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PROGRAMMES
(SEPTEMBER 2018 – FEBRUARY 2019)

12 MAY 2017 – 30 NOV 2018	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>LE STANZE DEL VETRO</i> Installation <i>Qualala</i> by Pae White
23 NOV 2017 – 20 DEC 2018	VENICE, ISLAND OF SAN GIORGIO MAGGIORE Exhibition <i>Eleonora Duse and Arrigo Boito</i>
26 MAY – 25 NOV 2018	VENICE, ISLAND OF SAN GIORGIO MAGGIORE 16th International Architecture Exhibition - La Biennale di Venezia Pavilion of the Holy See. <i>Vatican Chapels</i>
9 – 16 SEPT 2018	VENICE, VARIOUS VENUES <i>The Venice Glass Week</i>
10 SEPT 2018 – 6 JAN 2019	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>LE STANZE DEL VETRO</i> Exhibition <i>The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa 1925-1931</i>
14 – 30 SEPT 2018	VENICE, ISLAND OF SAN GIORGIO MAGGIORE Exhibition <i>Homo Faber. Crafting a More Human Future</i>
4 OCT – 19 NOV 2018	VENICE, THE PALAZZO CINI GALLERY Exhibition <i>Léon Bakst. Symbol of Sergei Diaghilev's Ballets Russes</i>
13 OCT – 24 NOV 2018	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>The Squero Auditorium. 2018 Concert Season</i>
17 – 19 OCT 2018	VENICE, FONDAZIONE GIORGIO CINI International Conference “ <i>Pietro pictore Aretino.</i> ” <i>A Word in Favour of Renaissance Art</i>
22 – 23 OCT 2018	VENICE, CA' FOSCARI UNIVERSITY / VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Music and Rite. Malawian Ritual Dances.</i> Dance Performances: <i>Gule Wankulu and Chinamwali</i>
23 OCT 2018	VENICE, ISLAND OF SAN GIORGIO MAGGIORE International Symposium <i>Preserving the Past for the Future</i>
24 – 27 OCT 2018	VENICE, FONDAZIONE GIORGIO CINI <i>Accademia Vivaldi 2018 Advanced Workshops on Performing the Music of Antonio Vivaldi</i>
25 – 26 OCT 2018	VENICE, ISLAND OF SAN GIORGIO MAGGIORE International Conference <i>Giovanni Poli. The Essential Stage</i>
30 OCT 2018	VENICE, ISLAND OF SAN GIORGIO MAGGIORE Book Launch, Anne Markham Schulz, <i>The History of Venetian Renaissance Sculpture, ca. 1400-1530</i>
8, 22, 29 NOV 2018	VENICE, ISLAND OF SAN GIORGIO MAGGIORE Books at San Giorgio
12 NOV – 14 DEC 2018	VENICE, ISLAND OF SAN GIORGIO MAGGIORE Exhibition <i>Flying High with Words. Thirty Years of the Publishers Colophon</i>

-
- 13 NOV 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Seminar The Legendary Epic of Kosovo
Concert Song of Halil's Wedding
-
- 13 – 15 NOV 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
International Conference "Behold the World": Arrigo Boito, the Future in the Past and the Past in the Future
-
- 14 – 17 NOV 2018 VENICE, FONDAZIONE GIORGIO CINI
Accademia Vivaldi 2018 Advanced Workshops on Performing the Music of Antonio Vivaldi
-
- 26 – 30 NOV 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
The Egida Sartori and Laura Alvini Early Music Seminars Caribbean Concerts Spirituels. French Colonial Music (1750-80)
-
- 5 DEC 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Awards Ceremony for the Fifth Edition of the Benno Geiger Poetry Translation Prize
-
- 7 DEC 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Seminar The 20th-Century Reception of Monteverdi
-
- 13 – 15 DEC 2018 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
International Conference Embodying Scientific Medicine and Religious Healing. A Comparative Perspective on Exorcism and Non-Voluntary Spirit Possession
-
- 22 – 25 JAN 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
35th Umberto and Elisabetta Mauri Advanced Seminar for Booksellers
-
- 24 – 26 JAN 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Music (and Musicologies) in the 21st Century Seminars
Ethnography in Recording Studios
-
- 18 – 23 FEB 2019 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
The Egida Sartori and Laura Alvini Music Seminars
Opera and Slavery in the French Caribbean (1760-90)

CONTENTS

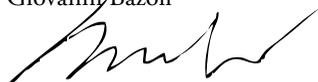
3	EDITORIAL
4	MAIN FORTHCOMING ACTIVITIES
4	16th International Architecture Exhibition - La Biennale di Venezia Pavilion of the Holy See <i>Vatican Chapels</i>
4	<i>The Venice Glass Week</i>
5	LE STANZE DEL VETRO Exhibition <i>The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa 1925-1931</i>
5	Exhibition <i>Homo Faber. Crafting a More Human Future</i>
6	Exhibition <i>Léon Bakst. Symbol of Sergei Diaghilev's Ballets Russes</i>
7	<i>The 2018 Squero Auditorium Concert Season</i>
7	International Conference " <i>Pietro picture Aretino.</i> " <i>A Word in Favour of Renaissance Art</i>
8	Music and Rite. <i>Malawian Ritual Dances. Dance Performances: Gule Wankulu and Chinamwali</i>
8	International Symposium <i>Preserving the Past for the Future</i>
9	Accademia Vivaldi 2018 <i>Advanced Workshops on Performing the Music of Antonio Vivaldi</i>
10	International Conference <i>Giovanni Poli. The Essential Stage</i>
10	Books at San Giorgio
11	Seminar <i>The Legendary Epic of Kosovo</i> / Concert <i>Song of Halil's Wedding</i>
11	International Conference " <i>Behold the World</i> ": <i>Arrigo Boito, the Future in the Past and the Past in the Future</i>
12	The Egida Sartori and Laura Alvini Early Music Seminars <i>Caribbean Concerts Spirituels. French Colonial Music (1750-80)</i>
13	Awards Ceremony for the Fifth Edition of the Benno Geiger Poetry Translation Prize
13	Seminar <i>The 20th-Century Reception of Monteverdi</i>
14	International Conference <i>Embodying Scientific Medicine and Religious Healing, A Comparative Perspective on Exorcism and Non-Voluntary Spirit Possession</i>
15	Music (and Musicologies) in the 21st Century Seminars <i>Ethnography in Recording Studios</i>
15	The Egida Sartori and Laura Alvini Music Seminars <i>Opera and Slavery in the French Caribbean (1760-90)</i>
16	COLLECTIONS
	<i>The Fondazione Giorgio Cini Prints and Drawings Cabinet. 20th-century Graphic Art and New Acquisitions</i>
20	PROJECTS AND RESEARCH
	<i>The ARCHiVE Project: Digitising Cultural Heritage in Venice</i>
23	PRESENCES ON SAN GIORGIO
	<i>Nino Barbantini (1884-1952): from Ca' Pesaro to the Fondazione Giorgio Cini</i>
27	PUBLICATIONS

EDITORIAL

Of the many varied events planned for the “autumn semester” at the Fondazione Giorgio Cini, I would particularly like to draw readers’ attention to two projects different in nature but linked by a common purpose – the continual development of the Island of San Giorgio. This faithfully reflects article 2 of our statute: “The Foundation’s objective is to promote the restoration of the monumental complex on the Island of San Giorgio Maggiore and to encourage the creation and development in its surrounding territory of educational, social, cultural and artistic institutions.” From this point of view, the forthcoming creation on San Giorgio of the Fondazione ARCHiVE (Analysis and Recording of Cultural Heritage in Venice), in association with the Factum Foundation, is an important new project. Working in collaboration with the Digital Humanities Laboratory at the École Polytechnique Fédérale de Lausanne, and with the founding support of the Helen Hamlyn Trust, ARCHiVE’s mission is to become an international centre of excellence in the conservation and transmission of artistic heritage through digital technologies (with a special emphasis on the Venetian heritage). The topical importance of this move to improve historical knowledge of the world’s cultural and artistic heritage through the use of the latest information technologies has been underscored by the European Union decision to declare 2018 the European Year of Cultural Heritage and to promote digitisation projects concerning cultural heritage.

The second event that deserves special mention is *Vatican Chapels*, the first ever pavilion of the Holy See at the International Architecture Exhibition - La Biennale di Venezia. The exhibition was officially opened on 25 May 2018 but could not be announced in the previous issue of the *Lettera* due to organisational issues related to the Biennale’s communications timescale. The fact the island of San Giorgio is hosting this installation is a great honour for the Fondazione Giorgio Cini, given, on one hand, the prestige of the patron and, on the other, the remarkably high standard of the individual “chapels”. It is also a source of pride because we are convinced that this kind of project could not have been conceived and implemented anywhere else. Indeed, visitors to the pavilion immediately realise how each chapel is perfectly set in the island grounds. The stunning overall effect is the result of the encounter between the spirit of each artist and the *genius loci*: that is the spirit, or aura, that our institution has “obstinately” continued to preserve here on San Giorgio for almost seventy years.

President
Giovanni Bazoli



MAIN FORTHCOMING ACTIVITIES



Norman Foster, Vatican Chapels.
Ph © Alessandra Chemollo

26 MAY – 25 NOVEMBER 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

16th International Architecture Exhibition - La Biennale di Venezia Pavilion of the Holy See *Vatican Chapels*

The Fondazione Giorgio Cini is hosting *Vatican Chapels*, the first Pavilion of the Holy See at the Venice Biennale International Architecture Exhibition, in its grounds on the Island of San Giorgio Maggiore, Venice. Curated by Francesco Dal Co and Micol Forti, the overall exhibition consists of ten chapels and the pavilion as such. Having taken as a model Gunnar Asplund's *Skogskapellet* (Enskede, Stockholm, 1919-1920), the grounds of the Fondazione Cini were chosen as the ideal setting in which to construct the *Vatican Chapels*. The area of almost four acres contains ten works by internationally renowned architects: Andrew Berman, Francesco Cellini, Javier Corvalàn, Eva Prats and

Ricardo Flores, Norman Foster, Teronobu Fujimori, Sean Godsell, Carla Juaçaba, Smiljan Radic, Eduardo Souto de Moura, Francesco Magnani and Traudy Pelzel. The installation of the ten chapels has also had the effect of highlighting a part of the island almost unknown to the wider public. The current form of the island grounds are the result of a major redevelopment project in the 1960s, when the main historic buildings were restored, while some more insignificant constructions were demolished to make way for new facilities, such as the School of Nautical Studies, the swimming pool and the Teatro Verde.

The grounds and *Vatican Chapels* can be visited for the duration of the Biennale: suspended in the lagoon between water, sky and earth, the island is an ideal place for a pavilion devoted to reflection and spiritual experience, and perfectly in line with the Fondazione Cini's history and mission.

9 – 16 SEPTEMBER 2018
VENICE, VARIOUS VENUES

The Venice Glass Week

Following the successful first edition in 2017, attended by over 75,000 visitors, the Venice Glass Week is back again this autumn. The international festival dedicated to the art of glass has been promoted by the City of Venice, the Fondazione Musei Civici, the Fondazione Giorgio Cini-LE STANZE DEL VETRO, the Istituto Veneto di Scienze, Lettere ed Arti and the Consorzio Promovetro Murano. The aim of the Glass Week is to celebrate and revive the “fiery art”, and especially the art of Murano glass. Venice is famed for its excellent art glass worldwide and for over seven hundred years glass has been one of the key productive activities driving the city economy. From 9 to 16 September, there will be conferences, exhibitions, seminars, educational activities,

furnaces open to the public and other events, all with art glass as their main theme. In addition to the five promoters, more than 150 local and international companies and institutions have been involved, including foundations, art galleries, glassworks, museums, cultural institutions, universities, colleges and private collectors. All the events in the Venice Glass Week have the same logo and are being promoted by a dedicated website with an activities calendar (www.thevenice-glassweek.com), and by social profiles linked to the event on Facebook, Twitter and Instagram.



