

Le Stanze del Vetro

The new permanent *Rooms for Glass* exhibition space, designed by Selldorf Architects, Fabrizio Cattaruzza and Francesco Millosevich, opens with the inaugural exhibition

Carlo Scarpa. Venini 1932–1947

Venice, Island of San Giorgio Maggiore
29 August – 29 November 2012

Press preview: 26, 27 and 28 August 2012, 12 pm – 6 pm

Official opening: 28 August 2012, 6 pm – 8 pm

On **29 August 2012** the exhibition **Carlo Scarpa. Venini 1932–1947**, curated by **Marino Barovier**, will open to the public on the Island of San Giorgio Maggiore in Venice. Consisting of over **300 works**, the exhibition reconstructs Carlo Scarpa's career in the years when he was artistic director of the Venini glassworks, from 1932 to 1947. Due to run **until 29 November 2012 and open from 10 am to 7 pm (free admission, closed on Wednesdays)**, this exhibition is the first public event of *Le Stanze del Vetro (Rooms for Glass)*, a long-term cultural project launched by the **Fondazione Giorgio Cini** in collaboration with **Pentagram Stiftung** for the purpose of studying and showcasing the art of Venetian glassmaking in the 20th century.

The new exhibition space

The exhibition **Carlo Scarpa. Venini 1932–1947** will inaugurate a **new permanent exhibition space** designed to host a series of solo and collective shows featuring international artists, both contemporary and past, who have used glass during their careers as an original means of expression and medium for researching their own personal poetics. The aim is to illustrate the numerous potential uses of the medium and **put glass back at the centre of attention and discussion on the international art scene**.

The building chosen for Le Stanze del Vetro exhibition is the West wing of the ex-Convitto (a former nautical boarding school) on the Island of San Giorgio Maggiore. With **650 square metres** of display floor space, the centre will not only host exhibitions but also conferences, workshops and other events dedicated to glass. The restyling of this long-unutilised building was carried out by Selldorf Architects, a New York firm led by **Annabelle Selldorf** and specialised in the design of museum spaces and gallery exhibitions. For the Venice project the New York firm relied on the collaboration of architects **Fabrizio Cattaruzza and Francesco Millosevich**, who in 2008 had refurbished the exhibition spaces of the ex-Convitto in the Fondazione Cini. The design features an itinerary with a visually permeable separation between a corridor and a series of small galleries, equipped with vitrines, stands and other forms of display, to create a logical visual continuity within the space and between the various exhibition areas.

Involvement of expert Venetian artisans

The restoration and interior design of the new exhibition space of *Le Stanze del Vetro* was carried out with the collaboration of some of the most creative **expert Venetian artisans** from two excellent family-run firms: **Augusto Capovilla and Gino Zanon**. The Capovilla joinery, founded by Augusto Capovilla in 1890, and metal carpentry firm of Paolo and Francesco Zanon, founded by their father Gino in 1946. Both firms worked with Carlo Scarpa on major projects in Venice, including those for the Correr Museum, the Accademia, the Venice Biennale and the Querini Stampalia Foundation. By choosing to work with these artisans, architects Selldorf, Cattaruzza and Millosevich established **an ideal bridge with Carlo Scarpa's creative world**.

Another important collaborator in the project was the artist **Alessandro Diaz de Santillana**, who designed the lighting system for *Le Stanze del Vetro* galleries. The nineteen hanging lights and a ceiling light in the inner entrance door area were **specifically designed and constructed for this exhibition space** by respecting the renovation logic and the history of the building, which was once a school. The series of hanging lamps arranged to fit in rhythmically with the design by Selldorf, Cattaruzza and Millosevich act as light diffusers with no light bulb in the form: they are made of almost colourless engraved glass, blown in Murano, combined with coated metal on black and blue iron. The inner entrance area only has a glass lens deeply scored on the surface and hanging in a luminous empty space. The glass parts were made on Murano by master craftsman Simone Cenedese and ground by Marino Filippucci.

The large shelves and iron bookcases are based on a design for shelves constructed by Ludovico Diaz de Santillana in 1970. The original design was adapted for a new use in different proportions but the iron has the same calamine blue and black which is its colour after the rolling process. The shelving was constructed by Devis Zanatta, as were the metal parts throughout the lighting system. The illumination engineering project has been realised by OttArt in Venice, under the supervision of Maurizio Torcellan and Giacomo Andrea-Doria, with Fontana Arte.

The exhibition

The exhibition **Carlo Scarpa. Venini 1932–1947** is organised round a selection of **over 300 works** designed by the Venetian architect Carlo Scarpa in the years when he was creative director of the Venini Glassworks (1932-1947); some works will be shown for the first time and many are from major world public and private collections.

