



NEWSLETTER
Winter 2021



VENICE IN
PERIL

DEAR FRIEND AND SUPPORTER

As some of you already know, we are in the process of recruiting for a new Chair of Venice in Peril as I prepare to stand down after almost ten years. We hope to announce an appointment in the Spring. I shall make you a more fulsome adieu in due course, but for now I can echo what are said to have been Lady Mary Wortley Montagu's last words, 'It has all been very interesting.'

Though CoVid has interfered with most of our planned 50th Anniversary celebrations here in London, we are happy to see work continuing on our projects in Venice. Newest addition to these is the Trinity Wellhead in the Frari cloister, for which the appeal fund is now well over half way to its target. If you have not contributed yet, please consider giving a donation now to help with the final push to securing its future.

The new Patron scheme marks another successful initiative for us this year, together with the recent launch of our Young Venetians group. Even if CoP26 seemed ready to brush Venice aside as simply a luxury add-on to broader environmental concerns, the city and its lagoon present a textbook case of the threats offered to a unique ecosystem and urban infrastructure by climate change, pollution and a lack of joined-up thinking among key organizations.

Venice in Peril will continue to foreground such issues, making the case that culture and heritage support sustainability and offer opportunities

for regeneration, while pursuing its core work of conservation and safeguarding, to which your enduring contribution remains invaluable. Our thanks for your dedication and commitment in this 50th Anniversary year.

Jonathan Keates
Chairman

Cover Image : Detail of the medallion relief showing Antonio Canova, by Antonio Bosa (1780-1845), on the front of the Canova Monument, Frari Church, Photo: © Joan Porcel

NEW PROJECT

Conservation of outdoor sculpture

The variety and quantity of stone reliefs set into buildings all over Venice are one of the special delights of walking through the city. Alberto Rizzi's, *Scultura Esterna a Venezia* republished in 2014 is a hefty gazetteer that includes a late 13th century relief in Greek marble set in a niche in Campo San Trovaso, Dorsoduro, showing St Peter in toga with his keys and scroll. The relief has suffered from the effects of atmospheric pollution, while oxydisation of the iron grating has stained the marble and from the waist down there is surface spalling. It is in urgent need of conservation.



A decision on whether to return it to its niche after conservation or install it in the former sacristy of the church, where it will be protected and accessible, can only be taken after the relief has been removed for treatment. If it needs to be removed, a full-size replica will be made to take its place, using the latest 3D scanning and printing technology.

The cost of cleaning and conservation treatment of the relief and making and installing the copy amounts to €20,000. The project is a memorial to Peter Boizot MBE the renowned founder of PizzaExpress whose initiative to donate a proportion of every Veneziana pizza sold in his restaurants, to Venice in Peril, has raised over £2 million for conservation in Venice. Peter died in 2018 and we are raising the funds for this project in his memory. You can donate via the website and email us at info@veniceinperil.org to let us know that this is what you would like it to be used for.

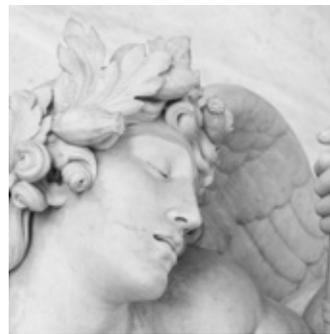
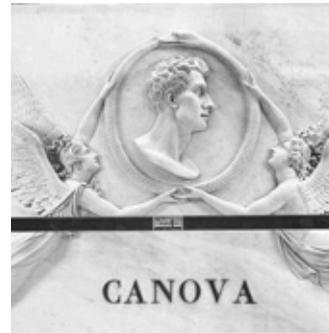
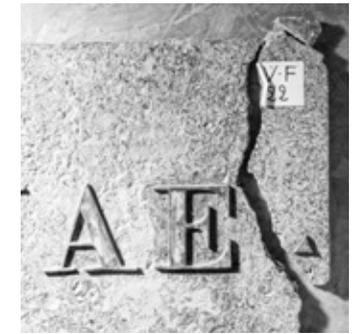
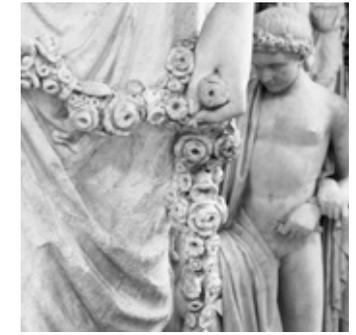
CANOVA MONUMENT

The 200th Anniversary of the death of the great sculptor and pre-eminent cultural figure, Antonio Canova, falls on 13 October 2022. It is the date that Giovanni Giannelli and his team at Ottorino Nonfarmale are working to, as they tackle the serious problems facing the monument under the direction of the Soprintendenza, the Italian government heritage authority, and with assistance from interns studying with The Istituto Veneto per I Beni Culturali.

