

LE STANZE DEL VETRO  
*A Project by Fondazione Giorgio Cini and Pentagram Stiftung*

Venice, Island of San Giorgio Maggiore  
4 April – 31 July 2022

## *FontanaArte. House of Glass*

curated by Christian Larsen

**The spring exhibition at LE STANZE DEL VETRO focuses on the legendary Milan company FontanaArte in the production period of its four great artistic directors: Gio Ponti, Pietro Chiesa, Max Ingrand and Gae Aulenti**

**FontanaArte. House of Glass**, curated by **Christian Larsen**, is the spring exhibition at LE STANZE DEL VETRO, offering a **critical retrospective** on the glass furnishings of the legendary Milan company, through an overview of the creative catalogue and production periods of its four great artistic directors: **Gio Ponti** (1932–1933), **Pietro Chiesa** (1933–1948), **Max Ingrand** (1954–1967) and **Gae Aulenti** (1979–1996). The exhibition will run **from 4 April to 31 July 2022**, on the Island of San Giorgio Maggiore.

The exhibition focuses on the poetic possibilities of **plate glass**, an industrial material worked by many of the designers and artists associated with the Milan company over the course of its history, through **85 of the most exceptional pieces** produced by FontanaArte.

From the time of its foundation by Gio Ponti in 1932 until 1996, when Aulenti left the company, the FontanaArte catalogue traces a historical stylistic arc in **twentieth-century design**, from the rational logic of Modernism to the playfulness of Postmodernism. **The company set the standards of Italian design**: the perfect continuity between classicism and contemporary technology, the ideal matching of art and industry, the superlative quality of the materials and craft handling of industrial glass and the elevation of the everyday object to the art of living.

The exhibition is laid out with each gallery focusing on each designer and culminates in a **suite furnished** in the FontanaArte style to **evoke a dwelling made of glass interiors**. The staging is designed by architect **Massimiliano Locatelli**.

The presentation of interiors underlines the importance of FontanaArte in the history of design: the **house of glass**, a technological dream of modernist architects, was achieved in Gio Ponti and Luigi Fontana's avant-garde vision with the aim of reinventing this outdoor construction material as a new luxury standard for interior home decorating.

*FontanaArte. House of Glass* is accompanied by an illustrated catalogue, published by **Skira**, containing essays by leading scholars and a collection of all the pieces shown in the exhibition.

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**INFORMATION:**

PRODUCTION: Fondazione Giorgio Cini and Pentagram Stiftung  
TITLE: **FontanaArte. House of Glass**  
CURATOR: Christian Larsen  
PRESS PREVIEW: 2 April 2022, 11.30am  
DATES: 4 April – 31 July 2022  
TIMES: 10am – 7pm, closed on Wednesdays. Open on Wednesday April 20, 2022  
VENUE: LE STANZE DEL VETRO, Fondazione Giorgio Cini  
ADDRESS: Island of San Giorgio Maggiore, Venice  
TICKET OFFICE: Free entrance  
CATALOGUE: Skira  
INFO: [info@lestanzedelvetro.org](mailto:info@lestanzedelvetro.org), [info@cini.it](mailto:info@cini.it)  
WEB: [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).

**FOR MORE INFORMATION:**

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## FONTANAARTE'S HISTORICAL OVERVIEW

In 1881, Luigi Fontana founded the Luigi Fontana & Co. in Milan to manufacture float glass for the building industry. In 1906, the company set up a pavilion at the Milan International Fair where it showed its production capabilities to the visiting public. Its full-hearted embrace of the Art Nouveau style turned out to be a highly successful way of gaining good publicity and burnishing its reputation for excellence. Under the artistic direction of Gio Ponti and Pietro Chiesa in the early 1930s, FontanaArte opened new branches in Italy and established itself as a modern furniture brand producing locally manufactured and customized works that would become timeless classics. In the 1940s, the company expanded beyond the national confines of Italy in spite of the World War inflicting a severe blow on glass production and causing the decommissioning or destruction of several factories. Upon the death of Luigi Fontana in 1946, the entire structure of the company was overhauled. In 1954, Max Ingrand, the French twentieth-century master of stained glass production, was appointed artistic director, and inaugurated a whole new era of production. The role of artistic director passed to Gae Aulenti for the period 1979–1996. Under her direction, the company's catalogue came to include the most successful objects ever made by the company, some of which acquired iconic status, and thanks to which FontanaArte reaffirmed its historical reputation and image.

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## FREE EDUCATIONAL ACTIVITIES AND GUIDED TOURS

Visitors of LE STANZE DEL VETRO can enjoy **free guided tours** of *FontanaArte. House of Glass* as of **Saturday 9 April\***; every **Saturday** and **Sunday at 12 noon in English and at 3.30pm in Italian** (at 5pm, starting from June).

Guided tours **in Italian** are also scheduled on **Monday 18** and **Monday 25 April** at 3.30pm and on **2 June** at 5pm. A special visit to the exhibition is scheduled in the Italian Sign Language for the hearing-impaired visitors on **May 7**.

