

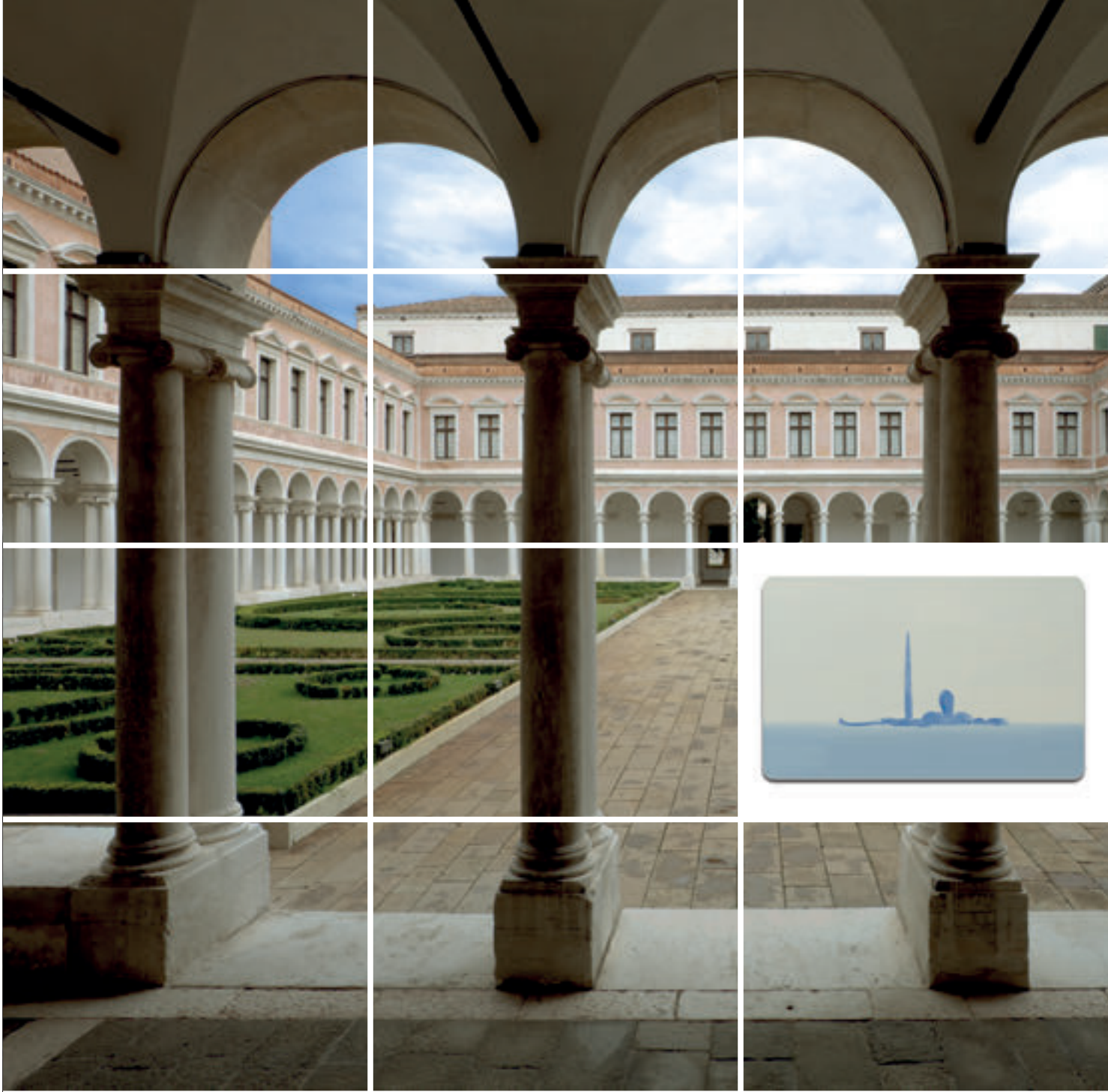


fondazione
GIORGIO CINI
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Lettera da San Giorgio

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EDITORIAL

The editorial of the first *Lettera da San Giorgio* each year usually presents the principal events planned by the Fondazione Giorgio Cini for the coming months. This year I want to depart from that tradition. Instead of mentioning the planned activities (they are, in any case, described in the following pages), I would like to draw your attention to an event that has jeopardized the possibility that the Foundation could even operate normally in 2020. I am referring to the exceptional *acqua alta* (high water flooding) of 12 November 2019, which brought our institution to its knees, together with the whole of the city of Venice.

The devastation was widespread: the cloisters were completely flooded; the offices, warehouses and storerooms on the ground floor were badly damaged and are still unusable. Water invaded places on the island that had previously been considered safe. The campus, which every year welcomes students and researchers from all over the world to study our art and documentary collections, suffered extensive damage. At the time of writing, the entire ground floor of the building is still unusable, despite the considerable efforts of our technical staff, who responded so promptly to limit the damage.

The Fondazione Cini has always shown a remarkable capacity for recovery, especially thanks to the devotion of the people who work here every day. We are confident, therefore that, despite the disaster, regular visitors to San Giorgio will continue to find a welcome that is up to our traditional standards.

We are not accustomed to making appeals, or asking for help. We believe that it is right, however, when faced with an event of such magnitude, to inform all those who regularly follow us about the serious damage that the Foundation has suffered.

We have launched a fundraising campaign, called the Friends of the Fondazione Cini, to support our activities and to safeguard the Island of San Giorgio Maggiore, a heritage that belongs to everyone (information on how to become a Friend can be found on our website www.cini.it or by writing to amici@cini.it).

As the proverb goes “a friend in need is a friend indeed”, and we can only add that this is indeed a time of need.

President
Giovanni Bazoli



MAIN FORTHCOMING ACTIVITIES

21 JANUARY - 12 DECEMBER 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Squero Auditorium. 2020 Concert Season

Asolo Musica, Associazione Amici della Musica is holding twelve concerts this year (1, 8 and 29 February; 7 and 28 March; 18 April; 23 May; 27 June; 7 and 21 November; and 5 and 12 December). The series will include the complete Beethoven string quartets performed by the Quartetto di Venezia, the Fondazione Giorgio Cini quartet in residence since 2017, and two Jazz concerts featuring Uri Cane and Danilo Rea. There will also be another series of ARCHIPELAGO chamber music concerts under the artistic direction of Simone Gramaglia (Quartetto di Cremona) in cooperation with Gioventù Musicale d'Italia, the Accademia Walter Stauffer and the Fondazione Giorgio Cini: six dates, one a month (22 February; 21 March; 4 April; 16 May; 6 June; and 11 July) on Saturday afternoons at 5 pm. Six soloists will take the stage in the Squero Auditorium along with six string quartets, chosen from promising young musicians on the international classical music scene. The Associazione Chamber Music di Trieste is again holding the Premio Trio Trieste, an annual international competition for various small chamber ensembles with piano, now in its twenty-first year. Thanks to collaboration with the Fondazione Giorgio Cini, the prize-winning musicians will be given the chance to perform at the Squero Auditorium (30 May and 20 June). Lastly, a concert will be held in collaboration with Antiruggine (15 November), a cultural workshop created by Mario Brunello, who for over ten years now has promoted an idea of culture that cuts across many disciplines. So far this has produced over 300 performances mainly featuring music, but also literature, theatre, architecture, cinema and sports.

30 JANUARY - 2 JULY 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Exhibition “*Creatura – Va’ – Vivi nel tuo raggio*” *Antonio e Cleopatra di Eleonora Duse e Arrigo Boito*

As part of the activities being organised by the National Committee for the Celebrations of the Centenary of the Death of Arrigo Boito (1918-2018), the Institute of Theatre and Opera is staging the exhibition “*Creatura – Va’ – Vivi nel tuo raggio*”, *Antonio and Cleopatra* by *Eleonora Duse and Arrigo Boito*. Curated by Maria Ida Biggi, the exhibition reconstructs the artistic collaboration between the actress and the celebrated writer, composer and intellectual, who was for a long time an important point of reference for the great Diva and her dramatic art. This exhibition follows on from *Eleonora Duse and Arrigo Boito*, the 2018 show in which the Institute of Theatre and Opera presented for the first time a selection of papers from the Boito Archive. This year’s exhibition



Eleonora Duse in *Antonio e Cleopatra*, about 1890,
Photo Pau Audouard

sheds new light on *Antonio and Cleopatra*, one of the three Shakespearean plays that Boito translated and adapted to Eleonora Duse's stage presence and style of performance. The fascinating archive material on show includes manuscripts, stage photographs and the correspondence between the actress and the writer discussing the production of *Antonio and Cleopatra*. Open to the public since 2011, Eleonora Duse's Room was created with the aim of providing access for anyone interested in the valuable heritage preserved in the Duse Archive. The exhibition can only be visited after booking by calling 041 2710236 or writing to teatromelodramma@cini.it.

