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22 - 24 March	<p>International Study Conference <i>Musical listening in the age of technological reproducibility. Giovanni Morelli in memoriam</i> Venice, Island of San Giorgio Maggiore</p>
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Editorial

In 2013 there are two particularly important anniversaries for the Giorgio Cini Foundation: the centenary of the birth of Vittore Branca and fifty years since the death of Angelo Roncalli. The first will be celebrated with a conference organised in collaboration with Padua University and the Veneto Institute for Literature, Science and the Arts. From the creation of the Giorgio Cini Foundation to the late 1990s, Vittore Branca was the principal inspirer and driving force for our institution's academic and cultural activities. Significantly, one of the most recent and ambitious Foundation projects is dedicated to his memory: the Vittore Branca International Centre for the Study of Italian Culture. Better known worldwide as Pope John XXIII, Angelo Roncalli was also a key figure in the history of the Cini: Vittorio Cini left "the office of the founder" to him when he was Patriarch of Venice, and by so doing guaranteed the permanent intellectual and political independence of our institution. The fiftieth anniversary of Angelo Roncalli's death will be honoured by organising a conference on him with a special focus on his Venetian years.

The first part of the year at the Giorgio Cini Foundation will be marked by three major contemporary art events. Firstly, an exhibition entitled *Fragile?*, curated by Mario Codognato, will present around thirty works by some of the most interesting artists of our age who have also used glass as a medium for their poetics (from Marcel Duchamp and Joseph Beuys to Ai Weiwei, Damien Hirst, Giovanni Anselmo and Jannis Kounellis). Due to open to the public on 8 April, this is the second show in the long-term project called *Le Stanze del Vetro* (Rooms for Glass), pursued jointly with Pentagram Stiftung. It follows on from the extraordinary successful first exhibition featuring Carlo Scarpa's works for the Venini Glassworks. Secondly, *Marc Quinn*, curated by Germano Celant, will be the largest retrospective solo show ever dedicated to renowned leading contemporary artist Marc Quinn. It will open on 28 May in conjunction with the next Venice Visual Arts Biennale. Lastly, *The myth of Arachne. French tapestries from Picasso to postmodernity*, is an exhibition curated by Françoise Ducros and organised in collaboration with Le Mobilier National. It addresses the theme of originality in textile art by exploring the relations between modernity and postmodernity in its development. Also due to open in concomitance with the Biennale, this exhibition demonstrates the Giorgio Cini Foundation's growing interest in showcasing applied arts.

To end, we would like to mention a very significant event for us in 2003: the international conference entitled "Musical listening in the age of technological reproducibility. Giovanni Morelli in memoriam", to be held from 22 to 24 March. With the involvement of leading musicology experts from all over the world, the conference will return to the theme of the role of technology in preserving and developing cultural legacies.

President
Giovanni Bazoli



Main Forthcoming Activities

7- 9 March 2013

Do.Ve. Donne a Venezia 2013

The clothing of an actress

Venice, Island of San Giorgio Maggiore



As part of the events promoted by Venice City Council's "Do.Ve. Women in Venice 2013", a selection of clothes once owned by the great Italian actress Eleonora Duse will be exhibited in the Sala Barbantini at 4.30 pm on 7 March. The clothes include items designed by Mariano Fortuny, Jean Philippe Worth and Paul Poiret as well as by Italian tailors such as Magugliani of Milan and Bellom of Turin and Florence. The exhibition will also feature a number of letters from tailors to the diva and some period photographs. The event will be introduced by Doretta Davanzo Poli, an expert on the history of dress, who will give a talk entitled "Clothes for life and costumes on stage". Moreover, Anna Nogara, an actress from the Piccolo Teatro, Milan, will read excerpts from Eleonora Duse's letters to her daughter Enrichetta and from the correspondence between the actress and her tailors. The exhibition will be open to the public Friday 8 and Saturday 9 March, from 10 am to 5pm, while on Sunday 10, it will be included in the itinerary of the guided tours round the monumental complex of the Giorgio Cini Foundation.

Paul Poiret, overcoat, Paris, 1903-1906,
Archivio Duse, Giorgio Cini Foundation

22 - 24 March 2013

International conference

Musical listening in the age of technological reproducibility. Giovanni Morelli in memoriam.

Venice, Island of San Giorgio Maggiore

Mechanical and electronic technology have affected the way we listen to and store music, creating an unprecedented break with the past. Listening to music has become an experience that can be prolonged, repeated and manipulated. The various forms of musical theatre can be subject to "remediation": sounds, words and images can be captured on portable media, thus creating new itineraries for audiovisual perception. Cinematographic film provided a new way of combining images and sounds which at the digital stage has become the standard form of communication: information becomes aestheticised, while music is included in other pre-existing symbolic fields. New modes

of listening can, however, also be the outcome of compositional practice in which the electronic media are involved in various ways: as new instruments added to the existing ones, as generators of sounds not usually possible on acoustic instruments, or as devices for transforming instrumental sounds during performances. Moreover, recording and reproducing technologies gave rise to a social phenomena on a vast scale, i.e. the consumption of music as a commodity, and at the same time the birth of a completely new genre - popular music.

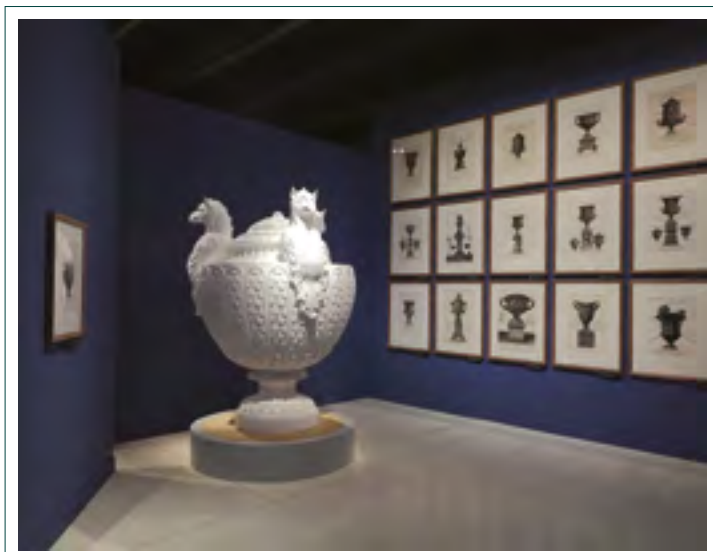
The conference will be attended by European and US musicologists who will tackle these kinds of issues in six sessions on the following topics: *Western art music, live and mediated; Remediation: opera and dance in television, cinema and DVD; Listening with images; Recordings and the new aura: jazz, rock and pop; Composing and performing with electronic means; and Audiovisual footage as a source of ethnomusicological research.* During the conference some of the most interesting source material preserved in the Institute of Music will be on show. The overall event is dedicated to Giovanni Morelli.

30 March - 7 July 2013

Exhibition

Piranesi, Rome and the Arts of Design

San Diego (USA), San Diego Museum of Art



Las Artes de Piranesi exhibition in the Caixa Forum, Madrid. Photograph by Alicia Guirao

First shown at the Giorgio Cini Foundation, Venice in 2010, the *Arts of Piranesi* exhibition continues on its travels. After Madrid (24 April - 9 September 2012) and Barcelona (9 October 2012 - 20 January 2013), where it was seen by over 250,000 visitors, the next venue for the exhibition will be the San Diego Museum of Art, where Americans will be able to admire it from 30 March to 7 July 2013.

The exhibition has been highly acclaimed by the international press. Writing in *El País*, Nobel-prize winner for literature Mario Vargas Llosa described it as an “extraordinary exhibition”. This comes after equally positive comments made elsewhere: “masterful” (*The Financial Times*), “spell-binding” (*Le Monde*) and “spectacular” (*Frankfurter Allgemeine Zeitung*).

The exhibition project for *The Arts of Piranesi* was conceived by Michele De Lucchi and produced by the Giorgio Cini Foundation and Factum Arte in collaboration with the Exhibits Development Group. All the works on show belong to the Giorgio Cini Foundation and include 300 original etchings by Giambattista Piranesi selected from the most representative in the almost complete collection (Firmin Didot edition) preserved in the Institute of Art History.

