

LE STANZE DEL VETRO
A Fondazione Giorgio Cini and Pentagram Stiftung project

Venice, Island of San Giorgio Maggiore
14 May – 26 November 2023

Bohemian Glass: The Great Masters

Curated by Caterina Tognon and Sylva Petrová
In collaboration with the Museum of Decorative Arts in Prague

The exhibition is dedicated to Bohemian glass after the Second World War and features the works by six major artists of contemporary glass sculpture: Václav Cigler, Vladimír Kopecký, Stanislav Libenský and Jaroslava Brychtová, René Roubíček, Miluše Roubíčková, and 19 photographs by Josef Sudek from his Glass Labyrinths series

The exhibition organized this year at LE STANZE DEL VETRO is **Bohemian Glass: The Great Masters**, curated by **Caterina Tognon** and **Sylva Petrová**, which will run on the Island of San Giorgio Maggiore **from 14 May to 26 November 2023**.

The exhibition is organized in collaboration with the Museum of Decorative Arts in Prague and recounts the emancipation of Bohemian glass from its traditional categorization as applied and decorative art, as well as its use in the creation of influential abstract sculptural works in Bohemia after the Second World War.

Bohemia — the historical name for the largest of the lands that make up the present-day Czech Republic — was home to glassmaking innovators from the twelfth century onwards, who helped shape and augment the impact of European glass. Glassmakers based in this region were permanently pushed to invent new forms of glass production by competitive pressures from other European glassmaking centres, primarily in Germany and also in Italy, whose superb outputs dominated the global market in decorative glass.

This major historical connection between European glassmaking centres came to an abrupt end in 1948, when then-Czechoslovakia was overpowered by the Communist regime. Until 1989, the country's borders were practically sealed off, denying free trade, travel, and communication with the western sphere, greatly impacting the local glass industry. Even so, the Communist regime presented itself abroad with the results of Czech glassmaking efforts at large international exhibitions and world's Expos.

Bohemian Glass: The Great Masters features the works of leading figures in the Czech glassmaking scene who lived through turbulent societal upheavals because they had been born in the Czech lands in the 1920s and 1930s. These artists endured the largest-ever military conflict in Europe, followed by a brief respite of freedom and democracy, only to be plunged into totalitarian domination in 1948, which they could finally shed to return to standards of European democracy after 1989. It is remarkable that, despite all the negative effects caused by the absence of freedom and prosperity, they managed to overcome these challenges and grow their art in the broader context of the development of certain artistic disciplines in erstwhile Czechoslovakia. These were artists who initiated and nurtured a relatively "new" mode of glassmaking, "artistic glass" which was not intended for mass production. The works they created were unique, as in the case of traditional artistic disciplines such as sculpting or painting, while drawing on the specific characteristics of glass.

The show opens with hand-blown works by **Miluše Roubíčková** (Prague 1922–2015 Kamenický Šenov) and **René Roubíček** (Prague 1922–2018), two artists who were a couple in their private life, yet independent in their artistic output. A characteristic narrative trait of Roubíčková's production is a representation of the female world that is far ahead of its time:



through bouquets of flowers, trays of pastries, balls of coloured wool and jam jars, all rigorously made of glass, she represents all the women and their specific domestic world.

Roubíček's abstract glass pieces are an expression of vitality and serenity, but at the same time they portray the contemporary creative way with which the artist faced a painful and difficult life during the years of the Communist regime.

The exhibition also presents the works of **Václav Cigler** (Vsetín 1929) with his late-1960s designs of visionary installations and architecture and, even more, sophisticated optic crystal artworks of great impact in terms of purity and minimalism.

The works by **Vladimír Kopecký** (Svojanov 1931) are strongly performative and site-specific pieces. He is well known for his use of transparent industrial glass as a "canvas" for abstract paintings of great chromatic breadth.

Special attention is devoted to the couple **Stanislav Libenský** (Sezemice 1921–2002 Železný Brod) and **Jaroslava Brychtová** (Železný Brod 1924–2020 Jablonec nad Nisou), who from the 1940s dedicated themselves to research and experimentation with glass *casting* or *open-mould casting*. Significantly, the *casting* method was to become synonymous with modern Czechoslovakian glass. For over sixty years, Libenský and Brychtová investigated its technical possibilities and came up with works that were majestic in size, as well as remarkable in their purity of colour and transparency.

