

LE STANZE DEL VETRO

A project of Fondazione Giorgio Cini and Pentagram Stiftung

Venice, Island of San Giorgio Maggiore

21 November 2021 – 13 March 2022

# TAPIO WIRKKALA AT VENINI AND TONI ZUCCHERI AT VENINI. TWIN EXHIBITIONS AT LE STANZE DEL VETRO

curated by Marino Barovier

**In November LE STANZE DEL VETRO is proposing two exhibitions at the same time in the same venue, dedicated to two great designers working at the Venini glassworks in the 1960s: Tapio Wirkkala and Toni Zuccheri**

In 2021, the year in which the Venini glassworks celebrates its centenary, LE STANZE DEL VETRO is proposing a special project curated by **Marino Barovier: Tapio Wirkkala at Venini and Toni Zuccheri at Venini, two exhibitions at LE STANZE DEL VETRO**, which will be open to the public on the island of San Giorgio Maggiore **from 21 November 2021 to 13 March 2022**.

Two exhibitions, showcasing **200 works in glass**, will recount the Murano experiences of two great artists present at the Venini furnace both contemporaneously and at different times, particularly in the second half of the 1960s: **Tapio Wirkkala and Toni Zuccheri**.

Each of them, with their strong personalities, contributed to the character of the production of the glassworks. In those transformational years, the furnace was able on the one hand to present new models, without giving up the use of colour - even though at that time the use of *crystallo* glass was predominant in Murano - and on the other to respond to the new minimalist requirements from the world of design.

## TAPIO WIRKKALA AT VENINI

The renowned Finnish designer, **Tapio Wirkkala**, made his debut at the Biennale of Venice in 1966, where the elegant achievements of his work were admired. In a strong position because of his experience in the Nordic world of glass at the Iittala glassworks, Wirkkala was able to combine his own culture with the typical Murano craftsmanship, which fascinated him and offered him new possibilities of expression: gradually gaining confidence with the technique of *filigrana* and with the 'discovery' of colour, he often had recourse to the *incalmo* technique for the execution of polychrome pieces in transparent glass juxtaposing different shades, mostly in cold tones, but also with lively notes. Examples of this, among others, are the **Meduse** produced in *filigrana sommersa*, the **Pianissimo** vases, the **Gondolieri**, with minimalist shapes such as the **Coreani** and the celebrated **Bolle**, this last series destined for great success. The **use of large-scale murrine** is characteristic of his research, and he used this in particular for the production of a series of plates. Continued intense activity led to further series born out of experiments with the use of moulds, particularly for new plates, and out of variations on the theme of *filigrana* often set against opaque glass.

## TONI ZUCCHERI AT VENINI

Experimentation with the material of glass and the processes for shaping it are the distinctive marks of **Toni Zuccheri** who, while still a student of architecture, was invited to the Venini glassworks with the task of designing a **bestiary in glass**, which was displayed at the Venice Biennale in 1964: ducks in polychrome glass together with unusual



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animals in glass and bronze (a turkey and guinea fowl), including an original **hoopoe** with innumerable feathers executed under heat and with sculptural dimensions. This first bestiary was accompanied by **several series of vases**, evidence of Zuccheri's investigation of the possibilities of transparency, followed in later years (1967-68) by **new opaque glass pieces** with intense colours and organic lines, inspired by the vegetable world (*Tronchi, Ninfee, Scolpiti*). From the late 1970s the glass bestiary was enriched with new models, reconfirming Zuccheri's interest in this theme and leading to unpredictable variations. Of great interest also is the work the artist carried out during the 1960s on thick glass in realising the celebrated thick stained-glass windows for and with the architect **Gio Ponti**.

The two exhibitions *are* accompanied by **two monographic catalogues** published by **Skira – Tapio Wirkkala at Venini** and **Toni Zuccheri at Venini** – both edited by **Marino Barovier and Carla Sonogo**. The **two monographs** illustrate the work of Wirkkala and Zuccheri at the Venini glassworks, which has been reconstructed following a meticulous documentary research based both on the archive material of the glassworks and on that made available by the heirs.

In the **video room** of LE STANZE DEL VETRO, throughout the entire opening period of the exhibitions, the documentary film on Toni Zuccheri ***Pezzi Sparsi*** by Marta Pasqualini, produced by Pentagram Stiftung in 2016, and the documentary on Tapio Wirkkala, ***Tapio Wirkkala, The man who designed Finland***, will be shown.

### Online initiatives

Starting in December 2021, a 3D virtual tour of both exhibitions will be available, designed for the public who cannot come to Venice. Free online guided tours will also be available, to learn more about the glass production by Tapio Wirkkala and Toni Zuccheri.

The virtual tours of the past exhibitions *Venice and American Studio Glass* and *The Glass Ark. Animals in the Pierre Rosenberg Collection*, which so far have reached more than 10,000 viewers, are still available at [www.lestanzedelvetro.org](http://www.lestanzedelvetro.org) until 31 December.

The **online bookshop** on the site [www.lestanzedelvetro.org](http://www.lestanzedelvetro.org) offers a wide selection of specialist books for glass lovers, a selection of documentaries and catalogues of past exhibitions held at LE STANZE DEL VETRO.

To stay up to date with all the latest, you can follow the social media profiles (@lestanzedelvetro) and sign up for the monthly newsletter through the website.

