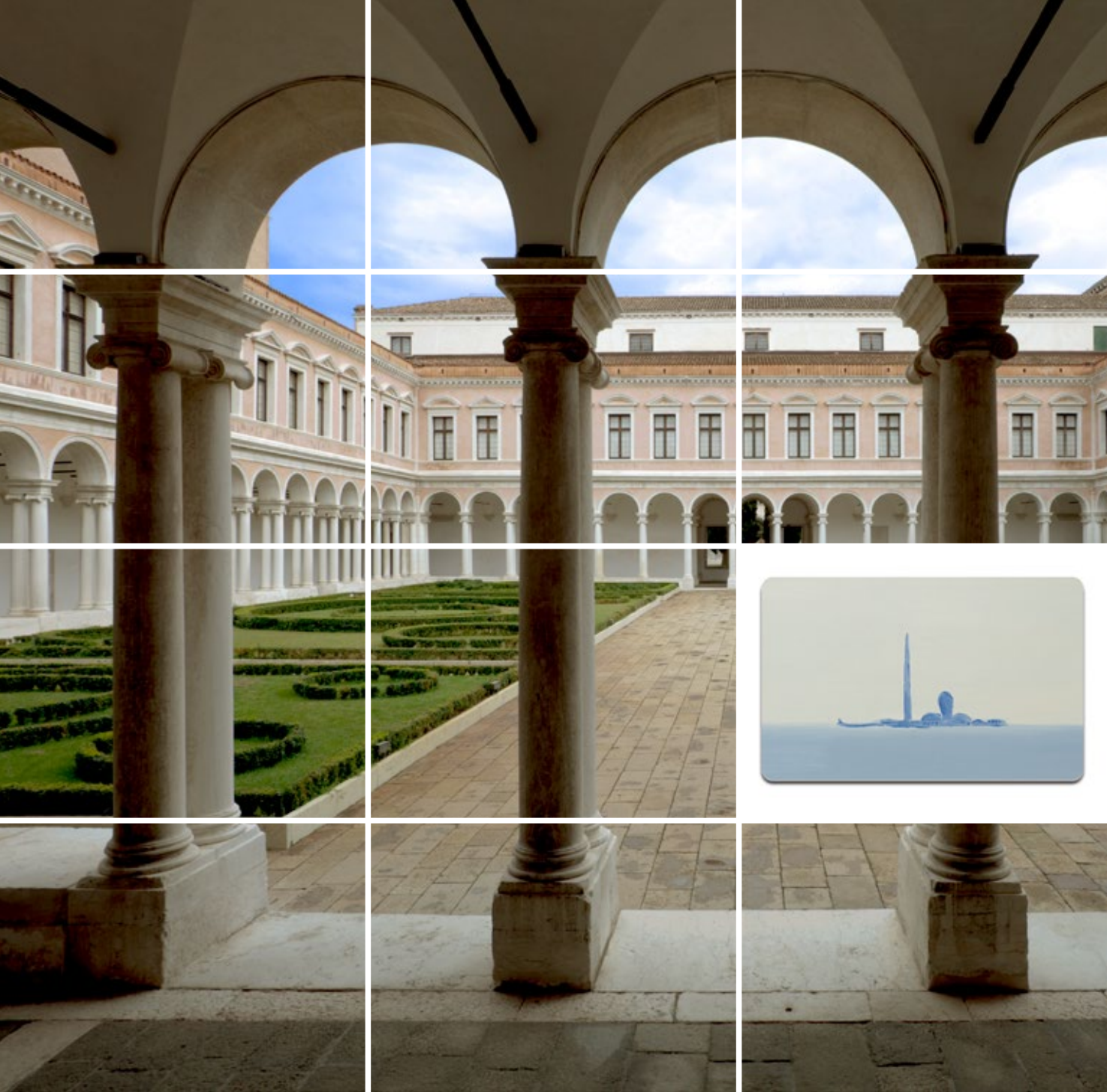




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- 30 JAN - 18 DEC 2020 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
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*Antonio e Cleopatra di Eleonora Duse e Arrigo Boito*
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- 25 - 29 SEP 2020 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Eyes on Music: Audiovisual Ethnomusicology Projects  
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- 1 - 30 OCT 2020 ONLINE FONDAZIONE GIORGIO CINI YOUTUBE CHANNEL  
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“Cantar Distanti”. Ignazio Donati’s Theatricalization  
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- 10 NOV 2020 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Presentation Sicilian Archives: the Franco Scaldati and  
Michele Canzoneri Donations*
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- 18 NOV 2020 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
*Seminar “Cantores” and “Guitarroneros” of Central Chile  
Concert Canto a lo humano y a lo divino*

- 
- 30 NOV - 1 DEC 2020 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
[International Conference \*The Third Centenary of the Birth of Carlo Gozzi \(Venice, 1720-1806\)\*](#)
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- 1 DEC 2020 VENICE, ISLAND OF SAN GIORGIO MAGGIORE  
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[Workshop with Mathias Jakesch's Beethoven Fortepiano \(1823\)  
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## EDITORIAL

The Editorial in the previous issue of the *Lettera da San Giorgio* ended with an appeal to our “friends” at a time of great difficulty. After the *Aqua Granda* flooding of November 2019 and with the signs of the damage inflicted by the extraordinary high tide still visible, we were preparing for the return to normal activities. Convinced that the worst for the city of Venice and the Foundation was behind us, as usual, we had planned a rich, highly original programme.

Then the pandemic hit and overwhelmed all our lives, changing our perception of the world and undermining certainties that had seemed unassailable. We were forced to abandon most of the programme planned for 2020. This was something that had never happened in the entire history of our Foundation, which next year will celebrate seventy years since its creation.

At the time of writing, the situation is still uncertain. In Italy the virus seems to be under control, but it continues to sweep through many regions of the world with alarming ferocity, affecting superpowers and developing nations alike. The Fondazione Cini, however, has decided to gradually resume its activities, guaranteeing, of course, the safety of employees, scholars, the users of our services and the audiences at our events. This is because our undeferrable mission is to keep the torch of culture burning, necessary today more than ever, to meet in a fair and sustainable way the unprecedented challenges that the future poses.

The decision to produce this issue of the *Lettera da San Giorgio* only in a digital format was dictated by the ongoing crisis, which sometimes forces us to change planned events at short notice. In fact, the digital version enables us to zero the timescale of the printed publication and to provide information immediately. Unfortunately, the unpredictable Covid-19 is still around, so please consult our website ([www.cini.it](http://www.cini.it)) for real-time updates on all our programmes. We hope to return as soon as possible to the printed version of the *Lettera da San Giorgio*, especially since we know that our readers value it not only for its contents, but also for its graphic design and original illustrated covers. One of our regular readers was Giulia Maria Crespi, a great friend of the Foundation, who died this month. Deeply committed to defending Italy’s cultural and natural heritage throughout her life, she was one of the founders of the Fondo Ambiente Italiano (FAI), or National Trust for Italy. In this *annus horribilis*, we remember her with affection and gratitude.

President  
Giovanni Bazoli



## MAIN FORTHCOMING ACTIVITIES



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

30 JANUARY - 18 DECEMBER 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 e Cleopatra* di Eleonora Duse e 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 e 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 sheds new light on *Antonio e 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 e 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 +39 041 2710236 or writing to [teatromelodramma@cini.it](mailto:teatromelodramma@cini.it).

JULY-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 July 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 a concert open to the public on 19 December, at the end of the *Accademia* workshop.



SEPTEMBER-DECEMBER 2020  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **The Squero Auditorium. 2020 Concert Season**

The health emergency over the past few months meant that the concert season at the Squero Auditorium had to be interrupted in March, and many concerts have been cancelled or postponed. Le Dimore del Quartetto, in agreement with Gioventù Musicale d'Italia, Accademia Walter Staufer and Fondazione Giorgio Cini, decided to postpone the Archipelago series of concerts until 2021 and in order to maintain the continuity of the project, the partners are working on a new cycle of 6 events, for the spring of the new year. To date, unfortunately, there are no conditions to resume even the season in collaboration with Asolo Musica, Associazione Amici della Musica, and we are also forced to postpone to next year the two concerts planned in collaboration with the Chamber Music of Trieste, which for over twenty years has organised the Premio Trio Trieste, an international competition for chamber ensembles. Please, check our website [www.cini.it](http://www.cini.it) where we will be able to give notice about a possible recovery of the concerts before the new season, and subscribe to our monthly newsletter through our web page.

