

# Vetro e Verità

RADFORD UNIVERSITY  
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*Vetro e Verità*  
Glass and Truth

August 30 – November 16, 2007  
Flossie Martin Gallery

RADFORD UNIVERSITY  
art   
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# Vetro e Verità

## Glass and Truth

*The centrality of glass to twentieth-century Italian art and design cannot be overemphasized. From the Futurists on, Italian Modernism has celebrated both physical and metaphoric aspects of glass. Glass was clear, pure, and transparent — all qualities that were associated with the good and the true, even the moral. Glass thus became an integral part of the celebration of clarity, sunlight and progress that forms an undercurrent of much Modernist idealism.*

In fact, glass was central to Italian art well before the Modernist era. This exhibition brings together the work of two contemporary Italian photographers with examples of art glass from Murano, the island near Venice that has been the epicenter of glass production in Italy for centuries.

The danger of fire led authorities in 1291 to banish glassmakers from Venice proper, and the furnaces were transferred to a small island in the Venetian lagoon. Ever since, Murano has been a leading center of art glass production. So highly valued was the glass industry that in 1376 the Venetian government declared that the marriage of a nobleman with a daughter of a Muranese glassmaker would not prevent his title from passing on to his offspring — striking evidence of the importance of Murano glass to the Venetian economy!

The Murano glassworks were and are still today very much a family affair. Companies rose, realigned, split apart and were reborn repeatedly, with directors

often coming from the same small number of families. Cappellin, Martinuzzi, Seguso, Venini, Zecchin — these and many more names combined and recombined in the late 19th and early 20th centuries. Some of these names have roots deep in the history of Italian glassmaking. The Barovier family is noted in glassmaking documents from the early 15th century.

This exhibition offers a range of glasswork from more than a dozen designers. Older techniques such as *merletto* and *sommerso*, combined with simple lines and flowing forms, point to the affinity of Murano glass design to the larger Modernist aesthetic while remaining firmly within its own tradition.

Venice is a city of glass. The natural protection afforded by the lagoon waters allowed the Venetians to dispense with the fortifications associated with medieval Europe, and open their palazzi to the light. Visitors were astounded by the number and size of glass windows they saw in Venice.

Apart from the use of glass for windows, there are close connections between architecture and glassmaking in Italy. Several artistic directors and designers at Muranese glassworks were prominent architects, including Carlo Scarpa (at MVM Capellin from 1926-32; at Venini 1934-46); Tommaso Buzzi (Venini 1932-34); and Giò Ponti (Venini, late 1950s).

Lorenza Lucchi Basili's photographs of modern architecture emphasize the interplay of steel, glass and light, and in her "Notes on a Project" (below), she delves into the philosophical and phenomenological consequences of taking glass to be a mirror for architectural truth.

The focus of the second half of *Vetro e Verità*, Daniele Jost's photographs point to postmodern concerns. His digitally manipulated images of glass vessels in the landscape turn glass into a container for anxieties over the environment and the relationship between the manmade and the natural.

The connections Jost sees between glass and truth are, for the moment anyway, uncertain. Like architecture,

photography has deep connections to glass — the lens, the glass-plate negative, and processes such as *cliché verre* that printed the photographic image onto glass. But with the development of digital image manipulation, a more disturbing linkage arises, Jost suggests, as truth is to be guaranteed in neither glass or photograph.

The fragility of glass may act as a metaphor for Jost's concerns for the environment. Jost's work explores what one critic has called the concept of the "universal domus," that is, the question of dwelling. He has recently turned his attention to the industrial landscapes surrounding the Modernist cities of Europe, seeking a better understanding of how we have come to build the world we inhabit. The industrially-produced jars that Jost digitally sets in the landscape are the opposite of the handcrafted Muranese art glass, but all appear to be lit from within like containers for the human spirit.

