

LE STANZE DEL VETRO
A project of Fondazione Giorgio Cini and Pentagram Stiftung
Venice, Island of San Giorgio Maggiore

Fondazione Querini Stampalia
Venice, Santa Maria Formosa, Castello 5252

A Furnace in Marseille. Cirva Centre international de recherche sur le verre et les arts plastiques

curated by Isabelle Reiher and Chiara Bertola

The Spring exhibition at LE STANZE DEL VETRO is dedicated to the Cirva - Centre international de recherche sur le verre et les arts plastiques of Marseille.

The exhibition is at two venues, LE STANZE DEL VETRO and the Fondazione Querini Stampalia, and presents a selection of the most significant works of the Cirva collection.

The next Spring exhibition at LE STANZE DEL VETRO, **A Furnace in Marseille. Cirva - Centre international de recherche sur le verre et les arts plastiques**, will open on the **9th of April 2018**. For the first time in the history of LE STANZE DEL VETRO, the project conceived by the Fondazione Giorgio Cini and Pentagram Stiftung, the exhibition will be at two venues: **LE STANZE DEL VETRO** and the **Fondazione Querini Stampalia**, with a total of **17 artists** exhibiting.

The two chapters of the exhibition, both curated by **Isabelle Reiher**, Director of the Cirva of Marseilles, and **Chiara Bertola**, Curator of Contemporary Art at the Querini Stampalia, will end on different dates: 24th of June 2018 at the Fondazione Querini and 29th of July 2018 at LE STANZE DEL VETRO.

The exhibition **A Furnace in Marseille. Cirva** concentrates on a selection of **17** artists and designers, among those who have been in residence at the Cirva in the last thirty years, in an attempt to highlight the salient moments of creation.

The artists selected by the two curators, **Isabelle Reiher** and **Chiara Bertola**, have only occasionally come into contact with the glass world throughout their careers. For this reason, the results shown in the exhibition are original and surprising, extraordinary yet unpredictable. The meeting between the two seemingly distant realities, in this case **contemporary art** and **glass**, allows us to imagine and build a third one: a world in which glass is no longer simply a symbol of tradition, but a depiction of a new landscape and visionary nature.

At LE STANZE DEL VETRO in particular, the history of the Cirva is presented through the works of 10 artists, who have contributed to forming an important part of its collection, succeeding through the instillment of creativity and experimental capacity. This is how **Larry Bell, Pierre Charpin, Lieven De Boeck, Erik Dietman, Thomas Kovachevich, Giuseppe Penone, Jana Sterbak, Martin Szekely, Robert Wilson** and **Terry Winters** find a space dedicated to their world: in each gallery of the exhibition there is an underlying detail on how the research and the exercise of each artist in the Marseille workshop have been fundamental to their work.

At the Fondazione Querini Stampalia, in the contemporary spaces of the third floor, the work of other artists is presented to show how glass is the translation of a thought, a passage from one state to another and a realisation of a form, which stem from an idea: **Dove Allouche, James Lee Byars, Giuseppe Caccavale, Hreinn**

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LE STANZE DEL VETRO
Isola di San Giorgio Maggiore
30124 Venezia, Italia
T. +39 041 522 9138
info@lestanzedelvetro.org
www.lestanzedelvetro.org

FONDAZIONE
QUERINI STAMPALIA
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Fridfinnsson, Philippe Parreno, Remo Salvadori, Jana Sterbak and Francisco Tropa. In order to give expression to the glass in as vivid as possible a manner, consonant with the space, **Giuseppe Caccavale** and **Remo Salvadori** have been invited to produce two new works at Cirva, which are exhibited at the Querini Stampalia on the occasion of the exhibition.

In the design of **A Furnace in Marseille.** **Cirva** Isabelle Reiher and Chiara Bertola have attempted to combine glass with the natural elements that characterise the environmental system of their cities: Marseille and Venice, both lapped by water, living in light, engaged in the re-imagining of glass, and never oblivious to sound. The exhibition therefore stems from the awareness that glass is not a material but a condition: a visual device that helps to identify something other than its pure form. It allows us to imagine the translation of an idea, to grasp the concretion of a vision's inner energy, to touch the colour of a profound insight and to show the hardness of a solid that dissolves into brilliance. In this "frozen" landscape born from fire, light, reflections and transparencies are of course pivotal.

