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PROGRAMMES
(MARCH – AUGUST 2016)

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3-10-17 MAR	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Books at San Giorgio. Eleventh Year</i>
8 MAR	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Film Screening Cenere</i>
11 MAR	VENICE, CA' FOSCARI <i>Study Day Greek Music and Culture in the Ottoman World</i>
14 – 19 MAR	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Bîrûn Ottoman Music Workshop Greek Composers in Classical Ottoman Music</i>
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APR - JUN	VENICE, PALAZZO CINI GALLERY AT SAN VIO <i>Art Conversations</i>
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18 APR – 31 JUL	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition Le Stanze del Vetro The Glass of the Architects. Vienna 1900-1937</i>

23 APR, 21 MAY, 25 JUN	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Concert Series The Complete Beethoven String Quartets</i>
25 – 30 APR	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>International Workshop and Symposium Accademia Monteverdi</i>
2 – 4 MAY	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Historical Studies Seminar The Divided City</i>
6 MAY	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>International Conference Vienna and Modern Glass: 1900-1937</i>
11 – 16 MAY	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>The Egida Sartori and Laura Alvini Early Music Seminar Battles and Lamentations. Jaquequin and Carpentras. Tradition and Innovation in French Music, 1520-1540</i>
17 – 20 MAY	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>International Conference Decoration of Performance Space: Meaning and Ideology</i>
20 MAY – 19 JUN	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Exhibition Waiting for Qin Feng</i>
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8 – 10 JUL	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>International Conference Investigating Musical Performance: Towards a Conjunction of Ethnographic and Historiographic Perspectives</i>
18 – 23 JUL	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Seminar on 16th- and 17th-Century Music Sources Venice, a City without a Court: Churches, Operas and Theatres</i>
18 – 31 JUL	VENICE, ISLAND OF SAN GIORGIO MAGGIORE <i>Shakespeare in Venice Summer School. The Shylock Project 2</i>

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EDITORIAL

The Fondazione Cini programme for March to August 2016 follows the guidelines of the three strategic types of activities that have been consolidated over the last few years: a) specialised academic events in disciplines that can generally be associated with the humanities, and traditionally organised by the Fondazione Giorgio Cini institutes and research centres; b) events focused on thinking on topical political, cultural and social issues, characterised by a multidisciplinary, intercultural approach; c) developing and making the most of the buildings, furnishings, and material and intangible heritage kept on the Island of San Giorgio Maggiore and in the Palazzo Cini at San Vio.

Each of these strategic types is reflected in the list of principal cultural events for 2016, described in this issue of the *Lettera*. There is, however, one particularly important project in the first half of the year: the presentation and official public opening of the *Squero*, a new auditorium on the Island of San Giorgio Maggiore.

The buildings of the *Squero* (boatyard) date back to the mid-19th century. Its structure was inspired by great Venetian architecture and was mainly modelled on the Arsenale shipyards for the design, materials and functional layout. At the same time, thanks to its position, it dialogues with the earlier customs storehouse, which in turn was inspired by the warehouses of the Dogana della Salute. The restoration project was financed by residual funds from the “Special Law for Venice” and a substantial contribution from the Fondazione Virginio Bruni Tedeschi. The boatyard has thus now been converted into a 200-seat auditorium to be used for concerts, shows and other cultural events.

The *Squero* will be inaugurated by the Quartetto di Venezia, who will perform the complete Beethoven string quartets in a series of six concerts. With the refurbishing and opening of the *Squero*, yet another gem has been added to the heritage of the Island of San Giorgio Maggiore, a state property permanently loaned to the Fondazione Giorgio Cini.

President
Giovanni Bazoli



MAIN FORTHCOMING ACTIVITIES



Venini, “Dama” murrine glass vases, 1954

16 FEBRUARY 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Paolo Venini and His Furnace*

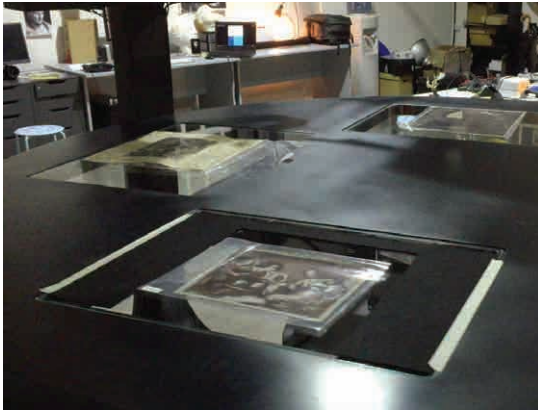
Coordinated by the Glass Study Centre of the Institution of Art History, this conference focuses on Paolo Venini (1895-1959) and his important role as an enlightened, creative entrepreneur in the world of Venetian glass. A great orchestrator and shrewd manager of his company, Venini was highly cultivated and interested in both contemporary artistic developments and international market demands. Especially in the 1950s, he also engaged in conceiving several series of glass items, in collaboration with technical office of the glassworks. As early as the mid-1930s, he had turned to new designers such as the Swedish ceramicist Tyra Lundgren, renowned for his humorous “bestiary”. The conference will discuss and analyse: works from the

post-war period stemming from the involvement of architect Gio Ponti; the production in the second half of the 20th century, which saw close collaboration with designer Piero Fornasetti, and painters Riccardo Licata and Eugène Berman. The speakers will also deal with the major American exhibitions and, therefore, the relations with Ken Scott and Charles Lin Tissot. Lastly, there will be a paper on architects Massimo Vignelli and Tobia Scarpa, who were continuously involved in life at the Venini glassworks. In reconstructing the history of the Murano furnace, the conference highlights one of Paolo Venini’s key intuitions: the modernisation of the company catalogue by introducing new, elegant and strikingly simple product lines, while making the most of the technological and craft traditions. The conference themes will be further explored in the exhibition *Paolo Venini and His Furnace*, due to open in Le Stanze del Vetro on the Island of San Giorgio Maggiore next autumn.

1 MARCH 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Replica project

The *Replica* project, a partner of Venice Time Machine, has launched an original approach to technological developments aimed at safeguarding, popularising and promoting the cultural heritage. This approach preserves the specific archive and historical features of the artistic heritage being accessed and the institutions preserving them. The project brings together several different kinds of experience: big data management by the École polytechnique fédérale de



Lausanne (EPFL), the study of the valuable iconographic heritage at the Fondazione Cini and Adam Lowe's remarkable expertise in the field of digitising artworks. For almost ten years Lowe, the founder of the Factum Arte studio, has enjoyed prolific collaboration with the Foundation, which began with the creation of the facsimile of Paolo Veronese's *Wedding at Cana* in the Palladian Refectory. The arrival of a special scanner means that a digitising campaign of photographs will begin in March 2016. The work, which will initially concern the Institute of Art History Photo Library and then all the photographic archives kept in the Foundation, is expected to be completed by September 2018. The freely accessible online publication of an initial batch of images, expected by the end of 2016, should encourage the study of

some lesser-known or unknown masterpieces, only previously documented thanks to the long, meticulous work of art historians such as Rodolfo Pallucchini, Nicolò Cipriani and Giuseppe Fiocco, whose photographic archives have entered the Fondazione Giorgio Cini over the years.

3, 10, 17 MARCH 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Books at San Giorgio *Eleventh Year*

Books at San Giorgio is a series of meetings that presents the latest Fondazione Giorgio Cini publications, usually the outcome of its Institutes' research activities in various disciplines: art history, 20th-century music, Venetian history, the music of Vivaldi, drama and ethnomusicology. In 2016 the series enters its eleventh year. Over the past decade has been produced over 250 publications and has presented 60 of them at these launches (books of essays, art catalogues, critical editions of music and latest issues of magazines). The guest speakers at the presentations are leading figures from the world of culture and offer audiences of specialists and enthusiasts evidence of the vitality and variety of the cultural production on the Island of San Giorgio Maggiore.

On 3 March, the Spring series begins with Gino Benzoni, Maria Giordana Mariani Canova and Federica Toniolo, who will present *La miniatura per le confraternite e le arti veneziane. Mariegole dal 1260 al 1460*. Written by Lyle Humphrey, this fascinating book surveys two centuries of texts and illustrations in *Mariegole*, the illuminated statute books of the devotional guilds and the various "national" congregations in Venice during the Middle Ages. The meeting on 10 March, on the other hand, will be devoted to *Musical Listening in the Age of Technological Reproduction*. Edited by Gianmario Borio, this is the first book in a new series entitled "Musical Cultures of the Twentieth Century", of which he is also series editor for publishers Ashgate. The book will be discussed by Simon Zagorski-Thomas and Francesco Giomi.

Lastly, on 17 March, Simona Marchini and Fortunato Ortombina will present *Il Teatro di Pierluigi Samaritani*, a catalogue of the stage designs and documents in the Samaritani Archive, now in the Fondazione Giorgio Cini Theatre Study Centre. The book also includes a thorough critical inquiry by Maria Ida Biggi into the art of the Piedmont stage designer.



A leaflet for *Cenerè*, published by the film producer, Casa di Produzione Ambrosio, Turin, 1916

8 MARCH 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Film Screening *Cenerè*

To mark a hundred years since the premiere of *Cenerè* (Ash), the Theatre Study Centre is paying homage to this remarkable film and its star by organising a public showing of a previously unpublished coloured copy, courtesy of the Cineteca del Friuli. The film will be accompanied by live music performed by pianist Roberta Paroletti.