Glass paste vases, M.V.M. Cappellin, 1930

10 SEPTEMBER 2018 – 6 JANUARY 2019

VENICE, ISLAND OF SAN GIORGIO MAGGIORE / LE STANZE DEL VETRO

Exhibition *The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa 1925-1931*

The autumn exhibition of LE STANZE DEL VETRO features M.V.M. Cappellin & C., the furnace founded by Giacomo Cappellin in 1925 and focuses in particular on the company's production from the end of 1926 to early 1932, the year it went bankrupt. In the 1920s the furnace was described as being on par in terms of excellence with V.S.M.

Venini & C., its rival in producing glass of exceptional quality, both

as regards the vitreous textures and the design of the objects. The exhibition project aims to retrace the history of this glassworks for the first time, highlighting its importance on Murano in the 1920s and early 1930s. Driven by the passion of Giacomo Cappellin, from late 1926 the furnace also saw the involvement of the young architect Carlo Scarpa, who was to collaborate with the company until 1931. Scarpa was soon fairly independently designing models, which were notably distinguished by the use of geometric forms. In those years the M.V.M. designed new series of glass objects, the result of constant research into vitreous matter and into form, often involving reviving ancient glass-working techniques, such as the filigree *reticello* and the Phoenician decoration. It then also succeeded in the challenge of opaque glass, obtaining textures with a powerful chromatic impact.

The history of the glassworks will be retold by reconstructing for the first time the entire production catalogue thanks to the availability of various archives.

14 – 30 SEPTEMBER 2018

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Exhibition *Homo Faber. Crafting a More Human Future*

The Michelangelo Foundation for Creativity and Craftsmanship, an institution based in Switzerland dedicated to the promotion of master craftsmanship on an international scale, is holding its first major cultural event dedicated to art crafts in Europe: *Homo Faber. Crafting a More Human Future*. The exhibition has been conceived by a highly select team of renowned designers, curators and architects. It aims



to showcase the excellence of European craftsmanship, offering visitors a memorable unique experience. *Homo Faber* has relied on the collaboration of an exceptional team to infuse the show with extraordinary creativity and energy, including leading figures in the design field, such as Michele De Lucchi, Stefano Boeri, India Mahdavi, Judith Clark, Jean Blanchaert and Stefano Micelli. The partners of the Michelangelo Foundation who have collaborated in the organisation all share the same vision: the Fondazione Giorgio Cini, the Fondation Bettencourt Schueller, the Triennale Design Museum and the Fondazione Cologni dei Mestieri d'Arte. The exhibition will feature a wide selection of materials and disciplines, from jewellery to custom bicycles, from near extinct artisan skills to some of the most representative examples of European art crafts. Covering an area of 4,000 square metres, *Homo Faber* will be the largest ever exhibition to be held at the Fondazione Cini; visitors are required to register in advance on the website www.homofaberevent.com.

4 OCTOBER – 19 NOVEMBER 2018
VENICE, PALAZZO CINI GALLERY

Exhibition *Léon Bakst. Symbol of Sergei Diaghilev's Ballets Russes*

The exhibition explores the career of the renowned Russian artist and set and costume designer, who made a reputation thanks to his innovative creations for Sergei Diaghilev's celebrated ballet company. The result of a joint project by the Cini Institute of Theatre and Opera and the St. Petersburg State Museum of Theatre and Music, which has the largest collection in the world of Bakst's set and costume designs, the exhibition is being staged in collaboration with the Centre for Studies on the Arts of Russia (CSAR) at Ca' Foscari University, Venice and is part of the "Russian Season in Italy", organised by the Russian Ministry of Culture. The exhibition itinerary documents a large part of Bakst's artistic production: after some little-known early works for productions such as Marius Petipa's *Le Coeur de la Marquise* (1902) and some Greek tragedies (Euripides' *Hippolyte* and Sophocles' *Oedipus at Colonna* and *Antigone*; 1902-1904), the heart of the exhibition features the celebrated creations for the Ballets Russes, including those for *Cléopâtre* (1909), *L'oiseau de feu* (1910), *Carnaval* (1910), *Narcisse* (1911), *Le Dieu bleu* (1912), and *Daphnis et Chloé* (1912). In addition to these materials,



Léon Bakst, Cleopatra costume design for Ida Rubinstein, *Cléopâtre*, Ballet Russes, choreography by Michel Fokine, 1909.
© St. Petersburg State Museum of Theatre and Music

there is a selection of costume designs mainly created between 1910 and 1911 for ballets such as *Thaïs*, *La Traviata*, *Faust*, *Martyre de St. Sébastien* and *Manon Lescaut*. The exhibition is completed by a rich series of photographs and original costumes, a fundamental aid in reconstructing the much-acclaimed artist's multifaceted activities. Léon Bakst (1866-1924) was educated in St. Petersburg and Paris. With Sergei Diaghilev and Alexandre Benois, he founded *Mir iskusstva*, the magazine in which he published his first graphic art works. In 1902, he began working as a set and costume designer for the St. Petersburg imperial theatres. Albeit with rifts and reconciliations, his collaboration with the Ballets Russes lasted from 1909 almost throughout his career.

13 OCTOBER – 24 NOVEMBER 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The 2018 Squero Auditorium Concert Season

The 2018 concert season continues with some more great dates for music-lovers: five autumn concerts at the Squero Auditorium, organised in collaboration with Asolo Musica and the Associazione Amici della Musica. First up is the Quartetto di Venezia (quartet in residence at the Fondazione Giorgio Cini since 2017) with a performance of quintets by Robert Schumann and Johannes Brahms, together with Andrea Lucchesini at the piano (October 13) and then Danilo Rossi on viola (24 November). The quartet will then perform a Brahms sextet together with Danilo Rossi, viola, and Mario Brunello, cello (10 November). On 17 November, it will be the turn of Federico Guglielmo and the ensemble L'Arte dell'Arco, made up of Gianpiero Zanocco, violin, Francesco Galligioni, cello, Ivano Zanenghi, lutes, and Roberto Loreggiani, harpsichord, in a programme dedicated to Antonio Vivaldi, entitled *Suonate a solo e da camera*. Tickets can be purchased an hour before the concert at the Squero ticket office, on the website www.boxol.it/auditoriumlosquero, or by calling 392.4519244 from Monday to Thursday (10 am-1 pm); seats are bookable and all concerts start at 5 pm.

17 – 19 OCTOBER 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference “*Pietro pictore Aretino.*” *A Word in Favour of Renaissance Art*

This conference on Pietro Aretino has been promoted in collaboration with La Sapienza University of Rome, the University of Roma Tre, the University of Tuscia di Viterbo, KNIR-Royal Netherlandish Institute of Rome, the Gallerie degli Uffizi, and the Committee for the National Edition of the Works of Pietro Aretino. There will be four conference sessions: “Perugia and Rome: education, relations with the worlds of Raphael and Michelangelo, the *Modi*”; “Venice: the ‘triumvirate’ with Titian and Sansovino, Aretino as sponsor and patron”; “ekphrastic Aretino”; and “Aretino and art criticism”.

Writers and art historians will reflect on Aretino’s interest in and knowledge of artistic matters, his relations with artists, and the influence of his words on the development of the language of Renaissance art. In the years when the commissioning of “state portraits” and art collecting became widespread practices, Aretino was a public figure, a self-proclaimed “secretary of the world”, who regularly played a role as mediator between sovereigns and ministers, on one hand, and artists,

on the other, especially Titian, whom rulers commissioned to make their public effigies. The conference will explore Aretino’s exchanges in the field of art not only with the recognised masters (from Raphael and Michelangelo to Sebastiano del Piombo, Giulio Romano, Titian,



Titian, *Portrait of Pietro Aretino*, Florence, Galleria Palatina

Sansovino and Tintoretto), but also with leading figures in religious and political life, cardinals, ministers, statesmen and fashionable literati (such as Pietro Bembo), thus fostering a diplomacy of dispatches, conducted with mixed fortunes from the 1520s to the 1550s. Aretino excelled in this practice, and the conference will gauge its scope and illustrate its ramifications.



Chinamwali, female initiation ritual, Mbanda Village, Blantyre district, Malawi, June 2013 (from a video by G. Adamo)

22 – 23 OCTOBER 2018
VENICE, CA' FOSCARI UNIVERSITY
AND ISLAND OF SAN GIORGIO MAGGIORE

Music and Rite. *Malawian Ritual Dances.* Dance Performances: *Gule Wankulu* and *Chinamwali*

“Music and Rite” is a series of seminars focused on the relationship between music and the sacred sphere, promoted by the Intercultural Institute of Comparative Music Studies in collaboration with Ca' Foscari University, Venice. This year the seminar is curated by Giorgio Adamo and Moya Aliya Malamusi, a musician from Malawi and lecturer at the University of Vienna. For the fourth edition of the seminars, ten musicians and dancers, five women and five men from the same village in the district of Blantyre (Malawi), have been invited to San Giorgio re-enact two rituals related to the cult of the dead and female initiation, which are still practiced in their community.

The *Gule Wankulu* (Great Mask Dance) is considered to be one of the most important cultural expressions of the Chewa, the largest ethnic-linguistic group in Malawi, also present in some areas of Mozambique and Zambia. Included in the UNESCO list of the Intangible Cultural Heritage of Humanity, this dance belongs to the rituals of Nyau secret societies, mainly associated with the cult of the dead, still widely practiced for its original purposes. The term *Chinamwali*, on the other hand, refers to a female initiation ritual and to the songs and dances characterising it. Despite the efforts at dissuasion by Christian churches, the ritual is still practiced in many villages as preparation for adult life and marriage.

23 OCTOBER 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Symposium *Preserving the Past for the Future*

The European Parliament and the Council of the European Union have made 2018 the European Year of Cultural Heritage with the aim of: promoting cultural diversity, intercultural dialogue and social cohesion; reinforcing the contribution that the European cultural heritage can make to society and the economy through its capacity to support the cultural and creative sectors, including small and medium-sized enterprises; contributing to the enhancement of the

cultural heritage as an important factor in relations between the European Union and other countries, based on the interests and requests of partner countries and on Europe's expertise in the field of cultural heritage.

Within this framework, the Fondazione Giorgio Cini and the University of Oxford Bodleian Libraries have organised an international symposium entitled *Preserving the Past for the Future*, to be held on the Island of San Giorgio Maggiore on 23 October 2018.

The meeting will discuss the topic of the political, cultural and technical challenges constantly faced by public and private institutions responsible for protecting the heritage, also taking into account the role that international cooperation can play in solving these kinds of issues. The theme of how digital technologies can preserve and enhance the great European cultural heritage will also be considered.

The Symposium will be divided into thematic sessions involving institutions and individuals from various world regions with different cultural traditions (India, China, America and Europe). The aim is to outline a global perspective on the topic, through comparative analysis and sharing knowledge and experiences.

Supported by the Helen Hamlyn Trust, the symposium will be conducted in English. Speakers include Vint Cerf, James Cuno, Peter Frankopan, Pasquale Gagliardi, Jack Lohman, Da Dong Ma, Richard Ovenden, Shobita Punja, Sarah Thomas, Ana Luiza Thompson-Flores and Guo Xiaoling.

24 – 27 OCTOBER / 14 – 17 NOVEMBER 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Accademia Vivaldi 2018 Advanced Workshops on Performing the Music of Antonio Vivaldi

Following the success of the Accademia Vivaldi summer school in July 2017, this year the Istituto Italiano Antonio Vivaldi has organised another "Accademia", divided into eight advanced workshops devoted to the performance practice of music by the "Red Priest". The three-day workshops are addressed to young musicians and singers.