The show closes with photographs by **Josef Sudek** (Kolín 1896–1976 Prague) from the 'Glass Labyrinths' series, taken within the exhibition 'Contemporary Bohemian Glass' which was held in Prague in 1970 at the time of the 5th congress of the AIHV – the Association Internationale pour l'Histoire du Verre. By sharing his remarkable point of view, Sudek – often referred to as "the poet of Prague" – re-interprets the intrinsic relationship between glass and light in the works from this important, historic exhibition.

Finally, the exhibition features five films produced between the 1980s and the present day, describing the unique creativity of the artists whose work is showcased.

On the occasion of the exhibition, the international conference **Bohemian Glass in the 20th Century**, organised by the Glass Study Centre, is scheduled to be held at the Fondazione Cini on **Monday 15 May** from 9.30 am. The speakers at the symposium will offer original insights into the personalities and works featured in the exhibition, especially in relation to the time span examined, i.e., from the years following the Great War to the present day.

The exhibition is accompanied by a **catalogue**, edited by **Skira**, containing essays by the curators, by Rainald Franz, Head of the Glass and Ceramics Collection at the MAK-Austrian Museum of Applied Arts / Contemporary Art of Vienna, and by Eva Krátká.

The volume opens with the installation views of the works showcased at LE STANZE DEL VETRO, followed by a detailed list of each exhibited work, including nineteen photographs by Josef Sudek, sixteen of which were taken at the 'Contemporary Bohemian Glass' exhibition held in Prague in 1970, some of which are published for the very first time.

The **online bookshop** of LE STANZE DEL VETRO at www.lestanzedelvetro.org is always open with a wide selection of specialist books for glass lovers. You can also purchase a selection of DVDs and catalogues from former exhibitions at LE STANZE DEL VETRO at a special price.

To keep up to date with the latest news, we recommend following the social media profiles (@lestanzedelvetro) and subscribing to the monthly newsletter via the website.

LE STANZE DEL VETRO



INFORMATION:

PRODUCTION: Fondazione Giorgio Cini and Pentagram Stiftung
IN COLLABORATION WITH: Museum of Decorative Arts, Prague
TITLE: *Bohemian Glass: The Great Masters*
CURATORS: Caterina Tognon and Sylva Petrová
DATES: 14 May – 26 November 2023
OPENING HOURS: 10 am – 7 pm, closed on Wednesdays
VENUE: LE STANZE DEL VETRO, Fondazione Giorgio Cini
ADDRESS: Island of San Giorgio Maggiore, Venice
TICKETS: free entry
CATALOGUE: Skira
INFO: info@lestanzedelvetro.org, info@cini.it
WEBSITE: www.lestanzedelvetro.org, www.cini.it
VIRTUAL TOUR: <https://lestanzedelvetro.org/en/virtual-tours/>

LE STANZE DEL VETRO

GETTING THERE:

Visitors to the Island of San Giorgio Maggiore can take the Actv 2-line *vaporetto* to the San Giorgio stop from:

San Zaccaria (journey time of approx. 3 minutes)
Train Station (journey time of approx. 45 minutes)
Piazzale Roma (journey time of approx. 40 minutes)
Tronchetto (journey time of approx. 35 minutes)

**FOR FURTHER INFORMATION:****Fondazione Giorgio Cini**

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FREE EDUCATIONAL ACTIVITIES AND GUIDED TOURS

Visitors of LE STANZE DEL VETRO can enjoy **free guided tours** of *Bohemian Glass: The Great Masters* as of **Sunday 14 May**; every **Saturday** and **Sunday at 12 noon in English and at 5 pm in Italian** (at 3.30pm, starting from October). Free guided tours can be booked on any other day, except on Wednesdays, at least two days in advance of the requested date.

Free **online** guided visits can also be booked on any other day, thanks to the new virtual tour available at www.lestanzedelvetro.org starting from June.