MARCH - DECEMBER 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

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

The Istituto Italiano Antonio Vivaldi is holding the fourth edition of the *Accademia Vivaldi*, addressed to young instrumentalists and singers and focused on performing music by the great Venetian composer. The five workshops on vocal and instrumental music, from sacred compositions to chamber cantatas, operas, sonatas and concertos, will take place from March to December. In addition to practical performing aspects, the workshop participants will be able to explore various theoretical aspects of Vivaldi's compositions and their contexts, by consulting reproductions of the autograph works, manuscripts and prints, as well as the musicological publications preserved in the Istituto Italiano Antonio Vivaldi archive and library. There will be also two concerts open to the public: the first on 18 July and the second on 19 December, at the end of the respective *Accademia* workshops.

3 MARCH, 8, 20 APRIL 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Books at San Giorgio

The series of meetings presenting the latest publications by or concerning the Fondazione Cini resumes on 3 March with *Lucio Fontana e gli Spaziali. Fonti e documenti per le gallerie Cardazzo*, a book edited by Luca Massimo Barbero (Marsilio, Venice, 2019). The main source for this work was the valuable Galleria del Cavallino Archive, entrusted in 2016 by the heirs of the Cardazzo family to the Institute of Art History, which thus enriched its holdings with this extraordinary archive put together by the gallery owner and collector Carlo Cardazzo (1908-1963) and his son Paolo. The archive makes it possible to chart the history of the prestigious Venetian gallery from 1942 to the early 2000s. The second meeting, on 8 April, features a book by Bettina Hoffmann, *I bassi d'arco di Antonio Vivaldi. Violoncello, contrabbasso e viola da gamba al suo tempo e nelle sue opere*, in the series "Studi di musica veneta. Quaderni vivaldiani" (Olschki, Florence, 2020). Divided into three parts, the book deals with: the context for Vivaldi's compositions for these instruments; their relation with his *corpus* of instrumental and vocal music; and, lastly, issues concerning performing practice. On 20 April the spotlight will be on "*Ecco il mondo*": *Arrigo Boito, il futuro nel passato e il passato nel futuro*, edited by Maria Ida Biggi, Emanuele d'Angelo and Michele Girardi

(Marsilio, Venice, 2019). Published as part of the National Committee for the Boito Celebrations, the book sums up the state of research into the work of Arrigo Boito, one of the most influential Italian intellectuals in the late 19th and early 20th centuries. Specialists and scholars have analysed his career and reinterpreted his production as a composer, librettist and avant-garde writer, as well as his activities as a theatre and music critic, translator and stage director. The book not only explores historical research but opens up new prospects for study.



Bernardo Strozzi, *Eine Gambenspielerin (Barbara Strozzi)*, oil on canvas, c. 1640, Dresden, Gemäldegalerie Alte Meister

4 - 5 MARCH 2020

VENICE, CENTRO TEDESCO DI STUDI VENEZIANI AND ISLAND OF SAN GIORGIO MAGGIORE

The Egida Sartori and Laura Alvini Early Music Seminars *Barbara Strozzi (1619-1677). Music and Culture in 17th-Century Venice*

2019 saw the 400th anniversary of Barbara Strozzi's baptism. This seminar thus comes at a fitting time to reflect on the close relationship between the extraordinary singer and composer and academic and musical circles in 17th-century Venice. The event has attracted international and Italian musicologists, scholars and philologists. The sessions on the first day will be held in the Centro Tedesco di Studi Veneziani, while sessions on the second day will take place in the Fondazione Giorgio Cini. Bringing the two days to a close, Pedro Memelsdorff will give a paper on some aspects of the work of the painter Evaristo Baschenis (Bergamo, 1617-1677). He will focus in particular on a new research project concerning a series of eight Baschenis paintings with musical subjects, once owned by the monastery of San Giorgio Maggiore but dispersed after the Napoleonic plundering in 1806. To end the conference on Thursday 5 March, a trio (soprano with harpsichord and theorbo) will play music by Barbara Strozzi in the Fondazione Giorgio Cini (6.30 pm). The conference and concert are open to the public while seats last.

11 - 14 MARCH 2020

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Workshop in Memory of Mario Bertoncini “Istantanee” – *Collective Improvisation in Europe: Techniques and Styles*

This workshop completes a project on the history of improvisation, which has already produced books on the Baroque and Beethovenian periods (Routledge, London, 2017 and 2018). It is part of the “Research-led Performance” series involving the interaction between historical research and performance practice. Addressed to young instrumentalists, the teaching sessions will be led by exponents of the period in question with the aim of transmitting the principles and techniques of improvisation that characterised a phase of great creativity: the

Gruppo di Improvvisazione Nuova Consonanza and free jazz ensembles, such as the *Spontaneous Music Ensemble* and the *Globe Unity Orchestra*. The musicologists at the workshop will explore the aesthetic, ethical and political premises of collective improvisation. The teachers, Walter Branchi, John Heineman, Evan Parker and Giancarlo Schiaffini, will be flanked by musicologists Vincenzo Caporaletti, Laurent Cugny, Sabine Feisst and Valentina Bertolani; the workshop moderators are Ingrid Pustijanac and Veniero Rizzardi.



Ubaldo Gandolfi, *Three Figure Studies*, pen, brown ink and bistre wash, Venice, Fondazione Giorgio Cini, Gabinetto dei Disegni e delle Stampe

18 MARCH 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Study Day *Prisco Bagni, Passionate Research into Guercino and the Gandolfi*

Prisco Bagni (1921-1995) was an outsider. His education did not include humanities studies, but his passion for the art of his homeland transformed a successful textiles entrepreneur into a meticulous and tireless researcher, an *amateur* (art lover) in the 18th-century sense of the term. Originally from Cento (Ferrara), the home of Guercino and not far from San Matteo della Decima, where the brothers Ubaldo and Gaetano Gandolfi were born, Bagni began by collecting drawings and paintings. But when he realised there was a dearth of modern historiographic studies on the subject, he set about writing monographs and studies. In his research he sought the advice and exchanged views with internationally renowned art historians, including Denis Mahon, with whom he shared a love for the artist from Cento. Fifteen years after Bagni's death, his widow, Carla Bardazza, donated her husband's photographic collection associated with his Gandolfi studies to the Fondazione Cini, whose Certani Collection includes around one hundred drawings by the Gandolfi and their school. The Study Day moderator is Marco Riccòmini, who edited the catalogue *I Gandolfi. Disegni della raccolta Certani alla Fondazione Giorgio Cini* (2018).

23 - 27 MARCH 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Bîrûn Workshop and Concert of Ottoman Music *The Compositions of Prince Demetrius Cantemir (1673-1723)*

Having reached its ninth edition, the Bîrûn workshop maintains the key aspects of the original project: the focus on training young musicians, the rediscovery of unpublished or little performed manuscripts from the cosmopolitan tradition in the Ottoman world and their presentation in a public concert. For the 2020 edition of Bîrûn, director Kudsi Erguner has chosen to explore the world of the compositions of the Moldovan prince and musician Demetrius Cantemir, who lived at the Ottoman court for a long time in the 17th century. This largely overlooked instrumental music will be played during the workshop and in a final concert performed by an ensemble of nine Turkish and international musicians on Friday 27 March at 6 pm in the stunning setting of Palladio's Refectory.



Richard Marquis, *Silhouettes and Stripes Marquiscarpa*, 1999, (detail), Photo: Enrico Fiorese

23 MARCH - 26 JULY 2020

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

Exhibition Venice and American Studio Glass

Open to the public from 23 March to 26 July 2020, the spring exhibition at Le Stanze del Vetro will be *Venice and American Studio Glass*, curated by Tina Oldknow and William Warmus, former curators of modern and contemporary glass at the Corning Museum of Glass in New York. Showcasing the diversity of contemporary American art and design in glass, the exhibition features work that is beautiful and challenging, traditional and ground-breaking. Gathering together 155

outstanding glass vessels, sculptures and installations created by sixty American and Venetian artists, this exhibition will be the first to closely examine the influences of traditional Venetian glass-working techniques, as well as the Venetian aesthetic, on American Studio Glass made from the 1960s to the present.

Venice and American Studio Glass will demonstrate the powerful, enduring and versatile legacy of Venetian glassmaking in America by exploring the impact of Venice on contemporary American art in glass.

24 MARCH 2020

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

A Poetic and Musical Tribute to Friedrich Hölderlin for the 250th Anniversary of His Birth

“Bald sind wir aber Gesang” (But soon we shall be song), in this verse Friedrich Hölderlin seemed almost to foresee the musical fortune of his lyrical poetry, which exerted such a great attraction over 20th-century composers. To mark the 250th anniversary of the poet’s birth, the Institute of Music, in collaboration with the University of Ca’ Foscari, Venice, the Hölderlin-Gesellschaft, the University of Udine and the Centro Tedesco di Studi Veneziani will pay homage to Hölderlin with an event featuring his poetry set to music at the Squero Auditorium, On 25 March (5.30 pm), Pietro Cavallotti and Markus Ophälders will present the book *“Wechsel der Töne”: Musikalische Elemente in Friedrich Hölderlins Dichtung und ihre Rezeption bei den Komponisten* (Winter: Heidelberg, 2019), edited by Gianmario Borio and Elena Polledri, the result of a long-term project on the relationship between Hölderlin’s verse and music. The presentation and conversation about Hölderlin and his musical reception will serve as an introduction to a concert by pianist Luca Ieracitano and soprano Carolina Mattioda, who will perform piano pieces “with titles on the words of Friedrich Hölderlin” by Josef Matthias Hauer (op. 25), Benjamin Britten’s *Sechs Hölderlin-Fragmente* (op. 61), Wolfgang Rihm’s *Drei Hölderlin-Gedichte* and Hans Eisler’s *Sechs Hölderlin-Fragmente*. The event is part of the international conference *“Wir sind nichts; was wir suchen, ist alles.” Hölderlin. For 250 years since his Birth* (24 and 25 March 2020), organised by the Ca’ Foscari Department of Linguistic and Cultural Studies in collaboration with the Department of Languages and Literature, Communication, Education and Society of the University of Udine, the Hölderlin-Gesellschaft and the Centro Tedesco di Studi Veneziani, under the patronage of the Consulate General of the Federal Republic of Germany, Milan.