5-13 SEPTEMBER  
VENICE, MURANO AND MESTRE

### **Festival *The Venice Glass Week***

The Venice Glass Week is an international festival created in 2017 to celebrate, support and promote the art of glass, an artistic and economic activity for which Venice has been world-renowned for over a thousand years. Having reached its fourth edition, this year the festival will be held in Venice, Murano and Mestre from 5 to 13 September 2020, as scheduled. For the first time, the festival has its own hashtag: #TheHeartOfGlass. This is meant to focus attention on glass production to help relaunch the sector, primarily in Murano, where the furnaces have been closed for months due to COVID-19. In addition to the events proposed by participants, thanks to collaboration with its partners, for the first time, The Venice Glass Week 2020 will not only offer an original programme of digital events produced by the festival, such as furnace demonstrations shown live on Instagram TVGW Tours LIVE! and *Conversations on Glass by Apice*, a series of dialogues with international players in the world of glass live on YouTube. There were also special events for visitors to Venice in September: *The Venice Glass Week Tours by Nexa* and the *Kids' Programme by Artsystem*. The full programme of events will be available from the end of August on [www.theveniceglassweek.com](http://www.theveniceglassweek.com).

6 SEPTEMBER 2020-10 JANUARY 2021  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE, LE STANZE DEL VETRO

### **Exhibition *Venice and American Studio Glass***

Open to the public from 6 September to 10 January 2021 in Le Stanze del Vetro, the exhibition *Venice and American Studio Glass* is curated by Tina Oldknow and William Warmus, former



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

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 glass-making in America by exploring the impact of Venice on contemporary American art in glass.

25-29 SEPTEMBER 2020  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

## Eyes on Music: Audiovisual Ethnomusicology Projects. Audiovisual Ethnomusicology Workshop and the Diego Carpitella Scholarship

Despite the health emergency, the Intercultural Institute of Comparative Music Studies has continued to develop and promote the set of activities in the Eyes on Music projects. Firstly, the *Audiovisual Documentation in the Field* workshop, originally due to have been held in June 2020 has been rescheduled for 25 to 29 September 2020: ten candidates have been selected through a competition to try out the techniques of audiovisual filming and will be guided by Marco Lutz and Simone Tarsitani. Secondly, the Diego Carpitella Scholarship, worth 5,000 euros, to be invested in a multimedia project on ethnomusicology, has been awarded to Petr Nuska, a Slovak documentary filmmaker affiliated to the University of Durham. The project consists in making a documentary on young musicians in the Roma community at Klenovec, Slovakia, before the end of 2021, when it will be previewed in Venice; the film when will then be added to the archives of the Intercultural Institute of Comparative Music Studies. Finally, in December, a series of ethnographic films will be shown, followed by a public concert.



The 19th-century puppet theatre owned by Malipiero

1 - 30 OCTOBER 2020  
FONDAZIONE GIORGIO CINI YOUTUBE CHANNEL

## Theatre “*Sette canzoni (per marionette)*” in Gian Francesco Malipiero’s Restored Puppet Theatre

Having completed the restoration of the puppet theatre that belonged to Gian Francesco Malipiero, the Institute of Theatre and Opera, which also holds his entire personal library, has now organised a show (to be digitally recorded) with the original marionettes, performed by the company Teatro all’Insegna dell’Orso in Peata, directed by Antonella Zaggia. The histor-

ical Venetian group, founded in 1988, is committed to reviving “figure theatre” (a broader category than puppetry) and, at the same time, to revitalising the Venetian and Veneto theatrical tradition. Malipiero’s puppet theatre is a rare example of a perfectly functioning, intact 19th-century structure with painted backdrops and small props; it has undergone long delicate restoration work by Cristina Alaimo, who has brought it back to its original splendour. The event will enable the audience to relive a unique experience and enjoy a previously unpublished gem. The event will be shown on the Fondazione Giorgio Cini YouTube channel: [www.youtube.com/user/FondazioneGCini](http://www.youtube.com/user/FondazioneGCini)



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

15 DECEMBER 2020  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

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

The Institute of Theatre and Opera is holding a public presentation of the archive of the set and costume designer Santuzza Cali (Pulfero, 28 March 1934) as a way of officialising the signing of the donation. A refined, imaginative artist, Cali was assistant to the painter Oskar Kokoschka and an inspired collaborator of Emanuele Luzzati, with whom she formed one of the most exciting and productive artistic partnerships on the Italian theatre scene. From the beginning of her career to the present day, Santuzza Cali has designed costumes and sets for about four hundred productions of children’s theatre, drama and opera, collaborating with some of the great 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 and Aldo Trionfo. The presentation will be an opportunity to chart the artist’s career and to admire a selection of her works on display in the Longhena Library.



Titian, *The Triumph of Christ*, detail

16 OCTOBER 2020  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Study Day *Discourse on Method. Renaissance Prints and Illustrations. Fondazione Giorgio Cini Projects and Studies on the History of the Woodcut and Book Illustration***

Sixteenth-century Venice was a major European centre of woodcut and chalcographic production, as regards reproductions and original prints. An army of local and foreign artists, draughtsmen, engravers and printers worked in the many printing presses in the city, creating an unrivalled production in Italy in terms of both quantity and quality.

That century has left us a very rich, precious heritage of single-leaf images and books, only partially studied and catalogued, and long lists of masters and assistants, mostly unknown today. The study projects carried out within the Fondazione 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 16th-century images, following in the footsteps of the celebrated Prince of Essling. The various methods of study and different approaches to the same subject will be illustrated and commented by the curators on a study day planned for 16 October at the Fondazione Cini. The event will be attended by specialists, who have been invited to describe their own particular experience in the field.



Palladio's Refectory

19-23 OCTOBER 2020

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **The Egida Sartori and Laura Alvini Early Music Seminars “*Cantar Distanti*”. Ignazio Donati’s *Theatricalization of Early Baroque Acoustics***

From 19 to 23 October 2020, the Fondazione Giorgio Cini, in collaboration with the foundations Concordance, Irma Merk, and L. + Th. La Roche, will hold an early music seminar devoted to the practice of musical performances as recommended by Ignazio Donati. A group of young singers, selected through a competition and guided by Marco Mencoboni, the leading expert in the field, will try out and elaborate the technique or, rather, the art of arranging late-Renaissance or Baroque polyphonic singers in period architectural spaces. The music

by Donati and Claudio Monteverdi will be studied and performed in the basilica and refectory of San Giorgio Maggiore, to exploit the extraordinary effects of Palladio’s acoustics. In this way, the Early Music Seminars wishes not only to pay overdue homage to Ignazio Donati, but also to respond to a historical moment in which, paradoxically, singers, instrumentalists and audiences have been forced to adapt their behaviour to the social distancing imposed by the coronavirus health emergency. Here that same distancing will act as a catalyst for a new rhetorical, musical amplification: a metaphor, we hope, of the timeless desire for community.

5-7 NOVEMBER 2020

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Conference *The Sounds of Italian Documentaries: 1945-1975***

Coordinated by Marco Cosci, this conference involving scholars from various disciplines will explore the soundtracks of Italian documentaries made between the late 1940s and the 1970s. In the last few decades, musicological studies have mainly focused on the sound dimension of fictional films, leaving aside almost entirely the field of investigation of documentary films. But, in fact, documentary production presents variable and peculiar conditions that distinguish



Pier Paolo Pasolini during filming of *Comizio d'amore* (Love Meetings), Viareggio, 1965. Archivio Mario Dondero

it from the more standardised production of feature films. The aim of the conference is to reconstruct the various aspects of the production system and the creative strategies enabling audiovisual products to focus, also by means of the soundtrack, on crucial post-war themes, such as the promotion of the country's art heritage, the modernisation of society, and the recording of the soundscape in relation to ethnographic enquiries. There will be a special focus on documentaries explicitly dealing with music events: on one hand, styles of performances will be studied and, on the other, the growing interest in the potential of the audiovisual medium as a research and documentation resource will be analysed.