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**INFORMATION:**

PRODUCTION: Fondazione Giorgio Cini and Pentagram Stiftung  
TITLE: *Tapio Wirkkala and Toni Zuccheri at Venini.  
Twin exhibitions at Le Stanze del Vetro*

CURATOR: Marino Barovier  
PRESS PREVIEW: 19 November, 11.30am  
DATES: 21 November 2021 – 13 March 2022  
TIMES: 10 – 19, closed on Wednesdays  
VENUE: LE STANZE DEL VETRO, Fondazione Giorgio Cini  
ADDRESS: Island of San Giorgio Maggiore, Venice  
TICKET OFFICE: Free entrance  
CATALOGUES: Skira  
INFO: [info@lestanzedelvetro.org](mailto:info@lestanzedelvetro.org), [info@cini.it](mailto:info@cini.it)  
WEBSITE: [www.lestanzedelvetro.org](http://www.lestanzedelvetro.org), [www.cini.it](http://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).

San Zaccaria (journey of about 3 minutes)  
Train station (journey of about 45 minutes)  
Piazzale Roma (journey of about 40 minutes)  
Tronchetto (journey of about 35 minutes).

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## TAPIO WIRKKALA

Born in Hanko (Finland), Tapio Wirkkala studied at the Central School for Applied Arts of Helsinki, devoting himself to decorative sculpture. 1946 saw the beginning of his activity in the area of graphic artwork and design using various materials (glass, wood, silver, porcelain). He worked for the Karhula Iittala glassworks (1947-1985) distinguishing himself as one of the main protagonists in the regeneration of the Finnish decorative arts. In 1951 he exhibited at the 9th Triennale of Milan where his glass pieces and sculptures in wood earned him the *Gran Premio*, awarded also in 1954 and in 1960. He worked with Rosenthal (1956-1985) and between 1965 and 1981 he repeatedly collaborated with the Venini glassworks, where he took up the challenge of working with Murano glass techniques and colours.

## TONI ZUCCHERI

Born in San Vito al Tagliamento (Pordenone), Toni Zuccheri, son of Luigi, well-known painter of animals, completed his studies at the faculty of Architecture of Venice, where he graduated in 1968. While still a student, from the end of 1961, he began to take an interest in glass, spending time at the Venini glassworks, to which he had been invited to create a bestiary in glass. In this way he began an association which, albeit intermittently, continued for a good part of his life. From the 1970s onwards he established working relationships with other glassworks, among which VeArt, Barovier&Toso and de Majo. He also worked as an architect and later became interested in communications. From the mid-1980s he showcased his own work.

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## FREE EDUCATIONAL ACTIVITIES AND GUIDED TOURS

Visitors of LE STANZE DEL VETRO can enjoy **free guided tours** of the exhibitions *Tapio Wirkkala at Venini* and *Toni Zuccheri at Venini* **as of Saturday 27 November\***; every **Saturday and Sunday at 12 noon in English and at 3.30pm in Italian.**

Free guided tours can be booked on any other day, except on Wednesdays, at least two days in advance of the requested date.

Free online guided visits can also be booked, starting in December 2021, thanks to the new virtual tour available at [www.lestanzedelvetro.org](http://www.lestanzedelvetro.org).

In addition, tailor-made visits for families with children can also be booked, to involve the younger visitors to discover the world of glassmaking in a fun and engaging way through the works on display.

A special **guided tour in LIS** (Italian Sign Language) is scheduled on Saturday 11 December, at 11am, on occasion of the Biennale Arteinsieme.

During the Christmas period LE STANZE DEL VETRO will offer free guided tours on **27, 28 and 30 December** and on **3, 4, 6, 7 January** at 3.30 pm, or upon request.

**From 2 to 30 December**, every Thursday and Friday at 6 pm, **free online guided tours** of the exhibitions *Venice and American Studio Glass* and *The Glass Ark. Animals in Pierre Rosenberg Collection* can be booked, two days in advance of the requested date. At least 5 participants are requested to activate the visit.



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

Several new *SUNglassDAYs*, the Sunday appointments for families, are scheduled: onsite appointments are scheduled on **19 December, 6, 9, 16, 23 and 30 January, 6 and 20 February, and 6 March** at 10.30 am\* dedicated to the exhibition.

*Fuso-Fuso!!*, the meetings with experts of the history and techniques of glassmaking, will also resume in December.

## Educational activities for schools

Starting from January 2022 student groups will be welcomed at LE STANZE DEL VETRO with special guided tours onsite or online to discover the works on show, followed by a practical workshop with the aid of visual and multimedia support, adapted to the various age groups.

The educational programme for schools of all levels will be available through the website [www.lestanzedelvetro.org](http://www.lestanzedelvetro.org) **as of the end December.**

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)**

\* 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 website of LE STANZE DEL VETRO or writing to [info@lestanzedelvetro.org](mailto: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.

## TAPIO WIRKKALA, A FINN IN MURANO

Marino Barovier, Carla Sonego

*Catalogue Curators*

(extract from the catalogue)

The Venini glassworks' interaction with and interest in the world of Nordic design extends far back in time, to the relations which Paolo Venini was able to establish on a cultural and commercial, as well as personal, level from the 1930s onwards. These relations, maintained over time, led to various forms of collaboration, for instance with Swedish ceramist Tyra Lundgren in the 1930s and then in 1948, in addition to the brief collaboration with Norwegian designer Grete Korsmo (1958–59). But they also took the form of commercial ties with the Swedish Nordiska Kompaniet and the Finnish Artek company, particularly during of the 1950s.