With the participation of Italian and foreign students, five workshops have already been held from February to June: three taught by the soprano Gemma Bertagnolli were devoted to vocal sacred music, chamber singing and *drammi per musica*; the fourth with violinist Giorgio Fava dealt with the sonatas for one or two violins and basso continuo, while the fifth, taught by cellist Walter Vestidello, focused on the sonatas for cello and basso continuo. The last three workshops are scheduled for the autumn: the first will again focus on *drammi per musica* (24-27 October) and the last two will be devoted to the violin and cello concertos (14-17 November). In addition to practical performing aspects, participants will be able to explore various theoretical aspects of Vivaldi's compositions and their contexts by consulting reproductions of the autographs, manuscripts and prints, as well as the musicological publications preserved in the Istituto Italiano Antonio Vivaldi archive and library.



Luigi Tito, *Portrait of Giovanni Poli*, 1950s

25 – 26 OCTOBER 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Giovanni Poli. The Essential Stage*

On 25 and 26 October 2018, the Institute of Theatre and Opera is holding an international conference entitled “Giovanni Poli. The Essential Stage”. The scholars and experts in the field attending the event will analyse the career and work of the Venetian actor and stage director, celebrated for having revived and enriched the great Venetian theatre tradition and *Commedia dell’Arte*. The acquisition of the Giovanni Poli Archive, at the behest of his heirs and celebrated with a public presentation on 20 October 2017, has provided the Institute of Theatre and Opera with a key resource for research work into Venetian and Italian theatre of the second half of the 20th century. Together with the university lecturers and researchers, who will illustrate the results of studies carried out on archival materials, women and men of theatre will speak about their experience of working with the director and playwright.

During the conference, an exhibition curated by Maria Ida Biggi will display a selection of materials from the archives of Giovanni Poli and Mischa Scandella in the exhibition room of the Manica Lunga Library. Moreover, Stefano Poli will direct a revival of the historical manifesto play *La commedia degli Zanni*, written and directed by his father Gio-

vanni. Produced by the Teatro Ca’ Foscari at Santa Marta and staged with the participation of young actors and the collaboration of the Teatro a l’Avogaria, the play will be performed on 25 and 26 October at the Teatro Ca’ Foscari.

8, 22 AND 29 NOVEMBER 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Books at San Giorgio

Books at San Giorgio, a series of meetings presenting the latest publications concerning or published by the Fondazione Cini, will resume this autumn.

The featured book on the first date, 8 November, is Giada Viviani’s *Nino Rota: La dolce vita. Sources of the Creative Process*, the first volume in “The Composer’s Workshop”, a series edited by Gianmario Borio. The book reconstructs the most significant phases of the composition process of the music written by Nino Rota for Federico Fellini’s film *La dolce vita*, as well as describing the close relationship between the two artists. The launch will end with a concert by the flautist Federica Lotti.

The second meeting, on 22 November, will focus on the book *Andrea Schiavone. Pittura incisione disegno nella Venezia del Cinquecento* edited by Chiara Callegari and Vincenzo Mancini. This work brings together papers discussed during the international conference on Andrea Schiavone and 16th-century Venetian art, held in spring 2016 at the Fondazione Giorgio Cini and in the

monumental rooms of the Biblioteca Nazionale Marciana. Scholars and experts have brought to light unpublished aspects of the production of the great master from Dalmatia and explored his intellectual and artistic complexity from the point of view of a critical profile, as well as his unique role as a catalyst on the complex artistic scene at the height of the Cinquecento.

Lastly, the launch on 29 November features *Shakespeare all'Opera. Riscritture e allestimenti di "Romeo e Giulietta"* edited by Maria Ida Biggi and Michele Girardi. The book contains the collected proceedings of the international conference on productions of *Romeo and Juliet*, held at the Fondazione Giorgio Cini in April 2018. Musicologists, historians of theatre and playwrights analysed the contexts for the musical productions of Shakespeare's play, which has inspired librettists and composers from the early 17th century to the present day.

13 NOVEMBER 2018

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Seminar *The Legendary Epic of Kosovo* Concert *Song of Halil's Wedding*

The borderlands between Serbia, Montenegro, Kosovo and Albania, a crossroads between the Slav and Albanian-speaking areas, is the heart of the Balkan peninsula and home to one of the most celebrated epic song traditions, previously studied in the 1930s by Parry and Lord, who adopted a radical new approach to the study of both written and oral epic narrative.

Promoted by the Intercultural Institute of Comparative Music Studies, this seminar and concert will focus on the tradition of epic singing which, through various developments, including the complex historical events in the area, still lives on today. One of the main groups of songs in the Albanian language in this tradition is found in the Rugova Mountains in Kosovo, on the border with Montenegro. The greatest living performer of them, the singer Isa Elezi Lekgjekaj (born 1947), has been specially invited to Venice for the occasion.

The introductory seminar will be attended by the curators of the Harvard University Milman Parry Collection and Zymer Ujkan Neziri from the Institute of Albanian Studies, Prishtina, the author of several books that have helped to preserve these songs in writing. The concert will include a complete performance of the *Song of Halil's Wedding* with Italian subtitles. Accompanying Isa Elezi Lekgjekaj during the concert, two musicians playing *çifteli* and *sharki* (long-necked plucked lutes) will perform some instrumental pieces. The event will provide the occasion for the presentation of a project by Nicola Scaldaferrri concerning the publication of the Albanian epic songs in the Milman Parry Collection, which have remained unpublished for over eighty years.

13 – 15 NOVEMBER 2018

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference “*Behold the World*”: *Arrigo Boito, the Future in the Past and the Past in the Future*

The Institute of Theatre and Opera is holding an international conference entitled “*Behold the World*”: *Arrigo Boito, the Future in the Past and the Past in the Future* to mark the centenary



Leopoldo Metlicovitz, *Portrait of Arrigo Boito*, c. 1890

of the death of Arrigo Boito and the 150th anniversary of his opera *Mefistofele*. Part of the activities associated with the recently established National Committee for the Centenary of Arrigo Boito's Death, the conference has attracted specialists from the various artistic fields in which the leading intellectual worked during his multifaceted career as a composer, librettist, avant-garde writer, theatre and music critic, translator and stage director. A special study will also be dedicated to the opera *Mefistofele*, a landmark in the 19th-century Italian operatic repertoire, staged for the first time in 1868 at the Teatro alla Scala, Milan. This theme will be tackled with the participation of the director Robert Carsen, whose classic version of *Mefistofele* has been on stage for thirty years in major European and world opera houses; this year to mark the anniversary, Carsen's *Mefistofele* will return to the Metropolitan Opera House in New York.

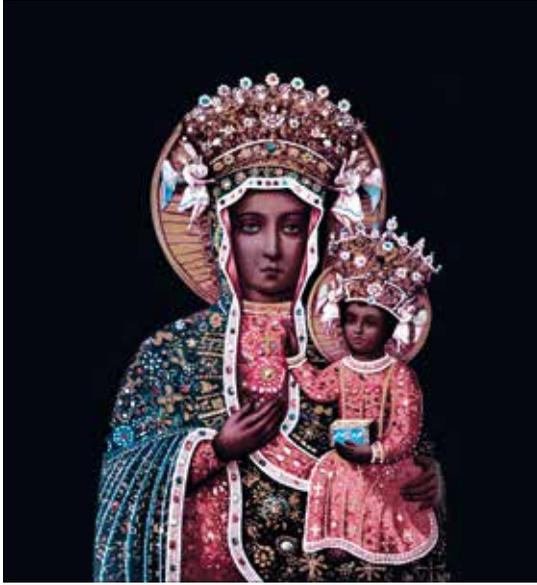
In November and December, again as part of the activities of the National Committee, there will also be two important Boito events at the Teatro alla Scala, Milan and the Teatro La Fenice, Venice.

Arrigo Boito (1842-1918) was educated in Venice, Milan and Paris. Among the leading exponents of the Scapigliatura movement, he played an active part in the social life of the Milanese literary salons. A composer and writer, he produced numerous novels, poems, translations, critical essays and scores. One of his most important musical works is the unfinished *Nerone*, staged by Toscanini in 1924, after his death. His principal works as a librettist include the texts for Verdi's *Otello* and *Falstaff*, Faccio's *Amleto* and Ponchielli's *La Gioconda*. He was a playwright and early director of Eleonora Duse (they corresponded at length), for whom he translated Shakespeare's *Antony and Cleopatra*, *Romeo and Juliet*, and *Macbeth*; moreover, he directed the great diva in the first of these plays.

26 – 29 NOVEMBER 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Egida Sartori and Laura Alvini Early Music Seminars *Caribbean Concerts Spirituels. French Colonial Music (1750-80)*

The Fondazione Giorgio Cini and the Concordance, Irma Merk and L.+Th. La Roche Foundations are awarding seminar scholarships to expert Baroque soloist singers who would like to take part in two Egida Sartori and Laura Alvini Early Music Seminars on the Island of San Giorgio from 26 to 30 November 2018 and in February 2019, respectively. Starting from the French Caribbean and especially the sociological context of Saint-Domingue (present-day Haiti) in the second half of the 18th century, the two seminars, directed by Pedro Memelsdorff, set out to explore religious music in the French colony, and subsequently the life and art of Minette (Louise Alexandrine Elisabeth, born in Saint-Domingue in 1767), the first coloured singer to play lead roles in French opera. The November seminar will focus on the religious music of the Caribbean region, and in particular



The Black Madonna of Czeszochowa, Poland

on two distinct repertoires: *Concerts Spirituels*, performed for the upper classes in the colony in 1750-80, and the so-called *Messe en cantiques à l'usage des nègres*. As an example of the first repertoire, a manuscript now in the Historic New Orleans Collection will be examined. Copied in Paris in 1736 and donated to the Ursuline nuns in Nouvelle-Orléans in 1754, it contains 294 *contrafacta*, that is, profane pieces by celebrated French composers of the day – such as Couperin, Campra and Clérambault – but sung with new religious texts. Similar repertoires with a religious content, which borrowed from the French tradition of *Concerts Spirituels*, were widespread in the other colonies of the region and performed publicly during major liturgical feasts. The second repertoire is associated with the recreation of a Mass, composed – or rather assembled – around 1760, probably by Jesuits, for the slaves of the French Guiana plantations. Rediscovered by local scholars in 1980, more than half of the musical models (*fredons*) associated with liturgical texts, each indicated by a *timbre* (title or first verse of a known piece of music) were not identified at the time. Now almost entirely reconstructed, these *fredons* will be studied during the seminar and also given their world première

in the final concert to be held at the Squero Auditorium on the Island of San Giorgio at 6 pm on 29 November 2018.

5 DECEMBER 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Awards Ceremony for the Fifth Edition of the Benno Geiger Poetry Translation Prize

On 5 December, the fifth Benno Geiger Poetry Translation Prize will be awarded during a special public ceremony. This annual prize is named after Benno Geiger (1882-1965), an Austrian writer, poet and art critic, who did 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. In addition to the first prize of 4,000 euros, the jury, chaired by Francesco Zambon and made up of eminent scholars, will award a prize of 1,000 euros to a young translator or a first work. Lastly, the jury will assign three scholarships associated with the prize for research to be conducted in the Geiger Archive or other literary archives held by the Fondazione Giorgio Cini.

7 DECEMBER 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Seminar *The 20th-Century Reception of Monteverdi*

Coordinated by Gianmario Borio and Anna Tedesco, this seminar is the first stage of a research project stemming from discussions at a conference on “Monteverdi's Venetian Works”, jointly

held by the Institute of Music and the Institute of Theatre and Opera in 2016. Starting from Gian Francesco Malipiero's editions, a broad development can be reconstructed by examining stage productions of Monteverdi's works in 1930s and 1940s. The reception of Monteverdi among Italian composers in the second half of the 20th century was widespread and significant. For numerous composers (from Luciano Berio to Sylvano Bussotti, Niccolò Castiglioni, Luigi Dallapiccola, Domenico Guaccero, Egisto Macchi, Bruno Maderna, Giacomo Manzoni, Luigi Nono and Fausto Razzi), Monteverdi's works were an important reference point in reflecting on how to set poetic texts to music and in describing avant-garde music for theatre. Transcriptions made by several Italian composers will be a special focus of interest during the seminar. Participants include Angela Carone, Michele Chiappini, Angela Ida De Benedictis, Mila De Santis, Ilaria Grippaudo, Federico Lazzaro and Francisco Rocca. The seminar will end with a concert by the mdi ensemble at the Squero Auditorium.



