

展览地点
Venue

上海玻璃博物馆二楼临展厅
Shanghai Museum of Glass
2nd Floor Exhibition Hall

主办方
Organizer

上海玻璃博物馆
Shanghai
Museum of Glass

展览规划
Exhibition Planning

Tilman Thuermer/
COORDINATION Asia

品牌顾问
Brand Consultant

朗图广告
RITO

路线说明/Metro Access

轨道交通一号线、三号线
公交线路：849、159、95、726、728、552
Metro Access: Line 1 and Line 3
Bus access: 849, 159, 95, 726, 728, 552

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VENINI90周年庆巡回展

1921 | 2011

中国站 上海玻璃博物馆

VENINI'S NINETIETH ANNIVERSARY

1921 | 2011

SHANGHAI MUSEUM OF GLASS

品牌历程 BRAND HISTORY

1921年，“Venini”的名字和Cappellin首次一起出现在了穆拉诺的舞台上，全名是Cappellin Venini & C.，公司的诞生源自于两位在当时的玻璃环境下的非典型人物的合作，Giacomo Cappellin，一位在Leoncini广场经营商店的威尼斯古董商人，和Paolo Venini，一位来自米兰的律师。1922年，在威尼斯双年展上他们首获成功，在随后第二年的在蒙扎第一届国际装饰艺术展览上，Cappellin Venini & C.公司的玻璃对革新给出了精确的概念，震撼了当时的穆拉诺玻璃的生产世界。

以技术价值和高品位为特色，Venini备受推崇的玻璃生产具有内在的意义。从1923年开始，意大利的国外活动就少不了Paolo Venini热诚，创新和完美无缺的贡献。他敏捷的组织能力和销售幅度提升了他的玻璃工作大师的才能和技巧，他关注于优雅的现代品味，不知疲倦，绝不安于现状，并促进和奇才艺术家和建筑师的合作。Venini的名字被认可为活力和坚忍不拔的象

征，它是穆拉诺卓越成效的起源和不可磨灭、确定无疑的标志。现在，Venini通过在世界各地举办展览来庆祝这个历史性的目标。希望穆拉诺的玻璃世界再次吸引聚焦，摆脱这门珍贵的艺术消失在大众视线的危险。选择这个特殊的时刻，用完全现代的视野去呈现是让我们记住Venini和穆拉诺的所有工厂拥有他们各自的决不能丢失的独特性。在这家玻璃博物馆的活动也是继续恪守使艺术和创作记忆鲜活的承诺，和在这个能神奇地将炽热物体转换成艺术制品的创意领域里，保持并传承文化遗产的责任意识。

The name “Venini” appeared for the first time on the Murano scene, in 1921, jointly with that of Cappellin. The exact denomination of the new furnace was Cappellin Venini & C., and it was born from the partnership between two rather atypical characters in the glass scenario of that time, precisely Giacomo Cappellin, a Venetian antiques dealer with a shop in Piazzetta dei Leoncini and Paolo Venini, a lawyer from Milan. The first successes were gained in 1922 at the Venice Biennale but only the following year during the First International Exhibition of Decorative Arts in Monza the glass from the firm Cappellin Venini & C. gave a fairly precise idea of the renovation that was about to shake the productive world of Murano.

Venini's exalted glass production, characterized by technical worth and expression of a very high-reaching taste, encloses intrinsic significance. From 1923 there was to be no Italian event abroad lacking the always ready, fervid, creative and impeccable contribution of Paolo Venini. His prompt organizing ability and the breadth of sales supported the talent and skills of his master glassworkers, busily focusing on a refined

modern taste which never tired or bowed to “relapses”, stimulating around it the collaboration of exceptional artists and architects. Operative vitality in addition to courageous tenacity were identified in a name: Venini, recognised worldwide as a source of productive excellence in Murano as well as an indelible and unquestionable symbol. Today Venini is celebrating this historic goal by promoting different exhibit-chapters in various parts of the world. An initiative that wishes to train the spotlight, once more, on the Murano glass universe, to avoid letting such a precious art risk its disappearance. Presenting the outstanding moments and the totally modern scope of a vision which anticipates taste, now allows us to remember that Venini and all the other factories in Murano, maintain a uniqueness of their own which must not be lost. In this the Museum of Glass continues its commitment to keep an artistic and productive memory alive, conscious of the duty to preserve and transmit a heritage recognizable in this creative distinctiveness capable of transforming an incandescent mass admirably, into a work of art.