In addition, tailor-made visits for families with children can also be booked, to involve the younger visitors to discover the world of glassmaking in a fun and engaging way through the exhibits on display.

SUNglassDays, the Sunday outings and guided tours for families and young visitors

Several new *SUNglassDAYs*, the Sunday appointments for families, are scheduled on **14, 21 and 28 May at 11am**, and on **2, 3 and 4 June at 11am**. Participants will discover the colours, reflections and shapes of the magical interplay of glass and light. Special appointments will also be scheduled in June to involve adults and children in many more fun activities.

Educational activities for schools

Student groups will be welcomed at LE STANZE DEL VETRO with special guided tours to discover the works on show, followed by a practical workshop with the aid of visual and multimedia support, adapted to the various age groups. The educational programme for schools of all levels will be available through the website www.lestanzedelvetro.org in September. All the educational activities are free of charge and curated by Artsystem.

Booking is necessary through the **toll-free number 800-662477** (Monday-Friday, 10 am – 5 pm) or **artsystem@artsystem.it**

LE STANZE DEL VETRO





1990

My adventure in the extraordinary world of Bohemian glass begins at the home of Maestro Lino Tagliapietra, who is the only glassblower in Murano familiar with Czech glass. Lino advises me to go to Prague to meet Sylva Petrová, the young curator at Prague's Museum of Decorative Arts, so I leave straight away. Petrová patiently accompanies me to the storerooms on the top floor of the museum: magical surroundings furnished with huge glass-fronted wooden cupboards filled with glasses, cake stands, tableware, vases, and plates, organized in historical macro-areas spanning a period going from the thirteenth to the nineteenth century. In the attic, I found the twentieth-century storerooms: no every-day or decorative objects, just numerous pieces, often made from clear glass, with large dimension, abstract forms and a strong visual impact, sculptures to all intents and purposes. It is the beginning of a dream: ever since then, I have returned to the Czech Republic at least once a year, because in this region of central Europe, which I first came to know in a state of poverty and frustration, I have always encountered an extremely contemporary cultural climate.

2010

Travelling around the country, I find glass museums in almost every city. In the Czech Republic alone, there are 282 museums with collections numbering 65 million pieces of glass! Some in particular stand out for their spectacular works and the display design.

Uměleckoprůmyslové museum v Praze – the Museum of Decorative Arts in Prague is the most important museum of its kind in the country.

Moravská galerie v Brně – Moravian Gallery in Brno with a brilliant interior designed by Maxim Velčovský.

Severočeské Muzeum v Liberci – The North Bohemian Museum at Liberec. In addition to an important glass collection, it also exhibits outstanding pieces of modern and contemporary textile art.

Muzeum skla a bižuterie v Jablonci nad Nisou – The Museum of Glass and Jewellery at Jablonec nad Nisou with the world's largest collection of glass costume jewellery, a sector it has specialized in since 1961.

Východočeské muzeum v Pardubicích – the East Bohemia Museum in Pardubice holds two collections: historic glass pieces from the early seventeenth century to the first half of the twentieth century and over a thousand pieces of art glass made from 1920 until today by over 140 artists.

Museum Moser – the Moser Museum at Karlovy Vary, adjoining the furnace of the same name, which has been active since 1870, testifying to the importance of its work. In the majestic promenade of Karlovy Vary, amidst the classical colonnades and Art Nouveau kiosks, you can drink the thermal water that flows from fourteen different springs, each with its specific qualities and temperature.

PASK – Pavilion of Glass at Klatovy, created by Atelier 25 in the park of the regional museum and dedicated to Loetz glass.

The three small glass museums in the main squares of Nový Bor, Železný Brod and Kamenický Šenov are like precious caskets of museography.