Hieronymus Bosch, *Extraction of the Stone of Madness*, c. 1494, oil on panel, Madrid, Museo Nacional del Prado

13 – 15 DECEMBER 2018
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Embodying Scientific Medicine and Religious Healing, A Comparative Perspective on Exorcism and Non-Voluntary Spirit Possession*

In the 20th and 21st centuries, theories of secularisation described the decline of religious practices in Western societies. Many intellectuals theorised the end of exorcistic practices in the face of an increasingly rational society. Based on the assumption of inexorable rational progress, this vision, however, can't fully account for the dynamics of the societies we live in. Religion, far from being marginalised by modernity, is increasingly at the centre of political, spiritual and ethical debates.

Consequently, the practices linked to exorcisms are not considered to be an expression of a distant dark past but are the focus of renewed interest and, not surprisingly, in Italy the number of people who turn to exorcists is growing.

This requires further research into the topic, with particular attention to trans-cultural approaches, which enable us not only to grasp global trends, such as medical issues and their relation to religious phenomena, but also to provide vivid descriptions of subjective experiences. The Fondazione Giorgio Cini is the ideal setting for this conference because of the comparative approach that the Foundation has always pursued and for the history of the Island of San Giorgio.

The international conference on “Embodying Scientific Medicine and Religious Healing” aims to explore the relationships between exorcisms and scientific medical care in different religious contexts. The conference has been organised by the Fondazione Giorgio Cini Centre for Comparative Studies of Civilisations and Spiritualities, in collaboration with Andrea De Antoni from Ritsumeikan University, Kyoto.



Master Sankha Chatterjee (left), photo by Maurizio Frullani

24 – 26 JANUARY 2019
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Music (and Musicologies) in the 21st Century Seminars *Ethnography in Recording Studios*

In recent decades the recording studio has become an important research setting for ethnomusicologists, previously used to dealing with “live” music. The theme of this seminar is the possible application of ethnographic investigation, typically based on anthropological methods, to technological settings, such as the world of recording studios, with the aim of constructing interpretive models for contemporary music. Some “classical” issues of ethnomusicological research (study of the creative and performative processes, status of the musician) can be addressed along with new issues raised by the changed context (the recording studio) in which the work is carried out (no direct audience, relationship with increasingly sophisticated technologies, delocalisation and fragmentation of team work, creative role of professional figures who are not musicians, such as the producer and sound engineer). During the seminar, international and Italian scholars will reflect on ethnographic studies already conducted in recording studios, and they will discuss the new perspectives for research from a global point of view by comparing different experiences and contexts in Europe, Africa and Asia.

18 – 23 FEBRUARY 2019
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Egida Sartori and Laura Alvini Music Seminars *Opera and Slavery in the French Caribbean (1760-90)*

Closely related to the previous meeting held in November 2018, this seminar is addressed to soloist singers, especially *haut-contres* (high tenors) and sopranos with very agile coloratura. The scholarship holders will be guided by expert teachers and assisted by specialists of the French late Baroque and *style galant* repertoire. Directed by Pedro Memelsdorff, the seminar will be dedicated to the operatic repertoires of the French Caribbean colony of Saint-Domingue, and especially the career of the first coloured singer to play lead roles in French opera, the daughter of a freed slave whose stage name was Minette. After her debut in February 1781, Minette played lead roles in over forty productions (operas, melodramas and French comedies), creating a legend but also arousing considerable social controversy. Among the repertoires she performed are libretto settings (or their paraphrases) by writers such as Voltaire and Rousseau, whose theme was racial differences and slavery, and therefore inevitably also emancipation. This detail gives the topic a special sociological interest. The highly acclaimed coloured singer was never remunerated for her performances due to her origins as a slave. She defied traditionalist criticism, however, and excited the mixed elite of her audiences who saw in her the desired but feared symbol of racial hybridisation. Her singing and acting in comedies such as *L'amant statue* by Nicolas Dalayrac or Jean Martini's *L'amoureux de quinze ans* and, especially, Jean-Jacques Rousseau's *Pygmalion*, gave voice to an interracial dialogue that had a great impact on 18th-century “Haitian” audiences.

COLLECTIONS

The Fondazione Giorgio Cini Prints and Drawings Cabinet 20th-century Graphic Art and New Acquisitions

The Fondazione Giorgio Cini art collections originally stemmed from the combination of the patronage of the founder Vittorio Cini, who wished to endow with substantial collections the Institute of Art History, founded in 1954, according to the original “Barbantini” programme, and the needs for study and research, determined by the Institute’s own cultural programmes, aimed at collecting groups of works that would fully express its interests. Thanks also to the skilful strategies of the first director of the Institute, Giuseppe Fiocco, and his secretary Alessandro Bettagno, those needs – provided for economically and politically by Cini with the mediation of the remarkable bibliophile and scholar Tammaro De Marinis – led to the creation in 1962-63 of a large collection of historic drawings, genetically characterised by their provenance from the collections of Fiocco, Fissore Pozzi, Donghi and Certani and today still the largest part of the Prints and Drawings Cabinet.

Around the same time, the 20th-century graphic art collection was begun with the acquisition in 1962 of sixty Indian ink and wash drawings by Felice Carena, presented by the artist as a token of his close ties with his “dear friend” Vittorio Cini. This section thus had different beginnings from the creation of the historical collections, strictly connected to studies on drawing, especially Veneto drawing, fuelling the never dormant interest in a kind of art to which the Institute devoted exhibitions (the unforgettable shows of historic graphic art with Neri Pozza catalogues) and the emphasis on increasing the photographic documentation. The 20th-century graphic art section, on the other hand, was built up through the fruitful interlacing of interests in contemporary Italian art, personal relationships and expressions of esteem for artists and collectors, as well as acts of generosity towards the institution.

Moreover, it was the artists’ practice of giving direct gifts to esteemed acquaintances and their friendly ties with many of the various secretary generals and directors of the Institutes, not to mention the founder’s own widespread relations, that were the basis of a constant flow of works into the Institute of Art History, mostly associated with personalities on the Venice art scene. This tends to give the 20th-century collections an apparently sporadic character, made more significant, however, in the light of the subtle interweaving of affections, intellectual and friendly affinities, and gratitude. This was the case, for example, with the acquisition in 1962 of Carlo Carrà’s wax pencil drawing of a *View of the Island of San Giorgio Maggiore* or Giorgio Valenzin’s rarefied watercolour Venetian views, gifted by the artist in 1964.

The many other donations, often part of the acquisition of larger archives of a literary or musical nature, include the splendid pastel and charcoal works by Arturo Rietti presented by the heirs of the art and literary critic and collector Gustavo Botta; the Foundation also holds his library



FIG. 1 Egle Renata Trincanato, *View of a Venetian Canal*, pencil and watercolour on paper (Emiliano Balistreri Donation 2014)



FIG. 2 Michel Fingesten, *Fingesten Ex libris (Aus meiner Bibliothek)*, etching (Marina Cattaneo Donation 2017)

and archive (1971). Similarly, some loose sheets by Favai and Lucarda were included in the bequest of the harpsichordist and music teacher Egida Sartori (1999). A collection donated in 1977, on the other hand, consists exclusively of the plates of the Ferrarese engraver Enzo Baglioni, an interesting exponent of Italian Art Deco and skilled artist with the burin, killed by the partisans in 1945.

The 1980s were the most prolific years, when the 20th-century graphic art collections became much more than the sum of sporadic arrivals and generous gifts from friends. From 1980 to 1984 Carlo Dalla Zorza's widow, Teresa Sensi, and his brother Giorgio Dalla Zorza donated an important section of the Venetian artist's production: paintings, drawings and prints representing the various stages in the career of one of the most sensitive exponents of the Burano landscape school. In his 1984 holograph will, Neri Pozza, the Vicentine publisher, writer, sculptor and engraver, and a fascinating figure in 20th-century Italian culture, bequeathed much of his graphic art collection to the Fondazione Cini: drawings, engravings and illustrated books by prominent 20th-century Italian artists, from Consagra to De Pisis, Deluigi, Fazzini, Guttuso, Rossi, Spazzapan and Viani. The arrival of large groups of engravings by Barbisan, Bartolini, Castellani, Maccari and Zancanaro also augmented the prints section. In 1983, it was the turn of the heirs of Tomaso Buzzzi, who donated a collection of his projects and sketches – mostly buildings, Venetian views and scenes of festivities and ceremonies – traced with the

unmistakable dense, syncopated pencil work by the brilliant, eclectic Lombard architect who had worked extensively in Vittorio Cini's residences. This series of sheets reveals the inspired inventive vein and chameleonic eclecticism of Buzzzi, an accomplished draughtsman capable of disguising his own style in various registers, at times borrowed from the historic Venetian masters. In 1989 the Treviso artist and writer Renzo Biasion donated a nucleus of seventy-three drawings made during the dramatic war years that saw him involved in the Greek Campaign (1940-1941) and subsequently imprisoned in the concentration camps of Meppen, Biala Podlaska and Nuremberg (1943-1944): in these intense sheets, his drawing takes on a burning immediacy as it becomes the shorthand transcription of moods and a record of an historical and human journey through the extreme experience of war and detention.

Wholly in keeping with the policy of the last thirty years of acquisitions aimed at appealing to the generosity of artists and collectors and respecting the historical features of the collections, the extension of the 20th-century graphic art section has also characterised the last five years of activities of the Institute of Art History, with an increase in bequests and gifts directly related to the current director's research interests.

In 2014 Emiliano Balistreri donated a group of drawings he had inherited from the architect Egle Renata Trincanato, a student and collaborator of Giuseppe Samonà at the Regio Istituto Superiore di Architettura, Venice, whose commitment to the struggle to protect Venice and its lagoon, also when director of the Palazzo Ducale from 1954 to 1964, is one of his most important legacies. Together with a youthful pencil *Self-Portrait* (1930) and a *Portrait of My Brother Renato* (pencil and watercolour, 1940s), the donation is highly characterised by forty-eight watercolour views of



FIG. 3 Ugo Zovetti Senior, *Flower with Calyx*, Indian ink on tracing paper (Paola Zovetti Donation 2018)

Venice and its islands. They can be associated with preparation of *Venezia minore* (1948), Trincanato's book documenting the residential building fabric of Venice in terms of typological units, building techniques and constructional ideas. An example of his intimate, evocative production, the album can be placed in the line of a poetic *vedutismo* that captures the rhythms and movements of the lagoon, its streets and canals, and is in some ways similar to the works of the Burano school (fig. 1).

Major donations in 2016 included a hundred drawings by Virgilio Guidi, thanks to the generosity of the art critic Enzo Di Martino (Guidi's catalogue was then compiled by Luca Massimo Barbero in 2017), and a rich graphic art collection that belonged to the art critic, writer and collector from Trieste, Manlio Malabotta, consisting of hundreds of drawings, engravings and artist's books, bequeathed to the Fondazione Cini by his widow, Franca Fenga Malabotta (for these donations, see *Lettera da San Giorgio* nos. 37 and 34, respectively).

The years 2017 and 2018 saw the acquisition of some particularly interesting collections from the point of view of exemplifying the relationship between graphic and decorative arts. Eighty-four ex-libris made by the Czech artist Michel Fingesten, previously in the Lombardo collection and donated by Marina Cattaneo in 2017, are a major resource in exploring the production of the Viennese and Secessionist painter and engraver, who escaped racial persecutions from Germany in 1935 by moving to Milan but died in 1943 after being interned in the concentration camps of Civitella del Tronto and Ferramonti. Designed for real or fictitious patrons and illustrious men of culture and politics, such as Luigi Pirandello, Richard Strauss, Igor Stravinsky,

George Bernard Shaw, Paul Valéry, Benito Mussolini and Franklin D. Roosevelt (1938), Fingesten's production of ex-libris enables us to trace his artistic development and life experience, from the denunciation of the madness of war and human degeneration to feelings of existential angst, rendered in a grotesque, expressionist language influenced by the graphic work of George Grosz and the German *Neue Sachlichkeit* (fig. 2).