Progress on Venice in Peril's biggest conservation project is being recorded day by day on Instagram – look for @CorCanovae. Some of the highlights from the last few weeks are shown here in striking images by Joan Porcel.

To read more about the project and see the film 'Venice in Peril – 50 years of Conservation Stories', visit veniceinperil.org

Canova Monument, Basilica of the Frari, details of conservation work in progress
Photos: ©Joan Porcel



THE EUROPEAN CULTURAL HERITAGE SUMMIT, VENICE, 22ND SEPTEMBER 2021

Fondazione Cini, San Giorgio Maggiore

The work of Venice in Peril Fund is dedicated, above all, to the protection and restoration of the artistic heritage of Venice, but the destiny of the city as a whole is a complex matter involving action on many fronts – political, social, cultural, economic and environmental.

At the Fondazione Cini on the island of San Giorgio Maggiore, Europa Nostra and Venice's Association of Private Committees recently hosted a day-long session on the future of Venice. Some two dozen presentations from various interest groups laid out their priorities for the protection of the city's heritage and culture. Threatened by depopulation, rising sea-levels and the strangling effect of mass tourism, Venice faces daunting problems that endanger the very identity of the city as a social community.

During the lockdown of 2020 the inhabitants temporarily recovered possession of their city. Although they had little chance to use the open spaces for social interaction, few residents were untouched by the poetic quality of the silence and the surreal luminosity of the unpolluted air. Even so, because the pandemic followed so soon after the catastrophic flood of 12th November 2019 - the highest inundation since 1966 - the feeling of foreboding was palpable.

Over the past half century, the city of Venice has lost half its population - the number of residents is now just over 50,000, the size of a small provincial town. To put this in

perspective, on a single, unremarkable Sunday, 17th October, as many as 80,000 tourists swarmed through the city. In other words, even during a relatively low-season weekend without any special regattas or feast-days, the citizens were significantly outnumbered by the visitors. Vast queues lined the Fondamente Nuove waiting for the boats to Murano, Burano and Torcello, with the result that residents of the islands faced long delays and no-one could even visit the cemetery without a tedious wait.

All the same, the presentations at the Europa Nostra summit tried hard to make positive proposals rather than to reflect on gloomy prospects. The speakers included inspiring young Venetians determined to find a future in their native city, such as the group called *Venice Calls*, dedicated to the removal of plastic waste from the waters and shorelines of the lagoon, and the *Gioventù del III Millennio* who distributed food to the vulnerable during the pandemic.

Depopulation and mass-tourism are, of course, related. The shortage of affordable housing for rent is exacerbated by the explosion in AirBnB listings in the city over the past decade. Moreover, at the upper end of the housing market prices are inflated by the demand from wealthy buyers of second homes, while at the lower end many properties are semi-derelict, dark or damp, if not all three. Much of the public housing stock has fallen into disrepair, as the campaign group *Ocio* emphasised at the meeting.

Venice faces a significant political handicap. The mayor, Luigi Brugnaro, whose name was listed on the original programme for the summit, did not take part after all, but it is evident that his perspective on Venice's problems is that of a citizen of the *terraferma*. Because the Comune di Venezia (the city council) includes Mestre and the other mainland suburbs, the majority of voters are not residents in the historic city. Thus Venice and its lagoon lack influence in the political decision making. For instance, as a representative of the Council of Europe argued, Venice could apply for generous EU funds, but this needs a political driving-force at a local level. Venice's status as a UNESCO World Heritage Site is fragile.

Many speakers, including the civic activism group *Venessia.com*, stressed Venice's over-dependence on tourism. There is urgent need to encourage new employment, especially in the digital economy and the cultural sector; European agencies, fashion houses and multi-national companies could perhaps be persuaded to relocate to Venice. A spokesman on behalf of hoteliers claimed that almost all the income from tourism comes from the 30% of visitors who stay overnight, whereas day-trippers and cruise-ship visitors crowd the streets and *vaporetti* without contributing to the local economy.

