

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

Venice, Island of San Giorgio Maggiore  
6 September 2020 – 10 January 2021

## **Venice and American Studio Glass**

curated by Tina Oldknow and William Warmus

**With 155 pieces from the United States, Europe and Venice, the exhibition features an extraordinary selection of glass works by American artists and designers and examines for the first time the influence of the Venetian aesthetics and traditional glass-working techniques on American Studio Glass, from the 1960s to today**

**Venice and American Studio Glass**, curated by **Tina Oldknow and William Warmus**, both former curators of modern and contemporary glass at the Corning Museum of Glass in New York, is the eighteenth exhibition of LE STANZE DEL VETRO. Showcasing the diversity of contemporary American art and design in glass, the exhibition features works that are beautiful and challenging, traditional and ground-breaking. The show will be open to the public, on the island of San Giorgio Maggiore, from **6 September 2020 to 10 January 2021**.

Gathering **155 outstanding glass vessels, sculptures and installations** created by **60 American and Venetian artists**, this exhibition is the first to closely examine the influences of traditional Venetian glass-working techniques, as well as the Venetian aesthetic, on American Studio Glass from the 1960s to the present.

The goal of the mid- to late-20<sup>th</sup> Century American Studio Glass movement was to free glassmaking from industrial processes and to develop glass in the artist's studio as a material for contemporary art. Some artists took the new studio glassblowing in experimental and innovative directions in the late 1960s, yet most Americans were hampered by their lack of technical knowledge.

By 1960, glassblowing had become industrialized in the United States and many skills were lost, so American Studio Glass artists looked to Europe, and especially to Venice and the glassblowers on the island of Murano, for guidance. What ensued was a "love affair" with Venetian glass-working that, by the end of the 1990s, had spread throughout the United States and worldwide.

Among the most significant pieces showcased in *Venice and American Studio Glass*, a place of honor belongs to *Laguna Murano Chandelier*, the spectacular glass work created in Murano in 1996 by Dale Chihuly together with the masters Pino Signoretto and Lino Tagliapietra and exhibited - for the first time outside the United States - in the Carnelutti Hall of the Giorgio Cini Foundation. Tangible testimony of the long collaboration and contamination that took place between American and Venetian artists in contemporary American glass, the *Laguna Murano Chandelier* was created for the "Chihuly Over Venice" project, which consisted of a series of large glass sculptures installed around the city of Venice: although the chandelier was made for the occasion, it has never been exhibited outside the United States.

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The chandelier, consists of five elements, two hanging from the ceiling and three mounted on fixed armatures, incorporating sculptural elements, which evoke the Venice lagoon, such as a crab, a jellyfish, a starfish, an eel, an octopus, a pufferfish, sharks, a mermaid and the god of the sea, Neptune, in addition to the explosion of amber-coloured tendril-like candelabra that make up the entire volume.

*Venice and American Studio Glass* demonstrates the powerful, enduring and versatile legacy of Venetian glassmaking in America by exploring the impact of Venice on contemporary American art in glass. The exhibition recounts how American and Venetian *maestri*—primarily **Lino Tagliapietra** and **Pino Signoretto**—renewed creativity and vibrancy of a historic craft language, and further developed it to make superb works of art.

Many of the artists included in the exhibition have had a profound influence on the development of American Studio Glass, either by teaching and working with other artists and by using traditional Venetian glass-working techniques to make unique new works.

Pioneering artists such as **Dale Chihuly** and **Benjamin Moore** traveled to Venice, learned Venetian techniques, and then invited Venetian *maestros* to the United States to teach. While Chihuly made some Venetian-inspired series over his long and prolific career, Moore's body of work focuses specifically on Venetian ideas. **Richard Marquis**, who also traveled to Venice, developed entirely new uses for the Venetian mosaic technique, known as *murrine*, for his American flag-inspired objects, crazy quilt teapots, and "*Marquiscarpa*" vessels.

Other artists, such as **Dante Marioni**, **Nancy Callan**, and **James Mongrain** learned from American studio glass pioneers, but more importantly had access to the technical knowledge of Venetian *maestros* early in their careers. They each draw in very different ways on the history of Venetian glass to create compelling new vessels, objects, and installations. While certain artists focused on the vessel, others focused on sculpture, such as **William Morris** and **Martin Blank**, who investigated Venetian sculpting techniques. Beginning with vessels, **Flora Mace** and **Joey Kirkpatrick** expanded their vision into large-scale sculpture, taking traditional Venetian decorative ideas in exciting directions.