Not least through the personal contacts he made in this context and his participation in the Milan Triennial, Paolo Venini came directly in touch with leading representatives of Finnish design such as Alvar Aalto and Tapio Wirkkala. Although the prospect of collaborating with the latter was envisaged early on, it only took concrete form in the mid-1960s, when the glass factory was headed by Ludovico De Santillana, who had succeeded his father-in-law after the latter's untimely death in 1959.

Following a first exchange of letters, Wirkkala visited Murano on De Santillana's invitation in the spring of 1965. Given the Finnish artist's experience in the glass sector and the international relevance of his work, De Santillana had identified Wirkkala as an ideal candidate to face the challenge of adapting artistic glassmaking to the kind of minimalist design — including serial production — en vogue at the time.

A new world opened up before Wirkkala's eyes on Murano as he discovered work methods and expressive possibilities that he could never have applied in his home country, and particularly at Karhula Iittala, the glassworks he had been collaborating with since 1947. Wirkkala not only experimented with a rich range of manual techniques and skills deriving from the peculiarities of soda-lime glass — which also made it possible to create artefacts of varying thickness —, and furthermore in a rich tradition of colours, widely attested by the outstanding quality of Venini's production.

This engagement was further promoted by the relationship that Wirkkala was able to establish with master glassblowers: he worked with them at the glass factory, following their schedule and finding a way to overcome the linguistic barrier. 'I have found that language is not a problem,' the artist declared, 'at any rate not with the workers, if I succeed in making them feel enthusiastic about a project and believe in it. Drawings help. If the edges of paper sheets are not enough, I will draw on the wall using chalk, and if even this is not enough, then I will draw on the floor. Glassblowers, in the South as much as in the North, are eager to try new things — to become involved in the work and offer their own valuable contribution: their professional skill. At the glassworks, around the kiln, a work group is formed that does not need many words.' At first Wirkkala relied on the expertise of master glassblower Mario Colelli (known as Farai), whom he erroneously refers to in his sketches as Corelli. The two developed the first series together in 1965–66. Then, after Colelli ended his collaboration with Venini, he was replaced by master glassblower Mario Tosi (known as Grasso), with whom a fruitful collaboration was established. Occasionally, the master Francesco (Checco) Ongaro was also involved.

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## TONI ZUCCHERI AT THE VENINI GLASSWORKS: EXPERIMENTS WITH THE MATERIAL AND WITH COLOUR

Marino Barovier, Carla Sonego

*Catalogue Curators*

(extract from the catalogue)

While still a university student at the faculty of architecture of Venice, Toni Zuccheri arrived at Venini at the end of 1961 to give life to a 'bestiary' in glass that Paolo Venini, in 1959, had thought of having done by calling on Zuccheri's father, Luigi Zuccheri, a well-known 'painter of animals'.

The premature death of Venini in the summer of the same year, 1959, brought a sudden end to the project which, however, was taken up again in August 1961 by Ludovico de Santillana, who replaced his father-in-law, Venini, in the management of the firm. Thanks to Tobia Scarpa, an associate of the glassworks at the time and regular visitor to the Zuccheri family, who acted as an intermediary, the invitation was extended to the painter, who, however, declined the offer in favour of his son, both for health reasons and because he considered him more suitable for the work.

And so Toni Zuccheri, almost fortuitously, undertook a challenge which turned out to be fundamental for his future, and not only his, one which brought him into contact with a world, such as that of Murano glass, of which he had no knowledge and which was destined to fascinate him all his life. 'It is a marvellous material, indefinable and elusive [...]', said Zuccheri in 1980, 'impalpable and magical. It fascinates me and it is difficult to free oneself from it, like homesickness for Africa'.

Born in San Vito al Tagliamento (Pordenone) in 1936 and moving while still young to Venice, Toni Zuccheri grew up in his father's school, in a milieu frequented by many artists and intellectuals and, after finishing secondary school with an artistic specialisation, he preferred to enrol in the faculty of architecture rather than in the sculpture course at the Accademia di Belle Arti.

Having arrived at Murano, he explored the world of glass with great curiosity and showed a particular aptitude for research and experimentation on the material. In the initial years spent at the furnace, he studied the processing techniques by observing the master glassmakers at work: 'In those years at the furnace there was a wonderful atmosphere. At Venini's there were as many as nine or ten furnaces and each was characterised by its own kind of production'.

With the support of De Santillana and Ginette Gignous, the widow of Paolo Venini, who sensed his creative abilities, Zuccheri was able to move around the furnace with great freedom, progressively gaining confidence with the material and becoming familiar with, among other things, the works produced by Tobia Scarpa and by De Santillana himself, in addition to those of the American Thomas Stearns.

The results of these 'first' experiments were seen in 1964 on the occasion of the Biennale of Venice, where the Venini firm exhibited a series of artefacts which the catalogue of the event described as the fruit of the 'collaboration with Toni Zuccheri'. These were some *Crepuscoli* vases, in bichrome transparent glass, a large collection of *Giade* in opaque glass, together with a turkey, two guinea-fowl in glass and bronze and a series of ducks in glass, illustrative of the bestiary which was taking form. In addition to these there was also a stained-glass piece after a 'Design by Gio Ponti, implemented by Ludovico de Santillana and Toni Zuccheri'.

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## Introduction

**Lapponi 1966**

The series consists of five models of two-colour vases with cylindrical bodies and concave necks joined by *incalmo*, in five different sizes. A distinctive feature of the design of these objects is the wide flared rim, the upper section of which brings to mind a stylised headdress. From the available graphic evidence, it can be argued that the series was created initially for the Venice Biennale of 1966. In this initial version Wirkkala proposed models with a thick base and a very wide rim. Discussion in the glassworks led however to 'light' glass pieces in two-colour transparent glass like those included in the Red Catalogue (1966–67).