Santuzza Cali, costume design for *Il conturmo e la ciabatta*, 1990

25 MARCH 2020

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

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

The Institute of Theatre and Opera is holding a public presentation of the donation of the archive of the stage and costume designer Santuzza Cali (Pulfero, 28 March 1934). A sophisticated, highly imaginative artist, Cali was an assistant to the painter Oskar Kokoschka and a valuable collaborator of Emanuele Luzzati, with whom she formed one of the most prolific artistic partnerships on the Italian theatre scene. Since the beginning of her career, Santuzza Cali has designed costumes and sets for around 400 productions of children's theatre, plays and operas, and she has collaborated with some of the greatest directors in the second half of the 20th century, such as Tonino Conte, Filippo Crivelli, Gianfranco De Bosio, Franco Enriquez, Alessandro Fersen, Vittorio Gassman, Ermanno Olmi, Paolo Poli, Maurizio Scaparro, Lorenzo Salvetti and Aldo Trionfo. The presentation will be an opportunity to explore the artist's career and to admire a selection of the works she has created during her lifetime, which will be on show in the Longhena Library.

17 APRIL 2020

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Concert for Five Pianists and Six Singers *Final Event at the Solti Peretti Répétiteurs Masterclass*

The twelfth edition of the Solti Peretti Répétiteurs Masterclasses, organised in collaboration with the Georg Solti Accademia di Bel Canto, will end with a concert featuring five pianists and six 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 five 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.



©Alex Majoli / Magnum Photos

21 - 23 APRIL 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Photography Masterclass and Lecture. *Describing the Other: Migrations and Exile*

Promoted by the Centre for Comparative Studies of Civilisations and Spiritualities, this event dedicated to photography and “otherness” will be divided into two parts: a private masterclass of photography (in English), whose participants will be chosen through a selection of their works and a *lectio magistralis* (in Italian), in which the practice of photography will be compared with the humanities. The event will be directed by Alex Majoli, an international award-winning, world-renowned Italian photographer, best known for his war reports. Since 2001 he has been a

full member of the Magnum Photos international agency.

The theme of the masterclass will be “Describing the Other: Migrations and Exile”. The participants will be able to explore several topics: technical issues related to photography, the narration of the Other (in ethnic and religious terms) and issues concerning the photographic medium as a border language between art and theatre. The lecture in Italian entitled “Representations of the Other, narrating the migration between photography and social sciences” will see the involvement not only of the photographer Alex Majoli, but also the philosopher Adone Brandalise, professor of theory of literature at the University of Padua.



Gabriele Basilico, Capitol Hill with the Cordonata (stepped roadway) and the Basilica of Santa Maria in Aracoeli, Rome (2010)

24 APRIL – 23 NOVEMBER 2020
VENICE, PALAZZO CINI GALLERY AT SAN VIO

Exhibition *Piranesi Rome Basilico*

To mark the 300th anniversary of the birth of Giambattista Piranesi (Venice, 1720 - Rome, 1778), the Institute of Art History is contributing to the national programme of events celebrating the great Venetian artist by holding an exhibition at the Palazzo Cini Gallery, which will again be open in 2020 with the support of the main partner, Assicurazioni Generali. The exhibition will highlight a central aspect of Piranesi’s work as an engraver: his cityscapes and views of Rome. The show includes around seventy Piranesi views, all preserved in the Foundation’s graphic art collections, alongside photographs of the same views taken by Gabriele Basilico in 2010 for an earlier Piranesi exhibition at the Fondazione Cini, after he had been to the sites of almost all of the artist’s views with his camera.

Thirty-two photographs taken during that campaign were printed for the 2010 Venice exhibition. Many more of the still partly unpublished photos, however, were then included in *Piranesi Roma Basilico* (2019), a book (published by Contrasto) edited by the Institute of Art History in collaboration with Studio Gabriele Basilico and Giovanna Calvenzi, and conceived as a posthumous tribute by the Fondazione Cini to the great Milanese photographer, who died

prematurely. The book has thus presented a large part of the initial photographic campaign that had not been previously published to a wider readership.

The exhibition in the Palazzo Cini Gallery has, therefore, the twofold aim of showcasing its collection of Piranesi etchings and at the same time exhibiting Gabriele Basilico's recently published photographs. It will thus re-stage the highly effective and fascinating close comparison of the historic prints with modern photography, through the eyes of one of the greatest photographers of the city in the contemporary age.



Photo Tiziano Terzani, Fondazione Giorgio Cini Archive

30 APRIL - 30 JUNE 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Exhibition *EAST. Italian Stories of Travel, Cities and Architecture*

This exhibition, curated by the Luca Molinari Studio, presents the stories of places and cities that look to the east of the world, starting from Italy, which is the mainstay of the exhibition narrative. *EAST* highlights the tales and experiences of Italian travellers and architects, RPBW-Renzo Piano, aMDL Circle-Michele De Lucchi, Studio Fuksas, Archea Associati, Piuarch and Mario Cucinella Architects, who have shown an original ability to understand new places, their identities and cultures, generat-

ing narratives capable of producing new visions for the countries that hosted them. At the heart of the exhibition is “the Italian way of doing things”, which eschewed colonising practice in favour of dialogue and the assimilation of different worlds. This also implied being able to imagine and construct spaces and places that became significant for the countries in which travellers and architects settled. Through various scales of study, the exhibition analyses regions that over the last thirty years have been characterised by significant and profound social, political and urban changes, involving addressing complex post-ideological situations that required original visions and ideas. The common thread running through the narrative is made up of the examples of convergence and dialogue between Italian culture and these places at different times in their history thanks to a selection of items from the Fondazione Giorgio Cini Archives. In fact, each place and each story involve a comparison of the historical narrative with the contemporary world, building new short circuits that will fascinate the visitor and highlight the value of the Italian contribution to the architectural debate.

11 - 13 MAY 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Historical Studies Seminar *The Presence of the Sacred*

Having reached its fortieth annual edition, the Historical Studies Seminar promoted by the Fondazione Giorgio Cini Institute of History confirms the enduring vitality of the event in 2020, thanks to the presence, as always, of illustrious senior speakers and younger but equally competent colleagues.

There is nothing new as far as the overall organisation is concerned. As usual, there will be five half-day sessions dedicated to the five historical geographical areas that will be considered. The new feature this year concerns the topic, which goes under the title of “The Presence of the Sacred”. This framework-title contains a wide range of themes: from churches as assembly meeting places to the motivations of urban events, sacred and profane love, borderline consecrations, ecclesiastical benefices and suspicions of profanatory irreverence.



Omar Sarmini

13 - 14 MAY 2020
VENICE, AUDITORIUM SANTA MARGHERITA,
ISLAND OF SAN GIORGIO MAGGIORE

Conversation and Concert *Classical Singing from Aleppo*

The Intercultural Institute of Comparative Music Studies has organised two events dedicated to Syria, a country with a very rich musical tradition but that has long been missing from the Institute’s programmes. A concert will feature works from the repertoires of classical Aleppo singing, performed by the famous Syrian singer Omar Sarmini (still resident in Syria), accompanied by four other Syrian musicians, forced to seek exile in Europe and Egypt.

The previous day at the Auditorium Santa Margherita, the musicians will take part in a conversation with Massimiliano Trentin (University of Bologna), a scholar of Middle Eastern history and politics, Sabine Chatel (Zamzama Productions), an expert in music management, and the ethnomusicologist Giovanni De Zorzi (University of Ca’ Foscari, Venice). The discussion will focus on the role that the musical tradition can play in safeguarding the cultural and identarian heritage of a people like the Syrians, at a particularly tragic time in their country’s history. The meeting is being staged in the collaboration with the Department of Philosophy and Cultural Heritage Studies, University of Ca’ Foscari, Venice.

19 MAY 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Study Day *Discourse on Method.* *Prints and Illustrations in History*

Cinquecento Venice was one of the major European centres of xylographic and chalcographic production in terms of printing both reproductions and original works. An army of local and foreign inventors, draughtsmen, engravers and printers worked in the numerous printing presses operating in the city, thus creating an unrivalled production in Italy in terms of quantity and quality.

