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GIORGIO CINI

Lettera da San Giorgio

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PROGRAMMES (SEPTEMBER 2014 – FEBRUARY 2015)

6 JUN – 29 NOV	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Le Stanze del Vetro. Hiroshi Sugimoto: The Glass Tea House “Mondrian”</i>
5 SEP – 2 NOV	VENICE, GALLERIA DI PALAZZO CINI A SAN VIO <i>A Guest at the Palace.</i> <i>The Adoration of the Shepherds by Lorenzo Lotto from the Pinacoteca Tosio Martinengo, Brescia</i>
SEP – DEC	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>The Photo Library Meetings</i>
8–11 SEP	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Dialoghi di San Giorgio Bibliotechnica. Digital arts, philology, and knowledge worlds</i>
8 SEP	VENICE, TEATRO LA FENICE <i>Seminar Poetry “laden with future”. Friedrich Hölderlin and 20th-century music</i>
14 SEP – 11 JAN	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Le Stanze del Vetro. Exhibition Tomaso Buzzzi at Venini</i>
15 SEP	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Books at San Giorgio</i>
18 – 20 SEP	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>10th World Conference on the Future of Science</i> <i>The Eradication of Hunger</i>
22 – 23 SEP	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Conference Stravinsky in Italy. In memory of Roman Vlad</i>
24 SEP	VENICE, GALLERIA DI PALAZZO CINI A SAN VIO <i>Art conversation</i>
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7 OCT	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Books at San Giorgio</i>
8 OCT	VENICE, GALLERIA DI PALAZZO CINI A SAN VIO <i>Art conversation</i>
11 OCT	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>The Benno Geiger Poetry Translation Prize</i>
15 OCT	VENICE, GALLERIA DI PALAZZO CINI A SAN VIO <i>Art conversation</i>

16 – 18 OCT	<p>VENICE, ISLAND OF SAN GIORGIO MAGGIORE</p> <p>International conference <i>Italian Renaissance enamels on copper. Artistic geography, collecting and technology / Les cuivres émaillés de la Renaissance italienne. Géographie artistique, collectionnisme, technologie</i></p>
16 – 19 OCT	<p>VENICE, ISLAND OF SAN GIORGIO MAGGIORE</p> <p>International conference <i>The storysinging tradition in China</i></p>
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12 NOV	<p>VENICE, ISLAND OF SAN GIORGIO MAGGIORE</p> <p>Seminar and Concert</p> <p>Polyphonies “in viva voce” 18 “Migrant” choral singing in Venice</p>
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5 – 6 DEC	<p>VENICE, ISLAND OF SAN GIORGIO MAGGIORE</p> <p>Conference <i>The stage as “sensitive space”. Scores and stage direction after Verdi and Wagner</i></p>
9 – 13 DEC	<p>VENICE, ISLAND OF SAN GIORGIO MAGGIORE</p> <p>Workshop <i>Digital Audio WorldStation: Electronic Inter/Actions for musical creativity</i></p>
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LETTERA DA SAN GIORGIO

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The monumental complex of San Giorgio Maggiore can be visited on a guided tour.

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1954. Giuseppe Fiocco, first director of the Institute of Art History

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EDITORIAL

In the Fondazione Giorgio Cini programme of events autumn and, especially, September, is a time traditionally devoted to reflecting on major scientific, social and political issues. The first important appointment in the forthcoming season is the eighth edition of the Dialoghi di San Giorgio (8-11 September), entitled *Bibliotechnica. Digital arts, philology, and knowledge worlds*. This year experts with very varied disciplinary backgrounds from all over the world will explore the way new technologies of knowledge, such as digital access and archiving, and the new geographies of knowledge, such as those involved in institutional forms outside the Western tradition, affect the methods of producing, preserving and disseminating knowledge. These topics will be addressed with a special focus on the library as an institution and on disciplines such as philology and art history.

Another major event in September (18-20) is the tenth edition of the International Conference on the Future of Science on the Island of San Giorgio Maggiore. Organised in collaboration with the Fondazione Umberto Veronesi and the Fondazione Silvio Tronchetti Provera, the conference will tackle an urgent theme: *The eradication of hunger*. Almost one billion people have no access to food and clean water, while every day around the same number of people struggle with one of the great health disorders of the century: obesity. The aim of the conference is to offer an overall vision of problems such as water scarcity, the development of sustainable agriculture, food security, the relationship between food and health, and the search for ways in which science and technology can contribute to solving them.

Current political affairs and intercultural exchanges will be at the centre of the international seminars entitled *Minorities and the global populist wave. Democracy and pluralist societies challenged by ethnic and religious radicalisms*, promoted by the Fondazione Giorgio Cini in collaboration with Reset-Dialogues on Civilizations in partnership with the University of Padua, the Jamia Millia Islamia University, New Delhi and the Indian magazine *Seminar*.

Following a previous edition in Venice and two in New Delhi, this year the seminars will begin with a day of study at the University of Padua (6 November) and will continue over the next two days (7 and 8 November) at the Fondazione Giorgio Cini. European and Indian scholars, politicians and intellectuals will discuss the effects of the populist wave both in Europe and India. The seminars will focus on how public policies in favour of minorities – whether cultural, ethnic, religious, social or of gender – have always been of crucial importance in the debate on democracy, especially in a context of cultural and religious pluralism, as in India and increasingly so also in Europe.

The exhibitions planned for the second half of 2014 underscore the enduring vitality of the Institute of Art History, which this year celebrated sixty years since its foundation with the re-opening of the Palazzo Cini Gallery at San Vio. The latest exhibition in the long-term project

Le Stanze del Vetro (“Rooms for Glass”), on the other hand, will feature the works that Tomaso Buzzi created for the Venini glassworks. The fact that Buzzi also worked as an architect on the Palazzo Cini highlights the connection between Vittorio Cini’s residence, the home in which he pursued his dreams, and the Island of San Giorgio Maggiore, the place where his greatest dream was realised: the Foundation named after his son.

All of these events are part of a broader programme, described in detail, as usual, in this issue of the *Lettera da San Giorgio*.

Il Presidente

Giovanni Bazoli

A handwritten signature in black ink, appearing to read 'G. Bazoli', with a stylized, flowing script.

MAIN FORTHCOMING ACTIVITIES



Lorenzo Lotto, *The Adoration of the Shepherds*.
Brescia, Pinacoteca Tosio Martinengo

5 SEPTEMBER – 2 NOVEMBER 2014
VENICE, PALAZZO CINI GALLERY AT SAN VIO

A Guest at the Palace

*The Adoration of the Shepherds by Lorenzo Lotto
from the Pinacoteca Tosio Martinengo, Brescia*

As of September, the Palazzo Cini, the stately residence on the Grand Canal which displays highlights from Vittorio Cini's art collection, will host Lorenzo Lotto's *Adoration of the Shepherds* from the Pinacoteca Tosio Martinengo, Brescia. A late masterpiece by the great Venetian artist, the painting is characterised by striking colour juxtapositions and admirably intense atmospheric and light effects. Count Paolo Tosio acquired the work in 1825. The *Adoration* has always been considered one of the great masterpieces in the Brescia collection. Vittorio Cini was also very fond of the art of Lorenzo Lotto. In 1941 he acquired the splendid *Portrait of a Gentleman* (possibly Fioravante degli Azzoni Avogadro), previously in the renowned Contini Bonacossi collection. Displaying Lotto's *Adoration of the Shepherds* from Pinacoteca Tosio Martinengo in the Palazzo Cini immediately brings to mind the presence in the same palace of that Lotto owned by Vittorio Cini, an invaluable piece in the collection which used to hang in the large *salone*. Promoted by the Institute of Art History, this joint initiative involves the collaboration of the Fondazione Brescia Musei and the Pinacoteca Tosio Martinengo, which has a remarkable art collection very knowledgeably put together by Count Paolo Tosio in the first half of the 19th-century (the bequest is dated 1844). Despite the different personalities of their owners and a diverse historical context, the two collections clearly have a number of affinities. Thanks to this initiative, a highly meaningful relationship has also been established with the city of Brescia, historically a place of meetings and exchanges of figurative art between the Veneto and Lombardy. Moreover, what is effectively the city *pinacoteca* holds some of the most significant works of the Lombard and Brescian school, represented by excellent works – to mention only a few examples – by Vincenzo Foppa, Giovanni Gerolamo Savoldo, Moretto and Romanino. Displaying the *Adoration* provides an opportunity to admire a masterpiece of Venetian Renaissance art in a refined, intimate setting and at the heart of a collection of great value and exceptional rarity. Moreover, Lotto's painting can be very meaningfully compared with works in the Palazzo Cini Gallery, and especially the masterpieces of the Tuscan and Ferrarese Renaissance in the adjoining room. The Lotto can thus be seen as conversing like a "guest at the palace" in rooms that were once the home of Vittorio Cini and his collections, the place chosen to display exemplary masterpieces but also capable of expressing and highlighting the subtle relations between similar collections in terms of value, history and meaning. The presence of the *Adoration of the Shepherds* from the Pinacoteca

Tosio Martinengo in the Palazzo Cini may also be seen as the first stage in a fascinating potential itinerary of Lorenzo Lotto's works in Venice, which includes the nearby Gallerie dell'Accademia, with its stunning *Portrait of a Young Man*, the church of the Carmini, with the altarpiece of *Saint Nicholas in Glory with Saints* and, lastly, the basilica of Santi Giovanni e Paolo, with another superb altarpiece – *The Alms of Saint Antoninus*.

The Palazzo Cini Gallery has been reopened thanks to the support of Assicurazioni Generali.



Filippo Lippi, *Virgin and Child*.

