Venice, 28 March 2022

**The Fondazione Giorgio Cini’s Teatro Verde opens again to the public**

***On 10 April 2022, the now partly restored open-air theatre, originally designed by architect Luigi Vietti (1903-1998), will once again be open to the public: until 1 May it can be visited by Homo Faber ticketholders and from 20 May in guided tours of the Fondazione Cini (www.visitcini.com).***

***The restoration has been complemented by an art project to showcase the theatre, featuring a digital work by artist Mattia Casalegno and sound designer Martux\_m. On 9 April, they will present a trailer that can also be viewed on mobile devices.***

Venice, 28 March 2022 - In keeping with its statutory principles, the Fondazione Giorgio Cini has presented a crucial new part of the development plan for the Island of San Giorgio Maggiore: the splendid **Teatro Verde**. Commissioned by Vittorio Cini and inaugurated in 1954, the open-air amphitheatre with a seating capacity of 1,500 will be **open to the public again from 10 April 2022**. In 2021 the theatre underwent a major restoration that brought its architecture back to life, highlighting all the qualities of the building materials, the surrounding greenery, the fascinating spaces and the extraordinary landscape views. The Fondazione Cini has thus taken the **first step towards restoring this remarkable piece of architecture**. The restoration by the Fondazione Cini team was made possible thanks to a partnership with Cartier, a company that has always prized cultural excellence.

Ticketholders for the **2022** **Homo Faber Event** will be able to visit the Teatro Verde **from 10 April to 1 May 2022** (information homofaber.com), while from 20 May 2022, the theatre will be included in the **Fondazione Giorgio Cini programme of guided tours** (information visitcini.com).

*"The restoration of the Teatro Verde is a crucial development, not only for the architectural history of Venice, but especially for its cultural and artistic life, in which the Fondazione Cini has always played a leading role."* – comments **Secretary General Renata Codello –** *"The commitment to restoring and reopening the Teatro Verde is part of a long-term plan that we have launched with great determination and will complete over the next few years. Needless to say, large investments are required to finish all the stages of the restoration, but we are confident we will achieve our objectives, thanks also to a number of partnerships that have already made the initial restoration and reopening possible at this stage."*

Described in the 1950s by Katharine Hepburn as "the most beautiful theatre in the world" and included in 2016 among the Italian National Trust (FAI) “Places of the Heart”, the Teatro Verde is so called because of the **“green” (*verde*) privet hedges at the backs of the stone seats**. It is situated in the southern part of the wood on the Island of San Giorgio Maggiore, blending in with the landscape, including the Venetian lagoon as a backdrop. The outdoor amphitheatre has always suffered from the harsh elements of the lagoon environment and *acque alte* (high-water flooding). The understage area, containing dressing rooms, services, technical rooms, storerooms and the orchestra pit, is situated lower than the mean sea level, so the pit and the basement have been flooded several times. For this reason, as early as 1975, the theatre programmes could not be continuous and ad hoc restoration work was often required: in the early 2000s for Biennale performances, in 2007, and for a last concert season held by Ponderosa Music & Arts in 2013-2014.

**The restoration works**

Begun in 2021, the restoration project was carried out by the Fondazione Cini in collaboration with the International University of Art (UIA), through the creation of a degree course worksite focused on **cleaning the marble seats** with biocidal treatment to bring out the quality of the marble, highlighting the materials and colours. The **stage was consolidated**, the **stairs into the theatre were made safe again**, the **greenery was carefully revitalised or replaced**, especially the privet, and the shrubs and trees were pruned to reveal the stunning views of the lagoon.

In parallel to the series of restoration works, the Fondazione Cini is devising cultural projects to explore and showcase the history and architecture of the structure, also through the study of archive documents in the Institute of Theatre and Opera and their digitalisation. This will involve setting up specific art projects that make innovative use of the space.

***The Mask of Time* by Mattia Casalegno**

To mark the reopening of the Teatro Verde in April, there will be a preview of ***The Mask of Time***, an audiovisual work by **Mattia Casalegno** in four acts: History, Performances, the Present and the Future. This site-specific video installation has been produced by the Fondazione Cini through its ARCHiVe centre of excellence. Inspired by the history and architecture of the Teatro Verde, Casalegno’s work starts from the idea of the theatre as a place of fiction and representation at the intersection between Nature and Culture and goes on to explore the relationships and tensions that bring together the natural environment, the human world and technologies. For this work, the artist has collaborated with the **Factum Foundation**, which made a complete 3D survey of the Teatro Verde, involving the expert use of drones for the photogrammetry. The audio part was entrusted to electronic composer **Maurizio Martusciello**, aka **Martux\_m**. Starting from material in the Fondazione Cini collections and historical music archives, the two artists created a production process merging audio and video into a single expressive meta-language. The art project has been curated by Ennio Bianco.

**Mattia Casalegno** is a renowned Italian multimedia artist, based in Naples and New York. Since 1999 he has exhibited his work in several solo and group shows and in galleries and festivals, such as MACRO, the Museo di Bassano del Grappa, Netmage Festival, Santa'Arcangelo dei Teatri and the Romaeuropa Festival in Italy, the Mutek Festival in Canada, the Kuandu Museum of Fine Arts in Taiwan, the International Symposium of Electronic Arts (ISEA) in Gwangju, the Chronus Art Center in Shanghai, the Cimatics Festival, Nuit Blanche and Update Biennial in Belgium, Le Cube Contemporary Art Museum in France, OFFF in Spain, ARTES in Portugal, and LACMA and Untitled Art Fair in the USA. His works have been featured in several international books, such as *A Touch of Code* (Gestalten Books), *Deleuze and Audiovisual Art* (Manchester Metropolitan University), and *Immagine in tempo reale* (Mimesis/Eterotopie) and in magazines and newspapers, such as *The New York Times*, *The* *Washington Post*, *Wall Street Magazine*, *Bloomberg*, *Art Tribune*, *Creative Applications* and *Digicult*.

**Maurizio Martusciello**, also known by his pseudonym **Martux\_m**, is a leading composer and producer of electronic music in Italy. He has performed and collaborated with musicians and groups, such as Michiko Hrayama, Wolfgang Fuchs, Fernando Grillo, MEV (Musica Elettronica Viva), Dagmar Krause, Tim Hodgkinson, Chris Cutler, Yoshihide Otomo, Giorgio Battistelli, Danilo Rea and Markus Stockhausen. He has played at the Villette Numérique, Paris (2004) and the Venice Music Biennale and has participated in the MUTEK Festival, the Sonar Festival, the Romaeuropa Festival and the AltaRoma Festival. From 2003 to 2005, he was curator and artistic director of Sensoralia, an audiovisual electronic art exhibition staged at the Teatro Palladium, Rome, as part of the Romaeuropa Festival.

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