



MAK

An introduction to the exhibition I Santillana

by Pasquale Gagliardi

General Secretary, Fondazione Giorgio Cini

The exhibition dedicated to the siblings Laura and Alessandro de Santillana—officially being opened at the MAK in Vienna today—is the sixth show to be staged jointly by the Fondazione Giorgio Cini and the Pentagram Stiftung. In fact, it is part of the Stanze del Vetro (Rooms for Glass), a long-term cultural project whose mission is to study, promote, and showcase the art of Venetian glassmaking in the twentieth century.

The Stanze del Vetro is among the most ambitious and challenging projects that the Fondazione Cini has promoted in its more than sixty years of existence. Launched in Venice in 2012, the project involves staging at least two exhibitions a year. In spring, we display shows of work by contemporary artists who use glass as an original and expressive medium, while in fall a systematic series of solo exhibitions (already programmed for the next eight years) presents architects and artists who have designed for Venini, a glasswork whose production had an undisputedly vital role on the scene in the twentieth century. These historical exhibitions are accompanied by books, which—at the end of the whole series—will form the *catalogue raisonné* of the Venini glassworks. The Stanze del Vetro project has its own customized exhibition space designed by Selldorf Architects on the island of San Giorgio Maggiore.

After the inaugural exhibition—devoted to Carlo Scarpa—in 2012, the project continued in 2013 with the exhibitions *Fragile?* and *Napoleone Martinuzzi*. This year's exhibitions have been *The Santillanas – Works by Laura de Santillana and Alessandro Diaz de Santillana* (from April to August) and *Tomaso Buzzi*, which is currently on show and running till 11th January 2015, plus *The Glass Tea House Mondrian*, a glass and wood installation by the photographer Hiroshi Sugimoto, which is also still on show. Overall, these exhibitions have attracted over 200,000 visitors to San Giorgio in two years, thus enabling a wider public to enjoy both historical Venetian and contemporary glassmaking.

I would like to stress that the commitment of the Fondazione Cini and the Pentagram Stiftung, as well as the objectives of the Stanze del Vetro project, are not limited to exhibition activities. In keeping with its aims and tradition as an institution promoting studies and research in the field of humanities, the Cini Foundation has created within its own Institute of Art History a special Glass Study Centre, destined to become a major resource for the international academic community. The Study Centre promotes the creation of a General Archive of Venetian Glass, thanks to material from the historical archives of the Murano glassworks, and already boasts around 28,000 original documents: projects, sales catalogs, designs, photographs of sample books,

STANZE DEL VETRO



and valuable inventories. All of this material is being digitalized and made available to the scientific community. The Cini's Institute of Art History, which houses the most important art history library in Italy, has also created within this library a specialized art glass section and routinely organizes seminars, conferences, and workshops addressed to scholars and artists interested in the history, technology, and development of the art of glassmaking.

As regards the exhibition we are opening today, devoted to Laura and Alessandro de Santillana, I would like to begin your visit by describing the key concept that inspired it. When we are confronted with a work of art of any kind, we might wonder to what extent it is the result of a genuine, creative, individual process or whether it is a cultural product. Actually, due to the growing diffusion of "cultural studies," we have learnt that every text is inseparable from its context. As I wrote in the introduction of the catalog published for the Santillana show in Venice:

"A work of art, like any other human construct, is the fruit of a history and a culture, the product of the air its maker breathed, the books he or she read, the food they were nourished by, the world in which they lived. Whatever its importance, however, environment can never be deterministic: the contours of a genetic and cultural heritage do not produce the final shape of the works, an analysis of context—however diligent—will always fail to account for the different uses to which human beings put their experience and memory, the divergences and convergences of their individual trajectories. We are forced to pause on the threshold of the shadow zone that obscures the mystery of the creative swerve, the arcane mechanisms that generate difference. The show devoted to Laura and Alessandro de Santillana offers a unique occasion to investigate 'this shadow zone'. Here we have the works of two artists born of the same parents, brought up in the same family, who have breathed the air of the same atelier, experiencing in the exemplary story of a working community inspired by high and shared ideals: excellence, skill, harmony, beauty, experimentation. Both embarked on the same career, working with the same material, and have achieved international renown, reached independently, however, and by different routes, both professionally and in terms of life choices. What better opportunity to explore the mystery of what I have called the 'creative swerve'? Neither the choices of the show's curators, nor the essays in this catalogue can hope to supply definitive and intellectually exhaustive answers to these questions: rather, they suggest combinations, cross-references, dialogues, parallels, contrasts that will prompt questions from visitors to which they themselves can put forward personal answers by simply allowing themselves to be enchanted and guided by the sensual experience."