2023

This exhibition at Le Stanze del Vetro seeks to promote a moment of encounter between the great culture of Murano glass and the equally important culture of Bohemian glass. For centuries Murano and Bohemia sought to outdo or copy each other, but in the twentieth century, Venetian and Bohemian artists and artisans began to use different if not opposing executive and creative practices. On the one hand, Murano focused on the incredible chromatic qualities of its glass, blown into simple small *bolle* (bubbles) taking an infinite variety of forms, whose airy, thin walls are like miniature canvases onto which the colour of the glass is applied. They are true works of pictorial art inspired by twentieth-century abstraction. In Bohemia, on the other hand, they use traditional blowing or engraving techniques or the new casting or open mould method to sculpt large volumes that are solid yet easily penetrated by light, creating abstract sculptures where the glass is like transparent stone.

Introduction to the History of Czech Glass after 1945

Sylva Petrová, *Curator*

(Extract from the catalogue)

Bohemia — the historical name for the largest of the lands that make up the present-day Czech Republic — was home to glassmaking innovators from the twelfth century onwards, who helped shape and augment the impact of European glass. Glassmakers based in this region were permanently pushed to invent new forms of glass production by competitive pressures from other European glassmaking centres, primarily in Germany and also in Italy, whose superb outputs dominated the global market in luxury decorative glass. Bohemia was a major glassmaking hub, which managed to overshadow its transalpine competitors on several occasions, such as with the production of Baroque engraved crystal glass in the period of 1600–1760.

This major historical connection between European glassmaking centres came to an abrupt end in 1948, when then-Czechoslovakia was overpowered by the Communist regime. Until 1989, the country's borders were practically sealed off, denying free trade, travel, and communication with the western sphere, greatly impacting the local glass industry. In the post-1948 era, Czech glass struggled with unhealthy limitations that differed from the challenges that faced the then flourishing glassmaking in Italy and other countries in western Europe. Even so, the Communist regime presented itself abroad with the results of Czech glassmaking efforts at large international exhibitions (the 11th and 12th Milan Triennale in 1957 and 1960) and world's Expos, such as those in Brussels, Montreal, Osaka and so forth.

Bohemian Glass: The Great Masters presents the works of leading figures in the Czech glassmaking scene who lived through turbulent societal upheavals because they had been born in the Czech lands in the 1920s and 1930s. These artists — the duo of Stanislav Libenský and Jaroslava Brychtová, René Roubíček and Miluše Roubíčková, Václav Cigler, and Vladimír Kopecký — endured the largest-ever military conflict in Europe, followed by a brief respite of freedom and democracy, only to be plunged into totalitarian domination in 1948, which they could finally shed to return to standards of European democracy after 1989. It is remarkable that, despite all the negative effects caused by the absence of freedom and prosperity, they managed to overcome these challenges and grow their art in the broader context of the development of certain artistic disciplines in erstwhile Czechoslovakia. These were artists who initiated and nurtured a relatively “new” mode of glassmaking, namely, Studio Glass (also “artistic glass”), which was not intended for mass production. The works they created were unique, as in the case of traditional artistic disciplines such as sculpting or painting, while drawing on the specific characteristics of glass.

In 1939, when Czechoslovakia was occupied by Nazi Germany, all Czech universities were closed. These motivated young multi-talented individuals, who would have enrolled elsewhere, such as at the Academy of Fine Arts in Prague, or learnt languages at Prague's Charles University, applied for admission to the prestigious School of Applied Arts in Prague. As an upper secondary school, it was the only institution of higher education allowed to remain open. So it happened that it fostered some of the best of the most highly talented and creative youths of the time. In glassmaking, in the 1940s and 1950s these students went on to receive exceptional tuition under professors Jaroslav Holeček and Karel Štipl, though the greatest number of successful graduates were recruited from the studio of Josef Kaplický. Kaplický entered the glassmaking industry as a comprehensively educated artist active in several artistic disciplines. His students saw him as an authority and were inspired by his timeless theoretical understanding and approach to the artistic process, which he also applied to glassmaking.

Soon after the war, the government called upon the highly erudite glassmaking graduates of the school to help the industry and educational sector in North Bohemia, which had been seriously impacted by the war. They accepted the task with enthusiasm and success — but the “new regime” that followed soon after took this opportunity of creative fulfilment away again.