Speakers: Marco Bertozzi, Giorgio Biancorosso, Alessandro Bratus, Roberto Calabretto, Angela Carone, Alessandro Cecchi, Giuliano Danieli, Marco Lutz, Ilario Meandri, Ivelise Perniola, Antonella Sisto, Gaia Varon and Francesco Verona.



Michele Canzoneri, stage design for Vincenzo Bellini's *Norma*, 1999

10 NOVEMBER 2020  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Presentation *Sicilian Archives: the Franco Scaldati and Michele Canzoneri Donations*

To mark the Fondazione Giorgio Cini's acquisition of the archive materials belonging to Franco Scaldati and Michele Canzoneri, the Institute of Theatre and Opera has organised a public presentation of the archives, accompanied by an exhibition that will give the audience the opportunity to view the various types of materials they contain. For the occasion, the actor Melino Imparato, Franco Scaldati's historical

collaborator, will perform *Il corpo nostro è simile a un giardino* (Our Body is Like a Garden): an exploration of the poetry of the Palermo playwright through a selection of pages from his original works and his Shakespearean rewritings. The actor, director and playwright Franco Scaldati (Montelepre, 1943 – Palermo, 2013) wrote a vast number of theatrical texts, most never previously published and kept in the precious archive now donated to the Institute by the artist's heirs. A leading figure in Italian dramaturgy, Scaldati never worked in the ranks of the official theatre scene, but created plays that focus on actors and their specific characteristics. In 1987, his work *Assassina* won the Riccione Theatre Prize (under the artistic direction of Franco Quadri); it was the first of a series of awards for Scaldati. In the 1990s, with the Laboratorio Femmine dell'Ombra, he worked in the poorest districts of Palermo. In 2002 the Compagnia Franco Scaldati was founded and is still active today. The playwright continued to work for the company right up to his death in 2013. The figurative artist and set designer Michele Canzoneri (Palermo, 1944) has donated to the Institute of Theatre and Opera some documentary material related to his work as a stage designer. Canzoneri's designs for opera are particularly interesting and were made for productions such as *Dialogues des Carmélites* (2011), *Maria di Buenos Aires* (1999) and *Norma* (1999, 2000), the winner of the Abbiati Prize awarded by Italian music critics for the best

stage design of the year. Together with original designs and drawings, the donation includes diaries with ideas, thoughts, references and preparatory sketches in the artist's own hand. These two invaluable acquisitions considerably enhance the Institute's collections and make it possible to continue the line of research into Sicilian theatre in the second half of the 20th century, begun in 2019 with the arrival of the Santuzza Cali Archive.



Manuel Saavedra, a *guitarronero* from Pirque, Chile

18 NOVEMBER 2020  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Seminar “*Cantores*” and “*Guitarreros*” of Central Chile Concert *Canto a lo humano y a lo divino*

The Intercultural Institute of Comparative Music Studies enters new territory in its autumn programme: a one-day seminar coordinated by Stefano Gavagnin on the musical traditions of Latin America, a geographical area so far little explored by the Institute. Moreover, there will be a special focus on Chile and its own particular tradition of *cantores* (singing poets). In Chile, a tradition of sung folk poetry, rooted in the deep layers of Spanish colonial culture, has survived, albeit syncretically absorbing native elements. The seminar and a concert will feature two traditional singers, Erik Gil from Pirque, and Roberto Carreño from Placilla, together with Claudio Mercado, an ethnomusicologist at the Museo Chileno de Arte Precolombino, Santiago and also a disciple of some of the most illustrious *cantores* and *guitarreros* of the previous generation, such as Chosto Ulloa. The *cantores* will be accompanied by guitars, with “transposed” tunings and, especially, the Chilean *guitarrón*, an unusual local derivation

from the Spanish baroque guitar. The modal settings along with the metric forms of poetry and the tradition of “poetic counterpoint” have evolved from the Hispanic colonial background, shared by various other regions of Latin America. Unfortunately, the health emergency in Latin America, and Chile in particular, could lead to changes to or the cancellation of scheduled events.



Mischa Scandella, stage design for Carlo Gozzi's  
*L'amore delle tre melarance*, 1962

30 NOVEMBER - 1 DECEMBER 2020  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### International Conference *The Third Centenary of the Birth of Carlo Gozzi (Venice, 1720-1806)*

As part of the events to mark the third centenary of the birth of Carlo Gozzi (1720-1806), the Institute of Theatre and Opera is holding an international conference on the celebrated Venetian playwright, in collaboration with Ca' Foscari University, Venice, University of Verona, the Istituto Internazionale per la Ricerca Teatrale (IIRT) and the Veneto Region (which has co-financed the conference as one of its “major events” in 2020). Scholars and experts will explore the role of

Gozzi in the history of Italian and international theatre and illustrate the rediscovery of numerous manuscripts, which now constitute the largest archive of an 18th-century European playwright; these works will be published in a national edition currently in production.

The international conference will be held at University of Verona, Ca' Foscari University, Venice, Casa Goldoni and the Fondazione Giorgio Cini.



2 DECEMBER 2020

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Eyes on Music: Audiovisual Ethnomusicology Projects *Series of Documentaries and Concert of Music from Aspromonte***

The Intercultural Institute of Comparative Music Studies ends its programme for 2020 with a series of ethnographic films followed by a concert of traditional Calabrian music: two events organised on the

same day, 2 December, as part of the extensive Eyes on Music project.

The documentary films come from the Intercultural Institute of Comparative Music Studies archive: films by Diego Carpitella and preview of a film by Dario Ranocchiaro (Italy-Spain), the winner of the Carpitella Scholarship 2019 for documentary filmmakers.

Organised by Mimmo Morello and Antonello Ricci, the Calabrian traditional music concert will feature a group of musicians from the mountainous Aspromonte area in the province of Reggio Calabria. They include some of the best interpreters of the musical forms, singing styles, and performance techniques of traditional orally-transmitted music of the region. Some are members of the same family and, as such, an example of the family transmission of musical knowledge in the oral tradition, the subject of a study included in the book *Suono di famiglia – memoria e musica in un paese della Calabria grecanica* (Family Sounds – Memory and Music in a Village of Calabria Grecanica) by M. Morello and A. Ricci (Nota 2018). Their repertoire includes *mutteti*, poetic-musical forms usually accompanied by guitar and mandolin, but also by other instruments, as well as several variants of the tarantella, particularly from the Greco-speaking area and the Cardeto area, performed with various types of zampogna, two-bass organ and tambourine. There will also be music played on the harmonica and bark flute, again in the local Aspromonte styles.

4-6 DECEMBER 2020

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### **Workshop with Mathias Jakesch's Beethoven Fortepiano (1823) *The Beethoven Sonatas op. 31: Genesis, Analysis and Performance. For the 250th Anniversary of the Composer's Birth***

Coordinated by Gianmario Borio and led by internationally renowned fortepianist Andreas Staier, the workshop will feature contributions from authoritative scholars of the Classical-Romantic repertoire. The musicological sessions will focus on the sources of the creative process,



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

the structural characteristics of the three sonatas, the history of their reception, and styles of interpretation. The teachers will be Andreas Staier, Hans-Joachim Hinrichsen, Giorgio Sanguinetti, Janet Schmalfeldt and Martina Sichardt.

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

9 DECEMBER 2020  
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

### Workshop *Arabic-Islamic Calligraphy*

In the Islamic world, calligraphy is the main medium of visual aesthetic expression and is both transcultural and transdisciplinary. It is transcultural, because the various calligraphic styles have been influenced by different cultural contexts, although there is also a certain continuity, especially as regards religious calligraphy. And it is transdisciplinary because it concerns not only the strictly religious dimension, but also the visual arts and poetry.

