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Programmes (March – August 2012)

Programme	March	April	May	June	July	August
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Editorial

Over the last five years on several occasions the editorials of the *Lettera da San Giorgio* have dealt with the topic of the restoration and the functional redevelopment of the monuments and spaces on the Island of San Giorgio Maggiore. The completed projects include the installation of the facsimile of Veronese's *Wedding at Cana*, the new Sale del Convitto Exhibition Centre, the Nuova Manica Lunga Library, the Vittore Branca International Centre for the Study of Italian Culture and the Borges Labyrinth, officially opened on 14 June 2011. This year it's the turn of Palladio's Refectory, which has undergone a major restoration designed by Michele De Lucchi and funded by the Magistrato alle Acque, Venice, and Arcus. The restoration work, which will be unveiled to the public on 11 April, has involved the structural refurbishing of the interior, modernisation of the technological plants and the reintroduction of wainscoting to cover the lower parts of the refectory walls, plus new wooden flooring to match the wainscoting. In addition to recreating the original acoustics of the refectory, the restoration was also an opportunity to install new air conditioning and lighting systems. This project is typical of the care and commitment that we devote to the conservation and development of the heritage on the Island of San Giorgio Maggiore.

Among the many activities planned for the March-August 2012 semester, a completely new initiative for us deserves special mention: *The Arts of Piranesi*, first staged on San Giorgio in 2010, has become an international travelling exhibition. The collection of engravings, all preserved in the Giorgio Cini Foundation, will now be shown to a Spanish public, first in Madrid and then in Barcelona.

Lastly, I should like to say that on 31 May and 1 June an international conference devoted to Tiziano Terzani will be held on San Giorgio. The conference will focus on the many facets of this major figure in Italian culture, who was a writer, journalist, intellectual and explorer. Terzani's private library has been donated by the family to the Foundation and will enhance the library of the Study Centre for Comparative Studies of Civilizations and Spirituality.

This new Centre has evolved naturally from the previous Venice and the East Institute, which was founded in 1958 with the principal aim of promoting the study of the civilisations of India and the Far East. Over the years it was a forum for continuous dialogue between East and West, between different peoples, civilisations and religions as well as a resource for scholars from all over the world, attracted by its remarkably rich library or its seminars, conferences and publications.

President
Giovanni Bazoli



Main Forthcoming Activities

8 March 2012

Nella Stanza di Eleonora Duse

A play written and performed by Elena Bucci

Sound drama by Raffaele Bassetti

Lights by Giovanni Macis

Venice, Island of San Giorgio Maggiore



Eleonora Duse, c. 1910

In 2011 the Study Centre for Documentary Research into European Theatre and Opera opened the Stanza Duse, a permanent exhibition space dedicated to Eleonora Duse (for visits booking required). Among events associated with the new space is *Nella stanza di Eleonora Duse* ("In Eleonora Duse's Room"), a play written and performed by Elena Bucci. The text is based on Duse's letters as well as critical writings about her.

A director and actor who trained in the historic group of the Teatro di Leo de Bernardinis, Elena Bucci is also a playwright and currently head of the Compagnia Le Belle Bandiere. For many years now she's been writing plays around the figure of Eleonora Duse, whom she thinks is a wonderful companion: "As time goes by I gradually understand her in different ways and so my plays about her have changed with me. Every time they bring up new issues and new landfalls. This authentic woman with many facets was never afraid to explore and experience passions and feelings in depth. She translated them into highly-strung, imaginative writing that looks like a drawing or a stave of emotions."

The play will be staged in Longhena's stunning Library in the Giorgio Cini Foundation at 5.30 pm on March 8. It is part of the series of events entitled "Women in Venice – creativity, economics happiness" (8-11 March), promoted by the City of Venice Cultural Activities Department.

15 march 2012

RE: AFRICAN: MIX

Connections and new practices in exploring African music The experience of Awesome Tapes from Africa and Sven Kacirek

Round table with Sven Kacirek and Awesome Tapes from Africa
plus Marco Boccitto and Serena Facci

Live performance by Sven Kacirek and DJ set by Awesome Tapes from Africa
Venice, Teatro Fondamenta Nuove



Awesome Tapes from Africa

In the 20th century the coming together of musicians from different geographical areas and therefore with different musical backgrounds and sensibilities became an increasingly common feature at concerts and also in compositional practice. From the exotic and primitive forms of the early 20th-century we have now reached a situation of full-blown musical “bilingualism” and deep crossovers involving the study of theory and practice and the widespread circulation of music and musicians.

Promoted jointly by the Intercultural Institute of Comparative Music Studies and the Teatro Fondamenta Nuove, this round table is aimed at stimulating thinking specifically on African music.

Arguably the continent that has most influenced 20th-century popular music (thanks mainly to the so-called music of the “African Diaspora”), Africa continues to be a great workshop of ideas and repertoires which often, however, remain outside the globalised media (including the web and its powerful commercial services, such as the iTunes store).

One of the guests at the Venetian meeting is Brian Shmkovitz, in art “Awesome Tapes From Africa”. On his trips to various African countries he has collected a huge number of music cassettes produced and sold locally. Through a web site, run with the approval of the musicians, and his DJ sessions, Awesome Tapes from Africa is promoting music from Africa that otherwise would never be heard outside the continent (www.awesometapes.com).

Sven Kacirek has a different approach. One of the most innovative contemporary German composers, he can be seen in a tradition of sophisticated crossovers between European and “exotic” music. This is a new form of exoticism consisting of direct encounters with village music, field recordings, and in this case also direct relations with the musicians (<http://svenkacirek.de/>).

Following on from the round table, Awesome Tapes from Africa and Sven Kacirek will be in concert at 9 pm on 15 March at the Teatro Fondamenta Nuove.

25 - 27 March 2012

Meetings with Chinese Music

Daoist Music from Shanxi: popular rituals of the Li family, organised by Stephen Jones

Venice, Island of San Giorgio Maggiore, Palazzo Vendramin dei Carmini and Auditorium Santa Margherita



The Li Manshan Daoist Group from Mount Hengshan

In collaboration with the Department of Studies on Asia and Mediterranean Africa, Ca' Foscari University, Venice, and the Confucius Institutes of Venice, Turin, Milan and Rome, the Intercultural Institute of Comparative Music Studies of the Giorgio Cini Foundation has organised a third series of meetings dedicated to Chinese music. They consist of two lectures to be given by Professor Stephen Jones, a leading expert on Chinese folk music, at the Palazzo Vendramin dei Carmini and two concerts to be performed by the Li Manshan Daoist musicians at the Giorgio Cini Foundation and at the Auditorium Santa Margherita, Venice.

The Daoist ensemble of the Li family from Mount Hengshan in Shanxi Province is made up of wind instruments (oboe, free-reed mouth organ, shells) and percussion instruments (drums, cymbals and bells). During various rituals, they perform a repertory of sung hymns and instrumental music.

This ensemble is a typical example of a ritual musical group from rural China. In this case Daoism is approached in a different way from the mysticism and meditation of the philosophical tradition found in the large urban temples. In the rural areas Daoism is mainly pursued by small family peasant groups specialised in the practical rites, handed down from father to son for generations as they work for the well-being of the community. These groups meet to communicate with the gods to ask for favours and to hand on, within the family group, complex ritual knowledge, manuscripts on how to perform rites, paintings, talismans and mantras. The musicians perform long ritual sequences over several days (2 to 4 days) to accompany temple festivities, festivals and rites to fulfil vows and in general to re-establish cosmic and social harmony. Ordering the cosmos through sad melodies (slow hymns) and comic tunes (mainly involving the wind instruments), the musicians contribute to fostering harmony in their rural communities through the healing force of ritual and music.

The earliest mention of these Daoist musician-priests goes back to the Qing dynasty. Albeit with several periods of deep crisis, the tradition seems to have survived uninterrupted even during the Cultural Revolution, while in the 1980s there was a strong revival.

29 March 2012 - 1 April 2012

International conference

Fashioning Opera and Musical Theatre: Stage Costumes in Europe from the Late Renaissance to 1900

Venice, Island of San Giorgio Maggiore



Anton Maria Zanetti, *Caricature of Nicola Grimaldi called Niccolino and Francesca Guzzoni*, c. 1730 Venice, Fondazione Giorgio Cini

In collaboration with the University of Southampton and the Historical Archives of the Rubelli Textile Collection, the Giorgio Cini Foundation Study Centre for Documentary Research into European Theatre and Opera has promoted an international conference on the history and role of costumes in musical theatre: *Fashioning Opera and Musical Theatre: Stage Costumes in Europe from the Late Renaissance to 1900*. Stage costumes play a key role in the way we experience musical theatre. They define the character and action, enhance the sound dimension and blur the boundaries between fact and fiction, past and present, and the human and the fantastic. From courtly theatre to popular entertainment, costumes, textiles and accessories are evidence of the material culture of their social milieus and the challenges that artists, craftsmen and designers faced in creating them. This conference brings together experts from various fields to discuss historical, economic and aesthetic issues related to the use and function of stage costumes in opera and musical entertainment in Europe from the late Renaissance to the early 20th century.