**Meduse 1966**

Exhibited at the 33rd Biennale of Venice in 1966, the *Meduse* series is an attempt by Wirkkala to combine Nordic design with the traditional Murano techniques, such as *filigrana*. It consists of five vases of differing volumes and heights with the body in a cylindrical form and with the rims, which are fairly wide, folded outwards, produced in *filigrana sommersa*. Some of these models are reminiscent of the shape of the *Tatti* (*Boletus*) vase, earlier designed by Wirkkala for the Finnish glassworks Iittala (1953).

**Ai lieti calici 1966**

The *Ai lieti calici* series was exhibited in 1966 at the 33rd Venice Biennale. Made of coloured transparent glass, in cool shades, it included a plate with a cylindrical foot and six models of 'goblets' of various heights and proportions, with the characteristic form of opposing cones. Both the plate and the goblets have a foot in solid glass with inclusion of a bubble which lengthens into a cone shape, a detail present several times in Wirkkala's production for Iittala, starting with a series of glasses of 1954.

## ROOM 2

**Gondolieri 1966**

This is a series of six vases of a compact size and 'with the characteristic contours of the gondolier's hat' (*Venini Glassware Catalogue*, 1967). The vases, with a cylindrical body and wide rim, are made of transparent glass with several colours (from two to four) joined by the *incalmo* technique. This series is documented by numerous study drawings in which Wirkkala, referring himself on the shape of the aforesaid Venetian headwear, continuously studied variations in the height and width of the body, the extent and inclination of the rim and also varied the design of the colour fields and imagined various colour combinations.

**Bolle 1966-67**

This is the most famous series designed by Tapio Wirkkala and has enjoyed considerable success over the years. The series includes vases with evocative shapes, three with a flattened globular body and one with an oval body (no. 502) and a second group of three 'bottle' shaped vases, with pronounced, rounded shoulders and larger in size than the first ones (no. 503). These objects are made of thin, transparent glass in two colours joined by the *incalmo* technique, with the exception of no. 503.0, in three colours. The series was developed between 1966 and 1967 and first illustrated in the *Venini Glassware Catalogue*, 1967.

**A profilo concavo 1966**

This title refers to small series of glass works which were early projects developed by Tapio Wirkkala for Venini, in the first months of 1966, and are characterized by the use

of concave profile elements in various ways (profile of the piece, rim and so forth). This detail runs through Wirkkala's work, from the glasses for Iittala to the cups and vases in ceramic or glass for Rosenthal, particularly during the 1960s. They are made of light blown glass, generally in two colours joined by the *incalmo* technique.

### **Bambù 1966**

This name has been assigned to two small glass series designed by Wirkkala for Venini in early 1966, which were included in the Red Catalogue under the numbers 508 and 509. These are cylindrical vases of various heights and proportions with horizontal embossing in a shape reminiscent of a bamboo trunk and, more generally, a type of vase recurring in Finnish art-glass production: from Wirkkala's *Bambù* vase for Iittala (c. 1952) in engraved crystal glass, to that of Timo Sarpaneva, also for Iittala, in crystal glass with a corrugated surface (c. 1965), to the very colourful homonymous series of vases by Oiva Toikka for Nuutajärvi (1966). In tackling the theme, Wirkkala used the Murano technique of *incalmo* working on the juxtaposition of coloured transparent glass and studying various colour combinations. The models saw a rather limited production.

## ROOM 3

### **Pianissimo 1966**

This is a series composed of five vases and a plate in two- or three-colour transparent glass, depending on the case, joined with either one or two *incalmo* processes. The vases, of different heights, but mostly compact in size, are characterized by the extreme simplicity of the design. They have a cylindrical shape, with rounded angles at the base, except for model no. 504.0, which is oval in shape. The tallest models and the plate have a central band of colour which becomes a rim in the smaller models. This series was exhibited at the 33rd Venice Biennale in 1966.

### **Coreani 1966-67**

One of the best-known series designed by Tapio Wirkkala, recognisable by its distinctive two-colour technique with large twisted bands generally in *verde mela* and *acquamarina* transparent glass, but also, to a lesser extent, in green and purple. The basic idea is that of a spiral, a recurring theme in Wirkkala's work. In this case the two colours spiral around each other to form the walls of the piece. The working process provides initially for the production of a *pea* (small hollow glass ball) of *crystallo* on which two bands of colour are applied under heat, obtaining a two-colour ball. Rotation and blowing produce the characteristic glass pattern, which is then moulded to the desired shape.

### **Silmä 1966-67**

This is a small series of glass pieces with two different-sized plates and a cylindrical vase with rounded angles. The series was catalogued in c. 1967 under the no. 509 (cf. *Venini Glassware Catalogue*). It is made of monochrome glass with the inclusion of two large polychrome *murrine*, each with a circular core, indicated in the catalogue as 'eyes' from which the term *Silmä* comes, which in Finnish means 'eye'.

### **Macchie 1966-67**

This title indicates glass pieces, some of them catalogued, some produced as prototypes, characterized by patches of colour. These pieces were made and/or designed in the years 1966-67. Two of these models, with patches of coloured glass on the base, based on Wirkkala's designs, entered the Venini catalogue in 1987.

