

**CARLO SCARPA IN PHOTOGRAPHY**  
**Descriptions of architecture (1950-2004)**

Vicenza, Museo Palladio / Palazzo Barbaran da Porto  
24 September 2004 – 9 January 2005

*Opening on Thursday 23 September 2004 at 6 p.m., on the final day of the ICAM (International Confederation of Architectural Museums) conference, held in Italy for the first time.*

Press Release

The exhibition offers a reading of the work of Carlo Scarpa (1906-78) through the different 'eyes' of European photographers who have measured themselves with representations of the Venetian architect's masterpieces since the 1950s.

Carlo Scarpa was perhaps the last exponent of the generation of draughtsmen architects, who relied on pencil and paint to communicate their work. Scarpa's mistrust of the ability of photographic interpretation to compete with the architect's spatial conceptions is well-known. It is equally true, however, that the masterful control of light, the use of colour, the contrast of different materials and the play of reflections on surfaces have made Scarpa's architecture possibly the most photographed subjects of the twentieth century.

The exhibition presents for the first time to the wider public unpublished works by extraordinary interpreters of contemporary architectural photography, including Gianni Berengo Gardin, Aldo Ballo, Gabriele Basilico, Daniel Boudinet, Stefan Buzas, Guido Guidi, Luigi Ghirri, Pino Guidolotti, Ferruccio Leiss, Paolo Monti and Fulvio Roiter. Their artistic readings create a visual journey around some of Carlo Scarpa's key works, contrasting numerous points of view made at different times by almost 30 different photographers: from genuine icons such as the Brion tomb at S. Vito d'Altivole and the Gipsoteca Canoviana in Possagno, to forgotten works like the Venetian houses of the 1940s. The multivision with soundtrack entitled 'spazio, tempo e luce' centred on the Castelvecchio Museum will also be presented. This was commissioned by Licisco Magagnato from the Dutch photographer-designer Arno Hammacher between 1981 and 1982 and has now been 'translated' by the author himself into the new digital technology.

Carlo Scarpa's 'eyes' will also be present: small masterpieces of drawing, masterly perspectives sketched in the margins of the working papers. The Venetian maestro used these to calibrate the image of the architecture being composed on the page. These extraordinary sketches are real 'photographs in pencil' which record the architect's point of view with regard to the ideal user. Photographs and drawings will be on public display in a especially designed staging by Umberto Riva, one of the most sensitive of the ideal heirs to Carlo Scarpa's work.

The exhibition is the first event in the FOTOTECA CARLO SCARPA project, promoted by the Regione del Veneto as part of the Joint State-Regional Committee's programme to foster appreciation of Carlo Scarpa's work, and is being staged by the C.I.S.A. Andrea Palladio. The project is aimed at creating an iconographic cognitive system for the research, conservation and appreciation of the great architect's work. The FOTOTECA CARLO SCARPA is collecting all the photographic documentation on Carlo Scarpa and will make it available on the web. It will consist of historic photos and of those resulting from the systematic campaign currently being undertaken to photograph all the built works.

The exhibition and the FOTOTECA CARLO SCARPA are directed by Italo Zannier and Guido Beltramini. Zannier is a leading photography expert at an international level and holds the history of photography chair at Venice University. He is a member of the *Société Européenne d'Histoire de la Photographie*, has directed many international photography exhibitions, written numerous publications and is scientific editor of the 'Fotologia' series and of 'Fotostorica' magazine. Zannier had a long association with Carlo Scarpa. He documented some of his works in the years when he was a professional photographer and became one of his colleagues at the Istituto Universitario di Architettura di Venezia. Guido Beltramini, director of the Centro Internazionale di Studi di Architettura Andrea Palladio, directed the exhibitions *Carlo Scarpa. Mostre e Musei (1944-1976)* (Verona, Castelvecchio Museum) and *Carlo Scarpa. Case e paesaggi (1972-1978)* (Vicenza, Palazzo Barbaran da Porto) in 2000 with Paola Marini and Kurt Foster.

**'CARLO SCARPA NELLA FOTOGRAFIA Racconti di architetture (1950-2004)'**

*Vicenza, Museo Palladio / palazzo Barbaran da Porto, 24 September 2004 – 9 January 2005. Opening hours: every day except Monday, from 10 a.m. to 6 p.m.*

*Entrance: 5 euros, concessions 3 euros, groups, universities and schools 2 euros*

*Exhibition directed by Guido Beltramini and Italo Zannier. Design by Umberto Riva*

*Exhibition promoted by the Regione del Veneto and staged by: Centro Internazionale di Studi di Architettura Andrea Palladio di Vicenza*

*Catalogue: Marsilio Editori*

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**IV Course on Scarpa architecture**  
**CARLO SCARPA AND PHOTOGRAPHY**  
**directed by Italo Zannier**  
5 – 9 October 2004

The fourth course on Scarpa architecture entitled 'CARLO SCARPA E LA FOTOGRAFIA' begins synergistically with the exhibition 'CARLO SCARPA NELLA FOTOGRAFIA Racconti di architetture (1950-2004)' at the Palazzo Barbaran da Porto.

Participants will be offered the unique opportunity to attend lessons by internationally renowned photographers and scholars of the history of photography. They will also be able to personally analyse original photos by the most important post-War photographers in a series of seminars at the exhibition under the guidance of the photographers themselves, including Fulvio Roiter, Gianni Berengo Gardin and Guido Guidi. The mixture of theoretical lessons and practical photographic experience (including a trial shoot directed by Italo Zannier) makes the course unique in Italy.

The course will look at the broad subject of the relationship between photography and architecture, with a specific study of the photographic representation of Carlo Scarpa's work. Experts from authoritative national and international institutions in the world of photography, including Andreas Haus (*Universität der Künste*, Berlin), will describe their experiences and research alongside scholars such as Cesare De Seta, Marisa Dalai Emiliani and photographers like Gabriele Basilico. The section devoted specifically to Carlo Scarpa will feature scholars of photography and people who actually worked with him, such as Fulvio Roiter, Gianni Berengo Gardin, Guido Guidi, Italo Zannier and Luciano Svegliado. A whole day will be devoted to a seminar at the Brion tomb in San Vito d'Altivole, during which all participants will be asked to photograph the building, thus offering an extraordinary opportunity to confront the architect's work.

The course is directed by Italo Zannier, who is a leading photography expert at an international level and holds the history of photography chair at Venice University. He is a member of the *Société Européenne d'Histoire de la Photographie*, has directed many international photography exhibitions, written numerous publications and is scientific editor of the 'Fotologia' series and of 'Fotostorica' magazine. Zannier had a long association with Carlo Scarpa. He documented some of his works in the years when he was a professional photographer and became one of his colleagues at the Istituto Universitario di Architettura di Venezia.

The course is being promoted by the Regione del Veneto as part of the Joint State-Regional Committee's programme to foster appreciation of Carlo Scarpa's work, and is being run by the C.I.S.A. Andrea Palladio.

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