The reflection on the extraordinary relationship between contemporary art and glass proposed by Isabelle Reiher and Chiara Bertola will be further explored during the **Artists' Conversation**, which will take place at the Teatrino of Palazzo Grassi on **May 22nd 2018**, from 3pm to 5pm. It will be an "open dialogue" with some of the most distinguished artists who have collaborated with Cirva in the past thirty years, including Giuseppe Caccavale, Pierre Charpin, Remo Salvadori, Jana Sterback and Francisco Tropa. The conversation, open to the public, will be moderated by **Martin Bethenod** and **Jean-Luc Olivié**.

Designed as a research laboratory, the **Cirva - Centre international de recherche sur le verre et les arts plastiques** was established in Marseille in 1986 as a non-for-profit state entity to host international artists, designers and architects wishing to introduce glass to their creative process. These artists, who are often confronted with a difficult to master material for the first time, develop their designs assisted by the Cirva technical team.

Over thirty years, Cirva has hosted around 200 artists for various projects in the fields of contemporary art, design and decorative arts. It also owns a collection of 700 works exhibited in museums and art centers all over the world.

A Furnace in Marseille. *Cirva - Centre international de recherche sur le verre et les arts plastiques* is accompanied by a **catalogue**, edited by Isabelle Reiher and Chiara Bertola, published by **Skira**.

The monumental sculpture *Qwalala*, by the American artist Pae White, is open to the public in the garden outside LE STANZE DEL VETRO until 30 November 2018: the work consists of a 75m-long curving wall made of solid-glass bricks, each hand-cast in the Veneto region.

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FONDAZIONE
QUERINI STAMPALIA
Santa Maria Formosa
Castello 5252, 30122 Venezia
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F. +39 041 2711445
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INFORMATION

PRODUCTION	Fondazione Giorgio Cini and Pentagram Stiftung
TITLE	<i>A Furnace in Marseille. Cirva - Centre international de recherche sur le verre et les arts plastiques</i>
CURATORS	Isabelle Reiher and Chiara Bertola
PRESS PREVIEW	Saturday 7 April, 10.30am at LE STANZE DEL VETRO
DATES	9 April – 29 July 2018 (LE STANZE DEL VETRO) 10 April – 24 June 2018 (Fondazione Querini Stampalia)
HOURS	10am – 7pm, closed on Wednesdays (LE STANZE DEL VETRO) 10am – 6pm, closed on Mondays (Fondazione Querini Stampalia)
VENUES	LE STANZE DEL VETRO, Island of San Giorgio Maggiore, Fondazione Querini Stampalia, Santa Maria Formosa, Castello 5252
ADMISSION	Free entrance to LE STANZE DEL VETRO. Entrance by admission ticket to the Fondazione Querini Stampalia, which includes the Museum and temporary exhibitions
CATALOGUE	Skira
INFO	info@lestanzedelvetro.org, info@cini.it manifestazioni@querinistampalia.org
WEB	www.lestanzedelvetro.org, www.cini.it www.querinistampalia.org

FOR MORE INFORMATION

Fondazione Giorgio Cini

stampa@cini.it
T: +39 041 2710280
www.cini.it

LE STANZE DEL VETRO

press@lestanzedelvetro.org
T: +39 345 2535925
www.lestanzedelvetro.org

Fondazione Querini Stampalia

Sara Bossi
s.bossi@querinistampalia.org
T. +39 041 2711411
www.querinistampalia.org

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ARTISTS' LIST

Dove Allouche, born in 1972 in Sarcelles, France, lives and works in Paris, France

Erik Dietman, Jönköping, Sweden 1937 - Paris, France 2002

Francisco Tropa, born in 1968 in Lisbon, Portugal, where he lives and works

Giuseppe Caccavale, born in 1960 in Afragola, Italy, lives and works in France and Italy