The works are divided into around thirty types that vary according to execution techniques and glass textures (from *sommerso* to *murrine romane*, *corrosi* and *a pennellate* glass). The material on show also includes **prototypes, one-off items, original drawings and designs, plus period photographs and archive documents**.

The exhibition explores the significance and importance of Carlo Scarpa's glass design experience in his overall work. During his Murano period, Scarpa further developed his interests in experimentation and craftsmanship and the show thus provides a great opportunity to compare his work as a glass and furniture designer and his architecture. The exhibition itinerary includes a video room showing **two documentary films** on the relationship between the Venini glassworks and Carlo Scarpa. The films were produced by Pentagram Stiftung and made by director **Gian Luigi Calderone**, who had previously made *Casa Venini*, a film about the history of the Venini-Santillana family. The first film, a fifteen-minute documentary entitled **A Carlo Scarpa e ai suoi infiniti possibili** (1984), shows images of glass objects designed by Carlo Scarpa. The images are accompanied by the music of Luigi Nono, composed in 1984 with the same title to commemorate his friend. In the film the musicologist Stefano Bassanese illustrates the structure of the music and the



affinities between the designer and the composer. A second documentary **Carlo Scarpa, fuori dal paradiso** (2012) describes Scarpa and his glass through personal accounts by those who knew him well, such as former students and, especially, his son Tobia. This one-hour film will be shown twice a day and is on sale in the exhibition bookshop.

As part of Le Stanze del Vetro project, the director Gian Luigi Calderone will make a film for each future exhibition as a way of enhancing and complementing the show and its themes.

Future exhibitions

Carlo Scarpa. Venini 1932–1947 inaugurates the programme of exhibitions planned as part of Le Stanze del Vetro project. Two exhibitions will be staged each year on the Island of San Giorgio Maggiore **until 2021**. One in spring dedicated to the use of glass in the art and design world in the 20th and 21st centuries; and the second in the summer dedicated to the talented people who designed objects for the Venini glassworks in the 20th century.

Due to open in **April 2013**, the next exhibition will be curated by **Mario Codognato**. Entitled **Fragile?**, it will focus on the use of glass in the visual arts in the 20th and 21st century by showing works by leading artists on the contemporary art scene: from **Michelangelo Pistoletto** to **Mario Merz, Gerhard Richter, Robert Smithson, Rachel Whiteread** and **Yayoi Kusama**. These artists have used glass for its powerful symbolic potential both on the grounds of its intrinsic qualities, such as lightness and transparency, but also for its semantic and metaphorical potential. In **summer 2013**, on the other hand, there will be a solo show of the celebrated artist **Napoleone Martinuzzi's** creations for the Venini glassworks in the 1930s.

The exhibition projects featuring the Venini designers and artists have been made possible thanks to an agreement whereby the glassworks will grant access to their archives for consultation.

The archives include original documents, period photographs, and drawings and designs going back to 1921. **Having now been made available in their entirety**, the archives will contribute to the construction of a new, **historically accurate narrative of a significant chapter in the history of glassmaking in the last century**. Each exhibition on Venini glass will be accompanied by the publication of a **catalogue raisonné** produced by publishers **Skira**. At the end of the whole exhibition series, the set of catalogues will form an important study and research resource.

Le Stanze del Vetro project

From the point of view of developing the art of glassmaking in general, **Le Stanze del Vetro** project also aims to organise events and initiatives in collaboration with major Venetian and international institutions, such as the Venice Civic Museum Foundation, the Murano Glass Museum, the Abate Zanetti School for Glass and Ca' Foscari University, Venice. The initiatives will be dedicated not only to contemporary artists who have used glass as an original means of expression and medium in their poetics but also to highlighting and studying the leading producers and major collections of glass worldwide.

As part of **Le Stanze del Vetro** project, the Fondazione Giorgio Cini, with the support of Pentagram Stiftung, has set up a dedicated **Study Centre** in its Institute of Art History. In addition to the periodic organisation of exhibitions on Venetian glass, the Study Centre will promote: the gradual construction of a **General Archive of Venetian Glass**, to be made available to the scholarly community and for reviving and developing the art of glassmaking; the creation of a **specialised library** within the art history library; the organisation of **seminars, conferences and workshops** for scholars and artists interested in the history, technology and development of the art of glassmaking; and lastly, **scholarships** specifically

addressed to researchers interested in the topic.

The activities in *Le Stanze del Vetro* project rely on a **scientific committee** made up of Giuseppe Pavanello (Director of the Fondazione Giorgio Cini Institute of Art History), Marino Barovier, Rosa Barovier Mentasti, David Landau, Laura de Santillana and Nico Stringa.

