

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

Venice, Island of San Giorgio Maggiore
18 September 2022 – 8 January 2023

VENINI: LIGHT 1921–1985

curated by Marino Barovier

From September, LE STANZE DEL VETRO will feature a unique in-depth analysis of the production of the Venini glassworks in the field of lighting.

Two large-scale installations will complement the already richly varied exhibition at LE STANZE DEL VETRO: as a tribute to Carlo Scarpa, the large chandelier made of polyhedrons – designed by the architect for ‘Italia 61’ – has been especially recreated, along with the famous ‘Velario’ that was built for the roof of Palazzo Grassi. Both recreations will be on show on the Island of San Giorgio.

Venini: Light 1921–1985, curated by **Marino Barovier**, is the autumn exhibition dedicated to the history of the Venini glassworks, running at LE STANZE DEL VETRO from **18 September 2022** to **8 January 2023**. The show aims to recount the production of the renowned furnace in the field of **lighting**, from small to large scale, showcasing some of the most representative examples.

One of the most important features of Murano glass production is, in fact, lighting for both domestic use and for large public and private environments, including ministerial buildings, post offices, theatres and hotels.

The Venini glassworks distinguished itself with significant results in this sector too, particularly thanks to its capacity for constant renewal and its characteristic openness towards the world of design. These are both aspects that have made it a reference point for the most important architects of the twentieth century on the national and international scene.

Venini: Light 1921–1985 features a handpicked selection of eighty-one objects conceived by the various designers who collaborated with the furnace or by the technical office of the glassworks itself, illustrating how the theme of light was tackled in the various decades, spanning a period of time from **1921 to 1985**. The protagonists include the Murano painter **Vittorio Zecchin**, with his refined reworking of the chandelier in the early 1920s; the sculptor **Napoleone Martinuzzi**, with his original *pulegoso* glass artefacts of 1928–30, followed by the architects **Tomaso Buzzi** and **Carlo Scarpa**, the latter of whom had a longstanding collaboration with the glassworks ending in 1947. In the 1950s, the privileged relationship between designers and the Murano furnace was further confirmed, involving architects such as **Gio Ponti**, **Franco Albini**, **Ignazio Gardella** and the **Studio BBPR**. Moreover, during this same period, **Paolo Venini** also called young people from the Scuola di Architettura in Venice to the glassworks, including **Massimo Vignelli**, who designed a series of lamps inspired by Nordic design, revisited in a Murano style.

From the late 1950s, lighting appliances made from modular elements were developed, starting with the well-known **polyhedrons**, which were a great commercial success, alongside which, thanks to the work of **Ludovico Diaz De Santillana**, modules such as drops, full and hollow canes with different sections, sizes and finishes gradually



entered the catalogue until the 1980s, in addition to cubes and plates, which made it possible to create various types of appliances: from hanging lamps to wall lamps, and from large installations to luminous ceilings.

The *Venini: Light 1921–1985* exhibition also features **two large-scale installations** in the **Sala Carnelutti** and **Piccolo Teatro** of the Fondazione Giorgio Cini: as a tribute to Carlo Scarpa the **monumental polychrome chandelier made of polyhedrons**, made of approximately 4,000 elements, designed by the architect for the Veneto pavilion at the 'Italia 61' exhibition in Turin in 1961, has been especially recreated, along with the prominent **Velario** made in 1951 for the roof of Palazzo Grassi with a series of "festoons" with steel cables and *balloton* crystal glass spheres. The *Velario* was dismantled in 1985 and is now visible for the first time in almost forty years.

The exhibition is accompanied by a catalogue, published by **Skira** and edited by Marino Barovier and Carla Sonogo, which illustrates the main lighting interventions carried out by the furnace and illustrates the pieces on display in the exhibition.

Venini: Light 1921–1985 is also part of **The Italian Glass Weeks**, Italy's most important event dedicated to **artistic and industrial glass**, which resulted from the merger between *Vision Milan Glass Week* and *The Venice Glass Week*. The event, specifically developed for 2022, "UN International Year of Glass", sees the alternation of events, exhibitions, workshops, art installations, shows, activities for children and families, as well as guided tours, cultural meetings, workshops and much more in Milan and Venice over a two-week period: in **Milan, from 10 to 18 September**, with a programme mainly dedicated to industrial glass and design, and in **Venice from 17 to 25 September 2022**, with a focus on artistic glass.