Consequently, the 16th century has left us a very rich heritage of single-leaf images and books, which have been only partially studied and



Titian, *The Triumph of Christ*, detail

catalogued, and long lists of printers and associated figures still mostly unknown today. The study projects on this subject conducted in the Fondazione Giorgio Cini are therefore of considerable importance: from the systematic cataloguing of woodcuts (*Atlante delle xilografie italiane del Rinascimento*) to the exploration of Venetian archival sources and the study of images in the 16th century, following in the footsteps of the famous bibliophile, the Prince of Essling. The various study methods and approaches applied to this subject will be illustrated and commented by the editors of the woodcut “Atlas” on 19 May at the Fondazione Cini. The event will be attended by various specialists called on to bear witness to their experience in the field.

26 - 28 MAY 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference “*Artibus et historiae*” *On Arts and History*

The Institute for Art Historical Research (IRSA), in collaboration with the Fondazione Giorgio Cini Institute of Art History, has organised a conference to mark the fortieth anniversary of the creation in Venice of the scholarly art journal *Artibus et historiae*. The Institute for Art Historical Research, which publishes the journal, was founded in 1979 by Józef Grabski with the support of Jan Białostocki, André Chastel, Federico Zeri, Terisio Pignatti and other celebrated art historians.

The first issue of *Artibus et historiae* came out in 1980. Since then the journal has published many studies on art history and cinema by some of the leading specialists in the respective fields. In its early years, IRSA and the journal were based in Venice, in the house of the historian of Italian art, William Roger Rearick. Shortly afterwards, the institute moved to Florence and then to Vienna. Finally, in 1994, it settled in Cracow, Poland, where it is still located today. The two-day conference enjoys the support of an advisory and organisational committee made up of Peter Humfrey, Bernard Aikema, Antonio Paolucci, Claudia Cieri Via, Andrzej Rottermund and Claudio Strinati. The conference proceedings will be divided into four sessions, two for each day. The speakers in each session will be a group of the most important internationally renowned art historians who have published papers in the journal *Artibus et historiae* or books with the IRSA Publishing House. The themes of the papers presented at the conference will focus on the main issues of art history, iconography and methodology, seen from various critical stances.

12 - 14 JUNE 2020
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Music Theory and Performance Workshop *Harmony and Form in the String Quartets of Niccolò Castiglioni, Bruno Maderna and Giacomo Manzoni*

This workshop is part of the three-year project *Concepts of Harmony in Musical Composition: 1945-1975*, coordinated by Gianmario Borio, Pascal Decroupet and Christoph Neidhöfer, and funded by the Ernst von Siemens-Musikstiftung. It is the first practical step in the theoretical path

undertaken by a research group in events held in Venice and Boston in 2019. The theme concerns the repercussions of the study of compositional sources (especially those concerning harmonic structures) on performance practice.

The workshop will be held in close collaboration with the musicians of the mdi ensemble and is an educational opportunity for young performers who will be hosted following a call for participants. The objects of study are works by two composers whose collections are preserved at the Institute of Music: Castiglioni's *Romanze* for string quartet and *Musica per Pontormo* (Secondo Quartetto) by Manzoni. There will also be a focus on Maderna's *Quartetto in due tempi* to mark the centenary of the composer's birth.



Kapila Venu

19 JUNE 2020

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Kutiyattam Theatre *Parvati Virabam / The Separation of Parvati*

The actress Kapila Venu, one of the greatest exponents of Kutiyattam theatre, from Kerala (South India), is returning to the Island of San Giorgio. Kapila is the director of the Institute for Natanakairali Arts, founded by her father, the celebrated actor Gopal Venu, who stage directed this performance. The play that the actress will perform at the Fondazione Giorgio Cini, accompanied by two musicians, is a recent production entitled *Parvati Virabam* (The Separation of Parvati) and

focuses on the figure of Parvati, wife of the god Shiva.

While fully respecting tradition, the actress adds some fascinating contemporary nuances underlining the “feminist” characteristics of the goddess and indirectly addressing issues of gender and the female role, which are of great relevance in today's Indian society. This production, highly acclaimed in India, is having its Italian première in Venice.

23 JUNE 2020

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Venice and American Studio Glass*

Coordinated by the Fondazione Cini Glass Study Centre, this international conference is to be held in concomitance with the spring exhibition *Venice and American Studio Glass*, organised by Le Stanze del Vetro. The conference will explore, for the first time in Italy, the background to the American Studio Glass movement, founded in the United States in the 1960s, which saw glass progressively become a revitalised medium and means of expression for the creativity of American artists.

In fact, in the mid-20th century, the laboratories of the Toledo Museum of Art developed a growing interest in glass blowing techniques. A key factor in this new development was the



John Kiley, *Halo*, 2018. H. 48.3 cm.

Photo: Ben VanHouten

powerful influence that traditional Venetian techniques, and therefore Murano aesthetics, exercised on the study and unexpected evolution of glass in contemporary art. It was this context that then led to a significant path of technical and cultural knowledge being taken to free glass production from industrial processes and to foster experimental innovation, encouraging the use of much livelier artistic languages. The great impact of Venetian glassmaking was due to its use by illustrious masters, such as Dale Chihuly, Benjamin Moore, Paul Marioni, William Morris and Lino Tagliapietra, who steered experimental developments towards non-traditional paths, radically influencing artists and designers of the new generation. Thanks to the presence of internationally renowned experts, such as Tina Oldknow, William Warmus and the artist Kim Harty, the conference will examine the diverse dynamics and variants that this singular “love relationship” with Venetian glass set in motion through its growing diffusion in the United States and rest of the world.

COLLECTIONS

The Master of the Fondazione Giorgio Cini Crucifix: a Conference, Restoration and Exhibition

2003. The Conference at the Fondazione Giorgio Cini

In December 2003, the Institute of Art History organised a conference on the Fondazione Giorgio Cini art collections, focused on paintings, sculptures, drawings and miniatures preserved on the Island of San Giorgio Maggiore and in the Palazzo Cini. The proceedings were then printed in a special issue of *Saggi e Memorie di Storia dell'Arte* (no. 27), the journal published by the Institute. The opening paper by Luca Mor turned out to contain some of the most interesting prospects for future developments. A specialist in mediaeval sculpture, Mor's subject was the monumental wooden crucifix carved as *Christus Triumphans* (176 x 167 x 29 cm), which had come from the art collections of Vittorio Cini (fig. 1) and at the time hung in the vestibule of Palladio's Refectory on San Giorgio. Bearing in mind that few wooden artefacts from remote times survive due to the fragility of the material and liturgical and devotional changes over the centuries, this was a rare work of great value that had never previously been the subject of scholarly studies, certainly also due to the reconstructed parts and large areas of deteriorated



FIG. 1 Master of the Fondazione Giorgio Cini Crucifix, *Christ Crucified*, gilded and polychromed willow wood, Venice, Fondazione Giorgio Cini (before the restoration)



FIG. 2 Master of the Fondazione Giorgio Cini Crucifix, *Christ Crucified*, gilded and polychromed willow wood, Venice, Fondazione Giorgio Cini (before the restoration)

repainting (fig. 2). Despite the damage and difficulties in observing the unrestored crucifix, Mor was able to accurately situate the sculpture in its geographical-temporal framework. He suggested the work had been made in Bologna in the second half of the 13th century on the grounds of a crucial comparison with two other sculptures. In fact, within a tight grid of stylistic evidence, the Cini *Christ* showed undoubted analogies with a work preserved in the Collezioni Comunali d'Arte, Bologna (previously in the Certosa di Bologna), radically restored just before 1967 with the complete removal of the various polychrome layers (fig. 3). And it was also similar to another wooden sculpture, originally in the Bolognese basilica of Santa Maria Maggiore (fig. 4), albeit with a more hieratic approach but undoubtedly from the same workshop of a sculptor active in the city between 1270 and 1280. Mor thus associated all three works with this artist. Mor's suggestion was almost unanimously accepted and led to considerable interest in this misunderstood piece previously erroneously considered to be by a Veneto wood carver and dated to the second half of the 16th century (*sic*), according to Nino Barbantini deductions from around fifty years earlier. The Ferrarese art critic and museographer was a special advisor to Vittorio Cini (also from Ferrara), when the latter began his collecting activities. The mistaken geographical identity, it must be said, was evidently deduced from its most recent and only known antiquarian provenance, whereas there was absolutely no documentary evidence concerning the original context: the crucifix had been purchased on 21 December 1937 for 11,000 lire from the Venetian antiquarian Antonio Carrer and with the crucial mediation of Barbantini, whom Cini had entrusted with the task of supervising the restoration and layout



FIG. 3 Master of the Fondazione Giorgio Cini Crucifix, *Christ Crucified*, wood with vestiges of polychromy and gilding, Bologna, Collezioni Comunali d'Arte (the 13th-century cross was painted by Simone dei Crocefissi around 1380)



FIG. 4 Master of the Fondazione Giorgio Cini Crucifix, *Christ Crucified*, polychromed fig wood. Bologna, Basilica di Santa Maria Maggiore



FIG. 5 Period photo of the Sala della Guardia in Monselice Castle laid out by Nino Barbantini (1940)

of Monselice Castle in the Euganean Hills, where his collection was to be housed. In the 1930s and 1940s Carrer, and another antiquarian, Dino Barozzi, supplied Cini not only with furnishings and decorative art objects but also valuable pieces of sculpture to be kept in the castle, such as a terracotta *Madonna* by Giovanni de Fondulis, now in the Palazzo Cini, or the wooden statue of *Saint Ursula* by the Master of Saint Catherine Gualino, a work of great quality whose current whereabouts is unfortunately unknown (formerly the Luigi Pisa Collection). The wooden *Christ* was initially placed by Barbantini in the Sala della Guardia, a large wood-beamed room on the third floor of the building backing onto the Ezzelini Tower, renamed the “Terrace of Christ”; it was photographed in this setting for publication in Barbantini’s book on Monselice Castle of 1940 (fig. 5). Conceived as a means of consecrating and making known the work of both the art critic and the collector, the book encapsulated the taste of an era as decreed by two of its most knowledgeable exponents. In the early 1960s, Vittorio Cini then had the sculpture moved to the foundation that he had created to commemorate his son, Giorgio, in Venice.