## ROOM 4

### **Piatti 1967-81**

In this room there are several plates created by Tapio Wirkkala during the years of his collaboration with Venini. Most of them belong to the *Piatti di Tapio* series of 1967 and 1970, but some are examples of the *Filigrane di Tapio* series, dating 1970, and the *Inari* series, 1981.

### **Piatti di Tapio 1967**

In his approach to Murano glass Tapio Wirkkala also dealt with *murrina*, which he interpreted in his own way. He created some unusual large polychrome *murrine* with geometric motifs or abstract designs. Some of these *murrine* were used in the production of a series of transparent plates with two or three colours joined by the *incalmo* technique. A selection of these plates (30, 40, 50 cm in diameter) were catalogued with the no. 511. In the Venini Glassware Catalogue, 1967, where the series was referred to as 'Piatti di Tapio', eleven coloured variants were proposed, each marked by a letter of the alphabet. Some examples were exhibited in 1968 at the 34th Venice Biennale and in Turin, at the second edition of Eurodomus.

### **Piatti di Tapio 1970**

Around 1970 in his production for Venini, Wirkkala continued his exploration of plates produced with the *incalmo* technique. This work led to the development of four models that were catalogued in different colour variants and to artefacts which Venini and Wirkkala exhibited in 1970 at the 35th Venice Biennale and in Milan, at the 3rd edition of Eurodomus. Three of these models (nos 529.0, 529.2 and 530.0) have a moulded centre in common with an irregular surface especially evident on the underside which works as a base. The model 531.0 is a bicoloured plate with a patch at the centre and inclusions of copper in suspension at the edge close to the *incalmo*. Most of these models had a limited production, with the exception of 529.1, which was a great success and which since 1976 (Venini luce 76) is present in the catalogue as 'piatto di Tapio'.

## ROOM 5

### **Coppe 1970-81**

Here are exhibited several bowls designed by Tapio Wirkkala between 1970 and 1981. Four were made with the same motifs as the 'Piatti di Tapio' series of 1970, while two belong to the *Inari* series (1981). The latter, including two bowls and a plate, is one of the last glass series designed by Wirkkala for Venini, in which the designer condenses various experiments developed at Murano, combined with suggestions from his homeland and the Saami culture honoured in the title (*Inari*).

### **Filigrane di Tapio 1970**

Indicative of Wirkkala's production for Venini in the 1970s, the *Filigrane di Tapio* include a series of vases and bowls in two different sizes, made of three vases and two plates produced in white (*lattimo*) or black glass and in white (*lattimo*) and black *filigrana* joined by the *incalmo* technique. These are artefacts in which the essentiality of the design is accompanied by a play of opaque and semitransparent effects, which seems aimed at marrying design and tradition. In such dialectic, the wide flared rim of vases no. 534 figuratively characterizes the object and contrasts with the cylindrical body of the vase.

### **Servizi da tavola 1965-70**

Among Tapio Wirkkala's early works for Venini there are a few series of glasses designed in the later months of 1965 and conceived also in relation to a possible partnership with the Rosenthal firm. They were all goblets, for most of which Wirkkala chose to use the Murano technique of *filigrana* to make individual pieces or parts of them. The best-known example is series no. 300, entirely in *filigrana*, where the goblets are designed to be made in a single piece. By the first half of 1966 other tableware was developed, including carafes, for which transparent coloured glass was generally adopted, often using the *incalmo* technique. The *Rovaniemi* series, dated 1970, represents a new direction in tableware design, to which Wirkkala gave his full attention around that time. The name of the series, which celebrates the capital of Lapland, consists of four goblet models and a bowl, all with cylindrical stem in *crystallo* with enclosed bubble and bowl in *mezza filigrana* glass. Included in this series is also a bottle in *mezza filigrana*.

### **Pavoni 1981 ca.**

The series includes two models of bottles and two models of vases, having in common two patches of colour with a rounded profile on the base and the lower part of the piece. The bottles are made in transparent glass and appear in the Venini Catalogue of 1982 in the variants *talpa*-red and *pagliesco*-green. In the vases, on the other hand, Wirkkala used the *filigrana* technique and that of *fenicio* glass to create artefacts with a characteristic structure where the continuity of the *filigrane* is interrupted by a kind of vertical groove which changes the pattern.

## ROOM 6

### Introduction

#### **Crepuscoli 1964**

The series includes six models of coloured transparent glass vases, the distinctive mark of which is the presence of a convexity and/or concavity visible in transparency and mostly made in a different colour from the walls of the piece. In some of these models the personal reflection of Zuccheri on the works of Thomas Stearns of 1961–62 is evident, in particular *Nebbia di Luna* and *Luna della Laguna*. Examples of *Crepuscoli* were exhibited in 1964 at the 32nd Venice Biennale and in New York, at the exhibition *Glass: Czechoslovakia and Italy* held at the Museum of Contemporary Crafts.

#### **Tronchi 1967**

The series includes four models of cylindrical vases or oval-shaped vases, irregular in shape and quite tall, with the characteristic superficial graining which, in a sort of synthetic representation, recall the ruggedness of tree trunks. The graining is obtained with a specific mould, while the shape of the piece is made by hand. *Stracciato* glass was used to make these vases, a semi-opaque glass obtained by mixing opaque colours with *crystallo* glass to create a streaked and discontinuous texture.