VENINI 90 周年 / YEARS

Venni 公司自成立以来，一直保持着威尼斯艺术玻璃创新和权威的行业领导者的地位。2011 年，Venini 正在举办 90 周年巡回纪念展览，巡回地点包含世界的主要城市，并将涉及当今主流的设计师、艺术家和建筑师。其中最具代表性的一个合作就是举世闻名的建筑家安藤忠雄，他为 Venini 的九十周年庆设计了限量版的花瓶。同时也将展出涵盖 Venini 纯粹艺术和安藤忠雄的几何体作品的展览版本。

为了庆祝 Venni 公司成立九十周年，上海玻璃博物馆正筹划一个从十一月十八日到二月十八日的展览，展出为 Venini 公司创作的艺术家的创意作品，他们以独特的表达方式参与到公司创作，奉献出无与伦比的才华。在 Venini 的复兴历史中，博物馆希望着重呈现十

九世纪一些艺术家的个性，这些杰出的艺术家长久以来致力于为品牌的传统带来新的活力，创意和美丽。其中一些艺术家在 Venini 艺术长廊中留下了更深刻、更独特的印记，即，他们印刻的图片和特点，独特的模式和形状，组合，材料，颜色，轮廓和透明度：从为 Venini 创作开始，他们就完全保持了此“风格”，这种魅力，高雅和品质，一直代表着 Venini 品牌最珍贵和明确的品质。

Venini has a protagonist, since its inception, in the work of renewal and requalification of Venetian artistic glass. 2011, In 2011 Venini is celebrating its 90th Anniversary with an itinerant exhibition program which will feature stages at the main cities worldwide and will involve some of the most well-known designers, artists and architects of the moment as protagonists. One of the most representative collaboration is the one with the world-famous architect Tadao Ando, who designed a limited edition of vases in order to celebrate Venini' s ninetieth anniversary. An edition of ninety pieces which enclose Venini's pure art an Tadao Ando's geometries at the same time.

This year, to celebrate the Ninetieth Anniversary from Venini' s establishment, the Shanghai Museum of Glass is proposing an exhibition, from November 18th to February 18th, dedicated to the creations of those

artists who have bestowed the mark of their genius to this brand and a unique involvement in their manner of expression. In this reconstruction of Venini' s history, the Museum wishes to underline the personality of such artists, not few of whom figure among the eminent names of the arts of the 19th century, and who have applied themselves through this brand in order to confer new vitality, originality and beauty to a tradition that has accompanied mankind along its entire history. Some of these artists left a deeper and more exclusive mark of their passage at Venini' s, that is, they imprinted the image and the character, the uniqueness of certain modes and shapes, combinations, materials, colors, outlines and transparencies: from their experience at Venini' s they all retained that 'style' , that allure, that elegance and that quality which always represented this most precious and unmistakable among brands.

VERONESE

Decade 1921 - 1930

VERONESE by Vittorio Zecchin

设计师 / Vittorio Zecchin



Veronese 花瓶最初由 VENINI 当时的设计总监 Vittorio Zecchin 于 1921 年设计并生产。

The Veronese vase was designed and produced for the first time in 1921 by the artistic director of VENINI at the time, Vittorio Zecchin.

SERPENTE

Decade 1931 - 1940

SERPENTE by Carlo Scarpa

设计师 / Carlo Scarpa



Carlo Scarpa 将 murrinas 这种鲜有人用的玻璃工艺发展成为 VENINI 最有影响力的制作技艺。

The so-called murrine technique was very little used up till then, but with Carlo Scarpa it turns out to be one of the most significant VENINI's techniques.

FAZZOLETTO

Decade 1941 - 1950

FAZZOLETTO by Fulvio Bianconi

设计师 / Fulvio Bianconi



Fulvio Bianconi 是第一个给玻璃上彩的人，无论对 VENINI 企业还是慕拉诺地区都产生了深远影响。

Fulvio Bianconi left a deep sign in the Firm and in Murano as he was the first to bring color to glass.