**Josiah McElheny**, **Katherine Gray** and **Norwood Viviano** represent a new generation of artists working in the Venetian style that approach glass in a more narrative way, using objects as data to inform landscapes and stories. Whether working primarily in glass or coming to glass from outside the glass community, via open access studios, artists today continue to push the traditional boundaries of art in glass.

*Venice and American Studio Glass* is accompanied by a richly-illustrated **catalogue** published by Skira for LE STANZE DEL VETRO with an introduction by the late **Laura de Santillana**, the Venetian artist, designer, and granddaughter of Paolo Venini, who founded the renowned Venini glassworks on Murano; a historical essay by Tina Oldknow; a critical essay by William Warmus; and other important perspectives by Venetian glass historian Rosa Barovier Mentasti, American glass historian Howard Lockwood, and American artist and independent curator Kim Harty.

*Venice and American Studio Glass* is also part of the fourth edition of **The Venice Glass Week**, the international festival devoted to artistic glass, which will take place in Venice,

Murano and Mestre **from 5 to 13 September 2020.**

This year's edition will have a special title – hashtag: **#TheHeartOfGlass**, a focus on Murano and the “making” of glass, with the aim of helping to relaunch and revitalize the glass sector – primarily that of Murano – after months of closure due to Covid-19.

The initiative is supported by the Municipality of Venice, the Fondazione Musei Civici, the Fondazione Giorgio Cini-LE STANZE DEL VETRO, the Istituto Veneto di Scienze, Lettere ed Arti and by the Consorzio Promovetro Murano, the most important association in the sector. For more information: [www.theveniceglassweek.com](http://www.theveniceglassweek.com)

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### Useful information:

Production: Fondazione Giorgio Cini and Pentagram Stiftung  
Title: **Venice and American Studio Glass**  
Curators: Tina Oldknow and William Warmus  
Press preview: Friday 4 September, 11.30 am  
Dates: 6 September 2020 – 10 January 2021  
Opening hours: 10am – 7pm, closed on Wednesdays. Open on Wednesday 9 September on occasion of *The Venice Glass Week*  
Venues: LE STANZE DEL VETRO and Sala Carnelutti, Fondazione Giorgio Cini  
Address: Island of San Giorgio Maggiore, Venice  
Tickets: Free entrance  
Catalogue: Skira  
Info: [info@lestanzedelvetro.org](mailto:info@lestanzedelvetro.org), [info@cini.it](mailto:info@cini.it)  
Social network: Facebook and Instagram @lestanzedelvetro, #lestanzedelvetro  
Web: [www.lestanzedelvetro.org](http://www.lestanzedelvetro.org), [www.cini.it](http://www.cini.it)