Florence, Galleria degli Uffizi

Van Marle Archive, Photo Library, Institute of Art History

SEPTEMBER – DECEMBER 2014

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Photo Library Meetings

Part of the events to mark the sixtieth anniversary of the creation of the Institute of Art History, a series of meetings presenting the photographic collections preserved in the Fototeca (Photo Library) will continue this autumn. The series began last June with a lecture by Anchise Tempestini on the origins of the photographic archives and the art history photo library. He illustrated the theme of the relationship between photography and art history studies by recounting some personal experiences in re-organising and cataloguing collections held in major Italian and foreign institutions. The series entitled *Meetings in the Photo Library. The Photographic Archives in the Institute of Art History*, aims to attract specialists and art

historians, but also anyone interested in furthering their knowledge about the photographic collections and the people who put them together. In September Lionello Puppi will give a lecture on the Van Marle-Ventura photographic collection, assembled by the illustrious Dutch art historian Raimond Van Marle, author of the book *The Development of the Italian Schools of Painting*. For information, visit www.cini.it, which includes a continuously updated calendar with all the events.

8 – 11 SEPTEMBER 2014

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Dialoghi di San Giorgio

Bibliotechnica. Digital arts, philology, and knowledge worlds

Today's systems of knowledge are undergoing profound changes in content, form and location. New fields emerge and old ones disappear or re-appear through the recombinations of disciplines. Ancient manuscripts and the most recent scholarly publications, as well as objects and artefacts from every place and time, are enriched through metadata and made searchable, crunchable and remotely accessible. Centres of learning in the global South and East stretch and reorder previously established hierarchies of research and expertise.

The "Dialogue" to be held on the Island of San Giorgio Maggiore in Venice, 9-11 September



Holland House Library, London, after an air raid in 1940.
Reproduced by permission of English Heritage

2014, will explore these critical issues around knowledge organisation in the present, past and future. The discussions will concentrate on a handful of sites in which such tensions have been played out and will continue to be played out: the library, the art-historical archive and the techniques of philology.

In times of crisis, interconnections between the content of knowledge and the ways it is produced and organised come under considerable scrutiny and pressure. Diagnoses and prognoses of today's crises are widely disputed. Some claim that innovative and experimental knowledge forms are unprecedentedly hampered by the rigid and insular insistence on disciplinary specialisation, while others argue that disciplinary training and expertise are under major threat from loose notions of interdisciplinarity and extramural populism. This argument is

evidenced as much in the unruly comments pages of online publications as in concerns about commercial pressures and monopolistic practices within academic publishing.

It is also widely held that established Western models of knowledge and their institutions – academies, universities, museums and archives – are now entirely inadequate as sources of fresh knowledge and must be at least complemented, perhaps entirely replaced, by unprecedented forms of experimental organisation. These may be transnational, transdisciplinary, open-sourced or open-ended, and range from participatory web-based platforms to centres of excellence or institutes for advanced study. At the same time, it is urged that traditional knowledge forms – many of which, scholars increasingly recognise, have been drawn from precedents outside the Western cultural sphere, or from a range of different classical precedents – will be reinforced, if not redeemed, by the newest forms of knowledge storage, retrieval and organisation. It is often predicted that digital technologies, for instance, will resuscitate the library, museum and archive as viable systems of knowledge. The institution of the library and the disciplines of philology and art history are enlightening examples through which to explore these general themes. The library's history in different cultural spheres and traditions is closely linked to the knowledge forms of those cultures and their development. We can ask how libraries have embodied, or transformed, disciplinary organisation, how they have rendered knowledge systems rigid or provided resources for their mutual exchange and radical subversion. Disciplines such as philology, characterised by close attention to the recovery of original sources and identification of authorship, and art history, traditionally involved in questions of attribution as well as of connoisseurship and conservation, have long been intimately associated with the institution of the library. Both have deployed elaborate material apparatuses and highly skilled disciplines, employing multiple sensory modalities, to reconstruct lost and distant worlds. Both are currently being transformed and re-invented. This “Dialogue” will ask how new knowledge technologies, such as digital access and archiving, and new geographies of knowledge, such as those involved in institutional forms from outside the Western tradition or the revival of forms from earlier knowledge systems, now affect these library-based disciplines and how they may affect their future development.

The Fondazione Giorgio Cini on the Island of San Giorgio Maggiore is an ideal setting in which to explore these questions. A splendid retreat for intense and wide-ranging inquiry with a library, art museum and global academic hub, San Giorgio is closely involved with museology, curatorship, and the many disciplines of art history and cultural studies. It also continues Venice's traditional role as populiser and mediator of diverse cultures and is a centre for the innovation, circulation and preservation of objects and ideas.

The participants are Murtha Baca, Luca Massimo Barbero, Matthew Battles, Geoffrey C. Bowker, Gregory Crane, Ann-Sophie Lehmann, Glenn W. Most, Aihwa Ong, Ruth Padel, Filippomaria Pontani, Dagmar Schäfer, Simon Schaffer, John Tresch and Stéphane Van Damme.

The “Dialogo di San Giorgio” will be inaugurated by a special event at 6 pm on Monday, 8 September: a performance of George Crumb's *Black Angels* for electric string quartet by Repertorio Zero, followed by Alberto Onofrietti reading excerpts from Jorge Luis Borges' *La biblioteca di Babele*.



Fragmente - Stille, An Diotima, first draft, detail of page 1. Archivio Luigi Nono, Venice

8 SEPTEMBER 2014
VENICE, TEATRO LA FENICE

Seminar Poetry “laden with future”. *Friedrich Hölderlin and 20th-century music*

To mark the ninetieth anniversary of the birth of Luigi Nono, the Fondazione Giorgio Cini Institute of Music, the Fondazione Archivio Luigi Nono, the Centro Tedesco di Studi Veneziani and the Europäische Akademie für Musik und Darstellende Kunst Montepulciano

have organised a seminar on the role of Friedrich Hölderlin's poetry in 20th-century music. The event also relies on the support of the Embassy of the Federal Republic of Germany and the Bundesregierung für Kultur und Medien and the collaboration of the Teatro La Fenice, Venice, which will host the event in the Sale Apollinee. At 2.30 pm the speakers will be philosophers Massimo Cacciari and Manfred Frank, Germanist Luigi Reitani and the composers Manzoni e Charlotte Seither, coordinated by Gianmario Borio (Institute of Music) and Sabine Meine (Centro Tedesco di Studi Veneziani). At 8 pm, there will be a concert devoted to Luigi Nono. The main work in the programme is the quartet *Fragmente - Stille, An Diotima* (1979/1980), a composition rich in quotations from Hölderlin's verse.

14 SEPTEMBER 2014 – 11 JANUARY 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Le Stanze del Vetro / Exhibition *Tomaso Buzzi at Venini*

The Lombard architect Tomaso Buzzi was a leading exponent of the so-called Novecento Milanese. A friend and collaborator of Gio Ponti, he was also a member of the group called



Bowl of Hands, polychrome glass paste and gold leaf.
Designed by Buzzi for Venini (1932-1934)

Il Labirinto, together with architects and entrepreneurs like Ponti, Michele Marelli and Paolo Venini. And it was with Ponti that Tomaso Buzzi became one of the most important creators of Italian taste in the 1930s, setting the benchmark for the next few years. An erudite architect, experimental industrial designer and refined interior designer, as well as being a collaborator with the magazine *Domus*, his services were sought by some of the most important upper-class Italian families: the Volpi, Cini, and Visconti, to mention but a few. The buildings he worked on include the Villa Necchi Campiglio, Milan, recently restored by the Fondo Ambiente Italiano (FAI), Palladio's Villa Maser, Treviso, the Palazzo Cini at San Vio, the Palazzo

Papadopoli and the Palazzo Labia (all Venice). From 1932 to 1933 Buzzi began to collaborate very actively with the Venini glassworks and was to continue to do so, albeit more sporadically, over the following few years. Buzzi's creative contribution consisted in an experimental approach to form and materials. His extensive studies on lightning initiated the development of new forms in this traditional sector of Murano glassmaking. Curated by Marino Barovier, *Tomaso Buzzi at Venini* reconstructs this brief but fecund collaboration, documented not only through a selection of glass objects and original drawings from the Venini Archive but also unpublished designs held at Scarzuola (Montegabbione), the "theatre-city", which Buzzi began to construct in the late 1970s. To accompany the exhibition, the first catalogue raisonnée of Tomaso Buzzi's glass works, edited by Marino Barovier with Carla Sonego, will be published by Skira for Le Stanze del Vetro.

15 SEPTEMBER, 7 OCTOBER, 29 OCTOBER
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Books at San Giorgio

The book launch series dedicated to the latest Fondazione Giorgio Cini publications resumes in September. The first presentation on 15 September will feature the recent volumes of *Studi Veneziani*, the prestigious journal edited by Institute for the History of the Venetian State and Society. As usual, the journal includes articles on Venetian and Veneto culture, history, politics and art, including a long essay by François-Xavier Leduc on the Venetian aristocracy's management of their property from the 14th century on. On 7 October the latest issue of *Arte Veneta* will be unveiled. For the sixtieth anniversary of the creation of the Institute Art History, the journal, which was founded in 1947 under the presidency of Giuseppe Fiocco with Rodolfo Pallucchini as academic director, will have a revamped editorial and graphic look with more lavish colour illustrations to accompany the fascinating academic articles. The themes dealt with range from the Trecento to the Settecento, and include some important new findings. A very useful new feature, as of this issue, is the free downloadable e-book of the "Bibliography of Veneto Art". Lastly, on 29 October the highlighted book will be *Luigi Squarzina. Studioso, drammaturgo e regista teatrale*, the proceedings from an international conference held at the Fon-

dazione Giorgio Cini from 4-6 October 2012 in collaboration with the Accademia Nazionale dei Lincei. Four years after Luigi Squarzina's death, the writings collected in this book provide the opportunity to commemorate his life and art by exploring his various multifaceted aspects.