The latest donation, consisting of a collection of thirty-five works on paper by Ugo Zovetti Senior, a painter, designer and decorative artist, was made by his niece Paola Zovetti. Among the major European interpreters of the art of book decoration, he was the key intermediary for the diffusion in Italy of the taste and style of the Viennese Secession. He always remained faithful to the Secession because of his training at the Kunstgewerbeschule in Vienna and his work as a draughtsman and designer of fabrics, tapestries, carpets, wallpapers, bindings and typographic characters with the Wiener Werkstätte and the Kunstschau 1908 of the Klimt group. Characterised by various techniques (marbling, aquatint, airbrushing and Indian ink), they document some of the most significant aspects of Zovetti's production for the decoration of books (fig. 3), especially in close relation with his work of training and teaching at the Istituto Superiore di Industrie Artistiche, Monza, where he held the chair of decorative arts.

Another group acquired in 2017 consists of twenty-one drawings made with Indian ink, charcoal and red pencil by the painter Franco Gentilini. These works were donated by the artist's



FIG. 4 Carlo Carrà, *Topsy Gentleman*, lithograph (Angelica and Barbara Cardazzo Donation 2016)

widow Luciana, to whom they were dedicated: a series of portraits of his beloved wife, ranging from *divertissement en travesti* to playful nods of recognition, made between 1970, the year he married Luciana, until his death. A “Neo-Metaphysical” painter, Gentilini was among the leading artists regularly shown at the Gallerie del Cavallino, Venice, and the Galleria del Naviglio, Milan, both run by the Venetian gallerist Carlo Cardazzo, who grasped and promoted his surreal vein, akin to the art of Massimo Campigli.

And, significantly, the gallerist, publisher and Venetian collector Carlo Cardazzo has also been the subject of important research and studies at the Institute of Art History since 2016. From the 1930s until his death in 1963, he was a discerning promoter of the most advanced experiments in Italian art between the two world wars: sensitive to new international trends, he was the first supporter of Spatialism and a reference point for numerous collectors eager to learn about the most innovative works of modern art. In 2016, the Institute of Art History received the permanent loan of the documentary archive of Carlo Cardazzo’s Galleria del Cavallino and his publishing activity with the Edizioni del Cavallino from his grandchildren Angelica and Barbara Cardazzo. The various documents, letters, photographs, catalogues, press cuttings and promotional materials enable us to build up a picture of the gallery’s activities from 1935, the year that the publisher Edizioni del Cavallino was founded, until the

early years of the third millennium. This includes documents for the period in the 1970s when the gallery’s interest in new forms of art and the experimentation of new languages, media and technologies made it a leading forum for the promotion and production of video art, performances and installations, thanks to the energy and interests of Carlo’s son, Paolo, who was responsible for organising the archive entrusted to the Fondazione Cini. At the same time as handing over the vast documentation and large photographic collections, the Cardazzo heirs generously donated a collection of books and catalogues published by Edizioni del Cavallino and a collection of lithographic prints and books, with works by Anselmi, Bacci, Capogrossi, Campigli, Carrà (fig. 4), Guidi, Morandis, Pozzati, Reggiani and Saetti, to name but a few, which have further enhanced the 20th-century Italian graphic arts section in the Cini Prints and Drawings Cabinet.

At the time of writing, we are adding the final touches to arrangements for a new donation: a collection of seventy-seven illustrated artist’s books, published by Edizioni Colophon, Belluno, presented by its founder and director Egidio Fiorin. This collection includes printed illustrations by leading 20th-century Italian artists, from Dorazio to Paladino, Cadorin, Zigaina, Baj, Dorfler, Scianna and Vedova. The works of Edizioni Colophon will thus soon be added to the shelves already holding artist’s books once owned by Neri Pozza and Manlio Malabotta. This is all evidence of the vital growth of the Cini 20th-century graphic art collection which, representative of whole periods of Italian art of the last century, is a resource constantly consulted in conjunction with the Foundation’s archives, documents and library, thus contributing to lively, prolific exchanges under the banner and “Enlightenment” spirit of Vittorio Cini.

Alessandro Martoni

PROJECTS AND RESEARCH



The ARCHiVE Project: Digitising Cultural Heritage in Venice

The project called ARCHiVE (Analysis and Recording of Cultural Heritage in Venice) has been recently unveiled on the Island of San Giorgio Maggiore in Venice. Its aim is to set up a Centre for the Digitisation of Cultural Heritage in partnership with the Factum Foundation and the Digital Humanities Laboratory at the École Polytechnique Fédérale de Lausanne. ARCHiVE has the founding support of the Helen Hamlyn Trust.

The project is based on the partners' shared vision of the importance of preserving and protecting the common cultural heritage for European institutes involved in conservation and research. This means handing the heritage down to future generations in its entirety, with all the attendant political, economic and social implications.

The partners share the belief that digital conversion is an epoch-making change bound to have a big impact on research and education. Within this vision, research independence is a key value for guaranteeing the unconditioned progress of science and scholarship and the availability of the results of free and unrestricted research for society.

ARCHiVE also aims to support the development of technological innovations related to research into the digital cultural heritage in terms of public access and sharing the common cultural heritage.

The Centre will become a place of international excellence for the enhancement, research and transmission of the cultural heritage through digital technologies, with a special emphasis on the digital heritage of Venice. The Centre's mission is to ensure the preservation and development of historical knowledge of the world's cultural and artistic heritage through the use of the latest digital technologies.

ARCHiVE will also organise professional-type educational activities for scholars and researchers, public institutes, foundations, companies and individuals seeking to improve skills in the field of the digital cultural heritage.

Another key objective in the overall project is to enhance and digitise the rich documentary heritage of the Fondazione Giorgio Cini, in collaboration with its various existing institutes.

The activities of ARCHiVE will be divided into four main strands:

- A Digitisation of cultural heritage items that are of particular interest (for historical and/or artistic reasons, their rarity, heterogeneity or completeness) to the foundations or institutions dealing with them.
- B Research, experimentation and development of new technologies for the acquisition, analysis, recording, conservation and use of the cultural heritage.
- C Development and application of innovative software that will open up new epistemological and methodological perspectives for art-historical research into cultural heritage.



A document digitised using the Replica scanner

D Promotion and management of specialised training projects on the use of digital technologies, intended for IT specialists, archivists, cataloguers and conservators. Promotion and management of advanced training projects concerning the epistemological potential of digital technologies, addressed to researchers working in various fields of humanities disciplines (art, history, literature, music and philosophy) with the aim of providing researchers in the more ambitious sectors the chance to take advantage of the learning opportunities offered by new technologies.

To achieve its goals, ARCHiVE may also promote and organise exhibitions, seminars, events, conferences and meetings, as well as establish and maintain relationships with museums and other national and international institutions for the diffusion of its activities and the pursuit of its aims.

To go into more detail, the Centre's activities will be developed around the following thematic units:

— Unit 1: *The Cultural Heritage Digitisation Laboratory*

This unit will be active in the research and experimentation of innovative technologies in the digital image capture process of artefacts that are a valuable part of cultural heritage.

The unit develops and studies technologies suited to the variety and multidimensionality of cultural heritage.

The unit relies on an internationally renowned expert team using methods aimed at conserving heritage with a special emphasis on the development of facsimiles, which can play a key role in protecting cultural heritage.

— Unit 2: *Deep Reading and Data Analysis Laboratory*

This research unit will develop technologies associated with the deep learning domain to extract data from digitally captured cultural heritage and so generate knowledge from this process.

The unit will be responsible for the development and selection of the segmentation, transcription and image-annotation algorithms.

The unit will consist of a development team made up of data scientists working in close collaboration with historians and specialists involved in various ways in the management, conservation, study and communication of cultural heritage.

— Unit 3: *Knowledge Graphs and Historical Simulation Lab*

The unit will bring together all the information extracted from the various forms of cultural heritage (documents, books, photographs, art objects and buildings) in a large historical knowledge simulation graph by means of annotations and deep learning.

— Unit 4: *4D Historical Geographical Information Systems*

The unit will work on redesigning a 4D server to include the temporal navigation dimension and simultaneously display all the information in real space.

The unit will develop a 3D scanning system of European cities and regions and will design data-processing methods to handle the large volume of data produced. It will also study all the issues related to the concept of “multiscale” and multidimensionality in time and space with particular reference to developments in GIS and HGIS.

The unit will very actively collaborate with all private and public producers of data on the

history of cities, urban development and regional heritages, who are involved in various ways with issues concerning data display.

The unit will work with public administrations in a structured way in order to provide an integrated analysis and visualisation of existing data.

— Unit 5: *High Performance Computing for Cultural Heritage*

The unit will deal with studying strategies suitable for the development and management of the Centre's data at infrastructure level and will provide consulting services to public and private bodies that need to understand how to access the right high performance computing services for their digital heritage.

The unit will thus provide studies and assistance in data hosting and data processing. This includes the use of storage systems, deep-learning computation clusters and 4D servers.

A key part of ARCHiVE's activities will be devoted to searching for and training specialists in the digital enhancement of cultural heritage. This activity will be carried out through the establishment of a specific training unit for young researchers in all branches of knowledge related to digital technologies and the human sciences.

Training will take place in different types of learning situations:

- internships
- collaborations
- workshops
- doctoral and/or post-doctorate training associated with specific funding
- two-week summer and/or autumn schools.

Some of the educational activities will be pursued in collaboration with the Fondazione Giorgio Cini institutes and will explore specific topics related to the Foundation's research interests. ARCHiVE will design intensive workshops for public and private administration personnel working in the field of cultural heritage.

Internationally renowned specialists will collaborate in the Centre's training activities.

When projects are site specific, activities may also be carried out in other venues or in the field. ARCHiVE's activities will officially start up before the end of 2018.

Andrea Barbon

PRESENCES ON SAN GIORGIO



FIG. 1 Visit of the President of the Italian Republic, Luigi Einaudi, to San Giorgio, 1952, private collection. Nino Barbantini (first right), Luigi Einaudi and his wife (centre)



FIG. 2 Nino Barbantini showing the model of the Fondazione Cini to Giuseppe Maria Bettiol, no date, Venice, Fototeca Fondazione Giorgio Cini

Nino Barbantini (1884-1952): from Ca' Pesaro to the Fondazione Giorgio Cini

In the early 1950s, while the monumental buildings of the Benedictine monastery of San Giorgio Maggiore on the island of San Giorgio were being restored and redeveloped, the Fondazione Cini was established and began to set in motion its institutional activities. Pictures of those initial events include some photographs documenting a visit by the President of the Italian Republic, Luigi Einaudi. In one of them, together with the founder Vittorio Cini, who is busy illustrating to his guest the sights on the island and the many initiatives planned in the various areas of the Foundation, you can see a dapper gent wearing a sober elegant suit and round owl glasses, giving him a serious, thoughtful look, as he silently scrutinises every gesture and every word of the people around him.

Those well acquainted with Venetian cultural life in the first half of the century would immediately have recognised that man as Nino Barbantini, one of the most representative personalities of 20th-century art in the lagoon city. Vittorio Cini had chosen him as the first president of the Foundation with the idea of working together on creating a strategically long-sighted cultural and educational project. Cini knew he could rely on Barbantini's considerable skills as a scholar in conceiving and pursuing a venture that both saw as being a distinctive blend of culture and education (figs 1-2).

