

Lettera da San Giorgio Year XXIII #45



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→ *Tutti li libri de Orlando. Inamorato. Del conte de Scandiano Matteo Maria Boiardo...*
Rusconi, Zoppino, Venice, 1513-1514. The book was digitised to mark the seventieth anniversary of the Fondazione Giorgio Cini

Tutti li Libri de Orlando.
Inamorato.

Del cōte de Scādiano Mattheo
Maria Boiardo tratti fidelme
te dal suo Emēdatissimo exē
plare Nouamēte stampa
to ⁊ Correcto.

Cum Gratia ⁊ Privilegio.



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- 28 JUN - 1 NOV 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE, LE STANZE DEL VETRO
Exhibition *The Glass Ark. Animals in the Pierre Rosenberg Collection*
-
- SEP - DEC 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Concerts at the Squero Auditorium
-
- SEP - JAN 2022 ONLINE
AOA - ARCHiVe Online Academy 2021
-
- 4 - 12 SEP 2021 VENICE, VARIOUS VENUES
The Venice Glass Week
-
- 10 SEP 24 - JAN 2022 PARIS, MUSÉE JACQUEMART-ANDRÉ
Exhibition *Botticelli*
-
- 14 SEP 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Books at San Giorgio *Lo specchio del gusto. Vittorio Cini e il collezionismo d'arte antica nel Novecento*
-
- 19 SEP 2021 VENICE, CA' GIUSTINIAN - SALA DELLE COLONNE
Biennale Musica 2021. Concert *The Emancipation of the Voice. On Experimental Compositions for Vocal Ensembles* Lecture by Gianmario Borio
-
- 21 - 24 SEP 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
EUROPEAN CULTURAL HERITAGE SUMMIT
For the New European Renaissance
-
- 1 - 31 OCT 2021 VENICE, PALAZZO CINI GALLERY
Exhibition *Arturo Martini, Giorgio Morandi, Filippo de Pisis. The Franca Fenga Malabotta Bequest*
-
- 2 - 3 OCT 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Workshop Research-led Performance *Harmony and Form in the String Quartets of John Cage, Bruno Maderna, and Giacomo Manzoni*
-
- 15 OCT 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Books at San Giorgio *"Forse tu sola hai compreso". Lettere di Eleonora Duse a Emma Lodomez Garzes*
-
- 20 OCT 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Presentation *Art, Fantasy and Colour. The Santuzza Cali Archive in the Fondazione Giorgio Cini*
-
- 21 - 23 OCT 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Symposium *Religious Dimensions of Nationalism: Interdisciplinary Perspectives*
-
- 25 - 29 OCT 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
The Egida Sartori and Laura Alvini Early Music Seminars
Death in Venice. The Last Venetian Works of Johann Adolf Hasse (1773-1783)
-
- 27 OCT 2021 VENICE, ISLAND OF SAN GIORGIO MAGGIORE
Books at San Giorgio *„Wechsel der Töne“: Musikalische Elemente in Friedrich Hölderlins Dichtung und ihre Rezeption bei den Komponisten,*

4 NOV 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Books at San Giorgio The Female Voice in the Twentieth Century</i>
12 NOV 2021 - 31 GEN 2022	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition Gillo Dorfles. Between the Waves</i>
16 - 19 NOV 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE 46th International Advanced Culture Course <i>Dimore della distanza / Habiter la distance / Distant closeness</i>
19 NOV - 27 MAR 2022	AIX EN PROVENCE, HÔTEL DE CAUMONT TRÉSORS DE VENISE, la Collection Cini
21 NOV 2021 - 13 MAR 2022	VENICE, ISLAND OF SAN GIORGIO MAGGIORE, LE STANZE DEL VETRO Double Exhibition <i>Tapio Wirkkala and Toni Zuccheri at Venini</i>
23 - 24 NOV 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Meeting and Concert of Indian Music: Kirpal and Gurdit Panesar</i>
24 - 27 NOV 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Accademia Vivaldi Advanced Workshops on Performing the Music of Antonio Vivaldi</i>
2 DEC 2021	VENICE, CA' FOSCARI UNIVERSITY <i>Eyes on Music: Series of Ethnographic Documentaries</i> <i>Filming with... Participatory Audiovisual Research in Ethnomusicology</i>
2 DEC 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Workshop Arabic-Islamic Calligraphy,</i> in collaboration with Ca' Foscari University
3 - 4 DEC 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Study Day Sufism and Gender: Female Religious Authorities in Contemporary Societies</i>
3 DEC 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Books at San Giorgio Il Teuzzone di Antonio Vivaldi</i>
9 - 11 DEC 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Photography Masterclass Describing the Other:</i> <i>Migrations and Exile,</i> in collaboration with Magnum Photos
15 - 17 DEC 2021	VENICE, ISLAND OF SAN GIORGIO MAGGIORE Workshop with Andreas Staier <i>The Beethoven Sonatas op. 31:</i> <i>Genesis, Analysis and Performance</i>
17 - 21 JAN 2022	VENICE, ISLAND OF SAN GIORGIO MAGGIORE The Egida Sartori and Laura Alvini Early Music Seminars <i>Alvini Ivan Khandosbkin, Luigi Madonis and Francesco Araja.</i> <i>Music in Baroque St Petersburg (1730-1780)</i>
25 - 28 JAN 2022	VENICE, ISLAND OF SAN GIORGIO MAGGIORE 39th Advanced Course. Umberto and Elisabetta Mauri School for Booksellers

* The programmes may change. For updates, see www.cini.it/en

CONTENTS

2	EDITORIAL
4	MAIN FORTHCOMING EVENTS
4	Concerts at the Squero Auditorium
4	AOA – ARCHiVe Online Academy 2021
5	Books at San Giorgio
6	Biennale Musica 2021. Lecture by Gianmario Borio and Concert <i>The Emancipation of the Voice. On Experimental Compositions for Vocal Ensembles</i>
6	Exhibition <i>Arturo Martini, Giorgio Morandi, Filippo de Pisis.</i> <i>The Franca Fenga Malabotta Bequest</i>
7	Presentation <i>Art, Fantasy and Colour. The Santuzza Cali Archive in the Fondazione Giorgio Cini</i>
7	Symposium <i>Religious Dimensions of Nationalism: Interdisciplinary Perspectives</i>
8	The Egida Sartori and Laura Alvini Early Music Seminars <i>Death in Venice. The Last Venetian Works of Johann Adolf Hasse (1773-1783)</i>
8	46th International Advanced Culture Course <i>Dimore della distanza / Habiter la distance / Distant closeness</i>
9	Exhibition <i>TRÉSORS DE VENISE. La Collection Cini</i>
10	Double Exhibition <i>Tapio Wirkkala and Toni Zuccheri at Venini</i>
10	Meeting and Concert of Indian Music: <i>Kirpal and Gurdit Panesar</i>
11	Eyes on Music: Series of Ethnographic Documentaries <i>Filming with... Participatory Audiovisual Research in Ethnomusicology</i>
11	Workshop <i>Arabic-Islamic Calligraphy</i> , in collaboration with Ca' Foscari University
11	Study Day <i>Sufism and Gender: Female Religious Authorities in Contemporary Societies</i> , in collaboration with Ca' Foscari University
12	Photography Masterclass <i>Describing the Other: Migrations and Exile</i> , in collaboration with Magnum Photos
13	Workshop with Andreas Staier <i>The Beethoven Sonatas op. 31: Genesis, Analysis and Performance</i>
15	COLLECTIONS <i>The Franca Fenga Malabotta Bequest at the Fondazione Giorgio Cini.</i> <i>The Arturo Martini Works, Graphic Art Collections and Manlio Malabotta's Artists' Books</i>
27	PROJECTS AND RESEARCH <i>Mischa Scandella's Wondrous Stage Designs</i>
33	PRESENCES ON SAN GIORGIO <i>Pierre Rosenberg at the Fondazione Giorgio Cini</i>
35	PUBLICATIONS

EDITORIAL

The great difficulties affecting the life of our Foundation due to the Covid emergency since February last year (also described in the previous Editorial) now seem to be over, enabling us to look forward to the near future with some degree of confidence.

Even within the limits imposed by observing the precautionary measures, visitors have been able to return to the island of San Giorgio Maggiore to take part in the scheduled events and see the latest exhibitions; music resounds once again in the enchanting setting of the Squero Auditorium and in the great Hall of Tapestries; the Vittore Branca Centre residence has been reopened to scholars; in September new scholarship holders will arrive, having been chosen from the many young people who responded to the calls for applications in the various disciplines; and all the onsite research work in the Foundation's collections and archives that had been interrupted has resumed.

In the first four months since the reopening of the Foundation, over 50,000 visitors have been welcomed: a significant milestone, foreshadowing the full resumption of the usual planned activities.

In November, an exhibition entitled *Treasures of Venice. The Cini Collection*, organised in collaboration with the prestigious Culturespaces agency, will open in Aix-en-Provence. To be staged in the 18th-century Hôtel de Caumont – Centre d'Art, the exhibition will present a rich selection of art works and antique books from the Institute of Art History collections.

November will also see the revival of the International Advanced Culture Courses, an excellent way of celebrating the seventieth anniversary of the creation of the Foundation. The first of these international courses, held in 1959 by Vittore Branca, was followed by a total of forty-four annual editions until 2003. This year's renewed course, under the direction of Carlo Ossola, includes a debate involving experts from various disciplines with an audience of scholarship holders and postgrad students. The particularly topical theme is "distant closeness".

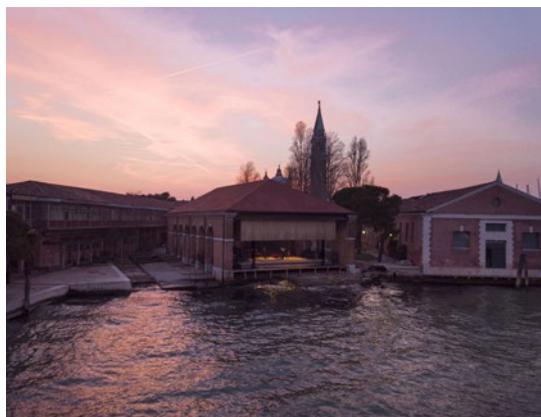
In the autumn and winter months, the Early Music Seminars and the Accademia Vivaldi Workshops will start up again, as will the concerts coordinated by Asolo Musica and Dimore del Quartetto, while a double exhibition dedicated to two great glass artist-designers, Toni Zuccheri and Tapio Wirkkala, will open in Le Stanze del Vetro.

To end, I would like to mention a new development in the *Lettera*. Starting from this issue, the long-standing section "Presences on San Giorgio" will not only provide news about leading figures and activities within the Foundation but will also feature people involved in staging the various events. The first article in the revamped section is in the form of an interview with Pierre Rosenberg, an art historian and honorary president-director of the Musée du Louvre, whose glass animals were shown in the much-admired exhibition *The Glass Ark. Animals in the Pierre Rosenberg Collection*.

President
Giovanni Bazoli



MAIN FORTHCOMING ACTIVITIES



The Squero Auditorium

SEPTEMBER - DECEMBER 2021
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Concerts at the Squero Auditorium

The Fondazione Giorgio Cini's music season at the Squero Auditorium resumes in autumn.

The programme devised in collaboration with Asolo Musica, Associazione Amici della Musica has a rich offering of seven more concerts in the second half of the year. First up is the ensemble L'Arte dell'Arco, accompanied by Roberto Loreggian on harpsichord. They will be followed by three concerts featuring the Quartetto di Venezia (including one with flautist Massimo Mercelli and one of piano quintets with Maurizio Baglini), plus concerts by Sonig Tchakerian and Mario Brunello.

The last two concerts in the ARCHIPELAGO project will also be held in autumn. Organised by the Dimore del Quartetto in collaboration with the Fondazione Giorgio Cini, the Fondazione Gioventù musicale d'Italia and the Fondazione Walter Stauffer, ARCHIPELAGO provides advanced study opportunities for young musicians, who work on set pieces in variable ensembles during a period of residence at the Fondazione Cini. The September concert will feature the Echéa Quartet, accompanied by Vitor Fernandes (clarinet), while the October concert will be given by the Zorá Quartet with Luigi Attademo (guitar).

The dates of concerts may be subject to changes due government measures to combat the COVID-19 emergency, so please check them on our website www.cini.it.

SEPTEMBER 2021 - JANUARY 2022
ONLINE

AOA – ARCHiVe Online Academy 2021

In 2021 the ARCHiVe Centre will play a leading role in several collaborations with national educational organisations and international partners. The Fondazione Giorgio Cini's training activities focused on the new digital frontiers applied to cultural heritage will also continue with a rich programme, downloadable from the Cini site.

The whole of September will be devoted to sound sources and new technologies for the digitisation, automatic transcription, analysis and use of sound documents. These topics will be addressed in a series of meetings organised by the University of Padua Centre for Computational Sonology and its partners in the Fonti 4.0 project, including the Fondazione Cini and the École polytechnique fédérale de Lausanne (EPFL).

In October the focus will be on copyright in the digital age, copyright protection systems and new digital technologies associated with cultural heritage, its protection, artificial intelligence and creativity.

The AOA will then host a course in November entirely dedicated to the digitisation of three-dimensional materials. This will involve exploring techniques, tools and aims through various case studies. The course is coordinated by the Factum Foundation.

In December, lessons on the preparation of library and documentary heritage for exhibition and digitisation will be accompanied by a session on the transmediation of book materiality in digital form and two sessions on the International Image Interoperability Framework (IIIF) protocol and its applications to digital libraries.

14 SEPTEMBER, 15 OCTOBER, 27 OCTOBER, 4 NOVEMBER, 3 DECEMBER 2021
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Books at San Giorgio

The presentations of new books published by or associated with the Fondazione Giorgio Cini resumes on 14 September with *Lo specchio del gusto. Vittorio Cini e il collezionismo d'arte antica nel Novecento*, edited by Luca Massimo Barbero and published by Marsilio. The book contains the proceedings from a conference held on San Giorgio in 2017, devoted to Vittorio Cini as a highly refined patron of the arts and historic art collecting in the 20th century.

