

SUSANNA POZZOLI VENETIAN WAY



HOMO FABER
Crafting a more human future

TECHNICAL INFORMATION

Susanna Pozzoli's exhibition VENETIAN WAY is composed by 141 Fine Art prints. The project has been made using analog photography only: medium format colour films. The photographer worked between 2017 and 2018 to photograph 21 workshops in Venice and the Veneto Region.

PRINTS

- 24 40x40 cm Giclée print on baryta paper, mat and wood framed in 55x55 cm
- 54 75x75 cm Giclée print on baryta paper, mat and wood framed in 90x90 cm
- 63 25x25 cm Giclée print on baryta paper mounted on dibond

The exhibition can be edited depending on the space: the versatility of the images allows them to be modulated differently depending on the curatorial approach and the space available.
Prints are stocked in wooden boxes, certified for international shipping.

EXHIBITION Homo Faber 2018, September 14 - 30, 2018

photographs: Susanna Pozzoli

exhibition curated by Susanna Pozzoli with Denis Curti

Project: apml Architetti Pedron / La Tegola
Alessandro Pedron
Maria La Tegola
Anna Valastro
Marco Victor

Fine Art Prints: Studio Berné

Frames: CiQuadro Cornici

Lighting: iGuzzini

OWNERSHIP and COPYRIGHT

The 141 framed prints belong to Michelangelo Foundation for Creativity & Craftsmanship and are stocked in their venue in Geneva, Switzerland

© Michelangelo Foundation for Creativity & Craftsmanship 2017 / Susanna Pozzoli

Along the waterways of Venice and the territory that surrounds it, tucked modestly into the fabric of life here, an important number of artisans practice their mastery in a wide range of fields.

Taking an old camera loaded with film and plenty of time, Susanna Pozzoli slipped into the rhythms and disappeared into the working life of a small selection of 21 ateliers in order to make that life reappear for Homo Faber.

The images that carry you along *Venetian Way* are a series of pauses – instants in time captured during the throes of intense activity.

The viewer is placed in between: in between arms stretching out and pulling back, in between a hand rolling bright ink over a screen, in between lifting, positioning, bending.

Venetian Way is the experience of a fleeting moment. And this in-between moment is an invitation to open the imagination, to let you enter these rich spaces. Intimate and universal at once, *Venetian Way* is also beauty walk – not the beauty of a finished product nor of some romanticised notion of times gone by, but a plain and arresting inner beauty, a beauty born of the pleasure and love for the work itself.

LINKS

For an overview on HOMO FABER: <https://www.homofaberevent.com/>

Michelangelo Foundation official Website: <https://www.michelangelofoundation.org/en>

Fondazione Cologni dei Mestieri d'Arte, Milan: <http://www.fondazionecologni.it/en>

Susanna Pozzoli: www.susannapozzoli.com

For more information on the project Susanna Pozzoli made in South Korea please visit: <http://susannapozzoli.com/sworks/detail/handmade-korean-way>

Michelangelo Foundation for Creativity and Craftsmanship

INSIDE

Susanna Pozzoli

The exhibition is composed by a gallery of photographs presenting places, raw materials at the first stage of work, gestures, tools and final objects. The textures, colors and abstract forms, stimulate the curiosity of the viewer. The photographs, without revealing the process, invite the viewer to be enchanted with the magic of the crafts made in Veneto.

Photographs have been made using medium format color films. The decision of using a photographic technique, differing from digital photography, is harmoniously related to the subject of this project. Analog photography is itself an artisan know-how. As any apprentice, I learned it within time and practice, making mistakes, studying and developing a personal sensibility.

The opportunity to work on some great artisans for the first time came to me in South Korea in 2010. As everyday life was dominated by the hi-tech, at that time really in advance compared to Europe, the idea of concentrating on the ancient know-how and on the important traditions in manufacturing in South Korea, seemed to me an interesting way to go against the stream. A fascinating experience was the result of such an intuition. I discovered the magic existing in those ateliers, animated by the work, the concentration and the silence. Filling the artisans' shoes, working with analog photography only, I entered this universe, which since the very first visit up to now never stops fascinating me.

The approach that I proposed for Venetian Way is close to the one that after several attempts I chose for my artist-in-residence in South Korea. After a while, I realized that instead of capturing the gestures or masters' portraits (very often rich of interest) or the finished handmade objects, I was much more interested in representing the microcosm of the workshops, which really moved me. At the end of the working day or very early in the morning, before the beginning of the activities, the atelier was left to me alone, empty. Characterized by an illusory disorder, which underlined the activity, the workshop was full of tools and hand-made objects in progress. In this calm all details, colors, nuances showed themselves to me and became the real subjects for the camera. Early morning light or the sunset one helped me to create evocative images inviting the viewer to daydreaming.