BATTUTI

Decade 1951 - 1960

SERPENTE by
Tobia Scarpa
Ludovico Diaz de Santillana

设计师 /
Tobia Scarpa
Ludovico Diaz de Santillana



《Battuti》系列作品在物品上打磨出许多很小的标记，以在作品表明打造出一种不透明和不规则的效果。

The series of "Battuti", consists in engraving numerous tiny marks with the mill so as to obtain an opaque and irregular effect on the surface of the object.

BOLLE

Decade 1961 - 1970

BOLLE by Tapio Wirkkala

设计师 / Tapio Wirkkala



《Bolle》系列的各种造型的瓶子，通过多次重复或极为精致的色彩，将“Incalmo”技术的特点表现得淋漓尽致。

The bottles of series of "Bolle", with different shapes characterized by the Incalmo technique, sometimes repeated more than once, and by extremely delicate colors.

FISCHIONE

Decade 1971 - 1980

FISCHIONE by Toni Zuccheri

设计师 / Toni Zuccheri



设计师 Toni Zuccheri 创作的《Bestiario》系列中，Fischione 尤其特别，因为它使用了不同的工艺技术，经打磨数小时制作而成。

Toni Zuccheri presented a new series: the "Bestiario", the Fischione, a very particular object, realized with a very difficult technique as it is honed for hours on a mill.

ARSOS

Decade 1981 - 1990

ARSOS by Alessandro Mendini

设计师 / Alessandro Mendini



建筑师 Alessandro Mendini 喜欢采用特殊的形状和浓郁的颜色,并将他的设计风格带至 VENINI。

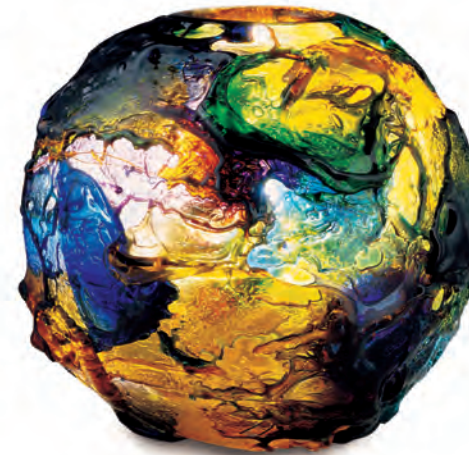
Architect Alessandro Mendini brought to VENINI his style, made of particular shapes and strong colors.

GEACOLOR

Decade 1991 - 2000

GEACOLOR by Gae Aulenti

设计师 / Gae Aulenti



国际知名的意大利建筑师 Gae Aulenti 为 VENINI 设计的花瓶 Geacolor, 在威尼尼 VENINI 生产中掀起了一场真正的革命。

The Italian world-famous architect Gae Aulenti designed for VENINI a vase called Geacolor, a real revolution in VENINI's production .

ESPERANCA

Decade 2001 - 2010

ESPERANÇA by
Fernando
Humberto Campana

设计师 /
Fernando
Humberto Campana



《Esperança》系列作品融入了巴西文化元素。将手工制作的玻璃玩偶应用于花瓶和枝形吊灯的设计中，产生了一种非常明快和有趣的效果。

The "Esperança" collection made of objects blending and Brazilian culture. The glass dolls, totally hand-made, are then applied to vases and chandeliers and creates a very bright and amusing effect.

ANDO

Decade 2011 - 2020

ANDO by Tadao Ando
设计师 / Tadao Ando



这个作品由三个相同形状的元素构成。简单的几何操作结合威尼斯特殊玻璃结构创造了全新特色的玻璃制品。

The object is composed from three elements of the same shape. The simple geometric operation conducted on the distinctively textured Venetian glass creates a glass product of a completely new character.

VENINI



VENINI 的颜色

象牙、海洋蓝、紫水晶、珊瑚、硫黄这些颜色只是 80 余种色彩的其中一些。

VENINI 寻找产品颜色名字的探索之旅就如一首诗歌伴随始终。

VENINI'S COLORS

Ivory, sea blue, amethyst, coral, sulphur yellow
are just some of the more than eighty.

The poetry of seeking their names is inherent in the poetry
accompanying this research.