8 April - 28 July 2013

Le Stanze del Vetro **Exhibition *Fragile?***

Venice, Island of San Giorgio Maggiore



David Hammons, *Flies in a Jar*, 1994. Glass Jar with Zippers and Plants. 25.4×15.2×15.2 cm.
© David Hammons, François Pinault Foundation

The *Stanze del Vetro* (Rooms for Glass) is a joint initiative by the Giorgio Cini Foundation and Pentagram Stiftung, aimed at highlighting the art of 20th-century glassmaking and illustrating the enormous potential and countless forms of the medium. After the first highly successful exhibition - *Carlo Scarpa. Venini, 1932-1947*, curated by Marino Barovier - the project continues in 2013 with a further two exhibitions: first an anthology entitled *Fragile?* and then, in late summer, a solo show of celebrated artist Napoleone Martinuzzi's creations for the Venini Glassworks from 1925 to 1932, curated by Marino Barovier.

Curated by Mario Codognato, *Fragile?* consists of around 30 works by some of the most fascinating 20th-century and contemporary international artists who have used glass for very varied purposes and with contrasting results: : Duchamp, Beuys, Merz, Anselmo, Kounellis, Fabro, Le Va, Craig-Martin, Sonnier, Weiner, Hammons, Kosuth, Penone, Hatoum, Batchelor, Ai Weiwei, Rist, Whiteread, Nicolai, Hirst, Bonvicini, Floyer, de Commarque, Faldbakken, Beshty, Fontaine.

In general, the works and artists presented in the exhibition can be seen as translating the infinite potential of glass into a new kind of dialectics inevitably involving everyday experience, which has become the constituent element of contemporary artistic language: from Marcel Duchamp's provocative gesture of enclosing some Parisian air in a clear glass ampoule, to the tragic lyricism of glass fragments in the work of Joseph Beuys on the violence of earthquakes; and from the transformation of industrial objects into individual poetic items in the historic works of Luciano Fabro to Pipilotti Rist's humorous video of smashing car windows.

The exhibition *Fragile?* thus sets out to survey a significant aspect of the use of glass in the visual arts over the last century and in the 21st-century: i.e. glass as a ready-made, as a material with special metaphorical and linguistic qualities. Thus rather than the precision and originality in designing an artefact, what comes into play here is the symbolic potential of transparency, fragility, resistance, roughness and smoothness in the construction of a situation that deliberately draws on everyday experience and contemporary artistic language. The exhibition will run until 28 July 2013.

9 April 2013

Concert *Konono N°1*

Venice, Teatro Fondamenta Nuove

Organised jointly by the Intercultural Institute of Comparative Music Studies and the Teatro Fondamenta Nuove, this concert is an invitation to focus on specific aspects of African music. As already highlighted by last year's concert, RE: AFRICAN:MIX, the



exciting creative scene on that continent offers many ideas for comparing the now basically transcultural nature of contemporary musical phenomena, of which Konono N°1 is one of the most accomplished results. Konono N°1 is a group of musicians from the Democratic Republic of Congo who were initially inspired by traditional music. They settled in the capital Kinshasa, which in the 1970s had been the driving force of the new Congo urban music. The group electrified its instruments, also resorting to material salvaged from the junkyard. The result was a radical change in their sound, now much closer to the aesthetics of rock and more extreme electronic noise music. The concert will be introduced by an interview with Vincent Kenis, the director of Crammed Discs, the

first promoter of the group on the European music scene, conducted by Serena Facci, an ethnomusicologist specialised in Central-African traditional music.

12, 19, 22, April 2013

Books at San Giorgio

Venice, Island of San Giorgio Maggiore

This spring the first appointment with Books at San Giorgio is on 12 April when the volume *Giambattista Crosato. Pittore del Rococò europeo* will be launched. The Rococo artist Crosato (1697-1758) was active in Venice and Piedmont as a painter, fresco artist and stage designer. On the European scene he had a very distinctive personal style that was an alternative to the models established by Giambattista Tiepolo. The book also includes the catalogue of his paintings.

On 19 April the focus will be on music and the first volumes in the new critical edition of Vivaldi's music for theatre. Published by Ricordi editore, the series entitled "The Critical Edition of the works of Antonio Vivaldi" will include the scores for the serenades and dramas set to music by Vivaldi which have come down to us intact. The critical texts accompanying each volume include a long introduction and critical apparatus recording all the variations in the tradition. Two works have already been published: the *Serenata a 3*, RV 690, edited by Alessandro Borin, and *La fida ninfa*, RV 714, edited by Marco Bizzarini and Alessandro Borin.

On 22 April, lastly, the two latest issues of *Studi Veneziani* will be presented. Edited by the Institute for the History of the Venetian State and Society, *Studi Veneziani* is divided into three sections, "Studies", "Notes and Documents", and "Reviews". The magazine is an authoritative reference point because it publishes essays with a strongly interpretive spirit and results from in-depth documentary research, while also carefully monitoring the constant flow of new books directly and indirectly concerning the history of the Serenissima.



15 - 20 April 2013

Bîrûn. Ottoman Music Workshops *Armenian composers in the Ottoman tradition*

Venice, Island of San Giorgio Maggiore

From 15 to 20 April 2013 the second annual advanced workshop on Ottoman classical music will be held in Venice. It is intended for musicians or 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 workshops is Kudsi Erguner, an internationally renowned musician and musicologist, who is assisted by the ethnomusicologist Giovanni De Zorzi, an expert on the music traditions of the area. As part of this project, the Intercultural Institute of Comparative Music Studies has announced a call for applications for six scholarships for musicians specialised in Ottoman classical music. The idea of the scholarships is to form an ensemble which will focus on some specific aspects of Ottoman classical music (repertoires, composers and manuscripts) chosen by Kudsi Erguner and Giovanni De Zorzi.

This year's theme will involve studying works by Armenian composers of Ottoman classical music, such as Çelebi Ermeni Murad (16th cent.), Baba Hamparsum Limonciyan (1768-1839), Oskiyân Vaskiyan (1780-1870), Nikoğos Aga Melkoyan (1830-1890), Sebuğ Aga Simonyan (1824-1894), Tatyos Ekserciyan (1858-1913), Bîmen Sen Der Gazaryan (1873-1943), Levon Hanciyan (1857-1947), and Hirant Kenklioglu (Emre) (1901-1978).

The workshop will end on 20 April with a concert to be given by the scholarship holders, conducted by Kudsi Erguner.



Annibale Carracci, *The Bean Eater*,
Rome, Galleria Colonna

6 - 9 May 2013

Historical studies Seminar *Il pane e il companatico*

Venice, Island of San Giorgio Maggiore

As usual the traditional Historical Studies Seminar will be divided into five sessions over three days. The morning of 8 May will be devoted to several speakers' personal accounts of Vittore Branca. The topic has been included in this year's programme because Branca always supported the idea of these seminars during his time at the Foundation. This year's topic *Il pane e il companatico* ("Bread and something"), will be addressed from a number of points of view: the advent of maize, feeding the hungry peasants in the 17th and 18th centuries with polenta, especially in the Veneto countryside, nutrition on ships and galleys, bread in Jewish festivities and stocking cereals and flour. Bees and honey also put in an appearance in the explorations of further implications and metaphorical significances.

7 - 8 May 2013

International study conference

The lessons of Vittore Branca

Padua, Università degli Studi

Venice, Island of San Giorgio Maggiore and Istituto Veneto di Scienze,
Lettere ed Arti

To mark the first centenary of the birth of Vittore Branca (1913-2004), the Department of Linguistic and Literary Studies at the University of Padua, in close collaboration with the Giorgio Cini Foundation and the Veneto Institute of Sciences, Letters and Arts, has organised an international study conference aimed at highlighting the figure of the great scholar of Italian literature, teacher and cultural organiser. This latter aspect of his intense activities will be the subject of the second day of the conference due to be held at the Giorgio Cini Foundation. Branca will thus also be commemorated for the many years when he was secretary general of the Foundation, working alongside the founder and then as vice president and president, organising many prestigious events with an international reach. The book of the proceedings, which will bring together the various papers from the conference, will provide enduring, solid evidence of Branca's intellectual stature and his fundamental rootedness in the Veneto over the past half century, still important today, and his considerable overall cultural legacy.

10 - 16 May 2013

The Egida Sartori and Laura Alvini Early Music Seminars

More Hispano. Tomás Luis de Victoria in Rome and Madrid

Venice, Island of San Giorgio Maggiore

This seminar in the new series of Early Music Seminars at the Giorgio Cini Foundation, directed by Pedro Memelsdorff, is dedicated to the repertoire of motets, psalms and antiphonals devoted to the Blessed Virgin Mary composed by Tomás Luis de Victoria (1548-1611). There will be a special focus on various interpretive traditions, principally Italian and Spanish. One of the most important composers of sacred music in late 16th-century Europe, Tomás Luis de Victoria combined the influence of the best Spanish polyphonic composers who had preceded him at Avila - Espinar, Ribera, Navarro and Cabezón - with the Italian composers whom he had come across in his twenty-year stay in Rome, where he may even have studied with Palestrina.