Inspired by the homonymous novel by Grazia Deledda and produced by Ambrosio Film, *Cenerè* is the only film starring Eleonora Duse. Set in Sardinia but shot between Ala di Stura and Balme in Piedmont in August 1916, the film describes the intense, tormented mother-son

relationship involving Rosalia Derios, played by Duse, and her illegitimate son, Anania (Febo Mari): the heartrending story of abandonment and reconciliation culminates in tragedy. Enthusiastic about her character and part, after seven years away from the stage, Eleonora Duse directed the film and also worked on the script together with Riccardo Artuffo.

The film will be introduced by a round table with the aim of exploring the themes associated with the film and its genesis. Maria Ida Biggi and Maria Pia Pagani will intervene.

14 – 19 MARCH 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Bîrûn Ottoman Music Workshop *Greek Composers in Classical Ottoman Music*

From 14 to 19 March 2016, the Intercultural Institute of Comparative Music Studies of the Fondazione Giorgio Cini, Venice, is holding the fifth edition of Bîrûn, a series of advanced workshops on Ottoman classical music, directed by Kudsi Erguner, and addressed to professional or semi-professional musicians. Based on the modal system of the *maqâm*, Ottoman classical music was enriched by the contributions of Turkish, Arab, Persian, Greek, Jewish and Armenian composers who all flourished in the territories of the empire. Considering Ottoman classical music as a regional or national tradition would be misleading, since it represents a taste and an art shared beyond cultures of provenance in much the same way as European classical music. The aesthetics of Ottoman music is the result of influences that range from Byzantium to the Middle East, Central Asia and India. This year the workshop will be on Greek composers in Ottoman classical music. Six scholarship winners specialised in various instruments (*ney*, *ûd*, *tanbûr*, *kanûn*, *kemençe*, percussions and voice) have been selected after an international call for applications. They will study music by composers such as Zaharya (d. 1740), Petros “Lampadarios” (c. 1730-1778), Vasilaki Efendi (1845-1907), Corci, Nikolaki and Yorgi, who lived in the late 19th and early 20th centuries and composed in the various genres and forms of Ottoman classical music. The workshop will end with a public concert performed by the Bîrûn ensemble, conducted by

Kudsi Erguner. This year the Birûn workshop will again be preceded by a “Prelude to Birûn”, a study day on *Greek Music and Culture in the Ottoman World*, coordinated by Giovanni De Zorzi, to be held on 11 March at Ca’ Foscari University, Venice, in collaboration with the Department of Philosophy and the Cultural Heritage.



La mia piccola trincea, directed by Paola Bigatto and Ambra D’Amico, and performed by students of the Accademia Teatrale Veneta, Teatro Junghans, Venice, December 2015

18 MARCH 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Staged Reading *La mia piccola trincea*

As part of the commemorations for the centenary of the Great War, the Theatre Study Centre has organised a staged reading based on the play *La mia piccola trincea* (My Little Trench), first performed by the students of the Accademia Teatrale Veneta in December 2015. The event is part of the Veneto Region project ... *la guerre! la guerre! la guerre!*, promoted by the drama school in collaboration with the Fondazione Giorgio Cini and the Musei Civici, Venice, with the aim of offering a different angle on the war and especially on the relationship between art and civil life.

Based on an idea by Maria Ida Biggi and directed by Paola Bigatto and Ambra d’Amico, *La mia piccola trincea* is inspired by the correspondence between Eleonora Duse and her daughter Enrichetta, published in *Ma Pupa, Henriette*. According to Gabriele D’Annunzio, the great diva’s style of writing is “rhythmical and spoken; it almost has her voice, eyes and even her gestures”. The letters that will be read to the audience shape out an unusual narrative to the background of the events in the First World War and its impact on the life of the actress, who deeply sympathised with the suffering of the soldiers. Her powerful, direct testimony urges us to heed the lessons of history.



Andrea Schiavone, *The Marriage of Cupid and Psyche*, c. 1550, New York, Metropolitan Museum of Art

31 MARCH AND 2 APRIL 2016
VENICE, BIBLIOTECA NAZIONALE MARCIANA

1 APRIL 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Andrea Schiavone. Painting, printmaking, drawing in the Venice of sixteenth century*

This conference on Andrea Schiavone has been promoted and organised by the Fondazione Giorgio Cini Institute of Art History and the Biblioteca Nazionale Marciana. The Dalmatian painter was one of the leading artists on the Venetian art scene in the mid-16th century along with Titian, Tintoretto and Veronese. Andrea Schia-

vone has long been left in the shade and only recently has there been a renewed interest in his multifaceted life and work. After being the subject of a monograph published in 1980 by Francis L. Richardson, Schiavone currently features in a major exhibition at the Museo Correr, which must be credited with reviving scholarly and public interest in the painter from Zara (Zadar).

Due to be held just after the exhibition closes, the international conference will contribute to clearing up those aspects of Schiavone's art that Richardson's book had already highlighted as being problematic: from his training to relations with visual sources and contemporaries, catalogue issues and the chronology of his works. Over twenty international experts and scholars with various methodological approaches will attend the conference. In four sessions – two half days and a whole day – at the Fondazione Giorgio Cini, the participants will address some of the unresolved issues still requiring further study. In the framework of an interdisciplinary methodology, the conference will attempt to describe more clearly the catalogue of paintings and prints, the contents of Schiavone's cultural background, psychological aspects, the historical-literary debate, and his critical fortune in his own age and in later centuries. There will also be a session on the artist's image in his homeland. Following on from the exhibition, these two days of exchanges and discussions, may yield important ideas for a better understanding of the art history of Venice in its Golden Age.

8 APRIL – 15 NOVEMBER 2016
VENICE, PALAZZO CINI AT SAN VIO

The Palazzo Cini Gallery

On 8 April the Palazzo Cini Gallery will re-open to the public, the stately residence on the Grand Canal with its art collection belonged to Vittorio Cini, thank to a partnership with Assicurazioni Generali. In this refined, intimed setting, in addition to the important exhibition on the second floor *Veneto Paintings from the Vittorio Cini collection*, *A Guest at the Palace*, an initiative successfully launched in 2014, that is the result of significant collaboration between the Fondazione Giorgio Cini and major Italian and international galleries and museums, will continued

The permanent collection of the Gallery will thus be enhanced, from the day of the opening until 6 June 2016, with a remarkable loan: the work by Andrea Mantegna (Isola di Carturo, c. 1431- Mantua, 1506) depicting *Saint Mark*, courtesy of the Städel Museum, Frankfurt. Painted with tempera and casein on canvas, the work is associated with the very early Paduan years of the young Mantegna, when he was working on the Ovetari Chapel in the Church of the Eremitani, from 1448 to 1449, in collaboration with Nicolò Pizolo. Here we find the unsurpassed quality of the young painter destined to become the



Andrea Mantegna, *Saint Mark*, Frankfurt, Städel Museum

founding father of “Antiquarian” painting in the Po Valley in the 15th century. The legacy of Squarcione comes through in the realistic fine rendering of details, combined with the solid massive perspective, a constant feature in Mantegna’s art: absorbed in divine meditation, the saint is framed by a classically composed marble window. The noble, restrained gravity of the spatial illusionism – underscored by a *cartellino* attached below the sill with the artist’s signature and mention of Saint Mark – makes the Frankfurt painting a firm reference point for the early years of one of the most ingenious Renaissance painters.

8 APRIL – 5 SEPTEMBER 2016
VENICE, PALAZZO CINI GALLERY AT SAN VIO

Exhibition *Rediscovered Masterpieces from the Vittorio Cini Collection*

In addition to great variety, one of the most important features of the historic art collection owned by Count Vittorio Cini, is its wealth. The collection boasts thousands of paintings, sculptures, drawings, decorative art objects and furnishings, acquired from numerous antique dealers and collectors from the 1930s to the 1970s, and at times with renowned provenances (Costabili, Torlonia, Cook, Pisa, Contini Bonacossi and Bulgari). The painting section contains a very fine group of Venetian School paintings, which when seen together enable us to grasp the quintessential spirit of an exceptional collector, who acquired works by the most representative names in Venice from the 14th to the 18th centuries. His interest in Venetian art comes through especially in the last years of his collecting, when was driven by the very understandable desire to add works from his adoptive city to the already rich sections on Emilia and Central Italy and to include the glorious season of the *Settecento*, the Golden Century of Venetian painting, for which the “omnivorous” collector felt there was a lacuna in his collection.

The exhibition of *Veneto Paintings from the Vittorio Cini Collection* is strategically conceived as a temporary extension of the permanent collections installed in the house museum created in 1984 following

the donation by Cini’s daughter, Yana Cini Alliata di Montereale, of a highly representative selection of Tuscan and Ferrarese works. The exhibition thus now provides the extraordinary opportunity to explore and present one of the most significant but lesser known sections of the Cini collection. Visitors will be able to admire the group of Veneto paintings, some exceptionally on show to the public for the first time, which give an idea of the qualitative standards of one of the most important art collections in 20th-century Italy, and the tastes, thinking and preferences that informed its development. Although starting from a predilection shaped by Berenson, in keeping with the principles and trends of the time for the art of the Italian



Carlo Crivelli, *Virgin and Child (Madonna Speyer)*,
private collection

Primitives and the Renaissance (from Guglielmo Veneziano to Carlo Crivelli, Jacopo Bellini and Bartolomeo Montagna), the exhibition highlights how Vittorio Cini also took an interest in later centuries, from the 16th century of Titian and Lorenzo Lotto to the 18th century of Giambattista Tiepolo, Canaletto and the Guardi.