Unfortunately, Nino Barbantini only held the position of president of the Fondazione Giorgio Cini for a year, until he died in December 1952. His appointment had actually also been symbolic recognition for his lifelong work in Venice, as well as the consecration of a twenty-year relationship based on trust and shared artistic aims and interests, which united the two men over and above their personality differences. Cini was an extrovert man of action well integrated in the society of the time and he firmly remained in important positions throughout most of the complex 20th-century upheavals. Barbantini, on the other hand, was reserved and thoughtful. Having directed the Ca' Pesaro International Gallery of Modern Art for almost forty years, he was a spokesman for the "rebel" artists who had been excluded from the Venice Biennale,

and at various points in his career he had inevitably generated antagonism in some cultural circles. On these grounds, he was given various monikers that hardly befitted an art critic: the "demiurge of Ca' Pesaro" or the "Beelzebub of Italian art". Everyone recognised, however, in addition to his quiet elegance and moral rigour, his undoubted capability as a scholar and an



FIG. 3 Nino Barbantini at Monselice Castle, 1942,
private collection

intellectual honesty that informed all his activities, such as organising exhibitions or publications. These qualities were greatly esteemed by many colleagues, artists, collectors and dealers, and their respect often grew into friendship. Moreover, this explains how people so diametrically opposed to him in terms of social condition and personality became close friends, such as Gino Rossi and Vittorio Cini.

Nino Barbantini arrived in Venice in 1907, aged only twenty-three, almost by chance, after having won the competition held by the City of Venice for the position of secretary of the newly created Fondazione Bevilacqua La Masa in the Ca' Pesaro, which already housed the International Gallery of Modern Art, as well as some studios and exhibition rooms for young artists who had been rejected by the Biennale, almost

a forerunner of the 1960s “factory”. Like Vittorio Cini, he was from Ferrara. Having graduated in law, he made a name for himself, especially in the columns of the *Gazzetta Ferrarese*, by highlighting the need to protect historic monuments and prevent the artistic heritage from being dispersed. Driven by sincere enthusiasm and a civil passion that transpire in his writings as a young man, his campaigning must have impressed the competition panel, especially Gino Fogolari, who had already been working in Venice for some time, first as a civil servant and then as arts superintendent. They became close friends and shared various initiatives in favour of the intellectual independence of art historians and the protection of the Venetian cultural heritage. As evidence of his independent thinking, we can mention Barbantini’s decision to put into practice the wishes of the woman who donated the building of Ca’ Pesaro, Duchess Felicita Bevilacqua La Masa, rather than follow the guidelines drafted by the City of Venice, thus giving rise to a new development in 20th-century Italian art involving young artists belonging to the same generation as Barbantini, including the “rebels of Ca’ Pesaro”, who were given a platform for their work with the Ferrarese director as their standard bearer. In fact, Barbantini shared the desire to invigorate and innovate Italian art with the Ca’ Pesaro artists. Even the rooms he chose to live in when he took up his position were unusual: they were on the same mezzanine floor that was used to stage exhibitions by a group composed of leading artists, such as Gino Rossi, Felice Casorati, Umberto Boccioni and Arturo Martini.

The Ca’ Pesaro exhibitions from 1908 to 1913 made a considerable impact on the Italian art scene, attracting the attention of writers like Filippo Tommaso Marinetti, Margherita Sarfatti and Ugo Ojetti. But they also aroused bitter controversy until, after a prolonged suspension during the First World War, they were eventually wound down altogether in 1920. This marked the beginning of a new stage in Barbantini’s life, as he became an increasingly key figure in the Venetian art world. Thus, for example, he was involved in the Biennale of 1926 and the large Giovanni Segantini retrospective. He was devoted to exploring all aspects of art, without any aesthetic prejudices or resorting to preconceived formal categories. As a critic, this approach enabled him to understand and help artists in their careers, while at the same time he could focus on the methodological and practical aspects of dealing with art as director of Ca’ Pesaro, or curator of public collections and exhibitions and, lastly, as a consultant to private collections. From the point of view of his work in setting up museums and installing collections, in the 1920s and 1930s, he contributed to shaping and modernising the Venice museum system, now part of the Fondazione dei Musei Civici di Venezia (Venice Civic Museums Foundation). In this kind



FIG. 4 Nino Barbantini and Vittorio Cini at Monselice Castle, no date, private collection

of work, he aimed at fostering the identity of collections and places where the works were housed, which marked a break with the 19th-century approach to museum displays. His choices regarding layout and taste were appreciated and admired by his contemporaries, and he was acknowledged for his undisputed ability to give a clear direction to artists' careers and to recreate the atmosphere of the various periods characterising museum rooms, exhibitions or even private homes. To him we owe the creation of the Museo d'Arte Orientale (Museum of Oriental Art), officially opened in 1928 on the top-floor rooms of Ca' Pesaro in Venice, where we can still admire his showcases and understand his taste in choosing exhibits. In 1932 he assisted Napoleone Martinuzzi, who had also been involved in the Ca' Pesaro venture, in reorganising the Museo del Vetro di Murano (Murano Glass Museum). Then, in 1936, together with Giulio Lorenzetti, director of the Venetian Civic Museums and a close friend of Barbantini, he was involved in setting up the Ca' Rezzonico Museum of 18th-Century Venice.

At the same time, as an art critic, he wrote for the *Gazzetta di Venezia* (edited from 1922 to 1940 by Gino Damerini) about events and aspects of contemporary art, always with an open mind and a passionate belief in the principles of intellectual independence and critical truth. This eventually got him into trouble with the Fascist authorities. In 1932, after one of his articles in the newspaper had attacked the art of the Novecento group, which was close to the regime, he was banned from

dealing with contemporary art and his correspondence was censored.

Barbantini, however, was not disheartened and tirelessly struggled on with his typical curiosity, which gave rise to a series of major exhibitions of historic art in Venice and other cities. First, in Ferrara in 1933, he organised an unforgettable exhibition on Ferrarese Renaissance painting (*Esposizione della pittura ferrarese del Rinascimento*), a striking selection of works representing Estense culture at its height, and an important reference point in the rediscovery and interest in the Ferrara school, consecrated the following year by Roberto Longhi's classic book *Officina Ferrarese*. Then there were two major exhibitions held at Ca' Pesaro, devoted to Titian (1935), and Tintoretto (1937), which enjoyed great public and critical success. Not surprising since, convinced of the educational value of art and the importance of its diffusion, Barbantini always had the general public clearly in mind.

It was around this time that he began his collaboration and friendship with Vittorio Cini, who was busy forming and organising his own important art collection, a significant part of which can now be admired in the Palazzo Cini Gallery at San Vio, in the rooms of what was once Cini's Venetian home. Until his death, Barbantini acted as art consultant to Cini, looking after his collections and selecting new acquisitions. He designed the layout of the collections in Cini's various homes, especially the *palazzo* on the Grand Canal and Monselice Castle (figs 3-4), used to house the initial group of Cini's art collections. Barbantini was responsible for the restorations of the castle (1934-1937), the décor and the choice of furniture, reflecting the taste for interior decoration in vogue in the 1930s. Henceforth Vittorio Cini placed all his trust in him, even when, in 1937-1938, the growing restrictions to Barbantini's independence of action

and thought led him to resign as director of Ca' Pesaro. Having given up his institutional and public jobs, Barbantini now had time to take care of all aspects of the Cini collections, from acquisitions to the distribution of the works in the various houses. He also continued to foster the close-knit network of relationships with merchants, collectors and scholars, such as Bernard Berenson and the young Federico Zeri, who, after his death, took over from him as Cini's agent. During research ahead of the study day entitled *Lo specchio del gusto. Vittorio Cini e il collezionismo d'arte antica nel Novecento* (The Mirror of Taste. Vittorio Cini and Collecting Historic Art in the 20th Century) organised by Luca Massimo Barbero, director of the Institute of Art History, and held in Venice on 14 November 2017 to mark the fortieth anniversary of Vittorio Cini's death, a small collection of papers belonging to the critic was found among the possessions of the Barbantini heirs: they are the last known portion of his personal archive, unfortunately divided up and dispersed over the years.

The surviving papers, recently generously donated by Barbantini's daughter, testify to the wide network of relationships and the role that Nino Barbantini played on the Italian intellectual scene in the first half of the 20th century. The archive material is composed of documents related to the practical aspects of his various activities during a long career: from correspondences with prominent cultural figures of the day to a series of extracts from his scholarly publications and articles from newspapers and periodicals. A large selection of these writings by Barbantini will go to enhance the Fondazione Cini library collection in the Nuova Manica Lunga on the Island of San Giorgio. Also available in the online catalogue, they provide great insight into his scholarly work and critical thought.

Antonella Chiodo

PUBLICATIONS

CATALOGUES



A Furnace in Marseille. Cirva. Centre international de recherche sur le verre et les arts plastiques

Edited by Isabelle Reiher and Chiara Bertola
Skira Editore, Milano, 2018

Published for the exhibition of the same title, *A Furnace in Marseille. Cirva - Centre international de recherche sur le verre et les arts plastiques*, this catalogue edited by Isabelle Reiher and Chiara Bertola has an introduction by Norman Rosenthal. Designed as a research laboratory, the Cirva - Centre international de recherche sur le verre et les arts plastiques was established in Marseille in 1986 as a non-profit state entity to host international artists, designers and architects wishing to introduce

glass to their creative process. These artists, who are often confronted with a difficult to master material for the first time, develop their designs assisted by the Cirva technical team. Over thirty years, Cirva has hosted around 200 artists for various projects in the fields of contemporary art, design and decorative arts. It also owns a collection of 700 works exhibited in museums and art centers all over the world.

ESSAYS

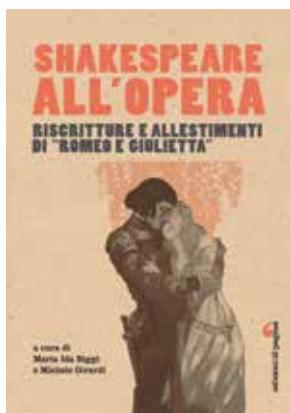


Andrea Schiavone. Pittura, incisione, disegno nella Venezia del Cinquecento

Edited by Chiara Callegari and Vincenzo Mancini
Fondazione Giorgio Cini / Biblioteca Nazionale Marciana / lineadacqua, Venice 2017

This volume in the series dedicated to Fondazione Cini conference proceedings brings together papers discussed during the international conference on “Andrea Schiavone. Painting, Engraving and *Disegno* in 16th-century Venice”, held at the Fondazione Giorgio Cini and in the monumental rooms of the Biblioteca Nazionale Marciana, Venice in spring 2016. Staged during the exhibition “Renaissance Splendours in Venice. Schiavone

between Parmigianino, Tintoretto and Titian” (Venice, Museo Correr), the conference shed light on some new aspects of the production of the great master originally from Dalmatia and explored his intellectual and artistic complexity from the perspective of his critical profile, as well as his unique role as a catalyst on the highly varied Venetian art scene at the height of the Cinquecento.



Shakespeare all'Opera. Riscritture e allestimenti di "Romeo e Giulietta"

Edited by Maria Ida Biggi and Michele Girardi

Edizioni di Pagina, Bari, 2018

This book brings together the proceedings from the international conference entitled "Shakespeare in Opera. Rewritings and Productions of *Romeo and Juliet* and *The Merchant of Venice*" held at the Fondazione Giorgio Cini on 23-24 April 2018. The conference thus focused on operatic versions of the two Shakespearean plays. Musicologists, drama historians and playwrights analysed the contexts of musical productions based on the two texts, which have inspired librettists and composers from the early 17th century to the present day. During the conference, an abridged version of Shakespeare's *Merchant of Venice* was put on by the cultural production company

Tournée da Bar. The conference is another stage in the three-year project *Shakespeare in and beyond the Ghetto: Staging Europe across Cultures* (2016-2018), selected by the European Commission in a 2016 call for proposals for Creative Europe Culture Cooperation Projects. This book brings together the papers on the operatic versions of *Romeo and Juliet*, whereas those concerning *The Merchant of Venice* will be published in a second volume to be produced also as part of the European project.