In addition to the historically accurate reconstruction and stylistic analyses of Victoria's motets, there will also be a focus on performances and performing history. Of particular interest is the comparison between Italian and Spanish traditions as regards the make-up of the groups of singers and the instrumental accompaniment for liturgical polyphonic singing, a practice well documented in early 17th-century Spain. For this purpose, two ensembles of scholarship holders (chosen through the usual call for

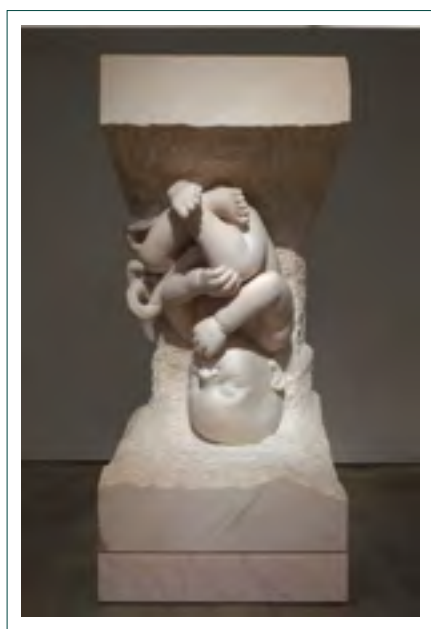
applications) and an organ accompanist will be invited to take part. These young talented musicians will be mainly conducted by Rinaldo Alessandrini (from Concerto Italiano) and Josep Borràs (an organologist, bassoon player and director of the Escola Superior de Musica de Catalunya). They will be flanked by other international experts on 17th-century Spanish liturgical music. The seminar will be opened by an introductory lecture at the Palazzo Grimani in collaboration with the Special Superintendency for the Historical, Artistic and Ethno-anthropological Heritage and for the Museum Centre of the City of Venice and Lagoon Settlements. On 15 May the seminar will end with the traditional concert open to the public. The early music seminars are held with the support of the Veneto Region.

29 May - 30 September 2013

Exhibition

Marc Quinn

Venice, Island of San Giorgio Maggiore



Evolution, ten pink marble sculptures, detail
2005. Photo: Todd-White Art Photography
Artwork © Marc Quinn group

In parallel with the Venice Visual Arts Biennale, the Giorgio Cini Foundation will present to the public Marc Quinn, an exhibition of sculptures, paintings and installations by the world-renowned artist.

Curated by Germano Celant, the Cini Foundation exhibition will concentrate on new dramatic works which reflect the post-9/11 world we live in, and the relationship we create between culture and nature. It will also reunite Quinn and Celant, who last worked together on the renowned Garden exhibition, at the Prada Foundation, Milan in 2000.

One of the original Young British Artists, works such as *Self* (his 1991 frozen blood self-portrait) quickly put Quinn on the international map. Since then he has exhibited widely internationally, including solo shows at the Tate, London and Liverpool (1995 & 2002), Kunstverein Hannover (1999), Fondazione Prada, Milan (2000), Irish Museum of Modern Art, Dublin (2004), British Museum (2008), Fondation Beyeler, Basle (2009), Oceanographic Museum, Monaco and Multimedia Art Museum, Moscow (2012), amongst many others.

The exhibition marks a return for Quinn to Venice, following his 2003 show at the Peggy Guggenheim Collection, *The Overwhelming World of Desire*. Showcasing over fifty works, the Cini Foundation show will be one of the artist's most important exhibitions to date.



Napoleone Martinuzzi, *Five pieces of opaque glass fruit and one transparent piece*, Gardone Riviera, Vittoriale degli Italiani

5 June 2013

International study conference *Napoleone Martinuzzi* *from sculpture to glass*

Venice, Island of San Giorgio Maggiore

Organised and promoted by the Giorgio Cini Foundation Centre for Studies on Glass, this conference sets out to explore various aspects of the life and work of the celebrated artist Napoleone Martinuzzi (1892-1977). Due to be held on 5 June 2013, the conference can be seen as the ideal complement to a solo exhibition later in the summer. Curated by Marino Barovier, the exhibition will

be devoted to Martinuzzi's creations for the Venini glassworks in the period when he held the position of artistic director from 1925 to 1932. In addition to his activities at Venini and the importance of his position, which decreed his fame, Martinuzzi was principally a sculptor and, very interestingly, deeply involved in the main artistic developments of his day. So among other things, the conference will focus on his friendship with Gabriele D'Annunzio, his periods spent training in Venice and Rome, an unusual story about his involvement with war memorials, his participation at Venice Biennales, and his role as artistic director of the Murano Glass Museum (1922-1931). Moreover, there will be an analysis of his enterprises with the architect Angiolo Mazzoni, who chose him to work on many decorative projects throughout Italy, from Palermo to Gorizia. As regards his glass works, some little known aspects will be presented at the conference, such as the story behind his highly acclaimed and "amusing" succulent plants. All these various aspects will fill out the art-historical profile but also the elusive personality of a man who was always present in the crucial artistic developments in the Italy of his age.



Stolz, cartoon of Eleonora Duse and Gabriele D'Annunzio during the production of *Francesca da Rimini*, 1901

June 2013

In Eleonora Duse's Room *Gabrisola. The theatre of Eleonora Duse and Gabriele D'Annunzio*

Venice, Island of San Giorgio Maggiore

To mark 150 years since the birth of Gabriele D'Annunzio and to the background of the celebrations promoted by the Vittoriale degli Italiani, the Study Centre for Documentary Research into European Drama and Opera is organising a new exhibition on the Theatre of Eleonora Duse and Gabriele D'Annunzio in "Duse's Room". Officially opened in 2011, this exhibition space was created to make the actress's archives a place open to the public that can be explored and visited. Thanks to the many documents and photographs kept in the Duse Archives, visitors will be able to explore the professional

relationship between the actress and D'Annunzio, who worked side by side in productions of some of the poet's most celebrated plays: *Il sogno di un mattino di primavera*, *La Gioconda*, *La Gloria*, *Francesca da Rimini* and *La città morta*.

18 - 19 June 2013

Seminar and concert

Performing music: a comparative approach

Venice, Island of San Giorgio Maggiore

Historians of music and ethnomusicologists will attend this seminar with the main objective of comparing their experiences in studying performances in the fields of Western art music and oral-tradition music. The seminar has been organised by the Institute of Music and the Intercultural Institute for Comparative Music Studies in collaboration with the research project *Musik als Ereignis (Von „Exekution“ zu „Performanz“)*. *Eine Begriffsgeschichte musikalischer Aufführung seit dem 18. Jahrhundert*, directed by Hermann Danuser at the Humboldt University, Berlin and with Labex GREAM (Groupe de Recherches Expérimentales sur l'Acte Musical), directed by Pierre Michel at the University of Strasbourg. Ethnomusicological aspects will be addressed by Francesco Giannattasio from La Sapienza University, Rome and Martin Clayton from Durham University.



View of a *pwe* (a traditional Burmese performance combining, music, dance and drama), Burma, 1880. Copyright © British Library Board

19 June 2013

Concert of Indian Classical Music with Shahid Parvez (Sitar)

Venice, Island of San Giorgio Maggiore

Founded by Alain Daniélou in 1969, the Intercultural Institute for Comparative Music Studies has been active since then in popularising and disseminating some of the best examples of Indian music in Italy and Europe. In the wake of this tradition, which has seen performances in Venice of sitar virtuosos, such as Ravi Shankar, and for several years sitar courses in the Budhaditya Mukherjee Institute, this year a concert of Indian classical music has been organised with Shahid Parvez on sitar accompanied

by Nihar Metha on tabla.

Ustad Shahid Parvez comes from one of the most important musical family schools in the Hindustan tradition (North India), known as Imdadkhani Gharana, and he is acknowledged as being one of the most authoritative experts on sitar in the current generation. With an international reputation, he has given concerts in major festivals

of Indian classical music in India, Europe, the United States and Canada, where he directs the prestigious Sitar School of Music in Toronto. Ustad Shahid Parvez boasts a huge discography and has recorded with major Indian, European and American labels.