Giuseppe Penone, born in 1947 in Garesio, Italy, where he lives and works

Hreinn Fridfinnsson, born in 1943 in Baer Döllum, Iceland, lives and works in Amsterdam, Netherlands

James Lee Byars, Detroit 1932 - Cairo 1997

Jana Sterback, born in 1955 in Praga, Czech Republic, lives and works in Montreal, Canada

Larry Bell, born in 1939 in Chicago, lives and works in Taos, New Mexico

Lieven De Boeck, born in 1971 in Bruxelles, Belgium, where he lives and works

Martin Szekely, born in 1956 in Paris, France, where he lives and works

Philippe Parreno, born in 1964 in Orano, Algeria, lives and works in Paris, France

Pierre Charpin, born in 1962 in Saint-Mandé, France, lives and works in Ivry-sur-Seine, France

Remo Salvadori, born in 1947 in Cerreto Guidi, Italy, lives and works in Milan, Italy

Robert Wilson, born in 1941 in Waco, Texas, lives and works in Water Mill, New York

Terry Winters, born in 1949 in New York, where he lives and works

Thomas Kovachevich, born in 1942 in Detroit, Michigan, lives and works in New York

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LIST OF WORKS

Dove Allouche

Mycota, 2015-2016

- . *Penicillium chrysogenum* MYC 30 CZ #4
- . *Aspergillus wentii* 5000 CZ #10
- . *Phaeosphaeria juncophila* R39 CZ #11
- . *Aspergillus penicillioides* 5226 MA #15
- . *Aspergillus nidulans* (*Emericella*) MYC6 CZ #17
- . *Penicillium glandicola* CNCS6 MA #20
- . *Penicillium chrysogenum* MYC 30 MA #22
- . *Aspergillus penicillioides* 5226 CZ #40

Technique: blown glass

Materials: glass, photographic print, painted wood

Larry Bell

First and Last, 1989

Technique: sheets of Float glass vacuum-treated with nickel and chromium deposits

Materials: glass

Lieven De Boeck

Mikado LDB Modulor, 2012-2013

Technique: drawn glass, silkscreen printed

Materials: glass

Lieven De Boeck

Sã (100 legos), 2014-2015

Technique: cast glass

Materials: glass

Lieven De Boeck

Moule en verre transparent and *Moule en verre noir*, 2014-2016

Technique: cast glass

Materials: glass

James Lee Byars

Le Petit Ange rouge, 1991-1993

Technique: solid hot-worked glass, polished

Materials: glass

Giuseppe Caccavale

Armenia. Istituto di traduzione

, 2018

Technique: blown glass, text painted in enamel by the artist

Materials: blown glass

Pierre Charpin

Torno Subito, série gravé, 1998-2000 (6 vases)

Technique: blown glass

Materials: glass

Pierre Charpin

Torno Subito, série lisse, 1999-2000 (5 vases)

Technique: blown glass, cast glass

Materials: glass

Pierre Charpin

Play Time, série lisse, 2005-2007 (3 vases)

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Technique: blown glass, cast glass
Materials: glass

Pierre Charpin

Torno Subito, serie écran, 2000-2001 (8 vases)
Technique: blown glass, slumped plate glass
Materials: glass

Pierre Charpin

Torno Subito, serie écran sérigraphié, 2000-2001 (3 vases)
Technique: blown glass, slumped plate glass
Materials: glass

Pierre Charpin

Play Time, serie écran, 2005-2007
Technique: blown glass, slumped plate glass
Materials: glass

Pierre Charpin

Torno Subito, série élastique, 2001
Technique: blown glass
Materials: glass

Erik Dietman

D. Brouillard, 1993-1997
Technique: blown glass
Materials: glass, textile, bronze

Erik Dietman

Françoise art dit hair France, 1993-1997
Technique: blown glass
Materials: glass, horse tail