18 – 20 SEPTEMBER 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Tenth World Conference on the Future of Science: *The eradication of hunger*

Access to food and water are included among the fundamental rights in the United Nations Universal Declaration of Human Rights. Yet over one billion people on the Earth have no access to clean water and suffer from malnutrition. Scarcity of food is the cause of the largest number of deaths in the world from illness, while the struggle to control natural sources of clean water is one of the major causes of armed conflicts. On the other hand, the wealthy nations in the world, which represent only a small part of humanity, have to address the other side of the coin of malnutrition: excess food and the rise in obesity, now a thoroughgoing epidemic with dramatic consequences for health. With the rising world population, the solution to these problems and a more balanced redistribution of food resources are not only a moral imperative but the only road to sustainable development and worldwide security. Science and technology, if used wisely, can make fundamental contributions to solving these problems and to guiding the implementation of solutions to ensure everyone has sufficient food and clean water. These are the themes in the tenth edition of the Future of Science World Conference, promoted by the Fondazione Umberto Veronesi, the Fondazione Giorgio Cini and the Fondazione Tronchetti Provera. The speakers, experts from various different fields, will tackle a broad raft of issues: climatic change and desertification, sustainable agriculture, the exponential rise in animal-origin food consumption and related pathologies (e.g. diabetes, obesity and cardiovascular disease) food security and health, genetic engineering and plants, and various economic, ethical and political implications.



Igor Stravinsky in Piazza San Marco (1925).
Fondo Alfredo Casella, Fondazione Giorgio Cini, Venice

22 – 23 SEPTEMBER 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Conference *Stravinsky in Italy. In memory of Roman Vlad*

The reception of Igor Stravinsky's music in Italy is the theme of a two-day conference coordinated by Angela Carone, Massimiliano Locanto and Gianfranco Vinay. On the first day Francesco Fontanelli, Simone Caputo and Simone Ciolfi will consider the reception of Stravinsky's compositions in the work of Alfredo Casella, Gian Francesco Malipiero and Goffredo Petrassi, while Federica Di Gasbarro, Alessandro Maras

and Sabine Meine will illustrate Italian critics' response to the music of the Russian composer, when performed in cities like Rome and Venice but also in smaller towns. The second day will be entirely dedicated to the reception of Stravinsky in published and unpublished writings by Roman Vlad, while papers by Elia Andrea Corazza, Susanna Pasticci and Mauro Mastropasqua will focus on his studies dedicated to Stravinsky's ballets, vocal works and sacred music, highlighting the unusual features and innovative aspects compared to previous and contemporary essays on the subject. The conference wishes to commemorate Roman Vlad, a year after his death, which occurred only two months after he had presented his personal archive to the Institute of Music. During the two days of the conference participants will be able to admire a selection of materials related to Igor Stravinsky from the Italian Composers Archives in the Fondazione Giorgio Cini. The display will be curated by the archivists of the Institute of Music.



Emile Bernard, *Portrait of Benno Geiger*, (1906), detail

11 OCTOBER 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Benno Geiger Poetry Translation Prize

Acting in accordance with Elsa Geiger Ariè's bequest commemorating her father, the Fondazione Giorgio Cini has set up the Benno Geiger Poetry Translation Prize, to be awarded for an Italian translation of a work of poetry from an ancient, mediaeval or modern Western language published in the previous year. The annual prize thus honours

Benno Geiger (1882-1965), an Austrian writer and art critic who published important works on the history of art as well as his own poetry. He also made some excellent German translations of Italian verse classics. Geiger's fascinating letters on literary and artistic matters with early 20th-century Italian and European correspondents are now in the Literary Archives of the Fondazione Giorgio Cini. Chaired by Francesco Zambon, the Prize Jury – made up of Shaul Bassi, Franco Buffoni, Fabrizio Cambi and Piero Taravacci – will meet in September to choose the winner for the 2014 edition. The winner's name will be announced on the completion of the proceedings, while the prize-giving ceremony will be held on 11 October 2014.

16 – 18 OCTOBER 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International conference

Italian Renaissance enamels on copper. Artistic geography, collecting and technology / Les cuivres émaillés de la Renaissance italienne. Géographie artistique, collectionnisme, technologie

In collaboration with the Musée du Louvre and the Centre de Recherche et de Restauration des Musées de France (C2RMF), Paris, the Institute of Art History has organised an international conference on the production of Renaissance enamels on coppers (so-called *veneziani*). The conference



Bowl, early 16th century. Paris, Musée du Louvre
© RMN-Grand Palais (Musée du Louvre) / Martine Beck-Coppola

will be attended by art historians, conservators and restorers together with experts in the field of diagnostics and physical-chemical analysis. In Italian Renaissance decorative arts, enamels on copper were a relatively small but highly refined production, traditionally attributed to Venetian manufacturers. Most of the preserved pieces consist of ceremonial table services made up of goblets (at times with lids), plates, bowls, saltcellars, jugs and flasks. Other items include small caskets, torch holders, candelabras and mirrors, while some *paci*, burettes, reliquaries and ostensories also attest to religious uses. In this art the metal giving the object its form also acts as a support for a richly coloured and gilded decoration, made up of several layers of enamel alternated with white, blue, purple or green grounds, embellished with touches of red. Admired and collected in the 19th century (when the principal European collections were being formed), enamels on copper dating back to as early as the late 15th century then went out of fashion. The interdisciplinary conference sets out to further knowledge about these works of very high artistic standards – they can be seen in major museums and collections worldwide – from the point of view of the manufacturing techniques, form and decoration

and in terms of the social-cultural context in which they were produced. The themes will include defining a corpus of their forms and decorations; describing patrons and customers, especially through the study of heraldry and emblems; and lastly reconstructing their arrival on the European art markets in the 19th century and the America markets in the 20th century. The Venetian origin of this production will be discussed and reconsidered with the contribution of recent archive research, the study of glassmakers' recipe books and the results of physical-chemical inquiries conducted by C2RME, Paris, LAMA, Venice and the Opificio delle Pietre Dure, Florence. During the three days of the conference the enamelled copper mirror from the collection in the Palazzo Cini Gallery will be on show to the public. Restored for the occasion by the Opificio delle Pietre Dure, it is the second most important mirror of its kind after the one in the Louvre.



A performance of Chinese storysinging

16 – 19 OCTOBER 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International conference *The storysinging tradition in China*

in collaboration with CHIME (Foundation for Chinese Music Research, Leiden), Department of Asian and North African Studies, Ca' Foscari University, Venice, the Confucius Institute at Ca' Foscari University, Venice

This conference is the continuation and development of a series of conferences and performances of Chinese music that the Intercultural Institute of Comparative Music Studies has been promoting for several years

in collaboration with CHIME (Foundation for Chinese Music Research, Leiden), the University of Venice and the Confucius Institute. This year some of leading international experts in the field will gather to discuss the storysinging tradition of China. The speakers will present research in the fields of history, musicology and oral literature studies. The academic coordinators of the conference will be Frank Kouwenhoven, director of CHIME, and Vibeke Bordahl, from the Nordic Institute of Asian Studies (Denmark). As part of the conference to be held on the Island of San Giorgio Maggiore, two storysinging shows have also been organised, featuring various Chinese artists. They will represent a vast range of repertoires – traditional, modern, rural and urban – from northern and southern China.

30 OCTOBER 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

31 OCTOBER 2014
VENICE, PALAZZO GRASSI

International conference *The Art History Seminars*

Exactly sixty years ago, in 1954, thanks to a group of art historians, led by Giuseppe Fiocco and including experts of the calibre of Sergio Bettini, Carlo Anti and Piero Zampetti, and with Vittorio Cini's resolute support, the Fondazione Giorgio Cini Institute of Art History was created and immediately revealed its potential to become a major international study and research centre. The newly founded institute was officially unveiled in October of the same year, during the historic conference on *Figurative Art and Abstract Art*. The Institute of Art History's critical, interdisciplinary approach and diversified methodological orientations soon made its significance and primary aim clear. It was intended to play a leading role not only in academic research into the art of the past, but also in the debate on contemporary art by promoting international studies and major exhibitions. To celebrate the creation of the institute, the Fondazione Giorgio Cini has organised for 30-31 October an event that will explore the great depth and significance of that historic conference by placing it at the centre of the first edition of

The Art History Seminars. The first day will focus on the state of art criticism with reference to the leading players and speakers at the historic 1954 meeting, such as Gino Severini, Enrico Prampolini, Emilio Vedova, Felice Carena and Berto Lardera. There will also be a focus on the main issues discussed at that conference with the aim of describing the ensuing historiographical developments as well as current critical prospects. This also implies the ambition of creating a series of comparisons concerning the current state of art historical research methodologies applied to 20th-century art and criticism. Some of the topics addressed will include French, Italian and German post-war critics (bearing in mind the his-



«Quaderni di San Giorgio» *Arte figurativa e arte astratta*, Sansoni Editore, Firenze, 1955

toric conference participants); the 1954 Venice Biennale; the abstract-figurative debate; the “Group of Eight”; the “New Front of the Arts”; the second wave of Futurism and the role of Severini; American abstract art and forays into post-war sculpture; 1950s Europe and the currents of Informel, Spatialism and Neo-avantgardes; plus various other subjects that arose at the conference. The second day, organised in collaboration with the Palazzo Grassi, will involve a debate on issues, orientations, destinies, visions and projects associated with the discipline of art history. This will be a kind of critical think-tank aimed at producing ideas for further thought on cultural policies. On the second day there will also be a series of documentary films on major 20th-century art historians.



Portrait of Niccolò Jommelli, lithograph

31 OCTOBER – 1 NOVEMBER 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International conference *The Italian seasons of Niccolò Jommelli*

This year a series of academic initiatives and music events to be held in various venues will mark the third centenary of the birth of Neapolitan composer Niccolò Jommelli. The initiatives have been promoted by the Study Centre for Documentary Research into European Theatre and Opera in collaboration with the Second University of Naples, the Pietà de' Turchini Foundation (Naples), the Francesco Cilea Conservatoire (Reggio Calabria), the Teatro San Carlo (Naples), the Italian Institute for the History of Music, the University of Vienna, and the Divino Sospiro Study Centre (Lisbon). In Venice from 31 October – 1 November, there will be a one-day conference entitled *The Italian seasons of Niccolò Jommelli*. The conference will analyse the composer's sacred and profane Italian repertoires, his relations with all the stagecraft professions and with the cultural life of the Serenissima during the course of his career.