I would then simply conclude by inviting all of you, when looking at these works, to be

“enchanted and guided by your sensual experience.” I have, however, a final point to make: the collaboration created today between the Fondazione Cini and a major museum like the MAK in Vienna confirms our institution’s vocation and interest in establishing links with similar high-profile international institutions. The first significant examples of this kind of collaboration came with the exhibition *The Arts of Piranesi*, which went on tour in Europe and the United States, and the very successful relationship established with the Metropolitan Museum of Art in New York. It staged *Carlo Scarpa. Venini 1932–1947*—described in a *New York Times* review as “sublime”—a year after the exhibition had been held on San Giorgio. We believe this is the right way for cultural institutions to perform their role in a globalized world. Thank you for your attention.

ESTANZE DE VEIROS



MAK

Press Release

By invitation of the MAK

I SANTILLANA

Presented by Le Stanze del Vetro and the Fondazione Giorgio Cini

Press Conference	Tuesday, 18 November 2014, 10:30 a.m.
Opening	Tuesday, 18 November 2014, 7 p.m.
Exhibition Venue	MAK Permanent Collection Contemporary Art MAK, Stubenring 5, 1010 Vienna
Duration	19 November 2014–8 February 2015
Opening Hours	Tue 10 a.m.–10 p.m., Wed–Sun 10 a.m.–6 p.m. Free admission on Tuesdays 6 p.m.–10 p.m.

Laura de Santillana and Alessandro Diaz de Santillana have chosen glass as their medium, and their work is consciously aligned with contemporary art practices. Their fascinating works can be seen from 19 November 2014 in the exhibition *I Santillana*, which is being presented in Vienna's MAK by Le Stanze del Vetro and the Fondazione Giorgio Cini, Venice. Based on the exhibition *I Santillana – Works by Laura de Santillana and Alessandro Diaz de Santillana*, conceived by Martin Bethenod, and shown in the Le Stanze del Vetro until the beginning of August 2014, this exhibition at the MAK offers the very first insight into the works of the Santillana siblings ever presented in Austria.

Laura de Santillana and Alessandro Diaz de Santillana epitomize the ideal synthesis of a perfect understanding for the craft, extensive knowledge of the material, and free artistic form-finding. They are the grandchildren of Paolo Venini, founder of the Venini glass company, which was established in 1921 on the island of Murano; the siblings were raised in one of the most significant glassmaker families in Venice. They both worked as designers in the family business, which was run by their father Ludovico Diaz de Santillana from 1959. After Venini had to be sold, they founded the company EOS together with their father in 1986.

From 1993, after selling EOS, they turned their attention away from functional objects and devoted themselves exclusively to art. They understand glass as an autonomous material of artistic expression, which—like other materials—can serve form-finding.



MAK

Both have individually evolved their works beyond the glass blowing workshop to reach new dimensions in important centers of artistic glassmaking: in the USA and Venice, and recently also in the Czech Republic and France. They are represented by various galleries; their works have been shown in group and solo exhibitions -for example La Biennale Internazionale d'Arte di Venezia - and can be found in the collections of the world's most prominent museums.

Freestanding, space-taking sculptures and anthropomorphic forms dominate the presentation of Laura de Santillana's work in the MAK. A large steel table with a group of abstract glass Buddha heads stands alongside a white bookcase holding 40 "books" made of glass. Just like a library, here is a synopsis of the numerous colors and surface textures that the artist developed under identical production conditions in a series over the last 15 years. Also on display are Laura's voluminous slabs, which have a powerful physicality suggesting that the space which is enclosed has the potential to be crushed.

The wall objects by Alessandro Diaz de Santillana shown in the MAK reflect the history of hand blown window glass and the effect of ancient, "blind" mirrors. Paintings of black mirror glass reduce a subject to diverse shades of black and grey, conveying the impression that they are part of a larger aesthetic dialog. By experimenting with glass as a medium, the artist tests its limits: undefined forms behind reflective glass are reminiscent of the light and dark areas on celluloid film and of the magical effect of images appearing on photographic paper the moment it is submerged in liquid chemicals in a darkroom.

Alessandro's wall objects enter into a spatial dialogue with Laura's sculptures. A series of videos in the exhibition shows visitors how the glass works are made by the *maestro* and his assistants in the glass furnace. This facilitates an understanding of the creative process and the manner in which the artists push the boundaries of material and craft in the name of artistic expression.