The exhibition is part of research work in progress on the art collections of Vittorio Cini, which will also see the publication of the updated catalogue of the Palazzo Cini Gallery, followed by *Quaderni*, a series of publications dedicated to the individual sections.

15 APRIL 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Solti Academy *Concert for Five Pianists and Six Singers*

The eighth edition of the Solti Peretti Répétiteurs Masterclasses, organised in collaboration with the Georg Solti Accademia di Bel Canto, will end with a concert featuring six pianists and singers performing works from the Bel Canto repertoire in the splendid setting of the Sala degli Arazzi in the Fondazione Giorgio Cini. The Solti Peretti Répétiteurs Masterclasses, unique in their kind, offer six outstanding young pianists a period of intensive study with some expert contemporary répétiteurs. The skills of good répétiteurs cannot be underestimated, nor can their influence on the life and career of a singer. They are the most versatile musicians in the world of classical music, influential coaches for singers, enabling them to express their full potential in performances. Significantly, many répétiteurs have gone on to become top international conductors: Solti, Pappano, Gergiev and Muti, to mention but a few.

Over the years, the Georg Solti Accademia has built up a great reputation for professionalism, rigorous discipline and care over details. These are the same values that Sir Georg Solti pursued throughout his life. To honour his memory and spirit, singers who have worked with him – such as Mirella Freni, Kiri Te Kanawa, José Carreras, Leo Nucci, Luciana Serra, Daniela Dessi, Frederica von Stade, Mariella Devia, Thomas Allen and Angela Gheorghiu – have collaborated with the Solti Accademia, thus handing down to the new generations what they themselves learned as young singers.

18 APRIL – 31 JULY 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE / LE STANZE DEL VETRO

Exhibition *The Glass of the Architects. Vienna 1900-1937*

Curated by Rainald Franz, *The Glass of the Architects. Vienna 1900-1937* is the second exhibition dedicated to international developments in 20th-century glass, after *Glass from Finland in the Bischofberger Collection*. The exhibitions are part of the “Rooms for Glass” project jointly run by the Fondazione Cini and Pentagram Stiftung for the purpose of studying and promoting the art of glassmaking in the 20th and 21st centuries. With over 300 works from the collection of the MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna, and

private collections, the exhibition in Le Stanze del Vetro on the Island of San Giorgio Maggiore focuses for the first time on the history of glassmaking in Austria from 1900 to 1937, a period spanning the last decades of the Austro-Hungarian Empire and the First Republic. In fact in the early 20th century a group of young architects, designers, and fine arts and architecture students developed a special interest in the process of glassmaking. Many of them were to win fame as leading figures in Viennese Modernism, such as Josef Hoffmann (1870-1956), Koloman Moser (1868-1918), Joseph Maria Olbrich (1867-1908), Leopold Bauer (1872-1938), Otto Prutscher (1880-1949), Oskar Strnad (1879-1935), Oswald Haerdtl (1899-1959) and Adolf Loos (1870-1933). They paved the way to the first pioneering developments in 20th-century glass production as they worked with the furnaces in order to gain a thorough understanding of the material.

The collaboration between architects and designers and the introduction of their innovations to production created the style of Viennese Glass, found in new projects such as the *Wiener Werkstätte* or the Austrian *Werkbund*. In the exhibition, the juxtaposition of glass objects and their designs (with photographs documenting their production, design and exhibitions) brings back to life the amazing impressions on visitors that such radically modern objects created at the time.

23 APRIL, 21 MAY, 25 JUNE 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Concert Series *The Complete Beethoven String Quartets*

In collaboration with the Quartetto di Venezia and Asolo Musica, the Fondazione Giorgio Cini has organised a performance of the complete string quartets of Ludwig Van Beethoven in six public concerts in 2016: three in the first semester and three in the second (17 September, 22 October and 16 November). The aim is to offer audiences, especially Venetian residents, an exceptional artistic experience in the new auditorium on the Island of San Giorgio Maggiore, created by the stunning conversion of the *Squero*, a former boatyard rebuilt on the island during the historic restoration in the 1950s.

The Quartetto di Venezia has a worldwide reputation for its refined performances, and many critics and experts consider it to be one of the finest Italian string quartets. Entirely made up of Venetians, the quartet has made a name for its initiatives to promote concerts of a high standard in Venice. The series is also part of the goal to set up a long-term project aimed at creating a permanent series of concerts featuring string quartets. The idea is to hold a series of events with an international appeal involving not only performances but also Masterclasses, courses and advanced workshops.

Through collaboration with the Quartetto di Venezia and Asolo Musica, the Fondazione Giorgio Cini thus sets out to further strengthen its already strong ties with the city through a programme designed to meet the taste not only of specialists but also a wider audience of enthusiastic cultivated concertgoers.

25 – 30 APRIL 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Workshop and Symposium *Accademia Monteverdi*

In collaboration with the Monteverdi Choir and Orchestra, London, directed by Sir John Eliot Gardiner, the Theatre Study Centre is hosting the third edition of the Accademia Monteverdi in the Fondazione Giorgio Cini from 25 to 30 April 2016. To be personally taught by Sir John Eliot Gardiner, the series of workshops will take the form of preparation for a performance of the Monteverdi trilogy (*L'Orfeo*, *Il ritorno di Ulisse in patria*, and *L'incoronazione of Poppea*), planned for 2017 to mark 450 years since the birth of the composer. The workshop is for singers chosen for the principal parts, some only just setting out on careers in early music. During the intensive week of work, the participants will have the opportunity to explore specialist themes and techniques of performance practice in order to explore the links

between philological studies and historically informed performances in a contemporary context. There will be a final concert open to the public.

2 – 4 MAY 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Historical Studies Seminar *The Divided City*

The Divided City is the general title of the Historical Studies Seminar, which, as usual is spread over five half days. The focus will be on the divisive factors found over the centuries in urban history, even in Venice, despite being admired, as long as it was a city state, for its regime of social peace, free of Guelphs and Ghibellines, uprisings and revolts. Indeed the *arsenalotti* (Venetian shipyard workers) seem almost tame compared to the rebellious Florentine *ciompi* (wool carders). Although characterised by strong class differences, Venice as a capital city never witnessed the clamorous episodes of class struggle found elsewhere. Similarly, in Venice the rivalry between patrician families was never exasperated to the extent that it troubled the whole city, unlike the Verona of the Montecchi and the Capuleti. Nonetheless, the erection of Emilio Marsili's monument to Paolo Sarpi in Venice in 1892 did cause a clash between clerics and secular forces similar to the conflicts after monuments were raised to Arnaldo da Brescia in Brescia and Giordano Bruno in Rome. The fact remains that as the foundation for peaceful coexistence, shared presuppositions and harmony, the city (the *civitas*, the result and expression of *civilitas*) per se brings people together in a common life, unified as it is by its surrounding walls. But at the same time from its outset, the city has witnessed tensions and lacerations: Rome, the city by antonomasia was born out of a crime when Romulus slew Remus. Augustine's *civitas Dei* was one matter, the earthly city quite another. Ancient Rome was always troubled:



Paolo Vendramin's libretto for *Adone* by Monteverdi, Venice 1639, Fondazione Giorgio Cini, Fondo Rolandi

patricians against plebs, and the birth of Imperial Rome prevaricating over Republican Rome. The seminar will become an extended consonant, dissonant, convergent and divergent debate.

6 MAY 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Vienna and Modern Glass: 1900-1937*

To coincide with the exhibition *The Glass of the Architects. Vienna 1900-1937*, the Glass Study Centre has organised an important conference, mainly focused on art glass production in Vienna and Venice from 1900 to 1937. This in fact was a period that saw a crucial impetus and influential ideas in the world of architecture and applied arts, stimulating creativity, research, Middle European technology and much more. The conference sets out to explore the various themes concerning the period in question, including the phenomenon of the Viennese Secession and its influence on some aspects of Venetian art, the relationship with the leading architects of the Wiener *Werkstaette* – with a specific focus on the key role played Adolf Loos – and lastly, the relations between the Venice Biennale and the various developments in research and designing activities in the historical period in question. The speakers will also analyse the multifaceted and innovative ways of conceiving glass as a modern material in Viennese architecture, the Cologne exhibition dedicated to the Austrian *Werkbund* in 1914, the *a lume* (lampwork) technique in Venice and Vienna, and the impact of the Swedish tradition on Austrian glass.



Luciano Romano, detail of *The Lamentation over the Dead Christ* by Niccolò dell'Arca, Bologna

11 – 16 MAY 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Egida Sartori and Laura Alvini Early Music Seminar *Battles and Lamentations. Janequin and Carpentras. Tradition and Innovation in French Music, 1520-1540*

Organised with the support of Irma Merk Stiftung and L.& Th. Roche Stiftung, this year's Early Music Seminar will compare the extraordinary compositional techniques of two leading polyphonic composers in the second quarter of the 16th century in France: Clément Janequin (c. 1485 – after 1558) and Elzéar Genet called Carpentras (c. 1470-1548). With strikingly different biographies –Carpentras had permanent ties with the Roman papacy and the Avignon Curia, whereas Janequin was dogged by enduring economic hardship and unsteady employment – the two composers could not be further apart in terms of stylistic preferences and favoured genres.