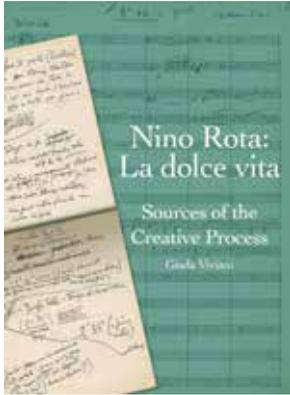
"Alla ricerca di un teatro perduto." Giovanni Poli e la neo-Commedia dell'Arte da Venezia al mondo

Edited by Giulia Filacanapa

Titivillus, Corazzano (PI), 2018

Following the acquisition of the Giovanni Poli Archive, the Fondazione Cini Institute of Theatre and Opera has published this book devoted to Giovanni Poli and "Neo-Commedia dell'Arte from Venice to the World". The volume presents the theatrical work of the playwright and stage director, a well-known figure in Italian theatre in the second post-war period. Very active in the Venetian area, and founder of the Ca' Foscari University Theatre and the Teatro a l'Avogaria, Poli is one of the most significant examples of a director reinventing Commedia dell'Arte, a development that characterised 20th-century Italian theatre. The materials in the Poli Archive have made it possible to reflect on the key features of the

poetics and practice of this singular artist, whose work stands out for having enriched the historical and modern Italian theatrical heritage and for his revival of the great Venetian tradition. Pursuing a rather solitary path, much of his work being far from conventional theatre, Poli also played a decisive role in developing contemporary theatre, and was acknowledged by numerous awards from Italian and international festivals and institutions. The volume includes many of Giovanni Poli's previously unpublished writings, his theatre correspondence with his wife Carla Picozzi, various other documents of historical interest and the catalogue of the archive now preserved in the Institute of Theatre and Opera.



Giada Viviani, *Nino Rota: La dolce vita. Sources of the Creative Process*

“The Composer’s Workshop” Volume 1

Brepols Publishers, Turnhout, 2018

By consulting the rich collection of sources kept at the Institute of Music, Giada Viviani has reconstructed the most significant phases of the composition process of the music written by Nino Rota for Federico Fellini’s film *La dolce vita*, as well as describing the close relationship between the two artists. The introductory essay describes the composer’s career, the film’s creative context and initial responses to it, its narrative structure, and the contribu-

tion of the music to the overall drama. The following four chapters then investigate many issues related to the compositional process: the standard approach to audiovisual sequences, the music for the introductory titles and final credits, the management of sound effects and improvised episodes, and the adoption of pre-existing materials or pieces of music. The text is illustrated by a wide selection of sources reproduced in facsimile.



New Music Theatre in Europe: Transformations between 1955-1975

Edited by Robert Adlington

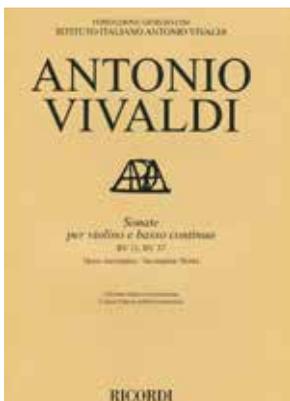
“Musical Cultures of the Twentieth Century” Volume 4

Routledge, London, 2019

Between 1955 and 1975 several leading composers of avant-garde music took a special interest in theatre. Tackling the world of the stage led them to probe the boundaries between artistic genres and explore the new themes in experimental theatre, as well as broadening performative practices and dealing with social issues. The authors of the fifteen chapters in

this book address a vast repertoire: from Berio to Birtwistle, Henze, Kagel, Nono and Zimmermann. The main areas of interest are the composers’ relationship with contemporary drama, the introduction of new technologies, the handling of political issues, new theatrical spaces, the use of performance gestures and the challenges raised for critical analysis.

MUSIC AND CRITICAL EDITIONS OF MUSIC



Antonio Vivaldi

Sonatas for violin and basso continuo, RV 11 and RV 37

Critical edition by Michael Talbot

“Edizione critica delle Opere di Antonio Vivaldi”

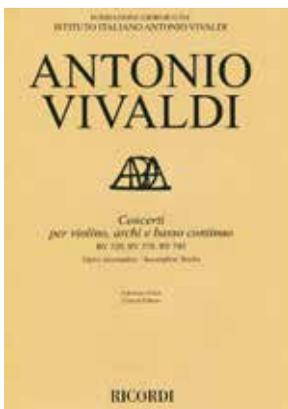
Ricordi, Milan, 2017

The vast majority of violin sonatas from Vivaldi’s time, including those of Vivaldi himself, have come down to us in the form of a score employing two staves: one for violin, and one for bass. This guarantees that, although por-

tions of the work may be missing, what survives is textually complete. Exceptionally, five of Vivaldi’s violin sonatas are preserved solely in a partbook for violin held by the Diözesanarchiv, Graz, the complementary part for

cello having disappeared. The sonatas appear to date from the period between the Dresden group (1716-1717) and the Manchester set (c. 1726). Three of the sonatas, which all have four movements, possess partial concordances in other sources, with which they share two or three movements, but two of them – RV 11 and RV 37 – have so far been found only in Graz (with the exception of an incipit for RV 11 found in a contemporary thematic cata-

logue). This critical edition makes these two works available for study and performance. The bass part is an editorial reconstruction, and there is in addition a realisation of the continuo by the editor.



Antonio Vivaldi

Concertos for violin RV 320, RV 378, RV 745

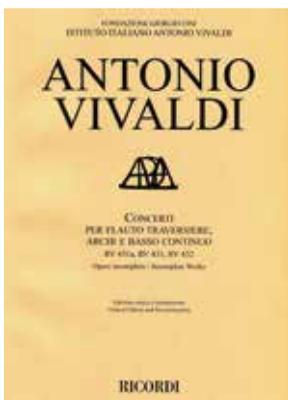
Critical edition by Olivier Fourés

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2017

Among the hundreds of violin concertos written by Vivaldi, which stand at the centre of his activity as a virtuoso, there are three that are in part incomplete: RV 370, RV 378 and RV 745. While only a portion of the first movement has survived in the case of RV 378, RV 320 lacks only a few bars at the end of its third movement, and only the last movement of RV 745 is extant. Incompleteness of this nature does, however, result in performable and perfectly enjoyable texts. The manuscripts of these three concertos are all autograph and datable

to the Red Priest’s last creative period (c. 1730-1741), years in which he mixes his various musical experiences to create a language that is increasingly disparate and introspective. With the major-minor chiaroscuro of the first movement of the concerto RV 320, the spirited virtuosity of the RV 378 and the more mechanical virtuosity of RV 745, these three concertos offer a cross-section of the imagination and complexity that Vivaldi brings to the treatment of the violin in his late maturity.



Antonio Vivaldi

Concertos for transverse flute, strings and basso continuo, RV 431a, RV 431, RV 432

Critical edition by Federico Maria Sardelli

“Critical Edition of the Works of Antonio Vivaldi”

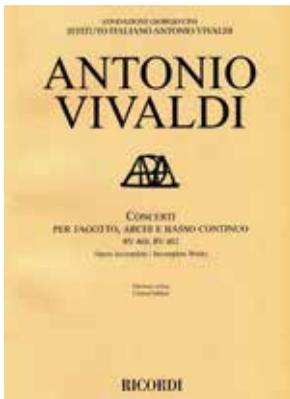
Ricordi, Milan, 2017

Among Vivaldi’s many flute and recorder concertos, two, both for transverse flute, were known until a few years ago only in incomplete form: RV 431 and 432. Written in the comfortable and expressive key of E minor,

both have been transmitted in autograph manuscripts and lack their second movement (RV 432 also lacks its third movement). The seemingly enigmatic instruction “Grave sopra il libro” replacing the second movement has

given rise to the most fanciful hypotheses. The discovery in Edinburgh, in 2010, of a concerto for transverse flute in D minor entitled “Il gran Mogol” suddenly shed light on the situation: this was an earlier version of RV 431, now complete with its middle movement, a “Larghetto” that is very possibly identical with the one missing in RV 431. This “Gran Mogol”, which belonged to Robert Kerr, a Scottish nobleman and amateur flautist, was already known by name to scholars on account of its listing in an 18th-century catalogue as part of

a set of Vivaldi concertos bearing geographical titles: more recently, there has come to light a letter written by Vivaldi three months before his death in which the composer describes this set in detail. It is very likely that RV 431 and RV 432 belonged to this group of works, the last known collection of its kind in Vivaldi’s oeuvre. This critical edition places these closely related works side by side for the first time, setting them in their historical context and making them performable through its reconstruction of some lost parts.



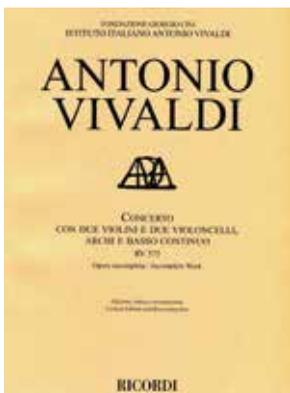
Antonio Vivaldi

Concertos for bassoon, RV 468 and RV 482

Critical edition by Federico Maria Sardelli
 “Critical Edition of the Works of Antonio Vivaldi”
 Ricordi, Milan, 2017

The critical edition of these concertos, which have come down in incomplete form, adds the last piece to the immense mosaic of Vivaldi’s music for bassoon; his 39 solo concertos plus a huge number of concertante parts scattered among works of different genres are a unique contribution for his period. The critical introduction sums up the state of the bassoon in Italy from the 17th century up to Vivaldi, and identifies possible performers and commissioners of his works written for it. A sur-

prising picture emerges: just when the bassoon had reached the nadir of its fortunes, Vivaldi entrusted to this instrument an extraordinary number of works making extreme technical demands, clear evidence that there was a virtuoso in Venice capable of playing them. The two concertos RV 468 and RV 482, sadly lacking some of their movements, are nevertheless perfectly playable and enjoyable pieces that testify to the generous assistance given by Vivaldi to the maturation of this instrument.



Antonio Vivaldi

Concerto with two violins and two violoncellos, RV 575

Critical edition by Federico Maria Sardelli
 “Critical Edition of the Works of Antonio Vivaldi”
 Ricordi, Milan, 2017

The critical edition of Vivaldi’s instrumental works is now enriched with a new title, substantial and interesting: this is the concerto for two violins and two cellos, RV 575, a work previously published in the Ricordi-Malipiero edition

and performed and recorded numerous times without its incompleteness ever being noticed: this is a most unusual instance where the loss of a single folio of the manuscript with around fourteen bars of music, produced no obvious

harmonic or melodic hiatus between the surrounding material, thereby giving the impression of a work preserved in its entirety. However, a careful study of the work shows that, on the contrary, there is a significant gap, for the filling of which the editor offers a plausible reconstruc-

tion. In addition to this large section of music, the manuscript is seen to lack a few short “echo” responses between the soloists: one more reason for republishing the work in a critical edition with commentary that is designed to stimulate better-informed performances in the future.



Antonio Vivaldi

Dixit Dominus Psalm 109 for two sopranos, contralto, tenor and basso soloists, choir with five mixed voices, trumpet, two oboes, string and basso continuo, RV 595

Reduction for voice and piano

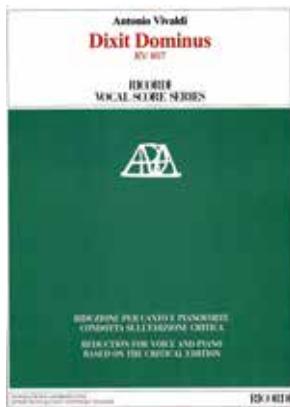
“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2017

The *Dixit Dominus* RV 595 shares a key and some further characteristics with the better-known setting of the same psalm, RV 594, but differs from it markedly: first, in being scored for an undivided ensemble (i.e. not “in due cori”); second, in belonging to Vivaldi’s first period of sacred music composition, around 1715, rather than to a later period. There are stylistic parallels, too, with Vivaldi’s two *Gloria* settings, RV 588 and RV 589. Three of the eleven movements making up RV 595 use borrowed material, which in two instances is taken from movements by unknown composers in Vivaldi’s own collection, and in one instance (heavily disguised), from a published madrigal (1705) by Antonio Lotti. The bor-

rowings are absorbed extremely well into the fabric of the setting and do not disrupt its well-unified character. Among the high points of RV 595 are its opening pair of moments – the first bustling and the second poignantly reflective – and the fourth movement, “*Tecum principium*”, where two obbligato cellos enter into dialogue with two sopranos. This *Dixit Dominus*, preserved uniquely in Prague, ranks among Vivaldi’s finest large-scale sacred vocal compositions.