It is no coincidence that *I Santillana* is being displayed in the MAK Permanent Collection Contemporary Art in close vicinity to the MAK Permanent Collection *Vienna 1900*. "In dialogue with the MAK Permanent Collection *Vienna 1900*, the works of Laura de Santillana and Alessandro Diaz de Santillana are given a separate, new meaning. Involuntarily, you can't help but think of the huge influence that the designs of Viennese modernism—and particularly Josef Hoffmann—had on the work of Carlo Scarpa. Between 1932 and 1947, Scarpa designed glass works for Paolo Venini. The way the Santillanas evolved into autonomous artists has many parallels with the artistic design of everyday objects in Vienna around 1900. At that time, artists and architects transformed everyday objects into radically modern forms. In the case of glass designs by

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Koloman Moser and Josef Hoffmann, for example, artistic design prevailed over the demands of usability. “Viewed in this light, the works by the Santillana siblings recall the positions of Viennese modernism,” explains Rainald Franz, MAK Curator of the Glass and Ceramics Collection, who has conceived the exhibition in the MAK.

The work of the Fondazione Cini with the Pentagram Stiftung for the conservation, archiving, and digitalization of the Venetian glassmakers’ archives as well as the globally renowned exhibitions in Le Stanze del Vetro find their counterpart in the exploration of the Wiener Werkstätte legacy in the MAK.

Press photos of the exhibition as well as biographies of Laura de Santillana and Alessandro Diaz de Santillana are available for download at MAK.at/presse.

Le Stanze del Vetro is a joint venture involving Fondazione Giorgio Cini and Pentagram Stiftung. It is both a cultural project and an exhibition space, designed by the architect Annabelle Selldorf, New York. Its purpose is to focus on the history and the use of glass in 20th and 21st century Art.

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.

Two exhibitions are staged each year until 2021. One in the Spring, dedicated to the use of glass in 20th and 21st century Art and Design, the second in the Autumn, dedicated to the talented designers who have created objects for the Venini glassware company in the 20th century. Each exhibition is accompanied by a catalogue published by Skira.

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.

Le Stanze del Vetro has adopted a model based on the idea that cultural heritage belongs to the community. That is why the admission to the exhibitions, the tours and the educational activities are free of charge.

Information about the Fondazione Cini and the Pentagram Stiftung is available for download at MAK.at/presse.

The exhibition opening takes place in the context of the VIENNA ART WEEK 2014.

Press Data

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MAK Curator	Rainald Franz, MAK Curator Glass and Ceramics Collection
MAK Admission	€ 7.90 / Reduced € 5.50 / Family Ticket € 11 Free admission for children and young adults under 19
MAK Press and PR	Judith Anna Schwarz-Jungmann (Head) Sandra Hell-Ghignone Veronika Träger Lara Steinhäuser T +43 1 711 36-233, -229, -212 presse@MAK.at, www.MAK.at



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Alessandro Diaz de Santillana

1959

Born in Paris on 18 July.

1969

Designs two vases produced at Venini glassworks.

1979–1980

Begins to work for Venini; is charged with direction of Venini exhibition for the Smithsonian Institution Travelling Exhibitions System (SITES).

1980–1984

Works at Venini with his sister Laura, reorganizing museum and photographic archive. Preliminary analysis of vast archive of designs and drawings accumulated in cupboards at time of major fire. Designs lamps and objects for Venini.

Works with Laura pursuing research into new lines and techniques. Collaborates with visiting guest designers.

1985

Works at NYEG (now UrbanGlass), New York.

Exhibits at Galerie Scremini, Paris.

1986

Moves to Tuscany.

Founds EOS together with Laura, and parents Anna and Ludovico. Contributes designs for lamps and objects for the new company.

1992

Exhibition of one-offs, *Un caso di trasparenza*. Catalog embellished by fantastical contribution by poet and painter Gian Ruggero Manzoni. Glassworks for the show blown by Murano master Lino Tagliapietra.

1994

Works for the first time with Maestro Pino Signoretto in Murano. Participates in the exhibition “*Preferirei di no*”: *Cinque stanze fra arte e depressione* curated by Achille Bonito Oliva at Museo Correr, Venice, in the Room of the Alchemist.

Open-air show in Cognac, France.

1995

Exhibits at Elliott Brown Gallery, Seattle. Meets painter and sculptor Italo Scanga who invites him to teach at the University of California San Diego (UCSD).

1997

Exhibits at Elliott Brown Gallery, Seattle. Residence as Visiting Professor at UCSD.

1997–1999

Travelling exhibition *The Glass Skin*: Japan, USA, Germany.

Creates 4 meter high reflecting sculpture commissioned for private garden on Lake Washington, Seattle. All works made during these years were produced in Seattle with different teams coordinated by Charlie Parriott.

1998

Exhibits at UCSD Art Gallery, San Diego, at Bryan Ohno Gallery, Seattle, and at Ron

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Stevenson Gallery, La Jolla. Receives commission for a large mural work in bronze and glass for a private house.

1999

Returns to Venice. Creates first works using flat mirrors. Receives commission for a large suspended 13 x 6 meters sculpture for public space in Singapore.