On 15 October, the featured book will be *“Forse tu sola hai compreso”. Lettere di Eleonora Duse a Emma Lodomez Garzes*, edited by Marianna Zannoni and published by Marsilio. The book consists of 350 letters from the great diva to her friend Emma Lodomez Garzes. Previously unpublished, this correspondence arrived in the Fondazione Cini in 1977 and is now in the Duse Archive in the Institute of Theatre and Opera.

On the third date, 27 October, there will also be a concert at the Squero Auditorium to accompany the presentation of *„Wechsel der Töne“: Musikalische Elemente in Friedrich Hölderlins Dichtung und ihre Rezeption bei den Komponisten*, edited by Gianmario Borio and Elena Polledri and published in Heidelberg by Winter in 2019. The book brings together the results of a multi-year project carried out at the Fondazione Giorgio Cini on the relationship between Hölderlin's poetry and its musical reception by 20th-century composers.

On the third date, 4 November, the seventh volume in the “Musical Cultures of the Twentieth Century” series will be presented: *The Female Voice in The Twentieth Century: Material, Symbolic and Aesthetic Dimensions*, edited by Serena Facci and Michela Garda and published by Routledge. This book is the result of a research project whose aim is to offer theoretical perspectives on the voice developed from the analysis of cases in various contexts of vocal practices: opera, experimental composition, performance art, jazz, popular music and folk revival.

Lastly, on 3 December, the featured book is a volume in the series entitled “The Critical Edition of the Operas of Antonio Vivaldi”: *Il Teuzzone* in a critical edition by Alessandro Borin and Antonio Moccia, published by Ricordi. The collected edition of operas by Antonio Vivaldi thus gains a new volume that brings to completion the diptych written by the “Red Priest” for Mantua. Premiered during the last days of 1718, the opera preceded by a few months the production of *Tito Manlio*, RV 738.

19 SEPTEMBER 2021
VENICE, CA' GIUSTINIAN - SALA DELLE COLONNE

Biennale Musica 2021. Lecture by Gianmario Borio and Concert *The Emancipation of the Voice. On Experimental Compositions for Vocal Ensembles*

On 19 September 2021, the Sala delle Colonne in the Ca' Giustinian will host one of the prestigious opening concerts at Biennale Musica 2021. After more than a decade, the fruitful collaboration between Biennale Musica and the Cini Institute of Music has thus resumed thanks to the farsightedness of Lucia Ronchetti, the new director of the Biennale music section. In the past, the special relationship between Mario Messinis and Giovanni Morelli had given rise to similar major joint events. The main theme of the festival, *Choruses. Drammaturgie vocali*, is wholly in line with the Institute of Music's research and publications. The spirit of exchange and collaboration between the two Venetian institutions is highlighted by the topic that Gianmario Borio, director of the Institute of Music, has chosen for his lecture before the concert: "The Emancipation of the Voice. On Experimental Compositions for Vocal Ensembles". The Parco della Musica Contemporanea Ensemble Theatre of Voices will perform David Lang's *The Little Match Girl Passion* and Arvo Part's *Stabat Mater*.



Franca Fenga Malabotta with Adolfo Levier's
Portrait of Malabotta

1-31 OCTOBER
VENICE, PALAZZO CINI GALLERY

Exhibition *Arturo Martini, Giorgio Morandi, Filippo de Pisis. The Franca Fenga Malabotta Bequest*

In 2020 the Fondazione Giorgio Cini's art collections were greatly enhanced thanks to a large bequest made by Franca Fenga Malabotta, widow of the well-known art critic, poet and collector from Trieste Manlio Malabotta (1907-1975), also renowned for his rich collection of paintings and graphic works by Filippo de Pisis, now in the Galleria d'Arte Moderna e Contemporanea, Ferrara. The bequest includes a sizeable group of graphic works and books illustrated by major

20th-century Italian and Julian artists. Highlights include a watercolour and two etchings by Giorgio Morandi and a fine group of works by Arturo Martini, such as the splendid terracotta *Ophelia* (1932), a bronze *Woman by the Sea* (1932), the plaster cast *Thirst* (a *bozzetto* for the Finale stone sculpture of the same name, 1934), and a *Still Life* (oil on cardboard, 1945). The bequest presented to the Fondazione Giorgio Cini is the last step in a far-sighted strategy to find institutional homes for Malabotta's important collection, which in 2015 had seen the donation of a large group of Triestine and Julian works to the Museo Revoltella, Trieste. One of the most important acquisitions in recent years for the Cini Institute of Art History, the bequest has considerably enriched its collection of 20th-century graphic works.

Specifically conceived for the first floor of the Palazzo Cini Gallery, the exhibition features the works of three artists who are most representative of Malabotta's taste and collecting preferences. The exhibition is also a tribute to Franca Fenga Malabotta, who recently passed

away, and to her lucid and passionate intense work in bearing witness to and promoting the legacy of her husband Manlio, “one of the most fascinating cultural figures in 20th-century Venezia Giulia”.

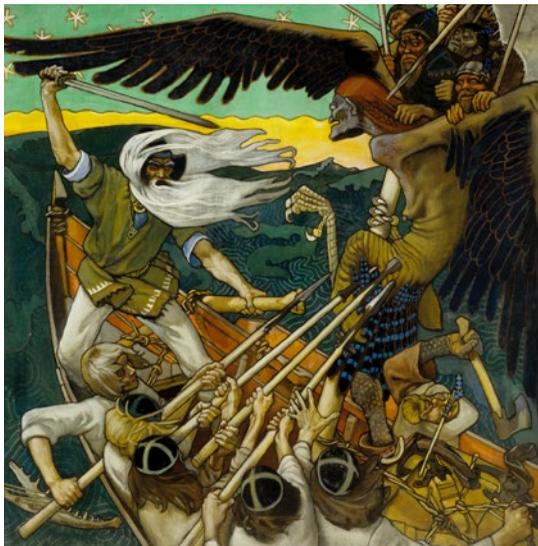


Frog masks for *L'enfant et les sortilèges* (1996),
Santuzza Calì Archive, Fondazione Giorgio Cini

20 OCTOBER 2021
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Presentation *Art, Fantasy and Colour.* *The Santuzza Calì Archive in the Fondazione Giorgio Cini*

The Institute of Theatre and Opera is holding a public presentation to officialise the recently donated archive belonging to stage and costume designer Santuzza Calì, born in Pulfero (Province of Udine) on 28 March 1934. A sophisticated, highly imaginative artist, Calì was an assistant to the painter Oskar Kokoschka and an invaluable collaborator of Emanuele Luzzati, with whom she formed one of the most prolific artistic partnerships in Italian theatre. Since the beginning of her career, Santuzza Calì has designed costumes and sets for around 400 productions of children’s theatre, plays and operas, and she has collaborated with some of the greatest directors in the second half of the 20th century, such as Tonino Conte, Filippo Crivelli, Gianfranco De Bosio, Franco Enriquez, Alessandro Fersen, Vittorio Gassman, Ermanno Olmi, Paolo Poli, Maurizio Scaparro, Lorenzo Salvetti and Aldo Trionfo. Originally scheduled for 22 June, but postponed because of the Covid-19 pandemic, the presentation will be an opportunity to explore the artist’s career and to admire a selection of her works.



Akseli Gallen-Kallela, *The Defence of the Sampo*, 1896,
Wikicommons

21 -23 OCTOBER 2021
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Symposium *Religious Dimensions of Nationalism:* *Interdisciplinary Perspectives*

in collaboration with Joep Leerssen and Marco Pasi
(University of Amsterdam)

The relationship between nationalism and religion is characterised by strong tension due to the universalist tendencies present in many religions, which challenge collective identities based on ethnic or cultural divisions. Moreover, modernist interpretations of nationalism have insisted on the close association between nationalism and secularisation. In recent years, however, these perspectives have become as problematic as the concept of secularisation itself, because they fail to grasp that religion, far from dying out in modern societies, has simply gone through a series of changes, such as individualisation and privatisation, on one hand, and new forms of public presence, on the other.

Nationalism can easily be associated with forms of prophetism, messianism, millenarianism and, more generally, mysticism, esotericism and alternative spiritualities. The old religious concept of a divine covenant with a “chosen people” has taken on new forms in nationalist but also imperialist and colonialist discourses. The study of the relationship between nationalism and religion has been relatively neglected and has not yet received due attention in the specific field of nationalist studies. The conference will bring together scholars from different disciplines who are interested in this relationship.

25-29 OCTOBER 2021
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Egida Sartori and Laura Alvini Early Music Seminars *Death in Venice. The Last Venetian Works of Johann Adolf Hasse (1773-1783)*

The 2021 autumn edition of the Early Music Seminars, directed by Pedro Memelsdorff, will be devoted to the works of the German composer and adoptive Venetian, Johann Adolf Hasse (Bergedorf, 25 March 1699 - Venice, 23 December 1783).

After a dazzling musical career in Italy, Poland, England, Germany and Austria, the last years of his life took Johann Adolf Hasse back to his favourite city, Venice. In 1773 he settled in the *sestiere* of Cannaregio and, in 1784, he was buried in the church of San Marcuola, alongside Faustina Bordoni, the celebrated *coloratura* singer who had been his wife since 1730. Hasse's last compositions – including a Te Deum and Requiem planned for his own funeral – are among the most moving works in his production. The seminar will compare them to the latest re-workings of early works, including the grandiose Miserere of the Dresden years. The principal teacher will be the celebrated mezzo-soprano Vivica Genaux, a guest at the Venetian seminars in previous years.

The leading expert on the repertoire, she was awarded the 2019 prize of the Johann Adolf Hasse Foundation, Hamburg, which is taking part in this project promoted by the Fondazione Giorgio Cini, in collaboration with the Concordance, Irma Merk, and L. + Th. La Roche foundations.



L. Carlevatijs, *Church of San Giorgio Maggiore*, etching, Venice, Museo Correr, Gabinetto Disegni e Stampe

16-19 NOVEMBER 2021
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

46th International Advanced Culture Course *Dimore della distanza / Habiter la distance / Distant closeness*

The International Advanced Culture Course will start up again from 16-19 November 2021. Renewing this legacy means pursuing the Fondazione Giorgio Cini's twofold vocation of helping keep alive and fecund the roots of Venetian humanism in its Mediterranean context and of studying trends in the contemporary world and contributing to them for the future. Although the difficulties introduced by the pandemic in public and

private life throughout the world have brought to the surface latent tensions and have made contradictions explicit, they have also suggested the possibility of lasting solutions. The topics to be discussed on the course are intended to reflect this idea: not just point out limits but seek new ways forward. To this background, “Distant closeness” is a theme rich in implications and possibilities: the distance imposed on us is not only prophylactic distancing, absence of conviviality, loss of dialogue and isolation but also a convergence towards new forms of interpersonal exchanges, respect for the “aura” in the careful, accurate use of words and listening. This may also involve re-gauging the distances between the typical world of the individual and the infinities that surround us. The participants on the course will be: Benjamin Arbel, Tel Aviv University; Ricciarda Belgiojoso, Università degli Studi di Milano Bicocca; Mario Botta, architect, Accademia di Architettura, USI; Alberto Manguel, writer, Centro de Estudos da História da Leitura, Lisbon; Amina Mettouchi, École Pratique des Hautes Études, Paris; Carlo Ossola, Collège de France, Paris (Course Director); Giulia Rodighiero, Università degli Studi di Padova; Victor Stoichita, Université de Fribourg; Alain Supiot, Collège de France, Paris; and Gabriele Veneziano, Collège de France, Paris and CERN, Ginevra.



Pontormo, *Portrait of Two Friends*, 1523-1524,
Fondazione Giorgio Cini

19 NOVEMBER 2021 - 27 MARCH 2022

AIX-EN-PROVENCE, HÔTEL DE CAUMONT - CENTRE D'ART

Exhibition *TRÉSORS DE VENISE.*
La Collection Cini

Thanks to collaboration between the Fondazione Giorgio Cini and Culturespaces, for the first time in the history of the Venetian institution, a large, varied selection of historic art works from the Institute of Art History is going abroad, and is thus a fitting way of marking the seventieth anniversary of the creation of the foundation. The works have come from the Gallery of the Palazzo Cini, the Venetian residence on the Grand Canal which Vittorio Cini conceived as the setting for his sumptuous collection – it was partly transformed into a museum in 1984, thanks to a donation from his daughter Yana Cini Alliata di Montereale – and from the art collections held in the Fondazione Cini on the Island of San Giorgio Maggiore (mainly constituted at the behest of its founder). Together they create a fascinating itinerary, reflecting Cini’s taste and artistic predilections, while also evoking the cultural background and aesthetic codes. The paintings, drawings, miniatures, prints, sculptures, ivories and enamels – including some rarely-seen masterpieces – will be on show at the Hôtel de Caumont Centre d’Art, a cultural and artistic reference point in Aix-en-Provence. Curated by Luca Massimo Barbero, in collaboration with

the architect Daniela Ferretti, the exhibition celebrates in Europe the collecting taste of Vittorio Cini, “the most Faustian Italian I have ever known”, as Bernard Berenson once said of him.



Tapio Wirkkala for Venini, plate and cups in the *Coreani* series, c. 1966 / Toni Zuccheri for Venini, vases in the *Scolpiti* series, 1967

21 NOVEMBER 2021-13 MARCH 2022

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

Double Exhibition *Tapio Wirkkala and Toni Zuccheri at Venini*

Tapio Wirkkala and Toni Zuccheri at Venini is the double autumn exhibition at Le Stanze del Vetro, curated by Marino Barovier and dedicated to the production of two artist-designers who were active at Venini from the 1960s onwards. With strong personalities, each contributed to characterising the production of the glassworks, which, in those years of great transformation, was able not only to propose new models without renouncing the use of colour, but also to respond to the new needs of simplicity arising from the world of design.

The first aspect was developed in particular in the work of Toni Zuccheri. He produced an extraordinary series of birds and farmyard animals, as well as vases, with vivid colours and naturalistic lines inspired by the plant world.

From 1966, the furnace could also count on the collaboration of the Finnish artist Tapio Wirkkala. Thanks to his experience in the world of Nordic glass at the Iittala factory, he brought a fresh approach to the lagoon as he combined his native culture with Murano workmanship, achieving significant results.