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

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

LE STANZE DEL VETRO



INFORMATION:

PRODUCTION: Fondazione Giorgio Cini and Pentagram Stiftung
TITLE: *Venini: Light 1921 – 1985*
CURATOR: Marino Barovier
PRESS CONFERENCE: 16 September 2022, 11.30 am
DATES: 18 September 2022 – 8 January 2023
OPENING HOURS: 10 am – 7 pm, closed on Wednesdays. Open on Wednesday 21 September on occasion of *The Italian Glass Weeks*
VENUE: LE STANZE DEL VETRO, Fondazione Giorgio Cini
ADDRESS: Island of San Giorgio Maggiore, Venice
TICKETS: Free entry
CATALOGUES: Skira
INFO: info@lestanzedelvetro.org, info@cini.it
WEBSITE: www.lestanzedelvetro.org, www.cini.it

LE STANZE DEL VETRO

GETTING THERE:

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

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



FOR FURTHER INFORMATION:

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LE STANZE DEL VETRO

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FREE EDUCATIONAL ACTIVITIES AND GUIDED TOURS

Visitors of LE STANZE DEL VETRO can enjoy **free guided tours** of *Venini:Light 1921-1985* **as of Saturday 24 September**; every **Saturday** and **Sunday at 12 noon in English and at 4pm in Italian** (at 3pm, starting from November). Free guided tours can be booked on any other day, except on Wednesdays, at least two days in advance of the requested date.

Free **online** guided visits can also be booked every Thursday and Friday at 6pm, thanks to the new virtual tour available at www.lestanzedelvetro.org starting from October. In addition, tailor-made visits for families with children can also be booked, to involve the younger visitors to discover the world of glassmaking in a fun and engaging way through the exhibits on display.

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

Several new *SUNglassDAYS*, the Sunday appointments for families, are scheduled: onsite appointments are scheduled on **25 September, 16 and 23 October at 3:30pm, 20 and 27 November at 4pm**, dedicated to the exhibition. On **6 January 2023** special date *Befane in Bottiglia* at 4pm.

Fuso-Fuso!!, the meetings with experts of the history and techniques of glassmaking, will also resume on 28 October and 25 November at 5:30pm.

Educational activities for schools

Starting from October, student groups will be welcomed at LE STANZE DEL VETRO with special guided tours onsite or online to discover the works on show, followed by a practical workshop with the aid of visual and multimedia support, adapted to the various age groups. The educational programme for schools of all levels will be available through the website www.lestanzedelvetro.org in **October**.

All the educational activities are free of charge and curated by Artsystem. Booking is necessary through the **toll-free number 800-662477** (Monday-Friday, 10 am – 5 pm) or artssystem@artssystem.it

LE STANZE DEL VETRO



Venini: Light 1921-1985

Marino Barovier

Curator

(extract from the catalogue)

Lighting, whether for domestic use or for the grander areas of public or private spaces of ministerial buildings or post offices, of theatres or hotels, represents an important constituent of Murano glass production. The Venini firm distinguished itself with significant results in this sector, particularly because of its constant ability to modernise and its characteristic openness to the world of design, aspects which made it a reference point for the foremost national and international architects.

In a period of time like that being reviewed, extending from 1921 to 1985, i.e. from the foundation of V.S.M. Cappellin Venini e C. up to the last year of presence of the Venini family in the glassworks, the firm was able to offer lighting models and solutions of a highly modern kind, always capable of keeping up with the times and reconfirming its leadership in the panorama of Murano glass also in the 'light' sector. Starting with the elegant reinterpretation of the traditional chandelier with arms produced in monochrome transparent glass, solutions were found through research leading to the definition of new types of glass (*pulegoso*, with canes, opaline, patterned etc.) on the one hand and, on the other, the new types of fixtures, such as those with modular elements, a theme developed particularly in the 1930s and from the end of the 1950s. Contributing to this were various artists, designers and architects who established relationships of cooperation with the glassworks (from Vittorio Zecchin, to Carlo Scarpa, to Massimo Vignelli and beyond) or who made use in an episodic way of the furnace, this being always available with its technical office for the study of new projects thanks also to the availability of Paolo Venini (up to 1959) and later of Ludovico De Santillana. The wealth of this production is demonstrated both by the various catalogues, among which the Blue Catalogue, the Red Catalogue and the different booklets for the 1960s-70s, and by the extraordinary quantity and quality of the lighting projects produced by the Venini company in Italy and abroad in over sixty years.

For this reason a careful selection of works has been made for the exhibition, recounting through the decades the transformation of Venini lamps, their form and their material. Side-by-side with them, to represent the large installations produced by the glassworks, we wanted to restage and reconstruct two great works: the first, the famous 'Velarium' of Palazzo Grassi of 1951 and the second, the monumental 'chandelier' with polyhedrons designed by Carlo Scarpa in 1961 for the Veneto pavilion in Italia 61 in Turin.