In the case of Janequin the seminar will mainly address the more representative of his over 250 profane *chansons* and the way they contrast with the more sober psalms, lamentations and

chansons spirituelles. The emphasis with Carpentras will mainly be on his offices and many settings of the lamentations of Jeremiah plus his rare *frottole* to texts by Petrarch. Lastly, the theme of the transmission of Carpentras's works will be considered, since it was the first example of authored printed editions of complete works. The Masterclasses will be taught by the great expert of 16th-century French polyphonic singing Dominique Visse, the founder and director of the *Clement Janequin* ensemble, while workshops and lectures on the transmission of manuscript and printed repertoires will be held by Kate van Orden, Dwight P. Robinson Jr. Professor of Historical Musicology and an expert on 16th-century music at the University of Harvard.



Detail of the ceiling in the Teatro La Fenice, Venice, before the fire of 1996

17 – 20 MAY 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Decoration of Performance Space: Meaning and Ideology*

In collaboration with the International Council for Traditional Music (ICTM), directed by Professor Zdravko Blažeković, also head of the Research Centre for Music Iconography at the City University of New York, the Theatre Study Centre has organised and will host the 13th Symposium of the ICTM Study Group on Iconography of the Performing Arts. The conference will address issues involved in the discipline with special reference to the iconographical documentation

concerning the staging of music performances.

Thinking of music performance, we usually consider the action happening on the theatre or concert stage, in front of spectators. However, performance space surrounding the spectators, its interior and exterior architectural decoration, as well as fashion of spectators and their habits are also constituent elements of a performance, supplementing the experience of a live event. The conference will focus on visual aspects and decorations of spaces in which musical performances occur, the self-representation of audiences attending performances and the political and ideological context. The conference is also an important opportunity to present the rich and varied documentary collection of the Theatre Study Centre's Iconographic Archive to the academic community.

26 MAY – 18 SEPTEMBER 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Exhibition *Cosmic Dance Two*

Staged in collaboration with the Fondazione Giorgio Cini, this exhibition presents the latest phase in the *Cosmic Dance* project that Danish artist Lin Utzon has been working on for some time. The show consists of around 200 works in various media (painted ceramics, sculptures,

oil paintings and drawings) intended to represent the essence of nature or the “cosmic dance” of which, according to the artist, we are all part. Her work draws its inspiration from a phrase Albert Einstein was fond of repeating: “Human beings, vegetables, or cosmic dust, we all dance to a mysterious tune, intoned in the distance by an invisible piper.” This dance has been the leitmotif of Lin Utzon’s artistic commitment over the past twenty-one years.

17 – 18 JUNE 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Political Culture in Contemporary Russia*

With Putin and beyond Putin, the state structure of post-Soviet Russia has developed into a complex multilayer configuration, capable not only of forging new ideologies but also of interacting with the old ones. The state rhetoric evolves as a consequence of the geopolitical situation and influences the development of language: new terms, conspiracy theories and national grandeur. This ideological production affects public opinion in a complex way. Russian public opinion has remained extremely varied and is capable of assimilating or rejecting ideological constructs generated by the state.

Held in collaboration with Reset Dialogues on Civilizations, the conference sets out to analyse these processes and their consequences on contemporary Russia’s relations with Europe, the West and the rest of the world. The papers will provide opportunities for dialogue between leading experts on contemporary Russia from Europe, the United States and Russia itself.

18 JUNE 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Performance site-specific *A new creation by Shobana Jeyasingh*

The Intercultural Institute of Comparative Music Studies continues, with this event, the project devoted to contemporary dance and theatre, and their relations with non-European cultures, having begun a few years with Carolyn Carlson, followed by Shobana Jeyasingh in 2015, authoritative Indian choreographer, who has settled in London where she founded her own company, the Shobana Jeyasingh Dance Company, one of the major English dance companies. After holding in San Giorgio a Masterclass in 2015, in which many professional dancers have participated, some with scholarships, in 2016 the choreographer proposes a site-specific performance conceived for the spaces of Fondazione Giorgio Cini, which will take place in the Palladian Cenacle.

27 – 29 JUNE 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Research-Led Performance Workshop *The Guitar in the Work of Mauricio Kagel, Giacomo Manzoni and Fausto Romitelli*

This workshop, organised by the Institute of Music in collaboration with the Orpheus Instituut, Gent (Belgium), is conceived as an opportunity for cooperation between composers, musicologists and musicians. The principal aim is to prepare performances based on the analysis of musical structures, the sources of the compositional process and documentation of performance practice. The workshop is divided into two parts: the first part is on classical guitar with teachers Lukas Vaes, Seth Josel and Elena Càsoli, and the second on electric guitar with Giacomo Baldelli and Vincenzo Caporaletti. Twelve scholarships are available for young guitarists, who will thus be able to follow all stages in preparing for a concert. Each study day will see its conclusion at a concert, a total of three performances, where will propose the performances of *Tactil* and *Unter Strom* by Mauricio Kagel, *Echi* by Giacomo Manzoni and *Trash TV Trance* by Fausto Romitelli. The key stages of the workshop will be recorded on video which, in addition to documentary purposes, will be a useful teaching aid in advanced music schools and universities.

8 – 10 JULY 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Investigating Musical Performance: Towards a Conjunction of Ethnographic and Historiographic Perspectives*

Continuing with the project to study the practice of performance, launched in 2012 in collaboration between the Intercultural Institute of Comparative Music Studies and the Institute of Music, this conference is the concluding stage of the interdisciplinary thinking pursued in previous seminars. Some of the most authoritative experts from various disciplines (musicology, ethnomusicology, popular music studies and jazz studies) will gather to discuss how ethnographic research and historiography can come together in addressing an important theme for contemporary musicology. The specific feature of this conference – and little explored in other meetings on the same theme – is in fact the transdisciplinary approach typical of most of the speakers, who are leading international authorities in their respective fields of study: Philip Auslander, Travis A. Jackson, Steven Feld, John Rink, Camilla Bork, Martin Clayton, Martin Scherzinger, Timothy Taylor, John Covach, Michela Garda, Mary Ann Smart, Martin Stokes, Francesco Giannattasio, Pierre Michel, Janet Schmalfeldt and Richard Widdess.

18 – 23 JULY 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Seminar on 16th- and 17th-Century Music Sources *Venice, a City without a Court: Churches, Operas and Theatres*

Intended for students and young researchers, the seminar promoted by the Institute of Music sets out to stimulate thinking on the most appropriate historical-methodological strategies for the purposes of exploring the Venetian music-history context in the 16th and 17th centuries. It also aims to provide tools and basic information required by researchers to find their way in the enormous heritage of written and musical sources preserved in the local libraries and archives. The seminar is divided into two parts: a series of morning lectures and practical afternoon sessions in relevant institutions in the city (Archivio di Stato, Archivio Storico del Patriarcato and Biblioteca Nazionale Marciana). Access to the morning lectures is open to anyone interested, whereas the full seminar is limited to a maximum of twenty enrolled people. Moreover, through a call for applications soon to be posted on its website, the Fondazione Giorgio Cini is to make available ten scholarships to cover accommodation expenses for the duration of the seminar. The advisory committee is made up of Rodolfo Baroncini (coordinator), David Bryant, Paolo Cecchi, Luigi Collarile and Marco Di Pasquale, while the seminar teachers, in addition to those just mentioned, are Claudio Annibaldi, Tim Carter, Paola Lanaro, Amedeo Quondam, Ellen Rosand and John Whenham.



Longhena's Library, Fondazione Giorgio Cini

18 – 31 JULY 2016
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Shakespeare in Venice Summer School *The Shylock Project 2*

Following on from the successful event in summer 2015, the Theatre Study Centre – in collaboration with Ca' Foscari University, Venice, and with the patronage of the Committee for 500 years of the Venice Ghetto – is holding the second edition of the Shakespeare in Venice Summer School, entitled *The Shylock Project 2*, from 18 to 31 July 2016. The summer school will be held to coincide with the staging of the *Merchant of Venice* by the Compagnia de' Colombari. The play will be performed in the Venice Ghetto and promoted to celebrate

400 years since the death of William Shakespeare and 500 years since the creation of the Ghetto itself. The programme for the second edition will be spread over two weeks of intensive studies, involving numerous experts in the field and internationally renowned teachers. The programme is part of the European project entitled "Shakespeare in and beyond the Ghetto: Staging Europe across Cultures". The international partners involved in the project include Warwick University, Queen Mary University, London, Ludwig-Maximilians-Universität, Munich, Tony Bulandra Theatre and Ca' Foscari University, Venice.