The official conference languages are English and Italian. The conference programme was drafted by a committee made up of the following experts: Maria Ida Biggi, Isabella Campagnol, Doretta Davanzo Poli, Valeria De Lucca and Helen Greenwald.

5 April 2012

Recital written and performed by Maria Pia Colonnello

Intrecci e analogie tra vita e teatro d'arte

Venice, Island of San Giorgio Maggiore



Luigi Cella, Eleonora Duse and her daughter Enrichetta, c. 1887, Venice, Fondazione Giorgio Cini

As part of the events dedicated to the Stanza Duse, and in collaboration with the Club UNESCO, at 5.00 pm on 5 April, the actress Maria Pia Colonnello will pay homage to the art of Eleonora Duse in a recital, written and performed by herself, entitled *Intrecci e analogie tra vita e teatro d'arte* ("Crossovers and analogies between life and drama"). The recital is based on Duse's letters to her daughter Enrichetta and her correspondence with Luigi Pirandello. In 1916 the great Italian playwright had written the play *La vita che ti diedi* ("The Life I Gave You") in the hope that Duse would take the lead part; the play was only staged for the first time in 1923 and Duse never performed in it.

11 April 2012

Palladio's Refectory

Public unveiling of the restoration work

Venice, Island of San Giorgio Maggiore



Rendering of Palladio's Refectory

After having been closed for a year for major structural and functional restoration work, Palladio's Refectory with Paolo Veronese's *Wedding at Cana* facsimile is once more open for public use. Architect Michele De Lucchi's refurbishing project for the refectory involved various important operations: the renovation of the roof, which required urgent repair work; the modernisation of the air-conditioning and lighting plants and equipment; the introduction of up-to-date security equipment; and the installation of wooden panelling on the interior walls and floors to restore the acoustic and aesthetic function of the old wainscoting, which had been removed during the various uses of the Island of San Giorgio before Vittorio Cini's redevelopment programme in the 1950s.

The restoration work on Palladio's Refectory was funded by the Magistrato alle Acque, Venice, and Arcus.

12, 19 April, 3 May 2012

Books at San Giorgio

Venice, Island of San Giorgio Maggiore

LSG
Libri a San Giorgio

The yearly series begun in 2005 and now into its seventh year will resume again in April with the launch of the latest publications associated with the Giorgio Cini Foundation. The first book in the new crop of publications will be presented on 12 April: *La Visione*, the eighth volume in the "Viridarium" series brings together around ten essays on visionary experiences of authors or found in works of different ages and cultures, from a Mediaeval Christian to an Eastern Sufi and the interior worlds of 20th-century intellectuals like Carl Gustav Jung and Mark Rothko. On 19 April the featured book is a Cini collection catalogue: *Donato Creti. I disegni della raccolta Certani alla Fondazione Giorgio Cini* edited by Marco Riccòmini. The launch will be accompanied by a temporary exhibition of some drawings from the Certani Collection, the subject of the book. Donato Creti (1671-1749) enjoyed a very long and industrious career as a painter, fresco artist and above all, draughtsman. The artist was praised for his extraordinary skill in drawing so much that his graphic works were collected throughout Europe.

Lastly, on 3 May the series ends by commemorating Giovanni Morelli with the presentation of the latest issue of the magazine *AAM-TAC Art & Artifacts in Movie, Technology, Aesthetics and Communication*, a publication devoted to music and film.

16 April - 21 April 2012

Bîrûn Ottoman Music Workshops

Composers at the Ottoman Court

Venice, Island of San Giorgio Maggiore



Music at the Ottoman court. Miniature by Levni from *Surname-i Vehbi*, 1720-1725

The Intercultural Institute of Comparative Music Studies (IISMC) at the Giorgio Cini Foundation will launch a new programme in 2012: the Bîrûn Advanced Workshops on Ottoman Classical Music. The workshops are intended for musicians and musicologists who wish to further their instrumental and musicological knowledge in this important field of traditional music. The teacher as well as artistic and cultural director of the advanced workshops is Kudsi Erguner, an internationally-renowned musician and musicologist who, for several years now, has been teaching courses of ney flute at the IISMC, assisted by the ethnomusicologist Giovanni De Zorzi, an expert on traditional music for the area in question. As part of this project, which will run for several years, the Institute has announced that six scholarships are available for professional or semi-professional musicians specialised in Ottoman classical music, or wishing to explore the tradition further. The aim of the scholarships is to form a musical ensemble which will focus on some specific aspects of Ottoman classical music (repertoires, composers and manuscripts) chosen by Kudsi Erguner and Giovanni De Zorzi. The scholarship consists of hospitality on the island of San Giorgio, payment of travelling expenses and the possibility to enjoy the new opportunities offered by the Vittore Branca Center and its recently opened Residence at the Giorgio Cini Foundation.

The first workshop will be devoted to the study of pieces by composers from various religious and ethnic communities in the Ottoman Empire (Turkish, Greek, Jewish, Armenian and even Italian) and in various historical periods (from the 17th to the 20th century) with the aim of highlighting the multiethnic, multicultural character of the Ottoman music tradition throughout its history. At the end of the workshop there will be a public concert in which the participants will perform some pieces studied during the workshop. The name of the workshops – Bîrûn – has been inspired by the outer court at the Topkapi palace in Istanbul. After the Ottoman capture of Constantinople in 1453, the Sultan Mehmet II, known as “Fatih the Conqueror”, began construction of the Imperial Palace in 1465. This building then became known as the Saray (from the Arabic *sarây*, “palace”, see also Mozart’s “seraglio”) or Bâb-i ‘Ali, the “Sublime Porte” which for centuries was the sultans’ favourite residence and the centre of Ottoman artistic and cultural life. The Saray was divided into an outer part and an inner part and this architectural division is reflected in its institutions: the Bîrûn-i Hümâyûn administered life in the outer court, while the Enderûn-i Hümâyûn dealt with life in the inner court of the palace, which included the throne room, harem and sultan’s private apartments. In both sections there was a *mekteb* palace school which provided musical education, as well as teaching poetry, calligraphy and the art of the miniature – those fine arts that made the Ottoman world so famous.

The project for an advanced course of Ottoman classical music at the Giorgio Cini Foundation was thus inspired by the idea of the Birûn, the outer palace school that although external was close to the heart of Ottoman culture, just as Venice was a kind of European outer court on the grounds of its thousand-year relations with Byzantium/Constantinople/Istanbul.

25 April- 9 September 2012

Exhibition

Las Artes de Piranesi. Arquitecto, grabador, anticuario, vedutista y diseñador

Madrid, Caixa Forum



The exhibition entitled *The Arts of Piranesi. Architect, printmaker, antiquarian, vedutista, designer*, conceived by architect Michele De Lucchi and produced by the Giorgio Cini Foundation and Adam Lowe's Factum Arte studio was held in the Sale del Convitto exhibition centre on the Island of San Giorgio Maggiore in 2010. Thanks to a two-year agreement with the Caixa Foundation, Barcelona, the exhibition will now also be staged in Madrid (25 April – 9 September 2012) and Barcelona (9 October 2012 – 6 January 2013).

The exhibition explores the many and varied activities of Giambattista Piranesi (Venice 1720 – Rome 1778), one of the most fascinating and complex figures in 18th-century art. The spell-binding exhibition itinerary features prints selected from the complete works held in the Giorgio Cini Foundation graphic collections and a series of ad hoc creations embodying Piranesi's language, style and natural flair for crossing over ancient and modern formal repertoires in ingenious combinations.

The Arts of Piranesi is a pioneering and thought-provoking exhibition, exactly in the spirit of Piranesi himself. It has been designed to highlight the polymath interests, style and remarkable modernity of the Venetian artist, also through the presence of a number of contemporary works inspired by his work, such as a 3D film of the *Carceri d'Invenzione* made by Factum Arte and eight original objects created by starting from Piranesi prints (two tripods, a vase, a chair, a candelabrum, an altar, a coffee pot and a stunning fireplace complete with fire furniture). The exhibition also features thirty-two views of Rome by Gabriele Basilico, a photographer's personal homage to the great artist.