In the catalogue, however, we have chosen to give ample space to the numerous projects for which documentation has been traced in the archives of the furnace, so as to illustrate in a comprehensive way an important and exceptional area of Venini production, hitherto neglected (or unknown to most). This work is based on long and careful research on the basis mostly of materials, many of which are unpublished (photographs, drawings, catalogues etc.) coming from the Venini Historical Archive. Cross-checking was then carried out with bibliographical and other sources, and in the case of the works, a comparison was made with the real objects made available by museums, public and private institutions and Italian and foreign collectors

LE STANZE DEL VETRO



Tribute to Carlo Scarpa

Installation with polychrome polyhedrons. The work, created for the exhibition *Venini: Light 1921-1985*, reproduces, on the basis of original drawings and period photos, the large chandelier designed by Carlo Scarpa for the Veneto pavilion at the Italia 61 exhibition in Turin in 1961. 424 cm high / 550 cm long / 520 cm wide.

Installation with polyhedrons, Veneto Pavilion, Italia 61

Created for the Exhibition of the Regions held as part of the centenary celebrations in Turin of the Unification of Italy, the Veneto pavilion, designed like the others by Nello Renacco, was laid out by Carlo Scarpa and opened, as was the exhibition, on 6 May 1961. The themes 'rule of the waters' and 'sense of colour' assigned by the organising committee were developed by the Venetian architect through the construction of an impressive space made up of elements and materials of considerable evocative power: water, mosaic, glass, metal, reproductions of works by Venetian painters etc. In an area in the form of a square (32 x 32 m), Scarpa positioned a series of items (a perforated wall with a mosaic decoration by Mario De Luigi, stained glass panes by Salviati, a curvilinear sculpture in sheet iron from which water gushed, a model of the Vajont dam, water basins, some reproductions of works by Venetian painters, some display cases etc.) which interacted figuratively, alluding to the themes covered and defining the spatial hierarchies required by the pathways within the space itself. The nucleus of the composition was 'the immense paradoxical central chandelier, quickly oblivious of its own function, [...] a streaming cascade of gently vibrating light and colour enlivening the space, and enhancing the basin below filling it with myriads of reflections'. This was an extraordinary installation created with over 3,000 polyhedrons of different colours and delicate shades, located behind the wall that separated the entrance area intended for projections from the rest of the pavilion. Characterised by a square base, with lines of polyhedrons on the ceiling extending both towards the rear wall and sideways towards the showcase with the red robe worn by the Doge, the installation consists principally of a structured volume resembling an upside-down truncated pyramid extending downwards over the water basin. Because of its position the large 'chandelier', 'an enormous stalactite' (*Domus*, August 1961), was visible on three sides and through studied foreshortened views and so while seen from the front, with the mosaic wall at the back, it was impressive in its symmetry, laterally and from an angle the body was characterised by its oblique profile and tapering complex structure, the contour of which seemed to allude to the irregular fall of water perceived from within its spaciousness.

Lampadario Giacosa

Large multicoloured polyhedron chandelier (bluish, *cristallo*, light *pagliesco*, *pagliesco*, red) subdivided into five tapering tiers with a circular base. Metal support frame. The model was created for the foyer of the Teatro Giacosa of Aosta in 1962. The modular elements used belong to the series 951 ('Polyhedrons') of the Venini catalogue (Venini lighting catalogue, 1966). 350 cm high / Private collection, Milan.

PICCOLO TEATRO

Velarium of Palazzo Grassi, formerly headquarters of the Centro Internazionale delle Arti e del Costume

Installation with spheres in *cristallo balloton* glass in three different sizes. The work, reconstructed with the original spheres for the exhibition *Venini: Light 1921-1985*, reproduces on a reduced scale the Velarium made for Palazzo Grassi in 1951. 950 cm long / 700 cm wide / Palazzo Grassi S.p.A. collection.