Erik Dietman

Igor, Russe de luxe, 1999-2000
Technique: blown glass
Materials: glass

Erik Dietman

La Meurtrière, 1993-1997
Technique: blown glass
Materials: glass, metal spanner

Erik Dietman

Le Suédois tordu, 1993-1997
Technique: blown glass
Materials: glass

Erik Dietman

Monorye, 1993-1997
Technique: blown glass
Materials: glass, brush

Erik Dietman

Panier à ne pas nier, 1993-1997
Technique: blown glass
Materials: glass, bone

Erik Dietman

Préraphaélita, 1993-1997
Technique: blown glass
Materials: glass

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Erik Dietman

Sans gêne, 1993-1997
 Technique: blown glass
 Materials: glass, metal

Erik Dietman

Tchaïkovski, 2000
 Technique: blown glass
 Materials: glass

Erik Dietman

Vierge bien regardée, 1993-1997
 Technique: blown glass
 Materials: glass, textile

Hreinn Fridfinnsson

Sans titre, 2002
 Technique: blown glass
 Materials: glass, blown glass, mirror-polished stainless steel

Thomas Kovachevich

Characters, 1987-1988 (8 works)
 Technique: glass slumped without mould
 Materials: glass

Philippe Parreno

Lampe de bureau, 1997
 Technique: cold-sealed blown glass
 Materials: glass

Giuseppe Penone

Ongle sur feuilles de laurier, 1987-1994
 Technique: fused and slumped glass
 Materials: glass, bay leaves

Giuseppe Penone

Ongle sur branches d'arbre 1987-1994
 Technique: fused and slumped glass
 Materials: glass, branches

Remo Salvadori

Gravità 0°, 2017-2018
 Technique: solid glass worked hot with blowpipe, molten glass
 Materials: glass

Jana Sterbak

Hard entry, 2003-2004 (9 works)
 Technique: blown glass
 Materials: glass

Jana Sterbak

Containers for Olfactive Portraits, 2004
 Technique: solid glass hot-worked with blowpipe
 Materials: glass

Martin Szekely

Plats, 1999-2000
 Technique: *Mistral* technique devised by Gaetano Pesce: mould coated with molten ground glass by means of an air gun
 Materials: glass

Francisco Tropa

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Le Firmament, 2017
Technique: blown glass
Materials: glass, copper, brass, wood, rope

Robert Wilson
Concept 2, 1994-2004
Technique: blown glass
Materials: glass

Robert Wilson
Concept 3, 1994-2004
Technique: blown glass
Materials: glass

Robert Wilson
Concept 4, 1994-2004
Technique: blown glass
Materials: glass

Robert Wilson
Concept 5, 1994-2004
Technique: blown glass
Materials: glass

Robert Wilson
Concept 6, 1994-2004
Technique: blown glass
Materials: glass

Terry Winters
Marseille Templates, 2004-2006
Technique: blown glass in mould
Materials: glass, wood, felt pen annotations

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Educational activities and free guided tours

On the occasion of the exhibition *A Furnace in Marseille. Cirva*, **free guided tours** without prior booking will be available **starting on Saturday April 14**, every **Saturday** and **Sunday at 12noon in English and at 5pm in Italian**.

Tailor-made educational activities for all ages will be organized, alongside workshops, outings for families and meetings with scholars and craftsmen. All the educational activities and guided tours are curated by **Artsystem**.

SUNglassDays, Sunday workshops and outings for families and children

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.

The **SUNglassDAYS** program is full of new features: meetings are scheduled on **Sunday 15, 22 and 29 April** and on **Sunday 6, 13 and 20 May**. All at 4pm, each will focus on a different theme, including a special one on 22 April entitled **Vetrabolario**, dedicated to the child-friendly discovery of the English language through the lexicon of the world of glass.

Visitors can then join another **special SUNglassDAY on Tuesday 1 May**: a children's workshop dedicated to the installation *Qwalala* will be offered, while parents can enjoy a guided tour of the exhibition at LE STANZE DEL VETRO. Furthermore, **four workshops dedicated to adults** entitled *Qwalala: Flussi, trasparenze e soglie* are scheduled on Saturday 12 and May 19 at 11am, and on Sunday 13 and May 20 at 4pm.