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 every Thursday and Friday at 6pm, starting from the end of April, 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 exhibits on display.

### 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 **8, 15, 22 and 29 May** at 10.30 am\* dedicated to the exhibition.

*Fuso-Fuso!!*, the meetings with experts of the history and techniques of glassmaking, will also resume on May 13 and 27.

### Educational activities for schools

Starting from April 21, 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) in April.

All the educational activities are free of charge and curated by Artsystem.

Booking is necessary through the **toll-free number 800-662477** (Monday-Friday, 10 am – 5 pm) or **[artsystem@artsystem.it](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.



## FONTANAARTE IN PERSPECTIVE: THE POETICS OF PLATE GLASS

Christian Larsen, *Curator*

(extract from the catalogue)

Murano was at the height of artistry in glass, with everything made by hand, and primarily of blown glass rather than industrially produced plate glass. For example, Carlo Scarpa's work with Venini in the 1930s was a labour of reviving ancient glassmaking techniques that had largely been lost. In fact, each handmade piece was named after the technique from which it was made. Each work was a singular, original work of art. No two were the same. Instead, each was a variant on a handcrafted technique executed with masterful excellence. In a very different approach, the glass workshops at the Bauhaus attempted an alliance with industry through handmade prototypes, although the end goal was not handmade glass, but the production of industrial glass. This was best represented in the iconic lamps produced in collaboration with Marianne Brandt and Christian Dell in the metal workshops, of which Wilhelm Wagenfeld's model has become the most iconic. In fact Wagenfeld's later glassmaking at Jena, Germany—his *Kubus* stacking storage container system and tea set—demonstrate the rigour of a fully industrial, mass-production approach. Perhaps the American model most closely aligned to the Milanese one proposed by FontanaArte was at Steuben and Corning Glass Works in New York, where extensive glass workshops and industrial production engaged such artist-designers as Frederick Carder, Sydney Waugh, and Walter Dorwin Teague. Like FontanaArte, their products ranged the full scale of the market, from singular works of art shown at international fairs and exhibitions, to industrial productions for the mass market. While Steuben and Corning enjoyed acclaim from the Museum of Modern Art, where their work was fundamental to the early founding of the permanent collection, they produced mostly decorative objects such as vases and bowls, rather than a full range of furniture and lighting for interiors the way FontanaArte did.

The model that inspired Ponti in founding FontanaArte and to which he repeatedly referred as a perfect marriage of artistry and industry was the Swedish company Orrefors. Ponti was impressed with the Orrefors display at the 1927 Monza Biennale. With such artists as Edward Hald and Simon Gate leading the production of their designs in the workshops, the company produced modern updates of traditional neoclassical forms, often engraved with classical references. This certainly spoke to Ponti's own neoclassical sensibilities that he had cultivated at ceramic company Richard Ginori. The continuity between ancient classical tradition and modern technological innovation was an international strain of modernism more widespread than traditional historiography would like to acknowledge. Philip Johnson's *International Style* exhibition privileged a modernism based on ahistorical ruptures from tradition that sought new constructive languages untethered from the past. As the turbulent 1930s saw the rise of political regimes seeking to visually anchor their legitimacy on the ancient glory of the Roman empire, neoclassical styles in art, industry, and architecture proliferated as a truly international style. While FontanaArte certainly produced many objects within this stylistic vein, that was not the only influence on the company's production.

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## EXHIBITED WORKS

### SALA 1

#### ORIGINS: 1930s INDUSTRIAL GLASS PRODUCTION

The first gallery offers an impressionistic view of industrial glass production in the 1930s, when FontanaArte was still in the early years of creation. Excerpts from newsreels of the period were shot at various global locations in Europe and the US, where innovative new technologies such as tempered and security glass had just been developed, of the type that FontanaArte would also use. The film clips focus on the process of making plate glass, the fundamental basis of FontanaArte's products. The Milanese architect Massimiliano Locatelli designed the stools in this gallery from upcycled cast-offs of industrial glass manufacturing. In the same spirit as FontanaArte, the stools are a poetic play on the aesthetic and structural possibilities of plate glass as a raw material in design.

### SALA 2

#### GIO PONTI AND PIETRO CHIESA

Luigi Fontana & Co. had been producing industrial plate glass for the Milanese construction industry since 1881. Over time, the company diversified into glass products for the home. It wasn't until the 1930 Monza Biennale that Luigi Fontana first collaborated with the celebrated Milanese architect-designer Gio Ponti (1891-1979). With the encounter between Fontana's production facilities and Ponti's artistic vision for glass as a versatile and innovative design material, industry and art merged to produce a stunning array of luxurious modern glass furnishings. Ponti had shown a taste for design allusions to classical antiquity. His mirrors featured themed with sirens and zodiac signs, and his monumental coupes referenced braziers discovered in archeological digs. Ponti mined the language of *italianità* during the interwar period when allusions to the glory of former empire had a potent political impact. A year after the official founding of FontanaArte in 1932, Ponti invited the master glassmaker Pietro Chiesa (1892-1948) to join as artistic director. With his arrival, Chiesa folded in the full talent and force of the craftspeople at his own bottega. He added an astonishing number of objects of great stylistic diversity to the FontanaArte catalogue. Some pieces continued the allusions to classical antiquity, but Chiesa pioneered a new decorative language in glass.

