

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

Venice, Island of San Giorgio Maggiore
26 April – 1 August 2021

The Glass Ark Animals in the Pierre Rosenberg Collection

curated by **Giordana Naccari** and **Cristina Beltrami**

The spring exhibition at LE STANZE DEL VETRO focuses on the extraordinary glass animal collection of Pierre Rosenberg, former Director/President of the Louvre in Paris

The 3D virtual tour is also available to allow the public to visit the exhibition free of charge from home

The Glass Ark. Animals in the Pierre Rosenberg Collection, curated by **Giordana Naccari** and **Cristina Beltrami**, will open to the public at LE STANZE DEL VETRO on the Island of San Giorgio Maggiore on **Monday 26 April 2021**. The exhibition retraces – in an original and fascinating way – the history of 20th-century Murano glass from an unusual angle: **the glass animal**.

It will also be possible to visit the exhibition online with the new 3D virtual tour – both on computer and mobile device at www.lestanzedelvetro.org – giving the opportunity to examine in detail, room after room, the extraordinary works on display thanks to the many insights, photographic and video contributions devoted to the production of glass animals in Venice.

The exhibition features over **750 works of art** representing, among others, elephants, hippos, cats, giraffes, bears, parrots, fish, turtles, foxes and tiny, lamp-worked life-sized insects, belonging to the personal collection that **Pierre Rosenberg**, art historian and former Director/President of the Louvre in Paris, put together over thirty years of regular visits to Venice.

At a time when this kind of glass production was still regarded as mere souvenirs or a sort of furnace *divertissement*, Pierre Rosenberg showed an authentic passion, free from the influence of fashion, and created an extremely original and vast collection, partially showcased in this exhibition.

In the 20th-century, Murano produced a vast repertoire of glass animals which, on the one hand are fascinating because of the infinite interpretations of the subject and on the other bear witness to an age-old technique, and into which this exhibition offers a very personal and original insight.

Glass animals are distinct from bestiaries in other media for two main reasons: they never display fierce poses, which are typical of more traditional animalier sculptures, and above all they are never conceived as a toy. Nevertheless, there is a certain playfulness attached to this unusually eclectic collection, which comprises renowned animal pieces and others from lesser-known or virtually unknown glassworks, following the criterion of technical quality but also that of irony and a completely personal taste not hindered by established patterns or expectations.

There are many examples of well-known series, such as the *pulegosi* of **Napoleone Martinuzzi** or the winged creatures by **Tyra Lundgren** or **Toni Zuccheri** for the Venini glassworks. Side by side with the well-known examples of the Seguso Vetri d'Arte firm, the *Zebrati* of Barovier & Toso and the Aquariums of **Alfredo Barbini**, the exhibition offers a vast selection of animals realised by less well-known glassworks but equally interesting with regard to the formal and technical experimentation of the Murano of the 20th century. As evidence of the inexhaustible

LE STANZE DEL VETRO



inspirations of the *animalier* subject, **the exhibition will also include sculptures by living artists** such as **Cristiano Bianchin, Marcantonio Brandolini d'Adda, Franck Ehrler, Massimo Nordio, Isabelle Poilprez, Maria Grazia Rosin and Giorgio Vigna.**

The exhibition set-up is curated by **Denise Carnini** and **Francesca Pedrotti**, two designers who have engaged in setting up a glass zoo tailor-made for young visitors.
(www.ortichestudio.com)

The exhibition also includes an **animated video** by **Giulia Savorani**, visual artist and director who, starting from drawings on glass, has created a fairytale cartoon, based on an idea by Giordana Naccari for this occasion.
(www.giuliasavorani.com)

The Glass Ark. Animals in the Pierre Rosenberg Collection is accompanied by a **catalogue**, edited by Skira, which opens with an interview revealing the spirit of the collector, together with essays by the curators, and by Jean-Luc Olivié, curator of the Musée des Arts Décoratifs of Paris, and by glass historian Rosa Barovier Mentasti.

The volume closes with the scientific cataloguing of all the pieces in the exhibition, often accompanied by period drawings, photographs and prints from public (Glass Study Centre -Fondazione G. Cini and Archivio Storico, Biennale di Venezia) and private archives.

The **online bookshop** is always available through the site www.lestanzedelvetro.org with a wide selection of specialist books for glass lovers. A selection of DVDs and catalogues of the exhibitions of LE STANZE DEL VETRO is available at a special price.

To keep up to date with the LE STANZE DEL VETRO exhibitions and activities, please follow the social media profiles (@lestanzedelvetro) and register for the monthly newsletter through the website.