The cruise-ship problem has attracted world-wide media coverage, but it remains to be resolved, as no decision has yet been taken on the location of an alternative passenger terminal. The use of Porto Marghera, the site of the former petrochemical industry, is only a temporary solution. The spokesman for the campaign *No Grandi Navi* proposed that the whole lagoon should become a protected zone, and

that the cruise-ships should moor outside the Lido. A competition is to be held in 2022-23 to seek a long-term solution, as the director of the Porto di Venezia explained, but this is a long, slow process.

Venice's vitality as a cultural centre must allow scope for new initiatives, while preserving the precious heritage of the past, for a city that lives on its history alone cannot generate cultural vitality. The Biennale acts as a focus for innovation and has stimulated the use and conservation of the Arsenale, while the Film Festival focuses on cutting-edge new cinema.

At the summit meeting Paul Atkin presented his inspiring proposal to build a replica of the historic Teatro San Cassiano in Venice for the authentic performance of Baroque opera. The leaders of the universities, IUAV (the Architecture School) and Ca' Foscari, underlined the importance of the student population to enliven the city. (During the pandemic, students enjoyed the chance to live in vacant tourist accommodation.) The Universities have restored and adapted numerous historic buildings over the past few decades, and both institutions generate world-leading research into ecological issues.

The environmental problems of the lagoon can only be resolved by a global response to the threat of climate change. Yet, even with drastic worldwide measures a rise in temperatures is unavoidable, and the consequent rise in sea level has to be addressed. The first trials of the MOSE flood barriers early in 2020 proved unexpectedly effective, but for a range of reasons they cannot be lifted for every *acqua alta*. For a start, it costs the eye-watering sum of €350,000 to raise the barriers just once. There is so little funding for the

ongoing operations that the workforce recently went on strike because they have not been paid. Moreover, there are already problems of the corrosion of the components because of building delays and lack of maintenance.

MOSE alone will not be enough to defend Venice from the sea: the presentation by Anna Somers-Cocks predicted a 2.1-3.5 degree rise in temperature by the end of this century, accompanied by a 44-76 centimetre rise in sea level. Every solution for saving the city has to be explored. Over centuries the Dutch have devised ways of living below sea-level, but their defences involve shutting out the sea altogether. If it became a fresh-water lake like Holland's IJssel Meer, the ecology of the brackish Venetian lagoon would be totally transformed, and most environmentalists would be horrified.

Apart from the disruption and damage caused by flooding, the problem of rising damp leads to corrosion of the brickwork caused by salt. The speaker from Corila (**C**onsorzio per le **R**icerche nella **L**aguna) stressed the need for research into the desalinisation of brick walls. The whole of the Venetian lagoon is a conservation area, as the Soprintendente, Emmanuela Carpani, reminded the conference delegates, while half the buildings are listed. At the same time, the funding for restoration is insufficient and unpredictable, and the complexity of the bureaucratic procedures slows down every conservation project.

In the evening the British architect, Sir David Chipperfield delivered an inspiring lecture on 'High Quality *Baukultur*'. (Chipperfield restored the Fondaco dei Tedeschi and has produced the designs for the

conversion of the Procuratie Vecchie in Piazza San Marco.) He contended that, whereas post-war architects served society, today's architects serve developers. Because much more investment is now channelled into private schemes, historic city centres have become commercial and entertainment destinations rather than living communities. Venice needs to sustain and value its civic identity.

Venice is not alone in facing the destabilising effects of mass-tourism or the consequences of rising sea-level, although these threats are more extreme in Venice than in most other popular tourist destinations. All the same the city's resilience inspires the greatest respect. The European Cultural Heritage Summit on 22nd September clearly demonstrated the commitment of the residents to preserve their civic identity and underlined the value of local research in environmental science. Venice needs support on a global level, but it is just one of many places threatened by the effects of climate change and over-tourism.

As Chipperfield argued, politicians, planners, developers, investors, architects, and citizens must collaborate to formulate strategies to preserve this most precious city and its legacy. If successful, the recent proposal by Leo Schubert for a new Venice Charter may help to attract financial support to address the biggest challenges. Meanwhile the Association of Private Committees - of which Venice in Peril is one of the earliest - continues to strive for the sustenance of the culture and amenity of the city for its inhabitants and visitors, and to preserve its artistic heritage long into the future.