Vittore Carpaccio, *Miracle of the True Cross at Rialto*, Venice, Gallerie dell'Accademia

7 - 9 May 2012

Historical Studies Seminar

Bones in search of saints, saints in search of bones

Venice, Island of San Giorgio Maggiore

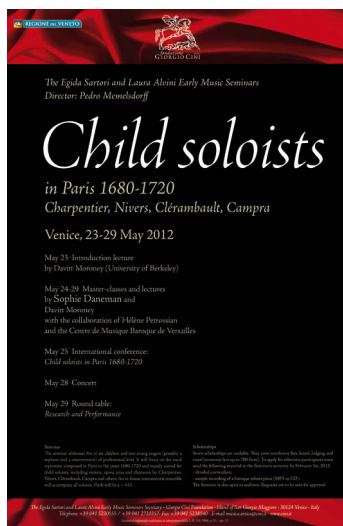
As usual, the annual Historical Studies Seminar, held by the Institute for the History of the Venetian State and Society, will consist of five round tables spread over two and a half days. This year's seminar is entitled "Bones in search of saints, saints in search of bones". In theory the discussion topics will not only be limited to relics of saints as such (e.g. those inventoried in the treasure of San Marco in St Mark's cathedral) but may be broadened to take in the "sanctification" of sung and unsung heroes of the Risorgimento and post-Risorgimento as well as ossuaries and memorials erected after the First World War.

23 - 29 May 2012

Egida Sartori and Laura Alvin Early Music Seminars

Child soloists in Paris (1680-1720). Charpentier, Nivers, Clérambault, Campra

Venice, Island of San Giorgio Maggiore



This year's early music seminar will explore a repertoire that is as unusual as it is neglected: music for child soloists in Paris in the late 17th and early 18th centuries. The repertoire flourished above all in choirs and ensembles in the various churches and convents in the city (especially the Sainte Chapelle and the monastery of Port Royal) as well as in Jesuit and other religious schools in general. Music was composed to be performed by child soloists in other places too, however: opera houses, theatres, lay musical schools frequented by the children of the lower nobility and the drawing rooms of the courts of Paris and Versailles. The principal composers in the repertoire include Charpentier, Bernier, Nivers, Clérambault and Campra. Charpentier composed a number of works with children as lead singers, such as *David and Jonas*, performed for the first time in the Jesuit College of Louis-le-Grand in 1688. Nivers and Clérambault composed motets for the "Demoiselles de Saint-Cyr", the female students in a school founded in 1686. The repertoire raises a number of music-history and aesthetic issues, but also social-history and moral questions. The music ranges from neo-Gregorian works to religious plays and simplified versions of operas and oratorios or *chansons* with Arcadian and love texts. The presumed unwitting condition (or at least only partial awareness) of the child singers may have contributed to the success of the phenomenon in court circles. Moreover, this aspect may also have contributed to the association of child soloists – unknowing vehicles for messages – with the Kircherian myth of the automaton in music.

These issues still inform the activities of today's musicologist, directors and teachers interested in reviving the refined art of the child soloists – singers but also instrumentalists or composers, for example, in 18th-century Paris – and presenting it to modern audiences. There are various kinds of obstacles to be overcome, however, and they require specialist reflection and, most importantly, multidisciplinary exchanges. The guests at the seminar will include some child soloists from the celebrated choir *Les Pages du Centre de Musique Baroque de Versailles* and international singers, teachers and musicologists, including Sophie Daneman, Davitt Moroney and Hélène Petrossian.

31May - 1 June 2012

International conference

Portrait of a connoisseur: Tiziano Terzani

Venice, Island of San Giorgio Maggiore



Tiziano Terzani on an initial trip to China in 1979,
© Archivio Terzani

This conference has a twofold aim: on one hand to celebrate the donation to the Giorgio Cini Foundation of Tiziano Terzani's personal library by his widow Angela Staude Terzani and, on the other, to unveil the Study Centre for Comparative Studies of Civilisations and Spirituality. The new Centre will adopt a comparative and intercultural approach with a special emphasis on religious and spiritual dimensions of the civilisations being studied and compared. It will also have a broader outlook to take in the most important spiritual traditions in the world and not only Oriental ones.

The conference organised by Àlen Loreti will explore all aspects of the complex, many-sided figure of Tiziano Terzani with the aim of arriving at a portrait free of the kinds of prejudices and clichés that have previously clouded discussion on this writer, journalist and major figure in contemporary Italian culture (Mondadori have recently published his complete works in the "Meridiani" series).

5 - 14 June 2012

International Summer School

The Italian and European book civilization

Venice, Island of San Giorgio Maggiore

The European Research Centre on Books, Publishing, Libraries (CRELEB) at the Università Cattolica del Sacro Cuore, Milan, in collaboration with the Giorgio Cini Foundation and AIB – Associazione Italiana Biblioteche, is promoting the first edition of an international summer school devoted to the Italian and European antique book culture, due to be held on the Island of San Giorgio Maggiore from 5 to 14 June.

Directed by Professor Edoardo Barbieri of the Università Cattolica del Sacro Cuore, Milan, the summer school is addressed to graduates and Ph.D. students, bibliography and



Andrea Corvo, *Chiromancy*, Venice 1518

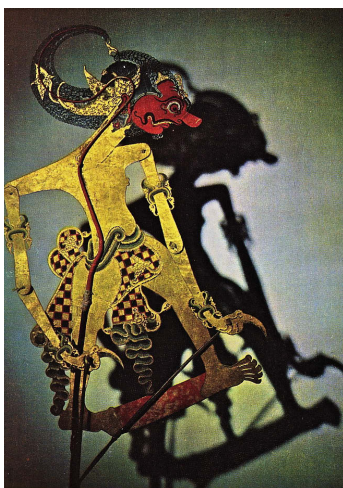
graphic arts scholars, collectors and antiquarians with an interest in the history of Italian and European books in the age of manual printing, i.e. from the 15th to the 18th century. Various topics will be addressed: the production of printed books; the history of publishing and bookselling; book illustrations and binding; the relationship between books and literary, religious and artistic culture; a history of collecting and bibliography; and descriptive and catalographic issues. Held in Italian, French, English and Spanish, lessons will be alternated with workshops and study tours of Venetian library and documentary collections.

Invited experts include Ilaria Andreoli (Villa I Tatti), James Clough (Politecnico di Milano), François Dupuigrenet Desroussilles (Florida State University), Francesco Malaguzzi (editor of *Bibliofilia Subalpina*), Elisa Ruiz Garcia (Universidad Complutense, Madrid), Giancarlo Petrella (Università Cattolica, Milan), Gilberto Pizzamiglio (Giorgio Cini Foundation), Marielisa Rossi (Università di Roma Tor Vergata) and Lucia Sardo (Giorgio Cini Foundation).

12 June 2012

Performance of Wayang Kulit *Javan Shadow Puppet Theatre*

Venice, Teatro Goldoni



Wayang-purwa puppet of Bima, one of the five Pandawa brothers in the *Mahabharata* (Java)

On 12 June at the Teatro Goldoni, a performance of Javan shadow puppet theatre (*wayang kulit*), will be given by artists from the Yogyakarta ISI, one of most prestigious music and dance academies created by the Indonesian government to promote the teaching and spread of traditional arts. This show has been organised by the Intercultural Institute of Comparative Music Studies at the Giorgio Cini Foundation in collaboration with the Indonesian Ministry of Education, the Indonesian Embassy to the Holy See, the City of Venice and the Music for Rome Foundation and under the patronage of the Patriarchate of Venice Offices for the Cultural Heritage and Tourism. The event takes on even greater importance considering that Javan puppet theatre, one of the most refined art forms in Indonesia, has not been performed in Italy for such a long time.

Wayang kulit (literally “leather theatre”) is usually performed at public festivities and religious celebrations. On Java it is the main aesthetic reference model for music, words, painting and gestures, which are all then combined in the performance. The characters are represented by various figures, which have been cut out of leather and then delicately decorated. The puppets are manoeuvred to project shadows on an illuminated screen. There is only one puppet master known as the *dalang* who moves and provides the voice for a very large number of characters. The play is accompanied by the sound of the gamelan orchestra whose role is to underscore all the dramatic movements during the performance by expressing through song and musical instruments of various kinds the emotions, feelings and moods of the characters who act on the lit-up canvas screen.