Guided tours and education services

The exhibition **Carlo Scarpa. Venini 1932–1947** will run **until 29 November 2012** and is open from **10 am to 7 pm (free admission, closed on Wednesdays)**. As of 1 September **guided tours** of the exhibition will be available, whereas **an educational service for children and young people** will begin in October and will last until the exhibition closes on 29 November. Booking is required for both services either by telephone (**toll free 800 662 477**; from 20 August, 10 am - 5 pm, Monday to Friday) or email to **artsystem@artsystem.it**.

Le Stanze del Vetro has adopted a model often found in English-speaking countries of free access to museums based on the idea that the cultural heritage belongs to the community. That is why **admission to the exhibition and the tours and educational services is free of charge**.

The organisational coordination of the exhibition, guided tours and educational services is by **ArtSystem**, the technical sponsor of the exhibition.

For further information:	Fondazione Giorgio Cini	Le Stanze del Vetro
	Elena Casadoro	Tommaso Speretta
	stampa@cini.it	press@lestanzedelvetro.it
	T: +39 041 2710280	T: +39 041 5230869
	www.cini.it	www.lestanzedelvetro.it

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Carlo Scarpa. Venini 1932–1947

Venice, Island of San Giorgio Maggiore
29 August – 29 November 2012

Details of the event:

Production:	Fondazione Giorgio Cini onlus and Pentagram Stiftung
Title:	<i>Carlo Scarpa. Venini 1932–1947</i>
Curator:	Marino Barovier
Official opening:	28 August, 6 pm - 8 pm, invitation only
Press preview:	26, 27, 28 August, 12 pm – 6 pm
Dates:	29 August – 29 November 2012
Open:	10 am – 7 pm, closed on Wednesdays
Venue:	<i>Le Stanze del Vetro</i> , Fondazione Giorgio Cini
Address:	Island of San Giorgio Maggiore, Venice
Ticket office:	free admission
Catalogue:	Skira
Info:	info@lestanzedelvetro.it, info@cini.it
Web:	www.lestanzedelvetro.it, www.cini.it

How to reach the venue:

To reach the Island of San Giorgio Maggiore you can take the Actv vaporetto (water bus) no. 2 to the San Giorgio stop from various starting points:

San Zaccaria (journey time approx. 3 minutes)
Ferrovia (approx. 45 minutes)
Piazzale Roma (approx. 40 minutes)
Tronchetto (approx. 35 minutes) .

Alternatively you can take the **Vaporetto dell'Arte**, which makes an “art tour” of the Grand Canal and also stops at San Giorgio. This regular service on the Grand Canal has been conceived for visitors who wish to experience Venice in an original, relaxing way. Multimedia equipment on board provides audio and video information about the city and its art heritage on route.

Guided tours and education services:

For *Le Stanze del Vetro* project, the **ArtSystem** cultural association has designed reception services with selected staff, trained to conduct **guided tours and workshop activities**. A wide range of topics will be proposed to school groups (from infant to high school), families with children, grandparents with grandchildren, Venetians and groups of glass lovers and scholars. The themes will include: the various aspects of glass, its fragility, its centuries-long association with the city of Venice, the imagination and skill of artists who have chosen it as a medium, Venice, the island of San Giorgio Maggiore, 20th-century developments, Murano,

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the master glassmakers, traditional legends and more recent stories, Venini and its recently rediscovered designs archive.

A number of special events have been planned while the exhibition is on. Moreover, there will be a space dedicated to reading and a multimedia room which becomes a teaching room as required. These will be ideal places in which to continue to explore, see, experience, have fun and be amazed at one of the most delicate and exciting materials that can be shaped by human hands.

The exhibition **guided tours** service will be available from 1 September 2012, whereas the **educational services** will begin in October and end when the exhibition closes on 29 November.

Both services are free of charge.

Required booking by telephone (**toll free 800 662 477**; as of 20 August, 10 am - 5 pm, Monday to Friday) or email to **artsystem@artsystem.it**.

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Le Stanze del Vetro and The Fondazione Giorgio Cini

Pasquale Gagliardi
Secretary-General, Fondazione Giorgio Cini

The exhibition *Carlo Scarpa. Venini 1932–1947* is the first public event of the long-term project entitled *Le Stanze del Vetro (Rooms for Glass)*, jointly promoted by the Fondazione Giorgio Cini and Pentagram Stiftung to showcase and study the art of Venetian glass in the twentieth century.

For various reasons, this is one of the most ambitious and challenging projects that the Fondazione Cini has promoted in its over sixty years of life. Dedicated to Carlo Scarpa, the exhibition is the first in a systematic series of monographic shows — to be held over the next ten years — on artists and architects who have designed for Venini, a company with a remarkably significant production of twentieth-century glass. The catalogue is the first in a series of volumes which, when completed, will form the *catalogue raisonné* of the Venini glassworks. There will also be other exhibitions and events aimed at both promoting contemporary artists who use glass as an original medium and focusing on the principal producers and the most important glass collections worldwide.