The new edition of **Fuso-Fuso!!** will take off with two meetings, scheduled for **27 April** and **25 May at 5.30pm**, with experts in the history and glassmaking techniques as special guests.

On **23 June**, on the occasion of **ArtNight**, the white night dedicated to art, the students from the *School-to-work* program will welcome visitors to the exhibition **A Furnace in Marseille. Cirva** with guided tours and special activities.

Educational activities for schools

Individual classes are welcomed at LE STANZE DEL VETRO with a guided tour to discover the works on show, followed by a practical workshop or an interactive discussion with the help of multimedia and visual aids, tailored to the various age groups. The educational program offered to schools, with all the information on the various activities for different age groups, can be downloaded from www.lestanzedelvetro.org as of **mid April**.

All activities are curated and conducted by **Artsystem**, are **free of charge** and are activated by **reservation** through the **toll-free number 800-662477** (Monday-Friday 10am-5pm) or through the email address artsystem@artsystem.it.

For updated news and more details, please visit the "Education" section of the website www.lestanzedelvetro.org and the **Facebook** and **Instagram pages** of LE STANZE DEL VETRO.

Educational activities at Querini Stampalia Foundation

Saturday 26th of May 2018 the Querini Stampalia Foundation presents a whole day dedicated to the educational activities on the occasion of the exhibition hosted in the Querini Stampalia Palace. The interactive itineraries for children and adults are curated by **BarchettaBlu** and booking is required writing to: info@barchettablui.it.

Moreover, for the whole period of the exhibition, there is the possibility to book a guided visit writing to ticketmuseum@querinistampalia.org.

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**A Furnace in Marseille:
The Cirva, Centre international de recherche sur le verre et les arts
plastiques**

Isabelle Reiher

Curator of the exhibition

(Extract from the catalog essay)

Ideas, artists and works move from one place to another over time. Journeys are a source of inspiration; changes of scene stimulate creation. The legacy of the Renaissance attests to this sociology of the travelling artist, summoned by patrons and fascinated by foreign techniques, training and approaches. In that period, if not indeed already in antiquity, bridges were built between working methods as between the subjects and motifs of interest to artists. These stimulating exchanges and avenues of exploration leading to innovation are the starting point of this project.

Held in Venice, A Furnace in Marseille is the first exhibition of a major body of works from the collection of the Cirva, the international centre of research on glass and visual arts.

Located in Marseille since 1986, the Cirva is an unobtrusive, little-known, atypical art centre. Its activities are focused on a central core of research and creation residencies for practitioners of contemporary art in a top-flight glass-working facility broadly known at the European and international level through the reputation of its artists in residence and the quality of the work produced there. Its originality stems from various factors including geographical position, the links forged between artist and craftsman, its collection, and the rhythm and dynamics of its operations.

The Cirva was initially created in an educational context. Conceived and founded in 1983 by professional glassworkers at the art school in Aix-en-Provence, 40 kilometres from Marseille, its initial objectives were concerned with training but came gradually to focus on creation. Since 1986 it has been in all respects a centre of research residencies for contemporary artists wishing to include glass in their work by drawing on the technical know-how of professional glassmakers. Its very existence in Marseille is thus the result of the situation arising out of a new approach in contemporary art, whereby the artist delegates aspects of execution to the craftsman. Its thirty years of existence endow it today with undisputable authority in the fields of both art and artisanal glassmaking.

While other glass-working centres do exist in France, the Cirva is distinguished by the words research and visual arts. Artists are invited to move in for long periods of work, intervals of reflection and the exploration of a new and unfamiliar material. They set out on an unknown terrain, sometimes fraught with risk, and they invariably make discoveries. They also embark on a human adventure capable of altering their initial intentions or turning their convictions upside-down. Works of art are born after a long phase of ripening through the combination of the artists' ideas and the manual skills and know-how of the artisan glassmakers. The Cirva collection, comprised of approximately 700 items, is one of the few European collections of contemporary art to concentrate on a single material, namely glass, without focusing on artists who customarily work with it. It is indeed made up of works by artists from all over the world and from all fields of art, including major pieces by James Lee Byars, Jimmie Durham, Gaetano Pesce, Bill Woodrow, Richard Deacon, Jean-Luc Moulène, Philippe Parreno, Javier Pérez, Tunga, Piotr Kowalski and Ettore Sottsass, to name just a few.