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## ARTISTS' LIST

**Tina Aufiero** (American, b. 1959)

**Philip Baldwin** (American, b. 1947)  
and **Monica Guggisberg** (Swiss, b. 1955)

**Alfredo Barbini** (Italian, 1912–2007)

**Fulvio Bianconi** (Italian, 1915–1996)

**Martin Blank** (American, b. 1962)

**Sonja Blomdahl** (American, b. 1952)

**Nancy Callan** (American, b. 1964)

**James Carpenter** (American, b. 1949)

**Dale Chihuly** (American, b. 1941)

**Deborah Czeresko** (American, b. 1961)

**Dan Dailey** (American, b. 1947)

**Laura Donefer** (Canadian, b. United States, 1955)  
and **Jeff Mack** (American, b. 1973)

**Fritz Dreisbach** (American, b. 1941)

**Claire Falkenstein** (American, 1908–1997)

**Katherine Gray** (American, b. Canada, 1965)

**William Gudenrath** (American, b. 1950)

**Kim Harty** (American, b. 1983)

**Richard Jolley** (American, b. 1952)

**John Kiley** (American, b. 1973)

**Beth Lipman** (American, b. 1971)

**Marvin Lipofsky** (American, 1938–2016)

**Harvey K. Littleton** (American, 1922–2013)

**Flora C. Mace** (American, b. 1949)  
and **Joey Kirkpatrick** (American, b. 1952)

**Dante Marioni** (American, b. 1964)

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**Richard Marquis** (American, b. 1945)  
**Napoleone Martinuzzi** (Italian, 1892–1977)  
**Josiah McElheny** (American, b. 1966)  
**James Mongrain** (American, b. 1968)  
**Benjamin P. Moore** (American, b. 1952)  
**William Morris** (American, b. 1957)  
**Andy Paiko** (American, b. 1977)  
**Marc Petrovic** (American, b. 1967)  
**Stephen Rolfe Powell** (American, 1951–2019)  
**Kait Rhoads** (American, b. 1968)  
**Alexander Rosenberg** (American, b. 1981)  
**Richard Royal** (American, b. 1952)  
**Ginny Ruffner** (American, b. 1952)  
**Charles Savoie** (American, b. 1959)  
**Italo Scanga** (American, b. in Italy, 1932–2001)  
**Carlo Scarpa** (Italian, 1906–1978)  
**David Schnuckel** (American, b. 1979)  
**Michael Schunke** (American, b. 1969)  
**Archimede Seguso** (Italian, 1909–1999)  
**Pino Signoretto** (Italian, 1944–2017)  
**Preston Singletary** (American/Tlingit, b. 1963)  
**Raven Skyriver** (American, b. 1982)  
**Thomas Stearns** (American, 1936–2006)  
**Ethan Stern** (American, b. 1978)  
**Boyd Sugiki** (American, b. 1968)  
**Lino Tagliapietra** (Italian, b. 1934)  
**Mark Tobey** (American, 1890–1976)  
**Norwood Viviano** (American, b. 1972)

**Karen Willenbrink-Johnsen** (American, b. 1960)

**Robert Willson** (American, 1912–2000)

**Fred Wilson** (American, b. 1954)

**Mark Zirpel** (American, b. 1956)

**Toots Zynsky** (American, b. 1951)

### **Free educational activities and guided tours**

Visitors of LE STANZE DEL VETRO can enjoy **free guided tours** of the exhibition *Venice and American Studio Glass* as of **Saturday 12 September**; every **Saturday** and **Sunday at 12 noon in English or Italian and at 5pm in Italian, without booking.**

On the occasion of the fourth *Venice Glass Week*, LE STANZE DEL VETRO will offer free guided tours without booking **from Sunday 6 to Friday 11 September** at 5 pm in Italian or English.

Tailor-made itineraries for all ages are planned, alongside workshops, events for families and meetings with scholars and craftsmen.

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

While the parents are accompanied on a guided tour of the exhibition, children and young visitors are offered a tailor-made workshop, which varies for each appointment.

A special *SUNglassDAY* will take place during the *Venice Glass Week* on **Sunday 13 September**, at 11 am, and on **Sunday 27 September** at 4 pm, on the occasion of the European Heritage Days.

The *SUNglassDAYS* program is full of new features: workshops are scheduled on **Sunday 18 and 25 October, 8 and 15 November** at 4 pm, each will focus on a different theme.

The new edition of *Fuso-Fuso!!* takes off with two meetings with experts in the history and glassmaking techniques as special guests on **23 October** and **13 November** at **5 pm.**

Online educational activities will be available as of October: please check the LE STANZE DEL VETRO web site and social media to keep up to date!

### **Educational activities for schools**

Classes 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](http://www.lestanzedelvetro.org) as of **mid 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 [artsystem@artsystem.it](mailto:artsystem@artsystem.it)

For updates and more details about the educational activities of LE STANZE DEL VETRO please visit the Education page of the website [www.lestanzedelvetro.org](http://www.lestanzedelvetro.org) and follow us on **Facebook** and **Instagram.**

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To guarantee a pleasant and safe visit for you and your family we strongly advise you to plan your arrival and make a booking both for the guided visit scheduled on Saturdays and Sundays and for entering the exhibition area even in small family groups: just send an e-mail to [info@lestanzedelvetro.org](mailto:info@lestanzedelvetro.org) or contact Artsystem, [artsystem@artsystem.it](mailto:artsystem@artsystem.it), at least 48 hours before the event in which you wish to take part.

All the educational activities will take place in full compliance with the rules of social distancing and good practice for the protection of public health in museum environments. The whole programme may undergo changes at any time according to the developments of the health situation regarding the Covid-19 emergency and these will be notified immediately.

## **POLLINATION AND TRANSFORMATION: THE VENETIAN IMPACT ON AMERICAN STUDIO GLASS**

Tina Oldknow

*Curator of the exhibition*

(extract from the catalogue)

Many people like to believe that the story of the Italian, and specifically Venetian, impact on studio glassblowing in the United States can be neatly summed up as *veni, vidi, vici*: in this case, the Venetian maestro Lino Tagliapietra came, Lino Tagliapietra saw, Lino Tagliapietra (and the Murano tradition) conquered. But, as in most legends, while there is a nugget of truth, the actual story is far richer, is more complicated, and involves many more characters. It is, in fact, a history about the exchange of knowledge, and the transformation of that knowledge into new avenues of inquiry.

