peggy Guggenheim e Giuseppe Santomaso*), Marzia Ratti (*I premi in Italia nel primo dopoguerra*) and Stefania Portinari (*Come suonare uno strumento*). The book ends with a complete catalogue of the works shown at the exhibition.

Essays

Las Atmòsferas de la Política. Diálogo sobre la democracia

Edited by Bruno Latour and Pasquale Gagliardi

Pensar Nuestro Tempo

UCM Editorial Complutense, Madrid, 2008



In 2004 the Giorgio Cini Foundation promoted a new cultural initiative called the *Dialoghi di San Giorgio*, with the aim of encouraging dialogue and exchanges of views between experts from various disciplines and different cultural backgrounds on fundamental issues for contemporary society. The first edition of the *Dialoghi* brought together a small group of internationally renowned philosophers, historians, anthropologists and literati to reflect on and discuss “The atmospheres of freedom. For an ecology of good government”. The choice of theme was based on the conviction that for some time politicians, philosophers and social scientists have been discussing the conditions required for the working of democracy, but mainly by focusing on the laws, constitutions and electoral mechanisms – in short the “procedures”. Less interest has been shown in analysing the “ecosystem” providing the living conditions for the institutional forms of democracy, as so effectively illustrated, for example, in the atmosphere of a fresco by Lorenzetti in the Palazzo Pubblico, Siena. In the painting good or bad government influences, and at the same time is influenced by, every element in the social landscape: from the domestic economy to agriculture, commerce and forms of social life. The Dialogue in Venice led to the publication of a book, *Les atmosphères de la politique. Dialogue pour un monde commun*, edited by Pasquale Gagliardi and Bruno Latour. Initially intended for the large French-speaking market, the book has now also been

published in Spanish with the title *Las Atmòsferas de la Política. Diálogo sobre la democracia* in the Colección Pensar Nuestro Tempo series by UCM Editorial Complutense. The book does not simply contain the proceedings from the seminar, but makes creative use of the materials by presenting them in a form dramatising the intellectual exchanges.



Laura Moretti

Dagli Incurabili alla Pietà. Le chiese degli Ospedali Grandi di Venezia tra architettura e musica (1522-1790)

Studi di musica veneta. Quaderni vivaldiani, XIV

Leo S. Olschki Editore, Florence, 2008

The music composed in the four great Venetian *Ospedali* in the 17th and 18th century was one of the most important cultural phenomena of the age and had an international reach. The orphans who lived in the hostels were taught to understand and sing the music of celebrated composers, and their performances attracted large audiences. This activity took place in the churches of the four institutions, “four venerable temples of Euterpe”, as they were described by Francesco Caffi in the mid-19th century.

But what signs did the music-making leave on the buildings? What transformations were introduced to adapt the churches to the growing demand for music? In fact architecture also became a means to providing solutions to issues and requirements closely connected to music making, establishing a dialectical relationship which evolved over time. Did architecture refine its theories and building solutions to satisfy the growing requirements expressed by music making over two centuries? What were the results? This book reconstructs the architectural history of the four churches with the main aim of identifying the signs left by music on the architecture at particularly significant moments in the history of their construction.

Periodicals

«Arte Veneta» 64 (2007)

Edited by the Institute of Art History

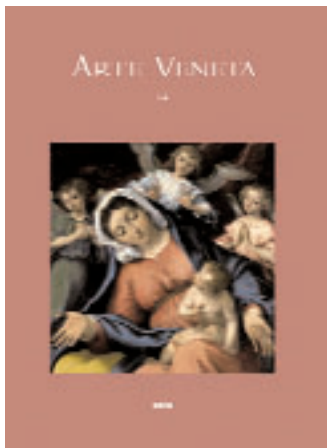
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Edited by the Institute of Art History

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Radoslav Tomić, *La pittura in Istria e Dalmazia verso il 1700: i protagonisti e le opere. I risultati delle nuove ricerche*

Elisabetta Francescutti, *Opere d'arte riparate dall'Istria durante la seconda guerra mondiale. Appunti di storia e restauro*

Massimo De Grassi, *"Ch'essa possa ritornare presto": l'arte dell'Istria nelle pagine di "Vernice" (1946-1949)*

Maria Walcher, *Venezia e l'Istria*

Critical editions of music

Nino Rota

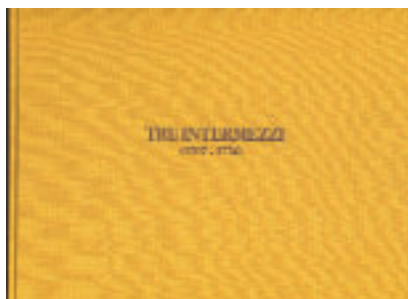
Suite from Il Casanova di Federico Fellini