FIG. 6 Image from the x-ray campaign on the Cini *Christ*

2011-2013. *The Restoration by Giovanna Menegazzi and Roberto Bergamaschi* Mor’s study led to fresh interest in the work and was accompanied by his heartfelt appeal to intervene as soon as possible with an historically accurate scientific restoration to verify his suggested attribution and provide technical data that could be useful for further art-historical investigations as well as make the work full interpretable again. The opportunity came in 2011, when a restoration programme for the art works in the Fondazione Cini was launched, thanks to substantial public funding. Among the selected works, absolute priority was accorded to the 13th-century *Christ*. The restoration was entrusted to two experts with considerable experience in the field of conservation and restoration of wooden sculptures and panels: Giovanna Menegazzi and Roberto Bergamaschi. Under the direction of the art historian Giulio Manieri Elia and an expert restorer from the Venice Soprintendenza, Gloria Tranquilli, the two restorers carried out the long, complex operation lasting more than two years. The sculpture was initially subjected to a series of diagnostic investigations to collect scientific data required to guide the choice of methods. The investigations conducted on some fragments taken from the central longitudinal solid wood and from the right arm led to the tree species of the wood being identified: willow, a soft easily carved wood often used, together with lime and poplar, in wooden statues. The radiographic investigations (fig. 6), aimed at highlighting structural details such as joints, grafts, reconstructions and metal elements in joints, were followed by microchemical and stratigraphic investigations that made it possible: to identify the pigments



FIG. 7 The Cini Christ, before the restoration, detail



FIG. 8 The Cini Christ, after the restoration, detail



FIG. 9 The Cini Christ, during cleaning, detail of the face

and binders in the polychromy and preparatory layers; to provide an understanding of the techniques and morphology of the gilding; and to analyse the materials of the putties, repainted areas, patinas and varnishes, as well as study their deterioration.

The work carried out on the sculpture responded to the twofold purpose of a conservative restoration and the re-creation of the aesthetic conditions of the surfaces, making it easier to interpret the style. The various operations included: anti-woodworm pest control; consolidation of the material layers and embedding; cleaning of the polychrome surfaces with the removal of dirt and later paints as far down as the 16th-century layer (figs. 7-9); removal of the wood and putty additions to the loincloth to recover the original modelling (figs. 10-11); consolidation of the wooden support, with biocide treatment in areas with no polychromies; restoration and re-insertion in the assembly and joint area of the right arm; anti-rust treatment for all metal elements, including the long visible nails in the wounds; stuccoing and painting with watercolours the gaps and abrasions in the most damaged areas, using dot and *velatura* techniques.

2019-2020. *The Bologna Exhibition*

The time was thus ripe for an exhibition to present to the public and scholars the results of the restoration and the updated studies in a direct encounter with the works compared *de visu*. Massimo Medica, director of the Musei Civici d'arte Antica, Bologna, a leading specialist

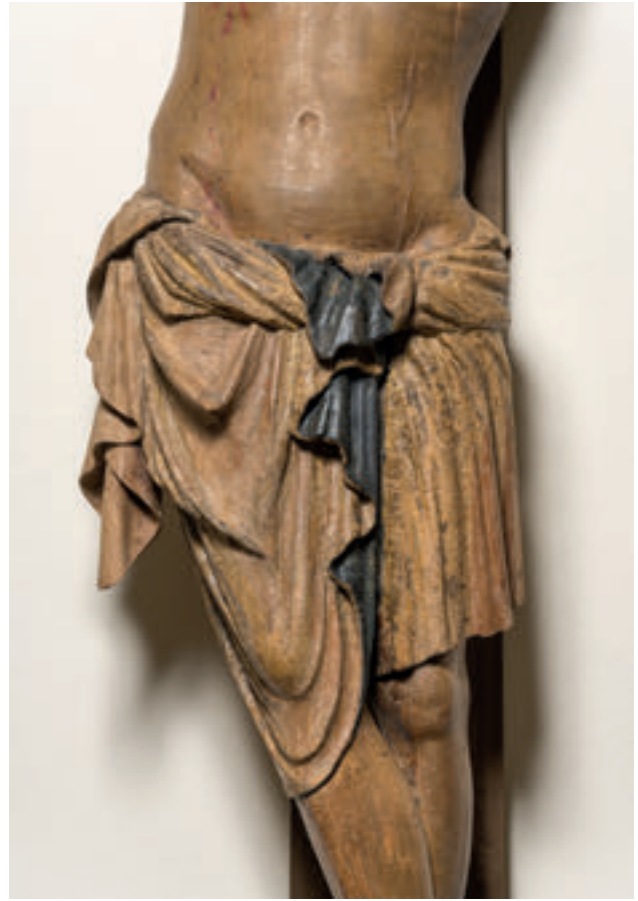


FIG. 10 The Cini *Christ Crucified* during the restoration, detail of the loincloth showing the previously repaired areas

FIG. 11 The Cini *Christ Crucified* after the restoration, detail of the loincloth

on Bolognese mediaeval art responded to the requests from several quarters to complete the research by highlighting the value of the work in an exhibition to be held preferably in the Emilian capital. The three great 13th-century monumental *Christs*, united under the same attributive umbrella, were finally to be shown together. In keeping with the programmes of the Istituzione Bologna Musei, in 2018, Medica thus conceived an exhibition project, organised in collaboration with the Fondazione Cini and various other institutions, such as the Curia Arcivescovile and Alma Mater Studiorum in Bologna. Jointly curated by Medica himself with Luca Mor, the exhibition, entitled *Imago Splendida. Masterpieces of Wooden Sculpture in Bologna from the Romanesque Age to the Thirteenth Century*, was installed in the Museo Civico Medievale in Palazzo Ghisilardi Fava, the most conducive Bolognese museum in terms of creating resonances and cross references between its permanent collections and the themes and images of the exhibition.

The well-laid out exhibition that opened in November 2019 and its splendid catalogue offer an all-round look at the works of art at the centre of the entire operation: that is, the production of the artist baptised for the occasion the Master of the Fondazione Giorgio Cini Crucifix after the name piece and, as such, a homage to the institution preserving this artist's key sculpture. But the exhibition and catalogue also explore the cultural and artistic milieu of Bologna in the 12th and 13th centuries. A rich and populous major urban centre in late Mediaeval Europe, Bologna was a multilingual mercantile crossroads of trade and cultural exchanges that made it a fertile ground for many of the continuously arriving influences. It also boasted a prestigious, high-standard university (traditionally said to be the earliest in Italy) and a first-class legal school that attracted



FIG. 12 Southern Tyrolese artist, *Crucifix*, detail of the crucified Christ, gilded and polychromed wood, Bologna, Cathedral of San Pietro



FIG. 13 The Cini *Christ Crucified* after the restoration, detail of the face

hundreds of teachers and students. Like the city's *forma urbis*, the arts were, therefore, constantly stimulated in a climate of international connections and exchanges with new developments from beyond the Alps and from southern Italy. And, indeed, all of this is reflected in the paintings, illuminated manuscripts, glass and jewellery on show in the exhibition.

Shown raised in the violet half-light of a striking setting, the three large sculptures dominate the exhibition room. Albeit with slight stylistic differences and variations in the arrangement and pose due to the different times of production and the varied requirements of their respective patrons, the sculptures clearly exemplify northern Italian Gothic naturalism with echoes of the culture beyond the Alps and of the latest Tuscan developments, not to mention the extraordinary changes introduced in Bologna by Nicola Pisano through the example of his marble tomb of San Domenico (1264-1267). All of these influences were translated by the Cini Master into a similar warm naturalism found in the accurate rendering of the anatomy of the chest, the taut skin showing the bones and muscles, the sagging pectorals and the perfectly wrought belly (Nicola Pisano *docet*). The overall effect underlines how, in the accomplished rendering of the body and its anatomical accuracy, sculpture was once considered superior to painting, as highlighted in the comparison in the exhibition with the graphically stylised anatomy of the painted cross (c. 1270) by an artist in the circle of Giunta, now in the Bologna municipal art collections.