This particular history refers to furnace working—that is, molten glass, worked directly at the furnace, that is blown or sculpted by hand. It is an extensive subject that does not include such methods of glass forming as flameworking or lampworking, kiln casting, open- or closed-mold casting, kiln forming, and slumping, sagging, or fusing, which have their own, separate histories. Some of the cold techniques, which include assembling, cutting, leading, bonding, grinding, polishing, water-jet cutting, and sandblasting, are peripherally significant.

The focus of furnace working is the cooling molten glass that is manipulated by blowing and sculpting techniques performed by the lead glassworker, called a gaffer or sometimes master, and—more often than not—a team of assistants. Working glass hot, with a group of people moving around burning material in a seemingly choreographed manner, is dramatic, fast-paced, and fascinating to watch. The only ways to teach it are by live demonstration and, more recently, video. When there is a public glassblowing demonstration, crowds naturally gather to observe, and it can be a very popular attraction, as the recent Canadian television reality show, *Blown Away*, has proved. Another focus is the United States. While Venetian glassworking methods are now practiced globally, the intertwining histories of Venice and studio glass in Canada, Europe, the United Kingdom, Australia, Japan, and, most recently, China are separate and deserving of their own studies.

As we will see, the transmission of the tremendously versatile and efficient craft language that is Venetian glassworking was not a one-way street from Murano—Venice's

glassmaking island—to the United States, nor was it mere copying. Above all, it was not for fashion or economic benefit, and in this it is quite different from the history of *façon de Venise* (Venetian-style) glass produced throughout continental Europe and Britain from the 16th to 18th centuries. During that period, glass was considered to be almost an alchemical substance, prized for its ability to imitate precious stones, such as rock crystal, ruby, and sapphire, and for its purported poison-detecting properties, in addition to the prestige that possessing Venetian glass conferred on its owners. It also had deep metaphorical meaning.

“The fragility of Venetian glass, which became worthless when broken,” wrote the glass historian Jutta-Annette Page, “made it a symbol of fleeting wealth and, in a broader context, of the transitory nature of human life.” While these historical aspects of Venetian glass may be revered by contemporary American glassblowers, and while its showy forming techniques may be much admired, what sparked the love affair between American artists and Venetian-style glassworking was the desire to understand and control a demanding material. Historically, hot glass is a material to which access has been limited, unlike ceramic, bronze, wood, or stone. Melting and forming glass require a high-heat furnace and a range of technical skills that take years to acquire. Molten glass was traditionally found in the industrial environment of commercial glassworks, which were not open to outsiders who might want to experiment.

In 1947, Sidney Waugh, a chief designer for the Steuben Glass Works in Corning, New York, expressed the then-prevalent belief that “glassblowing... is not within the scope of the amateur or even the most talented artist or craftsman working alone.” Ten years later, the American ceramist Harvey K. Littleton would prove him wrong.

## THE AMERICANS: A VENETIAN TRADITION

William Warmus

*Curator of the exhibition*

(extract from the catalogue essay)

Medieval Venice was built on the Adriatic Sea, within a coastal lagoon largely free of ancient ruins and the memories they muster. The ghosts of Rome could here be held at arm’s length. A watery landscape dominates the city, with canals that, in some cases, follow the meanderings of the original channels that dissected the tidal flats in the lagoon. Construction is expensive and pedestrian navigation challenging, but from the start the watery walls of the city made it relatively safe from outside attacks, and the spectacular setting increased the beauty of the city by about one million percent. Hard against the sea, Venice would naturally become a great and wealthy mercantile power, and the aesthetic of its arts would be influenced by the aqueous.

The vitreous is also one of the chief glories of the city, whose glassmaking industry matured during the early Renaissance: a glassy aesthetic influenced the leading Venetian painters Giovanni Bellini and Titian, as well as the development of oil paints and the ways in which the natural environment is defined—and yet glass remains largely misunderstood as a vehicle for art during that period. If we are to understand how the Venetian aesthetic was appropriated by American artists, beginning around the middle of the 20th century, we need first to define our terms. Just what is the glassy aesthetic of Venice?