Preston Thayer  
Director

# Vetro e Verità

## Notes on a project

Lorenza Lucchi Basili

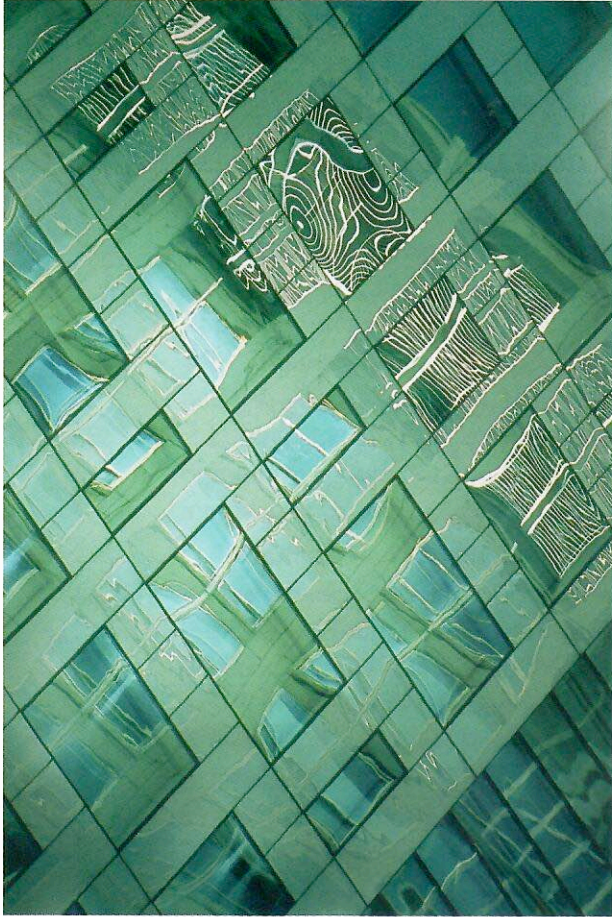
*When I was invited by Radford University to participate in an exhibition under the title Vetro e Verità (Glass and Truth), my first thought was to choose from among my works the ones that best evoked the sensation of glass in architecture, given that my subjects are mainly made of steel, concrete and glass.*

But subsequently, during a trip this spring to Prague, I ran into a strange, windowless building (a theatre), entirely covered with frosted glass tiles [Space 73, Prague]. The day was ending and I witnessed, as the sun set, a strange phenomenon: these tiles gradually appeared as surfaces made of materials other than glass. One moment they looked like they were laminated with gold; the next, looking from an angle, they became stone. An alchemical process. The title of the exhibition — *Vetro e verità* — came back to my mind.

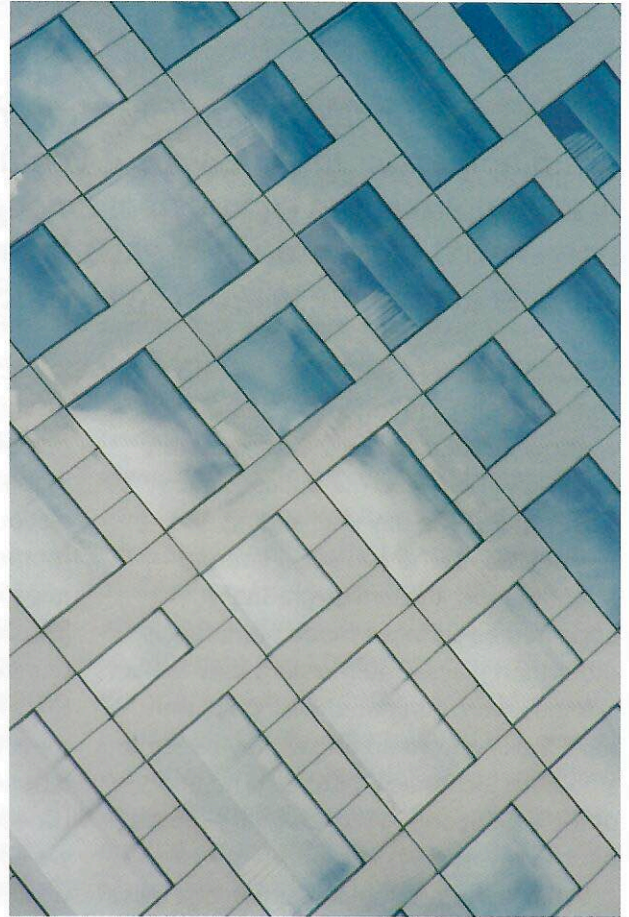
What is truth, in the perception of a glass surface that can appear like humble rock or noble metal? I couldn't resist the temptation of inquiring further into the manifold complexity of the perception of glass elements in architecture. Indeed, several of the images of this building in Prague do not seem to evoke the sensation of glass, but it is the truth that these surfaces remain glass.