150° UNITA' D' ITALIA,
VENINI, 2011
设计师 / VENINI

意大利统一 150 周年，VENINI 创作了 Marco Polo 花瓶，并采用了意大利国旗颜色绿、白、红。

150 ° UNITA' D' ITALIA, produced the vase called Marco Polo with the colors of the Italian flag:green, white and red.



FUOCHI ASTRALI,
Giorgio Vigna, 2011
设计师 / Giorgio Vigna

“水光四溢，照亮园内，某处的奇花异卉在夜幕下翩翩起舞”，意大利颇具盛名的艺术家 Giorgio Vigna，如是定义他的作品。

“Explosions of water fires light the inside garden. Strange flowers arrived from somewhere else dance in the darkness” . This is how the author, Giorgio Vigna, a well-known Italian artist, describes his creation.



GINEPRO, RIBES and MIRTILLO,
GaeAulenti, 2008
设计师 / GaeAulenti

GaeAulenti, 国际知名的意大利建筑师，这个系列包含三个花瓶，灵感源于大自然。每种颜色代表一种浆果。

GaeAulenti, a world-famous Italian architect. This series of three vases takes inspiration from Nature. Each color represent a type of berry.



ANGELO GUERRIERO,
Alessandro Mendini, 2010
设计师 / Alessandro Mendini

Angelo guerriero, 由丰富多彩的玻璃制成, 进一步巩固了这位建筑师和 VENINI 公司的关系。

Angelo guerriero earrings with colored jades, and consolidated the relationship between this great Architect and the company.



SOLDATO DI VETRO,
Alessandro Mendini, 2005
设计师 / Alessandro Mendini

这件作品首版颜色是全珊瑚红, 并佩戴 18kt 的金色耳环。这个版本没有大规模发行, 只限量发行 99 件, 这是第一个模型。

This first version was totally made with coral red and had 18kt gold earrings. This version is instead the one in production. It was a limited edition of 99 pieces and this is the first prototype.



SIMBIOSI,
Emmanuel Babled, 2011
设计师 / Emmanuel Babled

这个系列由四件形态、颜色各异的作品构成, 而每一件作品都有自己的大理石, 成为这个系列作品的独特。

The series is composed of four objects of various shapes and colors . Therefore each object has its own marble and this makes the series made of many unique pieces.



RING TOWER,
Emmanuel Babled, 2004 (prototype)
设计师 / Emmanuel Babled

这个系列作品通过吹制大型而沉重的花瓶形成, 并通过不同设计和冷技术处理使形态更丰富、更独特。

This series of unique pieces in various shapes and colors was obtained by handblowing large and heavy vases enriched by murrine with diverse designs or by cold techniques.



LE SABBIE,
Claudio Silvestrin, 2004
设计师 / Claudio Silvestrin

《沙子》系列的特色为双重技术的使用，一面是透明海蓝色玻璃，另一面海蓝玻璃被里外的象牙色所覆盖。

"The Sands" series, on the one hand transparent aquamarine glass, on the other aquamarine glass submerges ivory on the outside and inside.



IL CAVALLINO DI VENINI,
Alessandro Mendini, 2008
设计师 / Alessandro Mendini

《IL Cavallino di Venini》运用炼金术般的大师水准和技术，经过了一年的思考后诞生的过程，是一段惊心动魄的创作旅程。

"IL Cavallino di Venini" used proverbial, alchemistic, virtuoso technique. It came out after one year of thinking and drawing. It's been a soul-stirring experience."



LEI
Alejandro Ruiz
设计师 / Alejandro Ruiz



GOBURAM,
Ettore Sottsass, 2001
设计师 / Ettore Sottsass

Goburam 是一个限量版的雕塑，代表了作者对于典型的意大利建筑风格的诠释，多用于建筑寺庙。

The creation Goburam is a sculpture, produced in limited edition, which represent the author's interpretation of a typical Indian architecture, often used to build temples.



TORTO, RITORTO,
GaeAulenti, 1995
设计师 / GaeAulenti

这是 GaeAulenti 创作的精彩作品，Torto 和 Ritorto 是在金属架里直接吹制的两个特殊花瓶。这种技术使得框架呈现彩虹色。

A wonderful creation by GaeAulenti. Torto, Ritorto are two particular vases blown directly inside the metal frame. This kind of operation makes the metal frame appears iridescent.