Kirpal Panesar, photo by Andy Lyons

23-24 NOVEMBER 2021

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Concert of Indian Music: *Kirpal and Gurdit Panesar*

Part of the Intercultural Institute of Comparative Music Studies' long-standing efforts to promote the music of the Indian subcontinent, this concert is a rare opportunity to hear the *esraj*, a North Indian stringed instrument that will be played by the internationally renowned virtuoso Kirpal Singh Panesar.

Kirpal will also play the *tar shehnai*, an *esraj* whose sound is amplified by a bell-shaped metal horn attached to the sound board. The name (literally "stringed oboe") refers to the similarity in timbre between the *tar shehnai* and the wind instrument.

Kirpal Singh Panesar's training reflects his twofold musical sensibility: he studied both with the great *shehnai* master Ustad Bismillah Khan and with string virtuosos, such as Ustad Surjeet Singh and Ustad

Gurdev Singh. Kirpal's musical identity reflects the combination of these experiences, and it can be admired in his ability to make the most of the expressive potential of his instruments and their ethereal sonorities. At the Fondazione Cini, Kirpal will be accompanied by tablist

Gurdit Panesar. The concert will be preceded by a study session on 23 November (5 pm), to be streamed live on the Fondazione Cini YouTube channel, including an interview with the musicians conducted by Laura Leante (University of Durham).



2 DECEMBER 2021
VENICE, CA' FOSCARI UNIVERSITY

Eyes on Music: Visual Ethnomusicology Projects Series of Ethnographic Documentaries *Filming with...* *Participatory Audiovisual Research in Ethnomusicology*

The documentary film series *Eyes on Music* is part of a broader project launched in 2018 by the Intercultural Institute of Comparative Music Studies (IISMC). The project includes training, promotion and support activities for production in the field of visual and multimedia ethnomusicology. The aim of the series is to encourage the circulation of documentaries of interest through screenings, sessions of reflection and meetings with the directors. Coordinated by Marco Lutz and Simone Tarsitani, the second edition will be held on Thursday, 2 December 2021. It will be introduced by a seminar organised in collaboration with Ca' Foscari University, Venice. During the seminar, anthropologists, ethnomusicologists and film makers will focus on the camera as an instrument favouring participatory research in the field of ethnomusicology and how the use of video has conditioned their approach to ethnography. The programme includes screenings of several documentaries of ethnomusicological interest and the world premiere of a film directed by Dario Ranocchiari, winner of the Carpitella Scholarship Prize, awarded by the IISMC in 2019.



2 DECEMBER 2021
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Workshop *Arabic-Islamic Calligraphy*, in collaboration with Ca' Foscari University

In the Islamic world, calligraphy is the main medium of visual aesthetic expression and is both transcultural and transdisciplinary. It is transcultural, because the various calligraphic styles have been influenced by different cultural contexts, although there is also a certain continuity, especially as regards religious calligraphy. And it is transdisciplinary because it concerns not only the strictly religious dimension, but also the visual arts and poetry. Intended for students on the Arabic Language and Literature course at Ca' Foscari University, Venice and any interested visual arts enthusiasts, this workshop will explore the beauty and complexity of Islamic calligraphy, also through a performance. Andrea Brigaglia (Università degli Studi di Napoli l'Orientale) will illustrate the historical and theoretical framework of calligraphy in the Islamic world, with a special focus on the production of manuscripts.

The workshop will be led by the Italian-Jordanian artist Eyas Alshayeb, born in the heart of the city of Amman in the 1980s. In his childhood, he was influenced by a family atmosphere in which art, poetry and literature were essential elements of daily life. He became interested in the art of calligraphy when an adolescent, thanks to his passion and curiosity that led him to learn this wonderful art in the workshop of a local master calligrapher. He later attended various calligraphy schools, such as the Egyptian school of Khudair Bursaaidi, and from the age of fifteen he was taught by some of the leading experts of Middle Eastern Arabic calligraphy, learning from each of them the most sophisticated calligraphy techniques of the main Ottoman, Baghdad and Cairo schools.



“Sound 6” © Maïmouna Guerresi

3-4 DECEMBER 2021
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Study Day *Sufism and Gender: Female Religious Authorities in Contemporary Societies,*

in collaboration with Ca' Foscari University

Sufism, the spiritual tradition of Islam, is undergoing a period of renewal with charismatic leaders attracting new disciples from diverse social and cultural backgrounds. Global Sufi leaders and public figures, both in Europe and North Africa, are promoting a debate on religious and social gender norms, emphasising the importance of both religious freedom and adherence to Islamic values. These Sufi leaders do not impose a specific perspective. In fact, liberal and conservative, and secular and religious positions coexist in the debate involving veiled and unveiled women, feminists and non-feminists. The study day will explore the boundaries between the secular and the religious by raising issues such as: how do Sufi women worldwide conceptualise freedom and adherence to Islamic values? How do they embody Islamic values and norms? The event has been organised in collaboration with Ca' Foscari University, Venice.



© Alex Majoli / Magnum Photos

9-11 DECEMBER 2021
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Photography Masterclass ***Describing the Other: Migrations and Exile,***

in collaboration with Magnum Photos

Promoted by the Centre for Comparative Studies of Civilisations and Spiritualities, this event dedicated to photography and “otherness” will be divided into two parts: a private masterclass of photography (in English), whose participants will be chosen through a selection of their works and a *lectio magistralis* (in Italian) open to the public, in which the practice of photography will be compared with the humanities. The

event will be directed by Alex Majoli, an international award-winning, world-renowned Italian photographer, best known for his war reports. Since 2001 he has been a full member of the Magnum Photos international agency. The theme of the masterclass will be “Describing the Other: Migrations and Exile”.

The participants will be able to explore several topics: technical issues related to photography, the narration of the Other (in ethnic and religious terms) and issues concerning the photographic medium as a border language between art and theatre. Majoli will be joined in the masterclass by artist, designer and curator Erik Kessels, co-founder of KesselsKramer Publishing. The lecture in Italian entitled “Representations of the Other, narrating the migration between photography and social sciences” will see the involvement not only of the photographer Alex Majoli, but also the philosopher Adone Brandalise, professor of theory of literature at the University of Padua. Professor Brandalise possesses the rare ability to put into practice interdisciplinary knowledge involving aesthetics, philosophy, psychoanalysis and political theory. The dialogue between photography and human sciences will provide food for thought on the production of “otherness”.

15-17 DECEMBER 2021

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Workshop with Andreas Staier *The Beethoven Sonatas op. 31: Genesis, Analysis and Performance*

Already described at the time of their publication and first performances as works in “grand style”, the three piano sonatas op. 31 showed major departures from the formal models that Beethoven himself had helped consolidate. Carl Czerny considered them important evidence of that “new way” which the composer had suggested was necessary for his artistic development. The fact that they were composed around the same time as his Third Symphony (*Eroica*) and the “Testament of Heiligenstadt” further underscores their significance. The peculiar structure of the themes and the ambiguity of the formal functions, which emerge particularly clearly in the second sonata of the three, *The Tempest*, attest to a willingness to experiment that set almost insurmountable challenges to generations of performers and music theorists.

Led by internationally renowned fortepianist Andreas Staier, the workshop aims to explore the problems posed by the three sonatas. The practical sessions will make use of the fortepiano built by Mathias Jakesch (Vienna, 1823), and now owned by the Fondazione Cini; there will also be an opportunity for comparisons with modern instruments, thanks to demonstrations on the Fazioli grand piano,

also held by the foundation. The musicological sessions will focus on the sources of the creative process, the structural characteristics of the three sonatas, the history of their reception, and styles of interpretation.

The teachers will be Andreas Staier (keyboards), Hans-Joachim Hinrichsen, Giorgio Sanguinetti, Janet Schmalfeldt and Martina Sichardt.



Beethoven at the Piano, print of a lithograph by Leonid Osipovich Pasternak, after his own drawing, Beethoven House Bonn, B 1189

COLLECTIONS

The Franca Fenga Malabotta Bequest at the Fondazione Giorgio Cini. The Arturo Martini Works, Graphic Art Collections and Manlio Malabotta's artists books



FIG. 1 Manlio Malabotta, Milan, about 1972

Franca Fenga Malabotta, the “lady of the sextants” as Daniele Del Giudice dubbed her in his novel *Lo stadio di Wimbledon* (1983), died in her Trieste home on 28 April 2020. Del Giudice was referring to the collection of optical-astronomical instruments once used for navigation that Franca jealously guarded until a few months earlier, together with the many works of art, books and mementoes belonging to her husband Manlio Malabotta (1907-1975). Franca was the admirably tenacious and wholly competent custodian of her husband’s legacy for over forty years. The Triestine notary, an art critic, poet and collector, had been “one of the most fascinating cultural personalities in 20th-century Venezia Giulia”.¹ His legacy included his famous collections, such as the undoubtedly most important, well-known group of works by Filippo de Pisis. Franca was also a far-sighted ambassador of her husband’s heritage, deeply committed to disseminating and promoting knowledge about it through bequests, donations, exhibitions and publications (fig. 1).

Those who had the privilege of meeting her and enjoying her charming conversations could not fail to be captivated by her intelligence, her open-mindedness, her spontaneous actions, innate generosity, and her acumen and perspicuity in discussing art and poetry, when she combined the bittersweet note of a *vis* characterised by a biting, disenchanted irony with her enthusiasm and passion for what she firmly believed in. And among her many qualities, one in particular has led to important results

for the history of art and culture: her profound devotion to Manlio Malabotta, the manifestation of her reserved, gentle love. Right up to her last days, her dedication never flagged in looking after the *magnum opus* left in her custody. She continued to forge relationships with people and institutions so that they might enhance its significance and kindle projects and research so that Malabotta’s legacy would be studied and celebrated. Indeed, we owe the institutionalisation of Malabotta’s legacy to his wife, a leading light in the Trieste intelligentsia also by virtue of her with gracefully and wisely exercised role as President of the Friends of the Museums of Trieste. The process began in 1996 with the significant donation of the entire de Pisis corpus to the Galleria d’Arte

1 E. Lucchese, “Malabotta e l’arte triestina, dalla critica al collezionismo”, in *Manlio Malabotta e le Arti. De Pisis, Morandi e i grandi maestri triestini*, exhibition catalogue (Trieste, Magazzino delle Idee, Provincia di Trieste) edited by P. Fasolato, Cinisello Balsamo 2014, p. 38. For an up-to-date overview of Manlio Malabotta and his multifaceted activities in the visual arts, in addition to this catalogue full of crucial contributions, see *Viaggio nel ’900. Le collezioni di Manlio Malabotta*, exhibition catalogue (Trieste, Museo Civico Revoltella) edited by M. Masau Dan, Monfalcone 1996; and L. Nuovo, *Manlio Malabotta critico figurativo. Regesto degli scritti (1929-1935)*, Trieste 2006, for his work as a militant art critic (with a large anthology).



FIG. 2 Filippo de Pisis, *Lighting-struck Gladiolus*, 1930, oil on cardboard pasted on plywood, Ferrara, Museo d'Arte Moderna e Contemporanea 'Filippo de Pisis', Franca Fenga Malabotta Donation



FIG. 3 Filippo de Pisis, *Dead Hare*, 1932, oil on canvas, Ferrara, Museo d'Arte Moderna e Contemporanea 'Filippo de Pisis', Franca Fenga Malabotta Donation

Moderna e Contemporanea, Ferrara:² twenty-four oil paintings – all acquired after the Second World War from key figures in Malabotta's galaxy of intellectual acquaintances and friends, such as Giovanni Comisso, Umberto Saba, Giovanni Scheiwiller and Leonor Fini – seventy drawings and 117 lithographs as well as letters and documents.³ The donation thus considerably enhanced the public collections in the hometown of one of the great 20th-century Italian artists. Malabotta's critical interest in de Pisis began to be expressed in the columns of *Il Popolo di Trieste* in 1931.⁴ Thanks to the Malabotta donation, the Ferrara gallery in the Palazzo Massari was enriched with masterpieces such as *The Tragic Bottle* (1927), *Rotten Fish* (1928), *La Coupole* (1928), *The Lighting-struck Gladiolus* (1930, fig. 2), *The Aviator* (1949) and the *Portrait of Allegro* (1940), from the collection once belonging to Comisso, whom Malabotta often met during his Montebelluna years; *Fish in the Pomposa Landscape* (1928), *A Rose is Budding* (1938) and *A Paris Avenue* (1938), formerly owned by Umberto Saba (Malabotta was a *habitué* in his antiquarian bookshop then run by Carletto Cerne); *The Cockerel* (1934), previously owned by Leonor Fini, the brilliant, eclectic Buenos Aires-born artist from Trieste who rose to fame in France (Max Ernst called her the "Italian fury in Paris"), was close to de Pisis and whose complex, multiform heritage Malabotta sensitively grasped in advance by eschewing classicist-type stylistic dogmas; *The Moth* (1945), sold to him by the Italo-Swiss art critic Giovanni Scheiwiller a close friend and bookseller, who published most of Malabotta's poetry in *All'insegna del pesce d'oro*; and the extraordinary painting of *The Dead Hare* (1932; fig. 3), which the Trieste notary wrested from the wealthy *Belle Epoque* cosmopolitan Venetian, Pietro Romanelli

2 *Ide Pisis di Manlio e Franca Malabotta. Catalogo generale completamente illustrato*, edited by M. Toffanello, Ferrara 1998; *de Pisis a Ferrara. Opere nelle collezioni del Museo d'Arte Moderna e Contemporanea "Filippo de Pisis". Catalogo generale completamente illustrato*, exhibition catalogue (Ferrara, Palazzo dei Diamanti) edited by M. L. Pacelli, Ferrara 2006.

3 The documents include the correspondence between de Pisis in Paris and Italo Svevo in 1927.

4 M. Serrano, *La storia e la fortuna delle opere di de Pisis...*, pp. 27-36; E. Lucchese, "Alle origini della collezione Malabotta: Filippo de Pisis e la Mostra d'Arte d'avanguardia di Trieste", in *Artisti in Viaggio '900. Presenze foreste in Friuli Venezia Giulia*, conference proceedings (Udine, Università degli Studi, 19-21 April 2006), edited by M.P. Frattolin, Venice 2011, pp. 457-476.