Although the exhibitions and catalogues will be the most conspicuous part of the project, they are far from being its only activities. In fact an equally important part in the project will be played by scientific research, archive documentation and technical and artistic experimentation. Moreover, scholarships will attract researchers worldwide to further their studies in the art of glassmaking. They will be able to take up residence in the Vittore Branca International Center for the Study of Italian Culture on the Island of San Giorgio, along with artists interested in experimenting with glass as a medium for their own poetics. The Institute of Art History has already begun work on creating a General Archive of Venetian Glass, and conferences and workshops on the art of glassmaking will be periodically organized on the Island of San Giorgio to offer experts and scholars the possibility of sharing their knowledge and passion.

Le Stanze del Vetro is a project wholly in line with the Fondazione Cini's statutory aims and traditions. The statute establishes two main aims for the foundation: 1. the restoration of the monumental complex on the Island of San Giorgio Maggiore; and 2. the promotion of cultural activities with a direct or indirect bearing on Venice, its history and its traditions as a crossroads of various cultures. In addition to being the title of the overall project, *Le Stanze del Vetro* are also the physical rooms in an exhibition centre specifically designed for Venetian glass and created in the refurbished West Wing ground floor in the Napoleonic building that previously housed a nautical college on the Island of San Giorgio. There can be no doubt that art glass is one of the most typical expressions of Venetian culture and so, lastly, this project is in line with the great Fondazione Cini tradition that has always sought to give full scholarly dignity to the study of art forms unfairly considered to be minor (such as librettology, scenography and choreosophy). The project promoting the art of glassmaking fits in perfectly with this context and strategy.

The idea of creating a Study Centre for Glass had been in the air for some time at the Fondazione Cini. From time to time there had been talk of doing something but it seemed

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to be one of those ideas that would never get beyond the drawing board. Today if the idea has become reality it is because our wishes and aspirations met with those of Pentagram Stiftung, a Swiss-based private foundation whose statutory aim is to promote and support the art and culture of historical and contemporary glass, especially Venetian glass. The value of a joint project between the two foundations was self-evident from the outset. But the forms of collaboration had to be established very carefully and only after a good deal of thought. The aim was to devise transparent, lasting methods, clearly defining the respective roles and duties and so obtain the optimal synergy involving the resources, skills and traditions of the two institutions.

This exhibition, and the project of which it is part, are the outcome of extraordinarily enthusiastic collective work that involved many people. I am unable to mention them individually here but would like to express my gratitude to all of them without distinction. I must, however, expressly acknowledge that without the passion, skill and generosity of the promoters of Pentagram Stiftung, especially Marie-Rose Kahane and David Landau, this project would never have seen the light of day. Lastly, also on behalf of Pentagram Stiftung, I should personally like to offer heartfelt thanks to Giancarlo Chimento, President of Venini Spa not only because he gave exhibition curator Marino Barovier and his assistants free access to the Venini Archive but above all for his unconditioned support for our idea of pursuing this long and fascinating venture.

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Why A Kunsthalle For Glass?

Marie-Rose Kahane
Chairman of the Pentagram Stiftung

In the late 1980s a chance encounter with my first Venini piece and, secondly, a long lasting friendship with an exceptional and inspirational art collector, marked the start of a passion – of an exciting journey – a pursuit of objects of all kinds created primarily for an aesthetic purpose. Since its very beginning, the world of Venini was dedicated to absolute perfection and simplicity, by mastering excellence of techniques, colours and forms through combining the skill of great craftsmen with innovation and experimentation. Each new work added to my first acquisition reflected a consistent dream of sobriety married to uncontested leadership in style. Each new piece also added to my dream when it merged with existing works of art that filled my house and nourished my mind and soul.

Coming from a Viennese background and having grown up in a Josef Frank house, the Venini ethos immediately echoed with my visual vocabulary, formed by my familiarity with objects from the Wiener Werkstätte, where clean lines and rigorous shapes are reduced to their essentials. In that context, different forms of artistic expressions, from ceramics to jewellery, from furniture to fabrics and metals, are intimately linked to one another: it is in this light that I understand glass as part of a bigger world made of contemporary furniture design, architecture, painting, sculpture, music and writing.

There are two leading themes I would like to see coming to life in *Le Stanze del Vetro*: the Venini spirit of striving for perfection at all cost, which made it a leader of an aesthetic free of conventions. A spirit that shows its intellectual openness to look at and learn from other cultures – being the classic forms of glass from antiquity or the shapes of Chinese vases, - and to form geographical links between art movements of its time from Vienna to Paris, from Sweden to Japan and the United States, the latter marked by the mythical visit of Frank Lloyd Wright to Murano in 1951. In my mind, this project should also be read as a homage to Paolo Venini and Ludovico de Santillana and their groundbreaking vision.