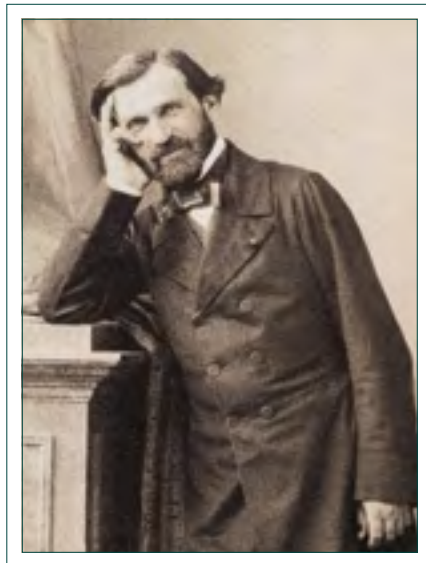
July 2013

International study conference in the bicentennial of the birth of Giuseppe Verdi

Verdi's operas and director's theatre

Venice, Island of San Giorgio Maggiore

To mark the 200th anniversary of the birth of Giuseppe Verdi and as part of many celebrations promoted by various Italian and international institutions, the Institute of Music and the Giorgio Cini Foundation Study Centre for Documentary Research into European Drama and Opera have organised a conference on contemporary productions of Verdi's operas, curated by Maria Ida Biggi and Michele Girardi. Leading experts and stage directors will address the issue of the relationship between traditional dramaturgy and the contemporary trend to so-called "director's theatre". The invited speakers are: Alessandra Campana, Robert Carsen, Gerardo Guccini, Mario Martone, Damiano Michieletto, Francesco Micheli, Clemens Risi, Mary Ann Smart, and Mercedes Viale Ferrero.



Disdéri, Portrait of Giuseppe Verdi in Paris, c. 1850

Collections

Vittorio Cini's textile collection



Brocaded cut velvet, Venice, 15th century (inv. 20)

A number of striking items from the Vittorio Cini textile collection were published in Antonino Santangelo's *Tessuti d'Arte italiani* (1958), while others featured in Donata Devoti's *L'arte del tessuto in Europa*, published in 1974, the year when I first began to study the art of textiles, and understand and appreciate these fabrics.

The closure of the Palazzo Grassi International Centre for Arts and Crafts and Costumes left a huge gap in the Venetian cultural world. It once boasted a library specialised in textiles and costumes with collections of prints and costume designs as well as a *tessilteca* (fabrics archives) with over 1,300 items, of which I was the director. The loss would have been even greater had the Venice City Council not acquired the Palazzo Grassi collections in 1980 to keep them in the city. A few years later I was appointed by the City Council Culture Department to carry out a survey of the Cini textile collection, which was about to be acquired at that time. The idea was to bring together several collections - the Cini, Correr, Guggenheim and Snia Viscosa collections - to create a repertoire of art fabrics that would be one of the most impressive and important in Europe. The entire collection would then be made available to scholars in the Palazzo Mocenigo, a specialised centre, about to be opened at the time.

An analysis of the Cini textiles inventory, indispensable for assessing their value on the antiques market, was completed in the summer of 1984. There was a total of 171 items, although some had been excluded from the evaluation. The material work was carried out in the Palazzo Cini *tessilteca*. Each item was analysed individually by removing it from the chests of drawers which had been built with closely packed wooden shelves because of problems of space (in most cases the shelves were too small for the textiles, which had had to be folded). At times the shelves were so heavy that they came off their rails and collapsed one on top of the other. Vittorio Cini had died seven years earlier and most of the fabrics were in the same original room in the *palazzo* and correctly preserved in the dark. Some of the textiles, however, were still on tables, chests and other furniture.

Although not a rarity, the Cini textile collection was particularly interesting because of the very large size of some items and for their good state of conservation. As organic materials destined to decay (although their life can be protracted through care and maintenance), fabrics are fragile by nature and have mostly been handed down through the church. Aware of the historic, artistic and economic value, the clergy ensured they were conserved in specially built chests of drawers and cupboards to protect from dust and light (the main factors of decay) in the darkness of church sacristies.

The aristocracy and wealthier classes, on the other hand, usually wore out clothing textiles by changing their sartorial use or by donating them (also to the church, for vestments).



Brocaded *alluccioiato* two-pile velvet, Venice, 15th-16th century (inv. 21)

They also dumped them on the very widespread second-hand market, including rag shops, which then sold them onto other social classes until they were completely worn out. In the 19th century many women's clothes (made with much more material) were also reused to replace upholstery, soft furnishings, and especially seats and backrests.

The conceptual and material revival of the applied arts (they were now seen as the expression of precise historical periods) occurred after the Great Exhibition in London of 1851, which highlighted the danger of losing craft techniques engulfed by industry. The need was felt to gather and catalogue craft artefacts of all kinds. Thus in 1852 the first Museum of Manufactures was created as a centre of research and col-

lection for materials used in all kinds of applied arts. This was the core of the future Victoria and Albert Museum, which moved to South Kensington with an annexed school of design in 1857. A collection of eclectic artefacts was considered to be an educational tool and an irreplaceable resource for knowledge, study and inspiration for art students, designers and artisans. The result was a living museum documenting the progress and high qualitative standards reached by craft industries over the centuries as well as the multiple technical procedures, decorative developments and historical aspects.

As far as textiles and the growing interest in the sector was concerned, a crucial episode was the creation of the Arts and Crafts movement, led by William Morris, who envisioned a utopian figure, part artist and part artisan. Since there was a need to find authentic historic samples to be made available to scholars, connoisseurs and designers, the "hunt" was on for fabrics. Initially antiquarians sought to supply the many museums of applied arts that were opening everywhere in Europe and Italy, and then collectors also joined in the search for fabrics. In Italy from the late 1890s to the early 20th century, several museum collections were created, such as those in the Castello Sforzesco, Milan, the Palazzo Madama, Turin, the Museo del Bargello, Florence and civic museums in Treviso (Bailo), Venice (Correr and Guggenheim), Padua (Piombin) and Modena (Gandini), to name but a few. The suppression of the churches and religious institutions after 1866 made available a large number of textiles, which in the worst cases (when the item was particularly antique and rare), were cut up and sold off in fragments to satisfy as many collectors as possible and to increase profits. Glass items, small bronze statuettes and ceramics cannot be cut up, fabrics unfortunately can.

In 1928, of the private Italian textile collections that lent images to Fanny Podreider's splendid book *Storia dei tessuti d'Arte in Italia*, the following are mentioned: Berenson in Florence; Cantoni, Chiesa, Melzi and Trivulzio in Milan; Gualino in Turin; Rocchi in Perugia; and Sangiorgi and Suardi Conte in Rome. Among those not mentioned were the very rich collections of Mariano Fortuny (they were to inspire the whole of his own production of printed velvets and serge) in Venice and the Stibbert collection in Florence. According to Rodolfo Pallucchini, Vittorio Cini was "a special collector of works of art... who appreciated all expressive forms (from paintings to jade, silver items, miniatures, furniture, statues, drawings, fabrics, bronzes, plaquettes, etc.). Cini possibly began collecting

Embroidery with tapestry-stitched polychrome silks and couched-stitched gold thread and corals, Southern Italy, 17th century (inv. 59)



textiles at the prompting of Nino Barbantini, who was supervising the restoration and furnishing of Monselice Castle around that time, from 1935 to 1940. Among the collections installed in the stately home was an armoury, which “in the Veneto was second only to the armoury of the Doge’s Palace in Venice, and a *tessileteca*, later moved to the Palazzo Cini at San Vio in Venice.”

The first wall hangings were acquired in 1936, but the textile collection only began to grow substantially in 1941-1942 with increasingly frequent acquisitions from the antiquarian Misano, who was eventually to supply over one hundred items. In the rough and ready index cards at the time (specialised studies were only just beginning) other provenances were also indicated: Dino Barozzi, Fratelli Bacchi, Vittorio Trois, Giorgio Polcenigo, Carrer-Morandotti, Roseo, Grassi, Testa, Lupi and Pisa.