FIG. 4 Arturo Nathan, *Solitude*, 1930, tempera grassa and oil on panel, Trieste, Museo Revoltella - Galleria d'Arte Moderna, Franca Fenga Malabotta Donation



FIG. 5 Giorgio Carmelich, *Prague Carnival*, 1929, graphite on card, Trieste, Museo Revoltella - Galleria d'Arte Moderna, Franca Fenga Malabotta Donation

after lengthy, exhausting negotiations. As Franca remarked: “collectors are often strange people who cannot bear to separate themselves from the objects of their choice”⁵

In 2011 seventy-two files containing the papers of Manlio Malabotta were donated to the State Archives of Trieste.⁶ This precious documentary archive, rich in correspondences enabled scholars to accurately reconstruct Malabotta’s multifaceted personality, his intellectual acquaintances, the stages of a human and geographical journey (from Trieste to Comeno, Montona, Rome, Volpago del Montello, Montebelluna and back to Trieste). The key episodes are his anti-fascist commitment in the ranks of the Resistance, an allied mission in February 1944, his membership of the Garibaldi brigade in May 1944, and his participation in the struggle to liberate Trieste in June 1945.⁷

On 9 December 2013, after giving thorough consideration to protecting her husband’s cultural legacy, Franca Fenga Malabotta dictated her will in which she bequeathed to the Fondazione Giorgio Cini all of his art collections (minus the de Pisis corpus previously donated to Ferrara). The bequest thus basically consisted of a very rich collection of 20th-century graphic works, artists’ books and a small but precious collection of valuable illustrated books on Giulia, Istria and Dalmatia, a wonderful group of sculptures by Arturo Martini, and a collection of works by artists from Trieste and Venezia Giulia.

For understandable reasons of coherent fair distribution, also related to the desire to bind a part of the art collection to her native city, in 2015, on sound advice, Franca decided to partially modify the bequest and donate the Trieste works to the local Museo Revoltella - Galleria d'Arte Moderna, thus enriching the city collections with works from one of the most important 20th-century periods of Triestine and Giulian

collecting. Those works include *Burano Woman with a Shawl* (1907) by Arturo Fittke; *The Chinese Girl* (1913) by Vittorio Bolaffio from Gorizia, and *Solitude* (1930; fig. 4) by Arturo Nathan, the latter a tragic and thoughtful manifesto of the Giulian route to Magic Realism and among the earliest works acquired by Malabotta; *Bottles* (1925) by Giorgio Carmelich, seven of his coloured chalk drawings, suspended between dreamlike fairy tales, surrealist naïveté and references to Chagall (fig. 5) and seven photographs from 1928, avant-garde experiments close to Franz Roh, which could not fail to seduce the photographer Malabotta.⁸ Officially presented in an exhibition in 2017, Manlio’s portraits of Mario Lannes and Adolfo Levier⁹ should be read in close

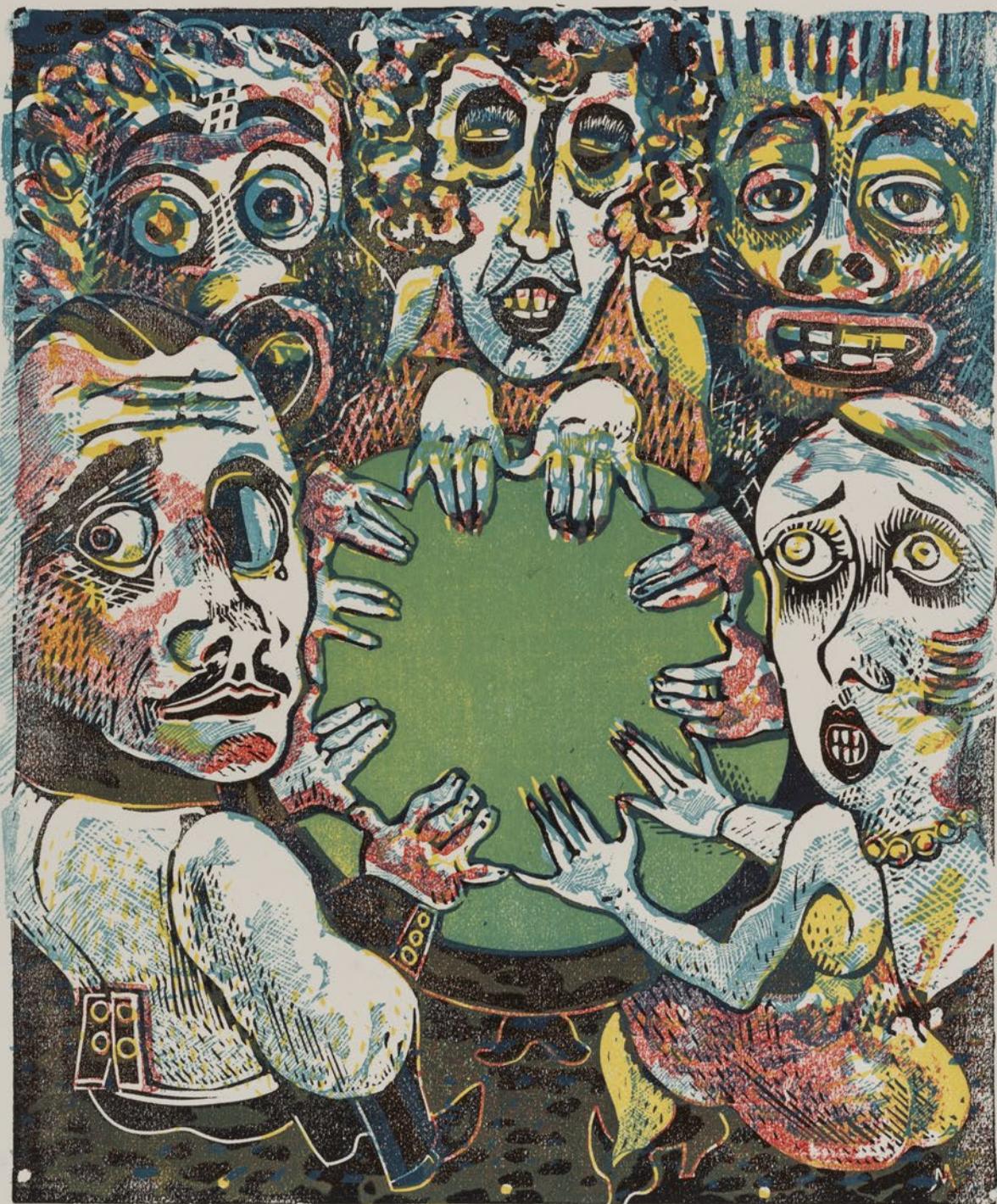
5 F. Fenga Malabotta, “1 agosto 1975”, in *Manlio Malabotta e le Arti*, p. 8.

6 P. Dorsi, “L’Archivio Malabotta”, in *Manlio Malabotta e le Arti*, pp. 162-167.

7 D. De Rosa, “Manlio Malabotta scrittore, collezionista, antifascista”, in *Gli italiani dell’Adriatico orientale. Esperienze politiche, cultura civile*, edited by L. Nuovo and S. Spadaro, Gorizia 2012.

8 *Manlio Malabotta fotografo*, edited by D. De Rosa, C. Ernè and M. Schiozzi, Trieste 2014.

9 *La donazione Malabotta al Museo Revoltella*, exhibition catalogue (Trieste, Museo Revoltella) edited by S. Gregorat, Treviso 2017; for the Trieste donation, see Maurizio Lorber, *L’inesausto desiderio di appartenere alla modernità: Manlio Malabotta e la collezione degli artisti giuliani*, EUT, Trieste 2015, pp. 42-55.



La grande attesa

Micio Mascheri

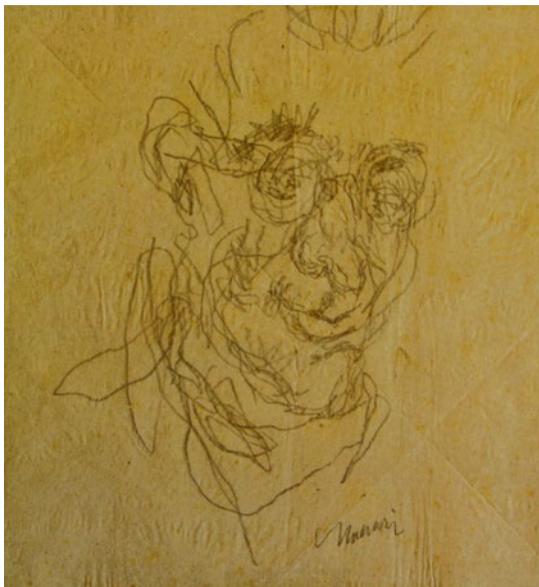


FIG. 7 Mino Maccari, *Portrait of Manlio Malabotta*, graphite, Venice, Fondazione Giorgio Cini, Drawings and Prints Cabinet, Franca Fenga Malabotta Bequest

LEFT / FIG. 6 Mino Maccari, *Great Expectation*, yellow and brown linocut (in *Album*, Documento Editore, Rome, 1943), Venice, Fondazione Giorgio Cini, Drawings and Prints Cabinet, Franca Fenga Malabotta Bequest

relation to his activity as a publicist and militant art critic from 1929 to 1935 in various newspapers and magazines, such as *Il Popolo di Trieste*, *Emporium*, *La Casa Bella* and *Belvedere*. His densely meaningful art criticism aimed at highlighting the most modern aspects of the production of Trieste, Giulia and the Isonzo area. In his articles dedicated to Modigliani, De Chirico, Funi, Sironi, Tosi, Marussig, de Pisis, Fini and Klee, Malabotta's many intuitions and anticipations, make him one of the most intelligent writers on figurative art between the wars.

In the same year as the Trieste donation, the combination of Franca Malabotta's change of mind and the fresh approach adopted by the new director of the Fondazione Cini Institute of Art History, Luca Massimo Barbero, also the trustee of the Malabotta bequest, led to the decision to bring forward the installation of the graphic collections and artists' books in the Foundation. The primary objective was to begin a thorough study of them, with a view to a future catalogue, and to allow scholars and researchers access as soon as possible. Costanza Blaskovic's degree thesis (Ca' Foscari University of Venice, supervisor Nico Stringa) provided a good opportunity to proceed with the inventory, the complete photographic campaign and an initial study of the graphic art works, the subject of a computerised cataloguing programme, which is still in progress and hopefully will be completed in 2022.

We have already dedicated an article to Manlio Malabotta's graphic art collection in *Lettera da San Giorgio* no. 34 (2016). Here it is worth mentioning at least how the collection mirrored and was representative of Malabotta's critical interests and his participation in the debate on the arts in the fervent Trieste milieu of the 1920s and '30s. At the same time, like a seismograph, the collection plots the patterns and flows of cultural friendships and close private intellectual and spiritual relationships, especially those that germinated in the rare hothouses of the caustic militant nonconformism of the magazines linked to the *strapaese* movement with its emphasis on local art, such as *Il Selvaggio* or *L'Italiano*, to which he contributed articles, aphorisms and stories (his "Trieste Chronicles" are particularly memorable); many issues of these magazines are preserved in Malabotta's library. Not surprisingly, therefore we find works that testify to his "Roman period" by artists such as Mino Maccari from Siena, including an album of 30 linocuts (1943) previously published in *Il Selvaggio* in the 1930s (with a dedication to "My Dear Malabotta, a felicitous encounter"; fig. 6) and some loose sheets, such as a delightful graphite portrait of Malabotta, verging on caricature (fig. 7). Among other artists from the Roman days is Luigi Bartolini. Malabotta met him in Rome along with his fellow Triestine writer Roberto (aka Bobi) Bazlen in 1946. Malabotta shared with Bartolini an elitist vision of art closely intertwined with literature and poetry. He valued his anti-avant-garde and anti-academic spirit as well as his isolation and estrangement from the prevailing aesthetic trends of the post-war period, radicalised by the Manichean *querelle* between abstract and figurative artists (a dedication on the copy of Bartolini's poetry collection *Pianete*, published by Vallecchi in 1953 runs: "To Manlio Malabotta, erudite friend"). Having befriended



FIG. 8 Leo Longanesi, *Galant Scene*, 1956, graphite, China ink and wash, Venice, Fondazione Giorgio Cini, Drawings and Prints Cabinet, Franca Fenga Malabotta Bequest



FIG. 9 Giorgio Morandi, *Still Life with Boxes and Bottles on an Oval Background*, 1921, etching, Venice, Fondazione Giorgio Cini, Drawings and Prints Cabinet, Franca Fenga Malabotta Bequest

Leo Longanesi in Rome, Malabotta remained in contact with the writer, polygraph, publisher and artist from Romagna during the Montona years and in whose magazine *L'Italiano* he published the most interesting results of his work as a photographer. The collection has an etching of Longanesi from 1920 and a humorous drawing made on the page of a calendar, evidence of the interest of the Triestine artist in the satirical and cartoon production which was the pride of the heirs of the *strapaese* movement in their various media (fig. 8). The oblique line of

the presence of *deraciné* artists, who shunned the logic of the market and always poetically obstinately refused to belong to groups, movements, manifestos, and magazines, is sealed by the inclusion of three works by Giorgio Morandi, champion of a solitary, lucid quest, capable of varying the “metaphysical” restitution of minimal reality in an absolutely independent, personal way. The collection boasts the extremely rare single state etching *Still Life with Boxes and Bottles on an Oval Background* (1921), of which only two unnumbered examples survive (fig. 9); a second etching of a *Still Life with a Jar and Three Bottles* (1945), with a powerful chiaroscuro dominated by a masterful grid pattern; and the moving watercolour drawing *Still Life* (1936; fig. 10), a unique work whose faint traces of chalk and watercolour dots renders all the transitoriness of an interior vision of everyday life.¹⁰

Scrolling through the list of artists, Malabotta's predilection for figurative artists and Italian art emerges, especially the art between the wars, with occasional forays into the Central European and Eastern Adriatic world reaching as far back as the 1960s and '70s. There are very few abstract artists, apart from the series of lithographs by Mauro Reggiani from 1934. This obviously reflects Malabotta's allegiance to a taste and culture anchored in the years of his training and work as a critic.