When you see a Jamie Carpenter roundel, that’s Venice. When you see a Dale Chihuly chandelier consisting of hundreds of blown glass components, that’s Venice. When you hold a Dick Marquis fused micromosaic murrine in your hand, that’s Venice, too. All of these owe allegiance to an aesthetic that was developed in Venice and on Murano during the



Renaissance and that has had a profound impact on American glassmaking. And it's a living aesthetic, not a fossil of the 16th century. Carlo Scarpa, the 20th century's most important Venetian architect, produced designs in glass that owe allegiance to Renaissance painting, but go beyond it: Micaela Martegani Luini wrote for the monumental exhibition "The Italian Metamorphosis, 1943–1968," presented at the Solomon R. Guggenheim Museum in New York City in 1994, that "Scarpa's sense of plasticity and color and his inexhaustible urge to innovate definitively transformed the Muranese glassmaking tradition. His forms, which are underscored by their brilliant coloration, achieve such a sublime rarefaction that one can see in them the mellow colorism of Venetian Renaissance painting, the soft, full sensuality of Titian's Venus, and also the sobriety and reduction of Bauhaus design."

And yet the English art historian Paul Hills noticed as early as 1999 that "Murano glass, the most celebrated luxury produced in the lagoon, has long been underestimated in art history..." And as recently as 2018, American writers and historians continued to underestimate Murano: the educator Koen Vanderstukken, speaking at the 2018 Glass Art Society Conference on Murano, asked, "Why did it take until the mid 20th century to see glass being used within contemporary or modern art?" Elsewhere, he remarks that, during the Renaissance: "Artistic and philosophical investigation took place not within the craft but rather, to a limited extent, within the art of painting. This changed once again with the arrival of postmodernism. It was then, for the first time, that artistic investigation into glass itself took place..." In 2018, the prominent critic James Yood, who taught at The Art Institute of Chicago, dismissed Murano and favored Venice as the future for Italian glass. "Venice is beginning to recapture the narrative(s) of Venetian glass, ... reclaiming that from its long exile on Murano."

A leading American art historian commented to me (off the record) that Venetian glass "killed" American studio glass in terms of its development as a fine art medium because obsession with technique overshadowed conceptual development. It is certainly easy to pick the low-hanging fruit first and to see the Venetian aesthetic as superficially all about opulence and reflection and ultimate skill, crystallized in the mirrors that bring light deep into the dark interiors of the palazzi, the chandeliers that augment the mirrors, and even the vases that are portrayed in Renaissance paintings by artists such as Paolo Veronese. But there are far more profound and interesting ways in which Venetian glass operates from an artistic point of view, and it is my fundamental thesis that the Venetian aesthetic is extraordinary, not based upon the mere refinement of technique, and adaptable to, as Susan Sontag wrote, "contemporary needs and practice." This is demonstrated most notably by the ways in which American studio glass artists, beginning in the 1960s, blended this refined glassy aesthetic with the raw, edgy aesthetic dominant in the United States.

## Exhibited works

### ROOM 1

#### American Pioneers

This introductory room explores the work of a selected group of "American Pioneers," artists who were among the first Americans to travel to Venice to make work with glass, and those who founded the American Studio Glass movement in the 1960s. Robert Willson, Mark Tobey, Claire Falkenstein, and Thomas Stearns all went to Venice, beginning in the late 1950s and early 1960s, to design and make original work in glass. Unlike the younger American studio glass artists, they were not interested in learning how to work with the material themselves. Harvey Littleton, Marvin Lipofsky, Dale Chihuly, and Fritz Dreisbach helped to found the American Studio Glass movement, which began in the United States in 1962 and soon spread to Europe, Australia, and then worldwide. The movement aimed to free glassmaking from industry and to develop glass in the artist's studio as a material for contemporary art.

With the exception of Robert Willson, Mark Tobey, Claire Falkenstein, and Thomas Stearns, all

of these artists whose work is in this room knew each other well and, in some cases, worked together.

The American artists included in this exhibition work with Venetian techniques, explore Venetian glass history and/or aesthetics in their work, and/or have worked in Venice. All artists in this exhibition are American, with the exception of Monica Guggisberg and Italian precursors and influencers, Alfredo Barbini, Fulvio Bianconi, Egidio Costantini, Napoleone Martinuzzi, Francesco (Checco) Ongaro, Carlo Scarpa, Archimede Seguso, Pino Signoretto, Lino Tagliapietra, and Gianni Toso. All of the works in the exhibition were made in the United States, unless otherwise noted.