Velarium of Palazzo Grassi, formerly headquarters of the Centro Internazionale delle Arti e del Costume

On 23 August 1951 with the vernissage of the Mostra del costume nel tempo and the Mostra di libri d'arte sul costume, the new look of the Palazzo Grassi was presented to the public; it had just been restored to become the headquarters of the Centro Internazionale delle Arti e del Costume promoted by Franco Marinotti, the industrialist at the head of the SNIA Viscosa. The layout of the building had been directed by Marinotti's trusted architect, Giuseppe de Min, and by the younger architects Angelo Bianchetti and Cesare Pea, to whom we owe in particular the choices regarding the fitting-out of the spaces, as documented by certain study designs (Centro Internazionale delle Arti e del Costume. Palazzo Grassi, 1951). To facilitate implementation of the Centro's initiatives (exhibitions, fashion shows, congresses) and ensure the possibility of using the whole area of the courtyard, it was decided to install a covering with a skylight in glass screened by a velarium. An initial idea for this velarium is represented in a view of the courtyard initiated by Bianchetti and Pea. Presumably following an exchange of views with the Paolo Venini glassworks and Venini himself, agreement was reached on the work to be realised: a succession of 'streamers' with steel wires and spheres in *cristallo balloton* glass in three different sizes, repeated according to a pre-established pattern. The 'streamers' form part of a rectangular structure (13 x 16 m) the lower section of which is defined by a frame in prism glass. This material was also used for the rectangular plate forming the summit of the installation on top of which numerous 'streamers' are attached which falling downwards give the idea of four semi-transparent curved partitions: this structure thus hides the skylight above and transforms the courtyard into a 'luminous hall with a ceiling of glass globes' (Il *Gazzettino*, 24 August 1951). In 1985-86, the Velarium was removed during the restoration of Palazzo Grassi by the architects Gae Aulenti and Antonio Foscari on behalf of Palazzo Grassi S.p.A. of the FIAT group. From graphic evidence in the Venini archive, it is possible to document that the solution of the velarium for Palazzo Grassi was proposed (and implemented?) during the 1950s for other projects, not yet identified: in one case the covering of a ballroom (5 x 15.6 m) (undated design, 1950s) in another a velarium of 3 x 4.84 m (1954). [C. Sonogo]

LE STANZE DEL VETRO

Room 1

From its establishment in 1921, the V.S.M. Cappellin Venini e c., born out of a partnership between Giacomo Cappellin and Paolo Venini, gave particular attention to the lighting sector. There were numerous models, designed by Vittorio Zecchin, for chandeliers (both hanging and fixed to the wall) that were included in the catalogue, which from 1922 began to appear in specialist magazines and at decorative art events, in which the furnace participated regularly. These were lamps of various sizes (with three to twelve lights, but even as many as eighteen to thirty) designed both for the domestic and reception settings of affluent residences but also for public buildings (theatres, hotels, ministries etc.).

Like the vases and bowls of the Cappellin Venini catalogue, they were essentially minimalist artefacts – easily distinguishable from the production of the time – produced in monochrome transparent glass in soft colour shades. They were characterised by lines inspired by antique models, such as the classical lantern, but even more so the 18th- and 19th-century Venetian chandelier which, shorn of the various decorative elements (flowers, leaves etc.), was reinterpreted with extraordinary elegance and sobriety.

Room 2

After the separation between Cappellin and Venini and the subsequent foundation of V.S.M. Venini e c. in 1925, Napoleone Martinuzzi, the new artistic director and partner in the firm, put his own personal stamp also on the lighting sector, initially by designing lamps in transparent glass where the sculptural quality of the individual elements and of the appliance in its entirety was accentuated. More original still was

his work from 1928 onwards when, having perfected the technique of pulegoso glass, Martinuzzi used this semi-opaque material characterised by the inclusion of tiny bubbles ('puleghe') not only for decorative objects but also for table lamps and hanging and wall lamps with bodies of superimposed bell-shaped elements. Some of these models were exhibited at the 4th Triennale of Monza in 1930 where, in the monumental staircase of the Villa Reale, the glassworks positioned the luminous 'milestones' in yellow *incamiciato* glass with finishings in red vitreous paste, reminiscent of art-déco, after a design by Martinuzzi himself. At the event which had devoted much space to the theme of lighting, the glassworks also exhibited appliances with tubular bulbs, designed by the architects Luigi Piccinato and Michele Marelli that, produced in metal and opaque glass, were presented as 'rational lights of a modern kind'.

Also at the 5th Triennale of Milan (1933), the glassworks – from 1932 called Venini S.A. following some corporate changes – took part with various lighting appliances which were much appreciated by Gio Ponti in the pages of *Domus*. Some of these were produced after a design by Tomaso Buzzi, who worked with the furnace between 1932 and 1933. Others were designed by the technical office of the firm, where Carlo Scarpa was active from 1932. In some cases the office developed themes that were characteristic of Buzzi's work, for example that of the feather, presented in the catalogue in many variants. In others, the *incamiciato* glass with several layers of colour, used by Buzzi for his decorative glass pieces, was also employed by the glassworks for some details in the lamps.