COLLECTIONS



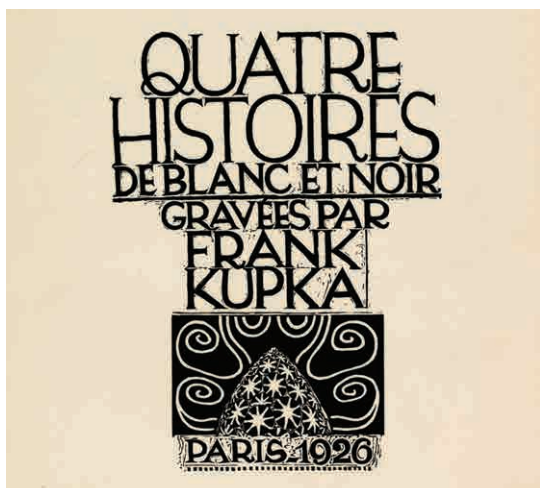
Adolfo Levier, *Portrait of Manlio Malabotta*, oil on cardboard, Trieste, Malabotta Collection

The Manlio Malabotta Graphic Art Collection at the Fondazione Giorgio Cini

The Fondazione Giorgio Cini Institute of Art History has a great tradition for adding significant 20th-century Italian art works to its graphic art collections, as demonstrated by the acquisition of prestigious collections, such as the Neri Pozza collection or the groups of graphic works previously owned by artists such as Renzo Biasion, Carlo Dalla Zorza, Tomaso Buzzi and Giorgio Valenzin. In keeping with this tradition, in 2015 the Drawings and Prints Cabinet was enhanced by a *corpus* of drawings, engravings and illustrated books from the collection of Manlio Malabotta (Trieste, 1907-1975), “one of the most fascinating cultural figures in 20th-century Giulia” (E. Lucchese 2014). The acquisition of the collection is due to the generosity of Franca Fenga Malabotta, the widow of the Triestine art critic, writer, collector and photographer. With great commitment and dedication, she has pursued the work of making known and popularising Malabotta’s cultural legacy. In the typical spirit of the noblest patronage,

she has now permanently loaned to the Fondazione Cini most of the graphic collections that her husband had lovingly put together. He did so with a clearheaded critical awareness, thus making them particularly suitable for public use, study and promotion.

A good deal has been written in recent years about the multifaceted figure of Manlio Malabotta, the various stages in his life as an intellectual notary (in Trieste, Comeno, Montona, Rome, Volpago del Montello, Montebelluna and Trieste again) and his vital contribution to Italian culture and art. His father was from Lošinj (Croatia), while his mother was from the Bay of Kotor in Montenegro. Several studies have highlighted the rich variety of interests that Malabotta pursued in his writing, which can be consulted thanks to his rich personal archive built up over the years for the purpose of self-documentation and presented by Franca Malabotta to the State Archives in Trieste. What emerges from his papers are the powerful clear thinking that informed his work as a journalist and the disenchanted humour that permeated his social and political observations in the articles and notes published in magazines associated with the *Strapaese* movement, such as Mino Maccari’s *Il Selvaggio* or *L’Italiano* edited by Leo Longanesi (Malabotta also provided this editor with photographs). In short, he collaborated with some of the most fertile minds in the country. His poetry has also been a focus for attention. In a terse but pregnant use of Triestine dialect, he poignantly observes the small things, lucidly aware of the transience of life and reality (“Mia zità, / te xe restà / la scorza / e’ il tuo color / de miel. / Ma / la sirena de n’ vapor / me sbrega drento / come che fussi / n urlò / in t-al deserto”: “My city, all that’s left of you / is your thick skin / and your honey colour. / But the siren of a steamship / tears at my gut / as if it were / a cry



Cover of *Quatre histoires de blanc et noir...*, Paris 1926, Venice, Fondazione Giorgio Cini



Giorgio Carmelich, woodcut for *Lollina* by Sofronio Pocarini, 1924, Venice, Fondazione Giorgio Cini

/ in the desert” is how he describes his beloved Trieste). His rich prose production, often left in draft form, also deserves close attention. From the point of view of the construction of the Italian national identity, Diana De Rosa has recently described the key role played by Malabotta as an antifascist in the ranks of the Resistance, from his involvement in the Allied mission in February 1944, when he was at Montona in Istria, to his membership of the Garibaldi Brigade in May 1944 and participation in the struggle to liberate Trieste in June 1945 (see D. De Rosa in *Gli italiani dell'Adriatico orientale*, edited by L. Nuovo and S. Spadaro, Gorizia 2012).

In the field of the figurative arts, his keen eye and penetrating analysis of contemporary art happenings have often been stressed. His intuitions and foresight made him one of the most intelligent writers on figurative art between the two wars. He contributed crucial articles in the columns of *Il Popolo di Trieste*, *Emporium*, *La Casa Bella* and *Belvedere* (see the anthology edited by Lorenzo Nuovo: *Manlio Malabotta critico figurativo. Regesto degli scritti (1929-1935)*, Trieste 2006). His significant articles highlighted the latest developments in art in Trieste, Giulia and the Isonzo area. The featured artists include Enrico Fonda, Umberto Veruda, Arturo Fittke, Giorgio Carmelich (the subject of a monograph and whose paintings, drawings and engravings Malabotta purchased), Vittorio Bolaffio and Arturo Nathan. There are also pieces on Adolfo Levier and Mario Lannes, who both portrayed him, and Umberto Nordio, revealing an interest in contemporary architecture. These writings are particularly lively because of his direct contact with the artists and his personal involvement in organising some exhibitions. Moreover, he also looked beyond the regional borders of Trieste in articles on Modigliani, De Chirico, Funi, Sironi, Tosi, Marussig, De Pisis, Leonor Fini and Klee.

His hands-on approach and familiarity with the contemporary art scene characterised his collecting, which soon flourished in his youthful Trieste years, when he probably acquired two masterpieces: *Chinese Girl* by Vittorio Bolaffio (1913) and *Solitude* by Arturo Nathan, 1930, the artist's “manifesto”, full of echoes of Magic Realism. Visitors to Malabotta's Veneto house in Via Bartolini at Montebelluna and his florid economic conditions in the post-war period revived his interest in collecting. This resulted in the amazing group of masterpieces by his favourite artist and kindred spirit, Filippo de Pisis. Built up from

the 1940s to 1969, the De Pisis collection was the outcome of acquisitions through a network of relations and close ties with personages ranging from the writer Giovanni Comisso to the poet Umberto Saba, the publisher Vanni Scheiwiller, his painter friend Leonor Fini, Bifani and Romanelli. But the collection also grew thanks to purchases on the antiquarian book market,



Giorgio Morandi, *Still Life on an Oval Background*, etching, 1921, Venice, Fondazione Giorgio Cini



I carmi di Catullo, Ulrico Hoepli Editore, Milan 1945, with lithographs by Filippo De Pisis, Venice, Fondazione Giorgio Cini

especially as far as De Pisis's graphic production was concerned. In 1969 Malabotta wrote an important monograph on the artist (at the end of a Verona exhibition of all the lithographs). The superb De Pisis anthological collection reflecting the artist's biography, punctuated by the interwoven presence of collectors and critics, and accompanied by an already complete historical reconstruction, is now the pride of the Museo d'Arte Moderna e Contemporanea "Filippo de Pisis" in Ferrara. The museum was named after the artist following Franca Malabotta's decision in 1996 to present it with twenty-four oils (including masterpieces such as *The Gladiolus Struck Down*, 1930, *The Hare*, 1936, *A Rose is Budding*, 1938 and the *Portrait of Allegro*, 1940), seventy drawings and 117 lithographs from the collection previously laid out in the luminous rooms of his last Trieste home on Colle San Vito, where he had moved to in 1975. Malabotta's collection of De Pisis's graphic works was also the subject of an exhibition in Mantua curated by Luca Massimo Barbero, again in 1996 (*Filippo de Pisis: The Graphic Works in the Malabotta Collection*). Another highlight in the very refined collection are four stunning works by Arturo Martini, including the splendid terracotta of the *Death of Ophelia* (1932), previously in the Comisso collection and the celebrated *Little Horse*, a bronze statue from 1943. Over the years the critical interest in Malabotta as a collector has grown, thanks also to some important exhibitions, such as *Journey into the 20th Century. The Manlio Malabotta Collections* at the Museo Revoltella, Trieste, in 1996 and the more recent show at the Magazzino delle Idee, Trieste, accompanied by a very useful catalogue: *Manlio Malabotta and the Arts. De Pisis, Martini, Morandi and the Great Triestine Masters* (2014).

With the acquisition of Malabotta's graphic art collection, which will now be the subject of a detailed study in order to form a more complete picture of the collector, the Fondazione Giorgio Cini becomes one of the select circle of institutions that preserves the memory of a key figure for arts and letters in 20th-century Italy. The largest group of works is made up of the many art books, published from 1923 to 1970 and illustrated by leading 20th-century artists (now preserved in books or folders): 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. The precious volumes include publications by Edizioni del Cavallino and books illustrated by artists associated with European art movements (German Expressionism, *Neue Sachlichkeit* and Orphism): Georg Grosz, *Ecce Homo*, 1923; Oskar Kokoschka, *Die Frosche* by Aristophanes, 1969 and *Kleist Penthesilea*, 1970; and Frank Kupka, *Quatre histoires de blanc et noir*, 1926).

A place of honour is occupied by a series of volumes illustrated by De Pisis, some of which were sold in several copies, and are often difficult to find in public libraries: *Alcune poesie e dieci litografie a colori di Filippo de Pisis*, Il Tridente, Venice 1945; *I Carmi di Catullo scelti e nuovamente tradotti in versi da Vincenzo Errante e decorati con litografie da Filippo de Pisis*, Hoepli, Milan 1945 (17 lith-



Giorgio Morandi, *Still Life*, watercolour, Venice, Fondazione Giorgio Cini

ographs); *Le litografie di de Pisis. Catalogo generale di Manlio Malabotta. Testo di Giuseppe Marchiori*, Le Edizioni del Galeone, Verona 1969 (56 colour plates). Lastly, there are some exceptionally interesting proofs for Malabotta's monograph on De Pisis from 1969.