10 M. Pasquali, “Giorgio Morandi nella raccolta Malabotta”, in *Viaggio nel '900*, pp. 37-39.



FIG. 10 Giorgio Morandi, *Still Life*, 1963, graphite and wash, Venice, Fondazione Giorgio Cini, Drawings and Prints Cabinet, Franca Fenga Malabotta Bequest



FIG. 11 Filippo de Pisis, *The Poor Painter* (the first of ten lithographs in the book *Alcune poesie e dieci litografie a colori di Filippo de Pisis*, Il Tridente, Venice, 1945), test print, Venice, Fondazione Giorgio Cini, Drawings and Prints Cabinet, Franca Fenga Malabotta Bequest

The largest collection consists of numerous artists' books, published from 1923 to 1970, illustrated by major 20th-century Italian artists: Giovanni Barbisan, Luigi Bartolini, Giorgio Carmelich, Carlo Carrà, Giuseppe Cesetti, Fabrizio Clerici, Giorgio De Chirico, Franco Gentilini, Renato Guttuso, Mino Maccari, Arturo Martini, Ottone Rosai, Aligi Sassu, Scipione, Giuseppe Viviani and Tono Zancanaro, to mention but a few. The overall impression provides a fine-grained image of Malabotta's discerning, consistent bibliophilia. The books include some valuable works published by Edizioni del Cavallino, such as Massimo Campigli's *Liriche di Saffo* with 12 lithographs (1944). There are also books illustrated by artists linked to the European movements of German Expressionism, Neue Sachlichkeit and Orphism: Georg Grosz, *Ecce Homo* (1923); Oskar Kokoschka's *Die Frosche*, after Aristophanes' *The Frogs* (1969) and Kleist *Penthesilea* (1970); and Frank Kupka, *Quatre Histoires de Blanc et Noir Gravées par Frank Kupka* (1926). One highly unusual and illuminating item is *Lollina [III]* (1925), an artist's book published jointly by Sofronio Pocarini and Giorgio Carmelich. Their lithographs and linocuts for this book are evidence of the fervent experimental avant-garde Trieste milieu in which Malabotta played such a leading role. A series of books illustrated by de Pisis is particularly important. Some of them were sold in several copies but are often difficult to find in public libraries: *Alcune poesie e dieci litografie a colori di Filippo de Pisis*, Il Tridente, Venice, 1945 (fig. 11); *I Carmi di Catullo scelti e nuovamente tradotti in versi da Vincenzo*

Errante e decorati con litografie da Filippo de Pisis, Hoepli, Milan, 1945 (with 17 lithographs); *Le litografie di de Pisis. Catalogo generale di Manlio Malabotta. Testo di Giuseppe Marchiori*, Le Edizioni del Galeone, Verona 1969 (with 56 colour plates); while the proofs for Malabotta's monograph on de Pisis of 1969 is exceptionally interesting.¹¹ Manlio Malabotta's extensive library (about 10,000 volumes, including precious antique printed books and a large art history section)¹² had to be rebuilt in the second post-war period, after the disastrous loss of the 7,000 items kept in his house at Motovun in Istria. In addition to artists' books, some valuable antique illustrated printed works from the library were selected by Franca Malabotta for the Fondazione Cini as a reminder of Manlio's enduring interest in the history, art and literature of Trieste, Venezia Giulia, Istria and Dalmatia, his family's native lands (his father of Cres origin was from Lošinj and his mother was a Montenegrin from the Bay of Kotor). These antique books include a rare 1802 edition of Joseph Lavallée's *Voyage pittoresque et historique de l'Istrie et de la Dalmatie*, lavishly illustrated with etched views; the architect Thomas Allason's *Picturesque views of the antiquities of Pula* (1819), with splendid prints by W. B. Cooke, George Cooke, Henry Moses and Cosmo Armstrong; and a copy of A. Selb and A. Tischbein, *Memorie di un viaggio pittorico nel litorale austriaco* (1842).

There are also numerous loose engravings or prints collected in folders: works by Attardi, Biasion, Carrà, Cassinari, Chagall, De Chirico, Dova, Guacci, Guidi, Kubin, Lilloni, Maccari, Marini, Mascherini, Minguzzi, Morlotti, Sassu, Reggiani, Vedova and Zigaina. Of the drawings, mention should at least be made of the interesting corpus of graphite views by the 19th-century Treviso artist Marco Moro;¹³ and the seventy-three sheets, including two portraits of Manlio, by the Treviso artist Carlo Conte. Like Comisso and Malabotta, he was part of a group of intellectual friends who met in the Canova publishing house, directed by Ciro Cristofolini, a "Little Athens" on the banks of the Sile during the Montebelluna years after the Second World War. These sheets include the proofs of the lithographs that Malabotta's sculptor friend Conte made for him for his prose collection entitled *Teorie*, published in 1946 and printed in thirty copies for the close circle of friends.

With the acquisition of the Malabotta Collection, the Fondazione Giorgio Cini has seen a significant growth in its 20th-century graphic art collections, wholly in line with its chronological and collecting logic, especially considering the similarities between the Trieste collection and that of Neri Pozza, the publisher, writer, sculptor and engraver from Vicenza, donated and bequeathed to the Foundation between 1986 and 1989. Referring to Neri Pozza's collection of artists' books, which includes items also present in Malabotta's collection, such as *Apocalisse [III]* (1941), illustrated by Giorgio De Chirico and published by Edizioni della Chimera, Flavio Fergonzi writes: "all the items are located within a decidedly humanistic line of modern art... with the systematic exclusion of the most radical works of the avant-garde."¹⁴

What makes the Malabotta bequest to the Fondazione Cini so special is undoubtedly the group of works by the great Treviso artist, Arturo Martini, who revolutionised 20th-century Italian sculpture. Nico Stringa describes them as "a representative microcosm of that lateral and peripheral

11 On de Pisis' illustrated books and sheets in the Malabotta collection, see L. M. Barbero, "Manlio Malabotta: i fogli di de Pisis come un atlante per le Vaghe stelle dell'Orsa", in *Manlio Malabotta e le Arti*, pp. 126-137.

12 For the history of Malabotta's libraries, see D. De Rosa, *La biblioteca*, in *Viaggio...*, pp. 47-51; M. Menato, "Le biblioteche di Manlio Malabotta", in *Manlio Malabotta e le Arti*, pp. 150-159; and M. Menato, *Venezie d'inchiostro e di carta. La Biblioteca di Manlio Malabotta*, Trieste 2021.

13 L. Paris, "Disegni di Marco Moro in una collezione privata triestina", in *AFAT*, 33, 2014, pp. 197-210

14 F. Fergonzi, *Libri illustrati, in Segni del Novecento. La donazione Neri Pozza alla Fondazione Giorgio Cini. Disegni, libri illustrati, incisioni*, Venice 2003, p. 95.



FIG. 12 Arturo Martini, *Ophelia*, 1932; terracotta, Venice, Fondazione Giorgio Cini, Franca Fenga Malabotta Bequest

point of observation and of Martinian ‘deeds’, which the land of Treviso became from the 1930s onwards”. Stringa carried out a detailed investigation into the provenance, motivations and cultural context underlying Malabotta’s careful selection of the artist’s works, which was completed in five years.¹⁵ The Martini acquisitions were made between 1947 and 1951-52, a period that went from the death of the artist, encompassed the first commemoration at the 1948 Biennale and saw the beginning of that twenty-year “posthumous misfortune”¹⁶ to which he would be condemned and not only on ideological grounds. Martini was appreciated in the more refined circuits of Trieste collecting, both public (the Museo Revoltella, where his friend the sculptor Marcello Mascherini guided the curators’ choices) and private (Zuech, Horn and Stavropulos). The first posthumous Trieste exhibition was held at the Circolo di Cultura e delle Arti in 1947 and the sculptor entered the Malabotta collection between 1946 and 1947, in the form of the splendid terracotta *Ophelia* (1932) purchased for 7,000 lire from Giovanni Comisso (fig. 12); Malabotta used to meet up with Comisso in his country house at Zero Branco as well as in Treviso circles. This touching, poetic work, rapidly and disdainfully moulded in soft, warm clay, verges on a lyrical, vibrant pictorialism and is almost a return to the womb of Bergsonian formlessness under the influence of Medardo Rosso. *Ophelia* is a pivotal work in the series that Martini dedicated to the tragic Shakespearean heroine and her “mad” death by drowning. It differs from the plaster *Ophelia*, sleeping in a “foetal” position (1922, now in the Brera), which looks to Carrà’s primitivism and Romanesque sculpture,

15 N. Stringa, “Tra Treviso e Trieste: i Martini della collezione Malabotta”, in *Viaggio nel '900*, pp. 41-46.

16 F. Fergonzi, “Arturo Martini dal 1947 al 1967: un ventennio di sfortuna postuma”, in *Per Ophelia. Studi su Arturo Martini*, edited by C. Gian Ferrari and M. Ceriana, Milan 2009, pp. 54-77.



FIG. 13 Arturo Martini, *Thirst*, 1932, plaster, Venice, Fondazione Giorgio Cini, Franca Fenga Malabotta Bequest



FIG. 14 Arturo Martini, *Woman by the Sea*, 1932, bronze, Venice, Fondazione Giorgio Cini, Franca Fenga Malabotta Bequest

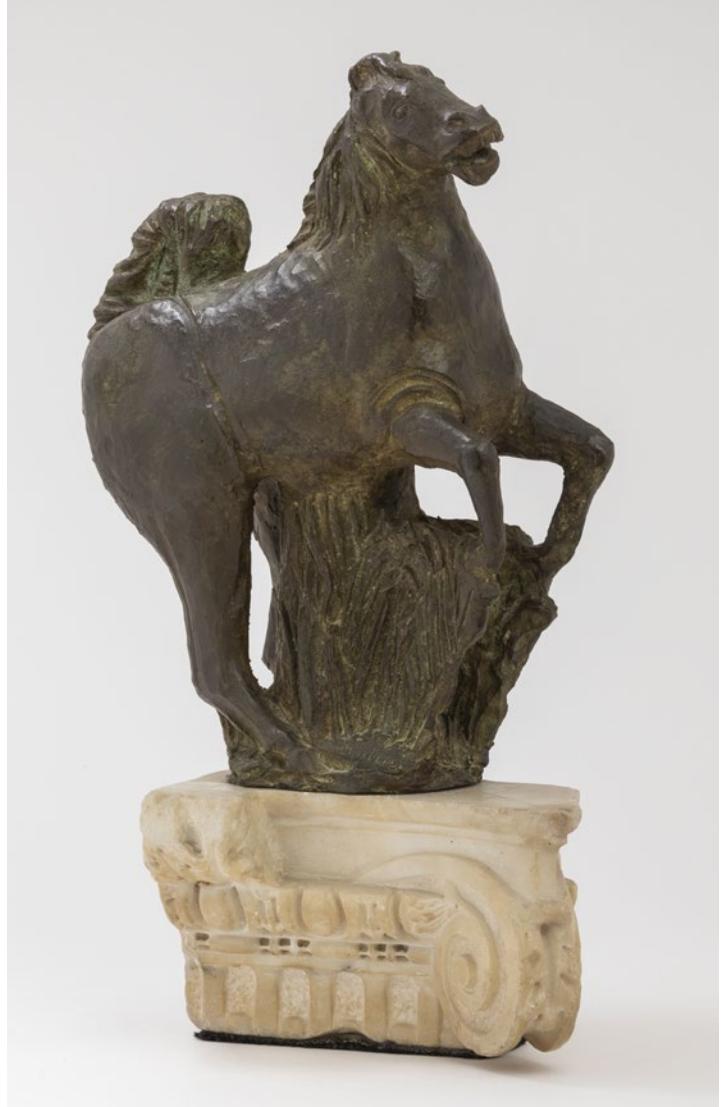


FIG. 15 Arturo Martini, *Fool*, c. 1943, bronze, Venice, Fondazione Giorgio Cini, Franca Fenga Malabotta Bequest

and from the Jesi terracotta of 1933 (also in the Brera), which is like an Etruscan corpse laid in an asphyxiating tomb, revealing debts to famous ancient prototypes. Made the same year as the Treviso *Venus of the Ports*, the Malabotta *Ophelia*, on the other hand, is portrayed in the intimacy of a secret ritual, far from the “spacious puppet theatres” and their arcane popular sacredness. In this respect the *Ophelia* is closer to the terracotta *Tempest (Shipwreck)* (1933-1944), which has more markings but is similar in conception and in the liquid, atmospheric modelling tending towards formlessness. This type of “neo-Giottesque” mystery plays includes another terracotta belonging to Comisso, a tile with *St Bobo*, which Malabotta tellingly did not want to buy. The fatigue and privations endured by Malabotta to satisfy his collecting impulses in those difficult years of professional success in the Veneto are evoked in one of his poems, “Lanterna Magica” (Magic Lantern), which ends the collection *Sette poesie per Trieste*, published in 1975, the year of his death: “Rispetto



FIG. 16 Arturo Martini, *Still Life*, 1945, oil on cardboard, Venice, Fondazione Giorgio Cini, Franca Fenga Malabotta Bequest

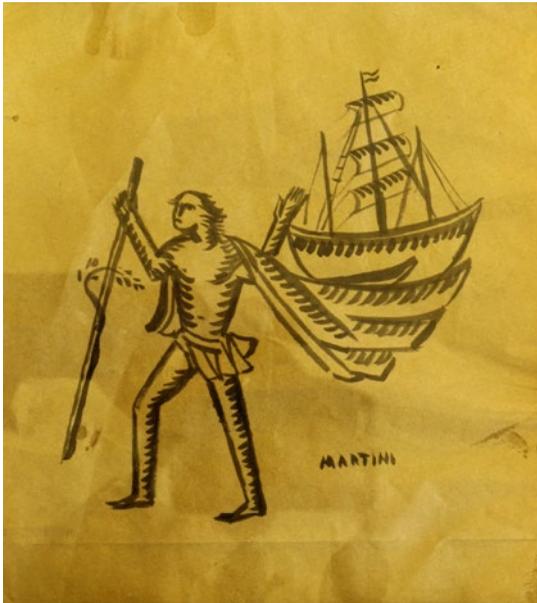


FIG. 17 Arturo Martini, *The Argonaut*, 1925, ink on paper, private collection

me fa / quel omo che pena finida la guera / perso tutto / gnente che iera saltar qualche zena / per comprarse / l'Ofelia de Martini" (I respect / that man who, just after the war / lost everything / it was nothing to go without dinners / to buy himself/ Martini's Ophelia).