Deborah Howard




VENICE IN
PERIL

50TH
ANNIVERSARY
APPEAL

2021

50TH ANNIVERSARY APPEAL

2021 – 50 years of Venice in Peril Fund.

The 50th Anniversary Appeal for the Trinity Wellhead is now well over halfway to its target of £100,000 and in this Winter 2021 Newsletter we hope to encourage our Friends, Patrons and supporters who have not done so already, to help with the final push, so that the conservation of this magnificent wellhead, its paving and statuary, can be fully funded.

Since 1971 Venice in Peril has completed more than 75 projects, raising millions of pounds for conservation. It works closely with Venetians to help with the huge task of protecting city's world-famous heritage.

The early 18th-century 'Trinity' wellhead stands in the great cloister of the Archivio di Stato, formerly the convent of the Frari. It is the first wellhead adopted by Venice in Peril and gives a wider public the opportunity to learn about the work of Venetian sculptor Francesco Penso, known as Cabianca (1665-1737), who created the Trinity group set among billowing clouds and angels and mounted on an imposing arch above the well. The project is part of a larger state-funded initiative to extend access to the historic complex housing the world-famous archive of the Venetian Republic.

To find out more about the Trinity Wellhead listen to Jeremy Warren's talk on www.veniceinperil.org

Venice in Peril Fund offers those who love the city, the opportunity to discover more about Venice while contributing to conservation that can be a catalyst for sustainability and economic renewal.

Please donate to the 50th Anniversary Appeal. Conservation today is a gift to future generations.

*To donate, use this form or go online at www.veniceinperil.org
or telephone 0207 736 6891*

For details on how to join as a Friend or Patron or to find out more about leaving a legacy: info@veniceinperil.org

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CHEQUE Please make your cheque payable to Venice in Peril Fund (50AA)

THE SUM OF : £ _____

For credit card payments, telephone +44 (0) 20 7736 6891 in office hours.

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PROJECT UPDATE

Portale di Sant'Antonio – Cloister of Sant' Antonio , Archivio di Stato, formerly the Frari Convent

In the adjacent courtyard, at the Archivio, to Venice in Peril's 50th Anniversary project of the Trinity Wellhead is the newly conserved Portale, or doorway, unveiled in November and funded by the Fondation Jean-Barthélemy in memory of Monica Velay, longstanding friend, and donor to Venice in Peril.

This huge and impressive stone doorway is the entrance to the winter refectory and is dated 1689. It bears the name of the Franciscan friar, Joseph Cesena de Perugia and a shield set over the door displays the Franciscan coat of arms. The whole ornate door frame with its monumental scrolls is uncharacteristic of Venice and there is no record of the architect of either the portale or the cloister. At one stage the globe maker Vincenzo Coronelli (1650-1718) claimed it was by Palladio and later in the 19th century it was attributed to Sansovino.

The portale has been splendidly restored by a team from Venetian firm LARES Restauri headed by Elisabetta Ghittino, under the direction of Lucia Bassotto from the Superintendency in Venice, and, of course, is part of the large state-funded operation to restore and open up the Archivio to the public.



Restored doorway of the Winter Refectory, Archivio di Stato with, from left Lydia and Philippe Velay, Fondation Jean-Barthélemy, John Millerchip of Venice in Peril, Elisabetta Ghittino of LARES Restauri and Lucia Bassotto for the Soprintendenza

*Opposite: Trinity Well details
Photos: ©Matteo de Fina*

PROJECT UPDATE

Conservation dilemmas at Torcello

We have reported before on the progress of this project in memory of John Julius Norwich. The marble screen between nave and chancel was conserved by August 2019 but the 13 panel paintings, each measuring about 70 x 114cm have been in the MAUVE Conservation Studio in Venice since then. Much work has been done to stabilise the tempera paint surfaces and the timber supports which, over centuries, have been subject to movement because of changes in humidity in the church and the drastic reduction in the thickness of the panels in the 19th century.