## ROOM 2

### American Innovators - I

By 1970, American artists had taken the new studio glassblowing in exciting directions, but most Americans were hampered by their lack of technical knowledge, and they looked to Europe, and especially to Venice and its glassblowing island of Murano, for guidance. The focal point of American and Venetian interaction in Italy was the famous Venini glassworks on Murano, where Americans were allowed to observe and study glassblowing techniques. The 'American Innovators' in this room have had a profound influence on the development of American studio glass. They disseminated knowledge about Venetian glassblowing techniques while shaping original visions for glass. Influential teachers, such as Dale Chihuly and Dan Dailey, established important glass programs and schools. Also featured here are the iconic Venetian glass designers, such as Carlo Scarpa, Napoleone Martinuzzi, and Fulvio Bianconi, who inspired many American artists to investigate Venetian aesthetics and ways of making.

All of the American artists whose work is included in this room know each other well.

## ROOM 3

### American Innovators - II

The 'American Innovators' represented in this room have had a profound influence on the development of American studio glass, and include a younger generation of artists, trained in Venetian ways of glassworking, who have used that knowledge in fresh ways. By 1980, American studio glass had become established with major museum traveling exhibitions, such as 'New Glass: A Worldwide Survey', organized in 1979 by The Corning Museum of Glass. Increasingly, European artists began to have an influence on American studio glass. In addition to the Venetian maestros traveling to the United States, artists from Sweden, Czechoslovakia, The Netherlands, Germany, and England came to teach, and to learn from, American artists. The most active place of European and American exchange during this time was Pilchuck Glass School, near Seattle, Washington.

All of the artists whose work is included in this room know each other well and, in some cases, have worked together.

## ROOM 4

### Lino Tagliapietra and His Circle

In 1971, Dale Chihuly founded Pilchuck Glass School. Although Chihuly, Richard Marquis, Dan Dailey, and Benjamin Moore traveled to Venini in the late 1960s and 1970s, their teaching and demonstrations of Venetian-style glassblowing were no match for the real thing: a Venetian maestro. When Moore was at Venini, he invited Francesco (Checco) Ongaro to teach at Pilchuck. Ongaro spent the summer of 1978 there, but decided not to return, suggesting that his brother-in-law might teach at Pilchuck in 1979. This was the talented and versatile maestro Lino Tagliapietra. Tagliapietra returned to Pilchuck, year after year, to an audience of eager and appreciative students, and he soon expanded his schedule to accommodate other art schools and universities around the United States.



The theme “Lino Tagliapietra and His Circle” does not represent a traditional hierarchical circle, with a master and his followers. This is a circle of artists—all of whom were close to Tagliapietra in some way—whose works overlap, with influences flowing in all directions. This room includes works by Tagliapietra and his esteemed mentor, the brilliant Venetian glass designer and maestro Archimede Seguso. Tagliapietra has inspired almost every American Studio Glass blower, and he has had an extraordinary influence on American Studio Glass. The work of some of the most talented and original artists who have been inspired by Tagliapietra is also presented, including Dante Marioni, Nancy Callan, John Kiley, Kait Rhoads, and Stephen Rolfe Powell. Each artist draws in very different ways on the history of Venetian glass to create compelling new vessels and sculptures.

All of the American artists whose work is included in this room know each other well and, in some cases, have worked together.

## ROOM 5

### Pino Signoretto and His Circle

Pino Signoretto was the maestro of hot-glass sculpting *a massiccio*, as was his teacher, the great Venetian sculptor Alfredo Barbini. Signoretto worked with many American artists (as well as with artists of other nationalities) in his studio in Murano, including William Morris, the master American glassblower who was inspired to turn to sculpting by Signoretto. Morris eventually persuaded Signoretto to teach at Pilchuck Glass School in 1989, and a new era in American glass sculpting began.

The theme of this room, ‘Pino Signoretto and His Circle’, does not reflect a traditional hierarchical circle, with a master and his followers. This is a circle of artists, all of whom acquired technical knowledge from Signoretto, who shared skills, and influenced one another, but who followed different paths in glass sculpting.

Most of the American artists whose work is included in this room know each other well and, in some cases, have worked together.