The last work in the chronological series, the *Christ* from Santa Maria Maggiore (c. 1280), restored for the occasion by Ottorino Nonfarmale and Giovanni Giannelli, reveals a greater theological and devotional fidelity to the Bolognese archetype of the *Triumphans* which inspired it, i.e. the

late Romanesque *Crucifixion* in the cathedral of San Pietro (1170-1180; fig. 12) with its straight body, more outstretched arms, and frontally shown closed legs in keeping with the iconography of the four nails. The other two works in the series, however, reveal more clearly the latest developments of the Gothic style on the other side of the Alps, conveyed by the hybridisation of the iconography with the model of the *Christus Patiens*, whose powerful pathos was particularly popular in the world of mendicant spirituality. Since the *Christ* in the Bolognese civic collection has lost its original nature through the total removal of the polychromy and ground – it is the only one, however, that still has a 13th-century cross with end panels, repainted in the second half of the 14th century by the Bolognese painter Simone dei Crocifissi, and added in an unspecified period (16th century ?) to the sculpture, as Silvia Battistini argues in the catalogue – we must turn to the Cini *Christ* to grasp all the elements reflecting the complete adherence to Gothic naturalism: the *hanchement* that creates an arc on the line of the body, emphasised by the folds of the drapery; the misalignment of the nerves and taut muscles in the shoulders and arms, somewhere between the almost graphic arabesque and very natural dynamic tension; the crossed lower limbs with the overlapping feet pierced by a single nail; and, lastly, the beautiful mane of hair descending in locks on the shoulders (fig. 13), with a slight twist that explores the space, reiterating the triumph of Christ over death and time in the *majestas* of his gaze. The exhibition also illustrates the original architectural and liturgical context of the large sculpted crosses. Until the Tridentine reforms, like painted crosses, they stood in dominant positions with respect to the area of worship, above the rood screen (*crux de medio ecclesiae*): a filtering and connecting partition with multiple architectural and liturgical functions, and threshold-bridge that separated the *ecclesia interior* (chancel and sanctuary) from the *ecclesia exterior* (*sancta sanctorum*, area of the congregation). The screen is thus a symbolic extension (in the meaning of a sacred passage as elaborated by Saint John) of the hypostasis of Christ triumphant over death – the door to salvation. Moreover, a fine essay in the catalogue by Fabio Massacesi and a fascinating video produced by Cineca deal with the Bolognese *coridori* and screens and their transformations over the centuries, their multiple functions and some ideas for their reconstruction based on the historical sources, since none of them has survived. The exhibition *Imago splendida* illustrates the research begun in 2003 and concludes a worthy project that has brought together studies, knowledge, protection, restoration and the final exhibition. As such, it was an operation that is now increasingly rare in the intermedia galaxy of cultural blockbusters.

The Bologna exhibition is dedicated to the memory of Giovanna Menegazzi.

Alessandro Martoni

PROJECTS AND RESEARCH



Jacopo de' Barbari, *View of Venice*, 1500, detail of the Island of San Giorgio with construction work on the Manica Lunga and what is now the Messina Room

Training on Site at the Fondazione Cini: the Messina Room

In Jacopo De' Barbari's bird's-eye view of Venice in 1500, you can clearly make out the beginning of the fervent building activities on the Island of San Giorgio Maggiore that over the next century would lead to the complete remodelling of the Benedictine monastery. In the engraving, in fact, the ground floor of what is known as the Manica Lunga appears to be under construction. Its spaces were then covered by a series of cross vaults on corbels with stone capitals, and side rooms, almost square in plan, were added and covered by vaults on corbels in the form of capitals, probably made of moulded lithoid (composite) material.

After the suppression of the monastery and the military occupation of the island, the rooms of the Manica Lunga were adapted for the troops, who used the Benedictine monks' cells on the first floor as dormitories and the rooms on the ground floor for living quarters, workshops and storerooms.

During the 1950s, when Vittorio Cini launched the restoration and the redevelopment of the Benedictine monastery, those spaces were adapted to house a small church with an adjoining sacristy for the students of the Naval College.

The project involved Luigi Vietti for the interior layout, Ferdinando Forlati for the restoration of the spaces and, last but not least, the sculptor Francesco Messina after whom the room is named, who made the *Via Crucis* and the bronze high relief of *St George Killing the Dragon*, which once adorned the room. At this time the rooms were stripped bare and the floor level of the central sector lowered, while stone steps were added in correspondence with the side cells and



The Messina Room in 1952 during the restoration work. Note the doors equipped with fanlights, the absence of windows, the central opening on the short side still present, the lowered floor and the door that led to the cloister, no longer visible today





The Messina Room in December 1952 during the restoration work. The window openings have Istrian stone frames and the layer of tar reaches up the walls as far as the vaults



The Messina Room in February 1953 after the restoration. Steps were added for access to the side rooms and the Messina sculptures are now in place



a presbytery area was demarcated by raising the floor and closing off the door in the rear wall. The most interesting fact that emerges from the comparison with period photos is the absence of windows on the long interior side, marked only by doors with fanlights: the new windows were given Istrian stone frames. The photos also show the removal and marking of the plaster, which was kept at the height of the vaults, and the subsequent application of a layer of tar. Ferdinando Forlati used this solution several times in the monumental complex: a mixture of hot tar, slaked lime and crushed brick, which it was hoped would solve the damp-related problems. But in fact this solution is actually the cause of most of the visible deterioration affecting the stone and lithoid elements in the room today: the waterproofing of the brick surfaces due to the tar has brought the height of rising damp to levels higher than normal, allowing its spread towards the stone elements, where the possible evaporation of water has resulted in the formation of saline crystallizations and pronounced forms of disaggregation.

Between April and November 2019, the Messina Room was the site of a practical educatio-



Stratigraphy of a corbel in a side cell highlighting the period whitewashing and the various layers overlapping the original one

nal workshop, i.e. a theoretical-practical training activity carried out directly in a restoration context. The participants were second-year students from the International University of Art (UIA), future cultural heritage restoration technicians (course code 2095-0002 – 1179 – 2018), under the direction of Anna Keller, professor of stone restoration at the UIA, and the Fondazione Giorgio Cini Technical Office. The workshop aimed to increase knowledge about the building, by taking preliminary stratigraphic samples to attempt to establish the sequence of the plasters, and to conserve the stone frames of the door and window openings inside the room as well as the terracotta corbels in the side cells. The corbels had been whitewashed to make them uniform with the masonry: the stratigraphic tests enabled the restorers to shed light on the composition of the composite artefacts and the alternation of two types of ceramics. In fact, in each cell there are capitals in only slightly fired brickwork (*albasi*), while the corner capitals are red. It was also found that the corbels had been re-attached to the masonry in the 1950s, thanks to an installation bedding on a layer of Portland cement, in turn spread over the tar that had been applied to the whole wall.

The work to remove the whitewashing, carried out with scalpel blades, made it possible to restore what must have been the original effect: white masonry with strikingly contrasting red capitals.

A conservative restoration was also carried out on the stone frames of the doors and windows. They had suffered from the transmigration of salts on rather poor material, especially in the windows. This kind of material was often employed after the war, when supplies were not easy to come by. The various other operations included: pre-consolidation work; the extraction of soluble salts through washing and compresses of sepiolite and paper pulp; gluing on flakes in danger of peeling off, and plaster-filling individual holes.

Although limited in time and focused on specific objectives, thanks to its proactive and educational aspects, this experiment turned out to be a highly stimulating opportunity for the development of a larger future restoration site, considering the whole practical process, from the analysis and diagnostic control phase up to all the conservation operations. It should be borne in mind that one of the objectives of the restoration site is to narrow the degree of unpredictability and uncertainty, according to a continuous process of analysis, control and verification of the project ideas: a look at the past that provides a clearer vision of the future.

Francesca Salatin

PRESENCES ON SAN GIORGIO



Gabriele Basilico during preparations for the exhibition *The Arts of Piranesi. Architect, Etcher, Vedutista, Designer* at the Fondazione Giorgio Cini (2010)

A question of “style”. Gabriele Basilico¹

The relationship between Gabriele Basilico and the Fondazione Giorgio Cini was forged during the preparatory phases of one of the most important exhibitions in the history of our institution: *The Arts of Piranesi* (August 2010 – January 2011). I have described elsewhere how that exhibition was conceived and gradually took shape, but the story deserves to be retold here because it testifies in an exemplary way to some distinctive features of the Fondazione Cini’s cultural strategies and “style”. They are characterised by a willingness to experiment, the effort to adopt a new approach to traditional events (thus eschewing the usual clichés that shape most cultural events today) and a keen interest in the contribution that the latest technologies can offer to revitalise and make “sense” (i.e. offer both “meaning” and “sense experiences”) of the cultural heritage preserved in the Fondazione Cini.