Room 3

Various lamps were displayed in the Venini room at the 6th Triennale of Milan (1936) where – as the exhibition catalogue indicates – the glassworks exhibited works produced with 'the principal collaboration of Carletto Scarpa', to whom Paolo Venini, the de facto director of the glassworks, had progressively given greater responsibility and independence. Like those proposed from approximately 1934, they were very modern hanging and wall lamps often with accentuated geometrical lines. Notable among them were those produced with techniques (corroded glass, glass with *murrine romane* etc.) used in the new series of bowls and vases which were shown at this Milan exhibition and also at the Biennale of Venice in the same year.

In this Venini room there was a pendant lamp, also designed by Scarpa, the model of which, exhibited at the 7th Triennale of 1940, represents an original and spirited interpretation of the chandelier type.

Room 4

From the 1930s onwards the glassworks devoted itself to studying and developing new lighting solutions by using modular systems in undulating glass (patent no. 297787, April 1931) and scored glass (patent no. 321982, June 1934, and complement no. 333411, February 1935), also in the ashlar and undulating variant. These consisted of 'listels' – generally moulded and undulating or patterned with six 'scorings' and ten centimetres wide – which, juxtaposed and mounted on a metal frame, made up diffuser bodies in various forms for wall lights, pendant lights and ceiling lights. These very versatile systems guaranteed highly efficient lighting and, available in coloured glass with delicate hues, because of their characteristics and the quality of the material, offered very unusual decorative possibilities whether with the light on or off.

These solutions aroused the interest of various architects who, as shown by the long list of works carried out by the glassworks in those years, repeatedly adopted Venini modular systems in their projects for public buildings. Particularly noteworthy among these are the railway stations and post office buildings designed by Angiolo Mazzoni, the architect in Office 5 of the Ministry of Communications.

The modular systems were also used by the glassworks and in particular by Carlo Scarpa for the production of lamp models, generally in *cristallo* glass, which were included in the catalogue.

As shown by the two examples exhibited in this room, the research was also extended to experiments with different surface finishings, patterned with motifs of various kinds, a development which continued up to the 1960s.

Room 5

In the 1950s the repertoire of the glassworks was enriched with new contributions due both to episodic projects such as those of Gio Ponti and Franco Albini and to designers who agreed a longer-term collaboration with Paolo Venini and his furnace, such as Fulvio Bianconi and Massimo Vignelli.

While Ponti designed the famous chandelier in polychrome transparent glass (1946-48) which reworked the idea of the chandelier, emphasizing the colour value of the piece, Albini contributed the pendant lamp designed for the auditorium of the 10th Triennale of Milan in 1954, which soon thereafter was included in the catalogue together with some variants.

Bianconi, on the other hand, used the research he had carried out on colours for decorative glass pieces also for a small series of floor lamps, distinguished by vividly coloured patterns (1951). One of these patterns was chosen by the BBPR studio to characterise the pendant lamps designed by the firm for the Olivetti store of New York in 1954.

Invited in 1953 to work on lighting, the young Vignelli designed in the mid-1950s models inspired by Nordic design, which he reinterpreted through the techniques and colours of Murano. Produced in monochrome *opalino* glass, with 'bands of colour', vertical bands, or in *tessuto* glass, the Vignelli lamps were exhibited at events such as the Biennale of Venice in 1956 and 1958 and enjoyed considerable success as shown by the awarding of a special mention at the Compasso d'oro prize in 1956 for two of them (nos. 4039-40). The young American artist, Thomas Stearns, present in the glassworks from late 1960 up to 1962, contributed a small series of three-part pendant lamps, playing on the juxtaposition of opaque glass, of a remarkable material consistency, and opaline glass which allows 'lines of light' to filter through.

Room 6

In the course of the 1950s new lighting appliances were introduced formed of combinable glass elements, commonly known as 'modules'. These were components in blown or hand-worked glass, generally produced with the help of specific moulds. Fixed to a metal frame produced for the purpose, the elements – dozens, hundreds, thousands – provided the possibility of creating luminous solutions on a small or grand scale with original forms differing greatly from what was common on the lighting market at the time. Among the first and most important examples are the *poliedri* (initially called *prismi* by the glassworks) which were displayed in 1958 at the Exposition Universelle of Brussels and the Biennale of Venice.

Under the artistic direction of Ludovico Diaz de Santillana, between the 1960s and 1970s, dozens of different modular systems were produced.