## ROOM 6

### Inventing the 21st Century

In the early decades (1960s–1970s) of American Studio Glass, artists sought to create art in glass that was based on concepts and ideas, rather than making functional forms. From the 1980s to the mid-1990s, in contrast, the focus of many American studio glass artists shifted to the acquisition of glassworking techniques. In the 2000s, many of the younger American artists working with glass—and often with other media, such as video—have refocused on the conceptual development of their work. The works of art in this room address topics ranging from observations on the natural world to narrative, identity, and material. Climate change and the celebration of scientific advances are also topics that resonate today.

## ROOM 7

### Engaging the Vessel

Beginning in the 1960s, American studio glass artists challenged the functional nature of hollow forms by making them intentionally nonfunctional or sculptural. Why, they wondered, should a vase or vessel hold something, and not, like sculptural forms, be a subject for art? This is the source of the theme for this room, ‘Engaging the Vessel’. By the 2000s, artists had become more interested in conceptual ideas—inspired by contemporary painting and sculpture—about the processes of making, the body, and performance. Some artists use the vessel as a vehicle for the exploration of sculptural forms, color, or poignant narratives, while others use the vessel, with its traditional formal elements of lip, mouth, shoulder, and foot, as a metaphor for the human body.

## ROOM 8

### Video Projection Room

#### SALA CARNELUTTI

##### Dale Chihuly and James Carpenter

The American Studio Glass movement is unique in its spirit of sharing, cooperation, and collaboration, and no one artist has illustrated this more than Dale Chihuly. This part of the exhibition presents Chihuly's monumental installation, *Laguna Murano Chandelier*. Made in Murano with the Venetian maestros Lino Tagliapietra and Pino Signoretto, it is a testament to the long collaboration of American and Venetian artists in contemporary American glass.

When almost anyone thinks of glassmaking, Venice and Murano come to mind. And yet, if you visit the city, there is almost no public art made from glass. Dale Chihuly changed all of that, if only briefly, in September 1996, when he mounted a series of sculptures outdoors (and indoors) around the city in a grand project he called 'Chihuly Over Venice'. At the end of the project, Chihuly was inspired to make *Laguna Murano Chandelier* with Tagliapietra and Signoretto in Murano. Even though the chandelier was made during 'Chihuly Over Venice', and inspired by the long history of glassmaking on Murano, this is the first time it has been exhibited outside the United States.

Chihuly's understanding of the way in which color can create space, and architecture can create mood, is evident in the large-scale chandeliers that he created for 'Chihuly Over Venice'. Although many people associate Chihuly's name with his vessel-based sculptures such as the 'Seaforms', 'Macchias', and 'Venetians', he has been interested in large-scale installations, architecture, and architectural glass since his collaborations in the mid-1970s with the New York artist and architect James Carpenter.

Sharing space in the Sala Carnelutti with Chihuly are the architectural models of James Carpenter, Chihuly's prominent one-time collaborator. Unlike Chihuly, Carpenter largely abandoned glassblowing to focus on how flat or cast glass could be used in architecture. In doing so, he changed the nature of how we see glass in architecture, which Carpenter uses as an instrument for light.

Carpenter's New York City studio, James Carpenter Design Associates, is a cross-disciplinary design firm working at the intersection of art, engineering, and the built environment. Its distinctive use of natural light serves as the foundation of its design philosophy. The studio brings a luminescent artistic sensibility to its designs, using glass to create a dialogue between interior and exterior space, and to exploit the performative aspects of natural light. Its project partners include architects, landscape architects, environmental designers, fabricators, and structural engineers. Founded in 1979, James Carpenter Design Associates is led by James Carpenter, with a creative team including Richard Kress, Joseph Welker, Rayme Kuniyuki, Katharine Wyberg McClellan, Christopher Pietsch, Chang Yuan Max Hsu, Ranitri Weerasuriya, and Allison Wills.

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 20<sup>th</sup> and 21<sup>st</sup> 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 20<sup>th</sup> and 21<sup>st</sup> 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 20<sup>th</sup> 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 tours and all the educational activities of LE STANZE DEL VETRO are **free of charge**.

### 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 most telling sign of the renewed appeal of glass and the vitality of this project to revive the art – significantly being pursued in Venice, the most original home of modern art glassmaking – has been the sharp rise in donations and in the transfer of documents and collections to the Centre, both from private individuals and local institutions. The arrival of considerable additions to its initial archival collection has in fact fostered significant international collaborations with museums, institutions and similar centres, as well as meeting the numerous requests to make donations and leave bequests.