Schott Music 2008

The composer Nino Rota was also an excellent pianist and his skill at the keyboard was very useful when composing music for film. He was such a natural improviser,



capable of instantly making variations to previously prepared themes during work sessions with directors, that the latter even believed they had created the music being composed for their films. Unfortunately, these extemporary composition sessions did not yield complete works. With one exception: *Il Casanova* by Federico Fellini, for which the composer used the working drafts for the film to create a fully fledged piano suite. The original soundtrack of the film made massive – at times simultaneous – use of keyboards from many historical periods: harpsichords, electric pianos, pipe organs and electronic organs. This element combined with material for two waltzes on the name BACH, composed sometime earlier, were the inspiration for his suite, which elaborated a variety of piano sounds. It should be stressed that, albeit through the score, this piece gives a good idea of Nino Rota's instinctive musicality, which utterly beguiled some of the great filmmakers in the second half of the 20th century.



Tre intermezzi (1707-1724)

Librettos by various authors and music by Antonio Lotti, Francesco Gasparini (?) and Antonio Caldara (?)

Facsimile edition of the scores for the intermezzi and printed edition of the librettos, with an essay by Francesca Menchelli Buttini

Drammaturgia Musicale Veneta, 10

Editore Ricordi, Milan, 2008

The tenth volume in the series *Drammaturgia Musicale Veneta* consists of a facsimile edition of the scores for the intermezzi *Le rovine di Troia (Dragoniana e Policrone)* by Antonio Lotti, *Melissa contenta* by Lotti or Francesco Gasparini, and *Cuoco e Madama (La preziosa ridicola)*, whose attribution to Antonio Caldara is uncertain. The first two operas, performed at the Teatro San Cassiano, Venice, in 1707-1708, attest to the beginning of a genre, whereas the Viennese setting for *Cuoco e Madama*, dated 1724, is evidence of its dynamism and popularity. *La preziosa ridicola* had many revivals, such as the Rome première in 1712 and a production in Venice in 1719. As a consequence, the original scenario was constantly subject to variations, at times significant in terms of form and content. The facsimile reproductions of the manuscript scores are accompanied by the transcription of the librettos with, as is the modern custom, “notes on the text”, illustrating the general criteria and some specific solutions. The introductory essay comments on both the texts and the music, highlighting aspects such as the wide use of parody, meta-theatre, tradition, intertextuality and the very close relationship between *La preziosa ridicola* and the original by Molière.



Antonio Vivaldi Sonate per violino, RV 11 e RV 37

Critical edition by Michael Talbot

Edizione critica delle Opere incomplete di Antonio Vivaldi

Editore S.P.E.S., Florence, 2008

The vast majority of violin sonatas from the age of Vivaldi, including his own compositions, have come down to us in the form of a score with two separate staves: one for violin and the other for basso continuo. Even if some sections of the composition are missing, this ensures that what does survive is textually complete. One exception to this rule are the five violin sonatas in the Diözesanarchiv, Graz, where only the book for violin is conserved, while the accompanying book for cello has been lost. The sonatas would seem to date from the period between the Dresden group (1716-1717) and the Manchester collection (c. 1726). Of these five four-movement sonatas, three have partial concordances in other sources, with which they share two or three movements, but two – RV 11 and RV 37 – have only been found so far in Graz (*except for the incipit* of RV 11 found in a contemporary thematic catalogue). This critical edition makes available these last two sonatas for study and performances. The score for the basso continuo has been left blank thus allowing the user to choose one of two options: insert the original basso continuo part, if this is ever found, or invent and insert their own bass part (or use the figured bass prepared by the editor and included as an appendix).



Antonio Vivaldi *Juditha triumphans devicta Holofernus barbarie*

Sacrum Militare Oratorio, RV 644

Critical edition by Michael Talbot

Edizione critica delle Opere vocali di Antonio Vivaldi

Editore Ricordi, Milan, 2008

Of the four known oratorios attributable to Antonio Vivaldi, *Juditha triumphans* is the only surviving work. Already acknowledged as a masterpiece when the composer's unpublished works were rediscovered in the 1920s, this oratorio for five solo voices, chorus and orchestra (including several unusual obbligato instruments – mandolin, chalumeau, clarinets, flutes, organ, viola d'amore, and a concert of viole da gamba, etc.), this work was composed for the choir girls of the Ospedale della Pietà in Venice, where it was performed in 1716. The libretto by Giacomo Cassetti is in Latin (as was customary in the Venetian *ospedali*), and is the adaptation of the biblical story of Judith as an allegory of Venice's military struggle against the Ottoman Empire in those years. The characterisation

of Holofernes is particularly interesting. Although he is officially the villain in the plot, in the libretto and music he is handled with unexpected sympathy. Music historians often cite *Juditha triumphans* as an example of the trend towards opera in the 18th-century oratorios, and it stands out for the high standard of the very original music.