This exceptional collection is never on permanent display because the Cirva has no exhibition facility in Marseille; the works are therefore always shown at temporary exhibitions in collaboration with museums, art centres and foundations. This approach is perhaps daring but highly interesting, as the works are not confined to a static

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presentation inevitably related to the one material but rather circulate and enter into dialogue with other collections and works of contemporary art and design, thus highlighting the individual artists, their oeuvre, the meaning of their work and the intellectual broadening of horizons made possible by glass.

A thousand crystal tambourines struck at dawn

Chiara Bertola

Curator of the exhibition

(Extract from the catalog essay)

It is difficult to write about glass when presenting a project together with Le Stanze del Vetro, an international research centre that has been working on this material in accurate scientific terms for years in Venice. Even for the common user, however, glass is a substance that has amazed and enchanted like no other for three thousand years. It enchants with its unique properties of transparency and visual lightness as well as its dual nature, both fragile and solid. It amazes by virtue of being born out of so little, out of amorphous dust, coming to life with fire and immediately turning into ice. It still enchants today as the product of a liquid magma that can not but recall the forge of Vulcan, even in the most advanced industries. Glass will never change. Its strength and its merits derive from centuries of history and success.

It has a thousand faces but one only soul, which is always the same: silica, sodium carbonate and calcium carbonate. These are the raw materials that make it transparent, environmentally friendly and potentially infinite. But none of these elements contains in itself the peculiar characteristics of glass, and it is precisely in this that the uniqueness of the material lies. Transparency, compactness and homogeneity of structure, total chemical and biological inertness, impermeability to liquids, gases, vapours and microorganisms, inalterability over time and perfect environmental compatibility are its exceptional intrinsic qualities. The artists add everything else that we are able to see.

Every time I start to work with a new artist on a project at the Querini Stampalia, I take him or her to visit Murano and the friendly places where glass is produced and where vitreous materials and discards of all kinds can be found. Beholding the work in the furnace and witnessing the birth of glass is a true privilege. It is translucent, fiery, coloured, variegated and ductile when it appears, obedient to the few tools and the mastery of the craftsmen who manage its genesis to perfection, giving it shape just before it sets and crystallizes. I love this alchemy, I cherish this magic.

The presentation of works produced in Marseille at the Cirva, a centre of excellence for artistic glass in Europe, in the two-part exhibition at Le Stanze del Vetro and the Fondazione Querini Stampalia is an opportunity to highlight the creative and experimental virtues of this material and correct the often blinkered and distracted vision of a tradition forgetful of its great history and potential.

I came to know the Cirva in 1998 with Françoise Guichon, its passionate, visionary director as from 1985. With her I met some of the artists, including Giuseppe Caccavale, who even had a studio there. Above all, by experiencing the energy and the total freedom with which experiments were carried out at the Cirva, I realized that glass can be a manifold and multifaceted material that lends itself to a multitude of forms of expression and endless possibilities of interpretation. I then continued and developed this work in greater depth with the new director Isabelle Reiher, sharing her sensitivity and her choice to believe in a number of artists who have worked over the years at both the Querini Stampalia and the Cirva, including Caccavale, Mona Hatoum, Jimmie Durham and Remo Salvadori. In the Cirva, obviously enough, the idea of glass is of interest to the extent that it poses problems and raises questions; and in order to make their approach to the material as pure and free as possible, only artists who have never worked with glass are invited there.

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Isola di San Giorgio Maggiore
30124 Venezia, Italia
T. +39 041 522 9138
info@lestanzedelvetro.org
www.lestanzedelvetro.org

FONDAZIONE
QUERINI STAMPALIA
Santa Maria Formosa
Castello 5252, 30122 Venezia
T. +39 041 2711411
F. +39 041 2711445
www.querinistampalia.org

It is our long contact that gave birth to this joint project of the Cirva in Marseille, Le Stanze del Vetro in Venice and the Fondazione Querini Stampalia, again in Venice, whose identity is grounded on its readiness to address different eras and skills.