LE STANZE DEL VETRO



LE STANZE DEL VETRO

A cultural project and exhibition space dedicated to the study and promotion of modern and contemporary glassmaking

LE STANZE DEL VETRO is a joint venture involving **Fondazione Giorgio Cini** and **Pentagram Stiftung**, a Swiss-based, non-profit foundation and it is both a cultural project and an exhibition space, designed by **New York-based architect Annabelle Selldorf**.

The purpose of LE STANZE DEL VETRO is to focus on the history and the use of glass in 20th and 21st century Art in order to bring this medium back into the centre of the attention and discussion within the international Art scene.

The cultural initiatives of LE STANZE DEL VETRO focus not only on contemporary artists who have used glass as their artistic medium, but also on the main producers and on the major glass collections in the world. Since its opening, two exhibitions have been staged each year on the Island of San Giorgio Maggiore. One in the spring, dedicated to the use of glass in 20th and 21st century Art and Design, and the second in the autumn, dedicated to the talented people who designed objects for the Venini glassware company in the 20th century. All exhibitions of LE STANZE DEL VETRO are accompanied by a catalogue published by Skira, available at the bookshop of LE STANZE DEL VETRO and online.

Alongside these initiatives, a series of special, often site-specific projects have been organised, involving contemporary artists (Swiss artist **Not Vital** in 2013, Japanese artist **Hiroshi Sugimoto** in 2014 and American artist **Pae White** in 2017), who were invited to work with glass, either prefabricated or specially produced by craftsmen in Venice. The result was a site-specific installation, coupled with the design of a small limited-edition object produced in Murano and sold at the bookshop to support the activities organized and promoted by LE STANZE DEL VETRO.

In addition to this, LE STANZE DEL VETRO has set up a **Study Centre** dedicated to research in the field of artistic glass, together with a general archive of Venetian glass, and scholarships specifically addressed to researchers interested in the topic are granted annually. Furthermore, conferences and workshops on the history, technology and development of the art of glassmaking are organized regularly.

LE STANZE DEL VETRO has adopted a model often found in English-speaking countries of free access to museums based on the idea that cultural heritage belongs to the community. Admission to the exhibitions, the guided tours and all the educational activities of LE STANZE DEL VETRO are **free of charge**.

LE STANZE DEL VETRO



THE NEW GLASS STUDY CENTRE MESSINA HALL, GIORGIO CINI FOUNDATION

Founded in 2012 within the Giorgio Cini Foundation's Institute of Art History with the aim of studying and **promoting Venetian glass art** in all its modern and contemporary forms, in recent years the Glass Study Centre has developed into the **General Archive of Venetian Glass**. The archive's collections are now being moved to the newly restored **Sala Messina** (Messina Hall) on the island of San Giorgio Maggiore. The new location will be open to the public from **15 May**, the day of the symposium on the history of Bohemian glass art, during which it will be possible to witness the setting up of the archive and receive information on access and consultation methods. The hall overlooks the enchanting Chiostro dei Cipressi (Cypress Cloister) and borders on the adjacent Borges labyrinth, a few steps away from LE STANZE DEL VETRO. This sets up an ideal symbolic continuity between the space for the planning of exhibitions and the Foundation's cultural and scientific hub, which represents an essential stage for any research in the field of glass-working.

The Centre has always been engaged in organizing conferences, educational events, and exhibitions, and in awarding scholarships for researchers focusing on glass, its history, and its future developments. Also noteworthy are the campaigns for **digitizing** the collections – carried out in synergy with the **ARCHiVe** team – as well as the consolidation of the rich **specialist library**, which includes 2,300 titles, many of which are unique copies or first editions. Among the various initiatives launched – also in collaboration with local universities – should be mentioned the cycles of events and guided tours for schools of all levels.

The significant increase in donations received in recent years further testifies to the renewed vitality of the art of glass-working.

With over **200,000** documents, including original drawings, sketches, and executive projects, the General Archive of Venetian Glass is unique: the graphic collections are accompanied by almost as many photographic prints, in addition to correspondence, albums, administrative archival material, and valuable production catalogues drawn entirely by hand. The collections cover a chronological period ranging from the end of the 19th century to the present day. Among the real treasures that are being moved into the Sala Messina is the **Archive of Antonio Salviati Glassworks**, which exhaustively illustrates the activity of this company between 1901 and 1992. Equally rich and vast are the **Pauly & C. - C.V.M** and **Seguso Vetri d'Arte** collections: the archive of the historical Murano glassworks Seguso will soon be published as part of the Foundation's digital catalogue.