6 NOVEMBER 2014
PADUA, UNIVERSITY OF PADUA

7 – 8 NOVEMBER 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Venice-Padua-Delhi Seminars *Minorities and the global populist wave* *Democracy and pluralist societies challenged by ethnic* *and religious radicalisms*

From 6 to 8 November 2014 the fourth edition of Venice-Padua-Delhi Seminars will be held on the Island of San Giorgio Maggiore. The event has been promoted by Reset-Dialogues on

Civilizations in partnership with the Fondazione Giorgio Cini, the University of Padua, the Jamia Millia Islamia University, Delhi and the Indian magazine *Seminar*.

After an edition in Venice and two in New Delhi, this year the seminars will begin with a study day at the University of Padua (6 November) and will continue over the next two days (7 and 8 November) at the Fondazione Giorgio Cini, which previously also hosted the event in 2012. European and Indian scholars, politicians and intellectuals will gather to discuss the effects of the wave of populism in both Europe and India. The issue of public policies in favour of minorities – whether cultural, ethnic, religious, social or of gender – has always been of crucial importance in the debate on democracy, especially in a context of cultural and religious pluralism, as in India and increasingly so also in Europe. The condition of the minorities and the way they are tackled at political, institutional and cultural level is a litmus test for democracy, freedom and justice. Yet policies designed to protect minorities are still controversial and often exploited by “majority populisms” from India to Europe and the United States, especially at times of crisis, to victimise the majorities (compatriots against immigrants in Europe, Hindus against Muslims and other minorities in India).

The speakers at the 2014 edition include Stefano Allievi, Giuliano Amato, Seyla Benhabib, Rajeev Bhargava, Franca Bimbi, Giancarlo Bosetti, Mauro Calise, Renzo Guolo, Will Kymlicka, Avishai Margalit, Vincenzo Pace, Mujibur Rehman, Rowena Robinson, Jyotirmaya Sharma, Suresh Sharma, Shashi Tharoor, Roberto Toscano, Giuseppe Zaccaria and Giovanna Zincone.

12 NOVEMBER 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Seminar and Concert **Polyphonies “in viva voce” 18 “*Migrant*” choral singing in Venice**

The Polyphonies “in viva voce” project is one of the most important opportunities in Italy and Europe to listen to and observe the choral singing practices eagerly preserved in many local traditions. Since 1997 the singers and instrumentalists invited to Venice have come from various geographical regions: the large Mediterranean islands, Caucasia, Eastern Europe, the Balkans and various localities on the Italian peninsula. This has made it possible to hear particularly exuberant complex, multiform male and female choral singing. Such forms of singing have often become lively markers of local identities that have become mobile and fragile, despite being acknowledged by UNESCO protocols as part of the intangible heritage of humanity.

In the 2014 edition the “in viva voce” programme will pursue another objective. In many European metropolitan areas with large-scale immigration, some musical practices have been an effective means for dialogue, meetings, mutual knowledge, integration and solidarity. In the city of Venice for some years now there has been an ongoing administrative, political and cultural process that entrusts large-group choral singing with the objective and hope of contributing to the social inclusion of people, families and cultural groups from various regions of the world, who have found a possible – temporary or permanent – home in Venice. The Voci dal

mondo choir, directed by Guseppina Casarin, is a performing group setting in which people of different languages, cultures and religions or with other differences meet and “spend time together” by combining, mixing and merging contributions and partial musical ideas of multiple origins in the experience of a large group, which on several occasions has truly enlivened the Venice soundscape, especially in peripheral areas. The political administrative commitment to fuelling this process has come from the ETAM (Animazione di Comunità e Territorio del Comune di Venezia), thanks to the efforts of Roberta Zanovello. The seminar will be attended by Maurizio Agamennone, Guseppina Casarin, Giovanni De Zorzi, Giovanni Giuriati and Roberta Zanovello; on the same day there will be an itinerant concert by Voci dal mondo, directed by Giuseppina Casarin, to create a new soundscape in some symbolic places in the historic city, thus encountering and mixing together Venetian residents, visitors, enthusiasts and scholars.



Beethoven playing for Prince Louis Ferdinand, detail of an etching after a drawing by Ludwig Pietsch (c. 1885)

28 – 29 NOVEMBER 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Conference

Musical improvisation in the age of Beethoven and “open” forms

A follow-up to the conferences *Improvised Music in Europe: 1966-1976* (November 2012) and *With the mind and hands: Improvisation from ‘cantare super librum’ to partimenti* (November 2013), this event is the third in a series of dates on the role of musical improvisation in various historical periods. The focus this year is on four areas: the views of critics, composers and theoreticians, forming indispensable material for an understanding of the intertwining of improvisation, performance and composition; compositional forms expressly derived from improvisation (bagatelles, *divertimenti*, preludes, *capricci*, fantasias and *improvvisi*); traces of improvisation practices and forms that require a precise structure (sonata, rondò, and theme and variations);

and improvisation in the world of singing and opera.

The participants at the conference are Torsten Mario Augenstein, Pieter Bergé, Scott Burnham, William Caplin, Angela Carone, Catherine Coppola, Hans-Joachim Hinrichsen, Giorgio Pagganone, Susanna Pasticci, Rudolf Rasch, Elaine Sisman, Jan Philipp Sprick, Rohan Stewart-MacDonald and Marco Targa. A concert by Davide Amodio (violin) and John Irving (fortepiano) of music from the repertoire considered in the conference will offer a further opportunity to reflect on the role of improvisation in the age of Beethoven.



Edward Gordon Craig, design for Scene I, Act II
of Handel's *Acis and Galatea*, London, 1902

5 – 6 DICEMBRE 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Conference

The stage as “sensitive space”. Scores and stage direction after Verdi and Wagner

The aim of the conference is to examine the way that opera scores envisage or rather prescribe the stage setting. Evidence of the development of an awareness of stagecraft in 19th-century composers is found not only in the writings of Wagner and the letters of Verdi but also in the increasingly important use of the spatial dimension in opera stage designs. This trend grew in the first half of the 20th century in concomitance with the advent of stage directing as a specific art form, which became an indispensable reference point for studies on opera. Although the close relationship between word, music and image has been recognised as essential, essays on the subject still have several lacunas. In particular there is a lack of a systematic, well-tuned perspective at the theoretical level able to provide a solid base for identifying and assessing the musical elements that influence the organisation of the stage space in its various components (images, requirements, movements and gestures). The conference sets out to offer a contribu-

tion to the development of this historical and theoretical approach. The participants include Marie Lavieville Angelier, Maria Ida Biggi, Donatella Gavrilovich, Gundula Kreuzer, Riccardo Pecci, Clemens Risi, Tommaso Sabbatini, Dörte Schmidt and Luca Zoppelli. The event has been created thanks to collaboration between the Institute of Music and the Study Centre of Documentary Research in European Theatre and Opera at the Fondazione Giorgio Cini with EA Esthétique, musicologie, danse et création musicale, Université Paris 8. The initiative is part of *Vers le présent de la dramaturgie musicale à travers l'idée d'espace “sensible”*, coordinated by Giordano Ferrari in the Laboratoire d'excellence Arts-H2H (programme on *Investissements d'avenir*, ANR-10-LABX-80-01) directed by Isabelle Moindrot, which brings together the art research workshops of the Université Paris 8 and Université Paris Ouest with some kindred art institutions, including the Centre Georges Pompidou, the Conservatoire Supérieur d'Art Dramatique and the Bibliothèque Nationale de France.

9 – 13 DECEMBER 2014
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Workshop *Digital Audio WorldStation:* *Electronic Inter/Actions for musical creativity*

One of the most obvious consequences of the introduction of digital technology to the world of music has been the greatly enhanced access both to repertoires and compositional and

performance practices. At the same time there has been a process of fragmentation of musical practice, increasingly seen as an individual activity. The Institute of Music, with the support of the Veneto Region, wishes to offer the opportunity to put the possibility of socialising in music making centre stage again by organising a workshop for young musicians, selected by a call for applications on the Fondazione Giorgio Cini website. Coordinated by Alessandro Bratus and Alessandro Cecchi, the project consists of theoretical studies and practical workshop activities. The eight young musicians will work on a sound design for the Sala degli Arazzi, which will be open to the public at the end of the project. The dimension of interaction will be developed through several people's reflections on space as the key element in the creation of an inclusive sound setting, in which the prospects of creation, performance and reception converge. For the theoretical aspects, including a focus on different repertoires, the coordinators will be flanked by Marco Lutz and Giacomo Albert. This session will end with a keynote lecture by Joseph Auner (Tufts University, Boston). The project also features workshops sessions conducted by Teho Teardo, a musician and composer active since the 1980s in experimental projects involving various genres and compositional practice. He has collaborated with many musicians, including Erik Friedlander, Blixa Bargeld (Einstürzende Neubauten), Scott McCloud (Girls Against Boys) and Jim Coleman (Cop Shoot Cop, Foetus). In the last decades of his career he has also experimented with sound art and film music, having composed the soundtrack for *Lavorare con lentezza* (Guido Chiesa, 2004), *L'amico di famiglia* (Paolo Sorrentino, 2006), *Il divo* (Paolo Sorrentino, 2008) and *Diaz – Don't Clean Up This Blood* (Daniele Vicari, 2012).