Intended for students on the Arabic Language and Literature course at Ca' Foscari University, Venice and any interested visual arts enthusiasts, this workshop will explore the beauty and complexity of Islamic calligraphy, also through a performance. Andrea Brigaglia (University of Naples “L’Orientale”) will illustrate the historical and theoretical framework of calligraphy in the Islamic world, with a special focus on the production of manuscripts. The workshop will be led by the Italian-Jordanian artist Eyas Alshayeb, born in the heart of the city of Amman in the 1980s. In his childhood, he was influenced by a family atmosphere in which art, poetry and literature were essential elements of daily life. He became interested in the art of calligraphy when an adolescent, thanks to his passion and curiosity that led him to learn this wonderful art in the workshop of a local master calligrapher. He later attended various calligraphy schools, such as the Egyptian school of Khudair Bursaidi, and from the age of fifteen he was taught by some of the leading experts of Middle Eastern Arabic calligraphy, learning from each of them the most sophisticated calligraphy techniques of the main Ottoman, Baghdad and Cairo schools.



Calligraphy by Eyas Alshayeb





11 JANUARY 2021  
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 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 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.

John Kiley, *Halo*, 2018. H. 48.3 cm. Photo: Ben VanHouten



## COLLECTIONS

### *Ugo Zovetti and Book Decoration. A New Acquisition for the Fondazione Giorgio Cini Drawings and Prints Cabinet*

The most recent acquisitions of the Fondazione Giorgio Cini graphic art collections include a valuable group of works by Ugo Zovetti Senior (Curzola, Dalmatia, 1879 - Milan, 1974). As well as highlighting the Institute of Art History's primary interests in the graphic arts, which has grown considerably in recent years as far as 20th-century drawings and artists' books are concerned, the latest acquisition arouses fresh interest in a greatly esteemed book decorator and underscores the fertile interdisciplinary exchanges between graphic art and decoration. Zovetti's works were added to the collections of the Drawings and Prints Cabinet in 2018, thanks to a donation from the artist's heirs and the Ugo Zovetti Senior Archive. The group consists of thirty-five items, emblematic of the wide-ranging interests of this leading 20th-century Italian artist. Zovetti's cosmopolitan studies resulted in a diversified, high-quality production, including designs for textiles and furnishing fabrics, and sheets with illustrations and studies for interior decorations, wallpapers, tapestries, carpets, typefaces and bindings.

An original, multifaceted artist, Zovetti is particularly valued for his works on paper, and especially the outstanding, highly refined deco-

rated papers. Intimately connected to the culture of books, decorated papers were introduced into 16th-century bookbinding for covers and endpapers and became very popular in the 19th and 20th centuries as one of the most fascinating examples of decorative art. Augusto Calabi described the qualities of Zovetti's decorated papers: "absolute artistic value, unique items, the possibility of matching drawings and colours with the character of the book or series, potential to vary their application in conjunction with, or separately from, other materials according to personal taste, solidity and practicality, relatively low price because the best paper and colours always cost less than the basest leather or canvas, and because the work of the artist, who has the ability to make an inert sheet of paper 'beautiful and alive' with a few colours is traditionally paid no more than the hours of a worker. All such aspects make these precious papers useful in solving the 'notorious' issue of bindings by 'amateurs.'"<sup>1</sup>

The artistic value of Zovetti's works is confirmed by their presence in major collections including, for example, the library of the Museum für angewandte Kunst, Vienna, the Historisches Museum der Stadt Wien, the archives of the Staatsdruckerei and the Secession, the Victoria and Albert Museum, London, and the Achille Bertarelli Collection, Milan.

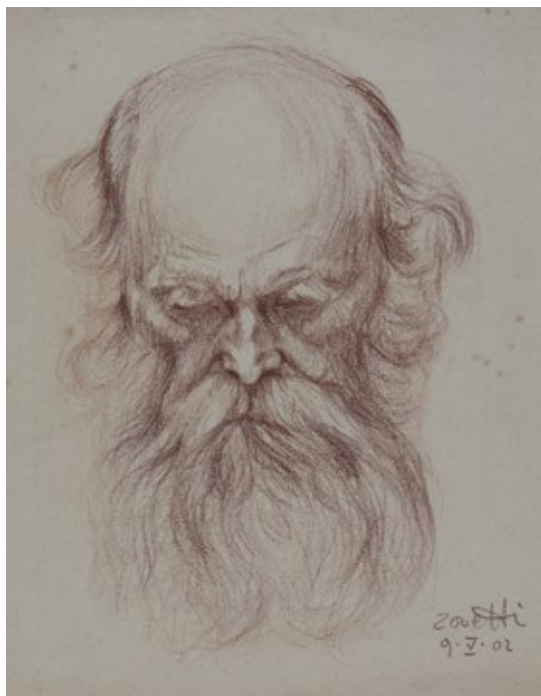


FIG. 1 Ugo Zovetti, *Portrait of an Old Man with a Beard*, 1902, drawing on paper, 424 × 325 mm

1. *Le carte per rilegatura di libro di Ugo Zovetti*, edited by Amatori del libro, Milan, 1926, pp. 18-20.



FIG. 2 Ugo Zovetti, *Study for wallpaper with Large Flower*, before 1917, mixed media, 287,5 × 246 mm



FIG. 3 Ugo Zovetti, *Marbled Paper. Tissue Pattern between Two Bands*, before 1917, aquatipo, 280 × 237 mm

Ugo Zovetti Senior, so called to distinguish him from his photographer son of the same name, was a great master of decoration and also distinguished himself in other fields, such as mural painting, advertising painting and engraving. To form a clearer idea of the man and the artist, it is worth briefly sketching his cultural background and his strong vocation for the unity of the arts found throughout his artistic career, which began in the lively cultural climate of the Viennese Secession and ended with his prolific teaching at the Monza Istituto superiore per le industrie artistiche (ISIA).

From 1901 to 1909 Zovetti trained at the Kunstgewerbeschule des k. k. Österreichisches Museum für Kunst und Industrie in Vienna. “The School of Applied Arts of the Imperial Royal Austrian Museum for Art and Industry” boasted some outstanding students, such as Gustav Klimt, and was inspired by the London model of the Victoria and Albert. In this context, Zovetti took part in the Viennese Secession: he shared their rejection of the dominant academicism in favour of the unity of the arts. His studies at the Kunstgewerbeschule also brought him into close contact with the founders of the Vienna Secession, Josef Hoffmann (Pirnitz, 1870 - Vienna, 1956) and Koloman Moser (Vienna, 1868-1918). Another important contact was Rudolf von Larisch (Verona, 1856 - Vienna 1934), promoter of the revival of ornamental calligraphy and a high-profile exponent of book decoration. In 1911, Zovetti was an assistant to Moser, the professor of decorative painting and it was then that he began his collaboration with the Wiener Werkstätte. The Viennese workshops aimed at integrating art and design, inspired by the work of William Morris and the Arts and Crafts Movement. Zovetti thus experimented with the art of books and fabric design and stood out for his elegant, innovative production, featuring the stylised representation of motifs taken from the world of nature or geometry. The interweaving of these influences, distinct but sharing the same notable experimentalism and a special interest in book decoration, is reflected in his multidisciplinary approach, which produced significant results, well documented by the items now in the Fondazione Giorgio Cini.

The early 20th century was an extremely fruitful time not only in terms of Zovetti’s training with authoritative teachers, but also as regards his production and exhibition activities. In addition to collaborating with several firms, such as the Tipografia di Stato, the Josef Böck Wiener Porzellanmanufaktur and Lichteck, Zovetti joined the Austrian Werkbund in 1912 and took part in many exhibitions and events, such as the

Kunstschau, the Ausstellung Sonderkurs Keramik-Email, the Winterausstellung of the Museum für Kunst un Industrie and the Werkbundaustellung.

His earliest works date to the beginning of the 20th century and consist of a series of portraits, self-portraits, Viennese views and nude studies. Works from his Vienna days now in the Fondazione Cini Drawings and Prints Cabinet are the *Portrait of an Old Man with a Beard* (inv. 38939)



FIG. 4 Ugo Zovetti, *Pattern with Ramages*, about 1917-1926, Indian ink, 222 × 224 mm



FIG. 5 Ugo Zovetti, *Decorative Design (Parrot in Foliage) in a Roundel*, about 1917-1926, Indian ink and watercolour, 321 × 293 mm

[fig. 1], dated “9 V 1902”, and the *Study of a Head of a Sleeping Man* (inv. 38937), executed before 1917. These pencil drawings on paper, which focus on rendering male faces with a few rapid strokes, anticipate his use of stylisation in the following years. Also interesting in this sense is a later *Head of Christ* (inv. 38938), printed on paste paper using a linoleum block, comparable to an example from the same time, now in the Victoria and Albert Museum, London, in which the details of the beard and the crown of thorns show his usual stylised forms.