After the 2008 Giuseppe Santomaso exhibition in the newly restored Sale del Convitto (the first of the new spaces created on the island of San Giorgio to host visual and performing arts events), we began to think about what kind of large exhibition would be suitable for such an evocative, elaborate space. There was no lack of ideas, but everyone was fully aware that organising exhibitions had become an increasingly risky and less profitable undertaking. Of course, you can play to the expectations of audiences wanting to see famous masterpieces again and again rather than aim to stimulate thought. Or you can simply try to shock rather than venture into unknown territory and avoid reassuring well-beaten paths. What we wished to create, however, was something original and enduring that would travel and carry the name of the Foundation around the world. The difficulty of obtaining works on loan for long periods and the cost of transporting and insuring them led us to look at the treasures that the Fondazione Cini already has in its own keeping. They include the complete collection of etchings by Giambattista Piranesi.

But what could be spectacular in showing hundreds of prints? Could we go beyond the invitation to “scrutinise” the works closely and admire the draughtsmanship, possibly with the aid of a magnifying glass? How could we say something new and different about an artist whose works were so well known and had been shown countless times?

I happened to mention these intentions and doubts to the architect Michele De Lucchi, who at the time was designing the new library called the Manica Lunga for the Foundation. De Lucchi’s responded remarkably enthusiastically to the idea. He was a great admirer of Piranesi, and said

1. This is the complete text of *Una questione di ‘stile’*, Pasquale Gagliardi’s introduction to the book *Piranesi Roma Basilico. Incisioni di Giambattista Piranesi e fotografie di Gabriele Basilico*, Venice, Fondazione Giorgio Cini-Contrasto Editore, 2019, pp. 7-8.



Gabriele Basilico, *Piazza del Popolo* (2010)

that designing a Piranesi exhibition was one of his lifetime dreams.

We began to discuss the supports to be used to exhibit the prints. I thought of the contrast between Piranesi's sparkiness, his provocative, desecrating attitude and the poetics of simplicity and lightness, which seemed to be the most distinctive feature of De Lucchi's work, but also the coincidences: they were both architects and shared the same curiosity and a willingness to experiment boldly.

A fascinating prospect was emerging: it was not simply a question of exhibiting Piranesi's etchings for the umpteenth time, but of interpreting his multifaceted activities and creative genius through the eyes and sensibility of an architect/designer of our time. That this was the first "added value" of the exhibition became clear when De Lucchi described the conception and layout of the exhibition. Two aspects of his design deserve being highlighted: on one hand, the desire to demonstrate Piranesi's relevance today and his ability to anticipate and shape social practices and skills now widely found in contemporary society; on the other, an exhibition design that was a balanced mix of the focus on individual etchings and the use of various works as pieces of a mosaic, elements of an installation whose overall aesthetic value was different and "new" compared to its constituent elements.

Gabriele Basilico played a key role in creating this design. De Lucchi entrusted him with the task of photographing the sites of the Piranesi's views of Roman antiquities as they are today. Basilico's black and white photographs were printed in the same format as the engravings and hung beside the "originals". They thus highlighted Piranesi's modernity that seems to anticipate



The room with *vedute* by Piranesi and photographs by Gabriele Basilico in *The Arts of Piranesi* exhibition, Fondazione Giorgio Cini (August 2010 – January 2011)

the art of photography and the skill of the contemporary photographer in interpreting the landscape. The decision to engage Basilico turned out to be a very good one. I knew his work and had found his photos of Beirut in particular to be remarkably “Piranesian”. Basilico enthusiastically rose to the challenge. It was far from easy to be wholly faithful to the original Piranesi views while imbuing them with a touch of your own personal vision. With courage, humility and creativity, he successfully completed his mission, and the Fondazione Giorgio Cini photographic collections were enhanced with some indisputable masterpieces.

Thanks to this project, we also came to know and value Gabriele’s human qualities as a sensitive, generous good person. I would go so far as to say that we became friends, or at least I’d like to think so. The Piranesi exhibition went on to enjoy great critical and public acclaim on the international tour that took it from Venice to Madrid, Barcelona and San Diego. Subsequently, we thought it a pity not to create the opportunity to show more of his photos than the thirty-two selected for the exhibition. In fact, during the photographic campaign ahead of the Piranesi exhibition, Basilico had produced almost 300 works. For various reasons, however, we were unable to complete the project.

The current catalogue with a selection of seventy of Basilico’s images, shown side by side with equally as many Piranesi views from the Fondazione Cini collection, partly makes up for this disappointment. It is a small but significant step towards showing the great value of the exceptional, unpublished work of a major Italian artist, of whom we are and will always be proud.

Pasquale Gagliardi

PUBLICATIONS

CATALOGUES



Thomas Stearns at Venini

Edited by Marino Barovier
Skira Editore, Milan, 2019

In late 1960, Thomas Stearns (1936-2006) came to Murano with a scholarship from the Italian government and a Fulbright Travel Grant to further his explorations and experimentation with glass, begun during his training in art, first at the Memphis Academy of Art and then at the prestigious Cranbrook Academy of Art, Bloomfield Hills (MI). Thanks to the remarkable encouragement of Ludovico de Santillana, who had succeeded Paolo Venini at the head of the glassworks after the founder's death (1959), the American artist was able to experiment the potential of blown glass by learning from the extraordinary expertise of "Checco" Ongaro, the only the master glassmaker willing to execute his designs. During his two years at Venini, where he was engaged as a guest designer in late 1961, Stearns got the chance to further his artistic quest while also developing a series of works for the commercial market. Stearns crea-

ted extremely original works, often distinguished by asymmetric and organic shapes and the use of opaque colours, rooted in the materiality of glass, generally combined with transparent effects. For the 31st Venice Art Biennale in 1962, Venini chose to present six pieces by the American artist; they were considered worthy of the gold medal, which, in the event, however, was not awarded to him since it could not be given to a non-Italian artist. The book illustrates for the first time the entire glass production of Thomas Stearns, which includes trials, prototypes, unique pieces, small series, and also artefacts included in the Venini catalogue. His best-known works at this time range from *Il cappello del Doge* (The Doge's Hat) to *Facciate di Venezia* (Venice Façades) and *Sentinella di Venezia* (Venice Sentinel), an extraordinary glass sculpture of great polychrome richness, the climax of his artistic research pursued on Murano.



Catalogo del fondo Cesare Grassetti della Fondazione Giorgio Cini

Edited by D. Danesi and I. Maschietto
Leo S. Olschki, Florence, 2020

Following on from the *Catalogo del fondo librario antico della Fondazione Giorgio Cini* compiled by Dennis E. Rhodes and published by Olschki in 2011, the *Catalogo del fondo Cesare Grassetti della Fondazione Giorgio Cini* has been published in the same series, entitled "Biblioteca di Bibliografia". Put together by the Milanese lawyer Cesare Grassetti from the 1950s to

the late 1980s, the collection consists of over 830 15th- and 16th-century editions, already included in the library's electronic catalogue. Working for this printed catalogue, however, enabled the authors to examine the books in greater depth, with a special focus on the data relating to specific copies. The Grassetti Collection fits in well with the Foundation's

“original” collection, enhancing not only the section of Venetian editions (the library has a remarkable group of them), but also the

productions from minor printing centres, thus increasing the number of unique exemplars preserved on San Giorgio.

ESSAYS



Preserving the Past for the Future. Visions, Strategies, Actions to Enhance the Preservation of the World's Cultural Heritage

Edited by Jack Lohman and Shobita Punja

Fondazione Giorgio Cini, Venice, 2019, PDF-ebook

This publication is the edited result of the international symposium *Preserving the Past for the Future*, that took place at the Fondazione Giorgio Cini in Venice on 23 October 2018.

The meeting discussed the complex topic of the political, cultural and technical challenges constantly faced by public and private institutions responsible for protecting the heritage, also taking into account the role that international cooperation can play in solving these kinds of issues. Particular attention was paid to how latest digital technologies can preserve

and enhance the great European cultural heritage. The booklet's structure reproduces the thematic sessions that involved institutions and individuals from various world regions with different cultural traditions (India, China, America and Europe). The overall aim was to outline a global perspective on the topic through comparative analysis and sharing knowledge and experiences.



Lucio Fontana e gli Spaziali. Fonti e documenti per le gallerie Cardazzo

Edited by Luca Massimo Barbero

Marsilio, Venice, 2019

The primary source for this book was the valuable archive of the Galleria del Cavallino that the heirs of the Cardazzo family entrusted to the Institute of Art History in 2016. The Institute's holdings were thus greatly enriched thanks to an extraordinary archive put together by the gallery owner and collector Carlo Cardazzo (1908-1963) and his son Paolo (1936 - 2011), documenting the history of the prestigious Venetian gallery from 1942 to the early 2000s. The galleries directed by Carlo Cardazzo were places in which the Spatialist adventure of Lucio Fontana, the founder and leader of the movement, took shape. The

combination of Cardazzo's entrepreneurial skill and utopian drive and Fontana's ability to be lively, inventive and provocative was so fruitful as to attract the younger generations into the so-called group of the Spatialists, which flourished for a decade. The book presents for the first time all the critical writings on Lucio Fontana's exhibitions at the Cardazzo's galleries, some rare texts by Fontana himself, the Spatialist posters and the monographs on the individual artists in the movement, which today, together with its founder, is acknowledged as having had an international impact.