The collection had thus been begun rather late compared to the usual history of this kind of collecting. By then the earliest fabrics were already in the major European museums and in fact the Cini items fall within a time span from the 15th to the 18th century. On the other hand, however, Vittorio Cini would not be fobbed off with fragments. He wanted large-scale fabrics, relined and tailored as bed covers, table covers, curtains or

liturgical and Eastern vestments in their entirety. Several plain or figured cut velvets, at times with embroidery or needle painting or a *inferriata* (such as the *zetanini veludadi*) - voided velvets, with colours such as red, crimson, indigo and reseda green. They take the form of copes, frontals, parts of chasubles, with an a *cammino* decoration, i.e. with slightly ogival polylobated corollas arranged in staggered horizontal sequences. The older they are the more essential and linear the pattern and the edgings, apparently incised on the nap. Most of them were made in Venice, as demonstrated by the technical details, and the form and colour of the selvedges. In the second half of the 15th century thistle flowers, pomegranates and pine cones appeared with symbolic significances of fertility and immortality to enhance decorations that were much more complex than the *a griccia* type, characterised by a large curly red trunk on the median interrupted by red polylobated corollas with large central gilded thistle flowers and the whole on a gilt ground densely filled with acanthus leaves and pomegranate flowers. The pattern unit is enormous. Technically this is velvet, figured on a ground of gold tissue, entirely covered by gold thread, with *allucciolati*, i.e. loops of gold, highlighting the uncut piles. Many variations on this pattern have survived (they are widely documented iconographically) along with cartoon drawings by Pisanello and Bellini. At times already precious vestments are further embellished by runners, columns, crosses, and embroidered with images from new testament stories and of saints inside niches. They were probably mostly made in Venice or Florence, the principal production centres of this kind of silk at the time and for the whole of the following century. One certainly Venetian velvet is a cut figured brocade with a green and gold pattern on a red ground, clearly showing Eastern stylistic influences (D. Davanzo Poli, Davanzo Poli D., *La collezione Cini dei Musei Civici Veneziani. Tessuti antichi*, Venezia, 1991, inv. 20, fig.1), whereas some items are even thought to have a Turkish provenance, such as some cassocks (inv. 18). One extraordinary frontal consists of *altobasso* (two-pile) velvet: two heights of very thick sable-coloured pile, brocaded and *allucciolato* with gold thread; the pattern consists of a large trunk that splits in two to create enormous ogival medallions enclosing central thistles. The whole compositional field is filled with smaller gilded inflorescences. Dating from the late 15th or early 16th century, it has stylistic affinities with Spanish patterns, but technically-speaking is Venetian (inv. 21, fig.2).

The same decoration is found for the whole of the first half of the 16th century both in the largest and smallest pattern unit sizes. The trunk becomes a much thinner vine of sempreviva (*Helichrysum stoechas*), alternated with “capers” and is increasingly frequently found in the technical type of the brocaded damask. It would have been very difficult to identify those heart-shaped elements as “capers” if Marco Spallanzani, (*Le compagnie dei Saliti a Norimberga nella prima metà del Cinquecento*, in *Wirtschaftskräfte und Wirtschaftswege, I, :Mittelmeer und Kontinent*, Bamber1978, pp.603-620), had not found a drawing and corresponding written description in a document attesting that a similar textile had been ordered from the Florentine Saliti silk merchants. We find identical designs in a further two damask cloths (one green, the other red) with gilded brocading (inv. 22). This pattern evolved into lattices in which converging and diverging undulating small branches form roughly ogival fields containing small, more or less stylised posies. Spectacular examples



Lamé *sopnariccio* velvet, Genoa, 18th century (inv. 80)

of these are the brocaded *liseré* satin cloth from the third quarter of the 16th century, attributed to a Venetian manufactory (inv. 28 fig.3), and the subsequent variant made of lamé *soprarriccio* (pile-on-pile) velvet, dating from the end of the same century (inv. 43). The collection also has “samples” of nearly all the most widely found decorative types in the 17th century (after the distinction between clothing fabrics and furnishing fabrics had led to an increase in both), starting with the extraordinary Florentine wall hangings made of *lancé* satin weave, with winged figures and heraldic elements (inv. 44), and the smaller patterns, such as S-decorations of Islamic origin, a *mazze* (small S-shaped branches with variously decorated endings) or *tronchetti ritorti* (dry stumps with sprouting branches, inspired by the prophecy of Isaiah). Technically speaking these are lamé *soprarriccio* velvets or brocaded damasks. The evolution in decorations resulted (only to mention some examples) in an increase in the pattern unit size in the second quarter of the century. Other developments included: the undulating vertical scrolling of plant form elements with large composite inflorescences at the centre of spirals in the third quarter of the century; the attempts at three-dimensional forms (by brocading the damasks so as to obtain three different perspective planes) and, lastly, the breaking up of lines, in the second half of the century. Vying with textiles, embroidery pursued different stylistic developments in the search for virtuoso pictorial naturalism and greater preciousness by adding



Brocaded *liseré* satin, Venice, mid-18th century
(inv. 121)



Brocaded *liseré* satin, Venice, 1775-1800 (inv. 165)

gold and silver (thread, lamés, studs, spangles, tinsel, corals, beads, seed-pearls, etc.). Thus, for example, we find a frontal decorated with a balustraded colonnade studded with corals and gold, with sequences of flower-patterned cups at the top and amphorae with all the fashionable botanical varieties set between fawns and saplings, while at the bottom is a central fountain beneath vine pergolas (inv. 59, fig.4).

When Jean Baptiste Colbert created the Grande Fabrique in France, he reorganised the production of tapestries, textiles and lace under the artistic guidance of a team of architects, painters, costume designers, etchers and draughtsman. The new patterns and styles also spread to Italy, resulting in a greater variety and a consumer boom.

The lamé *sopraccicio* velvet (inv. 80, fig.5), which has a central arrangement with an upward development of typical elements from the Jean Bérain style, can be attributed - on the grounds of the joint presence of other Rococo elements - to 18th-century Genoan weavers. In fact in the 18th century there was a proliferation of decorations from various European countries, at times crossed over.

In the Cini textile collection the most recognisable styles include: the many

Lyonnais lampases with *dentellé* decorations, combining vegetation and exotic fruit on a lace embroidery ground (inv. 81); some *ganzi*, typical Venetian lampases (inv. 83 fig.6) in which the design (including the striking opium poppy, a key ingredient in the Venetian apothecary universal remedy called *Teriaca*) is highlighted by thin coloured edgings on grounds entirely covered in gold and silver of various heights and types; some brocaded damasks in the so-called *bizarre* style (inv. 90-94) depicting Indian and other Asian plants combined with totally fanciful plants as if floating on water; some lampases called a *isolotto* (inv. 108-112) after Swift's flying "island" in *Gulliver's Travels*, which was also the inspiration for the extraordinary "Aurora" cloth, possibly Venetian made (inv. 121 fig.7); some soft-coloured brocades a *point rentré* (inv. 116-120); taffeta and brocaded *tabin* with more simplified winding patterns from the third quarter of the century; and, lastly, patterns with stripes and chinoiserie (inv. 165 fig.8), at times enhanced with embroidery incorporating enamels and sequins, dating from the late 18th century (inv. 168).

In 1991 I curated a monographic exhibition and edited the catalogue featuring the Cini textile collection in the Museo Correr in Venice. Because they were so spectacular some of these fabrics had previously been selected for the event "Textiles, Dress and Fashion. The Historic Collections of the Palazzo Mocenigo", which marked the opening of the Palazzo Mocenigo Study Centre in 1985. Some other fabrics known with certainty to have been made in Venice were selected for the six international editions of the exhibition *The Arts and Crafts of Fashion in Venice* from the 13th to the 18th Century held from 1988 to 2005 in Venice, Berlin, London, New York, Beijing and St Petersburg, in collaboration with major museums in the cities concerned.

Doretta Davanzo Poli

Projects and research

The literary and artistic correspondence in the Gustavo Botta Archive

Gustavo Botta (1880-1948) was a contemporary of the early Lombard Futurists and the writers associated with the Florentine magazine *La Voce*, who regarded him highly as a refined art, literary and drama critic. He was, for example, greatly esteemed by figures of the

calibre of Benedetto Croce and Filippo Tommaso Marinetti. A talent scout in the literary and art worlds, he was also a poet in his own right, as valid as he was reserved. There is plenty evidence of his intense involvement in early 20th-century cultural events in the archive named after him, which arrived in the Giorgio Cini Foundation in 1971, at the behest of the heirs of Gustavo's wife, Amelia d'Agnillo Botta. The archive consists of various materials: an enormous book collection, particularly rich in first editions, including many autographed works; a series of works by the Trieste pastelist Arturo Rietti portraying various members of the Botta family; some personal photographs; posters collected by Botta, mainly connected with the Futurist movement; a rich correspondence including letters received by Botta and a series (unfortunately incomplete) of the transcriptions of his replies. Previously only partially analysed, the correspondence has now received more careful examination that has confirmed existing research but also reveals the presence of some overlooked information concerning artistic and literary events in the period from the foundation of the Futurist movement to the years immediately after the Second World War. Studying this correspondence has led, moreover, to the possibility of describing for the first time in more depth the multifaceted figure of Gustavo Botta as a man of letters, a poet and an art, literary and drama critic as well as a collector and leading player in the nascent world of expert evaluations of paintings.