Prints are an important part of the collection. Either on single sheets or collected in folders, they were made using various media (lithography, silkscreen, aquatint, etching, drypoint, and woodcut) and by artists, such as Attardi, Biasion, Carrà, Cassinari, Chagall, De Chirico, Dova, Guacci, Guidi, Kubin, Lilloni, Maccari, Marini, Mascherini, Minguzzi, Morlotti, Sassu, Reggiani, Vedova and Zigaina. There are also two outstanding etchings by Giorgio Morandi, *Still Life on an Oval Background* (1921) and *Still Life with Jar and Three Bottles* (1945), plus a watercolour *Still Life*, rigorously only adumbrated in a pattern of signs. The drawings include a fascinating group of 19th-century pencil views by the Treviso artist Marco Moro, sheets of great preparatory quality for lithographic purposes, published both individually and in volumes (L. Paris, "Disegni di Marco Moro in una collezione privata triestina", in *AFAT*, 33, 2014, pp. 197-210); a pastel *Mountain Landscape* by Zoran Mušić from 1968; a *Portrait of Manlio Malabotta* by Mino Maccari; an Indian ink *Nude* by Achille Funi; and an amusing drawing by his friend Leo Longanesi from 1966 (a tiny dandy is smitten by a much taller, provocative young lady in a calendar illustration). Lastly, there is a series of drawings by some Ital-

ian, German and Japanese students for an exhibition curated by the Morinaga confectionery factory in 1938. Significantly, Malabotta kept these drawings beside works by his favourite De Pisis, thus revealing that he attached more importance to his personal passions than any hierarchy of genres. Manlio Malabotta's rich library (around 10,000 volumes, including valuable antique printed books and a large art history section) was built up again in the post-war period, after the disastrous loss of 7,000 books, which had been lovingly assembled in his Istrian house at Montona. Today the library is laid out on the shelves round his loft study in his last Trieste house, designed by architect Romano Boico. This donation, however, includes some exceptional volumes, presented together with the graphic works, and mainly from the rich section on the history, art and literature of Trieste, Venezia-Giulia, Istria and Dalmatia, which reveal his continuous interest in his homeland and a special predilection for travel literature. Books in the genre include a rare 1802 edition of *Voyage pittoresque et historique de l'Istrie et Dalmatie* by Joseph Lavallée, lavishly illustrated with etched views; *Picturesque Views of the Antiquities of Pola* by the architect Thomas Allason (1819), splendidly illustrated with etchings by W. B. Cooke, George Cooke, Henry Moses and Cosmo Armstrong; and a copy of *Memorie di un viaggio pittorico nel litorale austriaco* by A. Selb and A. Tischbein (1842). Manlio Malabotta could clearly imagine and remember these Istrian and Dalmatian views, as he gazed at the strip of land in the distance from the broad windows of his Trieste house overlooking the Adriatic.

Alessandro Martoni

PROJECTS AND RESEARCH

Surveying Italian Renaissance Woodcuts

As part of its research activities, the Institute of Art History has set up a long-term project on Italian Renaissance woodcuts, to be conducted by Laura Aldovini, David Landau and Silvia Urbini. The project aims to recover and survey xylographic material produced in Italy from the initial 15th-century works until 1550, with the aim of collecting and making them available for studies in an *Atlante* (“Atlas”) that can be freely consulted on line (as already happens with the databases devoted to the works of *Tullio Lombardo* and the *Veneto Garden Statuary*). By examining the works preserved in major print cabinets of public and private Italian and foreign museums, collections, libraries, archives and art dealers, the project also has the aim of creating a constantly updatable network involving scholars and the institutions with the surveyed material. Moreover, the project will also create a reference resource for knowledge and the popularisation of materials useful in the study of the woodcut. As a digital database, the “Atlas” can be explored using various search keys. The entries will be accompanied by images and descriptions that can be updated in relation to the main international censuses. As regards the future, the project aspires to become a portal for Italian Renaissance engraving in which materials can be illustrated and shared in a spirit of continuous growth and exchanges of knowledge.

Both on single leaves and in the form of book illustrations, the woodcut is the “Cinderella” of studies on engravings. Nonetheless in Italy the subject has been the focus of some important though intermittent studies. The first, most obvious result of the new project will be to trace unknown or little-known works, dispersed in the most disparate places: these antique prints are so rare and fragile that recovering them is an important aim also for the purposes of protecting them.

The currently “invisible” sheets – many are not even mentioned in the censuses – contain precious information that can enhance our knowledge of Renaissance art and culture. This is especially true from the point of view of the history and evolution of style. In the early

Renaissance workshops the principle of the unity of the arts reigned and the great masters worked simultaneously in different artistic fields; they thus also supplied drawings for the new art of engraving in all its forms and variations. A complete collection of comparable images, moreover, will enable us to construct the series of figurative links and to group together stylistic families. This could lead to the creation of new artistic identities or enhance the catalogue of



Anonymous Lombard(?) artist, *Christ Carrying the Cross*, woodcut, Berlin, Staatliche Museen, Kupferstichkabinett



Jacopo Argenteratensis, *Allegorical Scene*, woodcut, London, British Museum, Department of Prints and Drawings



Ugo da Carpi, after Titian, *Saint Jerome in the Wilderness*, woodcut, London, British Museum, Department of Prints and Drawings

known masters and monogrammists. There is much more material for the 16th century, and a greater quantity of information is available on the artists and their works, who are known, moreover, through a larger number of copies. In addition to the circle of Raphael, other contexts deserve further study, such as the Mantegnesque, Lombard or Venetian woodcuts up to the monumental prints by the young Titian, and beyond. The contribution to research and the study of woodcut material will be particularly interesting in terms of knowledge of religious and secular customs and the history of Renaissance culture in general. This involves taking into account the interrelations between noble and popular culture, the frequent presence of texts, the variety and originality of the subjects of the woodcuts (the canonical Gospels and the apocrypha, the lives of saints, historical events, medicine, magic, games, satire, geography and portraits).

Often undated and difficult to date, the first woodcuts spread noticeably around the mid-15th century. The assessment of this production is conditioned by the difficulties in finding the material and the scarce documentation. Of the studies on the subject, the lists compiled by Schreiber and Heitz provide the widest ranging, most detailed and still indispensable surveys of xylography. Arranged by subject and geographical location, almost without any illustrations (a lacuna that was partly remedied by the publications of Richard S. Field), they are the starting point in constructing a census of woodcut prints. The project will also provide the opportunity to bring together and update a bibliography of works that are rare and difficult to find.

The woodcuts surveyed during the project will be catalogued by compiling S (*stampe* – prints) and MI (*matrici di incisioni* – woodblocks) index cards according to the standards of the Istituto Centrale per il Catalogo e la Documentazione (ICCD), suitably adapted and enhanced in some aspects of the layout of the catalogue cards.

To make the research as complete as possible and for data that could provide a comparison between technically similar materials, there is an obvious need to conduct a comparative study of woodcut materials, taking into consideration both book illustration and single-leaf prints. The critical historiography, especially in Italy, has suffered from a lack of communication between the various disciplines: between those who see the book as a typographical product and those who deal with book illustration as a figurative product, and those who simply deal with fine art prints. As Kristeller pointed out over a century ago, it is indispensable to work in the various fields simultaneously with an awareness of the different philological and technical issues. That is why in this research project, cataloguing will also take into account illustrated books and documents from these contexts, starting from the rich collection of illustrated volumes, incunabula and *cinquecentine* kept in the antique books collection in the Fondazione Giorgio Cini.

Laura Aldovini, David Landau, Silvia Urbini

PRESENCES ON SAN GIORGIO

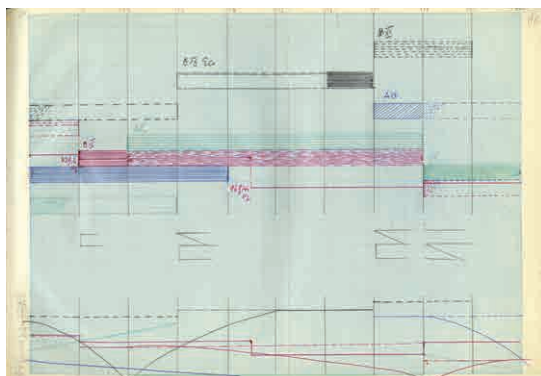


FIG. 1 Roman Vlad, *Ricercare elettronico* (1961), autograph score, Fondazione Giorgio Cini, Fondo Roman Vlad



FIG. 2 Roman Vlad, centre, with Nicolas Nabokov and Wystan Hugh Auden at the Fondazione Giorgio Cini in 1958

Roman Vlad at the Fondazione Cini. A Myriad of Events and Roles in over Sixty Years of History

From the 1950s onwards, the pianist, composer and musicologist Roman Vlad frequented the Fondazione Cini. He not only attended a great variety of events but always made an original and very knowledgeable contribution to them. The highly diverse nature of the events organised by the Foundation involving Vlad in various roles highlights the breadth of his learning. At the same time, the meetings on the island of San Giorgio in which he played a leading role shed light on the many genres in which he expressed his own musical language. In fact Vlad's vast catalogue of works embraces instrumental, vocal, theatrical and electronic compositions and music for film and documentaries. Similarly, in his equally prolific writings as a musicologist, he explored historiographical themes and analysed musical masterpieces past and present. Relying on his own experience as a composer, he dealt with issues concerning the technical aspects of 20th-century music, such as the interaction between sound and moving image and the adoption of electronic media.