Collections

Still Lifes from the Vittorio Cini Collection



A. Sangiovanni, *Vase of Flowers with Parrot*.
Venice, Fondazione Giorgio Cini

Of the activities pursued annually by the Giorgio Cini Foundation, those concerning the protection and conservation of its own art collections is particularly important. At present ongoing restoration work concerns a large number of paintings and sculptures kept in the rooms of the former abbot's apartment in the monastery of San Giorgio. A redevelopment programme involving firstly the architectural structure, then the technical installations and window and door frames will be completed by a plan to showcase the art works through a more effective and logical distribution in the board and reception rooms. Among the works, three still life paintings stand out for their quality and uniformity. Having come from a larger collection of the genre once owned by Count Vittorio Cini, they are now fully legible again thanks to the conservational and aesthetic restoration work conducted by Claudia Vittori and Annamaria D'Ottavi. This work provided the opportunity for a more in-depth technical examination and a re-assessment of the works' history and attribution.

Of the three works, the pair of 18th-century paintings with vases and floral bouquets came from the Palazzo Cini at San Vio. Vittorio Cini acquired them from Roseo in Rome in 1942, as is revealed by the handwritten general inventory for the collection, whose numbers have corresponding numbers on the labels on the frames. Thanks to the inventory register of the Foundation's possessions, we can circumscribe the period when the two still lifes passed from Palazzo San Vio to the monastery of San Giorgio. In fact, they became part of the Foundation's art collections sometime between 1953 and 1954.

The various flower species – daffodils, carnations, tulips, double anemones and Boule de Neige white roses – are centrifugally arranged in elegant gilded bronze vases, decorated by ornamental patterns with a Mannerist influence (grotesque mascarons and a plant-form handle in one of the paintings). On the reflecting surface, drops of water shine in the light, endowing the work with a sense of the instant and the freshness of the recently cut still tremulous flowers. On the edge of the shelf sit a canary and a parrot, respectively (part of the parrot's tail has been brought to life again from under rough fill). The uniform dark background effectively heightens the plastic opalescence of the vases and the material feel of the flowers rendered by thick brushwork, thus creating a striking *trompe-l'oeil* effect, underscored by the two birds perched on the sharp edges of the shelves.

Traditionally attributed to the flower-piece painter, Elisabetta Marchioni, who was active in Rovigo in the second half of the 17th century (the reference was found in the index card in the photographic archive), the paintings were in an altered, darkened condition as regards the perception of the colour harmonies because of surface deposits of dust,

yellowing varnish and decayed retouching. Considerable filling in and repainting with tempera during the previous antiquarian restoration extended to the side areas and the bottom, where it was applied over the original paint, thus also covering the painter's signature. Both paintings are signed on the moulding on the shelf, as has been revealed by cleaning. The full surname is found in the painting with the parrot – "A. Sangiovanni P." – but is incomplete because of abrasions and flaking in the second painting. Only three letters are still visible: "A. S [...] P." Sangiovanni was a still life painter – the surname suggests a Neapolitan origin – and we know of another two pairs of paintings, also signed, previously in the Baratti Collection in Naples (the unknown measurements of the former Baratti paintings, if found, could corroborate this theory). They echo the iconography and the composition of the Cini pair so much as to suggest they were part of the same series, probably conceived for a Neapolitan patrician home. One of the paintings in the private collection bears the date "1716". This is the only chronological reference found so far for this little-known flower-piece artist. On the grounds of similarities in composition, however, the dates can also be associated with the Cini pair (A. Tecce, in *La natura morta in Italia*, edited by F. Porzio, II, Milan 1989, p. 947).

Another painting with a luxuriant arrangement of fruit, flowers and animals appeared on the antiquarian market with Sangiovanni's signature added onto the verso. This is thus an addition to the artist's meagre catalogue, corroborated in a written communication by Mina Gregori, although at first glance and judging from the photograph, the paint would seem to be more uncertain in terms of enduring quality (Farsettiarte, 13 November 2004, lot 722).

Sangiovanni's artistic background is difficult to describe because of the very few surviving works. He would seem to have belonged to the group of Neapolitan genre painters active in the late 17th and early 18th centuries. Here and there we find echoes of the use of paint by Nicola Casissa (? -Naples 1731), who skilfully translated Giordano's manner into genre painting and whose activity has recently been reassessed, despite Raffaello Causa's harsh criticism (*La natura morta a Napoli nel Sei e Settecento*, Naples 1972, p. 1054) of his "luminous decorativism" of Rococo origin. Some points of contact can also be found with a further two flower-piece specialists. The first is Gaspare Lopez (Naples ? - Florence or Venice c. 1732.), whose presumed Florentine activity and affinities with the still life painter Andrea Scacciati (Florence 1642-1710) may explain the Tuscan influences found by Maurizio Marini in Sangiovanni's work (*Nature morte italiane e italianizzanti del XVII secolo*, exhibition catalogue edited by M. Marini, Palermo 1984, cat. 34). And the second is Francesco Lavagna, who was active in Naples in the 17th century and documented though a number of signed works. Many of his compositions are similar to the Sangiovanni paintings on the grounds of the arrangement of the flowers and the shape of the vases, but differ because of much thinner and fragmented brushwork and light-coloured backgrounds with landscape inserts.

Consolidation work to repair lifting and cleavage was conducted with acetone and ligroin by means of a compress (for the tempera retouching, a surfactant in a water solution was



A. Sangiovanni, *Vase of Flowers with Goldfinch*.
Venice, Fondazione Giorgio Cini

applied several times). This made the paint fully legible once more. Optical microscope analysis highlighted the presence of glazes made from shell gold, probably mixed with a protein binder, applied over the yellow colour used for the parts in the light on the vases, which is thus given a gilded luminescent effect. The painter used the same medium for his signature painted directly on the last layer of colour on the plinths. Today it is clearly worn down due to mechanical abrasions caused by covering up the signature (the red clay ground preparation behind is still visible). The removal of the signature may have been carried out during an earlier antiquarian restoration with the aim of making the two paintings more attractive to the market, since they could be presented with a more highly rated attribution.

The third significant Giorgio Cini Foundation still life painting can also be attributed to the Neapolitan school. Characterised by splendid craftsmanship and remarkable pictorial quality, the *Still Life of Fruit and Flowers*, a large display with an almost random arrangement, was also once in the Vittorio Cini Art Collection. The left of the painting is occupied by a wicker basket full of black and white grapes. The bunches rise up on a bamboo cane, offering the juicy grapes to the onlooker's eyes and connecting up with the embroidery of withered leaves and flowers. On the right, an overturned wide-meshed chestnut-wood basket spills out quince pears, peaches, cherries, plums and figs (a superbly executed mimesis of the split fig motif shows the reddish pulp, while the film of dust on the plums' skins is also visible). The foreground is dominated by a half watermelon of a rich vermillion colour and a large pumpkin, set beside pears and little roses.



Circle of Giovanni Battista Ruoppolo,
Still Life of Fruit and Flowers. Venice,
Fondazione Giorgio Cini



Giuseppe Recco, *Still Life of Tableware, Fruit and Tuna Steak*. Formerly Venice, Collezione Vittorio Cini

The restoration involved consolidation work (the pictorial surface suffered from severe lifting) and cleaning with acetone, which removed the colour from crude retouching as well as dirt deposits. Other operations included a biocide treatment on the retro, stretching, the application of perimeter bands to re-mount the painting on the frame and varnishing. At present the final stage of refilling and mimetic retouching is being completed.

Consulting the handwritten inventory for the Vittorio Cini Collection in search of information about the acquisition is of no help, while the photographic index card in the Foundation archives bears the inventory number and the attribution, which we accept with reservations as being to the painter Giovanni Battista Ruoppolo (Naples 1629-1693), one of the leading painters of Neapolitan still life in the second half of the 17th century. This is not the place to venture into the intricacies of the Ruoppolo school, which includes many high-standard artists, such as Giuseppe Ruoppolo (Naples ?-1710), who has been attributed with paintings bearing the monogram “GRV”; or the less well-known members of the family, such as Gaetano Luciano, Lionelli and Aniello Ascione. The quality of the Cini painting, which has moments of fresh realism and very careful brushwork in the fruit in full light, would effectively suggest an autograph work by Giovanni Ruoppolo, although, among other things, we have to consider paint that has deteriorated greatly. At the same time, the compositional models and the iconographic details are closer to the work of Giuseppe at his best. Pending authoritative opinions, we can conveniently maintain the attribution to the circle of Giovanni Battista.

This painting belongs to a group of works ascribed to the Neapolitan school that was acquired by Cini and handed onto his heirs: in particular the quality of a *Still Life of Fruit and Thistle*, brings it close to the early stage of Ruoppolo, with some echoes of the anonymous Maestro della Floridiana and in his wake the late works of Luca Forte (Naples c. 1600/1605-before 1670): see for example the twisting leaves of the vine branches and grapes. The same can be said of a splendid *Still Life of Tableware, Fruit and Tuna Steak*, once in the *salone d'onore* in Monselice Castle, ascribed by Berenson to Diego Velázquez and then correctly attributed by Zeri to the young Giuseppe Recco (Naples 1634 - Alicante 1695).