#### **Scolpiti 1967**

This series includes five models of vases of great sculptural and figurative significance made of opaque glass and *crystallo* glass having in common the presence of two vertical contraposed ‘fissures’ in *crystallo* glass interrupting the continuity of the coloured surface. In most vases the fissures are highlighted by ribbing applied at their sides for most of their height. With the exception of the irregularly flared vase, the cylindrical models are more or less deformed by the flattening of the walls, particularly near the mouth, a deformation which accentuates the sculptural qualities of the piece. In two models a lenticular-shaped decoration is added, carried out by wheel-grinding, which makes the base *crystallo* glass visible under the coloured opaque glass applied over it. Some pieces of this series were exhibited in Venice at the ‘contested’ Biennale of 1968. A simplified variant of this theme is represented by two models for a bottle and a vase, both with rectangular cross-sections, in opaque glass with ‘fissure’ in *crystallo* glass (series 716).

#### **Ninfee 1967**

This is a series of five bowls, most of which are large in size (diameter from 25 to 65 cm), intended as plant holders, receptacles for bunches of flowers or table centre-pieces of a remarkable figurative impact. The *Ninfee* are distinguished by their original shape with strong ribbing and waving rims, associated with a glass pattern of thin ribbing and with evocative chromatic effects. *Stracciato* glass was used to make these models, a semi-opaque glass obtained by mixing opaque colours with *crystallo* glass to obtain a striated and discontinuous texture. A glass bubble is blown, which is then placed, flattened and pulled over a specific pattern shaped with parallel ‘lamellae’ which, by imprinting themselves on the surface, determine the characteristic grooving of the glass. The glass is then turned over and placed back on the mold so as to have the grooving on both sides. The piece is shaped by placing the vitreous substance

obtained on a special metal mold with points and little arches. Finally, adjustments are made using pliers and other tools used in the finishing stage.

## ROOM 7

### **Giade 1964**

La serie nasce dalle sperimentazioni sulla materia vitrea portate avanti da Toni Zuccheri nei primi anni di collaborazione con la Venini e comprende una serie di bottiglie e di vasi, realizzati con un inedito tessuto vitreo opaco impreziosito da filamenti di rame o di ottone applicati a caldo e inglobati nella parete dell'oggetto. La loro presenza determina una superficie screziata che rimanda a quella della pietra dura da cui questi vetri prendono il nome. In occasione della XXXII Biennale di Venezia (1964) furono esposti nove esemplari.

### **Grovigli 1964**

Si tratta di una piccola serie di manufatti (un vaso, due coppe, una sfera e un cubo) in vetro trasparente di grosso spessore (*crystallo* o rosato) con un intreccio di fili di rame incluso nella base o al centro dell'oggetto. La serie rappresenta, insieme alle *Giade*, una sperimentazione sull'utilizzo di filamenti metallici per ottenere suggestivi tessuti vitrei applicando o inglobando gli stessi nella massa vitrea. Il tema, già affrontato da Ercole Barovier con la tecnica della colorazione a caldo senza fusione, in particolare nella serie *Crepuscolo* degli anni Trenta, viene qui sviluppato in modo del tutto personale con risultati inediti proprio per il valore formale che Zuccheri attribuisce al groviglio dei fili nella loro integrità e nel loro intrecciarsi in sospensione nella massa vitrea.

### **Vetrate Grosse Gio Ponti / Toni Zuccheri**

Interested in the subject of stained glass, in 1956 Gio Ponti had already contacted Paolo Venini regarding the production of 'glass blocks in magnificent colours' but without any result. The subject was taken up again between 1963 and 1964 when, thanks to the availability of Ludovico de Santillana and the presence at the furnace of Toni Zuccheri, experiments were started on thick glass sheets with various inclusions, starting with the *cotissi* (glass in irregular blocks remaining in the crucible at the end of processing). 'And here a Venetian, Toni Zuccheri, [...] an artist of good taste who "discovered" for me', stresses Ponti, 'and implemented, at Murano, at the school of Ca' Venini, that knowledgeable and ingenious school, "discovered", I repeat, all or nearly all that can be done and has not yet been done with thick glass or inside thick glass with the colours of the glass pieces that make it up and with their different textures, with the insertions of *murrine*, of canes, of threads and delicate nets of metal or of *filigrana*. A new world.' (*Domus*, March 1966). Given the weight of the blocks, Ponti chose to mount the pieces in metal frames with vertical holding strips. The first result of this work is represented by the two sculptural stained-glass pieces produced for the headquarters of the Cassa di Risparmio di Padova e Rovigo in Padua (1964), which became a kind of model. In addition, stained-glass panels and single panes on metal frames were made for museums and private collectors.

### **Cassa di Risparmio di Padova e Rovigo, Padova 1964**

The period 1959–64 saw Gio Ponti and his studio busy with, among other things, the enlargement of the headquarters of the Cassa di Risparmio di Padova e Rovigo, now Intesa Sanpaolo, in Padua, with the expansion of the old Palazzo Donghi building to the north. In defining the project, which had to take account of preexisting architectural context in the immediate area (for example the Eremitani complex to the east and the Roman arena to the north), the solution of the northern end with a stained-glass façade represents what the planners call 'a modern motif' which, 'looking (north) outwards from the square into the emptiness of the space and for reasons of perspective appearing isolated, is a valid solution' (Relazione 1959, Intesa Sanpaolo, Archivio Storico, Cassa di Risparmio di Padova). This façade corresponds to the headquarters and offices for the Chairman and from 1959 it was proposed that it could be 'enlivened,

but not excessively so, with a sculpture, which would be beautiful to see also from behind the window of the Chairman's office'. In implementing this intention Gio Ponti turned to Venini for the production of a new stained-glass piece designed to consist of thick blocks and polychrome inserts, for the study and development of which he availed himself of the research and work of Toni Zuccheri. The stained-glass piece, composed of two panels placed side by side, was made by June 1964, as evidenced by the invoice regarding the 'stained-glass piece after a design by the architect Gio Ponti with the collaboration of Toni Zuccheri consisting of a slab of mist glass with threads, *murrine* and other miscellaneous material.' (26 June 1964, Intesa Sanpaolo, Archivio Storico, Cassa di Risparmio di Padova).