Gustavo Botta, Venice, Fondazione Giorgio Cini

The first fascinating group in the archive gives an idea of the various types of relations that bound Botta to some of the initial exponents of Futurism. We learn for, example, about Luigi Russolo's debts or "nera bolletta" ("black bill"). In the years 1914-1916, despite the fact the movement was already successful abroad, Russolo was forced to borrow money from Botta several times. Even after these loans - the impression is that they were never repaid - in the first three months of 1914 he could not get into his studio because he had not paid the rent and was in the process of being evicted. We also learn about Botta's intention of founding a publishing house called *Il Lumicino*, in order to publish manuscripts by young Italian authors and translations of some French texts. For this project Botta hired Decio Cinti, the secretary of the Futurist movement, entrusting him with

Gustavo Bottà commemorates the painter
Emilio Gola in the villa called Buttero at Olgiate
Molgora, 19 October 1930, Venice, Fondazione
Giorgio Cini



among other things the translation of *Lilith* by Remy de Gourmont. This cost Cinti a trial for indecency, at which the defence witnesses included Filippo Tommaso Marinetti and Gustavo Bottà himself. The publishing house never got off the ground, much to the chagrin of Cinti, as can be deduced from his letters. Nonetheless Bottà continued his long-standing activities as a discover and selector of talented young authors. These activities are mentioned in the correspondence with Giovanni Boine, Massimo Bontempelli, Ercole Luigi Morselli, Mario Puccini and Federigo Tozzi.

Another group of certainly very interesting letters concerns the artistic movement known as *Novecento*. In this case we learn that Bottà was in touch with Anselmo Bucci, who invited him to his exhibitions and asked his opinion on literary and art works. Bottà also financed another friend, Leonardo Dudreville. The loans were made without any promissory notes or deadlines and here too the impression is that they were never repaid. There was actually a suggestion of possible exchanges in terms of percentages on sales but this option was rejected by Dudreville. From 1905 to the outbreak of the First World War Bottà engaged in an intense correspondence with Ugo Bernasconi, who turned to Bottà for help revising his translations of La Rochefoucauld and for an opinion on his own short stories, eventually published as *Uomini e altri animali* ("Men and Other Animals"). A connoisseur and collector of *Scapigliatura* artists, Bottà was the trusty friend of Medardo Rosso and also often visited Count Emilio Gola's studio, even before the latter had made a name for himself. An examination of these papers could lead to a reassessment of the development from *Scapigliatura* to Gola, thus putting in perspective the role of Margherita Sarfatti, who had generally been credited as the leading authority on the question; she too was a close correspondent of Bottà, who provided her with a good deal of information of a biographical and critical nature on the *Scapigliati* and other artists. He also filled her in about Ugo Ojetti and Emilio Cecchi, who on several occasions drew on Bottà's corrections for the first draft and subsequent revisions of *La pittura italiana dell'Ottocento* ("19th-Century Italian Painting").



The catalogue of the first Futurist painters' exhibition at the Galerie Bernheim-Jeune, Paris in 1912, Venice, Fondazione Giorgio Cini, Fondo Gustavo Botta

A separate chapter would be required to do justice to the Botta-Giolli correspondence not only for its quantity – 100 letters, with some replies – but also the importance of the themes dealt with, especially the *Scapigliatura* and *Novecento* movements, and the figure of Raffaello Giolli himself, whose brilliant innovative critical activity clearly emerges from the correspondence, together with his dramatic personal story. They corresponded for thirty years, from the early letters in summer 1911, describing the collaboration between the two men in organising an exhibition of works by Daniele Ranzoni at Intra (Verbania), the birthplace of the painter, up to Giolli's last very touching letter. In 1941, he was writing for the magazine *Domus* while already interned at Senago. Still oblivious to what dramatic events the future was to hold in store for him, he turned to his friend Botta for an opinion of the poetry of his second son, of whom he had guessed his considerable albeit still immature talent. Giolli was to perish at Mauthausen in January 1945, a few months after his young poet son had been executed by a firing squad in Villeneuve in October 1944. His poems were to be published posthumously in 1945 and they are referred to in the correspondence between Botta and his mother, Raffaello's widow, Rosa Giolli Menni.

The controversy surrounding Pietro Jahier's heavy-handed translation of Paul Claudel's novel *Partage de Midi* - triggered off by Botta's comments in the magazine *La Voce*, edited by Prezzolini - is one of the conspicuous episodes in Botta's intellectual career. A survey of the archive has, moreover, in this case come up with fresh material requiring further analyses: i.e. the letters sent by Jahier, still in a sulk over the initial criticism made by Botta. French on his mother's side and a great expert of French literature, Botta had voiced his criticism of the young editorial assistant of the *Voce* in the same magazine in 1912. By studying the Botta Archive, we can deduce that many people turned to the Lombard man of letters with requests for expert advice or to broker in transactions concerning paintings or to obtain loans of artworks from his prestigious collection. This was the case with Nino Barbantini, who borrowed works from the Botta collection for an exhibition of 19th-century painters held at the Venice International Art Expo in 1928; similarly, Vittorio Pica turned to Botta in 1922 to obtain the loan of some works by Enrico Cavalli. As regards his expertise, we find Fernanda Wittgens, director of the Pinacoteca di Brera from 1941 to 1944, asking him to examine some 19th-century Neoclassic paintings from the Gallarati-Scotti Collection, with a view to making possible attributions. Through the good offices of the sculptor Adolfo Wildt, Carlo Carrà also asked his opinion on possible works by Guardi, while with Benno Geiger, another art lover and collector, Botta inevitably shared an interest in and compared notes on Alessandro Magnasco.

Elisabetta Trincherini

Elisabetta Trincherini, PhD in Textual Studies at the University of Siena, received a scholarship to attend the Vittore Branca International Center for the Study of Italian Culture, where, in the second semester of 2012, she worked on a research project focused on the Gustavo Botta Archive.

Presences on San Giorgio

Vittore Branca and Angelo Giuseppe Roncalli: from Paris to San Giorgio

In 1981 a one-day conference was held at the Giorgio Cini Foundation to commemorate Pope John XXIII in the centennial year of his birth. The book of the proceedings (*Angelo Giuseppe Roncalli dal Patriarcato di Venezia alla Cattedra di San Pietro*, Florence,



Felice Carena, *Portrait of Pope John XXIII*, 1959, oil on canvas, Venice, Fondazione Giorgio Cini

Olschki, 1984) brought together some personal descriptions of Roncalli's presence on San Giorgio in the five-year period when he was Patriarch of Venice. It notably included a firsthand account by Vittore Branca, who had met and frequented the future pope in Paris. Angelo Roncalli had been in France since 1944, first as apostolic nuncio and then as Vatican observer at UNESCO. And in fact, in 1948, the two men first met at UNESCO, where Branca was the Italian representative for artistic and literary affairs. This was just to be the first of many contacts that became more frequent over the next few years in Venice, where Roncalli was made Patriarch in March 1953 and Branca arrived three months later to take up his post as secretary general of the newly founded Giorgio Cini Foundation.

Given that 2013 year sees the fiftieth anniversary of the death of Pope John XXIII and also the centenary of the birth of Vittore Branca, here we quote some particularly significant passages from Branca's speech, entitled *Angelo Giuseppe Roncalli for Culture and in Culture at UNESCO and the Giorgio Cini Foundation*.