Giovanni Battista Ruoppolo (?), *Still Life of Fruit and Thistle*. Venice, Fondazione Giorgio Cini



Michelangelo Pace di Campidoglio, *Still Life of Fruit Basket and Monkey*. Formerly Venice, collezione Vittorio Cini



Abraham Brueghel (?), *Vase of Flowers with Plums and Peaches*. Formerly Venice, collezione Vittorio Cini



Giovanni Paolo Castelli called Spadino, *Still Life of Fruit and Rabbits*. Formerly Venice, collezione Vittorio Cini

Another two paintings in the group – *Still Life of Fig Bowl and Still Life of Apples, Grapes and Peaches* – are indicated in the handwritten inventory of the Vittorio Cini Collection (with the numbers 5442 and 5443) as being by Ruoppolo. They can be more accurately assigned to the circle of Michelangelo Cerquozzi (Rome 1602-1660).

Incidentally, in the group handed down to the heirs there were other still life paintings by Roman artists, such as Michelangelo Pace di Campidoglio (Rome 1610?-1670?), attributed with the *Still Life of Fruit Basket and Monkey*, or the anonymous Roman genre painter with a Cerquozzi background, active from the mid-17th century. A corpus for this artist's works has been constructed thanks to the unusual shape of the broad wicker basket full of fruit, which is identical to the basket in the Cini *Still Life of Fruit Basket*.

In the Cini Collection there are also three paintings that can be associated with the work of the Antwerp artist Abraham Brueghel (Antwerp 1631-Naples 1697). He was one of the most important Baroque-age still life painters active in Rome – where he skilfully combined his Flemish training with the post-Caravaggio culture of Cerquozzi and Pace – and in Naples, where he probably settled in 1676 and where his sumptuous inventions catered for the taste of his Neapolitan patrons. His works thus dialogued closely with the paintings of Paolo Porpora, the Recco and the Ruoppolo. The three paintings in question are a *Vase of Flowers with Plums and Peaches*, attributable to his Roman period, and a matching pair of two horizontal compositions with fruit and flowers.

Lastly, I would also mention a pair of 18th-century paintings, a *Still Life of Fruit and Parrot* and a *Still Life of Fruit and Rabbits*, documented in the photographic archive as being by Baldassarre de Caro (? 1689-Naples 1750), but actually more similar in style and composition to the work of Giovanni Paolo Castelli called lo Spadino (Rome 1659-c.1730) on the grounds of the dissolved impasto, the settings in evanescent gardens only just hinted at by vegetable patterns and the presence of pets; these elements are derived from the compositions of the more skilful German still life artist Franz Werner Tamm called Daprait (Hamburg 1658-Vienna 1724).

The group of still life paintings that came from the Vittorio Cini Collection were further complemented by two works that the Foundation acquired directly from Acerbi in 1954 as being by the Neapolitan school: a *Still Life of Bunches of Grapes in a Wicker Basket and Birds* and a *Still Life of Bunches of Grapes in a Vat, Mushrooms and Parakeets*. Both these works can be ascribed to the circle of the Modena painter Francesco Malagoli, active in the 18th-century and mentioned in the sources as particularly skilful at simulating grapes “so true as to deceive anyone” (Marcello Oretti, *Cronica o sia Diario Pittorico*, Bologna, Biblioteca Comunale, MS B 106). Malagoli's authorship shows through in some Morelli-like details, such as the leaves on the vine branches riddled with holes in the foreground, sketched in the shade. They are found both in the paintings being examined here and in another work in the Vittorio Cini Collection, which did not come into the Foundation collections, but is a certain autograph work and perfectly echoes the other two paintings



Francesco Malagoli, *Still Life of Bunches of Grapes*.
Formerly Venice, collezione Vittorio Cini

now in the Bologna city art collections (D. Biagi Maino in *La natura morta in Italia*, edited by F. Porzio, I, Milan 1989, pp. 434-435).

Another pair of paintings similar to the Cini pair on the grounds of their subject and composition – also ascribed to the circle of Malagoli, who was active in Modena, Bologna and Mantua – is held by the heirs of the Ferrara collector Antonio Santini (1824-1898; L. Scardino, *La collezione d'arte di Antonio Santini* (Ferrara 1824-1898), Ferrara 2004, p. 222).

Alessandro Martoni



Francesco Malagoli, *Still Life of Bunches of Grapes in a Wicker Basket and Birds*.
Venice, Fondazione Giorgio Cini



Francesco Malagoli, *Still Life of Bunches of Grapes in a Vat, Mushrooms and Parakeets*. Venice, Fondazione Giorgio Cini

Projects and Research

Restoring Palladio's Refectory



Rendering of Palladio's Refectory

In the monumental complex on the Island of San Giorgio Maggiore, the large monastery refectory was designed by Andrea Palladio as part of the general remodelling of the buildings in the first cloister and the basilica of San Giorgio. Undoubtedly one of the most striking and beautiful structures in the complex, the refectory was the largest non-sacred building constructed by Palladio in his career. The interior was subsequently complemented by Paolo Veronese's large painting of the *Wedding at Cana*, specially commissioned for the rear wall.

Large-scale restoration works, also involving the refectory, were conducted on the Island of San Giorgio in the 1950s, under the direction of the architect Forlati as part of the ambitious redevelopment project for the island conceived and completed by Count Cini. In further redevelopment work begun in 2001 the refectory building was only slightly affected, pending the latest project finally aimed at restoring the original splendour to the building almost 60 years after the 1953 restoration.

The project was finally drafted in 2009-2010 on the basis of an idea by the architect Michele De Lucchi, who had just completed the restoration of Buora's Manica Lunga, the "Long Sleeve" or grand corridor of the monastery, now the large new Cini Foundation library.

The basic idea in the refectory project was to restore the original wainscoting on the walls that formed the backs of the benches, where the monks once sat when eating their meals in the refectory. This meant giving up the idea of reconstructing the friezes, mouldings and bas reliefs once on the Renaissance benches in favour of modern-style, essential wooden panelling, made of very high-quality wood and decorated with intarsia. To complete the harmonious arrangement of the geometric elements and the vistas, a further binding element was required. De Lucchi achieved this by introducing a new wooden floor echoing the patterns created by the various wooden elements in the panelling. The flooring thus also dialogues with the vertical walls generating an overall play of lines and surfaces whose rhythm is set by juxtapositions and contrasts between walnut and oak. The intense, innovative project was designed to include indispensable maintenance work, consisting of three different basic operations. Firstly, the renovation of the tiled pitched roof, which required urgent work, such as the consolidation and restoration of numerous sections of both the primary and secondary beams as well as the complete replacement of the tiles covering the roof. Various other associated operations were required such as cleaning, plastering and sealing the Istrian stone eaves, pipes and drains, while damaged brackets had to be repaired as did the air vents in the attic. A plan was

prepared for structural work on the parts of the floor separating the great hall from the basement, which was in a fairly serious state of disrepair.

The second major operation concerned the technical plants and equipment which dated to 1950s: i.e. the underfloor heating, a single inefficient, noisy obtrusive closet air-conditioner in the great hall and inadequate electrical wiring and lighting. A plan for the complete renewal of all the technical equipment and plants was prepared for the electric systems, fire prevention, water heating, telephone and data-transmission system, lighting and air conditioning.

The project included the use of the basement beneath the large main hall of the refectory for the technical plants and piping, thus reducing to a minimum any work within the hall itself.

The security equipment (fire prevention devices, emergency lights and burglar alarms) was designed to bring the refectory building up to the highest security standards required by Italian law and in any case necessary to protect such an important historic architectural landmark.

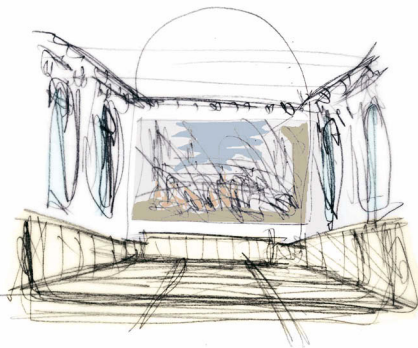
The third operation, as mentioned earlier, consisted of installing wooden panelling to restore in an historically accurate way the benches along the whole lower part of the refectory wall and so also integrate it with the new wooden flooring according to the design idea provided by De Lucchi, who also supervised the construction of a scale model and sample panelling.