Other important works took their place alongside *Ophelia* the following years. In 1948 Malabotta purchased from the Treviso antiquarian Antonio Dalla Pace a plaster work entitled *Thirst* (1932), a *bozzetto* (fig. 13) for the powerful 1934 sculpture of the same title in Finale stone, now in the Museo del Novecento, Milan. The sculpture depicts the rough, feral bodies of a mother and child stretched out in a spasmodic yearning for water. This synthesis of the symbolic and the mythical is inspired by the Pompeian bodies caught unawares by the eruption. Their wild poses deeply impressed Martini in 1931 (the plaster cast is also the model for the bronze in the collection, although its acquisition is not documented). Among the next works he acquired were the bronze *Woman by the Sea* (1932) with its neater, compact, smooth forms influenced by Synthetism, demonstrates how difficult it is to confine the restless, experimental, polymorphous style of Martini's genius in rigid evolutionary schemes (fig. 14). *Foal*, a bronze sculpture (c. 1943), bought by Malabotta from the Venetian hotelier and collector Arturo Deana in 1951, the cast was given a crackling surface by modelling with a stick (fig. 15). Alongside the sculptures is a rare example of Martini's work as a painter: an oil on cardboard *Still Life* (1945). The brushwork of the coloured paints is traversed by "sculptural" grooves making the painted surface pinguid and tremulous (fig. 16).

Significantly, Martini was the presiding spirit of the 2019 selection of the first "Study Prize in Honour of Manlio Malabotta", set up by the Fondazione Giorgio Cini to comply with the wishes expressed by Franca Malabotta in her bequest. The prize was awarded to the scholar Alberto Cibin for his research project entitled "The critical reception of the works of Arturo Martini and Marino Marini in the writings and documents of Carlo Ludovico Ragghianti".

Another work by Arturo Martini is an important tile in the mosaic of this small but significant collection: *The Argonaut* (fig. 17), a China ink drawing from 1925, now in a private collection. It belonged to Giovanni Comisso because he had requested it for an illustration in one of his plays and was probably purchased by Malabotta in 1951 at an exhibition of Comisso's memorabilia and books, staged at the Libreria Canova, Treviso. *The Argonaut*, a seafarer on a journey that opens the way to the future, is "sheet full of hopeful vitality"¹⁷ and can be seen as an emblematic seal on Malabotta's existential and cultural quest, that resounded in the collecting obsession of a spirit, which "surrounds itself with objects [and] in the almost chimerical pursuit of an imaginary elsewhere finds illusory relief from imperfection and paucity".¹⁸

17 N. Stringa, "Tra Treviso e Trieste...", p. 46.

18 E. Coen, *Malabotta tra Martini e de Pisis*, in *Manlio Malabotta e le Arti*, op. cit., p. 68.

“In Malabotta’s *living out the idea of collecting*,” writes Luca Massimo Barbero, “there is a sort of unrelenting yearning for completeness, for a search that goes beyond historical accuracy to arrive at the firm, inexorable desire to bring together, reconstruct and finally catalogue all the images of an artistic narrative. Those images in the form of works, objects, letters, documents, photographs or books not only reflect his interests but also ‘gather’... the wealth of a world that he strives to unite and, almost at the same time, to hand down in an orderly fashion to posterity.”¹⁹

The last time I saw *The Argonaut* was in Franca’s company, in the light-flooded attic studio of her Trieste house designed by the architect Romano Boico. Enraptured, I listened to her describing the secret soul of the collector and the poet and put together the pieces of the puzzle to explain the interior, biographical and Proustian connections with the late 17th-century portrait of a captain with sextant and charts. She jokingly rebaptised the captain “my grandfather Voltolina”, referring to a scurrilous ditty in Triestine dialect. The patiently collected sextants were displayed in the entrance hall along with Martini’s “autobiographical” drawing. The slash of a window on the wall offered us an incredibly dazzling view of Malabotta’s Trieste: “Mia zità, / te xe restà / la scorza / e ’l tuo color / de miel. / Ma / la sirena de n’ vapor / me sbrega drento / come che fussi / n urlo / in t-al deserto” (My city, you still have / your bark / and your honey colour. / But the siren of a steamship / rips through me / as if it were / a scream / in the wilderness.)”

Alessandro Martoni

Thanks for their friendship and collaboration to Luca Massimo Barbero, Costanza Blaskovic, Angelica Cardazzo, Marina Colombis, Marco Favetta, Enrico Lucchese, Laura Paris and Nico Stringa. A special thanks to my friend Marco Favetta, who introduced me to Franca.

¹⁹ L. M. Barbero, “Manlio Malabotta...”, p. 126.

PROJECTS AND RESEARCH

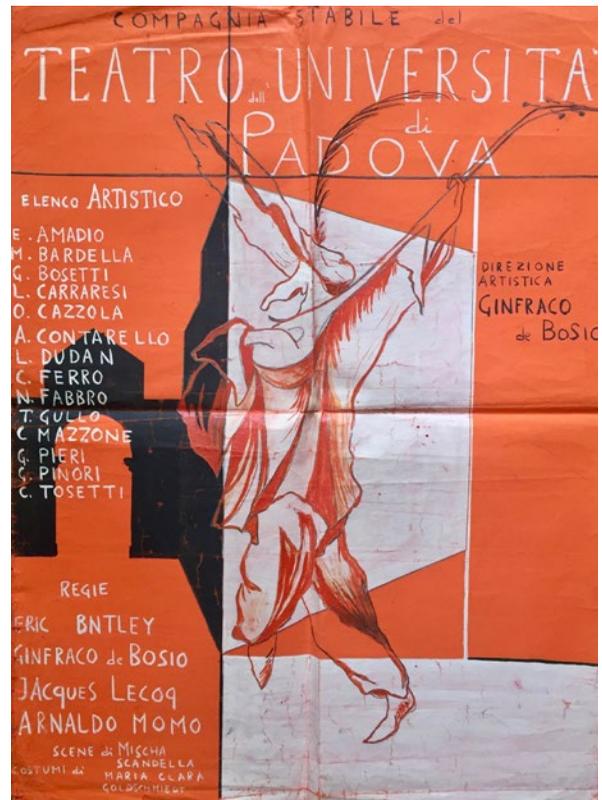
Mischa Scandella's Wondrous Stage Designs

This year the Fondazione Cini Institute for Theatre and Opera was granted permission by the Ministry of Cultural Heritage and Activities to set up a National Committee for the Celebrations of the Centenary of the Birth of Mischa Scandella (1921-2021), the Venetian stage designer, whose entire archive was donated by his son Giovanni to the foundation. The materials in the archive fit in perfectly with the Institute's project aimed at collecting theatre archives from the second half of the 20th century, with a special focus on Venetian and Veneto theatre.

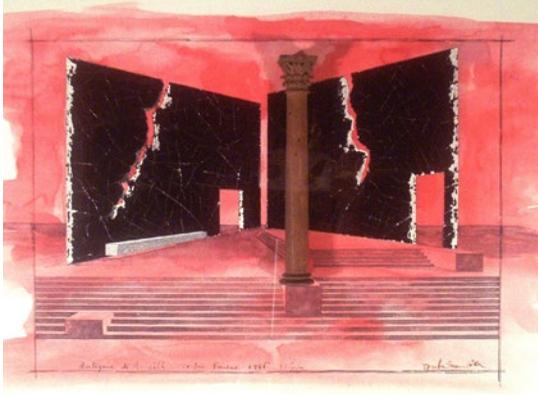
Mischa Scandella was born in Venice on 5 December 1921 and studied art at the Scuola d'Arte dei Carmini. During the Second World War, he temporarily gave up his artistic activities when he was an orderly room corporal. His friendships with the set designer Aldo Calvo and the artist Emilio Vedova then introduced him to the world of stage design. In 1945, with a group of intellectuals and artists, including Vedova, Giovanni Poli, Arnaldo Momo, Armando Pizzinato, Luigi Ferrante and Ferruccio Bortoluzzi, he founded the Venetian cultural association L'Arco (The Arch), which aimed to embrace all forms of art and live performance. The group became a point



Mischa Scandella in Paris on tour with the Teatro Stabile di Torino in 1961, Fondazione Giorgio Cini, Institute of Theatre, Scandella Archive



Mischa Scandella, poster for a Teatro Universitario di Padova production, 1947, Fondazione Giorgio Cini, Institute of Theatre, Scandella Archive



Mischa Scandella, design for Jean Anouilh's *Antigone*, directed by Giovanni Poli, Teatro La Fenice, 1946, Fondazione Giorgio Cini, Institute of Theatre, Scandella Archive



Mischa Scandella, design for Prokofiev's *The Love for Three Oranges*, directed by Giovanni Poli, Spoleto, Festival dei Due Mondi, 1962, Fondazione Giorgio Cini, Institute of Theatre, Scandella Archive

of reference for multidisciplinary avant-garde artistic experimentation and was a permanent forum for exchanges in the Venetian capital, at a time of great cultural ferment. Scandella began his career as a set designer in the university theatres of Venice and Padua, where he came into contact with Giovanni Poli and Gianfranco de Bosio, directors with whom he would often collaborate. Following his theatrical debut in the Veneto region, he soon made a name for himself nationwide. Consecration came with his sets for Carlo Goldoni's *Il Feudatario* (The Feudal Lord), directed by Arnaldo Momo and presented at the Venice Biennale 9th International Theatre Festival. From this time onwards, he worked with a host of leading directors, such as Cesco Baseggio, Anton Giulio Bragaglia, Orazio Costa, Gianfranco de Bosio, Alessandro Fersen, Vittorio Gassman, Arnaldo Momo, Nico Pepe, Giovanni Poli, Guido Salvini, Peter Scharoff and Giorgio Strehler. During the course of his career, he staged works by Venetian authors such as Ruzante, Andrea Calmo, Goldoni and Carlo Gozzi, and later tackled a strictly contemporary repertoire with texts by playwrights such as Jean Anouilh, Bertold Brecht, Giuseppe Dessi, Vladimir Mayakovsky, Alberto Moravia, Jean Paul Sartre and August Strindberg. In the early 1950s, in the review *Teatro Scenario*, Scandella commented that "a set designer can't develop in the confines of a studio, but only on the boards of the stage, in close contact with the directors, actors and stagehands, who have to execute his sketches on painted canvases and wooden backdrops." Of the many significant collaborations he was involved in during his almost forty-year career, special mention must be made of those with the Venetian Giovanni Poli and the Veronese Gianfranco de Bosio, with whom he enjoyed not only long-lasting artistic partnerships but also close friendships. Scandella created some of his most representative sets with them, making his art well known in Italy and giving his sets an international reputation. He made his first major designs in 1946, for Poli's *Antigone*

by Jean Anouilh at the Teatro La Fenice, Venice. The play was given a controversial reception, but it marked the birth of the collaboration between the two. Continuing their work on contemporary drama, Poli and Scandella staged Italian versions of Sartre's *Huis clos* (No Exit) and Thornton Wilder's *The Happy Journey to Trenton and Camden* in 1948. With David Maria Turoldo's *La passione di San Lorenzo* (The Passion of St Lawrence), at the Istituto del Damma Popolare in San Miniato in 1960, the two tackled sacred plays; the set design exploited the natural backdrop of the basilica, while Poli's stage direction moved towards what Fiocco called "aestheticising expressionism". In 1962, they worked together on a highly successful production of Prokofiev's opera *L'amore delle tre melarance* (The Love of Three Oranges). The following year they staged *Piovana* by Ruzante at the Teatro La Fenice, as part of the Venice Biennale 22nd International Theatre Festival. In 1964, for the Teatro-Studio of the Palazzo Durini in Milan, Scandella designed the sets for *La commedia degli Zanni* directed by Poli. The play was the *pièce de résistance* of the Compagnia del Teatro Ca' Foscari, which had successfully staged it since 1958 in Italy and around the world, touring as far as afield as Canada and Paris, where the company won a major award: the university drama prize.



Mischa Scandella, costume design for Aeschylus' *Le Coefore*, directed by Gianfranco De Bosio, 1947, Fondazione Giorgio Cini, Institute of Theatre, Scandella Archive



Mischa Scandella, costume design for Agamemnon in Aeschylus' *Le Coefore*, directed by Gianfranco De Bosio, 1947, Fondazione Giorgio Cini, Institute of Theatre, Scandella Archive

In 1965 Poli and Scandella staged *Gli Astrologi* (The Astrologists), a production based on *L'Astrologo* by Giovanni Battista Della Porta and *La commedia della Guerra* (The Comedy of War), a montage of various plays by Goldoni. In the same year they produced an Italian version of Mayakovsky's *The Bedbug*. Poli had already directed the play in 1961 at the Teatro di Ca' Foscari and for the Teatro-Studio. In this case, as director of the Teatro-Studio, he turned to the Croatian Bogdan Jerković for the stage direction and the expert Scandella for the sets. The carefully studied sets and costumes for Arrigo Boito's *Mefistofele* at the Teatro Comunale in Trieste in 1968 were particularly significant. Speaking of their collaboration, Poli commented: "Stripped of every facile visual trick and every scenic superstructure intended solely to beguile the audience's imagination, *Mefistofele* was reduced to the essential, bare mediaeval stage machinery so as to appear in a new light." The same year they worked together on Ferruccio Busoni's *La sposa sorteggiata* (The Bridal Choice), again in Trieste, and *Socrate immaginario* (Imaginary Socrates), a comedy by Ferdinando Galiani, set to music by Paisiello, and performed by Nino Taranto at the Teatro Stabile, L'Aquila; both productions were greatly acclaimed by audiences and the critics. Again in Trieste, the following year, they collaborated on the staging of *La storia di Bertoldo* (Bertoldo's Tale), a new work by Fulvio Tomizza, based on a 17th-century libretto by Giulio Cesare Croce. As with Poli, Scandella began to collaborate with Gianfranco de Bosio at the beginning of their careers. In 1947 the director, who at the time was head of the Teatro Universitario, Padua, hired Scandella for a production of Aeschylus' *Le Coefore* (The Libation Bearers).