These last two themes were addressed in major events held on the island of San Giorgio involving Roman Vlad. From 6 to 10 September 1959, the Fondazione Giorgio Cini Centre of Culture and Civilisation and the Venice Biennale International Art Exhibition and Film Festival organised a conference entitled *Cinema and Cultures*. By that time already an esteemed composer of soundtracks and the author of some fundamental texts on music for film, Vlad was invited to speak

at the conference. His name thus featured alongside leading personalities from the world of Italian letters (Carlo Bo, Eugenio Montale and Aldo Palazzeschi) and eminent film directors, also among the conference speakers (René Clair and Roberto Rossellini). Two years later, Vlad was back at the Cini for the *International Conference on Experimental Music* (10-12 April 1961), which the Foundation had organised in collaboration with the Radiotelevisione Italiana (RAI). This time Vlad had a twofold role. He was one of the speakers at the conference (with a paper entitled "Traditional Music and Experimental Music") and was included among the composers who presented pieces created for *European, American and Japanese Studies of Experimental Music*. During his talk, Vlad played his *Ricercare elettronico* (1961) to the audience, the only composition in his catalogue not written for traditional instruments (Fig. 1). There were other academic meetings at the Cini that provided Vlad with the opportunity to expound his

own personal ideas on a specific subject. In September 1958 he took part in the conference *Tradition and Renewal* with a paper entitled *Continuité et discontinuité de la tradition musicale* (Fig. 2). Twenty years later, the musicologist was back speaking at the same venue, albeit in a slightly different context: the 21st Advanced Culture Course dedicated to the *Diaspora of Venetian Society and the Formation of Modern Civilisation* (1979).

Through his words and music, Vlad thus made a crucial contribution to the staging of significant international events at which the Fondazione Cini encouraged reflection on the music of the past and the present and performances of his most significant works. The latter aspect emerges above all in the aims of another important event, the Disco Antonio Vivaldi International Prize, created by the Antonio Vivaldi Institute in 1990 to acknowledge the best recordings of Italian vocal and instrumental early music. Vlad was often a member of the jury and, on recalling attending the Cini in that role, he openly expressed his inevitable affection for the Venetian institution: “I almost feel at home at the Fondazione Cini because for around ten years I was a member of the jury of the Disco Antonio Vivaldi Prize [and attended] the prize-giving ceremony.”

Vlad made this statement at the event which, more than any other, has indissolubly bound his name to the Cini: the donation of all his materials, both autograph and others, to the Institute of Music. The creation of an archive bearing his name on 23 July 2014 (five months before his death) was for the ninety-four-year-old Vlad an extremely significant event, both in scholarly and personal terms: “I’m very happy that all my works have found a definitive home [at the Cini]” – Vlad commented – “because it is one of the most important Italian institutions and I have always thought it to be the only one capable of managing and putting to suitable use the documentation... The request for the donation reflected my own desire and an idea I had been mulling over for a long time. I’m also delighted that the papers of my mentor, Alfredo Casella and those of Aurél Milloss, with whom I collaborated in the 1940s, are all preserved in the same place.”

Almost the whole life of the man and musician, who began composing in 1937, is contained in the many letters now in his archive, along with sketches, scores, drafts of articles and books (some even unpublished) but nonetheless presented to the Foundation. This vast heritage includes resources that are indispensable in exploring Vlad’s *modus operandi*, and more generally in interpreting Italian cultural and musical life in the 20th and early 21st centuries. His documents continue “to speak” and resound in the hands of researchers and musicians who study his papers kept in the Institute of Music, which previously used and showcased some documents during the scholarly activities organised in 2014 to commemorate him. Today Roman Vlad’s presence at the Cini is as tangible as ever.

Angela Carone

PUBLICATIONS

ESSAYS

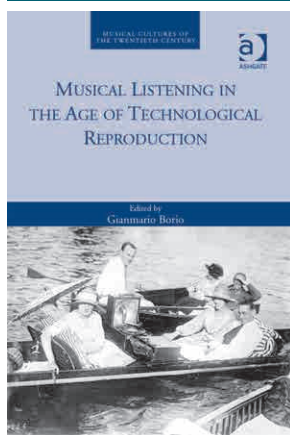


Bruno Visentini *Governo, Cultura, Venezia* *Scritti scelti 1969-1994*

Edited by Martino Ferrari Bravo and Pasquale Gagliardi
Marsilio Editori, Venice, 2015

Promoted by the Fondazione Giorgio Cini to celebrate the twentieth anniversary of the death of Bruno Visentini, president of the Foundation for eighteen years from 1977 to 1975, this book is an anthology of his writings published in various places from 1969 to 1994. It is thus a companion volume to the earlier *Per Bruno Visentini* (edited by Costantina Toria and Renzo Zorzi, Marsilio 2001), also promoted by the Foundation to bring together the papers presented at the conference of the same title held in April 1998 on San Giorgio, three years after Visentini's death.

Unlike the earlier book, which offered an overall portrait of his personality and a description of his work thanks to the contributions of the various illustrious conference speakers, this volume is a kind of self-portrait highlighting Visentini's knowledge, and his cultural and political outlook. Most importantly, however, it tells of his passions. The editors have carefully selected his writings and divided them into five thematic sections reflecting the three main currents of Bruno Visentini's great "passions": politics, culture and Venice.



Musical Listening in the Age of Technological Reproduction

Edited by Gianmario Borio
Musical Cultures of the Twentieth Century
Ashgate Publishing, Farnham (Surrey, UK) – Burlington (VT, USA), 2015

This is the first book in a new series entitled "Musical Cultures of the Twentieth Century". The aim of the series is to document the research activities promoted by the Fondazione Giorgio Cini Institute of Music, including those at times pursued in collaboration with other research institutes. Dedicated to the memory of Giovanni Morelli, the eminent musicologist and director of the Institute of Mu-

sic from its creation in 1985 until his premature death in 2011, the book brings together the proceedings from the conference in his memory, held on the island of San Giorgio in March 2013. Significantly, this book has seen the light of day in the thirtieth anniversary year of the Institute itself.

The various chapters consist of the papers presented by a large group of scholars. The book

thus offers an accurate account of the methodological pluralism in the studies carried out at the Institute and the constant dialogue between experts with different backgrounds and cultural origins on a host of themes, as the title might suggest. At the same time, the book

pays homage to some of Morelli's main research and teaching interests, such as themes related to the reproduction of music and the repercussions of technological innovation on composition and its subsequent reception.



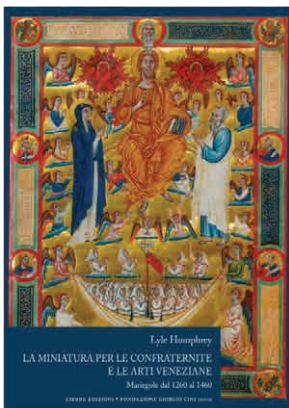
Venezia settecento. Studi in memoria di Alessandro Bettagno

Edited by Bożena Anna Kowalczyk

Silvana Editoriale, Milan, 2015

Alessandro Bettagno (1919-2004) was an historian of Venetian art, exhibition curator and university professor. The last member of the glorious post-war generation of great scholars, his name has always been associated with the Fondazione Giorgio Cini Institute of Art History, with which he was involved for almost half a century, first as secretary and then as director. During his time at the Institute, he staged unforgettable exhibitions of Venetian art, conceived and curated with unflagging commitment, which also characterised his

work in other Venetian and Italian institutions. To celebrate his remarkable series of exhibitions and studies, always pursued with great enthusiasm from a modern international perspective, and to honour his memory, a group of scholar friends have now dedicated this volume of essays to the century that he loved most, the *Settecento*, and his favourite artists from that period: Antonio Pellegrini, Canaletto, Bellotto, Guardi, Piranesi and Anton Maria Zanetti, his life “companion”, whose manuscript library inventory is also published here.



Lyle Humphrey

La miniatura per le confraternite e le arti veneziane. Mariegole dal 1260 al 1460

Fondazione Giorgio Cini – Cierre edizioni, Venice, 2015

Mariegole are the statute books of devotional guilds, crafts and the various “nations” present in Venice over the centuries. Through their texts and images, they convey a very lively picture of spiritual and moral convictions, professional conduct, social and economic conditions and the artistic taste of a large section of the Venetian population which, not part of the patriciate, was assisted by religious or professional associations. Already chosen as an indispensable title for the series on

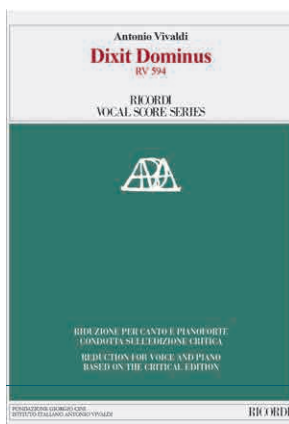
“Veneto Popular Culture”, when the editorial committee was chaired by Vittore Branca, Lyle Humphrey's book is of great interest for at least two main aspects: the enlightening description of Venice which, under the political direction of the Palazzo Ducale, the seat of power, was industriously devout and devoutly industrious in its everyday production; and the rich figurative sequence which bears witness to the contribution of figuration in the self-regulation of the working world in Venice

from the Middle Ages up to the dawning of the Modern Age.