Thanks to the delightful play of the intarsia with different colours and various kinds of wood (such as walnut and oak), the flooring and wainscoting combine to create a new overall harmony between the horizontal plane and the vertical rise of the refectory.

In addition to improving the acoustics, this work also conceals the air conditioning ducts and new lighting system designed to showcase the architecture of the hall in the absence of daylighting, or to complement it.

Lastly, the wainscoting and wooden flooring contribute to making a suitable setting for the facsimile of the *Wedding at Cana*, thus recreating the original unique atmosphere of Palladio's Refectory. Faithful to the historical spirit of the building, the accurate restoration has not simply "reproduced" the original bas reliefs and moulding of the Renaissance seating. The result is a new vision of the monumental space, respectful of all the proportions, perspectives and materials that characterised Palladio's original project.

Aesthetics, functionality, security, protection and conservation of the historical building are the criteria that informed every stage of the restoration project, which was made possible thanks to funding from the Magistrato alle Acque, Venice, and Arcus.



Sketch by Michele De Lucchi

Massimo Altieri

Presences on San Giorgio

Andrea Palladio



Born in Padua on 30 November 1508, Andrea di Pietro della Gondola served an initial apprenticeship in the same city. He only became known as Palladio after his family had moved to Vicenza in 1523. His renaming came about thanks to his membership in 1524 of the Vicenza stonecutters guild and the patronage of Gian Giorgio Trissino, who commissioned him to reconstruct his villa at Cricoli and then took him on a journey to Rome. This initial commission was followed by many others in Vicenza: the Palazzo Thiene, the Palazzo da Porto, the Loggias of the Palazzo della Ragione, Palazzo Chiericati, the Teatro Olimpico and the Villa La Rotonda. Indeed Vicenza became the Palladian city both in terms of an introjected self-identity and of outward “touristic” self-advertising. At the same time, the Veneto landscape was “Palladianized” insofar as Palladio was responsible for the new pure white villas – noble land-owners’ houses that were also hubs of farm activities and businesses. The villas enhanced the landscape, also marking and reshaping it. Palladianism then spread in the Western world and took root in America, arguably making Palladio the architect whose influence has endured the longest – the architect most closely associated with the very notion of architecture. This was true in the long term but also in his lifetime, when he became the architect most sought-after by the Venetian ruling class as it turned from sea trade to real estate investments and landed property, and the concomitant leisure of prolonged sojourns in the countryside. Patrons saw Palladio as the indispensable designer of optimal “locations” in which to relish villa life. His ingeniously harmonious buildings set with splendid vistas of open countryside were not only to be used to exploit nature. At the same time the landowners’ houses were striking rural landmarks underscoring civic values.

This was the Palladian climax of the villa culture, almost an orchestration of the landscape thanks to his clientele of prestigious nobles and patrons who relied on him to forge their projection out from the *Dominante* into the Veneto mainland. Designed by Palladio, the self-projection of the ruling-class families – upholders of the *splendor civitatis* – out into the rural world of arable fields and vineyards led to the villas constructed for the Barbaro at Maser, the Foscari at Mira, the Cornaro at Piombino Dese, the Pisani at Montagnana, the Emo at Fanzolo, the Badoer at Fratta Polesine, and the Mocenigo at Dolo.

But what of Venice itself? A complex subject: the story of Palladio and Venice, and/or of Palladio in Venice. But Venice could in no way be described as the city of Palladio, unlike Vicenza. He did attempt to introduce to the lagoon city – whose *imago* thanks to Gritti’s *Renovatio* made it the most beautiful conceivable city in the eyes of the rest of Europe – a classical language derived from Vitruvius. But he was not given carte blanche in this sense.

His excellent skills were admired, consulted, sought, committed and bargained over. But he was not accorded, unlike Jacopo Sansovino before him, the *auctoritas* of “state architect”. So he could not stamp his image either on the business heart of Rialto (his project for a bridge over Rialto was a “beautiful” but unacceptable “invention”) or on the ruling “head” of the Palazzo Ducale, for which he had proposed a radical restructuring after the fire of December 1527. Both his unbuilt projects and realised constructions were peripheral, when compared to the business centre of Rialto, or the power centre of the Doge’s Palace. Thus we have projects – whether attributed, proven or presumed – such as the monastery of Santa Maria della Carità, the former Scuola dei Mercanti, Santa Maria dei Derelitti (or dell’Ospedaletto), the remodelling of the former Cistercian convent at the Celestia, the façade of San Pietro di Castello, and the remodelling of the Zitelle. But above all we have the striking evidence of built works, such as the façade of San Francesco della Vigna and, especially the Senate-commissioned Redentore, on the Giudecca. Lastly, on the island of San Giorgio Maggiore, we find the architect’s full explosive inspirational power in the monastery refectory (almost making true the reproduction of Veronese’s *Wedding at Cana* and falsifying the original one now in the Louvre?), in the second cloister and in the basilica of San Giorgio itself. Palladio at San Giorgio and also Palladio’s San Giorgio. In Rilke’s poem “Venetian Morning”, on waking Venice “smiles at her jewel” – the island of San Giorgio – adorning the Bacino di San Marco. That smile – we might add – is exchanged with Palladio’s basilica. On 14 March 1800, in the same basilica of San Giorgio, Cardinal Barnaba Chiaramonti was proclaimed Pope Pius VII – and not in St Mark’s, at the time the Austrian Imperial Chapel, which was denied the honour of crowning the new Pope, who was not Vienna’s candidate. We can thus say on that day Palladio’s basilica truly stole the limelight: a church of St George which, upstaging St Mark’s, acted as the Roman church of St Peter.

Gino Benzoni



Basilica of San Giorgio Maggiore, Venice

Publications

Catalogues



Donato Creti

I disegni della raccolta Certani alla Fondazione Giorgio Cini

edited by Marco Riccòmini

Marsilio editori, Venice, 2011

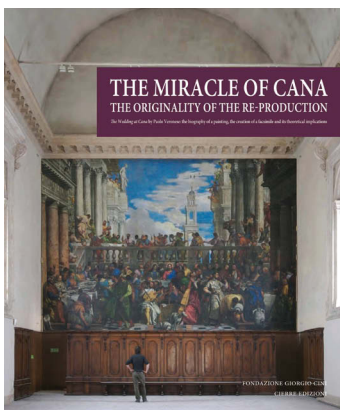
This book explores the rich corpus of drawings by Donato Creti (1671-1749) in the Certani Collection, now housed in the Giorgio Cini Foundation in Venice. Born in Cremona and then brought up in Bologna after the age of three, Donato Creti enjoyed a very long and industrious career as a painter, fresco artist and above all, draughtsman. Indeed he was praised for his extraordinary skill in drawing so much that his graphic works began to be collected throughout Europe and are now in major collections on both sides of the Atlantic. The Cini Foundation drawings examined in this book consist of over eighty works including fifty-seven certainly autograph. The forty illustrations include many new and previously unpublished elements, such as several “versos” of well-known drawings, published here for the first time.

The Miracle of Cana

The originality of the re-production

edited by Pasquale Gagliardi

Cierre edizioni, Verona, 2011



This book retells the great aesthetic, historical and technological story that began 450 years ago, in 1562, when the Benedictine monks in the monastery of San Giorgio commissioned Paolo Veronese to make a large painting of the *Wedding at Cana*. When completed, the canvas of about seventy square metres filled the entire rear wall of Palladio's Refectory, and was conceived as a glorious, logical trompe-l'oeil complement to the architectural setting. The enduring chorus of praise and marvel induced Napoleon and the French – who had occupied Venice – to seize the work in 1797 as war reparations. For over two centuries, the wall had remained more or less blank, like an open wound that prevented people from experiencing the original atmosphere of the refectory. Then on 11 September 2007, exactly 210 years after the original's removal, Paolo Veronese's *Wedding at Cana* returned home in the form of a perfect facsimile made by Factum Arte,

Madrid. At long last the work of art could once more be experienced directly and the overall unity, including the dialogue between architecture and painting, fully appreciated.

The book is divided into three sections: 1) the story of the original painting still in the Musée du Louvre, Paris; 2) a detailed description of the technical processes involved in producing the facsimile; 3) critical reflections in the fields of aesthetics and art history about the significance of the operation and the new light it brings on issues in the conservation and restoration of art works.

As many of the considerations in the third section show, the new perspectives created by the facsimile lead us to conceive the “aura” of a painting in a dynamic way, as something which can effectively “migrate,” from one place to another, from the original to its “copies”. This English version is an updated and enhanced edition of the catalogue *Il miracolo di Cana. L'originalità della ri-produzione* (2007).