The art-historical value of the archive is further confirmed by the drawings and projects signed by renowned designers and artists, many of whom took part in major exhibitions at the Venice Biennale, the Milan Triennale, and other well-known international venues and events: **Carlo Scarpa, Ettore Sottsass, Dino Martens, Flavio Poli, Sergio Asti, Vinicio Vianello, Fulvio Bianconi, Ginny Ruffner, Emmanuel Babled, Peter Shire, Pino Signoretto, Cristiano Bianchin, Silvano Rubino, and Giorgio Vigna**, among others. As far as glassworks are concerned, names such as **Barovier Seguso e Ferro, M.V.M. Cappellin & C., and Vetreria Artistica Rag. Aureliano Toso** stand out.

All the collections of the Centre – including those related to books, drawings, and photographs – are accessible to the public, and some sections are already available online. Also available are the multimedia material related to conferences, interviews with master glass-makers, art historians, and artists, and – last but not least – the digital archives of the historic Venini glassworks.

Guided visits to the Glass Study Centre archives can be booked by writing to centrostudivetro@cini.it.

LE STANZE DEL VETRO



1 Analog archives

Archivio Seguso Vetri d'Arte

Contents: 22,053 drawings, 12,000 photos, 31 production catalogues.

Main series: drawings, photographs; this is principally a furnace archive.

Period: 1932 – 1973

Fondo Vetrerie Antonio Salviati

Contents: 1,101 box binders, around 948 photographs

Main series: administration, photographs, miscellany (sketches, correspondence)

Period: 1901 – 1992

Archivio Pauly & C. – C.V.M.

Contents: estimated 40,000 documents

Main series: administration, accounting, drawings, photographs; on the whole a business archive.

Period: 1908 – 1990

Archivio Ettore Sottsass

Contents: 85.200

Main series: written texts, correspondence, dossier, drawings, sketches and projects, manuscripts, typewritten documents, complete magazine collections, press clippings, photographic albums.

Period: 1927-2007

Archivio Carlo Moretti e Giovanni Moretti

Contents: 1817 drawings, projects

Main series: drawings, projects

Period: 1958-2013

Archivio Vinicio Vianello

Contents: 1,100 drawings and 12 folders mainly containing photographs, newspaper articles, catalogues, patents.

Main series: drawings, photography.

Period: 1956 – 1988

Archivio M.V.M. Cappellin & C.

Contents: 651 drawings, 7 photographic albums, 10 production catalogues

Main series: drawings, photographs

Period: 1925 – 1931

Archivio Aureliano Toso (including 'Dino Martens' Archives')

Contents: 8,195 drawings, 2,247 photograph, 25 photographic albums

Main series: drawings, photography

Period: 1938 – 1963

Archivio Salviati & C.

Contents: 464 drawings, 236 photographs and plates, 15 production catalogues

Main series: drawings, photography

Period: 1903 – 1959

Archivio Fulvio Bianconi

Contents: 460 items (mainly drawings, some leaflets, small catalogues and photographs)

Main series: drawings

Period: mainly 1950s

Archivio Scarpa Croce

Contents: 230 drawings

Main series: drawings

Period: 1950s

Archivio Flavio Poli – Cristallerie / Società Veneziana Conterie

Contents: 115 drawings

Main series: drawings

Period: 1964 – 1966

Archivio Luciano Vistosi

Contents: to be defined

Main series: administration, accounting

Period: 1952 – late 20th century

Archivio Anna Venini

Contents: 139 items including box binders with index cards of art works, newspaper articles, correspondence, patents.