The sheets now in the Fondazione Cini attributable to the Viennese cultural climate include a *Decorative Design with Leaf and Calyx* (inv. 38924). Made in Vienna before 1917 or in Italy before 1926, and previously published by Alessandro Martoni, this precious Indian ink drawing on tracing paper can be associated with the Wiener Werkstätte style and shows a refined ornamental motif worked up in a rhythmic composition of blacks and whites, and solids and voids, similar to the designs of Arthur Heygate Mackmurdo.

The *Study for Wallpaper with Large Flowers* (inv. 38923) [fig. 2], a mixed media with bright colours created in Vienna before 1917, is part of the production started around 1913 dedicated to floral patterns for silk fabrics. This area of Zovetti’s production was connected to the equally fertile explorations of plant or organic motifs, and patterns with candelabrum trees and *ramages* (foliage), developed during the First World War, when he used a microscope to draw reproductions of histological preparations for the Science Cabinets of the Austro-Hungarian Imperial Army. As far as the textiles in Zovetti’s production are concerned, it’s worth mentioning at least the silk blouse printed with the “Mikado” pattern from 1914, now in the Victoria and Albert Museum, London. It was produced in the workshops of the Wiener Werkstätte directed by Eduard Wimmer. Zovetti had a skilful assistant in his daughter Aminta, subsequently the founder of a practical school of handweaving in Milan, whose patterns for fabrics and upholstery have been preserved in public and private collections. Another two works made in Vienna before 1917, the marbled papers *Tissue Pattern between Two Bands* (inv. 38927) [fig. 3] and *Mineral Pattern* (inv. 38948), document an important field of activity for Zovetti, who in 1974 published

his reflections and technical-analytical descriptions of decorated papers in *L’Arte del marmorizzare. Cenni storici e avviamento tecnico* (The Art of Marbling. Historical Notes and Technical Introduction). Evidence of his predilection for floral motifs in highly sophisticated compositions expressing a unique taste, somewhere between Jugendstil and Art Deco, can be found in other works made in Vienna before 1917 or in Italy before 1926, such as the Indian ink drawing *Pattern with Ramages* (inv. 38925) [fig. 4] and the Indian ink and wash drawing *Decorative Design (Parrot in Foliage) in a Roundel* (inv. 38936) [fig. 5].

Following Augusto Osimo’s invitation to become one of the first teachers at the Scuola del libro della Società Umanitaria in Milan, from 1919 onwards, Zovetti’s works were not only particu-



FIG. 6 Ugo Zovetti, *Multicentred Rippled Mineral Pattern*, about 1920, acquatipo, 296 × 234 mm

larly interesting from a qualitative point of view but also in terms of his role in spreading the Secessionist culture in Italy. From 1922, Zovetti taught at the Università di Arte Decorative, Monza, known since 1929 as the Istituto Superiore di Industrie Artistiche (ISIA), an institution devoted to training professionals in the field of arts and crafts applied to industry. Zovetti had the chair of decoration but was also involved in mural painting and advertising graphics and, consequently, influenced many students, including Mario Sturani and Fioravante Martelli.

The 1920s were a particularly fertile decade for Zovetti in terms of his writings on special techniques and for the creation of his *acquatipi* (patterns made from ink dissolved in water), now in major international collections, such as the Victoria and Albert Museum, London. *Acquatipi* that have entered the Fondazione Giorgio Cini include a *Multicentric Wavy Mineral Pattern* (inv. 38931) [fig. 6] and a *Mixed Pattern with Reserves (Radio-larians)* (inv. 38934). In the 1920s and 1930s, Zovetti also engaged in intense exhibition activities and, as an exponent of Art Deco, took part in various editions of the Milan Triennial, the Monza Biennial and the Monza Triennial. At the exhibition *Disegni Déco dal 1920 al 1930 di Ugo Zovetti* (Ugo Zovetti's Deco Designs, 1920-1930), held at the Galleria Bianca Pilat in Milan (1985), Rossana Bossaglia described him as “an artist characterised by Deco taste, who delighted in neo-Rococo coquetties and flamboyant orientalism, and translated them into his own clear, aseptic graphic style”<sup>2</sup>

A graphic and chromatic profusion is the hallmark of several fine decorated papers with floral motifs: *Floral, Fan and Comb Pattern with Rippled Ground* (inv. 38922) [fig. 7], in which the ornamental Art Nouveau motif of the peacock tail still features prominently; *Frames and Small Leaf Pattern* (inv. 38928); *Three Flowers and Comb Pattern with Wavy Ground* (cat. 38930); *Floral Pattern with Vertical Brush-strokes in the Ground* (cat. 38932); and *Chequered and Foliage Pattern* (cat. 38941), which has a recurrent motif in Zovetti's repertoire, namely the stylisation of plant elements, starting from life studies. In other paste papers, such as the pair *Endpaper. Comb Pattern* (inv. 38943-38945) and *Collage. Rhomb Pattern* (inv. 38946) or *Endpaper. Cross Pattern* (cat. 38949), he resorted to geometry with more rigid patterns, but always characterised by a striking formal elegance. As Alberto Crespi points out, “during the years of his training, Zovetti mainly used geometric patterns with squares in keeping with Secession aesthetics. However, from the analysis of his overall work, and going beyond the general features of his compositions, it can be argued that he was fondest of the sinuous brush stroke before 1900 and then returned to it in the 1910s, when it was often attenuated and enclosed in the order of a grid. Brush stroke and compositional type were therefore elegantly dimensioned and characteristically discrete, as was the chromaticism, tending more often to monochrome or modulated in carefully balanced combinations, and always free from excesses of any kind, even when extended to wider ranges.”<sup>3</sup>

2. Ugo Zovetti 1879-1974. *La donazione al Comune di Monza: una raccolta di 70 carte decorate dalla Secessione viennese all'ISIA*, exhibition catalogue, edited by A. Crespi, Monza 2000, p. 118.
3. Ugo Zovetti 1879-1974, pp. 18-19.



FIG. 7 Ugo Zovetti, *Floral, Fan and Comb Pattern with Rippled Ground*, about 1927-1942, paste paper, 290 × 213 mm

By studying the works now in the Fondazione Giorgio Cini Drawings and Prints Cabinet, we can reconstruct the main stages of Ugo Zovetti Senior's career, from the Wiener Werkstätte to his teaching commitments at the ISIA, and so provide a fresh approach to his captivating, multifaceted art. The Fondazione Cini group of works on paper provides particularly significant insights for the study of the overall production of an artist who was fond of crossing cross over various artistic fields in highly original ways and stood out for his accomplishments in the world of international book decoration.

Cristina Costanzo

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## PROJECTS AND RESEARCH



Homepage of the Census of Italian Renaissance Woodcuts

### *The Census of Italian Renaissance Woodcuts 2020*

The *Census of Italian Renaissance Woodcuts* is online. The project, presented in this magazine in 2016, is part of the research activities of the Fondazione Giorgio Cini Institute of Art History. It can be consulted from the Fondazione's website in the section on Atlases, which also includes those devoted to the works of Tullio Lombardo and the Veneto Garden Statuary. It can also be reached from the address <http://italianrenaissancewoodcuts.com/>.

We have traced, studied and catalogued all single-leaf woodcuts and woodblocks made in Italy between the earliest known use of this medium and about 1550. The works belong to museums and public collections, libraries, archives, art dealers and private collectors, in Italy and worldwide. The purpose of the *Census* is, first of all, to spread knowledge and appreciation of these little-known prints, which have been studied only intermittently in the past. We therefore hope to encourage new research on this material as well as to trace still unknown works which, brought to our attention by scholars and institutions, will be included in the database. The *Census* will thus continue to be enriched with new information as time goes by.

On the *Census* homepage, in addition to the introductory text providing a brief description of the project and its main cataloguing criteria, the user finds a preview of some entries, displayed through a thumbnail of the image and its abbreviated caption. Previews can be organised either in grid mode or as a list.