2000

Participates in exhibition Hand Made: Shifting Paradigms, The Singapore Art Museum, Singapore.

2002

Invited to participate in Achille Bonito Oliva's project Le Opere e i Giorni at Certosa di Padula, Salerno.

2002–2009

Works mainly on commissioned works in various countries: England, Switzerland, Australia, France.

2009

Participates at La Biennale di Venezia 53rd International Art Exhibition.

2010–2012

Extended residences at Museum of Glass (MoG), Tacoma, Washington, preparing in the hot shop of the museum all the works for Scapes, joint exhibition with Laura de Santillana. The Maestro is Ben Cobb and the technical advisor Charlie Parriott.

2011

Receives commission for a piece for MUDAC, Lausanne. Exhibition Mercury at Traver Gallery, Seattle.

2012

Exhibition Scapes, MoG, Museum of Glass, Tacoma, Washington.

Designs lamps for Le Stanze del Vetro, San Giorgio, Venezia. 2013

Begins working with Verrerie de Saint-Just, France, on new series of works.

Solo Exhibitions

2001

Art2 Gallery, Singapore

Novena Square Installation, Singapore 1998

Sky and Water, R. B. Stevenson Gallery, La Jolla, CA, USA 1997

Arrivals, Elliott-Brown Gallery, Seattle, WA, USA 1996

Spazio Canoniche Nuove, Treviso, Italy

Palazzo Guarnieri, Fondaco delle biade, Feltre, Italy (catalog)

Sky Works, Palazzo Mocenigo, Venezia, Italy 1995

Machina Animae, Elliott-Brown Gallery, Seattle, WA, USA

1994
Società Martell, Cognac, France Palazzo Casati, Piacenza, Italy
1993
Galleria Blanchaert, Milano, Italy 1992
Un caso di trasparenza, Circolo degli Artisti, Faenza, Italy
1986
Galerie Clara Scremini, Paris, France

Selected Group Exhibitions

2012
Scapes, MOG, Museum of Glass, Tacoma, WA, USA (catalog)
2011
Mercury, Traver Gallery, Seattle, WA, USA (catalog)
2010
Textures and Reflections, Traver Gallery, Tacoma, WA, USA
2009
La Biennale di Venezia, 53. Esposizione Internazionale d'Arte, Padiglione Venezia,
Venice, Italy
Sanske Galerie, Zurich, Switzerland
2008–2009
Licht und Gold, Galerie Proarta, Zurich, Switzerland
2008
Sanske Galerie, Luzern and Zurich, Switzerland 2007
Vetri d'Artista, curated by Rosa Barovier, Fondazione Maria Pernici Antica Vetreria,
Centro Studi Val Rendena, Carisolo, Italy (catalog)
2006
Eine Welt aus Glas, Kunst und Design im Herzen Europas, Barockschloss Riegensburg,
Austria
2005
Vetro e Scultura, 20 Artisti interpretano Venini, Chiesa di Sant'Agostino, Pietrasanta,
Italy
2004–2005
Vetri nel Mondo Oggi, Istituto Veneto di Scienze Lettere ed Arti, Venezia, Italy
(catalog)
2003
Venice a Touch of Glass, Italian Cultural Institute, London, UK 2002–2004
Le Opere e I Giorni, a project by Achille Bonito Oliva, Certosa di Padula, Salerno, Italy
2002
Glass Way, Museo Archeologico, Aosta, Italy (catalog)

2002

Nuovi Lavori, Spazio Luciola, Milano, Italy

Venini, Glass & Design, Museo Italo Americano, San Francisco, CA, USA, traveling to
The Mingei International Museum, San Diego, CA, USA

2001

Paul Hughes Fine Arts, London, UK 2000-2001

Late 20th Century Sculpture, The Corning Museum of Glass, New York, USA 2000

Handmade: Shifting Paradigms, The Singapore Museum of Art, Singapore (catalog)

Margo Jacobsen Gallery, Portland, Oregon, USA

1999

Introduction to Contemporary Glass, Duane Reed Gallery, Chicago, IL, St. Louis, MS,
USA Galleria Blanchaert, Milan, Italy

1998–1999

Venezia Aperto Vetro, Palazzo Ducale, Venezia, Italy (catalog) Monumental Sculptures,
Bryan Ohno Gallery, Seattle, WA, USA (catalog)

1997–1999

The Glass Skin, Hokkaido Museum of Modern Art, Sapporo, Japan, traveling to
Shimonoseky City Art Museum, Shimonoseky, Japan; Museum of Fine Arts, Gifu,
Japan; The Corning Museum of Glass, New York; Kunstmuseum Düsseldorf, Germany;
Kunstsammlungen der Veste, Coburg, Germany (catalog)