Each set of images selected for the exhibition expresses the sense of some personality that the glass manifested in the structures I photographed. The discourse of truth comes into play in the moment of perception, when we may question that the surface is indeed glass [Space Seventy Three, Prague], or we are unsure there is any surface at all [Space Sixty Five, Vancouver]. We might not think that flat glass panes can originate a bending architecture — but they can [Space Seventy, Prague]. And too often, we convince ourselves that reflections in windows are not real — but of course they are [Space Forty Nine, Chicago].

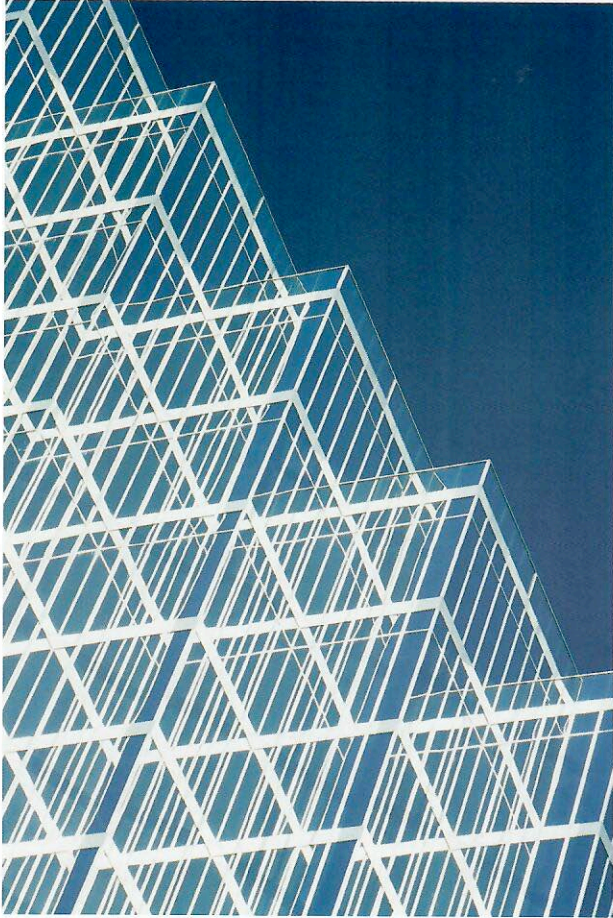
My photographs are intended to make us aware that our conceptions of optical truth are really very narrow; that something as potentially deceiving and intangible as the reflex of a ray of light on a pane of glass may be as close to the essence of reality as one can hope for.



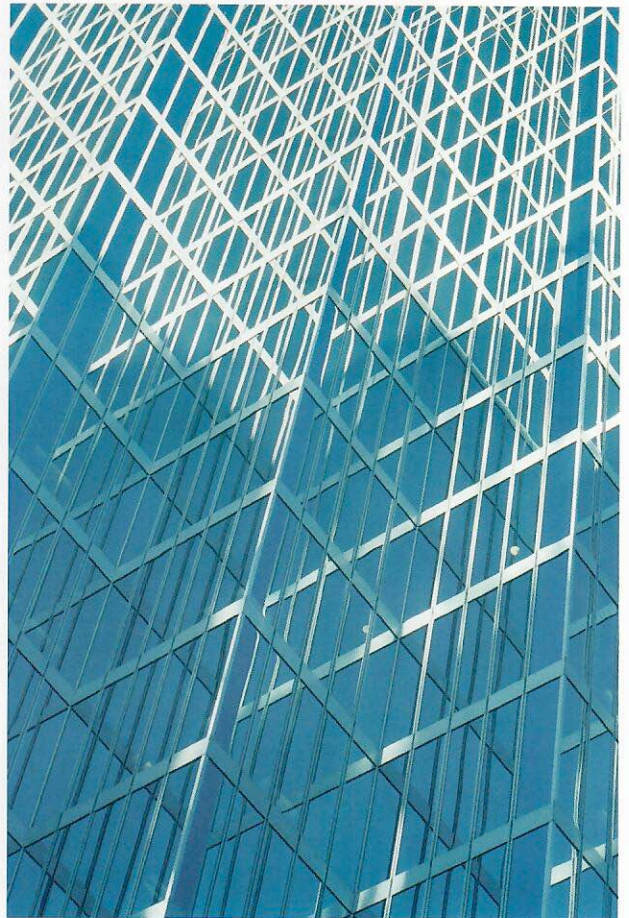
LORENZA LUCCHI BASILI  
Space Forty Nine, Chicago