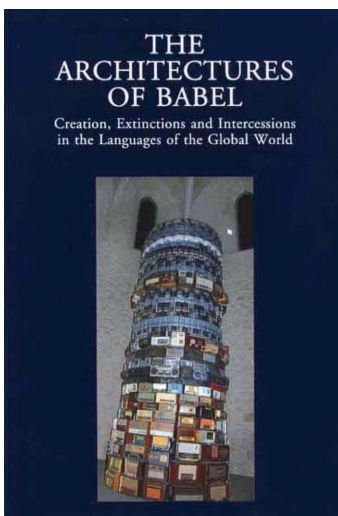
Essays

The Architectures of Babel Creation, Extinctions and Intercessions in the Languages of the Global World

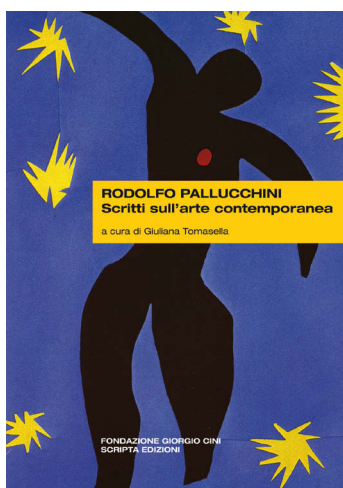
edited by Tiziana Migliore and Paolo Fabbri

Collana Civiltà Veneziana. Studi, vol. 53

L. S. Olschki, Florence, 2011



This volume contains all the talks and discussions from the second edition of the Dialoghi di San Giorgio on the topic of “The Architectures of Babel”, organised by the Giorgio Cini Foundation. Linguists, semiologists, philosophers, sociologists, scientists and poets discuss the role of languages in cultural, ethnic and religious integration or conflicts. Starting from contemporary examples, various scholars interpret the Babel diaspora as a resource replacing the impossible ideal of a single language with the fruitful alternative of translation. Another issue discussed is the mutation of languages. Today languages seem more and more to be syncretisms of words, graphs, numbers, images, rather than verbal systems. In the light of the effects of the “globalised society”, the scholars at the Dialogue sought to understand how languages can increase the value of cultural specificity, how they can favour new knowledge structures and play a role in preserving while promoting cultural differences.



Rodolfo Pallucchini. Scritti sull'arte contemporanea

edited by Giuliana Tomasella

Scripta Edizioni, Verona, 2011

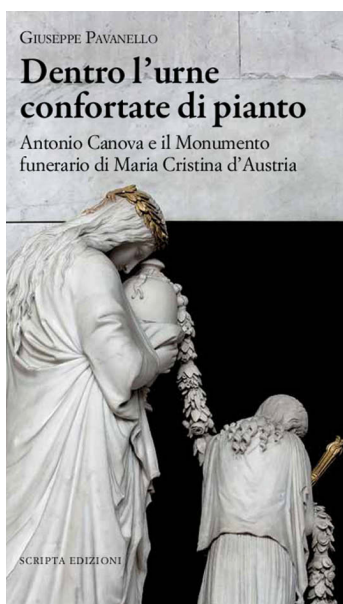
The name Rodolfo Pallucchini is usually associated with the glorious season of Veneto art from the 14th to the 17th century. But there is also another, less well-known Pallucchini: the organiser of memorable Venice Biennales after the Second World War and the contemporary art critic, quick to organise events and very interested in the artistic phenomena of his time. This book is a collection of Pallucchini's writings on contemporary art. A veritable gold mine, almost unknown before being explored by Giuliana Tomasella, who ably moved between libraries and archives in search of very rare texts. The volume thus brings together the fruits of her labour. They are of a truly high standard, as is her introductory essay offering a systematic interpretation of Pallucchini as a paladin of contemporary art. The book is part of an initiative organised by the Veneto Regional Committee for the celebrations of the 100th anniversary of the birth of Rodolfo Pallucchini (1908-1989).

Giuseppe Pavanello

Dentro l'urne confortate di pianto

Antonio Canova e il Monumento funerario di Maria Cristina d'Austria

Scripta edizioni, Verona, 2012

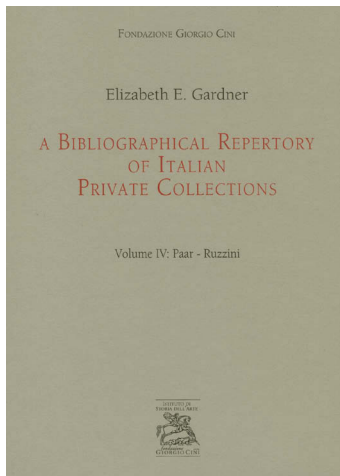


"It is a new kind of beauty in sculpture" Dominique Vivant Denon remarked after seeing Canova's funerary monument to Maria Christina of Austria in 1809. He was deeply thrilled: "It is the first time that marble has moved me to tears". Here we are on the same wavelength as Foscolo's *Sepolcri*: "All'ombra dei cipressi e dentro l'urne confortate di pianto" ("In the shade of cypresses and within urns comforted by weeping").

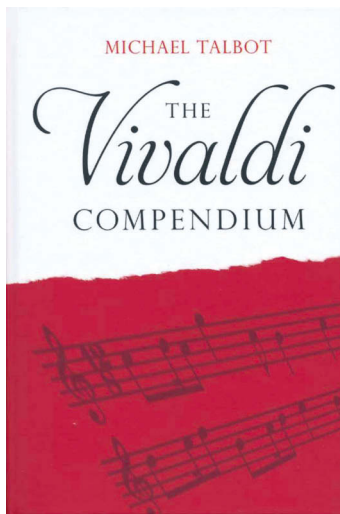
The bold conception of the black rectangle, with nearest to it, a young girl as the ineluctable sign of destiny, is quite remarkable. To find something similar and as original, we almost have to wait until Lucio Fontana's slashed canvases. The presence of the girl gives the overall significance, justifying the pathos, that speaking to the heart, as Canova's contemporaries had already noted. Neoclassical? Romantic? Labels fail to do justice. Antonio Canova made the *Monument to Maria Christina of Austria* from 1798 to 1805, a masterpiece marking an indispensable step towards modern sculpture. Indeed it may be considered an incunabulum of the contemporary age in figurative arts, on a par with the late Mozart and Beethoven's *Eroica* in the field of musical. This book contains the text of a lecture given by Giuseppe Pavanello at the Piccolo Teatro, Milan, on 26 February 2003 as a guest speaker of the FAI (Italian Trust for the Environment).

Elizabeth E. Gardner
A Bibliographical Repertory of Italian Private Collections.
Volume IV: Paar-Ruzzini

edited by Chiara Ceschi with the assistance of Daniele D'Anza and Matteo Gardonio
Scripta, Verona, 2011



In 1946 Elizabeth E. Gardner, curator of the Department of European Painting at the Metropolitan Museum, New York, began to gather biographical and bibliographic information about Italian collectors with a special focus on the history and provenance of paintings in the Metropolitan collections. With around 10,000 entries on Italian collections made by 1973, her archive is still the only one of its kind, and turned out to be of key importance for research work published in the series of museum catalogues. The Giorgio Cini Foundation Institute of Art History was entrusted with Gardner's original manuscript index cards with the idea of creating a new research tool for scholars of Italian collecting. After the American scholar's death, the Institute promoted a project to publish her work in five volumes. The entries were updated and organised in the form of a bio-bibliographic dictionary, thus forming a repertory of art collections in Italy from the 15th century to the present day, as recorded in the principal literary sources, archive documents, museum and exhibition catalogues, and sales documents. Each volume is supplemented with a bibliography and indices of the artists and people cited.



Michael Talbot
The Vivaldi Compendium

The Boydell Press, Woodbridge, 2011

Walter Kolneder's short *Vivaldilexikon* published by Gustav Lübbe in 1984 proved the usefulness of such a work, of which Talbot's larger and more ambitious book is a reincarnation designed for the needs of today. Its largest component is a dictionary of people, places, institutions, works and concepts connected with Vivaldi. This dictionary is comprehensively cross-referenced so that the reader is guided efficiently to related articles. Also included is an extensive bibliography – perhaps the longest ever compiled for Vivaldi – to which the dictionary articles are similarly cross-referenced via a system of sigla. The other two components are an up-to-date work list that takes account of the additions and revisions made since the publication of Peter Ryom's catalogue of 2007 and a compact biography of the composer. The book's goal is to provide a convenient work of quick reference that is able also to serve as a gateway to the international literature, ancient and modern, relevant to Vivaldi.