Secondly, *Le Stanze del Vetro* will show glass within a bigger context, giving it a solid place in the world of visual art, no longer seen as a craft or purely a design product, but as one of the many materials through which leading artist like Dan Flavin, Gerhard Richter, Mario Merz, Pipilotti Rist, Dan Graham, Bruce Nauman, to name a few, have expressed themselves and produced great works of art.

These two strands of the activity of *Le Stanze del Vetro* should allow the public more fully to understand the strong links of glass made across continents at any given time, such as for instance between Murano and Tiffany, Koloman Moser, Hoffman, Christopher Dresser and many more.

The main task of Pentagram Stiftung, as I see it, will therefore be to organize for the next ten years exhibitions at the Island of San Giorgio which will show glass in many of its familiar and unfamiliar aspects, but mostly in its interaction with other artistic disciplines, cultures and periods, and to produce catalogues that should not only study different designers, styles, techniques and decades, but also be a proper and scholarly expression of the research made at the newly created *Centro Studi del Vetro (Study Center for Glass)*.

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Carlo Scarpa and Venini

Marino Barovier

Curator of the exhibition *Carlo Scarpa. Venini 1932–1947*

Carlo Scarpa's working period at the Venini glassworks went from 1932 to 1947, a long period in which he played an active part in the company's life, designing a great many glass pieces which were then produced using various glass materials.

When bankruptcy led to the shutting down of the M.V.M. Cappellin glassworks in 1932, Carlo Scarpa ended his working period there and was employed by Venini the same year. With the respect and support of Paolo Venini, and after his fruitful working experience with Cappellin, Scarpa was able to increase his knowledge of glass, a material as fascinating as it was difficult to master.

At Venini Carlo Scarpa was always attentive, curious and eager to expand his knowledge. He was determined to learn how to handle materials and change their aspect, colours, forms and techniques.

The learning process took place discreetly, with the help of experienced master glass blowers, who knew their craft's secrets and remained loyal to a tradition passed down from one master craftsman to another.

Scarpa himself became a master: he entertained long conversations with the craftsmen, stimulated experimentation and paved the way for innovative projects. Especially with master Fei, with whom he had developed a very close relationship, he often stayed on at the glassworks after closing time, when he could take the opportunity to approach new materials, fishing them out from the crucibles after all the minerals had settled.

The materials, be they transparent or opaque, bright or satined, smooth or rugged, thick or thin, colourless or multi-coloured, presented features which could be manipulated at will, as witnessed by the high levels of experimentation and the peculiarity of the outcomes. They showed Scarpa as an artist-chemist, able to demonstrate practically to what extent glass can be modelled and light effects can be manipulated, if at the start there is a clearly-defined project.

To reconstruct Scarpa's work for Venini, hitherto the main sources have been photographs from the great decorative art exhibitions, such as the Venice Biennale and the Milan Triennale, and most of all the Venini sales catalogue, published in the 1940s and known as the "Blue Catalogue".

The rediscovery of the documents from Venini's historical archive, which has now been made available to the public by the current owners, has allowed a careful examination of the works attributed to Scarpa, to illustrate thoroughly Scarpa's years of collaboration with Paolo Venini. At the archive there are many period photographs, sometimes with interesting notes in their margin or on their versos, and a series of drawings and designs by Scarpa himself. There is also an almost complete set of furnace drawings, most of them traceable to the 1930s and 1940s.

Various full-scale such furnace drawings display notes and indications on the use of colours and other details, which have contributed to a better understanding of glassmaking techniques. Other marginal notes, like figures or jottings, have helped identify sets of objects with common features: some of these were produced using the same glass materials, others were designed in the same period or showcased at the same exhibition.

The study and the cross-examination of the various documents (photos, catalogues, furnace designs) and a comparison and contrast between them and the real works, made available by museums and collectors, has made it possible for us to create a *catalogue raisonné* of the glass designed by Scarpa for Venini.