LORENZA LUCCHI BASILI  
Space Forty Nine, Chicago



LORENZA LUCCHI BASILI  
Space Sixty Five, Vancouver



LORENZA LUCCHI BASILI  
Space Sixty Five, Vancouver



LORENZA LUCCHI BASILI  
Space Seventy, Prague

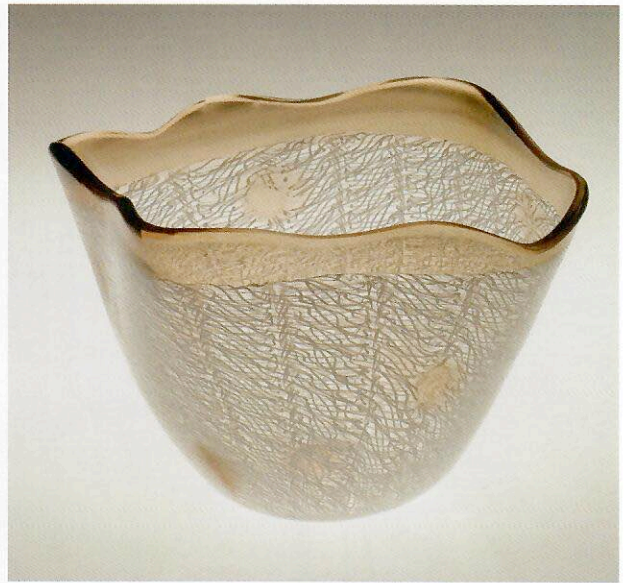




LORENZA LUCCHI BASILI  
Space Seventy, Prague



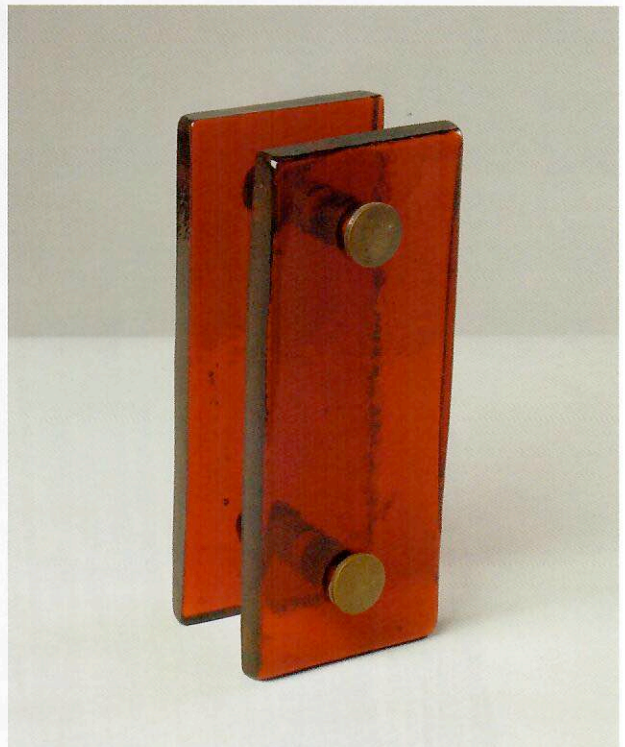
FULVIO BIANCONI (1915-1996). Handkerchief vases for Venini. 5" and 3.5" high. c1950