“Pietro Pictore Arretino”. Una parola complice per l’arte del Rinascimento

Edited by A. Bisceglia, M. Ceriana and P. Procaccioli

Fondazione Giorgio Cini / Marsilio, Venice, 2020

“Pietro Pictore Arretino”. Una parola complice per l’arte del Rinascimento brings together the proceedings of the conference on the celebrated 16th-century Tuscan writer Pietro Aretino and his influence on Renaissance art, held at the Fondazione Giorgio Cini in autumn 2018 and organised in collaboration with La Sapienza University of Rome, the University of Roma Tre, the University of Tuscia, Viterbo, the Royal Netherlands

Institute of Rome (KNIR), the Gallerie degli Uffizi and the Committee for the National Edition of Pietro Aretino’s Works. The book presents the individual papers, divided into four sessions, according to the thematic lines addressed in the symposium, aimed at exploring the writer’s knowledge of art, his relations with artists, and the influence of his language on the development of the Renaissance art vocabulary.



Bettina Hoffmann

I bassi d’arco di Antonio Vivaldi. Violoncello, contrabbasso e viola da gamba al suo tempo e nelle sue opere

“Studi di musica veneta. Quaderni vivaldiani”, 19

Leo S. Olschki editore, Florence, 2020

The first part of this book is a broad investigation of the circumstances in which Vivaldi composed for the cello, contrabass and viola da gamba. Starting from a terminological clarification, it brings together biographical data on the instrumentalists who might have come into contact with Vivaldi and have influenced his impression of bowed bass instruments. There then follows an overview of the Italian repertoire for cello and viola da gamba, useful for contextualising – sometimes relativising, sometimes exalting – Vivaldi’s contribution. Finally, the technical aspects of each of the three instruments are discussed: tunings, lutherie, playing position, left hand and bow technique. The second part of the book examines the entire corpus of Vivaldi’s instrumental

and vocal music with a solo part for cello or viola da gamba. This yields information on the genesis of a score, its dating, possible recipients and relations with other works, as well as highlighting technical-instrumental particularities. The third part is particularly valuable for performers of Vivaldi’s music because it addresses questions on performance practice regarding the low register. An examination of all his indications for the instrumentation of his basses and of the original instructions for the period instrumental groupings and orchestras has resulted in a compilation whose conclusions are in part surprisingly different from those that form the basis for today’s performances, even when historically informed, and sanctioned through our listening habits.

MUSIC AND CRITICAL EDITIONS OF MUSIC



Antonio Vivaldi *Magnificat*

Antonio Vivaldi *Magnificat*

Canticle for two solo sopranos, contralto and tenor, four-part mixed choir, two oboes, two violins, viola and basso continuo, RV 610/611

Reduction for voice and piano

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2019

Vivaldi’s *Magnificat* in G minor, already popular in his lifetime, exists in three authentic versions: an early version with strings alone for the Ospedale della Pietà from around 1715 (RV 610b), a later version, with oboes and optionally for two *cori*, from the 1720s (RV 610/610a), and a final version, again for the Pietà and with five newly composed movements for solo singers, from 1739 (RV 611). The first version survives in two manuscripts in Prague, the second and third in the composer’s autograph score in Turin. Although a relatively compact work, the *Magnificat* offers a good introduction to Vivaldi’s skill as a composer of sa-

cred vocal music and also to the characteristics of his three main creative “periods”. This edition allows users to choose between the second and third versions, while also providing considerable information on the first version; it corrects several errors present in earlier editions and offers advice on many difficult points of interpretation including tempo, the use (or not) of solo voices, cadenzas and choosing continuo instruments. The Introduction and Critical Commentary for this vocal score, prepared by Antonio Frigé, are based on those of the Critical Edition by Michael Talbot published in 1999.



Antonio Vivaldi *Salve Regina*

Antiphons for solo voice and instruments, RV 616, RV 617, RV 618

Reduction for voice and piano

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2019

The present volume contains all three settings by Vivaldi of the Marian antiphon *Salve Regina* that have come down to us. All three are for solo voice: soprano in the case of RV 617, and contralto in that of RV 616 and RV 618. The last two settings are scored for two instrumental *cori* and introduce woodwind instruments, respectively a flute and a pair of oboes, whereas the instrumentation of the first is confined to strings disposed in a single *coro*, although a solo violin is employed in three

movements. Preserved in a non-autograph source in Brno, RV 617 belongs to Vivaldi’s first period of sacred music composition at the Pietà (1713-1717), while RV 616 and RV 618 are works of his maturity dating from the years around 1730. RV 617 is laid out in four movements, RV 616 and 618 in six movements. All three works are noteworthy for the tenderness of their expression and skilful writing for both the voice and the instruments. The Introduction and Critical Commentary

for these vocal scores, prepared by Antonio Frigé, are closely based on those of the Criti-

cal Editions by Michael Talbot, published in 1998, 1990 and 1994.



Antonio Vivaldi *Stabat Mater*

Hymn for contralto, two violins, viola and basso continuo, RV 621

Reduction for voice and piano

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2019

One of the first sacred vocal works by Vivaldi to be revived in modern times, his setting of the *Stabat Mater* (functioning liturgically as a hymn, since only the first ten stanzas together with a concluding “Amen” are set) is his earliest known sacred vocal composition to have come down to us. He wrote it in 1712 for the church of Santa Maria della Pace in Brescia, where he and his father had performed as violinists during the preceding year.

As Vivaldi’s three other surviving hymn settings attest, hymns were normally short, strophic compositions. In view of the length and emotional weight of the text of the *Stabat*

Mater, however, Vivaldi took the musically very successful decision to mix strophic and non-strophic formal elements, thereby creating more variety and thematic richness. The result is an exceptionally powerful work that is all the more remarkable for having been written by a composer who was at the time relatively inexperienced at vocal composition. The Introduction and Critical Commentary for this vocal score, prepared by Antonio Frigé, are closely based on those of the Critical Edition by Paul Everett published in 1998.



Antonio Vivaldi *La Dorilla*, RV 709

Critical edition by Ivano Bettin

“Critical Edition of the Works of Antonio Vivaldi”

Ricordi, Milan, 2019

Antonio Vivaldi’s *La Dorilla*, RV 709, a “heroic-pastoral” opera in three acts on a libretto by Antonio Maria Lucchini, was premiered at the Teatro Sant’Angelo, Venice, on 6 November 1726. Six years after this production, it was revived in a much shortened and altered form at the Sporck Theatre, Prague. In 1734 it returned for the last time to the Venetian stage at the Teatro Sant’Angelo, where, despite being greatly revised, it was once again successful. Many of its recitatives had been shortened

and several arias replaced, some with movements borrowed from other operas by Vivaldi and some with arias taken from operas by other composers, such as Johann Adolf Hasse, Geminiano Giacomelli, Domenico Sarro and Leonardo Leo. The adaptation was the work of the Venetian man of letters Bartolomeo Vitturi, who adjusted the libretto with the aim of satisfying the demands of the public, which wished to hear the most famous pieces by the fashionable composers of the age. This critical

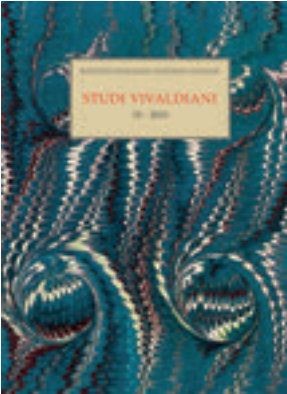
edition, based on the partly autograph manuscript in the Biblioteca Nazionale Universitaria, Turin (Foà 39), besides providing an opportunity to reconstruct the successive

stages in which the opera-pasticcio became restyled, adds an important element to the rediscovery of the Red Priest's stage works and sheds new light on his compositional practice.

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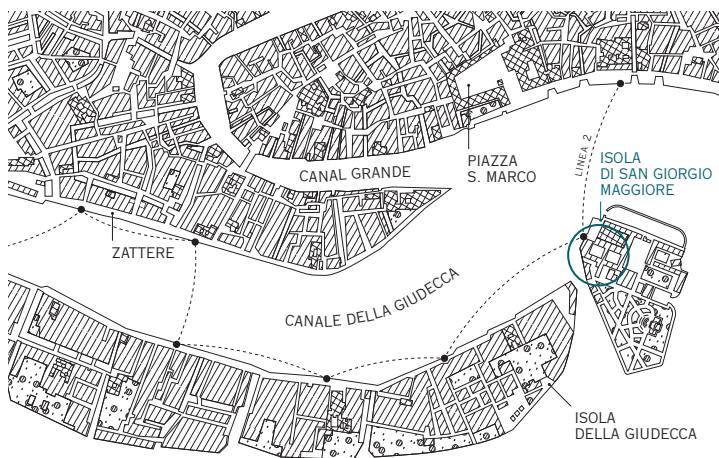
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THE FONDAZIONE GIORGIO CINI:

- organises over 100 public events every year, including exhibitions, conferences, concerts, shows;
- safeguards art collections and makes good use of historical archives;
- supports highly specialized research;
- promotes study through its public libraries;
- preserves and protects the Island of San Giorgio Maggiore in Venice.

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