"The sixth [UNESCO] general conference in July 1951 was the first that he [Roncalli] attended as permanent observer of the Holy See. In a truly catholic and

ecumenical spirit, he declared in his official speech:

'Our organisation must be a great fire whose sparks, carried everywhere by the wind, will light intense, active commitments to justice, truth, freedom and peace in all peoples of the world, with no distinction between race, language and religion. This will not mean that the original values of culture and religion will be ignored or neglected. On the contrary, it means that in this atmosphere of peace and goodwill they will be even stronger. The Church itself teaches us that education, science and culture (i.e. the aims of

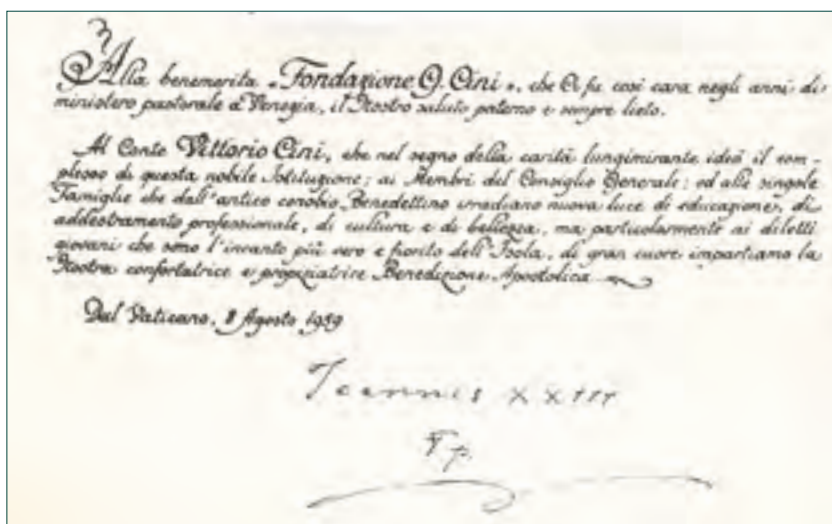
His Holiness Pope John XXIII gives a private audience to the directors of the Giorgio Cini Foundation and a delegation of teachers and students for the presentation of the celebratory book for the 5th centenary of San Lorenzo Giustiniani, printed by the Giorgio Cini Foundation's arts and crafts school



UNESCO) must be guided above all by a genuine spiritual love. In all souls of good faith and goodwill the reflection of the supreme truth, of God's face, shines.' Roncalli added one of his typically good-humoured anecdotes which often peppered his speeches like parables: 'Whenever I speak as the dean of the diplomatic corps to the representatives of the eighty countries and introduce a religious tone or appeal, usually the most responsive to such appeals are my colleagues from the Muslim, Buddhist or Confucian peoples.'...

And a year later at the 7th Conference in November 1952, just before coming to Venice, Monsignor Roncalli returned to the theme: 'We must truly be universal "Catholics"'. We must consider all men, no matter what religion or colour they have, only and always God's children, redeemed by Christ and summoned to an eternal destiny. In truth they must love and understand each other.' 'We too', he added smilingly and moving on rapidly, according to his typical water-divining style, to another line of reasoning, 'we too, as we near dusk, must understand and love what is different: i.e. the young people who wish to live on the wave of history, who wish to do new, modern and even weird things at any cost. Their trust in the future, their goodwill, must find in our experience the support and love which is a condition for anyone serving the Truth.'

The Patriarch reiterated the same calm faith whenever he came to the Giorgio Cini Foundation on the island of San Giorgio to assist the beginnings of the great work that he was personally so fond of and which in a certain sense had affinities with UNESCO. At the first meeting of the Foundation board of directors on 30 November 1953 he remarked (forgive me for all the quotes, but it's much better that he rather than I do the speaking): 'I believe that great successes are not achieved in spectacular forms but with this conviction that spreads by word of mouth, from contact to contact, around



something great and true, which is like a powerful yeast. We can rightfully and truly hope that the yeast will be a kind of contribution to the well-being not only of the souls who come to San Giorgio but also to well-being of a civic, social and international nature.

I should like to thank those who have given me the opportunity to pronounce these words and at the same time I would like to say that the joy of my spirit is complete; just as my hopes for all the good that will come are sincere and profound. But I would have said this much more quietly to our friend Professor Branca, who was my companion in observing and acting at UNESCO for a

year and a half in Paris and whom I am so pleased to see has come here to breathe this much healthier air than we had at UNESCO.'...

And a few days later, on 10 December, in an official document, a memo to the proto-secretary Monsignor Montini (which I obtained from Monsignor Capovilla - who is now sadly missed - with the Patriarch's handwritten corrections), we find the following comment: "Count Vittorio Cini has invested a conspicuous part of his private fortune in the transformation of San Giorgio, along with his whole ingenious spirit and upright, lofty heart as a candid Christian, who draws on the noblest and purest conceptions in Christ's Gospel.

The Patriarch of Venice, whom the founder had wished to be the first member of the board of directors, is able to assess more precisely and to give a more accurate account of the seriousness and spirit of this enterprise which - if God protects it - will become one of the most enlightened signs of the return in Italy of the doctrinal, charitable artistic tradition which was once the honour of our people in their greatest days.

In a period in which *bella gerunt alii*, the most important things for the life of a people are being reconstructed in admirable forms on San Giorgio. The three most characteristic activities are already in full swing on that charming island: firstly, the Centre of Culture; secondly, the School of Arts and Crafts, entrusted to the Salesian Fathers; and, lastly, the care and education of Navy orphans. All of this takes place round a church that is one of Palladio's masterpieces. Sanctified by the liturgical prayer of the Benedictine fathers, thus revived... the completion of the miracle of resurrection on that island in new and glorious life, resounding like a poem, the poem of a paternal love pierced -almost made to transcend human nature - by flashes of a more vivid light and raised towards new propitious expressions of culture and human and Christian fraternity."

Vittore Branca

Publications

Essays



L'epistolario Helmut Lachenmann - Luigi Nono (1957-1990)

edited by Angela Ida De Benedictis and Ulrich Mosch

Studi di Musica Veneta. Archivio Luigi Nono.

Leo S. Olshki editore, Florence, 2012

This volume brings together over 120 documents - letters, postcards, telegrams, etc. - exchanged over around thirty years by two leading figures on the contemporary music scene. This latest book in the “Luigi Nono Archive Studies” series charts the development of an unusually intense and important artistic and personal relationship. Having begun with teacher-student exchanges, their relationship continually developed over time, despite disagreements, long silences and momentary misunderstandings. What emerges from their correspondence - from the initial discussions on composing technique and musical poetics in the 1950s and ‘60s to letters of a rare emotional intensity in the 1980s - is the same passion for “making” and “experiencing” music and a deeply felt commitment shared by both men, albeit with at times different results and emotions. The documents are published in their original language, while the story of this exceptional correspondence has been entirely reconstructed by the editors. There are also three appendices: some letters written by Lachenmann to Nono which, for various reasons, were never sent; nineteen letters written by the two correspondents to other leading personalities on the music scene in the second half of the 20th century; and, lastly, a collection of seven mostly previously unpublished texts by Lachenmann on Nono, written on various occasions from 1957 to 1974. The entire correspondence and accompanying documents were collected as the result of research conducted at the Fondazione Luigi Nono, Venice, the Paul Sacher Stiftung, Basel and various other European archives.



Sebastiano Ricci 1659-1734

Atti del Convegno Internazionale di Studi, 14-15 dicembre 2009, Venezia, Fondazione Giorgio Cini edited by Giuseppe Pavanello

Scripta edizioni, Verona, 2012

This book contains the proceedings of a conference on Sebastiano Ricci, held at the Giorgio Cini Foundation on 14-15 December 2009, as the prologue to an exhibition the following year entitled *Sebastiano Ricci. The Triumph of Invention in Eighteenth-Century Venetian Art*. The various papers confirm the stature of Ricci as a leading European artist in the 17th and 18th centuries. Having assimilated the preceding artistic experiences first by

his continual wandering from Venice to various Italian cities (Bologna, Parma, Turin, Milan, Roma and, lastly, Florence) and then in the period when he was sought after by sovereigns and art *intendants* in Europe (Vienna, Paris and London), Ricci forged a style almost unrivalled in terms of elegance, imaginativeness and free use of colours. His works are permeated by what had become Rococo gracefulness, even anticipating Antoine Watteau's inventions. This book contains much fascinating fresh material: from archive information to previously unknown works (such as the remarkable *Mars Healed by Paeon*), iconographic reflections and incursions into Naples, Lombardy, Vienna, the German-speaking world, London and Russia.



Denis Ton

Giambattista Crosato. Pittore del Rococò europeo

Saggi e profili di arte veneta
Scripta edizioni, Verona, 2012

Giambattista Crosato (1697-1758) was a painter, fresco artist and stage designer, active in Venice and Savoyard Piedmont. He worked on some of the great landmarks of 18th-century European visual culture: from the Stupinigi Royal Hunting Lodge to the *salone* of the Ca' Rezzonico and various Venetian Villas. A painter of panels for *boiseries* and large fresco cycles, Crosato was one of the great Venetians in his day, the artist who best interpreted international Rococo in a personal key. At the same time he dialogued with the Piedmont culture in the age of Beaumont and Giaquinto and produced painting that was "resolute and bizarre" - to quote his contemporaries. As such, he was one of the few to offer an alternative to the great manner of the genius of the century - Giambattista Tiepolo. This is the first monograph with a catalogue raisonné of the paintings.