#### ROOM 8 – CORRIDOR

##### **Bestiario anni '60**

At the end of 1961, while still a university student, Toni Zuccheri was introduced to the Venini glassworks, with the objective of creating a *bestiario* [bestiary] in glass. The project came to fruition at the 32nd Venice Biennale in 1964, where two guineafowls and a turkey in *murrine* glass were exhibited, with heads moulded in polychrome glass and claws in bronze using the lost-wax technique, together with three ducks in polychrome glass. Semi-transparent *murrine* glass is used to make the body of the fowl, so as to render the plumage of the birds and structure its volume. While for the guineafowl, *murrina a puntini*, was adopted, a technique already present in the second half of the 1950s in artefacts designed by Paolo Venini, for the turkey a triangular *murrina* with an ear motif was designed, proposed in both *lattimo* and *crystallo* glass and black and *crystallo* glass. The ducks, identified as *Morettone* (tufted duck species) and *Salsegna* (teal), were made by combining, in a casual way, a semitransparent polychrome cane structure with irregular patches and filaments of opaque glass decorated *a piume* (with feathers), which in their arrangement ideally refer to the characteristic colours of these anatids. In February 1965, *Domus* illustrated an extraordinary example of the famous Upupa which, as explained in the review by Zuccheri himself, is 'a sculpture in bronze, hollowed and drilled, partially covered with transparent and semitransparent "feathers" attached one by one with a special glue'. Initially the guineafowl, turkey and hoopoe were proposed in a numbered series of thirty pieces, but already in 1968 the first two birds, together with the ducks, were included in the Green Catalogue, unlike the hoopoe which appeared in the catalogue only from 1984, in a version with an adjusted bronze base.



##### **Fenice 1986-87**

Having re-established his association with the firm now under new ownership (Ferruzzi Gardini), after the Venini family left the company (1986), Zuccheri continued his ceaseless research which would lead to new challenges, consisting in part in the development of subjects already dealt with in the preceding years in other contexts. This was the case with the *Fenice* (Phoenix), a subject he had tackled on a smaller scale in the study and realisation of the *Fenice d'oro* prize for the best actor/actress at the Venice Film Festival in 1981. Between 1986 and 1987, with the cooperation also of the Brustolin art foundry of Verona with which Zuccheri usually worked, the project took the shape of a large-scale *Fenice* in lost wax bronze with elements of mostly opaque polychrome glass. Zuccheri, who approached the subject with great passion, paid particular attention to possible solutions for the head, wings, tail and the connecting elements between the parts. Three examples were produced on this subject.

##### **Giò Caroli 1979, Canne sovrapposte 1982**

At the end of the 1970s we find a small series of glass pieces made by Venini after the design of Toni Zuccheri for the Valenza goldsmith company Giò Caroli, founded in 1970 by Carlo Ciari and Giovanni Illario. These were *I falconi*, a series of containers with the characteristic lid in black glass bearing the stylised head of a falcon, shaped by grinding. Created in four sizes, the vases with lids were produced in the monochrome version in black glass and in a version with thin polychrome superimposed canes worked at the

wheel, gradually uncovering the colours of the underlying canes, so that a structure with irregular bands is obtained. The vitreous substance obtained in this way ideally alludes to the plumage of the bird. The finishings of the falcon's head (crest, eyes, collar) are in gold. The shape of the containers reflects the style of a canopic jar combined with the noble theme of falconry. Following this experiment Zuccheri studied two bottles and two vases in glass with thin superimposed polychrome canes worked at the wheel which were included in the Venini catalogue. The model of the bottle is surmounted by a stylised bird's head in *verde antico* opaque glass or in *avorio* glass worked at the wheel.

### **Bestiario anni '80**

As the 1980s approached, Zuccheri again tackled the theme of animals in glass by creating a new bestiary, progressively enriched with additional models from 1979 to about 1983. The first models were presented in September 1979 in the Venini shop in Milan in a dedicated exhibition. Among these was a new series of ducks (no. 410.05) with seven variants and two of wigeons created in solid glass with bodies and heads shaped by grinding. The design is highly stylised and the features of the pieces bring to mind the hunting decoys found in the *valle* of the Venice lagoon. Most of the models are distinguished by the vitreous material made of superimposed polychrome canes, the layers of which are revealed by the grinding process, as in the contemporary series of vases with lids made for Giò Caroli. In general, the use of the grinding wheel was almost constant in the production of the animals of this period which, with the exception of the owl (1983) in solid glass, have bodies in blown glass with a polychrome cane structure and claws in lost-wax bronze. There are the cock and hen with bodies variegated by deep grinding (1979), followed by the seagull and pigeon distinctive in their *tessitura rigata* (lined texture, c. 1980). The lapwing and pheasant, studied in more synthetic forms, are datable to c. 1983.