LE STANZE DEL VETRO



INFORMATION:

PRODUCTION: Fondazione Giorgio Cini and Pentagram Stiftung
TITLE: **The Glass Ark. Animals in the Pierre Rosenberg Collection**
CURATORS: Giordana Naccari and Cristina Beltrami
DATES: 26 April – 1 August 2021
OPENING HOURS: 10 am – 7 pm, closed on Wednesdays *Days of opening are subject to change, depending on the evolution of the pandemic.
VENUE: LE STANZE DEL VETRO, Fondazione Giorgio Cini
ADDRESS: Island of San Giorgio Maggiore, Venice
TICKET OFFICE: Free entrance
CATALOGUE: Skira
INFO: info@lestanzedelvetro.org, info@cini.it
WEB: www.lestanzedelvetro.org, www.cini.it

HOW TO GET THERE:

To reach the island of San Giorgio Maggiore, take the Actv vaporetto line n. 2 departing from:

San Zaccaria (duration around 3 minutes),
Venice train station (duration around 45 minutes),
Piazzale Roma (duration around 40 minutes),
Tronchetto (duration around 35 minutes).

FOR MORE INFORMATION:

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LE STANZE DEL VETRO

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LE STANZE DEL VETRO



PIERRE ROSENBERG

Pierre Rosenberg (Paris, 13 April 1936) is one of the leading art historians of our times. A specialist in seventeenth- and eighteenth-century French and Italian painting and drawing, he has authored essential studies and memorable exhibitions. He joined the Louvre Department of Painting as assistant curator in 1962, was promoted to chief curator in 1982, becoming head of the Department of Painting in 1987, and, finally, President-Director of the Louvre from 1994 to 2001. In December 1995, he became one of the Immortels of the Académie française; in that same year, he also became a member of the Accademia di San Luca and Accademia Nazionale dei Lincei, Rome.

He is also a Foreign Member of the Ateneo Veneto and a member of the Istituto Veneto di Scienze, Lettere ed Arti.

President of the Société de l'histoire de l'art français, he recently donated his collection of artworks, drawings, books, and documentation—as well as part of his glass animal collection—to the Musée du Grand Siècle at Saint-Cloud, on the outskirts of Paris.

LE STANZE DEL VETRO



FREE EDUCATIONAL ACTIVITIES AND GUIDED TOURS

Visitors of LE STANZE DEL VETRO can enjoy **free guided tours** of the exhibition *The Glass Ark. Animals in the Pierre Rosenberg collection* **as of Saturday 1 May***; every **Saturday** and **Sunday at 12 noon in English and at 3.30pm in Italian**. It is also possible to book an online guided tour, thanks to the new 3D virtual tour at www.lestanzedelvetro.org

LE STANZE DEL VETRO will exceptionally be open on Wednesday 2 June, free onsite guided tours will be available at 12 noon in English and at 3.30 pm in Italian.

Moreover, online guided tours and educational workshops dedicated to the exhibition *Venice and American Studio Glass* are still available, upon request.

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 every Sunday throughout the month of May at 10.30 am* dedicated to the exhibition. It will also be possible to participate online, through Zoom, upon request.

Fuso-Fuso!!, the meetings with experts of the history and techniques of glassmaking, will also resume online with three appointments scheduled on 14 and 28 May, and on 11 June at 5.30 pm.

Educational activities for schools

Student groups are welcomed at LE STANZE DEL VETRO with a guided tour 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 **as of the end of April**.

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 **artsystem@artsystem.it**

For updates and more details about the educational activities of LE STANZE DEL VETRO please visit the Education section of the website www.lestanzedelvetro.org and follow us on **Facebook** and **Instagram**.

* The program of activities and participation procedures may change, depending on the development of the Covid-19 health emergency, and will be promptly communicated: for more information and updates we suggest checking the social media and web site of LE STANZE DEL VETRO or writing to info@lestanzedelvetro.org.

All the educational activities will take place in full compliance with protocols of social distancing and good practices for the protection of public health in museum environments.

THE REASONS FOR THIS EXHIBITION

Giordana Naccari, *Curator of the exhibition*

(extract from the catalogue)

The main reason for this project is to pay homage to those like Professor Pierre Rosenberg—French art historian and essayist, former Director and President of the Louvre, member of the Académie française—who have created thematic collections not only for their own gratification but also to offer others the occasion to deepen their knowledge of the world of glass, based on research carried out over the space of decades. The theme of this collection is glass animals, not by a particular artist or from a particular producer, but pieces chosen spontaneously and even sentimentally.

The selection, numbering over a thousand pieces, did not just consider the more prestigious figurines but the collection as a whole: at least seven hundred and fifty animals on display, some just a few millimeters in size, represent a Murano bestiary from the early twentieth century until the present day.

What makes this collection unique and, therefore, so interesting, is its eclecticism: by displaying examples from different productions and by different glass-making masters and designers, it provides a wide overview, brought together in a relatively short space of time, of animal sculptures from Murano.

The collection gives rise to a pathway exploring the theme in depth while also offering the public the chance to discover what this craft has created in its many forms and expressions along with an anthropological study of the ties coming into being between collectors and dealers, and the context bringing them together.

Although this exhibition offers a wide view of glass dedicated to visitors of all ages, when developing the exhibition plan, children were at the forefront of my mind, because animals are something they too can love and relate to directly in a way that would be hard to achieve with other types of glass objects.