1998

Glass Sculpture, Ledbetter-Lusk Gallery, Memphis, TN, USA

25th Habatat International Invitational, Pontiac, MI, USA (catalog)

Artfair Seattle, SoFa Chicago, Elliott Brown Gallery, Seattle, WA, USA (catalog)

1997

Vis Alchemica, curated by Alessandro Diaz de Santillana and Kathleen Stoughton, with
Howard Ben Tre, Dale Chihuly, Italo Scanga, Kiki Smith, University Art Gallery,
University of California, San Diego, CA USA

1996

Venezia Aperto Vetro, Museo Correr, Venezia, Italy Vetrophanie, Palazzo Ducale di
Colorno, Parma, Italy (catalog) Contemporary Art Center, Utrecht, Holland

Gli Artisti di Venini 1921–1985, Fondazione Giorgio Cini, Venezia, Italy (catalog) 24th

Habatat International Invitational, Pontiac, MI, USA (catalog)

Artfair Seattle, SoFa Chicago, Elliott Brown Gallery, Seattle, WA (catalog)

Artefiera, Bologna, Galleria Borgonuovo 12, Milan, Italy

1995

Opening Exhibition, Ledbetter-Lusk Gallery, Memphis, TN

New Glass, Studio d'Arte Barnabò, Venezia, Italy SoFa Miami, Elliott-Brown Gallery,
Seattle, WA, USA

1994

“Preferirei di no” – Cinque stanze fra arte e depressione, Museo Correr, Venezia,
curated by Achille Bonito Oliva (catalog)

Cardini, Villa Glisenti, Brescia, Italy (catalog)

Cardini, Magazzini del Sale, Cervia, Italy (catalog)

1985

Art du Verre, Musée des Beaux-Arts, Rouen, France Glasspanels, Galerie Gerard

Laubie, Paris, France Galerie Scremini, Paris, France

1984

Venini: The Spirit of the Moment, Heller Gallery, New York, NY, USA 1983

Giovani Designer Europei, ICSID, Milan, Italy

Selected Public Collections

Musée des Beaux-Arts, Rouen, France

The Corning Museum of Glass, New York, NY, USA

The Mingei Museum, San Diego, CA, USA

MUDAC, Lausanne, Switzerland

Certosa di Padula, Salerno, Italy



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Laura de Santillana

1955

Born in Venice, where she attends Marco Polo High School (Classical Studies), enrolls in architecture faculty.

1975–1976

Designs the Numeri, and subsequently the 4 Stagioni numbered edition blown glass plates, which are acquired by the Corning Museum of Glass.

1975–1977

She moves to New York, where Massimo and Lella Valle Vignelli had invited her to work at their studio.

While working in the Vignelli Associates studio, she studies at School of Visual Arts, under Milton Glaser. The Vignelli apprenticeship is of great importance to her for teaching visual discipline and imparting a passion for book design.

Still in New York, he works for a year with a publisher specializing in photography books.

1975–1985

She designs lamps and objects for the family business.

1979

New Glass, the first big travelling show in which are exhibited, among other objects, the Numeri and the 4 Stagioni blown glass plates.

1980

Working full-time with new products and projects alongside her father Ludovico. Together with her brother Alessandro reorganizes the firm's museum and archive, and pursues research into new lines and techniques.

1982–1983

Designs, with Vignelli, the Venini graphics.

1985

Takes part in the Coburg Museum Zweiter Coburger Glaspreis where she is among the prizewinners. Her works in glass acquired by several museums in Germany and by the São Paulo Museum of Art, Brazil. After the Venini-Santillana family's exit from the business, Laura moves with her brother to New York to work on their joint show with the Parisian Clara Scremini gallery, at NYEG (now UrbanGlass). It will be the first of many happy experiences of working in America, which will resume with James Mongrain with technical input from Charlie Parriott in 2001.

1986–1992

Works with Rosenthal and ArcadeAvec.

Initiates projects with Steuben Glass.

Founds EOS together with her father Ludovico and her brother Alessandro, and contributes designs for lamps and decorative objects for the new collection.

1989

First visit to India, which will become an annual pilgrimage.

1989–1993

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After her father's death in 1989, until 1993, after the sale of Eos to a Milanese consortium, takes over the running of new foundry on Murano, and oversees, as art director, the new collection.

1993

Starting from this year she devotes herself wholly to her own art, beginning to exhibit in galleries. Works with glassmasters Lino Tagliapietra and Pino Signoretto.

1995

Starts collaboration with Simone Cenedese, which continues to this day.

Exhibits at the Galleria Francesca Barnabò in Venice for the Aperto Vetro festival.