The New Exhibition Venue *Le Stanze del Vetro*

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Technical Sheet

Le Stanze del Vetro (Rooms for Glass) is a new museum dedicated to the study and display of modern and contemporary forms of Venetian glassmaking. Located on the Island of San Giorgio Maggiore in Venice, the museum is part of the Fondazione Giorgio Cini, a non-profit institution which rebuilt the island after a century of military occupation and repurposed its historic structures for cultural and educational uses. The 7,400 sf of exhibition space is housed on the ground floor of a 19th century warehouse which was converted into a boarding school during the 1950s. Remnants of the school are preserved including its rationalist interior configuration defined by a long corridor with classrooms on either side. The design transforms existing classrooms into nine intimately-scaled galleries for temporary exhibitions and connects them with a new enfilade passageway which functions as the museum's new main circulation route. Along the original corridor, custom steel shelving serves as further flexible exhibition space, while vitrines mounted inside the original classroom doorways create visually permeable separation between the corridor and individual galleries. White walls and concrete floors throughout bring a sense of cohesion to the space. Other functional requirements are incorporated into the design including a new accessible entryway, reception area, bookstore, video room, restrooms, and storage. In keeping with Venice's tradition of craftsmanship, the firm worked closely with local artisans on the design of the museum's custom-made Italian walnut and steel vitrines, steel shelving, and hand blown glass lighting.

Completion:	20 August 2012
Overall size:	690 sm / 7,400 sf
Combined size of exhibition spaces:	415 sm / 4,400 sf
Number of galleries:	9
Number vitrines types:	49 (28 built-in types and 21 free-standing types)
Client:	Fondazione Giorgio Cini and Pentagram Stiftung
Design Architect:	Selldorf Architects
Architect of Record:	F.Cattaruzza e F.Millosevich Architetti Associati
Custom lighting and shelving:	Alessandro Diaz de Santillana, FontanaArte, Zanatta costruzioni metalliche srl
Vitrines:	OTT ART prodotti per l'arte, Augusto Capovilla sas Serramenti e Arredamenti, Gino Zanon di P.&F. Zanon snc
Exhibition construction and set-up:	Costruzioni e Restauri G. Salmistrari

Selldorf Architects

Selldorf Architects, located at Manhattan's Union Square, has acquired an international reputation for work that is sensitive to context and program, thoughtful in execution, and timeless. Established by Annabelle Selldorf in 1988, the firm has worked on public and private projects that range from museums and libraries to a recycling facility; and at scales from the construction of new buildings to the restoration of historic interiors and furniture design. The firm has particular expertise in the specific demands of cultural and art-related projects, with significant experience in gallery, exhibition, and studio spaces; as well as museums, art foundations, and collectors' homes.

Clients include cultural institutions and major universities such as the Neue Galerie New York, the Sterling and Francine Clark Art Institute, Brown University, and New York University's

Institute for the Study of the Ancient World. In addition, the firm has designed internationally known galleries such as the Hauser & Wirth Galleries in London, New York, and Zurich; and the Gladstone, Michael Werner, David Zwirner, and Acquavella Galleries in Manhattan. Other recent work includes two new condominium buildings in New York City; flagship stores for Abercrombie & Fitch throughout the United States, Europe, and Asia; and the Villas at Amangiri in Utah, part of the Amanresorts Collection.

Selldorf Architects recently completed the renovation of two gallery spaces for Haunch of Venison in London and New York, and is currently designing the new Frieze Masters Art Fair, which will launch in London this October. This fall the firm will also complete work on three gallery projects for two long-time clients. For David Zwirner, Selldorf Architects designed a 10,000 sf space in London's Mayfair, as well as a new 25,000 sf building in New York which will be the first LEED certified commercial gallery in the United States. For Hauser & Wirth, the firm is converting the former Roxy nightclub into the gallery's second exhibition space in New York.

Annabelle Selldorf is the principal of Selldorf Architects. Born and raised in Germany, she received a Bachelor of Architecture degree from Pratt Institute and a Master of Architecture degree from Syracuse University in Florence, Italy. Ms. Selldorf is a Fellow of the American Institute of Architects and President of the Board of the Architectural League of New York. She also serves on the Boards of the Design Trust for Public Space and the Chinati Foundation.

Fabrizio Cattaruzza e Francesco Millosevich Architetti Associati

Although their architectural practice was founded relatively recently, in 2011, the two partners Fabrizio Cattaruzza and Francesco Millosevich have collaborated for almost twenty years. With considerable experience in the museum sector, they have designed many temporary exhibition installations. The most significant have been their exhibition designs for the Fondazione Giorgio Cini since 2000, such as *Da Paolo Veneziano a Canova* (2000), *Modigliani e i suoi* (2000), *Canaletto prima maniera* (2001), *Tiepolo ironia e comico* (2004), *Rosalba Carrieri prima pittrice de l'Europa* (2007), *Giuseppe Santomaso e l'opzione astratta* (2008) and *Sebastiano Ricci* (2010).

Other art show designs include the Pietro Cascella exhibition in the church of San Samuele, Venice (2000); *Dal cielo all'universo*, in collaboration with architect Paolo Portoghesi, in the Villa Pisani, Stra (2004); the exhibition celebrating 250 years since the election of Pope Clement XIII (2008) in the Palazzo Vescovile, Padua; and *Il Tiziano mai visto. La fuga in Egitto e la grande pittura veneta* in the Gallerie dell'Accademia, Venice, due to open in concomitance with the inauguration of *Le Stanze del Vetro*.