Franz Lössl, *Grand National Theatre, Accademia di Belle Arti, Wien*

5 – 7 FEBRUARY 2015
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International conference

Imperial styles. The design and diffusion of “uniformed models” in the French and Austrian Empires (1804-1848)

Promoted by the Study Centre of Documentary Research into European Theatre and Opera, the Institute of Art History, the Archivio del Moderno di Mendrisio, the Scuola dottorale interateneo in Storia delle Arti di Venezia, the Soprintendenza per i Beni Storici, Artistici ed Etnoantropologici del Friuli Venezia Giulia, Trieste, and the Istituto Storico Austriaco, Rome, the conference sets out to explore the

spread of new uniform stylistic models in early 19th-century Europe. From Paris to Vienna, urban design, architecture, the arts and taste were influenced by new uniform paradigms, which emerged particularly strongly in public buildings, schools, hospitals, libraries, theatres and city gates. For all of this the study of the ancient world was the starting point. Participants at the conference include Andrzej Betlej, Maria Ida Biggi, Rossella Fabiani, Massimo Ferretti, Jean-Michel Lineaud, Carlo Mambriani, Luigi Mascilli Migliorini, Breda Milhelic, Andreas Nierhaus, Francesco Repisthi, Letizia Tedeschi and Guido Zucconi.

COLLECTIONS



Tiziano Terzani's typewriters

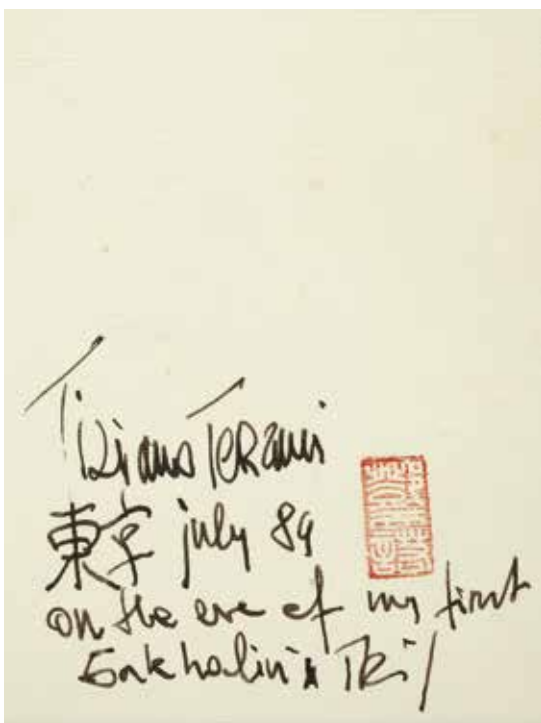
Tiziano Terzani's Letters in the Fondazione Cini

“The Oriental Bangkok”, “The Hong Kong Mandarin”, “Singapore Airlines”... The red case of the Olivetti Lettera 22 is covered in garish stickers, while the old typewriter itself is submerged by the folders in the Terzani Archive, in his San Carlo house in the hills outside Florence. Even this fragment of history and of Italian industrial design has a good deal to tell about the contents of those papers, now heading to Venice, where they will be preserved in the Fondazione Giorgio Cini. Two years since the donation of Tiziano Terzani's library and the conference on him entitled *Portrait of a Connoisseur* (Rizzoli is about to publish the proceedings), on 9 May 2014, the Foundation also formally acquired the archive belonging to the journalist and writer.

“I decided to donate my husband's library and personal archive to the Fondazione Cini” –explained Angela Terzani Staude during the signing of the formal donation deed – “because it is a very active institution, in which the archives of great figures from the past are preserved, studied and interrelated. And this is the meaning of culture. I'm not simply concerned about preserving Tiziano's thinking. I should like people to reflect on his thinking. Moreover, the Fondazione Cini is a place preserving the historic heritage while pursuing present-day activities.”

The Terzani Archive contains notebooks, pages of diaries, preparatory notes for books and various printed materials. There are also cuttings of articles published in *Der Spiegel*, *La Repubblica*, *Corriere della Sera*, *L'Espresso*, *Il Giorno* and *Il Messaggero*, and correspondence consisting of telexes, carbon copies, faxes, floppies, telegrams and e-mails, which Terzani sent to his senior subeditors and editors. The collected papers also include most of the interviews and what Italian and foreign papers wrote about him, before and after his death. Working on this archive will thus be extremely interesting for at least two categories of people. First, for anyone wishing to explore, study and reconstruct in detail some of the great historic twentieth-century changes, which Terzani's inquisitive mind described so carefully. From this point of view, the archive is full of significant original materials, such as copies of the Vi-

etnamese newspapers issued on the day of liberation in Saigon bearing the slogan *Giai Phong!* (“Liberate [the South]”), or the photographs of the young Terzani “discussing questions of state” with leaders of the Black Panther movement in a smoke-filled New York apartment in winter 1968. The variety of the heterogeneous historical materials in the Archive reveals how



An ex libris of Tiziano Terzani



the technological revolution in the field of publishing has “materially” changed the reporter’s job over the last fifty years, thus providing ideas for further studies not only on mainstream history, but also on the specific history of journalism.

The second category of people are those who wish to explore the private side to Terzani, to understand, so to speak, what lies behind such a fascinating life. Here they will find very useful clues to help bring out all the aspects of this complex figure. Moreover, they have already been outlined in the pages of the diaries edited by Àlen Loreti for publishers Longanesi. Terzani used notebooks to jot down his impressions at meetings, on journeys or during interviews. They are full of question marks, thoughts and ideas that at times were also equally effectively “impressed” on photographic film, as if he had wished to freeze a sensation with a click. This wealth and variety of preparatory materials are comprehensive evidence of the writer’s attempt to grasp the complexity of the reality he saw, experienced and eventually described. This why it will be very interesting to use the papers presented to the Fondazione Cini in studying how his journalistic and diary writing in progress was in some ways a summary, and also, an explanation – first to himself and then to his readers – of the reality being described, which was then rendered with a powerful sense of adventure and narrative.

On the subject of journalism, Ryszard Kapuscinski claimed that it was “no profession for cynics”: the books in the library, the maps and photographic material – arguably the most interesting and “immediate” part of the archive – reveal the all-round history of a passion. Terzani’s passion for travel and bold undertakings, his search for what will make life a “joyful adventure”.

Giulia Martini

PROJECTS AND RESEARCH



A manuscript page from *Diario, ultime pagine* (1994)

The Alberto Bruni Tedeschi Archive

Alberto Bruni Tedeschi (1915-1996) is a fascinating figure on the Italian 20th-century cultural scene on the grounds of the various activities he pursued in his lifetime. He was not only a captain of industry running a family-owned business but a composer also devoted to collecting works of art.

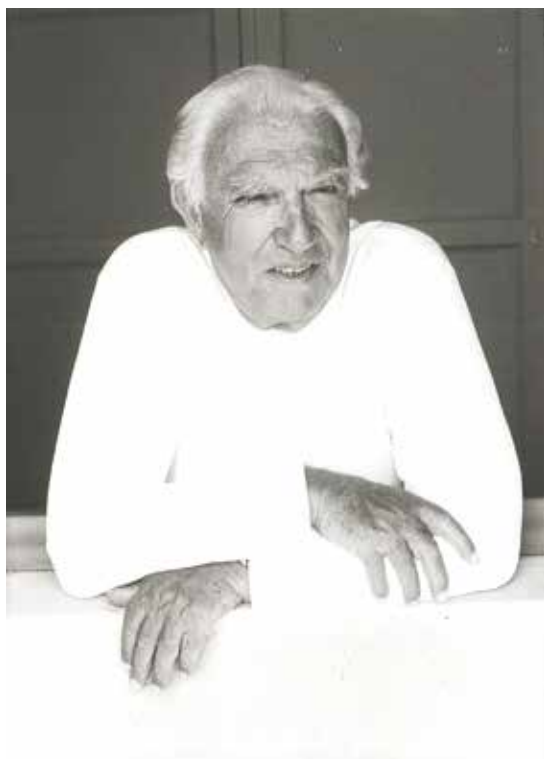
In November 2009 Alberto's wife, Marisa Borini Bruni Tedeschi, decided to present her husband's papers to the Fondazione Giorgio Cini because of the cultural institute's importance and because Venice was the city that he loved most. Significantly, Venice was the stage, in 1948, for the world premiere of his *Variazioni per orchestra*, conducted by Hermann Scherchen at the International Festival of Contemporary Music and, in 1959, for the first performance of his dramatic action *Diagramma*

circolare at the twenty-second edition of the same festival. This invaluable donation from the family with the consequent creation of a specific archive on the Island of San Giorgio Maggiore means that we can approach the composer through a privileged access, i.e. an analysis of the primary manuscript sources, indispensable for acquiring knowledge about his compositional methods as well as drawing conclusions about his aesthetics, also by means of an overall vision, which would otherwise have been problematic since the edited scores are difficult to track down.

The Archive consists of various kinds of documents and currently comprises some letters, music sketches, writings and notes of various kinds, printed librettos, newspaper cuttings, programmes, sound re-

cordings, photographs, slides, a film and both handwritten and printed scores.

Indeed thanks to an initial study of the autograph scores, it has been possible to draft a more precise timeline for his works. These scores in the Archive include music for theatre – *Villon* (1941) his first opera, *Diagramma circolare* (1959), *Paolino, la giusta causa e una buona ragione* (1975-1976), *Secondatto* (1977-1987) and *Il Mobile rosso* (1988-1990); symphonic music – *Sinfonia in un tempo* (1945-1946), *Variazioni per orchestra* (1947), *Concerto per il Principe Eugenio* (1943-1945 and 1948-1950), *Birkenhead* (1950-1951), *Concerto primo* (1960), *Secondo concerto* (1962), *Terzo concerto* (1965-1969) and *Requiem senza parole* (1969-1970); works for soloists and orchestra – the cantata for tenor and orchestra *Viaggio e Finale* (1965) and *Fantasia - Recitativo quasi una danza* (1980-1981). In addition to the ballet *Diario marino* (1970-1977) and his last work, *Diario, ultime pagine* (1991-1994), the Archive also holds the manuscript of



Alberto Bruni Tedeschi (n.d.), Cap Negre, France



Alberto Bruni Tedeschi as a young man (n.d., n. p.)