Now, however, there are delicate issues to resolve about the treatment of areas of lost paint surface in some of the panels and about the layout and order of the image beam. A recent meeting between all the parties discussed ways forward. Paolo Roma, Annamaria d'Ottavi and Martina Serafin of MAUVE were joined by Devis Valenti and Lucia Bassotto who represent the Italian government regional heritage authority, Don Gianmatteo Caputo, who heads up the Venice Patriarch's heritage department, and John Millerchip of Venice in Peril with Melissa Conn of SAVE Venice Inc., the two international

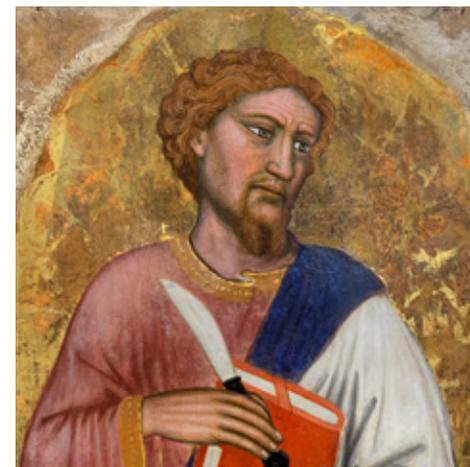
charities who are funding the project.

Supporters might be interested to know how conservation solutions are arrived at. The issues are briefly as follows.

Five panels have suffered relatively limited losses of painted surface and it was agreed that the losses could be painted in using the colour selection technique, since it is clear what their appearance should be. Five other panels have extensive areas of loss and in the absence of any evidence an appropriate neutral tone will be tested for use in those areas.

Three panels present an intermediate level of loss and are therefore more challenging to solve. There were three different opinions. One favoured inpainting with colour and gold, as selected for the less damaged panels, a second favoured applying neutral tone to the areas of loss and a third favoured using colour selection within the outline of a figure where it is surrounded by original pigment and a neutral tone for other areas.

Views later moved away from using neutral infill on these three panels - which would be visually jarring and look worse than before the project



started - and towards adopting the colour selection technique but using lower tone versions of the palette. In this way viewers can still see where the losses are but their appreciation of the ensemble and its spiritual impact in the setting of the church with the great apse mosaics behind, is made as fulsome as possible while still respecting the need for conservation discipline.

This leaves the problem of the order of the panels. Despite extensive research the original layout remains unknown and it is most likely that the current arrangement with saints in facing pairs dates from the 19th century restoration. But with no historical evidence it is difficult to justify alternative layouts. Should they be arranged so that the more damaged panels are at the outer

edges – an aesthetic but arbitrary solution - or might there be a more appropriate liturgical or art historical ordering? For example, the key apostles St John and St Paul would arguably have been in prominent positions rather than on the far left as at present.

The debate continues but a final decision will be taken shortly.

Above: Saint Bartholomew suffered minor paint loss and is shown both before and after inpainting

Below: The image beam from the iconostasis in Torcello cathedral, before conservation, showing the Virgin and Child at the centre, flanked by the Apostles. The panels were probably added around 1420-30 and are attributed to Zanino di Pietro



WELLS OF VENICE

Symbols of continuity and community

The great diarist Marin Sanudo, that ultimate go-to man for every aspect of Venetian life during the Renaissance, famously observed of Venice itself: 'She stands in the midst of water, yet she has no water of her own'. From the very outset of its existence the city's problem was how to supply its inhabitants with a fresh water source that didn't taste brackish or too strongly of clay from the mudbanks on which the Venetians lived. The result can be seen today in the presence, all over the city, of that archetypal feature of every open space here worth its name, the *vera da pozzo*.

It sounds a bit like the name of a fashion designer – 'For the Oscar ceremony she wore a stunning Vera Da Pozzo creation' – and there is indeed a Spanish retail clothing outlet with exactly this label.