### SALA 3

#### MAX INGRAND: MASTER OF FORM

The French master of stained glass Max Ingrand (1908-1969) joined FontanaArte in 1954. His early work had already impressed Gio Ponti in the 1930s when the Italian architect saw Ingrand's large engraved panel *The Milky Way* in Brussels. By the early 1950s, Ingrand was already an artistic consultant to Saint-Gobain, the French glass manufacturer that served as a parent company to FontanaArte. Ingrand kept his workshop in Paris in parallel with his work in Milan at FontanaArte. Ingrand's great challenge and ultimate success was meeting the market demands of a booming economy in the 1950s and 1960s. He was able to produce designs that maintained the company's reputation for high quality craftsmanship while also producing in much greater quantity than ever before. Some works like the grand chandelier in this gallery are singular virtuoso pieces of great technical and artistic skill that were destined for public display. Others, like the table mirror, are more modest yet still demonstrate the company's sophisticated savoir faire in the ingenious structural articulations and joinery between glass and metal.

### SALA 4

#### MAX INGRAND: MASTER OF LIGHT

From his earliest childhood memories of basking in the light of stained glass at Chartres cathedral, Max Ingrand (1908-1969) was destined to master the many nuances between light and glass. Over the course of his career, he designed the windows for over two hundred religious

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buildings in Europe, the US, and Brazil, in addition to many commercial and civic projects, including the Palais de Tokyo in Paris and the *Normandie* ocean liner. It was during his thirteen-year tenure at FontanaArte, from 1954 to 1967, that he mastered the combination of light and glass as an industrial product. The works in this gallery represent the astonishing array of ways in which he gave form to light through glass. Of his chosen medium, Ingrand wrote, 'A secret material, difficult to work with, but so noble and precious, glass seems to be the ideal complement to light, in which it plays by transmitting, by reflecting. It's a perfect combination.'

#### SALA 5

##### GAE AULENTI

The celebrated architect-designer Gae Aulenti (1927-2012) had already contributed her first design for FontanaArte in 1964 with her *Giova* table lamp, shown in this gallery. The piece is emblematic of her innovative thinking: a lamp that is more than just a lamp, but also a flower vase, or a vessel that could be personalized to suit one's taste. She became artistic director from 1979 to 1996. Under the new leadership of Carlo Guglielmi, Aulenti returned the company to its former glory, which had somewhat faded since 1972 when Saint-Gobain took over its administration. Aulenti chose to focus on the brand legacy and tradition, continuing to produce classic designs from the past, and putting glass again at the center of all future production. She formed a team of designers including Piero Castiglioni for lighting, Pierluigi Cerri for communications, Daniela Puppa and Franco Raggi for exhibitions and displays. The company invited the most esteemed designers to contribute their visions to the catalogue, including Renzo Piano, Ettore Sottsass and Umberto Riva. Together these designers would respect the FontanaArte ethos while moving the company into a new era of technological innovation with a restrained post-modern aesthetic.

#### SALA 6

##### HOUSE OF GLASS

The exhibition culminates in a 'house of glass,' a suite of galleries meant to evoke a domestic space furnished only with objects by FontanaArte. As designed by Massimiliano Locatelli, the house of glass strips the dwelling down to an enfilade of abstract spaces delineated by glass walls, allowing us to see through and across space, overlapping and juxtaposing objects. This minimalistic approach focuses our attention on the diversity of FontanaArte objects and the way they coexist and operate spatially. This presentation of interiors underscores FontanaArte's essential importance in the history of design. The house of glass has long been a dream of ideal architecture, since King Solomon's palace in the Bible, through to the technological solutions offered by modernist architects such as Taut, Chareau, Mies van der Rohe, Johnson, Bo Bardi, and Frey. But it was the avant-garde vision of Luigi Fontana and Gio Ponti to reinvent industrial glass from an exterior construction material to a new luxurious standard for furnishing the interior of the home. To live not just encased in glass, but to live with glass.

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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 20<sup>th</sup> and 21<sup>st</sup> century Art in order to bring this medium back into the centre 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**.

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## 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 d 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 Vetrerie 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.

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## 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, glass and colour samples

**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 and 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

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

*For information:*

Glass Study Centre

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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, UK  
(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)

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**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)

**Tapio Wirkkala at Venini and Toni Zuccheri at Venini.**

**Two exhibitions at LE STANZE DEL VETRO**

Curated by Marino Barovier  
(21.11.2021 / 13.03.2022)

LE STANZE DEL VETRO