1996

First US exhibition, at the Elliott-Brown Gallery, Seattle.

Exhibits at the Galleria Francesca Barnabò in Venice for the Aperto Vetro festival.

1997

Commissioned by firm of Japanese tea specialists to design a kaiseki cuisine range in glass, lacquered wood and silver. Extended sojourns in Kyoto. Works with Japanese lacquer master Suzuki Mutsumi designing tea ceremony ware.

1998

Exhibitions in Tokyo and Kyoto resulting from the collaboration with master Suzuki Mutsumi.

Begins to work with Barry Friedman in New York.

1999

Paris exhibition at Galerie L'Arc en Seine, where for the first time she exhibits what will become her signature flat forms.

2001

One-woman show at Museo Correr, Venice, transferring to Barry Friedman in New York.

2001–2002

Begins working with bronze and in wax at the Fonderia Brustolin, Verona.

2002

After travelling to Egypt, in 2002 begins working with marble at Pietrasanta, with Nicola Stagetti.

2006

Exhibitions in New York and Paris.

2007

Textiles, at Marina Barovier gallery, Venice: glassworks incorporating metal, bronze and wax.

2009

First residency at Museum of Glass (MoG), Tacoma, producing large-scale works exhibited at 53rd Venice Biennale. In the same year, 3 Visions in Glass, at Barry Friedman Gallery, New York, transferring to Nelson Atkins Museum, Kansas City

(2010), and subsequently to Naples Museum, Naples Florida, Musée des Arts décoratifs, Paris (2011) and finally Glasmuseet, Ebeltoft, Denmark.

2010–2012

Further MoG residencies in Tacoma with her brother Alessandro, resulting in Scapes exhibition (2012).

2013

Again works with James Mongrain in Seattle, on Big Flats, subsequently exhibited in Paris.

2013–2014

Begins new project in Czech Republic with Charlie Parriott, experimenting with new fusing techniques.

Selected Solo Exhibitions

2013

Big Flats, Galerie L'Arc en Seine, Paris, France

2012

Scapes, MOG, Museum of Glass, Tacoma, WA, USA (catalog)

2011

Grands Transparents, Galerie L'Arc en Seine, Paris, France (catalog)

Liquid Glass, Traver Gallery, Seattle, WA, USA

2010

Laura de Santillana, Prague Festival, Istituto di Cultura Italiano, Prague, Czech Republic

2009

Sassi, Galerie L'Arc en Seine, Paris, France

2008

Laura de Santillana, Istituto Italiano di Cultura, Los Angeles, CA, USA

2007

Khadi, Galleria Marina Barovier, Venice, Italy (catalog)

2006

Bodhis, Galerie L'Arc en Seine, Paris, France Bodhis, Barry Friedman Gallery, New York, NY, USA 2005

Sanske Galerie, Zurich, Switzerland

2004

Partitions, Galerie L'Arc en Seine, Paris, France (catalog)

New Work, Elliott Brown Gallery, Seattle, WA, USA

2002

Titan, Barry Friedman Gallery, New York, NY, USA (catalog) OS, OR, Galerie L'Arc en Seine, Paris, France (catalog) 2001

Laura de Santillana Works, Museo Correr, Venice, Italy (catalog)
 Laura de Santillana Works, Barry Friedman Gallery, New York, NY, USA (catalog)
 Laura de Santillana Metals, Elliott Brown Gallery, Seattle, WA, USA
 1999
 Laura de Santillana, Galerie L'Arc en Seine, Paris, France (catalog) Laura de Santillana,
 New York, Elliott Brown Gallery, Seattle, WA, USA Laura de Santillana, Sanske
 Galerie, Zurich, Switzerland
 1998
 Laura de Santillana, seizensi, Tryangle Gallery, Tokyo, Japan Cigars smoker's dream, D
 Johns Contemporary, London, UK 1997
 Mountains, Elliott Brown Gallery, Seattle, WA, USA
 Laura de Santillana, Sanske Galerie, Zurich, Switzerland
 1996
 Studio d'Arte Barnabò, Venice, Italy
 1995
 Laura de Santillana, Blanchaert & Arosio, Milan, Italy