*St Christopher Carrying the Christ Child*, woodcut glued to a manuscript belonging to the notary Jacopo Rubieri, Pesaro, Biblioteca Oliverana

The *Census* can be explored using various search keys, which appear on the right of the page. The “Author” field (*Autore*, i.e. Artist) includes both the artists – the so-called “inventors”, for example Titian (Tiziano Vecellio) – and the cutters, those who carved the woodblock, such as Ugo da Carpi. In many cases, where it is not possible to establish the authorship of the work, the geographical area and date of production are suggested. The artists' attributions are also established on the basis of the bibliography, cited at the bottom of the entry and, when necessary, discussed further

in the Commentary (*Notizie storico-critiche*). The “Material” entry (*Materia del supporto*) refers to the material the woodcut is printed on, for example, paper, parchment, fabric, etc. The “Technique” (*Tecnica*) field registers the specific variations within woodblock cutting, such as *chiaroscuro* and the possible hand colouring of the prints. The “Object” (*Oggetto*) includes the vast typology of woodcuts described, according to their use: for instance, decorative prints glued onto furniture, maps, broadsides, book covers, fans and, of course, in general, prints without a specific destination. The





Ace of Coins, a card from the so-called Leber Pack, Rouen, Bibliothèque municipale

“Subject” (*Soggetto*) search also includes the English translation of print titles. In the “Location” (*Collocazione*) field both the cities and the collections where the work is housed are searchable, while in the “Bibliography” (*Repertori*) the bibliographic entries are listed by date of publication. The “Compiler” (*Autore della scheda*) is the editor of that specific entry, while “ALU” is the identification number of that particular print or woodblock in the *Census of Italian Renaissance Woodcuts*.

Each woodcut is assigned a code that constitutes its identification number in the *Census* preceded by the prefix “ALU.”, which is the acronym for the surnames of the editors, Aldovini-Landau-Urbini, for example ALU.0700. In the case of woodblocks (*matrici*) the number is followed by “-M”: for example ALU.0290-M. In the case of multiple impressions of the same print, the number is followed by “.1, .2, .3 ...”: for example, ALU.0290.1, ALU.0290.2.

The entries must be quoted as follows: name of the entry’s compiler, *Atlante delle xilografie italiane del Rinascimento*, ALU.number, permalink (found at the bottom of each entry). For example, L. Aldovini, *Atlante delle xilografie italiane del Rinascimento*, ALU.0001.1, permalink.

Within the Commentary (*Notizie storico-critiche*) other woodcuts might be mentioned in the discussion of the catalogued work: in this case, a clickable ALU number directs to the corresponding entry. You can download it as a pdf file named with its ALU number.

A great deal of effort has been devoted to finding the images of the prints and woodblocks mentioned in the catalogue, and we wish to thank Matteo Giro for his help in building our precious iconographic archive. We were able to acquire many images thanks to the Creative Commons policies that are increasingly followed by museum institutions, but also thanks to the generosity of many collections, libraries, archives, auction houses that have kindly supplied them.

When it was not possible to trace a good photograph, we scanned images from books or labelled those available as “Temporary photograph”. The source of the photograph is always mentioned.

It is possible to enlarge the image by clicking on it, and to get a high-resolution online display for study purposes only. To download or reproduce the image it is necessary to contact the museum or the owner of the original. If the work is listed in the museum’s online collection, the reference link is provided in the entry.

The user will notice that the commentary texts can differ either in length or in their approach to the matter. This is inevitable: well-known works, which have been much discussed in the literature, are here considered side by side with sheets that on the other hand have never been discussed before. The compilers’ styles are also necessarily different. Other characteristics are, however, common to all entries: the iconographic and material description, the critical history of the work, the attribution according to the known bibliography and any new observations from the compilers and editors themselves.



The Fool, a trump card from the so-called Leber Pack, Rouen, Bibliothèque municipale

Hence the hybrid nature of this *Census of Italian Renaissance woodcuts*: on one hand, it is a census and it therefore aims to list and describe as many works as we have found; on the other hand, as an atlas, it offers a critical comment on each of them, and attempts to highlight any and all connections among them.

We now wish to highlight some particularly interesting works that have not been included in the publications so far dedicated to the project (listed in the “Conferences and publications” pdf in the homepage of our website). Some of the earliest Italian woodcuts, housed in the Classense Library in Ravenna and described in the *Census*, were interleaved among the manuscript texts by a 15th-century Emilian notary, Jacopo Rubieri (ALU.0014). During our research we realised that the practice of illustrating manuscripts with single-leaf woodcuts was not an isolated event, and we now see it as a promising area of study. Prints would be used, for example, to reinforce the inside covers of books or manuscripts (such as a handsome *Flagellation* in the Biblioteca dell’Accademia Etrusca di Cortona, ALU.0309), or they could be glued on the pages of a manuscript as if they were real illustrations. This practice had devotional purposes, as in the case of Rubieri’s codices and some Ethiopian Gospels of the Biblioteca Apostolica Vaticana, or served to visually depict an event described in historical chronicles, such as in Marin Sanudo’s *Diarii* at the Biblioteca Nazionale Marciana, Venice (ALU.0936) or in a Vatican codex, the *Storia di Siena* by Sigismondo Tizio. Currently in the database there are about two hundred entries dedicated to playing-cards (in some cases, they come in uncut sheets). Except for the most famous decks, which are often not woodcuts, playing-cards have not been much studied by art historians or print scholars. Moreover, in the existing literature on the subject, the illustrated cards are just a few out of whole decks or series, and we are happy that our image gallery goes to fill that gap. This is the case of the so-called Leber deck of the Bibliothèque municipale de Rouen, the reproductions of whose cards were hitherto only partially available (ALU.0903).

There are also card decks of capital importance in the history of games and of Renaissance culture in general, such as the so-called Tarots by Matteo Maria Boiardo, whose current location is unknown: in this case it seemed useful to us to provide the images of a 19th-century Indian ink reproduction.

We also found works mentioned in the literature that were thought to have been lost. For example, three large woodcuts cut by Francesco Denanto, a prolific artist of Savoyard origin, certainly active in Bologna and Rome, who collaborated with Amico Aspertini, Girolamo da Treviso and other artists. Two such prints are kept at the Bibliothèque nationale in Paris and seem to be pendants: a *St John the Baptist Blessing*, designed by Francesco Francia and a mysterious *Christ’s Descent into Hell* (ALU.0356, ALU.0698). The third woodcut, in a private collection, depicts the *Beheading of St John the Baptist* (ALU.0700).



Francesco Denanto, *Beheading of St John the Baptist*, private collection

Finally, it was possible to add to the catalogue of the Bolognese artist Amico Aspertini, a frequent visitor to the world of prints – which were for him both a constant stylistic and iconographic source and also a form for his own artistic expression – a sheet representing *The Nativity with St Elizabeth, the Infant St John the Baptist and the Shepherds*, housed at the Kunsthalle, Bremen (ALU.0358). Dating back to about 1530, it was executed in parallel with works in a similar style, including woodcuts, such as *The Lamentation over the Dead Christ* in Berlin (ALU.0307).

Laura Aldovini, David Landau, Silvia Urbini

## PRESENCES ON SAN GIORGIO



FIG. 1 The engraving of the cloister by Vincenzo Maria Coronelli, from *Singolarità di Venezia*, 1709, Venice, Fondazione Giorgio Cini Institute of Art History Photo Library

### *Tutti li campi di marmore” The Buora, a story written in stone*

*The Cloister of San Giorgio Maggiore with Architecture by Sansovino* is the title of one of the 19th-century engravings included in Vincenzo Maria Coronelli's *Singolarità di Venezia* [fig. 1]. The cloister once called the Cloister of Laurels is now better known as the Cloister of Cypresses or of the Buora, a tribute to the family of stonemasons who worked towards giving the cloister its current shape at the turn of the 15th and 16th centuries. In fact, they constructed the Manica Lunga, the colonnaded arcade and the stone portal of the Sala del Capitolo [fig. 2]. Originally from Osteno on Lake Lugano and having arrived in Venice in 1476, Giovanni Buora worked as *protomaestro* at San Giorgio with Bartolomeo Duca on the construction of the Manica Lunga, from 1494 until his death in 1513. He left a series of unfinished works, which were continued after a few years by his son Andrea with the assistance of his brother Antonio. From 1518 onwards, they were responsible for the construction of the cloister, probably carried out according to their father's design.