The main objectives of the Glass Study Centre include the consolidation of its **specialised library**, which already has over 2,000 titles, many of which are uniquely available copies or first editions. Among its various initiatives, often in collaboration with the city's universities, the Centre

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regularly organises series of meetings and guided tours conceived for schools of all levels. The Centre is also among the promoters of the *Venice Glass Week*, an international festival dedicated to art glass now in its third edition. All the exhibitions have been complemented by scholarly conferences and accompanied by bilingual catalogues.

### The Glass Study Centre Collections

With its over **150.000** designs, drawings, sketches and original final 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 papers and projects, the company archives and, most importantly, rare production catalogues drawn entirely 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 archived projects include designs for works shown at major exhibitions, such as those of the Venice International Art Biennale, the Fondazione Bevilacqua la Masa, Venice, and the Milan Triennial. Most of the exhibited designs were then made and hand-blown by leading glassworks in the lagoon city. The often unique pieces won prestigious awards, such as the *Compasso d'Oro* and the *Grand Prix della Rinascente*. The documentation mainly concerns the production of the most famous 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 Salvati**.

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

All the Centre's collections (books, graphic arts and photographs) can be accessed by the public and they have partly already been the subject of publishing projects and 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 cataloging project of the art 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). This 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 consultable both at the Centre and on line, with the prospect of creating a continuously updated network for enthusiasts worldwide.

#### Contents:

1- Specialised library: over 1,500 books

2- Document archives

**TOTAL: 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, photography; this is principally a furnace archive.

**Period:** 1937 – 1973

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

**Principal designers:** Flavio Poli, Mario Pinzoni, Vittorio Rigattieri

#### Archivio Pauly & C. – C.V.M.

**Contents:** estimated 40,000 documents

**Main series:** administration, accounting, drawings, photography.

**Period:** 1901 – 1971



### **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, photography

**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 Salvati & C.**

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

**Main series:** drawings, photography

**Period:** 1903-1959

### **Fondo Vetriere Antonio Salvati** (transferred from Archivio di Stato di Venezia)

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

**Main series:** administration, photography, 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:** to be described

**Main series:** administration, accounting

**Period:** 1952 – late 20th century (being checked).

### **Archivio Anna Venini**

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

**Main series:** photography, correspondence, press cuttings

**Period:** 1902-2005

### **Archivio Heinz Oestergaard**

**Contents:** 105 photographs, 17 plates, 6 miscellaneous

**Main series:** photography

**Period:** 1980s

- **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
- **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
- **Venini & C. blown Murano glass:** 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:*

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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)

**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)

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**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)

**The 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 Olivie and Cristina Beltrami  
(24.04.2018 / 28.07.2018)

**Thomas Stearns at Venini**

Curated by Marino Barovier  
(09.09.2019 / 05.01.2020)

LE STANZE DEL VETRO



## Seven unique artworks made by Lino Tagliapietra are on sale at the bookshop of LE STANZE DEL VETRO

On the occasion of the exhibition *Venice and the American Studio Glass*, the Muranese glass master **Lino Tagliapietra** presents *Ismir*, a series of unique and original artworks of various size made between 2012 and 2015.

The artworks, made by Murano blown glass with filigree and engraving, are exclusively on sale at the bookshop of LE STANZE DEL VETRO until November 2021.

**Lino Tagliapietra** has worked with glass for over 70 years: world-renowned for his incredible manipulation of glass and innovative creations, the Maestro splits his time between Murano, Italy and Seattle, WA.



Lino Tagliapietra was born in 1934 in Murano, Italy and became an apprentice glassblower at age 11. Even at a young age Lino exhibited an immense dexterity for glass and was appointed the title of “Maestro”, an honor reserved for only the best glassblowers, when he was just 21 years old. In 1979, Lino visited Seattle for the first time and introduced students at the Pilchuck Glass School to the long tradition of Venetian glassblowing. This cross-cultural collaboration helped shape the identity of American glass blowing and offered Lino an opportunity to expand his horizons internationally.

Since 1990 Lino has worked as an independent artist, producing works without contractual obligation. His unique pieces are present in some of the most prestigious museums throughout the world, including the De Young Museum of San Francisco, the Victoria and Albert Museum of London, the Metropolitan Museum of New York, as well as numerous galleries and private collections.

With over 70 years of experience, the Maestro splits his time between Murano and Seattle: he continues to exercise his prodigious technical skill and creative experimentation, producing works that both inspire and amaze

### For further information:

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<https://lestanzedelvetro.org/products-page/edizioni-dartista/>