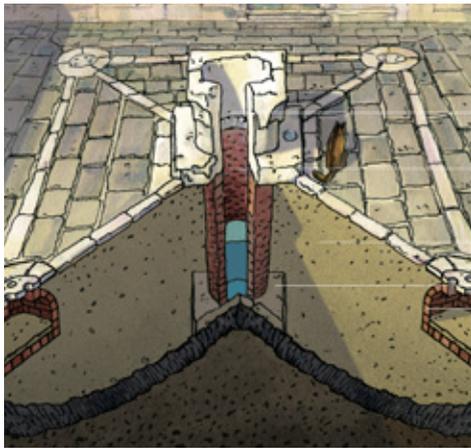


Illustration by Giorgio del Pedros from Venice, the Basics, by Giorgio Gianighian and Paola Pavanini, Gambier & Keller Editori, Venezia. Reproduced with kind permission of Madile Gambier and Patrizia Colangelo

Rather more prosaically, however, the phrase just means 'well cover', derived from the Latin word *viria*, 'bracelet', referring to the circular shape of the carved basin standing in the middle of any Venetian campo. Though many of them were carried off by 19th-century collectors to become country house garden ornaments and quite a few can be found in British museums, several hundred *vere da pozzo* still survive in situ, often beautifully decorated as mock-Corinthian capitals or sometimes adorned with saints, angels or coats-of-arms.

A special technique, mastered by engineers known as *pozzeri*, enabled the successful sinking of wells beneath. This involved the use of stone rainwater drains called *pilele*, carrying the supply into the well, and a filtration process through layers of sand, called the *spongia*, in a brick basin around the shaft. Every *vera* had a metal cover, locked with a key kept by a designated warden, the *gastaldo*, who rang a bell at various hours of the day to indicate the availability of the water. In times of prolonged drought, the life-giving element was transported in barrels and tubs from the estuary of the river Brenta and tipped down the shafts where it seeped through the terracotta walls to be filtered through the layers of sand.

Everywhere in Venice the *vera da pozzo* took on the key role of a meeting point for the women of the locality, whose job was to fill the household pitchers each day. Gossip and news were exchanged



*Leaving church, Campo San Canciano, oil on canvas, c.1882 by John Singer Sargent
Photo: AKG images*

as wives and daughters, in their black woollen shawls, gathered around the decorated plinth to draw water. One visitor who watched them with fascination was the American painter John Singer Sargent, some of whose most compelling images of Venetian life show this daily ritual unfolding. As a symbol of continuity and community, the well can hardly be bettered, which is why we have chosen a particularly

gorgeous example for our current anniversary project – our very own Vera Da Pozzo, though women, with or without black shawls, were definitely not allowed within the cloisters of the Frari.

Jonathan Keates

NEW OPPORTUNITIES

YOUNG VENETIANS

This November we were delighted to hold the inaugural event of the Young Venetians at Russell Norman's newly launched Trattoria Brutto. This new initiative will gather together the next generation of people who will take the work of Venice in Peril forward in the decades to come. 'Young' can mean anything up to 45 years and new members are invited to become Friends of Venice in Peril to enjoy all the benefits of the main membership as well as an exciting programme of wide ranging and social opportunities both in London and Venice, some of which will be opened to all VIP members.

We look forward to welcoming more founding members to the group as we prepare the 2022 Young Venetians events line up. There is no need to become a member immediately - you are very welcome to wait and be persuaded by our lovely new members over a negroni or two! If you would like to hear more then please email us at youngvenetians@veniceinperil.org

VOICES FROM VENICE

The Guild of St George

Four online readings between December 10th and March 2022 focus on a variety of John Ruskin's writing about Venice culminating in an online conference on 2nd April 2022. The readings will be rooted in the knowledge and passion of a group of Companions of the Guild concerned about the diverse challenges facing

Venice. Venice is wealthy in so many ways – the diversity of its inhabitants, its architectural and artistic treasures, its gardens and its food culture, its location in the precious ecosystem of the lagoon, its strong craft traditions – yet many pressures combine to make the lives of the resident community difficult to sustain and moreover put the cultural and social heritage of Venice at risk.

A new kind of thoughtful tourism (such as Ruskin himself practised) is needed – gentle, slow and sustainable. A new kind of economic system is also needed, one that respects the fact that Venice is a living community rather than a stage set for visitors; and one that resets the damaging over-exploitation of the earth's resources and provides for a more sustainable future for the city and the Venetian Lagoon.

Tickets from Eventbrite

FIFTH SIREN

A Venice podcast

A new podcast, Fifth Siren, takes its name from the sirens that warn of Acqua Alta and comes from the creators of the Festival of Italian Literature, supported by the Italian Cultural Institute.

In each episode, guests including leading scientists, activists, scholars and writers explore the past, present and future of Venice.