ARCHIMEDE SEGUSO (1909-1999). Merletto vase. 4" high. c1950



CARLO SCARPA (1906-1978). Vase. 8.5" high. c1940



GINO CENEDESE (1907-1973) Glass & bronze door pulls. 12" high. c1950



Glass bowl. Attributed to M. V. M. CAPPELLIN. 6" high. c1940



DANIELE JOST  
Archetipo 005



DANIELE JOST  
Ego-logic



DANIELE JOST  
Altar Der Schnur



DANIELE JOST  
Arcade Resistance

# Lorenza Lucchi Basili

## Select Solo exhibitions

2007

Spazio sessantadue, Reggio Emilia, Spazio KM129, Reggio Emilia, Italy (curated by Marinella Paderni).

Inside out, outside in, Oredaria Arti Contemporanee, Rome, Italy. (catalog essay by Mark Gisbourne).

Statements, Paris Photo, Paris, France.

2006

StructureSurface, Meno Parkas, Kaunas; Arka, Vilnius, Lithuania (curated by Marina Sorbello).

## Select group exhibitions

2006

Enigma, Galerija Vartai, Vilnius, Lithuania (curated by Arvydas Zalpys).

Dissertare/Disertare, Castello Colonna, Genazzano, Italy (section curated by Laura Barreca).

URP! Dieci posizioni tra pubblico e privato, Assessorato alla Cultura Building, Regione Sardegna, Cagliari, Italy (curated by Giuliana Altea and Mark Gisbourne).

2005

Bologna Flash Art Show, Hotel Sofitel, Bologna, Italy (curated by InterGallery).

InterActs, Hotel Una, Bologna, Italy (curated by InterGallery).

Unsupportable reality, Klaipeda Art Exhibition Hall, Klaipeda, Lithuania (curated by Kristina Budryte).

Universo inverso, Studio G7, Bologna, Italy (curated by Marinella Paderni).

Abstraction: ordine e immaginazione, VIII Casoli International Prize, Cartoteca Regionale delle Marche, Serra San Quirico, Italy (curated by Valerio Dehò).

Opsound at Tokyo-Ozone, Opsound and Palais de Tokyo, Paris, France.

Bologna contemporanea: 1975-2005, Galleria d'Arte Moderna, Bologna, Italy (curated by Peter Weiermair).

Rigorosamente in bianco e nero, Studio G7, Bologna, Italy.

DVDrops: sguardi borderline, Casa della Cultura Giorgio Cini, Ferrara, and Villa delle Rose, Bologna (section curated by Marinella Paderni).

Ambiente, arte, architettura, Former church of S. Mattia, Bologna (curated by Paolo Frabboni, Chiara Messori and Paola Monari).

Fuori Uso 2005: La strada, Ex COFA, Pescara (curated by Agnes Kohlmeyer).

## Special projects

2005

Inhabituel, OneStar Press, Paris, France, catalog and artists' book, curated by Chiara Agnello for Dena Foundation, Paris.

2003-05

Mobile archive, United Net-works, travelling project, presented at Kulturhuset Stockholm, Göteborgs konsthall, Norrköpings konstmuseum, Gavle kulturkiosken, Moderna Museet Stockholm, Sweden; RACA Copenhagen, Denmark; EHU Gallery Minsk, Belarus; Access, Vancouver, British Columbia, Canada.

2003

Je veux, OneStar Press, Paris, France, artists' book. Presented at Palais de Tokyo, Paris.

2001

Theater of shadows, web project, Virtual Gallery, Galleria Civica, Modena, Italy <http://www.virtualgallery.fotomodo.com> (curated by Claudia Zanfi).