To sum up, one of the things inspiring the development of this exhibition was the wish to create an introduction to this traditional craft that would encourage children to learn about it from an early age. I believe that this can leave indelible traces that could be cultivated in time, encouraging the younger generations to appreciate traditions and crafts, and incentivizing youngsters to embark upon a profession as tough but as infinitely creative as the art of glass-making.

LE STANZE DEL VETRO



THE EVOLUTION OF THE SPECIES: THE MURANESE BESTIARY FROM THE 1940S TO THE 1960S

Cristina Beltrami, *Curator of the exhibition*

(extract from the catalogue)

“Mais en bas, dans le vivier central,
grouillent tous les animaux qui s’agitent au fond d’une mauvaise conscience,
vers, mollusques, salamandres, coquilles, calmars aux yeux de fantômes.”

Paul Claudel, *Magie du verre*, 1951

These are the words used by Paul Claudel, French poet, playwright, and diplomat, to introduce the *L’Art du verre* exhibition held in Paris in 1951, the first “spécialement consacrée” to glass, adopting a historic perspective and at an international level involving several Muranese glassworks. The only animalier piece in the catalog was an opaque white glass dolphin, belonging to an eighteenth-century French centerpiece, proposing a familiar model that was reiterated over the centuries, exemplified by Napoleone Martinuzzi’s 1930s design—despite its temporal and stylistic distance—for a decorative group with dolphins, one of which is present in the Rosenberg collection. This piece is the result of those incredible years of invention, fruitful cooperation, and the rediscovery of formal qualities distinguished by simplicity and clean lines showcased in the 1938 Venice Biennale, which projected Murano glass into the following decade.

The impressive Pavilion of Decorative Arts designed by Brenno Del Giudice was dominated by Flavio Poli’s solid animals, distinguished by their bulk and hot-worked glass that seems to take shape from the sharp corners of the base, contrasting smooth and corroded (*corroso*) surfaces. His large *Fish*, extensively reproduced in the press at that time, clearly draws upon late Art Déco taste and, above all, the desire for relevancy experienced by a maestro aware of international trends. It is undeniable that Murano’s more discerning glassmakers looked to France, which had, for some decades, boasted a well-structured crafts system that received the support of expert critics and a wealthy, international market. Flavio Poli’s *a massiccio* exhibited in the 1932 Venice Biennale by Aristide Colotte and which were soon extensively showcased by *Domus*, reproducing a glass fish that seems almost carved. The magazine also published a centerpiece by Lalique, which appeared in the large section dedicated to French glass by the VI Triennale di Milano in 1936 and took the form of a solid fish anchored to a sturdy base: in the late 1930s, Poli would adopt the same solution, introducing some technical differences, for his animals.

Unlike these French precedents, Poli would remain true to the Murano tradition of hot-worked glass, as revealed by the generous curves of the *Fox* and *Hippopotamus* emerging from an acid-polished glass block. Both pieces are present in the Rosenberg. The *Hippopotamus* in particular—probably designed in collaboration with Archimede Seguso in 1937—seems to take shape out of the liquid volume of an African river, formed by an uninterrupted vitreous block”. In 1938, this same model of *Hippopotamus* travelled across the ocean to the *Exposición italiana de arte decorativo* held in Buenos Aires and curated by Pietro Chiesa, who was at that time the artistic director of Fontana Arte. Chiesa sought to reveal the ideal continuity linking the beauty of classical Italian art and crafts, casually juxtaposing glass with textiles, silver objects, jewelry, and placing a ceramic sculpture by Lucio Fontana next to a bronze *Christ* by Libero Andreotti.

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 center 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 activities of the Glass Study Centre are the cataloguing, conservation and online publication of its resources, which are constantly increasing its glass archives, as well as the consolidation its **specialised library**, which already hosts over 2,000 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 **Vetriere 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 soon 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 – 1971

Archivio Vinicio Vianello

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

Main series: drawings, photographs, 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, photographs

Period: 1938-1963

Archivio Salviati & C.

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

Main series: drawings, photographs

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

Moreover

- **Barovier Seguso e Ferro:** 29 drawings + 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
- **Cattellan Murano:** 51 photographs, 3 miscellaneous
- **Cristiano Bianchin:** 200 items including designs and sketches, 9 note books, 7 binders
- **Giorgio Vigna:** 100 original drawings with mixed techniques, digital materials of sketches from notebooks, digital and analogic photos, catalogues

- **Silvano Rubino:** 50 tables with different models and studies carried out from 2001 to 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

Due to the Covid-19 restrictions, all visits to the archives of the Glass Study Centre are currently suspended.

For information:

Glass Study Centre
 Marzia Scalon and Sabina Tutone
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**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, Inghilterra
(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)

LE STANZE DEL VETRO



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 / 7.01.2019)

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)

LE STANZE DEL VETRO