Their building projects include the restoration of the Ex-Convitto IPSIAM, a former nautical boarding school on the Island of San Giorgio Maggiore, Venice; this design was commended at the third edition of the IN/ARCH-ANCE national architecture award.

The Fondazione Giorgio Cini Study Centre for Glass

LE STANZE DEL VETRO

As part of *Le Stanze del Vetro (Rooms for Glass)*, a long-term cultural project to study and showcase the art of 20th-century Venetian glassmaking, set up in collaboration with Pentagram Stiftung, the Fondazione Giorgio Cini has created a dedicated **Study Centre for Glass** within its Institute of Art History. The principal aim is to develop it into an important reference resource for the international scholarly community with an interest in glass.

This whole operation is perfectly in line with the Foundation's tradition, which has shown a great interest in glassmaking since it was created. Founder Vittorio Cini was a collector of Murano glass and acquired some remarkable pieces, such as the *Foglia* bowl made by Venini e C. to a design by Tyra Lundgren (1938), the *Veronese* vase made by the Compagnia Venezia Murano and the celebrated *Inciso* vase made by Venini e C. to a design by Paolo Venini (1956). These works are still part of the artistic heritage of the Fondazione Giorgio Cini. Other evidence of the Foundation's interest glass can be found in some of the bequests and archives housed on the Island of San Giorgio Maggiore. Thus, for example, some fascinating letters on the subject of glass were exchanged by Gabriele D'Annunzio and Napoleone Martinuzzi, a great 20th-century Murano glass designer. Their correspondence is now in the Study Centre for Documentary Research into European Drama and Opera.

In operation since April 2012, the **Study Centre for Glass** is currently committed to building a specialised library and the creation of an important **General Archive of Venetian Glass**. Over the years the new archive will bring together the historical archives of Murano glassmaking companies. The material will mainly be made up of drawings, designs, correspondences and photographic reproductions to be made available to the scholarly community with the aim of developing and reviving the art of glassmaking.

The first historic archive acquired by Pentagram Stiftung for the Fondazione Giorgio Cini Study Centre is the extraordinary **Seguso Archive**. Through **drawings, watercolours, designs, sketches, administrative documents** and around **15,000 photographs**, the archive retells the story of the production of the Murano glassmakers **Seguso Vetri D'Arte**, one of the most glorious furnaces in the world of 20th-century Venetian glass.

From its foundation in 1933 as the "Artistica Soffieria e Vetreria Barovier Seguso e Ferro," the company set the qualitative benchmark for glass through its very special creations until the 1970s.

The archive documents reveal how artists and sophisticated designers worked alongside the expert artisans at Seguso. Together they not only gave the glassworks a great reputation but also contributed to writing the recent history of Venetian glass. A key role was played by the artistic directors: Flavio Poli (1937-1963), Mario Pinzoni (1963-1968) and Vittorio Rigattieri (1968-1973). The archive photographs provide a very accurate idea of the individual items produced in the factory and are valuable evidence of less well-known aspects of Seguso's activities, such as its participation in international exhibitions, major orders (e.g. the lighting project for the Hotel Bauer in Venice) and snapshots taken inside the factory. Lastly, the documents also contain fascinating information about the glassworks' customers. From the 1940s to the 1960s they included leading international aristocrats, politicians and celebrities, such as the Duke of Spoleto and Princess Irene of Greece, the President of the Italian Republic Luigi Einaudi, 20th Century Fox producer Frank Ross, King Olav V of Norway, the President of Burkina Faso, Maurice Yameogo, the Iranian ambassador, Mohamed El Tabei, but also companies like Alfa Romeo.

Currently still under construction, the Study Centre for Glass library and archive in the Fondazione Giorgio Cini will be open for consultation as of **October 2012** in the **Nuova Manica Lunga library** facility.

In addition to conserving materials, the **Study Centre** also has the task of providing scientific support in the organisation of seminars, conferences and workshops intended for scholars and artists who wish to pursue their interest in the history and technology of the art of glassmaking and the latest developments in the field. The Centre will also periodically organise temporary exhibitions on Venetian glass.

Lastly, a scholarship will be set up specifically for researchers who wish to further their knowledge of the subject.