Selected Group Exhibitions

2013
 Playing with Fire, 50 Years of Contemporary Glass, MAD, Museum of Arts and Design,
 New York, NY, USA
 2012
 Scapes, MOG, Museum of Glass, Tacoma, WA, USA (catalog)
 Color Ignited. Glass 1962-2012, Museum of Art, Toledo, OH, USA (catalog)
 Contemporary Glass Sculpture, OMA, Orlando Museum of Art, Orlando, CA, USA 2011
 Venice 3 Visions, Musée des arts décoratifs, Paris, France (catalog)
 Venice. 3 Visions in Glass, Glass Museet, Ebeltoft, Denmark
 Linde Wing for Contemporary Art Event, MFA, Museum of Fine Arts, Boston, MA,
 USA
 2010
 Venice 3 Visions, Nelson Atkins Museum, Kansas City, MO, USA (catalog)
 Venice 3 Visions, Naples Museum of Art, Naples, FL, USA (catalog)
 2009
 Padiglione Venezia, 53. Esposizione Biennale Internazionale d'Arte, Venice, Italy
 (catalog)
 Venice 3 Visions in Glass, Barry Friedman Gallery, New York, NY, USA (catalog)
 European Design Since 1985: Shaping the New Century, Indianapolis Museum of Art,
 Indianapolis, IN, USA
 2007

Viva Vetro! Glass Alive! Venice and America, Carnegie Museum of Art, Pittsburgh, PA, USA
2006
Glass: Material Matters, LACMA, Los Angeles County Museum of Art, Los Angeles, CA, USA (catalog)
2005
Lo spirito della pietra, Accademia di San Luca, Rome, Italy (catalog)
Glass from the Olnick Spanu Collection, DIA, Detroit Institute of Art, Detroit, MI, USA (catalog)
2004
Vetri. Nel mondo. Oggi, Palazzo Franchetti, Venice, Italy (catalog)
2003
Venice. A touch of glass, Italian Cultural Institute, London, UK
Glass from the Olnick Spanu Collection, The Chrysler Museum of Art, Norfolk, VA, USA (catalog)
Kenzo Air perfume bottle
2002
Contemporary currents: Glass from William and Maxine Block, Carnegie Museum of Art, Pittsburgh, PA, USA (catalog)
Glassway Le stanze del vetro, Museo Archeologico, Aosta, Italy (catalog)
Fire and Form: The Art of Contemporary Glass, The Norton Museum of Art, Palm Beach, FL, USA (catalog)
2001
Laura de Santillana, Fashion meets Art, Giorgio Armani, New York, NY, USA
Translucency, Paul Hughes Fine Arts, London, UK
Venini, Glass and Design, Mingei International Museum, San Diego, CA, USA
2000
Form and Content, Seattle Art Museum, Seattle, WA, USA
Venetian Glass, American Craft Museum, New York, NY, USA (catalog)
1998
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Le Stanze del Vetro

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

Le Stanze del Vetro is a joint venture involving the *Fondazione Giorgio Cini* and the *Pentagram Stiftung*, a Swiss-based, non-profit foundation.

Le Stanze del Vetro 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 center of attention and discussion within the international art scene.

The cultural initiatives of *Le Stanze del Vetro* focus not only on contemporary artists who use glass as their artistic medium, but also on the main glass producers and on the major glass collections around the world. For this reason, two exhibitions will be staged each year until 2021 on the Island of San Giorgio Maggiore: one in spring, dedicated to the use of glass in 20th and 21st century art and design, and the second in fall, dedicated to the talented artists who designed objects for the Venini glassware company in the 20th century. Each annual exhibition of Venini glass is accompanied by a *catalogue raisonné* published by Skira and available at the bookshop of *Le Stanze del Vetro*.

Alongside these initiatives, a series of special, often site-specific projects are organized involving contemporary artists (Swiss artist Not Vital in 2013, and Japanese artist Hiroshi Sugimoto in 2014), who are invited to work with glass, either prefabricated or specially produced by craftsmen from Venice. The result is a large site-specific installation, coupled with the design of a small limited-edition object produced in Murano and sold at the *Le Stanze del Vetro* 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, a series of scholarships specifically addressed to researchers interested in the topic, and a series of seminars, conferences, and workshops for scholars and artists interested in the history, technology, and development of the art of glassmaking.

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. That is why the admission to the exhibitions, the tours, and the educational activities are free of charge.

Fondazione Giorgio Cini

The Giorgio Cini Foundation is a non-profit cultural institution based in Venice, Italy. It was established by Vittorio Cini, in memory of his son Giorgio, with the aim of restoring the Island of San Giorgio Maggiore (devastated after 100 years of military occupation) and of creating an international cultural center that would reintegrate the island into the life of Venice.

“The Giorgio Cini Foundation’s mission is to promote the redevelopment of the monumental complex on the Island of San Giorgio Maggiore and encourage the creation and development of educational, social, cultural, and artistic institutions in its surrounding territory.”

The creation of the foundation was one of the most considerable private initiatives of the 20th century. The importance of this undertaking was borne out by the initial investment committed to rehabilitate the island and by the many events the foundation has promoted or hosted since. It is further substantiated by the cultural patrimony conserved on the island and, since 1984, at the Gallery of Palazzo Cini at San Vio.