Mischa Scandella, stage photo of his set for Goldoni's *L'amante militare*, directed by Giorgio Strehler, Piccolo Teatro di Milano, 1951, Fondazione Giorgio Cini, Institute of Theatre, Scandella Archive

Although some critics accused him of excessive stylisation, the experience turned out to be useful for the sets of the next play, Strindberg's *Pellicano* (The Pelican), praised for its lively colours and the overall vision of the setting. Their many productions together include Ruzante's *La Moschetta* (1950), one of the authors most explored by the duo at the beginning of their careers. The set design won considerable plaudits and the reconstructed typical corner of 16th-century Padua especially caught the eye of many reviewers; the play was staged again several times over the next ten years. In 1952, their version of *Agamemnon* at the Teatro dell'Università, Padua was an enormously successful production, praised for its costumes and the "ingenious" setting: playing on shades of white and grey, it captured the sculptural feel of pre-Hellenic Greece. In 1953, Gorky's *L'albergo dei poveri* (The Lower Depths) was staged, a production highly representative of the collaboration between the two. Scandella also designed the costumes and created a "very inspired and truly refined" setting, described by Gastone Geron as follows: "Scandella's stage design contributed greatly to the work's successful setting. It marks a remarkable development in the now vast production of this meticulous, perceptive Venetian artist. Previously his fanciful vein seemed to be directed towards the fairy-tale inventions of *commedia dell'arte* with remarkably refined colours, gracefully recreated costumes, or a satanic obsessiveness, almost Marlovian in mood, filtered through Brueghel's art, with a few episodes of an externalising classicism, rich in highly effective brushstrokes. As far as we can remember, he has never been greatly attracted to realistic works, due to his innate tendency to eschew the closed circle of symbolic or pretextual solutions. Here, on the other hand, he has tackled the naturalistic problem head on and has translated it into a design –expertly executed by Mario Ronchese

– that captures the essence of Gorky's atmosphere in a masterly perspective solution, which even creates the illusion of a multiplied stage." The same year, Scandella designed the sets and costumes for Brecht's *Un uomo è un uomo* (A Man's a Man), perfectly in tune with the ideas of this epic parable "with the freedom of an imaginative artist". The striking, ingenious stage design allowed for numerous seamless scene changes. In 1954 they staged *Buio a mezzogiorno* (Darkness at Noon) by the American playwright Sidney Kingsley, a highly politicised text that divided opinion of both audiences and critics. Scandella designed a Kafkaesque set, evoking a prison with no bars, as deep as a well, with overhead passageways and gloomy light effects that contributed to making a distressing, oppressive atmosphere. In 1956, for de Musset's *I capricci di Marianna* (The Moods of Marianne), he created a highly imaginative set made up of a sequence of wings and backdrops, which, with the aid of light effects and transparent gauze, generated a series of nine scenes. In 1959, as part of the Venice Biennale 18th International Theatre Festival, they staged Leo Ferrero's bitterly satirical drama *Angelica* at the Teatro Verde on the island of San Giorgio in Venice: Scandella's sets enabling de Bosio to recreate the atmosphere of this "city of masks", were praised as "imaginative", "very successful", and "Baroque and macaronic". According to the *Gazzetta del Popolo*: "Italy was clearly laid out in beautiful, spacious scenery on the great stage of the Teatro Verde: a changing sky, rather like the sky over Venice in the past few days, typical Roman red domes with soaring angels, an obelisk



Mischa Scandella working on the set for Plautus' *Diobolaria* at the Palazzo Durini, Milan, 1965, Fondazione Giorgio Cini, Institute of Theatre, Scandella Archive

in the distance, and masks depicted on the façade of Angelica's house." In 1961, Brecht's *La resistibile ascesa di Arturo Ui* (The Resistible Rise of Arturo Ui) was another triumph: the "rich and harmonious concertation of the whole" was helped by the "evocative and ingenious" set, made up of a fixed backdrop with numerous mobile elements. The same year, de Bosio and Scandella returned to Venetian theatre with Goldoni's *La cameriera brillante* (The Brilliant Maidservant), for the Venice Biennale 20th International Theatre Festival. It was a huge success and "the audience, admiring the joyful sets, laughed from beginning to end." The sets were "simple and restrained", the costumes "refined" and praised for their creative elegance and ability to create a tangible, living context: four mime artists installed and removed decorative elements on the fixed backdrop, creating a festive rhythm and dynamic set. Scandella also worked with Giorgio Strehler, for whom he created the sets for Goldoni's *L'amante militare*

(The Military Lover) at the Piccolo Teatro, Milan, in 1951. In this case he subtly interpreted Goldoni's settings in a light, exuberant style with transparent bright colours, a magical pictorial language, and a deliberately naïve use of space that contributed to creating a beguiling atmosphere of refined candour, effectively translating Goldoni's delightful irony.

Generally-speaking Scandella was a "very modern set designer but responsive to all theatrical needs", whose works established a dialogue with the theatre and the avant-garde movements of his age. His set designs range from imaginary contexts of different backgrounds and

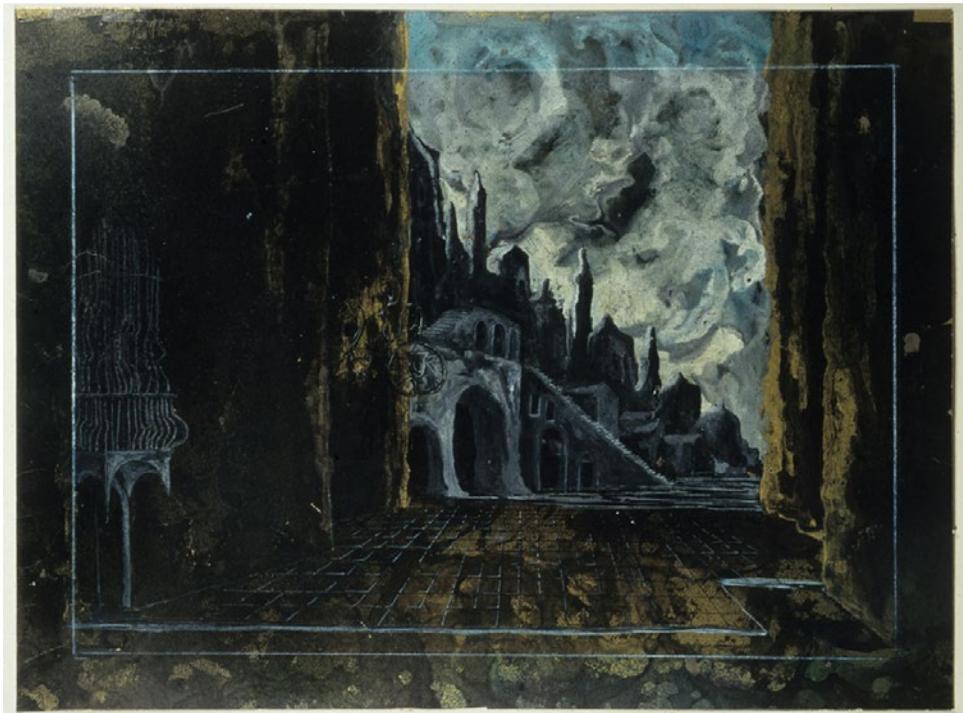


Mischa Scandella, *Island of San Giorgio in Venice*, watercolour, 1971, Fondazione Giorgio Cini, Institute of Theatre, Scandella Archive

origins: from the stark stages of sacred plays to Renaissance perspectives, Baroque-inspired sets and experiments close to contemporary art. In 1961, the journalist Mirella Appiotti described him as “one of the five or six most important set designers in Italy: his ‘magic realism’ (as one critic has called his style) appealed above all to young, avant-garde directors.” In an interview, Scandella pointed out that “set design is not only pictorial representation, but also sculpture, architecture and movement. I work in three dimensions and not just one. I use real objects that also have a symbolic value.”

Mischa Scandella died in Rome on 31 March 1983. His archive contains very varied items, such as original drawings of different sizes and techniques (sketches, set and costume designs and technical drawings) and preparatory materials for the staging of countless productions, not only for theatre but also for television and film. The archive is completed by numerous press cuttings collected in several folders that also contain theatre programmes and other publications, while the correspondence and accounting documents are particularly useful for studying the art of this fascinating Venetian set and costume designer.

Maria Ida Biggi



Mischa Scandella, design for Mozart's *Don Giovanni* at the Teatro La Fenice, 1964, Fondazione Giorgio Cini, Institute of Theatre, Scandella Archive

PRESENCES ON SAN GIORGIO

Pierre Rosenberg at the Fondazione Giorgio Cini



The Presences section of the *Lettera da San Giorgio* has traditionally featured internationally renowned personalities who have left their mark on the Fondazione Giorgio Cini. From this issue onwards, we will also feature the protagonists in our current programmes. We will hear their views and explore lesser-known aspects of their cultural experience by asking a few questions.

The first guest to leave his “Presence on San Giorgio” to posterity is Pierre Rosenberg, the celebrated art historian and honorary president-director of the Musée du Louvre, who has lent a selection of his glass animals for the ongoing memorable exhibition on San Giorgio: *The Glass Ark*. The exhibition curators, Giordana Naccari and Cristina Beltrami, devised and conducted the following interview.

What’s your bond with Venice?

There’s no straightforward answer. Of course, I have always known Venice and I have been coming here regularly for thirty years. I stay one week a month to work in peace and quiet. By “work” I mean writing in peace and quiet because I am always busy in Paris.

And your first memory of the Fondazione Giorgio Cini?

That’s a good question. My link with the Cini didn’t really begin in Venice but in Rome. The go-between was Federico Zeri. He was very close to Count Cini and advised him on building his art collection. It was Zeri himself, I remember, who told me about Vittorio Cini’s collection, his passion for the Ferrarese Renaissance and so forth.

Would we be mistaken in saying you also made a documentary about Federico Zeri?

No, you’re not mistaken. I made a film on him, which was released by the publishers Allemandi in 1993. We filmed in Zeri’s home at Mentana, not far from Rome, highlighting his extraordinarily sharp eye and the way he made an attribution. I’m glad to say that every now

and then the film is shown on French television, because it’s a fine lesson in attribution method. It’s perfect.

You gave us carte blanche to organise the *Glass Ark*, and so you saw the exhibition as a finished article. We are very interested to know what your first impression was when you visited it.

It really was a great surprise. Of course, I was very familiar with the exhibits but seeing them



The Glass Ark. Animals in the Pierre Rosenberg Collection, installation view, photo by Enrico Fiorese



Pierre Rosenberg in a still from the online interview

in such a well-lit layout, dialoguing with each other in such a carefully thought-out setting, was like rediscovering them.

What future do you see for the production of glass objects, especially animals, in Murano?

I like to think of this exhibition as a spur, a stimulus or inspiration for Murano artists to experiment with new techniques but also to create new animals. Partly because there are still some animals missing from my zoo; there is still room for new creatures.

Coming back to the Fondazione Giorgio Cini, do you remember any colleagues from the Institute of Art History in particular?

Of course I do! I remember Alessandro Bettagno. He directed the Institute of Art History for many years and was a real beacon for us scholars, an international reference point. Sandro was always solicitous. If we needed to see a painting, a fresco or a sculpture in Venice, perhaps not in public collections, he was always willing to help; he knew everyone. He had a close links with Paris, of course, but also with Britain. I have fond memories of him.

And if you were to mention one special exhibition?

Then I'd say the Fondazione Cini exhibition dedicated to Anton Maria Zanetti in 1970. It was a splendid show that highlighted the Venetian artist's wit and consummate skill in caricature. Among the drawings, however, I spotted one that stood out as being different. It was a red chalk drawing in which I immediately recognised Antoine Watteau's brushstroke. I published it and subsequently the drawing has always been unanimously attributed to Watteau; I'm convinced that it is the only drawing by Watteau in Venice and perhaps even in Italy. In short, that was my particular discovery, many years ago, when I was still young and handsome.

We can only see paintings behind you. It's surely not possible that you haven't acquired some glass animals recently as well?

Impossible, you're quite right. I recently bought a fish, kitsch but very witty. It's charming and amused me. It's definitely from Murano, and even has a label to prove it: here it is!

Giordana Naccari and Cristina Beltrami

PUBLICATIONS

CATALOGUES



Est. Storie italiane di viaggi, città e architetture

Edited by Luca Molinari and Federica Rasenti

Forma Edizioni, Milan, 2021

This catalogue relates the whole *EST* exhibition project in multiple iconographic and textual fragments which, when brought together paint an unprecedented picture of the “East”. Starting from the Italian view of the East, the narrative of cities, architecture and stories is the mainstay for the development of the entire documented itinerary. The exhibition illustrates the experiences of Italian travellers and architects who have shown an original ability to understand places, their identities and cultures and have contributed narratives with new visions of the countries that hosted them. The aim is to explore countries that in the last thirty years have been characterised by profound social, political and urban changes and have had to tackle a complex post-ideological historical phase requiring original visions and solutions. The introductory essays are by Luca Molinari, Federica Rasenti, Laura Andreini, Chiara Ingrosso, Ida Amlesù, Alessandro Mosetti, Paolo Giordano, Paolo Scrivano and Sergei Tchoban. Each author presents a

vision, an interpretation or documentary narrative, revealing the impact that the East had on Italians staying in the region for the purpose of designing, building, documenting, writing or simply exploring. Excerpts from Tiziano Terzani’s books and a long article by Franco Raggi are the “voices” accompanying the reader through the history and everyday life of the East. Six internationally renowned Italian architectural practices – Renzo Piano, Massimiliano and Doriana Fuksas, Archea Associati, Piuarch, Michele De Lucchi and Mario Cucinella – are featured in the exhibition and catalogue. Their projects provide a close look at Russia, China, Albania, Georgia and Vietnam. For each featured country and narrative, their historical collective images, documented through valuable archive materials in the Fondazione Cini, are compared with contemporary Italian architectural culture. The resultant new interrelationships will fascinate readers and highlight the value of the Italian contribution over the centuries.