This study has examined not only the great wealth of the *mariegole* kept in Venetian collections, but also the phenomenon of their dispersal after the Napoleonic suppressions and their arrival in the world of collecting,

especially due to individual sheets being removed from their context. The author must be credited with having recognised the provenance of important detached illuminated sheets and having ideally put them back into their respective original manuscripts.

MUSIC AND CRITICAL EDITIONS OF MUSIC



Antonio Vivaldi *Dixit Dominus*, RV 594

Psalm 109 for two solo sopranos, solo tenor and solo bass, two choirs of four mixed voices, two trumpets, two oboes and strings divided into two ensembles

Reduction for voice and piano

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2015

Even though there exists two equally fine settings by Vivaldi of this well-worn psalm text, this one will always remain his ‘great’ *Dixit Dominus*. Great in every sense: in scale; in fullness of scoring (two *cori* are employed); in the virtuosity it demands; in complexity of counterpoint (best displayed in the final fugue on a chaconne bass); in grandeur of conception.

It appears to be a relatively late work (after the middle of the 1720s), but its circumstances of composition remain unclear. Theories about its genesis have come and gone, but it nev-

ertheless seems clear that it was planned for performance at a major festival in an important church.

The composition is a fascinating mixture of traditional and innovative elements. It marks Vivaldi out as a ‘complete’ composer of sacred music whose imagination always remained fully responsive to the expressive potential of the liturgical text.

The Introduction and Critical Commentary for this vocal score, prepared by Antonio Frigé, is closely based on the Critical Edition by Paul Everett published in 2002.



Antonio Vivaldi *La Griselda*, RV 718

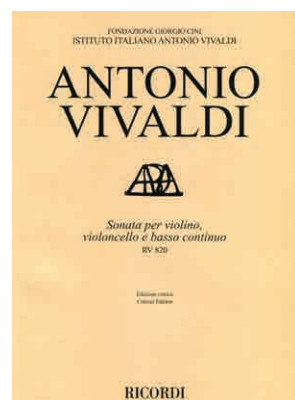
Reduction for voice and piano

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2015

La Griselda, RV 718, was composed and performed in Venice, in the spring of 1735, for the occasion of the Ascensiontide fair (*Sensa*). The task of adapting the libretto by Apostolo Zeno to the particular exigencies of the production was assigned to a young writer of comedies attached to the company led by Giuseppe Imer: Carlo Goldoni. The latter immortalized in his *Mémoires* his meeting with Vivaldi and the composer’s inseparable *prima donna*, the contralto Anna Giraud, confessing to having been forced against his will to “assassinate” Zeno’s drama at the composer’s whim. *La*

Griselda, which despite Goldoni’s complaints was favourably received by the audience at the San Samuele theatre, remained the sole opera by Vivaldi to be staged at a theatre owned by the powerful Grimani family. Supplementary texts for this edition include a historical Introduction and a Critical Commentary listing and discussing all the variants present in the main sources and collated secondary sources. The present reduction for voice and piano, prepared by Antonio Frigé, is based on the critical edition of the score prepared by Marco Bizzarini and Alessandro Borin, published in 2014.



Antonio Vivaldi *Sonata per violino, violoncello e basso continuo*, RV 820

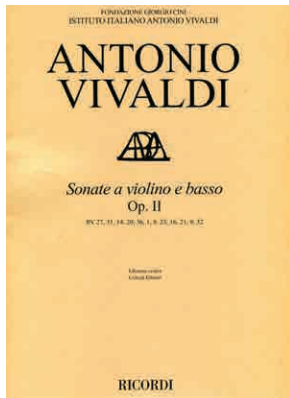
Edited by Federico Maria Sardelli

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2015

The sonata RV 820 represents two ‘firsts’: it is the latest work to be added to the Vivaldian canon, and it is also one of the very oldest works by Vivaldi. Having come to light among the numerous anonymous manuscripts preserved in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek in Dresden, it was attributed to him by Federico Maria Sardelli on the basis of several musical concordances with early works of known authenticity; in addition, a complex web of biographical and paleographical relationships has revealed how this sonata, copied in the hand of the very young Johann Georg Pisendel, belonged to an initial stock of compositions that Giuseppe Torelli

brought with him from Italy after his appointment as Kapellmeister at Ansbach in 1698. In this context, Vivaldi’s sonata finds itself in the company of two manuscripts containing early versions of two concertos that were later included in *L’estro armonico*. From these facts we gain a new picture that sheds light on Vivaldi’s period of apprenticeship and his debt to Torelli: from a stylistic viewpoint, RV 820 is an unusual type of sonata that remains structured in a late-seventeenth-century way, a work into which Vivaldi injects inventions that are completely new and individual. This is a rare jewel that reveals the work produced by its composer before he became himself.



Antonio Vivaldi *12 sonate per violino e basso, Opera II*

Practical edition of the score with separate parts

Edited by Federico Maria Sardelli

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2015

Vivaldi’s second published collection is fundamental to an understanding of the leap he took from provincial obscurity to Europe-wide fame. This edition asks and answers the hard questions surrounding its exact date, its choice of dedicatee and its Venetian context. Through analysis of the printing techniques employed and through comparison of the sources, it has proved possible to reconstruct the context in which the opus achieved publication and establish what its truly innovative aspects were; the edition sheds light on the reception of the work, listing the huge number of composers

who derived or appropriated musical ideas and solutions from it. This second published collection by Vivaldi, unjustly neglected for too long, may be considered a manifesto for the new musical language invented by Vivaldi for chamber music, which took shape almost simultaneously with his other great manifesto, that for the new-style solo concerto, shortly afterwards to be revealed in *L'estro armonico*. After the publication of the hardback edition of the twelve sonatas there now comes the paperback study edition with the addition of the separate parts.

PERIODICALS



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Fondazione Giorgio Cini onlus
Isola di San Giorgio Maggiore, 1
30124 Venezia
tel. +39 041 5289900
fax +39 041 5238540
fondacini@cini.it

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CONTACTS

SECRETARY'S OFFICE

tel. +39 041 2710229 – fax +39 041 5223563
segr.gen@cini.it

PRESS OFFICE

tel. +39 041 2710280 – fax +39 041 5238540
stampa@cini.it

COMMUNICATION AND MARKETING OFFICE

tel. +39 041 2710402 – fax +39 041 5238540
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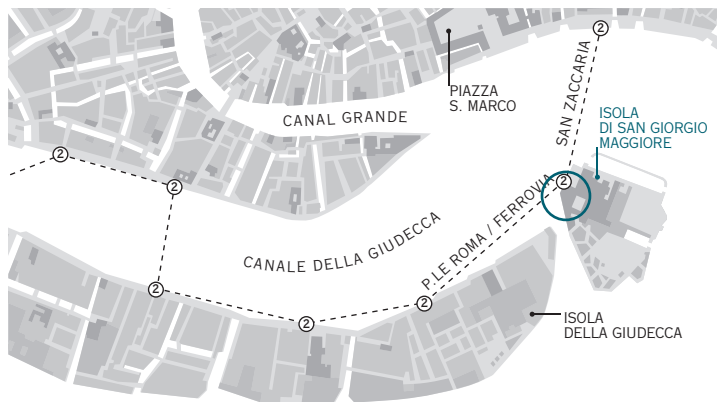
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tel. +39 041 2710253 – fax +39 041 5238540
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ISTITUTO DI STORIA DELL'ARTE

Luca Massimo Barbero, director

Secretary's office: tel. +39 041 2710230 – +39 041 2710239

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arte@cini.it

ISTITUTO PER LA STORIA DELLA SOCIETÀ E DELLO STATO VENEZIANO

Gino Benzoni, director

Secretary's office: tel. +39 041 2710226 – +39 041 2710227

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storia@cini.it

ISTITUTO PER LA MUSICA

Gianmario Borio, director

Secretary's office: tel. +39 041 2710220 – fax +39 041 2710221

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Secretary's office: tel. +39 041 2710250 – +39 041 2710259

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vivaldi@cini.it

ISTITUTO INTERCULTURALE DI STUDI MUSICALI COMPARATI

Giovanni Giuriati, director

Secretary's office: tel. +39 041 2710357 – fax +39 041 2710221

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SEMINARI DI MUSICA ANTICA EGIDA SARTORI E LAURA ALVINI

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Michael Talbot

AFFILIATIONS

FONDAZIONE SCUOLA DI SAN GIORGIO

Secretary's office: tel. +39 041 5207757

info@scuoladisangiorgio.it

INTERNATIONAL CENTER FOR CLIMATE GOVERNANCE

Secretary's office: tel. +39 041 2711457

info@iccgov.org

UNIVERSITÀ INTERNAZIONALE DELL'ARTE

Secretary's office: tel. +39 041 5287090

www.univarte.it



CONTACTS

PATRONS

INTESA  SANPAOLO



FRIENDS OF SAN GIORGIO



Fondazione Virginio Bruni Tedeschi
Marco Brunelli
Pentagram Stiftung
Rolex Institute