Messa per la Missione di Nyondo (1951), which was performed to mark the act of donation of his papers to the Fondazione Giorgio Cini on 3 November 2009.

The newly established chronology of compositions and the division of all the works according to genre has also made it possible to explore further the individual stages in his career and identify a central group of works in the period 1959 to 1987. The first and last works in this period are essential for a full understanding of his music for theatre, i.e. *Diagramma circolare* and *Secondatto*, respectively. From 1960 to 1971, Bruno Tedeschi was director of the Ente Autonomo Teatro Regio, Turin and, significantly, in that period he did not produce any works for theatre, but numerous orchestral compositions. Another interesting point is the connection that can be established between the two operas *Diagramma circolare* (1959) and *Secondatto* (1977-1987). Although the latter was composed much later in France – following his decision in the mid-1970s to leave Italy because of the unstable socio-political climate – it was conceived as a continuation of the former.

Bruni Tedeschi's music for theatre provides a very rich vein for research, since it involves critically reconstructing his works from the 1950s to the 1970s, a crucial time when Italian avant-garde movements came to the fore and created a new type of music for theatre. On the subject of whether Bruni Tedeschi actually participated in these movements, it can now be said that although he introduced several innovations, he never completely broke with tradition and can certainly not be described as one of the many Italian composers attracted to dodecaphonic music.

Diagramma circolare is again significant in this sense. The work was commissioned by Mario Labroca, artistic director of the twenty-second edition of the Festival of Contemporary Music in Venice. A special feature of the festival was that it staged three world premieres of music for theatre which were in opposition to the conventional idea of opera. In fact *Diagramma circolare* shared the Venetian limelight with *Allez-hop* by Luciano Berio and *Il circo Max* by Gino Negri.

Diagramma circolare is a dramatic action in two acts. The stylistic models are strongly reminiscent of those of Arthur Honegger and Max Reger. There is a clear-cut division between actors and singers. The characters on the stage are actors and only at a few strongly connoted moments do the singers take to the stage – a tenor, baritone and bass, accompanied by a chorus. The sung sections consist of five Lamentations, which comment the changes of state in a great circular diagram (*diagramma*) dominating the stage. The diagram is divided into six sectors, which light up independently one after the other. They represent six different economic crises, which are generated and reunited in a total closed cycle: I. Production; II. Super-production;



A manuscript page of the *Kyrie, Messa per la Missione di Nyondo* (1951)

III. Crisis; IV. Dictatorships and Armaments; V. War; VI. Ruin. The complete rotation of the diagram lasts twenty-five years, from 1920 to 1945. The key character in the work is the Narrator or Conference Speaker, who moves out of the conventional stage space and always appears at one of the two ends of the proscenium, seated at a desk with a carafe of water and glass, while he addresses the audience and begins to narrate the events, explaining the function of the diagram and the cycle of economic crises. At the point where *Diagramma Circolare* is interrupted, *Secondatto* begins. It is characterised by a structure more encoded along the lines of traditional opera in terms of the subdivisions in acts and scenes, unlike the continuous flow of the previous work. Both tend to gravitate towards the field of a wider tonality, but it is especially *Diagramma* which tackles the relationship between sung and spoken text in an experimental way.

The choice of subject is very interesting: industry, usually seen as the expression of modernity and progress, is portrayed here in its role as the cause of the destruction of society. In the early 1960s there were many works for theatre on the subject of the relations between social classes, the alienation of the individual and possible emancipation, and the role of capitalism. Thus, for example, between 1960 and 1964 we have *Intolleranza 1960* by Luigi Nono, *Passaggio* by Luciano Berio and *Atomtod* by Giacomo Manzoni. As an examination of the sources reveals, Bruni Tedeschi worked meticulously on dramaturgy, for example in *Diagramma circolare*, breaking with the conventional form of music for theatre and constructing his own highly refined musical language. From the sociological point of view, it must be pointed out that in the Italian cultural climate of the second half of the 20th century intellectuals were seen as the expression of greater specialisation in increasingly specific sectors and, even more significantly, as culture workers in a schematic hierarchical system determined by power relations. In this context Bruni Tedeschi broke with the pre-constituted scheme not so much from the interdisciplinary point of view as in inter-social terms, with his multiple activities and his more complete vision of the role and function of music for theatre.

From this point of view, the study of the *Diagramma circolare* in relation to *Secondatto* and his time spent running the Teatro Regio in Turin is just one example of the many approaches that may be made to his work. Similarly, the creation of the Bruni Tedeschi Archive in the Fondazione Giorgio Cini only marks the beginning of the process of furthering knowledge about the life and work of the Turin composer.

Marida Rizzuti

PRESENCES ON SAN GIORGIO



Inauguration of the exhibition *Caricatures by Anton Maria Zanetti* (12 July - 15 October 1969)

1954. Giuseppe Fiocco, first director of the Institute of Art History

For the sixtieth anniversary year of the Institute of Art History it is only natural and fitting to commemorate its first director, Giuseppe Fiocco (1884-1971). In his last seventeen years of life, with his typical enthusiasm and organisational skills, Fiocco threw himself into forging the Institute as a modern research centre on a par with academic institutions, with which he established effective links. The idea was to create a smooth-running organisation in which research activities could be pursued by means of the splendid resources of the library, photo library, and art collections. The results of studies and research would then be periodically illustrated in academic publications and exhibitions, while the new centre for advanced studies grew into an indispensable meeting point for art historians in Europe.

The Institute's "almost high-handed vocation was to highlight the originality of Veneto art in all its manifestations". This vocation also showed through in all the writings that "deeply influenced the rediscovery of Veneto art, considered as one of the fundamental developments of the modern era" (Pallucchini). A crucial role in this was certainly played by Vittorio Cini's appointment of Fiocco as head of the Institute in 1954, just after he had left his lectureship in the history of modern art at the University of Padua.

Similar temperaments, vital energy, a hands-on approach, intellectual curiosity and a deep rapport with works of art and the pleasure – not only visual – that they gave. These were all elements shared by the two men of almost the same age and led to the coherent development of a cultural project implemented in an incredibly short time.

The minutes from the early meetings (the first was held on 16 January 1954 in the Palazzo Cini at San Vio) are significant documents in helping us understand the climate in which the scholars from the various institutions gathered "to create the library and found an Institute of Veneto Art History within the Fondazione Giorgio Cini". This move had been widely called for "to meet a need and a requirement that were undoubtedly necessary not only on cultural grounds but also for the preservation of the city itself".

Among the scholars at the regular meetings were Carlo Anti (Istituto Veneto), Sergio Bettini (Accademia di Belle Arti), Vittore Branca



Giuseppe Fiocco and Rodolfo Pallucchini (1931)



Pilgrimage of Italian Catholic graduates, 20 March - 5 April 1956.
Group photo in front of the Pyramids



Pilgrimage of Italian Catholic graduates, 20 March - 5 April 1956.
Group photo in front of the Pyramids.
Detail with Giuseppe Fiocco and his wife

(Fondazione Cini), Fausto Franco and Vittorio Moschini (Heritage Superintendencies), Tullia Gasparri Leporace (Director of the Biblioteca Marciana), Rodolfo Pallucchini (Venice Biennale) and Pietro Zampetti (City of Venice). As the “doyen of Veneto art scholars”, Giuseppe Fiocco chaired the meeting. To a background of great satisfaction with the Foundation’s grandiose initiative and general agreement, relations became increasingly practical and “responsive”: *Primum vivere deinde philosophari* (“Live then philosophise”) was the motto inspiring Fiocco’s approach as director. Vittorio Cini’s proximity to the scholars involved in the fascinating story of the creation of the Institute clearly transpires in Fiocco’s statements: the always very intense gratitude for the principal act of patronage – the creation of the Foundation – even gradually augmented as Cini agreed wholesale to the request from the world of international studies to endow Venice with a research centre for studies on art history.

By the end of June, the official name had been chosen: the “Institute of Art History”, without the word “international”, because its internationality was meant to come through in actions rather than in wording. The term art “history” was also meant to include archaeology and in some ways implied the specialisation in the art of the Veneto. The main orientations thus gradually took shape in the “operational” structure. As regards the library, the arrival of doubles of books from public libraries and donations from private individuals had already been planned, while it was urged that its management should “not be entrusted to librarians but art historians in order to preserve its academic vitality”. The library soon had to create a card catalogue of publications on Veneto art. The organisation of the photo library was modelled on the most important examples in Europe but accompanied by the novelty of a “photographic cabinet” of regional surveys. The damage to the artistic heritage from wartime bombing was still an open wound. Together with Pallucchini, Fiocco energetically supported the project for a systematic survey of works of art in the region.

Thanks to his special sensibility, today, for example, we have colour images of the Ovetari Chapel taken just after the bombing of 1944.

The advanced culture courses would be equally important. They had been conceived in agreement with and to complement university schools of the same standard; scholarships also played a vital role. In the editorial of the first volume of *Saggi e Memorie di storia dell’arte* (1957), Fiocco highlighted the climate of spontaneous scholarly accord between art historians independently of age or nationality: “Besides writings by illustrious critics who wish in this way to show their interest in our Institute’s initiatives, there will be others by junior scholars, who with the help of the Centre for Culture and Civilisation have been able to conduct and complete their research.”



A stand in the exhibition *One Hundred Antique Venetian Drawings* (6 September - 31 October 1955)



Vittore Branca, Giuseppe Fiocco and Countess Vendramina Marcello at the inauguration of the exhibition *Japanese prints in the Ukiyo-e school* (18 March 1961)



The Institute of Art History and the Photo Library in the 1950s

The whole board and especially its president always stressed the need to guarantee that the Institute's collaborators had suitable academic backgrounds for the institution. Consequently, they looked for leading figures from grammar schools, universities and *soprintendenze*, such as Alessandro Bettagno, Nicola Ivanoff, Michelangelo Muraro and Terisio Pignatti.