Venezia è tutta d'oro.

Tomaso Buzzzi. Disegni «fantastici» 1948-1976

Edited by Valerio Terraroli

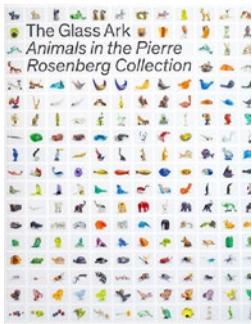
Skira editore, Milan 2021

The catalogue presents around ninety drawings and watercolours by the architect Tomaso Buzzzi, visionary protagonist of a “different” 20th century. A passionate draughtsman

and indefatigable narrator of images, allegories, worldly chronicles, dreams and lagoon landscapes, the Lombard Tomaso Buzzzi chose Venice in the second half of the 1940s as the

place of his heart, the right setting for his vision of the world. He captured the essence of the city through a reinterpretation of certain eponymous places, such as the monumental centre of St Mark's Square or the Basilica of the Salute, and secluded, silent, deserted places, such as the Arsenale or the small lagoon islands, thus depicting both the glorious past of the Serenissima (for example by evoking the spectre of the *Bucintoro*, an emblem of the Doge's magnificence) and the impalpable vapours of the waters and mists of the lagoon, like a latter-day Guardi. From these sketches emerges Buzzi's disenchanted love for Venice,

a stage that can be charmed and melancholic or ironic and nostalgic, as he charts sudden changes in the sky and waters of the lagoon at different times of the day, the climate and the seasons. The book is entirely made up of drawings, sketched on loose sheets or in notebooks, done *in situ* or conjured up from memory, with ink, watercolours or biro. The drawings sometimes also have a short text or caption, to note down events, such as concerts and festivals, both high-brow and popular, views of Venice and the lagoon, architecture, angels and fanciful images.



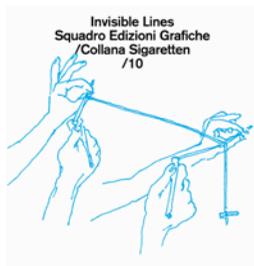
The Glass Ark. Animals in the Pierre Rosenberg Collection

Edited by Cristina Beltrami and Giordana Naccari

Skira Editore, Milan, 2020

The first text in this catalogue is a very insightful interview with the collector Pierre Rosenberg, art historian and honorary president-director of the Musée du Louvre, Paris. It is followed by scholarly essays from Cristina Beltrami and Giordana Naccari (the exhibition curators and catalogue editors), Jean-Luc Olivié (curator of the Musée des Arts Décoratifs, Paris) and Rosa Barovier Mentasti (historian of glass). In the 20th century, Murano has produced a vast repertoire of glass animals. On the one hand, they enchant us with their infinite interpretations of the theme and, on the other, bear witness to a thousand-year-old technique. A glass animal has two features

that distinguish it from animals made of other materials: it never has a fierce attitude, typical of more traditional *animalier* sculptures, and above all it is never intended as a toy. This is a collection of rare eclecticism, "a glass ark" assembled by mixing celebrated animals with animals made by lesser-known or even unknown glassworkers. The selection criterion is technical quality but also irony and a completely personal taste, far removed from conventions and expectations. The last section of the book consists of the catalogue entries for the 750 pieces in the exhibition, often associated with drawings and period photographs from public and private archives.



Invisible Lines

Squadro Edizioni Grafiche Collana Sigaretten,
Bologna 2021

Project co-funded by the European Union Creative Europe Programme
<https://invisiblelines.eu/>

The book brings together the works of twelve young cartoonists or comic book illustrators from France, Belgium, Czech Republic, Poland, Sweden, Germany and Italy, selected for a residency at the Fondazione Giorgio Cini. The artists explored uncertainty, invisibility,

apparitions, crossing the silence of places and listening to the stories of those who live on borders. They sought to embrace memories and innermost images or bring the spiritual condition closer to the physical world, as part of a shared biological process.

ESSAYS



Lo specchio del gusto.

Vittorio Cini e il collezionismo d'arte antica nel Novecento

Edited by Luca Massimo Barbero

Fondazione Giorgio Cini / Marsilio, Venice 2021

The seventieth anniversary year of the Fondazione Giorgio Cini sees the publication of *Lo specchio del gusto. Vittorio Cini e il collezionismo d'arte antica nel Novecento*. The book brings together the proceedings of the conference held at San Giorgio in 2017 devoted to Vittorio Cini as one of the most refined art collectors in the context of 20th-century historic art collecting. Published by Marsilio, the book has the same twofold structure as the conference,

designed to explore and arrive at a fuller understanding of Cini on the Italian collecting scene by examining his relationships with consultants of the calibre of Nino Barbantini, Bernard Berenson and Federico Zeri – true arbiters of taste. There is also a focus on some emblematic cases of collecting contemporary with Cini, highlighting similarities and differences according to the various biographical and cultural contexts.



«Forse tu sola hai compreso»

Lettere di Eleonora Duse a Emma Lodomez Garzes

Edited by Marianna Zannoni

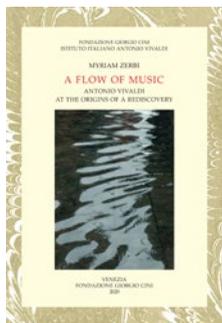
Marsilio Editori, Venice, 2021

Edited by Marianna Zannoni and published by Marsilio, the book consists of 350 letters from the great actress Elenora Duse to her friend Emma Lodomez Garzes. Previously unpublished, this correspondence arrived in the Fondazione Cini in 1977 and is now in the

Duse Archive in the Institute of Theatre and Opera. Written between the 1880s and the early 1920s, the letters are full of references to situations and people close to the actress and, as such, are a valuable source for studying her life and art. Eleonora talks about herself

and her work, sharing with her friend the joy and fatigue of life in the theatre, the anguish of the war years, her numerous journeys and her enthusiasm for film. The book is completed by some additional letters from Eleonora

to Emma, now in the Biblioteca Riccardiana, Florence, and letters to Francesco and Bona, Emma's husband and daughter, also in the Fondazione Giorgio Cini.



Myriam Zerbi *A Flow of Music. Antonio Vivaldi. At the Origins of a Rediscovery*

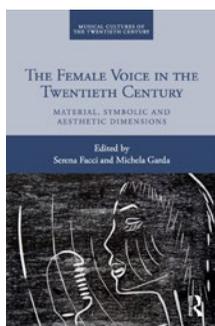
“Saggi vivaldiani”, 3

Fondazione Giorgio Cini, Venice, 2020

This book relates the events leading up to the creation of the Istituto Italiano Antonio Vivaldi, founded by Antonio Fanna and Angelo Ephrikian on 23 January 1947, going back over the sometimes unbelievable ups and downs that, in the immediate aftermath of World War II, translated the dream of bringing back to life the music of the “Red Priest” by publishing all his instrumental works.

Through the letters of the principal persons involved, press reports of the time and the memories of the founder, the activity of the Institute is reconstructed, with a particular emphasis on the early years, up to 1978, when, through the generosity of Antonio Fanna, it

became part of the Fondazione Cini. With many pictures and reproductions of documents, the narrative unfolds through the stories of the individual protagonists: Angelo Ephrikian, who had the initial idea; Antonio Fanna, who created the basis for the Institute's foundation and led it for fifty years; Alfredo Gallinari, the Maecenas, who up till now has remained anonymous at his own request; Francesco Continetto, the copyist, who transcribed over 500 Vivaldi manuscripts; Gian Francesco Malipiero, the artistic director and editor of a large part of the Venetian composer's music; and Eugenio Clausetti, the enlightened manager of Ricordi.



The Female Voice in the Twentieth Century: Material, Symbolic and Aesthetic Dimensions

Edited by Michela Garda and Serena Facci

Routledge, London, 2021

In the course of the 20th century, the female voice acquired a central position in musical life. Its disquieting inflections and vast timbral range helped to bring out symbolic and cultural layers that had been concealed in art music. In all musical genres, the female voice has been a catalyst for innovations in performance technique, a vehicle for political demands and a source of new forms of expression. It has revealed

its potential to become the subject of experimentation and self-reflection in performances and in its technological mediation. By combining theoretical approaches with musicological studies of female singers' practices, the contributors to this book offer fresh insights into the material, symbolic and cultural aspects of the female voice in various stages of the 20th century and in the contemporary world.

*Musica come esperienza totale.
Riflessioni e testimonianze su Roman Vlad*

Edited by Angela Carone

Fondazione Giorgio Cini onlus, Venice 2021

From the late 1930s to 2010, Roman Vlad (1919-2013) was constantly active on the Italian and international music scene as a pianist, composer, essayist, artistic director and radio and television presenter. The essays in this book, edited by Angela Carone and entitled “Music as a Total Experience. Reflections and Testimonies on Roman Vlad”, deal with the many aspects of his multifaceted life and work. Its publication is part of the activities of the national committee for the celebrations of the centenary of his birth, promoted by the Institute of Music, which has held the Roman Vlad Archive since 2013. The book

is divided into two sections: the first contains wide-ranging essays that mainly chart Vlad’s theoretical studies, his compositional practice and organisational activities, while the second contains testimonies and recollections of those who collaborated with him in various ways. The themes addressed are intertwined in the two sections. Readers can thus explore complementary details of any given aspect of Vlad’s creative career and so build up an almost complete picture of his extraordinary life’s work.

MUSIC AND CRITICAL EDITIONS OF MUSIC

Antonio Vivaldi *Il Teuzzone, RV 736*

Critical edition by Alessandro Borin and Antonio Moccia

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2021



With *Il Teuzzone*, RV 736, the collected edition of operas by Antonio Vivaldi gains a new volume that brings to completion the diptych of operas written by the “Red Priest” for Mantua. Premiered during the last days of 1718, the opera preceded by a few months the production of *Tito Manlio*, RV 738. This edition of *Teuzzone*, the first in modern times, is based on the two complete sources to have survived: a copy originating from the composer’s own archive (Biblioteca Nazionale Universitaria di Torino, Raccolta Mauro Foà 33) and the one now in Berlin (Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung, N. Mus, ms 125), which was made for the Mantuan

production. Additionally, numerous secondary sources have been collated. An appendix to the volume contains the musical materials discarded by Vivaldi during the period preceding the opera’s premiere. The supporting texts for the edition report on new findings that have emerged from archival and documentary research. It has been established, for instance, that the aria *Tu, mio vezzoso* (I.03) is a borrowing from *Alessandro Severo* by Antonio Lotti, while the aria *Tornerò, pupille belle* (II.02) is a reworking of *Nelle mie selve natie*, an aria in *Scanderbeg*, RV 732. These examples reveal the pasticcio-like nature of this Vivaldi opera. In the section concerned with the description of the

sources, which includes a meticulous codicological examination of the source in Turin, a bold attempt has been made to reconstruct the phases that the composition of Vivaldi's opera underwent, an operation that sheds light on the inner workings of Vivaldi's atelier. In addition, the close relationship of this score to a

work with the same title staged in Turin with music by G. Casanova and A. S. Fiorè is analysed. The Introduction and Critical Commentary for this vocal score, prepared by Antonio Frigé, are closely based on those of the Critical Edition by Alessandro Borin and Antonio Moccia, published in 2021.

MULTIMEDIA PUBLICATIONS



Guide all'ascolto delle musiche del mondo: percorsi di didattica musicale interculturale

Edited by Lorenzo Chiarofonte

In 2020 the Fondazione Giorgio Cini Intercultural Institute for Comparative Music Studies (IISMC) launched a new research project entitled “Guides to Listening to Worldwide Music: Pathways for Intercultural Music Education”. The project is part of an approach to teaching that aims to influence the cultural and academic education of young people by producing forms of “narratives” for music and dance. Students are thus given the opportunity to explore little-known aspects and meanings of the performing arts of great value and importance and will be equipped with critical tools for understanding musical diversity. The “Guides to listening” include descriptive parts of texts, images and multimedia audio-video animations. The contents organised in this way provide teaching materials that

can be used to “narrate” the music and dances examined to different audiences, including non-experts. The research and analytical activity of the project, expected to last several years, will focus on the rich audio-visual material that forms a key part of the Events Archive in the Intercultural Institute of Comparative Music Studies.

In spring this year, the first Guide, created by Lorenzo Chiarofonte and dedicated to *nat pwe*, Burmese spirit ceremonies, was released.

By the end of the year, a second multimedia guide is expected to be released. Created by Stefano Gavagnin, it will focus on the musical practice and repertoires of improvising poets in Chile.

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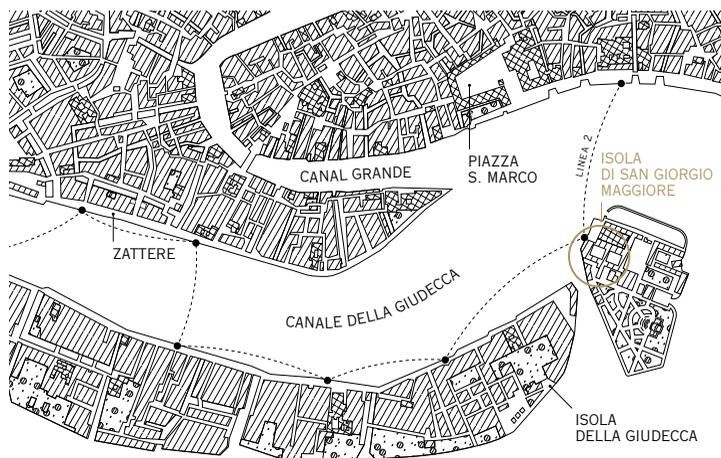
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