Music and critical editions of music

Il Tito

Libretto by Nicolò Beregan, music by Antonio Cesti

Facsimile of the score with a critical edition of the libretto and an introductory essay by Giada Viviani

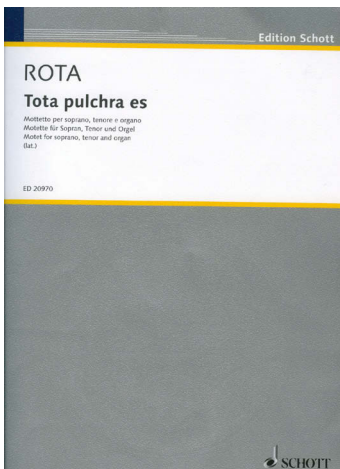
“Drammaturgia musicale veneta”, 5

Ricordi, Milan, 2012



First performed during the carnival season of 1666 at the Venetian theatre of SS. Giovanni e Paolo, *Il Tito*, by Nicolò Beregan and Antonio Cesti, is an opera often cited in the musicological literature of the last forty years, since the archival material that has come down to us, besides documenting the genesis of the score with unusual precision, sheds light on details of fundamental importance for our understanding of the operation of impresarial opera in Venice during the second half of the seventeenth century.

Despite the acknowledgement of the importance of this work, which arose from a collaboration between a widely admired, although not very prolific, librettist and one of the supreme composers of the period, a study of its literary and musical sources is still lacking. It is this lacuna that the new volume in the series “Drammaturgia musicale veneta” aims to fill, joining to a facsimile of the oldest of the manuscript scores of *Tito*, held by the Biblioteca Nazionale Marciana, a scrupulous critical edition of the libretto and a comparative examination of the two other musical sources that have come down to us, so as to present the fullest possible picture of the version performed in Venice in carnival 1666, which none of the extant sources transmits in its totality.



Nino Rota

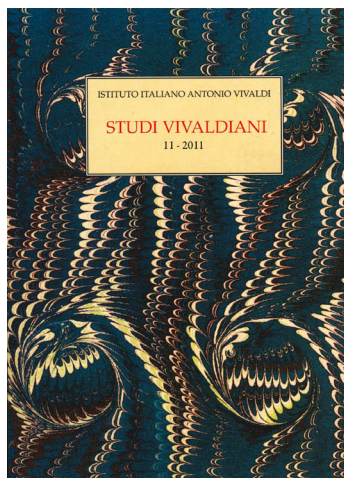
Tota pulchra es (1961)

Motet for soprano, tenor and organ

Schott (ED 20970) © 2011

This publication is part of a long-term project in collaboration with publishers Schott of Mainz to release previously unpublished works by Nino Rota with a special focus on titles in the repertory for vocal works of religious inspiration. The motet *Tota pulchra es* is arguably one of the most frequently visited in the history of music. This has been the case from the 15th century to the present day, or from Guillaume Dufay to Anton Bruckner and James MacMillan, to sum up in three names the fascination and power this text has exercised and continues to exercise on composers. Rota develops three straightforward melodic lines which conceal a great skill in handling the two voices (male and female).

Periodicals



Studi Vivaldiani Annual Journal of the Istituto Italiano Antonio Vivaldi New series no. 11

S.P.E.S., Florence, 2011

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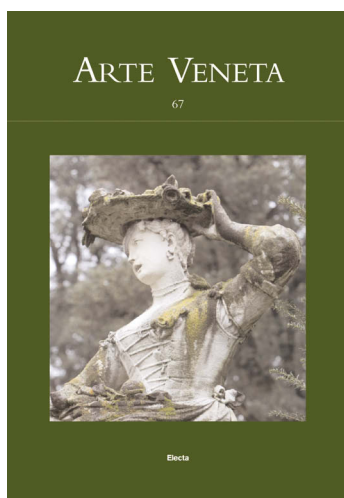
Le gare del dovere, RV 688

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Miscellany, compiled by Michael Talbot

Aggiornamenti del catalogo vivaldiano, a cura di Federico Maria Sardelli

Discographie Vivaldi 2010-2011, aux soins de Roger-Claude Travers



Arte Veneta 67 (2010)

edited by L'Istituto di Storia dell'Arte

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Per un Atlante della statuaria veneta da giardino. VI
a cura di Monica De Vincenti e Simone Guerriero

Bibliografia dell’arte veneta: 2009
a cura di Daniele D’Anza

Multimedia releases

Bruno Maderna Piano Concertos; Quadrivium

Naxos 2011

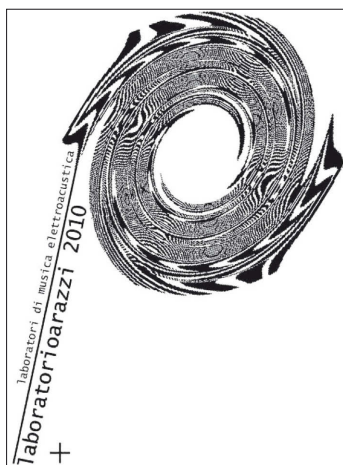


Bruno Maderna's *Piano Concerto no. 1* was first presented on 22 June 1942 at the “International Advanced Course for Composers”, being taught by Gian Francesco Malipiero in Venice (also on the course, with Maderna, was pianist Gino Gorini). The composition has an authentic immediacy and shows a balance between technical development and structural solidity. Like his other piano works at the time, the first concerto (recently rediscovered among the papers of the pianist Bianca Coen in Verona) displays a brilliant, at times virtuoso solo part woven into the refined orchestral tone texture with very bold effects foreshadowing Maderna's ingenious late works for orchestra.

Maderna was particular fond of the first concerto. In spring 1946, thanks to his friendship with Bianca Coen whose brother Buby lived in London, he had attempted to organise a performance, possibly to be given by Arturo Benedetti Michelangeli, who was preparing for his London debut at the time. To promote the performance of the concert with the London concert season organisers, Maderna prepared a transcription for two pianos which he wanted to record with himself and Gino Gorini as the performers: “I pursued the interest and found someone willing to record it on one of those metal discs that they make today for radio”, he wrote to his adoptive mother, Irma Manfredi on 4 April 1946. We don't know if the recording ever took place, but the piano transcription has miraculously survived: in 2007 Giovanni Morelli found a photogravure copy of the manuscript in the Gorini Archive in the Giorgio Cini Foundation. This extremely interesting piano version does not differ substantially from the concerto of 1941, but is useful evidence in assessing the great progress made by the composer in the period 1941-1946. In fact as Maderna transcribed the work for two pianos, he gradually corrected and changed the dynamics and agogics of the score in the light of his more recent technical developments and growing musical sensibility.

DVD

DVD laboratorioarazzi 2010



Produced thanks to the support of the Institute for Music at the Giorgio Cini Foundation, this DVD recounts the activities of *laboratorioarazzi* in 2010: five seminars-workshops-meetings-projects on “performing and composition practice with electronics” in a unique space – the Salone degli Arazzi (Tapestry Hall) in the Giorgio Cini Foundation – made “musical” thanks to a permanent eight-channel sound diffusion system. The activities include: “sounds in the Venetian soundscape” and the recorders of the PRIME project (Paezold Recorder Investigation for Music with Electronics) conducted by Antonio Politano; the remarkable voices in Session #14 of the Institute for Living Voice, whose star guests were Barbara Hannigan, David Moss and Trevor Wishart. They guided some talented young singers and composers on a journey into singing, electronics and improvisation. Among the works on the journey was ...*fili bianco velati*... by Adriano Guarnieri. The title – “white veiled threads” – is a quote from a poem by Paul Celan that is finely tuned to the spirit of the piece, which reaches great heights in the performance by Amalia De Gotzen on live-electronics with Alvis Vidolin’s sound direction and Carlo Lazari’s violin. Another featured work is “Light energy echoing” for flute with live electronics in which pieces by Corrado Pasquotti, Filippo Perocco and Luigi Sammarchi are performed by flautist Federica Lotti with Alvis Vidolin on sound direction.

The film with English subtitles was shot and edited by Alberta Ziche from Studio EMBTOOL, Padua. Much more than a documentary, the film narrates a story that involved students, teachers, institutions and uniquely beautiful, striking spaces both in visual and acoustic terms. They are all part of an adventure whose leitmotif is a passion for music and the spaces in which it is produced, performed and listened to.

Contacts





Front cover: A. Sangiovanni, *Vase of Flowers with Parrot*. Venice, Fondazione Giorgio Cini
Back cover: A. Sangiovanni, *Vase of Flowers with Goldfinch*. Venice, Fondazione Giorgio Cini