The encounter with glass in this exhibition involves addressing a series of questions in adequately radical terms, including not only where its boundaries lie but also what it means to look through or beyond it and finally see. It may be useful in this connection to recall Paul Valéry's exhortation to look at a simple glass through "different eyes" in an attempt to go beyond and see more things there than those we know. The crucial thing, however, is simply not to deprive glass of its soul. The eyes are not enough to see glass, as seeing is also feeling, listening, thinking and imagining.

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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. Each annual exhibition on Venini glass is accompanied by a *Catalogue Raisonné* published by Skira, 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, 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 Center 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. The Glass Study Center operates within the Institute of History of Art of the Giorgio Cini Foundation. 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**.

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The Glass Study Centre

The Glass Study Centre was established in 2012 within the Institute of Art History at the Giorgio Cini Foundation, as part of the activities promoted by LE STANZE DEL VETRO. The aim of the Glass Study Centre is to progressively create a **general archive of Venetian Glass**, consisting mainly of drawings, designs, correspondence, catalogues, press releases and photographs from the Murano glassworks. The documentation of this rare and unique heritage provides an historical, artistic and scientific reference source not only for scholars and glass lovers but also for schools and universities through the educational programmes offered.

In 2015 the Glass Study Centre granted its first **residential scholarship** for post-docs, for the study of the art of glassmaking in Venice in the 20th Century. The scholarship was won by **Guillaume Serraille** (University of Lyons) with the research project *The Murano glass ornamental repertory: uses and transformations of filigree and murrine*. In 2016 the scholarship was granted to **Elena Trevisan** (Università luav di Venezia) for her research project *Inverse Design for the Reconstruction of the Creative Process in Glass Design: the Peter Shire Archive*. The Glass Study Centre organises **seminars** and **conferences**, as well as guided visits to its archive, tailored not only to scholars, researchers and lovers of artistic glass but also to **students from secondary schools, Venetian universities, Fine Arts Academies and Doctorate Schools**, in order to obtain educational credits. This new approach to educational research has in the last years brought many secondary-school and university groups to visit the Glass Study Centre, as well as both Italian and foreign glass scholars.

The archives of artists currently active on Murano, such as **Ginny Ruffner**, **Peter Shire** and **Emmanuel Babled** (approximately 150 drawings in total) have recently been digitised for consultation, together with the substantial archive of **Dino Martens** for the glass company **Aureliano Toso** (345 drawings).

The important work of cataloguing and on-line dissemination of these materials began in 2014. The significant archive of **Vinicio Vianello** was acquired more recently (bringing together 1,100 projects, approximately 800 photographs and many documents connected with his work) and will be available for on-line consultation in due course, together with the **Seguso Vetri d'Arte** archive of approximately 21,000 drawings and more than 25,000 period photographs.

Among the materials recently acquired and soon available for public use are also the documentary films produced by LE STANZE DEL VETRO which are shown at the exhibitions, plus recordings and audiovisual materials from conferences and numerous interviews with artists and personalities who contributed significant personal accounts. The creation of a general **Archive of Venetian Glass**, with its ongoing archival acquisitions, also envisages the exchange of publications, in addition to purchases and donations for the creation of a **specialised library**.

The Glass Study Centre archive and library are open to the public by appointment, from Monday to Friday: 9.30am – 1.00pm / 2.00 – 5.00pm

For further information:

Glass Study Center
Institute of Art History, Fondazione Giorgio Cini
Tel.: +39 041 2710306
centrostudivetro@cini.it, www.cini.it

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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)

Venetian Glass by Carlo Scarpa. The Venini Company, 1932 – 1947

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

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)

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

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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 / 30.11.2018)

Vittorio Zecchin: Transparent Glass for Cappellin and Venini

curated by Marino Barovier
(11.09.2017 / 07.01.2018)

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