Alongside the foundation’s commitment to its own research as well as the conferences and seminars growing out of this work, the island welcomes events sponsored by distinguished cultural and scientific organizations.

The role of the Giorgio Cini Foundation is attested by the many highly esteemed intellectuals, artists, politicians, and economists who have been involved in its program, and by the recollections of scholars and guests who have spent time on the island.

The Giorgio Cini Foundation hosts the International Center for the Study of Italian Culture, named after Vittore Branca. Opened in 2010, the Branca Center is a new residential resource for humanities studies where young researchers and expert scholars can stay while working in the foundation and Venetian libraries. For further information: www.cini.it.

Pentagram Stiftung

The Pentagram Stiftung is a Swiss private foundation established in 2011, based in Chur, Switzerland, whose mission is to study and promote 20th and 21st century art and design that feature glass as their main medium. The Pentagram Stiftung aims to reappraise the importance of glass—especially in the art and history of Venice—as well

as that of high-standard and innovative glassmaking in the contemporary art and design worlds.

In 2012 the Pentagram Stiftung launched *Le Stanze del Vetro*, a long-term joint initiative with the Fondazione Giorgio Cini, on the Island of San Giorgio Maggiore in Venice.

A further activity of the Pentagram Stiftung is to help promote the work of contemporary glassmakers when funds are insufficient for institutions to show their work adequately. For instance, it helped *In Grimani: Ritsue Mishima Glass Works* (30 May–29 September 2013), an event accompanying the 55th Venice Art Biennale, in the Museum of Palazzo Grimani. Japanese artist Ritsue Mishima finds unique opportunities to create elaborate pieces using the techniques that the Murano glass masters have handed down through the centuries.

Another case in point is that of *Osmosi* (31 May–28 July 2013): French designer Emmanuel Babled has designed a collection of furniture, lamps, and vases made of glass and marble, and this was shown with the foundation's help at Palazzo Cavalli Franchetti, Venice, on the occasion of the same Biennale. Another example is that of *700 Snowballs* (1 June–29 September 2013): an installation by Swiss artist Not Vital consisting of 700 glass balls handmade in the Vetreria Pino Signoretto in Murano, and exhibited in the abbey of the Island of San Giorgio Maggiore in Venice.

The Glass Study Centre

As part of *Le Stanze del Vetro* project, in 2012 the Cini Foundation—with the support of the Pentagram Stiftung—set up a dedicated **Study Centre in its Institute of Art History**. The Study Centre aims to become a major international academic resource for studies and also for glass as a living topical subject.

To do so it is pursuing various activities among which include the gradual construction of a **general archive of Venetian glass** mainly consisting of drawings, designs, correspondence, and photographs from the Murano glassworks, to be made available to the scholarly community and for use in developing the art of glassmaking; the creation of a **specialized glass library within the art history library**; the organization of regular exhibitions as well as **seminars, conferences, and workshops** for scholars and artists interested in the history, technology, and development of the art of glassmaking. In 2014 the **Institute of Art History, under the direction of Luca Massimo Barbero**, is focusing on building up and making use of its archives, which include some unique items worldwide, and enhancing the

Glass Study Centre's library. The archives of contemporary artists active on Murano have recently been acquired and digitized for consultation. The artists concerned are **Ginny Ruffner** (52 projects), **Peter Shire** (38 projects), and **Emanuel Babled** (over 16 large-scale projects). Moreover, the **Dino Martens Archive** has been digitized for the Aureliano Toso glassworks (345 designs for Biennales, Milan Triennials and international exhibitions such as Brussels, Cairo, etc.) for the period 1940 to 1965.

Over the next few months the Glass Study Centre will digitize the archive of the artist **Vinicio Vianello** (1923–1999). A key figure in the Spatialism movement, he was a great experimenter with glass (see, for example, his celebrated *Atomici* vases) as well as with lighting and designs, which he exhibited several times at the Venice Biennale and the Milan Triennial; in 1957 he was awarded the Golden Compass. All of the Vianello documentation will be made available for consultation: 323 rolls each containing original drawings, tracing papers, and projects, 820 photographs, index cards, reproductions of works, and 14 CDs with the complete press cuttings and publications on his production of art glass. The forthcoming issues of *Saggi e Memorie*, a magazine published by the Institute of Art History, will include a new section on the applied arts with the publication of the proceedings from the conferences on Napoleone Martinuzzi and Tomaso Buzzi, organized by the Institute of Art History through the Study Centre.

The importance and special role of the Cini Foundation Glass Study Centre are highlighted by the fact that it attracts scholars from all over the world and by its relations with major international institutions.

The Glass Study Centre Archive and Library are open to the public by appointment from Monday to Friday, 9:30 a.m.–1 p.m. and 2–5 p.m.