Right from the early years, Fiocco had encouraged the development of academic publications, organised in an impressive gamut of themes and produced in "lightning" time: Veneto museum catalogues (later also catalogues of art collections), periodicals and sources for art history. In parallel, exhibitions were held annually from 1955 – the year Fiocco presented to the general public a selection of drawings from his own collection – focused on the role played by drawing in the creative processes of Veneto masters. The only exhibitions of their kind in Italy at that time, although customary in the English-speaking world, they immediately gave San Giorgio a reputation with international critics. It's nice to think that the development of the study of graphic arts that began with the foundation of the Institute partly came into being as a consequence of seminal studies on the drawings of Carpaccio, Mantegna and Bellini published in the 1930s and '40s: "the drawing... is more eloquent, for the experts, than specious large works".

Giuseppe Fiocco – Roberto Longo described him as "the indefatigable advocate of Veneto art" – is remembered today for his particularly acute visual perceptiveness and historical sensibility, combined with his capacity for a very careful, well-documented approach to the analysis of the individual art work or artist. His inquisitive mind focused on the great names of the past but also on minor figures in every field of artistic expression. He had an all-round interest both in the running of the Institute, forged by the fire of his temperament and his belief that the art critic and historian must take from the art of their own time and give to that of the past, in a continuous vital cycle. Fiocco's untiring faith in study was made tangible in each action of "his" Institute. Like a refreshing current, it has run right through the sixty years since its foundation. To my mind, this is the best "memory" that we all owe him.

Chiara Ceschi

PUBLICATIONS

CATALOGUES



Napoleone Martinuzzi Venini 1925-1932

edited by Marino Barovier

Skira Editore, Milan, 2013

This catalogue was published for the second exhibition in a series of shows dedicated to the history of the Venini glassworks, organised by Le Stanze del Vetro (Rooms for Glass), a long-term cultural project launched by the Fondazione Giorgio Cini and Pentagram Stiftung with the aim of studying and showcasing the art of 20th-century Venetian glassmaking. The many cultural activities in the Rooms for Glass project include solo exhibitions illustrating the work of artists who have collaborated with the renowned Murano glassworks. Each show is accompanied by a book, and at the end of the exhibition series the various volumes will go to make up the complete Venini catalogue raisonné. In 1925 Martinuzzi – an artist highly esteemed by Gabriele D’Annunzio – formed a partnership with Paolo Venini and began to collaborate with the celebrated furnace V.S.M. Venini & C. For this company he designed many remarkable objects until 1931. The catalogue

reconstructs the entire production designed by the Murano sculptor through a sequence of around 600 works, which were recovered thanks to long, rigorous research work. The study of unpublished material from the Venini historical archive made it possible to describe Martinuzzi’s contribution to artistic life in the glassworks and identify his numerous models, previously partially unknown. After initially designing elegant transparent blown glass, he went on to create works with a new opaque texture, using *pulegoso* glass (characterised by dense bubbles) and opaque glass with intense solid colours. Martinuzzi thus put together a striking catalogue of artefacts that included vases, cups, and lamps but also unusual decorative items such as pieces of fruit, coloured glass animals and succulent plants, some on a monumental scale. The catalogue includes many fascinating period photographs as well as autograph and furnace designs.



I Santillana

Opere di Laura de Santillana e Alessandro Diaz de Santillana

Texts by Pasquale Gagliardi, Martin Bethenod, Peter Murray

Skira Editore, Milan, 2014

The latest publication from the Le Stanze del Vetro tries out a new narrative style based on dialogue and a comparative approach to the

poetics of two artists. *I Santillana* explores the twofold universe of the siblings, Laura de Santillana and Alessandro Diaz de San-

tillana, descendants of a legendary glassmaking dynasty, who trained in the tradition of their father, Ludovico Diaz de Santillana, and their grandfather Paolo Venini. Published to accompany the Venice exhibition, the book presents around 100 works, including glass sculptures, artworks and objects made by the two artists from the 1980s to the present day. There is also a section with the new works specifically conceived and made for the Venice exhibition. These works were not produced jointly. The two artists have explored individually the language of glass in a different but

intertwined way, reflecting their independent artistic careers, albeit bound by family ties and a shared biographical background. In addition to critical essays by Pasquale Gagliardi (Secretary General of the Fondazione Giorgio Cini), Martin Bethenod (Director of the François Pinault Foundation) and Peter Murray (Director of the Yorkshire Sculpture Park), the book includes Martin Bethenod in conversation with Alessandro Diaz de Santillana and Laura de Santillana, the catalogue of the works, photographs of the exhibition installation, and the biographies of the two artists.

MUSIC AND CRITICAL EDITIONS OF MUSIC



Il novello Giasone

Libretto: Giacinto Andrea Cicognini – Giovanni Filippo Apolloni

Music: Francesco Cavalli – Alessandro Stradella

Facsimile edition of the score and edition of the librettos by Nicola Usula; introductory essays by Fausta Antonucci, Lorenzo Bianconi and Nicola Usula.

Drammaturgia musicale veneta, 3

Ricordi, Milan, 2013

Having sailed with the Argonauts into the Black Sea, Jason, the Thessalian hero, arrives at Colchis; instead of searching for the Golden Fleece, he has been dating an unknown beauty at night for a year: this is Queen Medea, who finally, using her magical powers, will aid him in his perilous enterprise. Except that, on these remote shores Hypsipyle has also disembarked. She is Queen of Lemnos, whom Jason had seduced and made pregnant at an earlier stage of his voyage: she comes to reclaim her rightful spouse, the father of her children. This is the starting point (more erotic than heroic) of the *Giasone* of Giacinto Andrea Cicognini and Francesco Cavalli (Venice 1649), the most widely circulated and acclaimed opera of the century, retouched in text and music twenty years after the Venetian

première, by Giovan Filippo Apolloni and Alessandro Stradella (Rome 1671), newly entitled *Il novello Giasone*. In anticipation of a critical edition of Cavalli's original version, "Drammaturgia musicale veneta" now presents in facsimile the score of this *Novello Giasone*, preserved in Siena. In the first of two introductory essays, Fausta Antonucci and Lorenzo Bianconi reconstruct the bizarre mosaic of classical sources and modern Spanish dramas (Lope de Vega) hiding behind the syncretism of Cicognini's mocking libretto. In the second essay, Nicola Usula illustrates the rationale for the alterations made to Cavalli's opera by its Roman revisers, offering as well a synoptic edition of the first libretto of *Giasone*, printed in 1649 (and hitherto unpublished), and of that published in Rome in 1671.



Demetrio

Libretto by Pietro Metastasio

Music by Johann Adolf Hasse

Facsimile edition of the score; edition of the libretto by Francesca Menchelli-Buttini; introductory essays by Reinhard Strohm and Francesca Menchelli-Buttini.

Drammaturgia musicale veneta, 17

Ricordi, Milan, 2014

The present volume is devoted to *Demetrio*, as produced at Venice, in 1732, with music by Johann Adolf Hasse to a libretto by Pietro Metastasio. A facsimile reproduction of the manuscript of the score preserved at the Biblioteca Nazionale Marciana, Venice, is accompanied by a transcription of the libretto based on the example preserved at the Biblioteca Nazionale Braidense, Milan, with the addition of a “Note on the text”, plus two introductory essays dealing with the opera and its historical-musical context. The first, by Reinhard Strohm,

gives an account of the subject and of previous theatrical and literary treatments of the libretto, sheds light on Metastasio’s intentions by commenting on the most relevant dramatic situations, and analyses the score, evaluating the choices and duties of the composer. The second essay, by Francesca Menchelli-Buttini, examines the other masterpieces of the same time, *Artaserse* (1730) and *Alessandro nell’Indie* (1736), introducing a comparison with parallel compositional solutions found in Hasse’s operas of similar date.

PERIODICALS



Studi Veneziani N.S. LXV (2012)

Edited by Istituto per la Storia della Società e dello Stato Veneziano

Fabrizio Serra editore, Pisa-Rome, 2013

Studies

Francesco Vittorio Lombardi, *Venezia, anno 1177. Historia firmata da autore d’epoca*
 François-Xavier Leduc, «*De tuto far dener*»: *gestion et rentabilité d’investissements, avidité patrimoniale, transmutation ‘agristocratique’ au sein du patriciat vénitien d’après la «Societas de Ca’ Cornario» et le partage de ses résultats (1330-1340/1360), son état liquidatif (1349) et l’exécution testamentaire de son patriarche-fondateur (1348-début XVIII^e siècle)*

Sergio Zamperetti, *Vicenza e il Vicentino nello Stato veneziano. Una dedizione parentale?*
 Gerassimos D. Pagratis, *Organization and management of the shipping enterprise in Venetian-held Corfu in the first half of the 16th century*

Myriam Pilutti Namer, «*Fuit Ilum!*». *Note su percezione e cultura della conservazione dei monumenti antichi a Venezia tra Impero d’Austria e Regno d’Italia*

Notes and documents

Yannis Yannopoulos, *L’avventura veneziana delle parole ‘comunità’, ‘Repubblica’, ‘Serenissima’, ‘Dominante’, ‘cittadino’, ‘Regno’*

Pier Mattia Tommasino, *Frammenti ritrovati di Giovanni Battista Castrodardo (ca. 1517 - ca. 1588), storico dei vescovi di Belluno*

Reviews

Anonimo Trevisano, *Veneti. Breve storia...* (M. Pitteri)

Il Golfo di Venezia. Adriatic Sea Ancient Maps... (P. Falchetta)

Nel primo centenario del Magistrato alle acque (S. Ciriaco)

Stefano Andrea Renier (1759-1830)... (S. G. Nacchi)



Studi Veneziani N.S. LXVI (2012)

Edited by Istituto per la Storia della Società e dello Stato Veneziano

Fabrizio Serra editore, Pisa-Rome, 2013

Studies

Fotini Karlafti-Mouratidi, *Grain distribution in the Ionian islands during the Venetian period: the case of Corfu*