Main series: photographs, correspondence, press cuttings

Period: 1902 – 2005

Archivio Heinz Oestergaard

Contents: 105 photographs, 17 plates, 6 miscellaneous

Main series: photographs

Period: 1980s

Archivio Julius Theodor Kalmar

Contents: ca. 130

Main series: administrative documents, promotional material, projects/drawings

Period: 1969-85

Giorgio Vigna

Contents: 653 items

Main series: drawings and sketches

Period: 1995-2018

Silvano Rubino

Contents: ca. 150 items

Main series: drawings and projects, drawings notebook

Period: 2001-2012

Pino Signoretto

Contents: ca. 5000 items

Main series: drawings, photographs, bibliographic material and publications

Period: 1983-2004

Cristiano Bianchin

Contents: ca. 500

Main series: drawings, correspondence, notebooks with sketches

Period: 1985-2008

Small-scale Archives (less than 100 items)

- **Carlo Scarpa:** 20 drawings
- **Barovier Seguso e Ferro:** 29 drawings, 3 albums, period 1933-1936
- **Ginny Ruffner:** 52 drawings dated 1989
- **Peter Shire:** 40 drawings, period 1988-1989
- **Emmanuel Babled:** 20 designs
- **Cattellan Murano:** 51 photographs, 3 various
- **Angelo Barovier:** 1 drawing, 1 photo, 1 box with miscellaneous material
- **Anzolo Fuga:** 4 drawings
- **Balsamo Stella** 13 drawings
- **Remy & C.** 1 photographic album
- **Successori Andrea Rioda:** 2 production catalogues, 1 photographic album
- **Vetri Soffiati Muranesi Venini & C.** 1 production catalogue

TOTAL: over 200.000 items (drawings, photographs, albums and documents)

2 Digital Archives

- **Carlo Scarpa. Venini 1932 – 1947: 1,467**
- **Napoleone Martinuzzi. Venini 1925 – 1931: 1,577**
- **Tomaso Buzzi alla Venini: 1,211**
- **Fulvio Bianconi alla Venini: 1,353**
- **Paolo Venini e la sua fornace: 1715**
- **Vittorio Zecchin. I vetri trasparenti per Cappellin e Venini: 1832**
- **La Vetreria Cappellin e il giovane Carlo Scarpa 1925 – 1931: 1467**
- **Seguso Vetri d'Arte: 67291**
- **M.V. M. Cappellin & C.: ca. 600**
- **Giorgio Vigna: 850**
- **Silvano Rubino: ca. 800**
- **Emmanuel Babled: 16**
- **Dino Martens: 345**
- **Peter Shire: 115**
- **Ginny Ruffner: 52**
- **Vinicio Vianello: 1317**
- **Carlo Moretti e Giovanni Moretti: 3643**

TOTAL: 84.551 digital documents

LE STANZE DEL VETRO



3- Multimedia Archives

Archivio Gianluigi Calderone:

- *Laura de Santillana*: **92 videos**
- *Carlo Scarpa. Fuori dal paradiso*: **1 video, 20 transcribed interviews**
- *Casa Venini*: **1 video, 20 transcribed interviews**
- *Progetto STANZE DEL VETRO*: **418 videos**
- *Fulvio Bianconi. La commedia dell'arte*: **1 video, 10 transcribed interviews**
- *Giacomo Cappellin. Ciacole*: **1 video, 10 file transcribed interviews**
- *La foglia d'oro*: **1 video, 1 transcribed interview**
- *Napoleone Martinuzzi. Mio comandante*: **1 video, 13 transcribed interviews**
- *Paolo Venini. L'uomo di notte*: **1 video**
- *Santillana Associati*: **1 video, 10 transcribed interviews**
- *Thomas Stearns. L'ultima sentinella*: **1 video, 7 transcribed interviews**
- *Tomaso Buzzi. Memorie dell'angelo custode*: **1 video, 17 transcribed interviews**
- *Toni Zuccheri. Pezzi Sparsi*: **1 video, 11 transcribed interviews**
- *Vittorio Zecchin. La meraviglia*: **1 video, 8 transcribed interviews**

Archivio Silvano Rubino

- *Silvano Rubino. La voce dei mutamenti*: **1 video**

Archivio Pino Signoretto

Miscellaneous multimedia material
(VHS, DVD, CD)

Archivio misto CSV:

Video interviews and miscellaneous material: **20 videos**

For information:

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LE STANZE DEL VETRO



**Exhibitions organized by LE STANZE DEL VETRO
and in cooperation with other museums since 2012:**

Carlo Scarpa. Venini 1932 – 1947

Curated by Marino Barovier
(26.08.2012 / 06.01.2013)

FRAGILE?