Coronelli's anomalous attribution of authorship, which also even extended to Palladio's Refectory, is symptomatic of a confused historic memory.

FIG. 2 The Buora portal





FIG. 3 The Buora Cloister on 14 November 2019, after the *Aqua grande* flooding

Thus, for example, in his guide to Venice, *Venetia, città nobilissima et singolare* (1581), Francesco Sansovino also failed to mention the Buora, as did Temanza two centuries later in his *Vite dei più celebri architetti e scultori veneziani*. This situation was eventually remedied in the 19th century. In 1834, Emanuele Antonio Cicogna first published the documents concerning the construction of the dormitory of San Giorgio Maggiore, highlighting Giovanni Buora's major contribution to redesigning the monastery complex in the transition from a Mediaeval architectural style to an early Renaissance language; there is evidence of this transition in de' Barbari's invaluable bird's-eye view of the city (1500). In 1893, Pietro Paoletti brought to light a large part of the documentation concerning the family of stonemasons. This meant that more recent studies could clarify the contribution made by the Buora not only in the field of sculpture and architecture in Venice, but also elsewhere. In fact, the names of the Buora appear in various roles in the documents concerning *fabbriche* (departments responsible for the upkeep and construction of churches or public buildings) in Treviso, Padua, Verona, Ravenna, and, of course, those of the most important architectural episodes in Venice, such as the Scuola Grande di San Marco, the churches of San Michele in Isola, San Giovanni Crisostomo, Santo

Stefano, Ognissanti, Santa Maria della Carità, San Zaccaria and Madonna dell'Orto. This obviously very busy workshop was situated (at least from 1508) in Campo Santo Stefano in an area near the site where the sacristy was to be built, in a convent-owned property that later passed to Andrea. Their workshop was also known to have collaborated with the leading figures on the Venetian architectural scene, such as Mauro Codussi or the Lombardo.

The construction work at San Giorgio was very likely an exceptional testing ground for the Buora. They had to address a specific architectural type, the cloister, that was something of a family speciality. In fact, albeit with different roles and responsibilities, on several occasions they had been involved in designing cloisters. This was the case with San Michele in Isola, the church of Ognissanti and the presbytery of Santa Maria in Porto in Ravenna. Numerous stylistic analogies can be found in these buildings: for example, in the church of Santa Maria Maggiore, where documents attest to the presence of workers from the Buora workshop and perhaps Andrea himself, columns similar to those in the Cloister of the Cypresses were erected, or the cloister for Santo Stefano, begun in the 1630s, where the capitals and brackets of the vaults recall the language of San Giorgio. An important part of the Buora family's business was supplying stones and marble, an activity that may have rivalled that of the Lombardo, who had a near monopoly of the business on the Venetian scene. Giovanni Buora's third daughter, Lucrezia, the wife of the quarry stonecutter Giovanni da Cazugo, was also indirectly involved in this trade.

On the Island of San Giorgio Maggiore, there is tangible proof of the Buora's activity in the portal of the Sala del Capitolo, now the subject of an important restoration carried out by the students of the second year of the Università internazionale dell'Arte (UIA), sponsored by the cultural association Un Amico a Venezia. Although the portal is in keeping with a traditional language, it stands out for the great profusion of polychrome stones and marbles, and arguably even for *spolia* (stone previously used in other sites). These rich materials are a sign of the monks' economic commitment, but also reveal a highly interesting technical and logistic aspect. In addition to Istrian



4. The portal before and after the restoration work in the 1950s, conducted by Ferdinando Forlati and promoted by Vittorio Cini, Venice, Fondazione Giorgio Cini Institute of Art History Photo Library

stone, which features so prominently in Venetian stone constructions from the end of the 13th century, there are also numerous coloured breccias and marbles. We find the Medicean breccia, characterised by intense purplish colours; the reddish breccia of Arbe or Pommarolo, quarried on the island of Rab; coral breccia from Turkey with its typical coral-pink colour; Peach Blossom, a marble probably quarried in Greece; Proconnesian Marble, with its characteristic parallel grey streaks, very probably recycled; Tuscan Pavonazzetto, straw yellow with black and sometimes violet spots and veins, so called because of its similarity to the much more precious Antique Pavonazzetto; and Red Verona, very common in Venetian buildings, but used here in small quantities.

In the contract for the construction of the portal of 13 March 1523 (transcribed by Sabine Engel) we read: “They have agreed with master Andrea and his master Buora brother a stonecutter [son] of the late master Zuan Bura [Giovanni Buora]... The door of the chapter, opposite the double-columned cloister... with the ornament over the door and the windows, obligating him to fill in all the fields of... marble [*tutti li campi... di marmore*].”

The students on the UIA stone restoration course were given the chance to work on a significant piece of Venetian architecture, which reveals the stratifications of events that have affected the island over the centuries. The portal shows a widespread, deep degradation connected to the presence of salts, primarily due to the ground level being over 60 cm lower than the flooring in the neighbouring rooms: this is what has survived from the architecture of the island as depicted by de’ Barbari and transformed first by the Buora and then by Palladio. The situation was aggravated by the terrible flooding of November 2019 [fig. 3]: the deterioration of the marbles has threatened the portal surfaces and significantly altered the colours, which today are very faded due to the massive presence of salts. Another important factor impacting on the state of conservation of the building was the presence of cement plaster (later removed in the restorations promoted by the Fondazione Giorgio Cini) over a layer of tar, applied in the 1950s by Ferdinando Forlati: blocking the breathability of the walls in the lower part favoured the migration of water and salts towards the stone parts. Moreover, in the years preceding Forlati’s restoration work, ordered by Vittorio Cini, the basement part of the portal was probably buried by the

soldiers occupying the island, with negative repercussions for the conservation of the stones [fig. 4]. The ongoing restoration includes the cleaning of the entire stone surface and its desalination by means of repeated compresses; the elimination of cement grouting and the incongruous alterations made in past restorations; and localised grouting to partially bind the elements together again. The work in progress will, therefore, be able to make a small contribution to re-establishing the name of this family of sculptors, much of whose story still remains to be written.

Francesca Salatin

## PUBLICATIONS

### ESSAYS

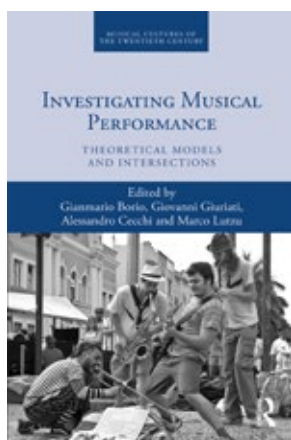


#### **Lettere artistiche del Settecento veneziano – 5**

*I carteggi di Mauro Boni*, edited by Lisa Valentini  
Verona, Scripta, 2020

For many years, the Institute of Art History has been engaged in a research project focused on the 18th-century Venetian artistic milieu from a particular point of view: the letters of artists and their correspondents. These letters offer first-hand information about the artistic production of painters, sculptors and architects from the Veneto, providing us with insights into the art scene and its patrons and episodes in the diffusion and dispersion of works of art. *I carteggi di Mauro Boni*, edited by Lisa Valentini, is the critical edition of a new, fascinating volume containing the correspondence of the Lombard abbot and antiquarian, who moved to Venice at the turn of the 18th and 19th centuries. A Jesuit,

preceptor to noble families, scholar, bibliophile, collector and consultant to leading art enthusiasts, Mauro Boni came into contact with the greatest scholars and connoisseurs of his day: experts of the calibre of Luigi Lanzi, Giovanni de Lazara, Pietro Brandolese, Bartolomeo Gamba, Leopoldo Cicognara, Matteo Luigi Canonici, Simone Assemani and many others. He also had contacts with a dense network of art dealers and antiquarians. The correspondence casts light, in particular, on the twenty-five years spent in Venice, where Boni distinguished himself for his work as a connoisseur and consultant, which today still makes him very interesting and worthy of further studies.