Adriano Mariuz

Da Giorgione a Canova

edited by Giuseppe Pavanello
Scritti di storici dell'arte veneta
Cierre edizioni, Verona, 2012

After the volume on Giambattista and Giandomenico Tiepolo (published in 2008), this book contains further writings by Adriano Mariuz which continue to reveal the extraordinary quality of his critical insights. No aspect is overlooked as he interprets the work of art, considered as a whole, in an entirely compelling and never cerebral style. In terms of variety of approaches, the essays on Giorgione's frescoes and the Cinquecento landscape are exemplary. The core of the book is 18th-century Venetian and European art, analysed in some of its most original aspects; among the artists accorded special treatment is Giambattista Piazzetta, the anti-Tiepolo.



La basilica dei Santi Giovanni e Paolo. Pantheon della Serenissima

edited by Giuseppe Pavanello, photographs by Matteo De Fina

Chiese veneziane

Marcianum Press, Venice, 2012

La basilica dei Santi Giovanni e Paolo. Pantheon della Serenissima is the first volume in the “Venetian Churches” series published by Marcianum Press in collaboration with the Giorgio Cini Foundation Institute of Art History. The series has been created with the aim of documenting, large religious buildings in Venice according to the latest, most rigorous scholarly standards. These key landmarks in the artistic, cultural and civil history of the Serenissima are the custodians of immense artistic heritages, only partially known and studied. A further aim is to make public opinion aware of the need to protect and use unique spaces that are an essential part of the Italian national heritage. The first book is dedicated to the enormous Dominican Basilica of Santi Giovanni e Paolo, second only in importance to St Mark’s for its size and role in the life of Venice. The basilica contains the bodies of 25 of the 125 doges of the Venetian Republic. They are celebrated in monuments and tombs, whose artistic magnificence makes the basilica one of the most useful places for studying the history of Venetian and European art over seven centuries. In the field of sculpture we find highly significant works by artists such as Nino Pisano, Pietro and Tullio Lombardo, Alessandro Vittoria, Giuseppe Maria Mazza, Gianmaria Morlaiter and Giovanni Bonazza, while in the field of painting there are masterpieces by Giovanni Bellini, Lorenzo Lotto, Cima da Conegliano, Paolo Veronese and Giambattista Piazzetta. The basilica is thus an immense treasure house of great significance for Venice. Published fifty years after the only previous monograph, this book is edited by Giuseppe Pavanello, who coordinated a group of Italian and foreign specialists in order to make complete updated entries of all the works of art in the basilica. The cataloguing has been accompanied by a new, complete photographic campaign conducted by Matteo De Fina, which took over a year and required extremely sophisticated photographic instruments.

Consequently, a specific feature of the book is its two complementary functions as a scholarly work and at the same time a splendid volume of art photography. This twofold spirit has a single aim, however: appeal to as wide a public as possible and not only specialists.



Rodolfo Pallucchini

Gli incisori veneti del Settecento

Anastatic reprint of the 1941 Venice edition with an illustrated catalogue of all the works

Fondazione Giorgio Cini, Venice - Scripta edizioni, Verona, 2012

This book contains the anastatic edition of the catalogue of the exhibition “18th-Century Veneto Etchers”, organised by Rodolfo Pallucchini at the Ridotto Theatre, Venice, in

1941. In the original catalogue only 94 of the 613 works exhibited were illustrated. In order to provide a more complete reference work for scholars and collectors of 18th-century Veneto prints, this edition includes illustrations for all the works on show at that memorable exhibition, focused on an exceptional aspect of European artistic creativity and investigated by Pallucchini with his usual critical intelligence in what was a pioneering study.



Federico Maria Sardelli

Catalogo delle concordanze musicali vivaldiane

Studi di musica veneta. Quaderni vivaldiani, XVI

Leo S. Olschki Editore, Florence, 2012

Catalogo delle concordanze musicali vivaldiane, or, inventory and synoptic view of all the *loci communes* in Vivaldi's music: from whole movements down to small musical fragments, themes, phrases and ideas that circulate throughout his huge oeuvre and - sometimes - outside it, in composers from whom Vivaldi obtained them or who obtained them from Vivaldi. These hundreds of cross-references and concordances of varying degree build up a map of Vivaldi's musical language, of his artistic evolution over time and of his creative and stylistic choices. The great map of musical concordances in Vivaldi's music opens one's eyes to an extraordinary and complex laboratory of ideas, to a skilful and rigorous method of working that, once inventoried and organized, brings new perspectives to musicological research. Indeed, the main aim of this study is to offer a new and useful instrument with which to confront problems of dating, chronology, attribution and identification, as well as to aid the study of Vivaldi's creative periods and compositional methods. Cases of new musical attributions have already been numerous, thanks to the adoption of this new kind of approach. The volume is divided into two parts: an "Introduction", which examines Vivaldi's compositional process and establishes the epistemological bases of the system of musical concordances, and the "Catalogue" proper, in which, following the numbering of the Ryom catalogue, all the concordances so far noted in Vivaldi's music are listed.



Rita Vianello

Il gondoliere

Collana di Studi e Ricerche sulle Culture Popolari Venete

Verona, Cierre Edizioni, 2011

The latest book in the series of "Studies and Research into Veneto Popular Cultures" focuses on the key figure in and of gondolas, built for centuries by *squeraro*i, with the indispensable contribution of the *remieri* (oarmakers). Three kinds of gondoliers survived over the centuries *da nòlo* (for hire), *da parade* (for processions), and *da casada* (for private

household service). Through field interviews, here the modern gondolier is described with an emphasis on aspects such as the organisation and regulation of his work. Moreover, the book focuses on the gondolier's specific vocabulary thus clearing up obscure aspects of his barely comprehensible jargon for those unfamiliar with this ancient Venetian profession. The overall aim of the book is thus to explore neglected areas of a world bound by the indissoluble bond between the gondolier and his boat.

Music and critical editions of music

Antonio Vivaldi

Sonata per violino e basso continuo, RV 810

Edizione critica delle Opere di Antonio Vivaldi

Ricordi editore, Milan 2012



The violin sonata RV 810 is among the most recent Vivaldi discoveries. Its history is strange: having come to light among the anonymous holdings of the Dresden library (SLUB), it was attributed to Vivaldi on account of its concordance with the recorder sonata RV 806, similarly anonymous, discovered not long before in Berlin and attributed to Vivaldi on the strength of several musical links to authentic works. The story of these two sources became more interesting and complex with the discovery of a plagiarized sonata published towards 1750 by the Venetian violinist Antonio Pizzolato, who made use of a large amount of material taken from Vivaldi's sonata. The present, first edition of RV 810 relates the intricate story of these finds and restores to public view the text of a fresh and scintillating work composed by Vivaldi in the mid 1710s.

Antonio Vivaldi

Sonate per violino e basso continuo, RV 815 e RV 816

Edizione critica delle Opere di Antonio Vivaldi

Ricordi editore, Milan 2012



The violin sonatas RV 815 and RV 816 came to light only recently. They were found in a manuscript volume compiled in England around 1725 that once belonged to the collector Gerald Coke and is today preserved in the Foundling Museum, London. The sonatas are presented as keyboard music, but their rigorously two-part texture and some technical aspects identify the music as for violin and bass. They are relatively early compositions probably composed for an unknown amateur violinist. The three-movement C major sonata (RV 815) has some interesting structural features, while the four-movement D major sonata (RV 816) is most remarkable for its fantasia-like opening movement, composed entirely over a tonic pedal note.

Periodicals



Studi Veneziani N.S. LXIII (2011)

edited by L'Istituto per la Storia della Società e dello Stato Veneziano

Fabrizio Serra Editore, Pisa - Rome, 2012

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Saggi e Memorie di storia dell'arte 35 (2011)

edited by L'Istituto di Storia dell'Arte

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'Preistoria' di Rodolfo Pallucchini: gennaio 1931, la recensione alla I Quadriennale di Roma

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"Caro Fromentin libico...": il rapporto con Giuseppe Marchiori e gli inizi di Pallucchini contemporaneista

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Pallucchini, Marchiori, Apollonio. La critica d'arte a Venezia 1942 - 1947

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Dagli affreschi di Campigli al Bó pittorico: Pallucchini ed Anti per l'Università di Padova

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Giuseppina Dal Canton

Gli scritti di Rodolfo Pallucchini sull'arte contemporanea

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The monumental complex of San Giorgio Maggiore can be visited on a guided tour. For bookings and further information: Civita Tre Venezie, tel. 041.2201215 segreteria@civitatrevenezie.it. For updates, visit www.cini.it

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