The Introduction and Critical Commentary for this vocal score, prepared by Antonio Frigé, are closely based on those of the Critical Edition by Michael Talbot published in 1993.



Antonio Vivaldi

Dixit Dominus Psalm 109 for two sopranos, contralto and two tenors soloists, choir with four mixed voices, two oboes, trumpet, string and basso continuo, RV 807

Reduction for voice and piano

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2017

Described as the most important Vivaldi work to have come to light since the 1920s, the present setting in eleven movements of the psalm *Dixit Dominus* was discovered by the Australian scholar Janice Stockigt in 2005. Like the *Nisi Dominus*, RV 803, unearthed two years earlier, it originates from a group of sacred works preserved in the Sächsische Landesbibliothek – Universitäts – und Staatsbibliothek Dresden that were purchased by the Saxon court long after Vivaldi’s death from the Venetian music dealer Iseppo Baldan, ostensibly as works by Baldassarre Galuppi. Well known among modern scholars for his propensity to falsify attributions, Baldan probably obtained the music via one of Vivaldi’s nephews employed by him. Vivaldi’s authorship of the *Dixit Dominus* is confirmed by some

specific thematic concordances as well as by its general stylistic congruity. It probably dates from the early 1730s and was not written for the Pietà. Its scoring is for four-part choir, five soloists (two sopranos, alto, two tenors), two oboes, trumpet and the usual strings and continuo. Especially noteworthy are the duets and the choruses, the concluding fugue being the most ambitious and artistically accomplished movement of its kind in Vivaldi’s oeuvre. As a whole, the work attests to the revival of interest by the composer in complex counterpoint at the start of his “late period”.

The Introduction and Critical Commentary for this vocal score, prepared by Antonio Frigé, are closely based on the Critical Edition by Michael Talbot published in 2006.

PERIODICALS

Studi Veneziani, N.S., LXXV (2017)

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

Fabrizio Serra Editore, Pisa-Rome, 2017



STUDIES

Marianna Pignata, *L'eloquenza performante di Giovanni Pontano nell'instructionum liber di Ferdinando I d'Aragona*

Sergio Alcamo, *Riflessioni sulla Eva del monumento funebre Vendramin. Curiosi intrecci artistici e una riproposta per Cristoforo Solari*

Fabrizio Biferali, *“Nella memoria et nel cuore la dottrina dell’Evangelio”. Spunti iconografici sul monumento funebre del doge Francesco Venier*

Francesco Serpico, *La vulnerabilità di un’antica Capitale tra oblii e spaventevoli ritorni*

Silvia Ferretto, *Fabrica del corpo, fabrica della città: il ruolo dell’intellettuale ne I dieci libri dell’architettura di Daniele Barbaro*

Antonio Foscari, *Un capolavoro barocco nelle acque della laguna: il tempio della Salute di Baldassarre Longhena*
 Isabel Harvey, *Constructing a religious identity one convent at a time: troubled memories of Venetian Counter-Reformation female convent founders*
 Gino Benzoni, *Venezia-Madrid andata e ritorno: l'ambasciatore veneziano Giacomo Querini*
 Elisa Bastianello, *Giuseppe Marchi e la cartiera Tiepolo di Oliero. La cartiera Remondini di Oliero prima dei Remondini*
 Francesco Eriberto d'Ippolito, *Il Regno di Napoli tra divisioni e ricomposizioni*

NOTES AND DOCUMENTS

Marco Giani, *La Repubblica di Venezia e l'Assedio di Malta. Una "causa" veneziana fra Paolo Paruta e Angelo Dolfin (1565)*
 Julia Cleave, "Well-painted passion": *Shakespeare and the Bassano fresco*
 Carla Boccato, *L'eredità di un Ebreo del Ghetto di Venezia nella seconda metà del Seicento: beneficiari, consistenza, modalità di assegnazione*
 Domenico Crivellari, *Lo strano caso del dipinto Vista della Basilica della Salute di Canaletto*
 Luca Fragale, *Sulle tracce del "veneziano" Edward Leeves. Dall'inedito Grand Tour di Alessandro Mazzario (1836)*
 Alessandro Sacco, *Eroe, malgré lui. L'umane vicende di un patriota del Risorgimento: Pietro Fortunato Calvi*
 Myriam Pilutti Namer, *Fonti per la storia dell'archeologia veneziana. Genesi del progetto di Giampiero Bognetti per l'archeologia lagunare nel "Notiziario da San Giorgio" e negli Annuari della Fondazione Cini (1958-1964)*
 Antonio Manno, *L'opera al nero di Livio Ceschin. Paesaggi veneti dalle Prealpi alla laguna di Venezia*

REVIEWS

Lyle Humphrey, *La miniatura per le confraternite... Mariegole dal 1260 al 1460*, introduzione di Giordana Mariani Canova (C. Guarnieri)
 Ermanno Orlando, *Migrazioni Mediterranee... a Venezia...* (M. Pitteri)
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Studi Veneziani, N.S., LXXVI (2017)

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STUDIES

Julia A. De Lancey, *Celebrating citizenship: Titian's portrait of the color seller Alvise Gradignan della Scala and social status in early modern Venice*

Gino Benzoni, *Venezia ispanofoba*

Francesca Salatin, "Una cosa affettuosa." Luigi Vietti e i progetti per il recupero dell'isola di S. Giorgio Maggiore

NOTES AND DOCUMENTS

Sergio Alcamo, *Sulle tracce di un mito giorgionesco: la "Sibilla di Marostica". Prove, indizi e una nuova pista*

Rossana Vitale d'Alber-ton, *Luci e ombre sul Lazzaretto del Zante. Tra diffidenze e contraddizioni l'incerto procedere del Magistrato alla Sanità (1542-1795)*

Sergio Baldan, *La diplomazia veneta ed i viaggi di Marcantonio Ottoboni*

Michele Bordin, "Sotto l'ultima fiamma del sole": D'Annunzio, Veronese e l'autunno di Venezia

REVIEWS

"Ego Quirina": testamenti ... (1200-1261), by Fernanda Sorelli (G. Pellizzari)

Matteo Melchiorre, *La via di Schenèr ... delle Alpi* (M. Pitteri)

Philippe Braunstein, *Les Allemands à Venise (1380-1520)* (M. Pitteri)

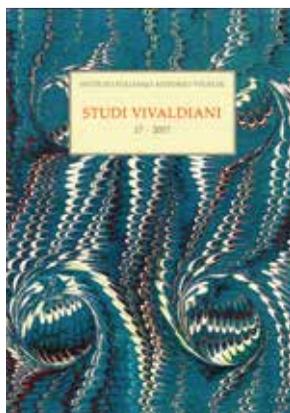
Arcangela Tarabotti, *Che le Donne... Un trattato proto-femminista del XVII secolo, ...*

by Susanna Mantioni (S. Bortot)

Marica Milanese, *Vincenzo Coronelli cosmographer (1650-1718)* (G. Pellizzari)

Gianluca Stefani, *Sebastiano Ricci ... a Venezia nel primo Settecento* (S. Mazzoni)

Casanova: Enlightenment philosopher, ed. by Ivo Cerman et alii (E. Bianco)



Studi Vivaldiani 17

Annual journal of the Istituto Italiano Antonio Vivaldi

Fondazione Giorgio Cini, Venice, 2017

CONTENTS

Jóhannes Ágústsson, *Joseph Johann Adam of Liechtenstein, Patron of Vivaldi*

Javier Lupiáñez – Fabrizio Ammetto, *Una nuova cadenza vivaldiana in un concerto per violino anonimo*

Michael Talbot, *Another Vivaldi Work Falsely Attributed to Galuppi by Iseppo Baldan: A New Laetatus sum for Choir and Strings in Dresden*

Francesca Menchelli-Buttini, *Aspetti delle opere di Geminiano Giacomelli nel contesto teatrale veneziano fra il 1728 e il 1740*

Gabriele Uggias, *Catalogo delle edizioni vivaldiane (1800-1946)*

Miscellanea, a cura di Michael Talbot

Discographie Vivaldi 2016-2017, aux soins de Roger-Claude Travers



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SEVENTY YEARS OF THE JOURNAL: 1947 – 2017

Chiara Ponchia, *L'esempio dei padri. Un Cassiano miniato per San Giorgio Maggiore a Venezia*

Elena Cera, *Nuove proposte per la formazione di Bartolomeo Buon scultore*

Roberta Battaglia, *Il San Crisogono di Michele Giambono. Considerazioni in margine al restauro*

Luca Annibaldi, *Jacopo Fantoni a Bologna. L'altare della Madonna di Galliera e il Monumento*

Bottrigari in San Francesco

Andrea Bacchi, *Jacopo Fantoni a Bologna. Il monumento a Giovanni dei duchi di Baviera in San Petronio*

Raffaele Niccoli Vallesi, *Prima delle Sorti: tracce di Peruzzi e Salviati tra i libri veneziani*

Fernando Rigon Forte, *Prima o dopo? La successione temporale nel cosiddetto Venere che benda Amore di Tiziano*

Olga Piccolo, *Le ricognizioni di Giovanni Battista Cavalcaselle sui dipinti veneti della collezione Lochis e dell'Accademia Carrara*

NOTICES

Anna Tüskés, *Three Castles – Ten Venetian Well-Heads*

Anna Sgarrella, *Sculture erratiche medievali di area bizantina, altoadriatica e veneziana nella collezione Mozzi-Bardini a Firenze*

Federica Toniolo, *Un leone di San Marco miniato da Belbello da Pavia proveniente dall'Antifonario M di San Giorgio Maggiore a Venezia*

Stefania Mason, *Ritratto di un giovane e di una villa veneta scomparsa: un Soranzo alla Soranza?*

Mattia Biffis, *Un cantiere difficile. Contratti e disegni per il soffitto della Libreria Marciana a Venezia*

Lorenzo Giffi, *La bottega dei Ligozzi: proposte per Jacopo, Francesco, Giovanni Ermanno*

Stefano L'Occaso, *Opere inedite di Alessandro Varotari e una di Pietro della Vecchia nel Bresciano*

Damir Tulić, *Gli Angeli di Clemente Molli, Pietro Baratta e Giovanni Marchiori a Venezia, Vicenza e Conselve*

Andrea Bacchi, *L'autore delle Storie del martirio di san Daniele del Metropolitan Museum: Michelangelo Venier*

Sara Grinzato, *Sulle pale tiepolesche di Piove di Sacco*

ARCHIVE PAPERS

Chiara Busin, *"Ioannes Vincentinus a mosayco": Giovanni Demio e il mosaico dell'Albero di Jesse*

Chiara Lo Giudice, *Il testamento di Giuseppe Nogari*

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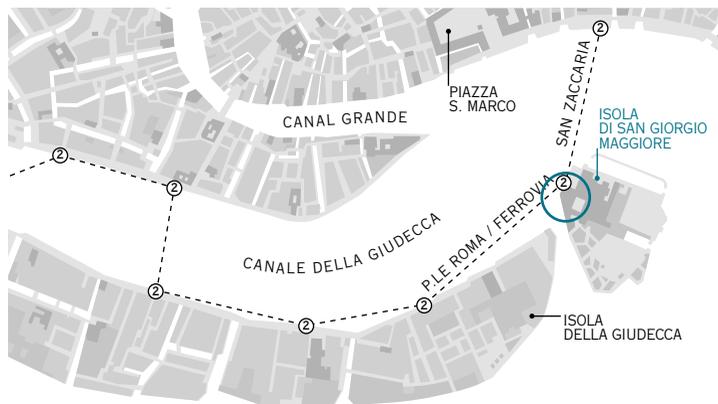
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