On display in this room, as an example, is a selection of appliances produced with some of the modules marketed between 1958 and 1972. Among these are hanging lights, such as the *Esprit* lamps (1964), after a design by Toni Zuccheri, which were used for the first time at the Hotel Plaza of Abano, the chandelier with *canne trilobo* (1969), representative of all solutions composed of solid canes, and the Pastorale installation (1972) composed of large glass hooks having a sculptural effect. These modular elements were also used for wall lighting solutions, as in the case of the Patchwork composition, produced after a design by Ludovico Diaz de Santillana and exhibited at the Biennale of Venice in 1970. The panels with a central relief used for ceilings, such as that of the Cassa di Risparmio of Cento, also date back to the same year (1970).

Room 7

Banqueting Hall, Principi di Piemonte Hotel, Turin

The hotel represents one of the most important edifices built during the reconstruction of the second section of via Roma and, in particular, of the old building of S. Antonio da Padova acquired and reconstructed by the Società Anonima Edilizia Piemontese (a subsidiary of FIAT), according to an overall plan of the engineer Vittorio Bonadè Bottino. To Bonadè Bottino we also owe the design for the 'modern' luxury hotel building, sponsored by the top management of FIAT, not only to respond to the needs of tourism but also to provide the city with appropriate reception environments for celebrations and

'official dinners' (*L'Architettura italiana*, December 1938, pp. 380-381). The interior design ('decoration' and 'setting') was entrusted to the architect Giovanni Chevalley, already designer of the Principi di Piemonte Hotel at Sestriere (1931-32). The construction works were carried out between 1936 and 1937 and the hotel was opened on 23 December 1937. The first floor of the building was intended for a large banqueting hall, accessible on two sides from two galleries and on a third from an adjacent lounge bar or restaurant. For the furnishing of these areas the Gruppo Arti Decorative, a Venetian company, bringing together the most important entrepreneurs active in the decorative arts sector, was called upon (*Le Tre Venezie*, June-July 1939, pp. 247-248). Most probably in agreement with the architect, the GAD participated by creating a sumptuous and original decorative scheme. A good part of the project was carried out by the Venini firm which not only was involved in the lighting of the rooms, but also produced a highly refined mosaic decoration (with grey tesserae and gold inserts) for the walls of the hall and galleries and the nine alcoves along the perimeter of the main area.

In the last-mentioned case this was a mosaic decoration with irregular gold-coloured tesserae above which glass decorations depicting flora (plants and flowers) and fauna (fish, monkey and birds) compositions were applied, where the former were more numerous than the latter. As documented by some preparatory drawings stored in the archives of the glassworks, these compositions were studied by the technical office of the furnace and particularly by Carlo Scarpa, present at the time in the Venini company. The design for the many oval-shaped chandeliers present in the hall can be attributed to Scarpa himself. With metal frames these large lights have screens with flowers and *paterae* in *crystallo* glass with aquamarine and amethyst finishings. Pendant lamps of a round design with similar motifs were installed in the adjacent areas. In the galleries, on the other hand, there were oblong wall lights with glass tesserae and ribbons, positioned to surround the large mirrors with frames in Murano glass and the infills of the arches, with respective doors, made with 'gold glass sheets'. In the entrance hall containing the cloakroom hanging lights with glass plates, model no. 5284, were used. Some of the decoration and lighting is still in situ, while the original ceiling of the banquet hall with 'glass decorations in relief' (little flowers) has been removed.

LE STANZE DEL VETRO



LE STANZE DEL VETRO

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

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

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

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

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

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

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

LE STANZE DEL VETRO



THE GLASS STUDY CENTRE

Founded in 2012 within the Institute of Art History of the Fondazione Giorgio Cini, the Glass Study Centre pursues the aim of studying and **promoting Venetian art glass** in all its modern and contemporary forms. The Centre thus sets out to once more give glass a prominent position on the Italian and international art scene, by highlighting its potential through exhibitions, conferences, publications and offering scholarships addressed to experts and researchers interested in the history, technology and future developments of this specific medium.

The recent, considerable increase in the donations of documents, collections and materials to the Centre from private individuals and local institutions, shows the appreciation for the Centre's activities – significantly being pursued in Venice, the most original home of modern art glassmaking. The new additions to its initial archival collection have fostered remarkable international collaborations with museums, institutions and other research centres, as well as numerous requests to make donations and bequests. The main goal of the Glass Study Centre is to **consolidate its specialised library**, which already hosts over 2,300 books, many of which are unique copies or first editions.

Among its various initiatives, often in collaboration with the city's universities, the Centre regularly organises meetings and guided tours for schools of all levels.

All the exhibitions of LE STANZE DEL VETRO have been complemented by scholarly conferences and accompanied by catalogues in Italian and English.