Multimedia



DVD

Il laboratorio dell'attrice. Copioni annotati di Eleonora Duse

Edited by Maria Ida Biggi

Research, transcription and analysis by Saba Burali, Linda Selmin

Graphic design and software by Daniele Pesce

University of Venice, Ca' Foscari and Giorgio Cini Foundation, Venice 2008

This dvd presents a broad selection of materials from the Eleonora Duse archives in the Giorgio Cini Foundation. They mainly concern concerning the actress's work on plays that actually were staged or simply projects. The reproduced documents are thoroughgoing scripts, individual parts, printed texts or copies for the prompter for 18 plays. On all of these scripts the actress has left signs, notes, cuts, alternatives and various kinds of annotations in a slow elaborate process of reading, interpreting and exploring. They thus provided extraordinary insight into her working method. The documents range from her most often performed parts to others only outlined. By consulting the dvd the reader gets the impression of exploring the actress's private studio as she engages in the long process of studying and writing, made up of returns, second thoughts and betrayals, underlying the creation of her highly original, unforgettable performances. The seven playwrights involved range from William Shakespeare, translated and adapted by Arrigo Boito (*Macbeth*, *Romeo and Juliet* and *Antony and Cleopatra*), to Tommaso Gallarati Scotti (*Così sia*), Maurice Maeterlinck (*Monna Vanna* and *La mort de Titangiles*), Augustin-Eugène Scribe and Ernest Legouvé (*Adrienne Lecouvreur*), and Marco Praga (*La porta chiusa*). The two playwrights with the most often performed works are Gabriele D'Annunzio (*Sogno di un mattino di primavera*, *La gloria*, *La città morta*, *La figlia di Jorio* and *Francesca da Rimini*) and Henrik Ibsen (*Ghosts*, *The Lady from the Sea*, *Jean-Gabriel Borkman*, *Rosmersholm* and *When We Dead Awaken*). Created by the Veneto region in collaboration with the G. Mazzariol Department of History of Arts and Conservation of the Artistic Heritage, the dvd also includes a rich selection of mainly unpublished documents: articles, reviews, stage photographs, posters and letters. All of this material is useful in completing the picture of how Duse prepared and staged the various plays. The dvd is interactive, enabling scholars to browse page by page the scripts once owned by the actress, here reproduced in digital form.



CD *L'opzione astratta*

Stravinsky, Malipiero, Šostakovič, Bartók
Fondazione Giorgio Cini, Venice 2008

At Arzignano, from 1946 to 1955, the electromechanical industrialist Antonio Pellizzari, also a good musician and conductor, organised several series of early and contemporary music concerts for the purposes of offering culture to his workers both in his factory and in the local Teatro Sociale. The concerts were also attended by Veneto music-lovers, renowned artists and intellectuals, including the painter Santomaso, who dedicated two paintings to the theme of the Arzignano Concerts: one, shown at the exhibition *Giuseppe Santomaso and the abstract option*, has the name Stravinsky inscribed in brackets. This painting refers historically to Igor Stravinsky's concerto for two solo pianos performed at Arzignano by the Gorini-Lorenzi piano duo. The Giorgio Cini Foundation Institute of Music has now made a cd of this historic performance, based on the original sound recording and dedicated to Gorini, Lorenzi and Bagnoli. The concerto for two solo pianos was composed by Stravinsky in several stages: at Voreppe in 1931 (first movement) and Paris in 1934 (Nocturne) and 1935 (third and fourth movements, four variations and prelude and fugue). The work was first performed by Stravinsky himself and his son, his double, Soulima, at the Salle Gaveau, Paris, on 21 November 1935.



Albatros Ensemble *Nino Rota [1911-1979]*

Improvviso
Stradivarius, Italy 2008

This record of a set of short compositions, performed by the young musicians in the Albatros Ensemble with ardent professionalism and a desire to surprise themselves, promises no unexpected revelations, nor does it seek to induce the ingenious spirit of Rota to leave his own world in which he himself wished to remain: a world of a kind of intimate, essential dialogue of fond fantasies, both elegant and playful. The performance leaves the composer to unwittingly make his own portrait, and it does emerge, in the same way as retold by Federico Fellini, of whom he was an irreplaceable sidekick in filmmaking: “gentle, polite and ever smiling, he was always trying to leave through a door that wasn't there... He charmed everyone”, Fellini explains, “because of his extreme helpfulness and at the same time total absence. In any setting and on any occasion you met him, for whatever reason you might or did meet him, you always got the impression that he had ended up there by chance. But at the same time he gave you the reassuring feeling that you could count on him, that he would accompany you for a part of the way.”