#### ***Investigating Musical Performance: Theoretical Models and Intersections***

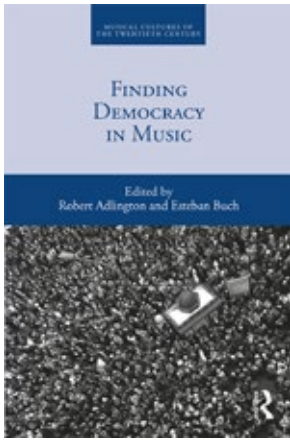
Edited by Gianmario Borio, Alessandro Cecchi, Giovanni Giuriati and Marco Lutz  
“Musical Cultures of the Twentieth Century” 5  
Routledge, London, 2020

This book presents a wide range of perspectives on musical performance and encourages a comparison and revision of theoretical paradigms. The four sections (*Overviews/Perspectives; Listening/Positioning; Sign/Sound; and Gesture/Shape*) shed light on the complex nature of musical performances and explore experiences in different musical genres: from traditional Indian music to experimental compositions, opera singing and progressive rock. The series of essays pieces together the

state of the art today and brings out the divergences in theoretical models, while making suggestions for interdisciplinary exchanges. The book is the result of a project launched jointly in 2013 by the Institute of Music and the Intercultural Institute of Comparative Music Studies. At various stages, the project has seen the collaboration of several European institutions, such as the AHRC Research Centre for Musical Performance as Creative Practice (University of Cambridge),

the DFG-Project *Musik als Ereignis* (Humboldt Universität, Berlin) and the Labex GREAM

(Groupe de Recherches Expérimentales sur l'Acte Musical, Université de Strasbourg).



### *Finding Democracy in Music*

Edited by Robert Adlington and Esteban Buch, “Musical Cultures of the Twentieth Century” 6, Routledge, London, 2020

During the 20th century, partly as a response to the policies of authoritarian regimes, musicians from various sectors adopted practices inspired by the values of democracy (equality, participation, freedom and universalism). The essays in this book deal with a wide range of different genres and issues: forms of soci-ality and sharing in the symphony orchestra, the sense of communality in the jazz ensem-

ble, the democratization of decision-making processes in festivals and concert series, the rock concert as democratic self-recognition of a community, compositions as a reflection of democratic dynamics, etc. The book is the result of work set up by the École des Hautes Études en Sciences Sociales (EHESS) and the University of Huddersfield.

## CRITICAL EDITIONS OF MUSIC



### Antonio Vivaldi

*La Dorilla*, RV 709

Reduction for voice and piano

“Critical Edition of the Works of Antonio Vivaldi”

Ricordi, Milan, 2020

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 in Venice on 6 November 1726. Six years after this production it was revived in a much shortened and altered form at the Sporck theatre in 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 ones by other composers, such as Johann Adolf Hasse, Gemi-

niano 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 precise aim of satisfying the demands of the public, which wished to hear the most famous pieces by the composers who were fashionable in those years. The present critical edition, based on the partly autograph manuscript preserved at the Biblioteca Nazionale Universitaria of Turin (Foà 39), besides providing an opportunity to reconstruct the successive stages in which this 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 prac-



tice. The present reduction for voice and piano, cal edition of the score prepared by Ivano Bettin prepared by Antonio Frigé, is based on the criti- (publisher Ricordi, Milan, 2019).

## PERIODICALS



### **Studi Veneziani, n.s., LXXX (2019)** **Edited by Istituto per la Storia della Società e dello Stato Veneziano** **Fabrizio Serra Editore, Pisa-Rome, 2020**

#### STUDIES

Piero Falcherita, *Per una lettura letteraria della Storia del Mogol: il viaggio da Venezia a Delhi di Nicolò Manuzzi (1653-1656)*

Francesco Fecondo, *Venere prigioniera di Gian Francesco Malipiero: breve indagine letteraria*

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*Arte fede e medicina nella Venezia di Tintoretto*, edited by Gabriele Marino and Cynthia Klestinec (N.-E. Vanzan Marchini)

*Dispacci al Senato di Venezia 1620-1635. Edizione di una fonte storica per la Guerra dei Trent'anni nelle Alpi*, edited by Simone Signaroli (A. Pelizza)

Marco Moneta, *Un Veneziano alla Corte Moghul. Vita e Avventure di Nicolò Manucci nell'India del Seicento* (G. Dubbini)



## Arte Veneta 76/2019

Edited by Istituto di Storia dell'Arte

- Marco Scansani, *Antonio Antico, scultore e coroplasta padovano a cavallo di due secoli*  
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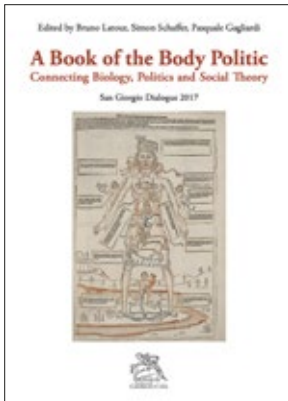
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- Anne Markham Schulz, *Unpublished Documents on Venetian Architects and Sculptors: Jacobello and Pierpaolo Dalle Masegne, Filippo di Domenico, Tullio Lombardo, and Others*  
Valentina Sapienza, *Una bottega veneziana del tardo Cinquecento: il testamento del pittore Rocco da San Silvestro (1523 ca.-1602)*

### BIBLIOGRAPHY OF ARTE VENETA, EBOOK (2018)

Edited by Sarah Ferrari

## MULTIMEDIA PUBLICATIONS



### *A Book of the Body Politic. Connecting Biology, Politics and Social Theory*

Edited by Bruno Latour, Simon Schaffer and Pasquale Gagliardi  
San Giorgio Dialogue 2017

Who remembers the Aesopian fable of the *Belly and the Members*? Or Paul's letter to the Corinthians about the body and the Church, Mandeville's *Fable of the Bees*, and the rather dangerous association of pests and foreigners, or the more recent attempts to think of the Earth as a giant organism? These stories all continually shift metaphors between the world of the body and the world of politics. This has resulted in the creation of the highly significant concept in Western philosophy of *corpus politicum*, the body politic. One interesting aspect of this celebrated *topos* is that each domain borrows from each other the certainty associated with the other's authority, so that political science ends up borrowing from biology what biologists borrow from political theory.

This constant commerce of concepts and metaphors has unfortunately never guaranteed the quality of what has been ceaselessly borrowed from one domain to another. The result is that we have no coherent definition of collective bodies. Hence the idea of attempting to re-open the question in this Dialogue by bringing the different domains together and examine what each really has to offer to the other as genuinely inherent in the phenomena being studied.

This book is the result of three days of intense exchanges between experts from various disciplines (biology, philosophy, ecology, sociology, anthropology and political science) aimed at finding a new definition for the "body politic".



### **Archival Notes: Sources and Research from the Institute of Music, 4 (2019)**

Online journal edited by Istituto per la Musica

<http://onlinepublishing.cini.it/index.php/arno/index>

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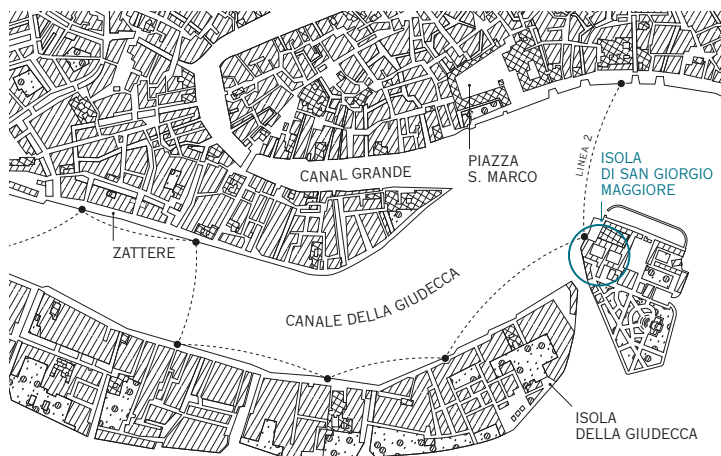
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