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LE STANZE DEL VETRO

Carlo Scarpa (1906-1978)

Biographical notes

Carlo Scarpa was born in Venice on 2 June 1906, son of Antonio Scarpa, a primary school teacher and director of education and Emma Novello, who ran a high-quality dressmaker's shop. Shortly afterwards the family moved to Vicenza, where Scarpa completed primary school and then went on to a technical college. After his mother's death in 1919, Carlo moved to Venice where he attended architecture courses at the Accademia di Belle Arti. In 1926 he graduated with the qualification of "professor of architectural drawing" but he never sat the state exam enabling him to exercise the profession of architect. After graduating, he began teaching as an assistant to Guido Cirilli – previously his own teacher at the Accademia – who taught architecture in the newly established Venice Faculty of Architecture. Scarpa was to teach regularly throughout his professional career until 1977. At the Venice Faculty of Architecture he taught various courses: Decoration, Drawing from Life, Applications of Descriptive Geometry, Interior Design, Furnishings and Decoration, and Architectural Composition. From 1945 to 1947, he also taught "Industrial Design" at the Istituto Artistico Industriale, Venice.

In 1951 he obtained the university teaching licence for Interior Design, Furnishings and Decoration. From 1972 to 1974 he was rector of the Istituto Universitario di Architettura di Venezia (IUAV).

Carlo Scarpa died in Sendai, Japan on 28 November 1978, just before he was due to receive an honorary degree in architecture.

Glassmaking timeline

1932 Carlo Scarpa's working relationship with glassmakers M.V.M. Cappellin e C., begun in 1926, ends due to the latter going bankrupt in January 1932 and he begins to collaborate with Venini.

His initial glass designs include the series of *a bollicine* glass. Some examples are shown at the 18th Venice Biennale together with models designed by Tomaso Buzzi for the same glassmakers.

1934 Scarpa replaces Tomaso Buzzi as artistic director at Venini and at the 19th Venice Biennale exhibits some heavy glass pieces called *sommersi* with extraordinary coloured layers, thickly embedded bubbles and the application of gold leaf, at times varied with ribbing. He also shows a series of light, blown glass items in simple forms made using the traditional technique called *a mezza filigrana*.

1936 Scarpa shows new pieces of *sommersi* and *a mezza filigrana* with variations called *ondulata* and *variegata* at the 20th Venice Biennale and the 6th Milan Triennial; at the Milan exhibition Scarpa also takes part as an exhibition designer. His realised designs range from the highly refined *lattimi*, to delicate light, blown glass and the heavy *corrosi* with their typical rough surface. His collaboration with Paolo Venini results in a small series of *murrine romane*.

1937 Scarpa designs a series of cristallo and filigree frames and more *murrine romane*. At the Paris Universal Exhibition he shows a small series of items called *a puntini*.

1938 He designs a new series of *corrosi*, decorated with “reliefs”. The 21st Venice Biennale features some of his glass with a sober, refined look, including everyday objects. In the Venini vitrines are various items *a puntini*, *bicolori ad incalmo*, vases and bowls *a cerchi*, *a fasce*, *variegati zigrinati*, *martellati* and *rigati*. This group does not include a short series of glass *a strisce* that will be included in the catalogue the following year.

1940 Carlo Scarpa presents a wide, varied range of glass objects at the 22nd Venice Biennale and the 7th Milan Triennial. At the two events Venini shows works of a remarkably high standard in solo rooms designed by Scarpa himself.

Scarpa’s glass objects are made with extremely refined, complex techniques. Indeed they are so difficult to execute that often they are one-off items. Examples include the *granulari*, *laccati neri e rossi* and *incisi*, made with abstract patterns and figurative motifs usually by the excellent grinding tool operator Eliseo Piano. There are also some slightly veiled opaque murrines, clear murrines, *velati* and *iridati* but also the *battuti*, *cinesi* and *tessuti*, which will prove to be very popular.

1942 Despite being on the eve of the Second World War, at the 23rd Venice Biennale (the last at which Scarpa will take part as a glass designer), Venini shows some highly coloured pieces designed by the architect. In addition to new *incisi* vases is a series of *a fili*, *a fasce*, *variegati* glass and the extraordinary, brightly coloured *a pennellate* vases. The *a macchie* bowls stand out for their unusual abstract decoration, while a series of “shells” is characterised by soft tones in highly iridescent glass.

At this time Scarpa is also exploring the potential of glass that will result in the series of *a filo continuo* glass.

1943 With a design by Scarpa, Venini wins a competition organised by the University of Padua for the creation of a grandiose table centrepiece. As required by the brief, the centrepiece consists of a series of animals symbolising the various faculties.

1947 Scarpa ends his collaboration on Murano with Venini; however, the architect will turn to Venini in 1961 for a large polyhedron chandelier for Expo Italia 61 in Turin. In 1967 the Venetian glassworks will make a large glass window designed by Scarpa and Mario De Luigi for the Italian Pavilion at the Montreal Expo.



Carlo Scarpa. Venini 1932-1947

Island of San Giorgio Maggiore, Venice

Exhibition sponsored by
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Le Stanze del Vetro

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