Curated by Mario Codognato
(08.04.2013 / 28.07.2013)

Napoleone Martinuzzi. Venini 1925 – 1931

Curated by Marino Barovier
(06.09.2013 / 06.01.2014)

Venetian Glass by Carlo Scarpa.

The Venini Company, 1932 – 1947

Metropolitan Museum of Art, New York
(05.11.2013 / 02.03.2014)

I SANTILLANA

Works by Laura de Santillana and Alessandro Diaz de Santillana
(05.04.2014 / 03.08.2014)

Tomaso Buzzi at Venini

Curated by Marino Barovier
(12.09.2014 / 11.01.2015)

I Santillana

MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
(19.11.2014 / 29.03.2015)

Glass from Finland in the Bischofberger Collection

Curated by Kaisa Koivisto and Pekka Korvenmaa
(12.04.2015 / 02.08.2015)

Fulvio Bianconi at Venini

Curated by Marino Barovier
(11.09.2015 / 10.01.2016)

Laura de Santillana and Alessandro Diaz de Santillana

Yorkshire Sculpture Park, Wakefield, UK
(02.05.2015 / 06.09.2015)

Glass Tea House *Mondrian*

By Hiroshi Sugimoto
(04.06.2014 / 29.11.2016)

The Glass of the Architects.

Vienna 1900 – 1937

Curated by Rainald Franz, MAK Glass and Ceramics Collection, Vienna
(18.04.2016 / 31.07.2016)

Paolo Venini and His Furnace

Curated by Marino Barovier
(11.09.2016 / 08.01.2017)

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The Glass of the Architects: Vienna 1900–1937

Curated by Rainald Franz, MAK Glass and Ceramics Collection
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
(18.01.2017 / 17.04.2017)

Ettore Sottsass: The Glass

Curated by Luca Massimo Barbero
(10.04.2017 / 30.07.2017)

Qwalala

By Pae White
(12.05.2017 / 30.11.2019)

Vittorio Zecchin: Transparent Glass for Cappellin and Venini

Curated by Marino Barovier
(11.09.2017 / 07.01.2018)

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

Curated by Isabelle Reiher and Chiara Bertola
(09.04.2018 / 29.07.2018)

Venini & C. 1934–1959. Le génie verrier à Murano

Vitro Centre, Romont, Switzerland
Curated by Elisa D'Ambrosio and Astrid Kaiser
(09.06.2018 / 04.12.2018)

Glass of the Architects. Vienna 1900–1937.

A cooperation of the MAK and LE STANZE DEL VETRO

Corning Museum of Glass, NY (USA)
Curated by Alexandra Ruggiero
(23.06.2018 / 7.01.2019)

The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa 1925–1931

Curated by Marino Barovier
(10.09.2018 / 06.01.2019)

Maurice Marinot. The Glass, 1911–1934

Curated by Jean-Luc Olivie and Cristina Beltrami
(24.04.2018 / 28.07.2018)

Thomas Stearns at Venini

Curated by Marino Barovier
(09.09.2019 / 05.01.2020)

Venice and American Studio Glass

Curated by Tina Oldknow and William Warmus
(06.09.2020 / 10.01.2021)

The Glass Ark. Animals in the Pierre Rosenberg Collection

Curated by Giordana Naccari and Cristina Beltrami
(26.04.2021 / 01.11.2021)

Tapio Wirkkala at Venini and Toni Zuccheri at Venini.

Two exhibitions at LE STANZE DEL VETRO

Curated by Marino Barovier
(21.11.2021 / 13.03.2022)

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FontanaArte. House of Glass

Curated by Christian Larsen
(04.04.2022 / 31.07.2022)

Venini: Light 1921–1985

Curated by Marino Barovier
(18.09.2022 / 08.01.2023)

The Gigantic Installations extended to 9 July 2023

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