The Glass Study Centre Collections

With its **over 150.000** designs, drawings, sketches and original projects, the Glass Study Centre can be considered unique in its kind and has now also become a **General Archive of Venetian Glass**. The collection of drawings is complemented by almost as many photographic prints associated with the relevant documents and projects, the companies' archives and, most importantly, rare production catalogues entirely drawn by hand or illustrated by extraordinary period photographs. All these treasures bear witness to the history and production of the most representative furnaces of modern and contemporary Murano art glass.

The many conserved projects include designs for works shown at major exhibitions and events, such as the Venice Art Biennale, the Fondazione Bevilacqua la Masa, Venice, and the Milan Triennale. Most of the exhibited designs were made and hand-blown by leading glassworks in Venice. The often-unique pieces won prestigious awards, such as the *Compasso d'Oro* and the *Grand Prix della Rinascente*.

The documentation kept at the Glass Study Centre mainly concerns the production of the most well-known Venetian furnaces, such as **Aureliano Toso, Barovier Seguso e Ferro, M.V.M. Cappellin & C., Pauly & C.–C.V.M., Seguso Vetri d'Arte, Società Veneziana Conterie and Vetrerie Antonio Salviati**.

The list of works refers to some of the most celebrated glass designers, such as **Emmanuel Babled, Fulvio Bianconi, Luigi Scarpa Croce, Dino Martens, Flavio Poli, Ginny Ruffner, Carlo Scarpa, Peter Shire and Vinicio Vianello**.

In 2020, the archives of contemporary artists **Cristiano Bianchin, Giorgio Vigna, Silvano Rubino** and the great glassmaster **Pino Signoretto** were also acquired.

All the Centre's collections (books, graphic arts and photographs) are available to the public and they have already partly been included in various publications. Moreover, the multimedia collections concerning conferences, interviews with master glassmakers, art historians, artists and, last but not least, all the digital archives of the historic Venini furnace will be online.

The long-term cataloguing of the collections is conducted according to the international methods and standards developed by the Istituto Centrale per il Catalogo e la Documentazione (Central Institute for Cataloguing and Documentation). Such methodology is the starting point for scientific and academic studies and its primary purpose is the identification of the sources with the ultimate goal of making them available both at the Centre and online, with the prospect of creating a continuously updated network for glass lovers worldwide.

LE STANZE DEL VETRO



Contents:

- 1 Specialised library: over 2,300 books
- 2 Archival documents
Over 150,000 items (drawings, photographs, albums and documents)

Archivio Seguso Vetri d'Arte

Contents: 22,053 drawings, 26,181 photos, 31 production catalogues.

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

Period: 1937–1973

Registered business name: Artistica Soffieria e Vetreria - Barovier Seguso e Ferro - Seguso Vetri d'arte

Main designers: Flavio Poli, Mario Pinzoni, Vittorio Rigattieri

Archivio Pauly & C. – C.V.M.

Contents: estimated 40,000 documents

Main series: administration, accounting, drawings, photographs.

Period: 1901 – early 2000s

Archivio Vinicio Vianello

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

Main series: drawings, photography, miscellany.

Period: 1956–1988

Archivio M.V.M. Cappellin & C.

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

Main series: drawings, photographs

Period: 1925–1931

Archivio Aureliano Toso (including “ex fondo Dino Martens”)

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

Main series: drawings, photography

Period: 1938–1963

Archivio Salviati & C.

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

Main series: drawings, photography

Period: 1903–1959

Fondo Vetrerie Antonio Salviati

Contents: 1,101 box binders, around 1,000 photographs

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

Period: 1901–1992

Archivio Fulvio Bianconi

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

Main series: drawings

Period: mainly 1950s

Archivio Luigi Scarpa Croce

Contents: 230 drawings

Main series: drawings

Period: 1950s

Archivio Flavio Poli – Cristallerie / Società Veneziana Conterie

Contents: 115 drawings

Main series: drawings

Period: 1964–1966

Archivio Luciano Vistosi

Contents: part of the company archive

Main series: administration, accounting

Period: 1952 – late 20th century

Archivio Anna Venini

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

Main series: photographs, correspondence, press cuttings

Period: 1902–2005

Archivio Heinz Oestergaard

Contents: 105 photographs, 17 plates, 6 miscellaneous

Main series: photographs

Period: 1980s

Plus:

- **Barovier Seguso e Ferro:** 29 drawings and 3 albums, 1933–1936
- **Ginny Ruffner:** 52 drawings made in 1989 for Vistosi, with the collaboration of master glassmaker Silvano Signoretto
- **Peter Shire:** 40 drawings, 1988–1989
- **Emmanuel Babled:** 20 designs for the *Primaire* collection 9.9.99

- **Cattellan Murano:** 51 photographs, miscellanea
- **Cristiano Bianchin:** 200 items including designs and sketches, 9 note books, 9 binders
- **Giorgio Vigna:** 645 original drawings with mixed techniques, digital materials of sketches from notebooks, digital and analogic photos, catalogues
- **Silvano Rubino:** 229 projects related to different models and their studies, 1 notebook with sketches and drawings. All realized between 2001 and 2012
- **Pino Signoretto:** complete archive
- **Angelo Barovier:** 1 drawing, 1 photograph, 1 small box with various items
- **Anzolo Fuga:** 4 drawings
- **Balsamo Stella:** 13 drawings
- **Remy & C.:** 1 photographic album
- **Successori Andrea Rioda:** 2 production catalogues, 1 photographic album
- **Vetri soffiati muranesi Venini & C:** 1 production catalogue

3 Digital archives

TOTAL: 25,670 documents

Number of documents in each digital archive:

- **Carlo Scarpa. Venini 1932–1947:** 1,467
- **Napoleone Martinuzzi. Venini 1925–1931:** 1,577
- **Tomaso Buzzi alla Venini:** 1,211
- **Fulvio Bianconi alla Venini:** 1,353
- **Seguso Vetri d'Arte:** 16,000
- **Fornaci muranesi diverse:** 4,000
- **M.V.M. Cappellin & C.:** 62

LE STANZE DEL VETRO



Guided tours to the Glass Study Centre Archives are available by appointment, in compliance with anti-Covid-19 measures.

For information:

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 Marzia Scalon and Sabina Tutone
 centrostudivetro@cini.it
 Tel. +39 041 2710306

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

Carlo Scarpa. Venini 1932–1947

Curated by Marino Barovier
(26.08.2012 / 06.01.2013)

FRAGILE?

Curated by Mario Codognato
(08.04.2013 / 28.07.2013)

Napoleone Martinuzzi.

Venini 1925–1931

Curated by Marino Barovier
(06.09.2013 / 06.01.2014)

Venetian Glass by Carlo Scarpa.

The Venini Company, 1932–1947

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

I SANTILLANA

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

Tomaso Buzzi at Venini

Curated by Marino Barovier
(12.09.2014 / 11.01.2015)

I Santillana

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

**Glass from Finland in
the Bischofberger Collection**

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

Fulvio Bianconi at Venini

Curated by Marino Barovier
(11.09.2015 / 10.01.2016)

**Laura de Santillana and
Alessandro Diaz de Santillana**

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

Glass Tea House Mondrian

By Hiroshi Sugimoto
(04.06.2014 / 29.11.2016)

The Glass of the Architects.

Vienna 1900–1937

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

Paolo Venini and His Furnace

Curated by Marino Barovier
(11.09.2016 / 08.01.2017)

The Glass of the Architects:

Vienna 1900–1937

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

Ettore Sottsass: The Glass

Curated by Luca Massimo Barbero
(10.04.2017 / 30.07.2017)

Qwalala

By Pae White
(12.05.2017 / 30.11.2019)

**Vittorio Zecchin: Transparent Glass
for Cappellin and Venini**

Curated by Marino Barovier
(11.09.2017 / 07.01.2018)

A Furnace in Marseille.

**Cirva (Centre international de recherche
sur le verre et les arts plastiques)**

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

Venini & C. 1934–1959.

Le génie verrier à Murano

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

Glass of the Architects.

**Vienna 1900–1937. A cooperation of the
MAK and LE STANZE DEL VETRO**

Corning Museum of Glass, NY (USA)
Curated by Alexandra Ruggiero
(23.06.2018 / 07.01.2019)

LE STANZE DEL VETRO



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

Curated by Marino Barovier
(10.09.2018 / 06.01.2019)

Maurice Marinot. The Glass, 1911-1934

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

Thomas Stearns at Venini

Curated by Marino Barovier
(09.09.2019 / 05.01.2020)

Venice and American Studio Glass

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

**The Glass Ark. Animals in the Pierre
Rosenberg Collection**

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

**Tapio Wirkkala at Venini and Toni
Zuccheri at Venini. Two exhibitions at
LE STANZE DEL VETRO**

Curated by Marino Barovier
(21.11.2021 / 13.03.2022)

FontanaArte. House of Glass

Curated by Christian Larsen
(04.04.2022 / 31.07.2022)

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