The Fifth Siren is an ongoing conversation with the city and is a great listen www.thefifthsiren.com

BOOKS FOR CHRISTMAS

Allegorizings by Jan Morris £14.99

The Renaissance Cities: Art in Florence, Rome and Venice by Norbert Wolf £99

The Magician by Colm Toibin £18.99

The Venetian Bride
by Patricia Fortini Brown £35

Palace of the Drowned
by Christine Mangan £14.99

Napoleon's Plunder and the Theft of Veronese's Feast
by Cynthia Saltzman £25

Istria: Recipes and stories from the hidden heart of Italy, Slovenia and Croatia
by Paola Bacchia £26

The Fiume Crisis: Life in the Wake of the Habsburg Empire
by Dominique Kirchner Reill £28.95

The Italian Renaissance Altarpiece
by David Ekserdjian £60

Monumenti dei Dogi: sei secoli di scultura a Venezia by Toto Bergamo Rossi with photographs by Matteo De Fina €70
Marsilioeditori.it

Buy books on Venice and Italy from the dedicated Venice in Peril Booklist online at www.johnsandoe.com or call 020 7589 9473 and 10% of the cover price will go to Venice in Peril

John Sandoe (Books) Ltd, 10 Blacklands Terrace, London SW3 2SR

SAVE THE DATE

17th May 2022
Tristram Hunt,
Director of the
Victoria & Albert
Museum will give the
Venice in Peril Fund
Kirker Lecture.

TRUSTEES

Lady Clarke CBE (Hon President), Nicholas Chandler, Geri Della Rocca de Candal, Lady Hale, Richard Haslam (Hon Secretary), Deborah Howard, Jonathan Keates (Chairman), John Millerchip, Marina Morrisson Atwater, Gaia Penteriani Cosulich (Hon Treasurer), Sarah Quill, Jon Rayman.

SPRING 2022 EVENT SERIES

25 JANUARY

‘MUSIC IN THE DUCAL CHAPEL, ST MARK’S, VENICE’

Michael Chance and Deborah Howard

An online conversation via Zoom. Ticket and registration details are sent out via the VIP e-newsletter

Venice in Peril’s 2016 conservation of manuscript choirbooks provides the peg for this conversation between Deborah Howard, who has explored the interaction between sound and architecture in Renaissance buildings and Michael Chance, counter tenor and Artistic Director of The Grange Festival, who performed in the much-loved 1989 recording of Monteverdi’s Vespers in the Ducal Chapel of St Marks. They will talk about sound experience, architectural setting, and the part played by a portly Doge and the angle of mosaic tesserae.

21 FEBRUARY

‘FINDING RENAISSANCE BRONZE-FOUNDERS & SCULPTORS IN THE VENETO: JOSEPH DE LEVIS AND IL BRESCIANO’

Charles Avery

A joint event with the British-Italian Society.

Charles Avery will take us from Verona to Venice to explore the art and practice of bronze-casting in the High Renaissance. His heroes are Joseph de Levis and Andrea ‘Il Bresciano’ about whom he has written definitive monographs. He has uncovered examples of their work which had slipped from view - despite Bresciano’s masterpiece being a spectacular two-metre-high bronze paschal candlestick with over 60 figures made for Sansovino’s lost church of Santo Spirito in 1568.

21 MARCH

‘MAJLIS GARDEN: SAN GIORGIO MAGGIORE, VENICE’

Todd Longstaffe-Gowan

Todd Longstaffe-Gowan, landscape architect, historian, author and collector, discusses the garden he created at San Giorgio Maggiore for the 2021 Venice Architectural Biennale. His fruit, flower and vegetable garden was designed to form a striking and alluring landscape setting for the Majlis - a temporary installation in the monastery’s garden; its aim was to celebrate the pre-eminent role of Venice in the introduction and dispersal of exotic flora from the Orient.

**22 February and 22 March talks are at the Society of Antiquaries,
Burlington House, Piccadilly W1 0BE**

**Tickets and timings: Doors open 6.30 for 6.45pm
£20 Friends, £25 Others – to include a glass of wine
From www.veniceinperil.org or 020 7736 6891**

To find out more about our projects and how you can donate please contact Venice in Peril Fund, Hurlingham Studios, Ranelagh Gardens, London SW6 3PA +44 (0) 20 7736 6891 info@veniceinperil.org, www.veniceinperil.org Venice in Peril Fund CIO No. 1186770