# Daniele Jost

Daniele Jost was born in Rome in 1981. Half Swiss, half Italian, he absorbed these different but ultimately confining cultures as multi-level sensible organisms producing conflicting stimuli. He obtained his diploma at the IV Liceo Artistico di Roma, but he is essentially an autodidact, immersing himself in the various visual languages of photography, graphic design, audiovisual art and scenography. In 2001, together with his friend the artist Davide Sebastian, Jost established *NoLuogo*, a graphics processing laboratory focused on visual communications research. In 2003 he began his collaboration with the Rome art gallery *Altri Lavori in Corso*.

## Solo Exhibition

2005

"Nell'era della polvere" — Altri Lavori In Corso Gallery, Rome.

## Group Exhibitions

2006

*Arterritory* — Centrale Montemartini, Rome

2005

*Riparte Napoli International Art Fair* — Naples

*Interactions* — Altri Lavori in Corso Gallery, Rome

*Unmediated* — Sergio Tossi Gallery, Florence

2004

*Milano Flash Art Fair* — Una Hotel Tocq , Milan

*Riparte* — Rome

*Caravillani.04* — SC 02 Gallery, Rome

2003

*Riparte* — Rome

2001

*Industrial resistance* — The Underground Project, Rome

# Checklist of Works in the Exhibition

## LORENZA LUCCHI BASILI

Space Seventy, Prague (2007)  
80 x 120cm

Space Seventy Three, Prague (2007)  
80 x 120 cm

Space Sixty Five, Vancouver (2006)  
80 x 120cm

Space Forty Nine, Chicago (2005)  
80 x 120cm

## DANIELE JOST

Stratopausa Geologica (2007)  
70 x 100cm

Stagno della Memoria (2004)  
100 x 70cm

Ego-logic (2004)  
50 x 50cm

Organismo metallurgico nella nebbia di  
Colleferro (2004)  
100 x 70cm

Arcade Resistance (2004)  
25 x 100cm

Archetipo 005 (2003)  
100 x 70cm

Altar Der Schnur (2001)  
100 x 70cm

Crash (2001)  
50 x 50cm

Industrial Resistance 003 (2000)  
100 x 70cm

## MURANO GLASS

1. Fulvio Bianconi (1915-1996). Handkerchief vase (large) for Venini. 5" high. c1950
2. Fulvio Bianconi. Handkerchief vase (small) for Venini. 3.5" high. c1950
3. Archimede Seguso (1909-1999). Merletto vase. 4" high. c1950
4. Carlo Scarpa (1906-1978). Vase. 8.5" high. c1940
5. Archimede Seguso. "Controlled Bubble" bowl. 4" high. c1950
6. Archimede Seguso. "Controlled Bubble" vase. 13" high. c1950
7. Gino Cenedese (1907-1973) Glass & bronze door pulls. 12" high. c1950
8. Glass bowl. Attributed to M. V. M. Cappellin. 6" high. c1940
9. Flavio Poli (1900-1984). Vase for Seguso Vetri D'Arte. 9" high. c1950
10. Ansolo Fuga. "Butterfly" vase for A.V.E.M. 16.5" high. c1955
11. Anon. Vase for Gambaro + Poggi. 12" high. c1980; based on an early 20C design
12. Adriano dalla Valentina (1945- ). Vase. 13.5" high. c1970
13. Adriano dalla Valentina. Vase. 9" high. c1970
14. Luciano Gaspari (1913- ). Mushroom-shaped glasswork. 10" high. c1955
15. Alfredo Barbini (1912- ). Orange vase. 4.75" high. c1955

Special thanks to Mr. Franco Miracco and the Regione Veneto for funding the exhibition and catalogue. Our thanks to Maurice Beane of Maurice Beane Studio, Richmond, Virginia; and Mr. Ronn Ives of Futures Antiques, Norfolk, Virginia for loaning the art glass for the exhibition. Our thanks, too, to Villa Appalaccia Winery for the wine tasting and Ken Farmer Auctions & Appraisals for underwriting the opening reception.

**ALTRI\_LAVORI\_IN\_CORSO**  
DI MARCO ROSSI LECCE



*Front cover*  
LORENZA LUCCHI BASILI  
Space Forty Nine, Chicago

*Back cover*  
DANIELE JOST  
Crash