Francesco Bettarini, *Venezia, emporio della cultura umanistica*

Fabrizio Biferali, *Tiziano e Tintoretto colleghi e rivali nell'autunno del Rinascimento veneziano*

Emmauelle Pujeau, *Feuilles volantes, informations tronquées ou propagande? Timișoara (1596) et Rhodes (1522), deux échecs promis aux Turcs, et pourtant*

Ilario Manfredini, *Le relazioni culturali tra Torino e Venezia nella seconda metà del Cinquecento*

Francesca Medioli, *Arcangela Tarabotti fra storia e storiografia: miti, fatti e alcune considerazioni di carattere più generale*

Notes and documents

Maiko Favaro, *Tre discorsi ritrovati di Tiberio Deciani, giurista udinese (1509-1582)*

Carlo Paganino, *Diario della spedizione di Alvise Molin alla corte del Gran Signore*,
by Maria Teresa Pasqualini Canato

Elisabetta Dal Carlo, *Doni diplomatici di Federico Cristiano di Sassonia ai nobili veneziani*

Mauro Pitteri, *Residenti veneziani a Napoli nell'anno della fame (cento documenti)*

Adolfo Bernardello, *Un amore aristocratico sullo sfondo del tramonto della Repubblica. Marco Antonio Michiel e Lucia Fantinati Foscari (1790-1799)*

Ferruccio Canali, *Giacomo Boni e Corrado Ricci 'amicissimi' tra Roma e Venezia.*

Questioni di archeologia, conservazione e restauro dei monumenti nell'Italia unita (1898-1925)

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Circolo Vittorioso di Ricerche Storiche, *La Strada Regia di Alemagna...* (J. Pizzeghello)

Ermanno Orlando, *Altre Venezie. Il dogado veneziano...* (F. Bianchi)

Marin Sanudo il Giovane, *De origine, situ et magistratibus urbis venetae...* edited by
Angela Caracciolo Aricò (M. Pitteri)

Il governo delle acque, edited by Maria Francesca Tiepolo and Franco Rossi (R. Vergani)

Comune di Sesto al Reghena, Provincia di Pordenone, Fondazione Cassa di Risparmio
di Udine e Pordenone, *L'abbazia di Santa Maria di Sesto nell'epoca moderna...* edited by
Andrea Tilatti (A. Zannini)

Claudio Povolo, *Zanzanù il bandito del lago...* (G. Pellizzari)
 Katerina Konstantinidou, *Το κακό... στα Ιόνια Νησιά. [Il mal contagioso ... nelle isole Ionie]* (A. Tzavara)
 Giulia Vertecchi, *Il «Masser ai formenti in Terra Nova»...* (M. Pitteri)
Il culto dei santi e le feste popolari nella Terraferma veneta..., edited by S. Marin (G. Pellizzari)
 Antonio Lazzarini, *Il Veneto delle periferie...* (M. Pitteri)
 Adolfo Bernardello, *Da Bonaparte a Radetzky... la Guardia Nazionale a Venezia...* (M. Pitteri)
 Anna Di Giovanni, *Giudecca Ottocento...* (C. Pasqual)
Marmolada, edited by Alberto Canton, Mauro Varotto (M. Pitteri)



Arte Veneta 69 (2012)

Edited by Istituto di Storia dell'Arte

Szilárd Papp, *Un Cristo attribuito ad Andriolo de Santi nello Szépművészeti Múzeum di Budapest*
 Ettore Napione, *I sottarchi di Altichiero e la numismatica. Il ruolo delle imperatrici*
 Matthias Wivel, Troels Filtenborg, *Un'opera giovanile di Tiziano: il Ritratto d'uomo di Copenaghen*
 Simona Carotenuto, *Nuovi documenti sui rapporti di Francesco Solimena con la committenza veneta e una proposta per l'Apollo e Dafne*
 Massimo Favilla, Ruggero Rugolo, *Lo specchio di Armida: Giambattista Tiepolo per i Corner di San Polo*
 Andrea Tomezzoli, *Giambettino Cignaroli, Leda e i re di Polonia*

Notices

Sören Fisher, *Marco Mantova Benavides e l'allegoria della Pecunia: una nuova interpretazione del dipinto di Gualtiero Padovano nella Gemäldegalerie Alte Meister di Dresda*
 Mattia Vinco, *Un San Michele arcangelo di Nanni di Bartolo nel monastero femminile di San Michele di Campagna a Verona*
 Samo Štefanac, *Vere da pozzo veneziane all'Avana*
 Sara Menato, *Per la provenienza di un Cristo benedicente di Giovanni Bellini dal complesso agostiniano di Santo Stefano a Venezia*
 David McTavish, *Due nuovi dipinti mitologici di Giuseppe Porta detto Giuseppe Salviati*
 Luca Siracusano, *Non Campagna ma Cavrioli. Una Madonna veneziana a Londra*
 Damir Tulić, *Giusto Le Court e il Monumento Pesaro ai Frari: un bozzetto per i "quattro bellissimi Affricani"*
 Luca Fabbri, *Un inedito Langetti in territorio veronese*
 Maria Chiara Sassu, *Giovanni Antonio Zonca: sulle tracce dell'artista*
 Nina Kudiš, Damir Tulić, *Una pala d'altare di Giuseppe Nogari a Favaro Veneto*

Archive papers

Bruno Chiappa, *Precisazioni documentarie sui lapicidi Da Castello e sull'attività di Francesco nel cantiere di San Giorgio in Braida a Verona*
 Silvia Merigo, *Novità archivistiche su Pietro Bellotti*
 Davide Dossi, *La Galleria Curtoni di Verona: la sua dispersione e qualche recupero*
 Lino Moretti, *Note minime per Federico Bencovich*

Fabien Benuzzi, *Documenti e precisazioni attributive riguardanti Giovanni Gai*
Massimo Favilla, Ruggero Rugolo, *Un'aggiunta a Giambattista Tiepolo per i Corner di San Cassiano*
Raquel Gallego, *Sul possibile apprendistato di Francisco de Goya y Lucientes presso Ca' Farsetti a Venezia*

Restorations

Eleonora Lanza, *Sul Ratto delle Sabine di Giambattista Tiepolo*

In memoriam

Giovanna Valenzano, *Italo Furlan*

Tiziana Franco, *Giovanni Lorenzoni*

ebook Bibliografia dell'arte veneta (2011)

edited by Daniele D'Anza



Saggi e Memorie di storia dell'arte 37 (2013)

Edited by Istituto di Storia dell'Arte

Articles

Michele Danieli, *Un peruginesco in incognito: Amico Aspertini*

Antonio Foscari, *Palladio e la renovatio della chiesa patriarcale di San Pietro di Castello*

Pierluigi Panza, *Sulla provenienza e il restauro di marmi antichi dal "Museo Piranesi"*

Alessandra Guerrini, *La vendita della collezione Gradenigo a Carlo Alberto di Savoia*

Marzia Fileti Mazza, *Arcangelo Michele Migliarini e il Catalogo della dattiloteca medico-lorenese del 1837*

Anchise Tempestini, *L'arte veneta nella rivista 'Emporium' dal 1925 al 1964*

Conference proceedings

Napoleone Martinuzzi: dalla scultura al vetro

(Venezia, Fondazione Giorgio Cini, 5 giugno 2013)

Veronique Ayroles, *Dai "salissures" (sporcati) ai "malfin" (imperfetti), la vita del vetro a caldo in Francia da Émile Gallé a Jean Sala prima dei "pulegosi" di Venini*

Maria Sole Cardulli, *Napoleone Martinuzzi scultore nelle collezioni della GNAM*

Massimo De Sabbata, *Martinuzzi e le Biennali*

Silvia Silvestri, *L'opera di Napoleone Martinuzzi nelle riviste d'arte fra le due guerre*

Milva Giacomelli, *L'opera di Martinuzzi nelle architetture di Mazzoni*

Massimo De Grassi, *Tra quattrocentismo e modernità: fonti per la scultura di Napoleone Martinuzzi*

Matteo Gardonio, *Martinuzzi a Palazzo Berlandis*

Alessandra Tiddia, *Vetri ducali: le residenze ducali di Bolzano e Trieste e le opere in vetro di Napoleone Martinuzzi*

MULTIMEDIA RELEASES



ENSEMBLE BÎRÛN

Director and ney flute: Kudsi Erguner

Armenian Composers in Ottoman Classical Music

Intersezioni Musicali CD IM 02

Nota Edizioni, Udine, 2014

The second CD in the *Intersezioni Musicali* series presents the results of the Bîrûn Ottoman classical music advanced workshop entitled “Armenian Composers in Ottoman Classical Music”, held at the Fondazione Giorgio Cini in April 2013. The teacher and artistic and cultural director of the project was Kudsi Erguner, an eminent musician, composer and musicologist, who relied on the collaboration of Giovanni De Zorzi, an ethnomusicology researcher at Ca’ Foscari University, Venice.

By means of a public call for applications, six workshop scholarships were awarded and an international ensemble subsequently formed. For a week, under Kudsi Erguner’s guidance, the ensemble focused on the single theme of Armenian composers active in the world of Ottoman classical music from the 17th to the 20th century. The CD includes recordings of pieces selected from workshop rehearsals and the final concert. They feature compositions

by major Armenian musicians who flourished in Istanbul, such as Murad Celebi, Hampatzum Limonciyan, Bimen Sen (Bimen Der Gazaryan), Manok Aga Manokyan and Tatos Enkersciyan Efendi.

Intersezioni musicali is a new series which the Intercultural Institute of Comparative Music Studies is promoting in collaboration with the publishers Nota Edizioni. As the series title suggests, “Musical Intersections” sets out to present studies and research on music from various parts of the world on a cultural and musical scene, at a time when the definitions popular, art, traditional or ethnic music are increasingly less meaningful.

The title “Musical Intersections” also refers to another feature of the series: that of providing different media according to the type of project: CDs, but also CD_BOOKs, books, DVDs and other multimedia products.



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