### **Membrane 1972**

The series is an attempt by Zuccheri to combine an essential design, like that of the 1970s, with new research on colour and new production techniques. The result is a series of artefacts, almost all spherical or cylindrical in shape, in *crystallo* glass with an internal diaphragm (*a membrane*) in *crystallo* glass with bands or streaks or patches in opaque coloured glass. While models of a certain austerity were included in the catalogue in the same year, 1972, in the last Biennale devoted to the decorative arts, a series of vases called *Membrane ondulate bicolori* was exhibited, where the internal diaphragm was enhanced by striations of irregular or coiled colours

## 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 guided tours and all the educational activities of LE STANZE DEL VETRO are **free of charge**.

LE STANZE DEL VETRO



## THE GLASS STUDY CENTRE

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

The recent, considerable increase in the donations of documents, collections and materials to the Centre from private individuals and local institutions, shows the appreciation for the Centre's activities – significantly being pursued in Venice, the most original home of modern art glassmaking. The new additions to its initial archival collection have fostered remarkable international collaborations with museums, institutions and other research centres, as well as numerous requests to make donations and bequests.

The main goal of the Glass Study Centre is to consolidate its **specialised library**, which already hosts over 2,300 books, many of which are unique copies or first editions. Among its various initiatives, often in collaboration with the city's universities, the Centre regularly organises meetings and guided tours for schools of all levels.

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

### The Glass Study Centre Collections

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

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

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

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

LE STANZE DEL VETRO



## Contents:

1 **SPECIALISED LIBRARY:** over 2,300 books

## 2 **ARCHIVAL DOCUMENTS**

**Over 150,000** items (drawings, photographs, albums and documents)

### **Archivio Seguso Vetri d'Arte**

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

**MAIN SERIES:** drawings, photographs; this is principally a furnace archive.

**PERIOD:** 1937–1973

**REGISTERED BUSINESS NAME:** Artistica Soffieria e Vetreria - Barovier Seguso e Ferro - Seguso Vetri d'arte

**MAIN DESIGNERS:** Flavio Poli, Mario Pinzoni, Vittorio Rigattieri

### **Archivio Pauly & C. – C.V.M.**

**CONTENTS:** estimated 40,000 documents

**MAIN SERIES:** administration, accounting, drawings, photographs.

**PERIOD:** 1901 – early 2000s

### **Archivio Vinicio Vianello**

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

**MAIN SERIES:** drawings, photography, miscellany.

**PERIOD:** 1956-1988

### **Archivio M.V.M. Cappellin & C.**

**CONTENTS:** 651 drawings, 7 photographic albums, 10 production catalogues

**MAIN SERIES:** drawings, photographs

**PERIOD:** 1925–1931

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

**CONTENTS:** 8,195 drawings, 2,247 photograph, 25 photographic albums

**MAIN SERIES:** drawings, photography

**PERIOD:** 1938–1963

### **Archivio Salviati & C.**

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

**MAIN SERIES:** drawings, photography

**PERIOD:** 1903-1959

### **Fondo Vetrerie Antonio Salviati**

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

**MAIN SERIES:** administration, photographs, miscellany (sketches, correspondence)

**PERIOD:** 1901-1992

### **Archivio Fulvio Bianconi**

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

**MAIN SERIES:** drawings

**PERIOD:** mainly 1950s

### **Archivio Luigi Scarpa Croce**

**CONTENTS:** 230 drawings

**MAIN SERIES:** drawings

**PERIOD:** 1950s

### **Archivio Flavio Poli – Cristallerie / Società Veneziana Conterie**

**CONTENTS:** 115 drawings

**MAIN SERIES:** drawings

**PERIOD:** 1964-1966

**Archivio Luciano Vistosi**

**CONTENTS:** part of the company archive  
**MAIN SERIES:** administration, accounting  
**PERIOD:** 1952 – late 20th century

**Archivio Anna Venini**

**CONTENTS:** 139 items including box binders with index cards of art works, newspaper articles, correspondence, patents.  
**MAIN SERIES:** photographs, correspondence, press cuttings  
**PERIOD:** 1902-2005

**Archivio Heinz Oestergaard**

**CONTENTS:** 105 photographs, 17 plates, 6 miscellaneous  
**MAIN SERIES:** photographs  
**PERIOD:** 1980s

**Plus**

- **Barovier Seguso e Ferro:** 29 drawings + 3 albums, 1933-1936
- **Ginny Ruffner:** 52 drawings made in 1989 for Vistosi, with the collaboration of master glassmaker Silvano Signoretto
- **Peter Shire:** 40 drawings, 1988-1989
- **Emmanuel Babled:** 20 designs for the *Primaire* collection 9.9.99
- **Cattellan Murano:** 51 photographs, miscellanea
- **Cristiano Bianchin:** 200 items including designs and sketches, 9 note books, 9 binders
- **Giorgio Vigna:** 645 original drawings with mixed techniques, digital materials of sketches from notebooks, digital and analogic photos, catalogues
- **Silvano Rubino:** 229 projects related to different models and their studies, 1 notebook with sketches and drawings. All realized between 2001 and 2012
- **Pino Signoretto:** complete archive
- **Angelo Barovier:** 1 drawing, 1 photograph, 1 small box with various items
- **Anzolo Fuga:** 4 drawings
- **Balsamo Stella:** 13 drawings
- **Remy & C.:** 1 photographic album
- **Successori Andrea Rioda:** 2 production catalogues, 1 photographic album
- **Vetri soffiati muranesi Venini & C:** 1 production catalogue

**3 DIGITAL ARCHIVES**

**TOTAL: 25,670** documents

Number of documents in each digital archive:

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

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

*For information:*

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 Marzia Scalon and Sabina Tutone  
 centrostudivetro@cini.it  
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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)

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

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

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