In Venice and in the district of Veneto I processed in a similar way, concentrating on the "suspended" places with no action, but I added some new aspects and I mostly photographed while the artisans were at work and the workshop was full of activities and sounds. This series on Veneto region and Venice invites the viewer to be with the master: capturing the birth of something authentic and original, created by the masters' hands, by their heart and intelligence, from the raw material to extraordinary shapes.

In order to achieve this goal, I first met the artisans, I observed them working to understand what they were making and how. Only then I photographed, trying to underline as much as possible their personal identity, the different places and materials... Every workshop is differently inhabited as well as every home reveals a lot of her/his owner. Traces of the artisan's presence can become precious elements for the photographer's eye. It is a slow working process, in which the time dedicated to the observation and the meeting of the Master is as relevant as the time dedicated to actually take the photographs.

As part of this project in Venice and in the region of Veneto, for each craft, I portrayed one of the first stages in the working process. With the help of the craftsman, I chose one specific fragment that could represent "the first blow", as Michelangelo would have said. The object which exists in the mind of the artisan from the very beginning, as she / he visualizes every steps, is shaped from the very first melting, from the first breath of the glass or bind of the silk thread. In these series of photos the raw materials sublimated. Some photographs focused on the handmade objects almost finished, photographed in the surrounding where it has been created. Objects are here presented under a different look than the cold still-life studio photographs. The piece is still in its creative habitat and is not presented as merchandise but as the result of the long-lasting and caring process which is ending. I photographed tools representative of each profession. The hands of the artisan at work in some particularly evocative steps of the process have also been captured.

INTRODUCTION TO VENETIAN WAY

Michelangelo Foundation for Creativity and Craftsmanship

It is well known that Venice, a unique city in the world, kept for many centuries a leading role. It wasn't only the center for the trade with the East, harbor – city, huge shipyard and market, Venice imposed itself also as a fertile center for creativity specialized in luxury goods. Goods of the highest value have been conceived and made in Venice, putting together the elevated artisanal know-how, the ingenious mind of its citizens and the use of the finest raw materials. The Masters, inspired by the beauty of the city and by the presence of great artists, made unique objects for the Signoria, exported to all European courts. As known, for many centuries “Made in Venice” stood for great quality luxury and upstanding creativity: at least until the XVIII century the excellence of handmade products from Veneto was an unquestionable primacy.

The city, within all territories around and the islands, added little by little in the stage of expansion of the Republic, could claim total autonomy in many fiends including: shipbuilding, ceramics works, glass and precious metal crafts making, laces, brocade and perfume making. Every kind of manufacture was available: from tailoring to dyeing of fabrics, from shoemaking to gondola building. In the toponymy of the city of Venice the names of some “calli” (streets) in the nearby of Rialto Market and San Marco are particularly evocative in this sense: calle dei Fabri (blacksmiths' street), del Tentor (dyers' street), dei Boteri (coopers' street), dei Saoneri (soap makers' street)...

What does remain nowadays of this refined mastery, particularly impressive for the rich variety of knowledges that it represented? What can we find that is still authentic, which we can consider as a legacy of the ancient schools in which the fraternities of Batiloro in San Stae, the Calagheri (shoemaker) in San Tomà and the Luganheri (grocers) in Zattere used to work?

Since the end of the Second World War up to now Venice experienced an impressive mutation. First of all, an important part of the residents left the city to migrate to the “terraferma” the mainland, when the petrochemical industry was booming in Mestre. Then, the identity of the city changed clearly, taking the role of international city of Art and culture, primary dedicated to tourism and becoming the venue of prestigious foundations and

international events of world renown, including the Biennale: International Art exhibition and International Architecture Exhibition.

In this “postcard city”, taken over by souvenirs shops full of objects made in China and “Venetian masks” of dubious origin, as well as in the territories of the region Veneto, including nobles cities such as Vicenza, Padova, Treviso or Verona, some great artisans still work nowadays. They are the heirs of the ancient know-how, passed on from one workshop to the next, generation after generation. Thanks to their everyday rigorous practice, they keep alive the mission of creators and at the same time, they help the enhancement and the teaching of the arts, including the well known glasswork but also boasting a great variety of interpretations of contemporary beauty created with many materials.

Michelangelo Foundation in collaboration with the Cologni Foundation for the Métiers d'Art selected some workshops in the area of Venice and in the region of Veneto that stand out for their excellence, production capability and innovating quality. Those ateliers can be representative for the refined and enchanting word of craftsmanship in Veneto.

Respecting the traditions, the selected artisans embrace contemporary potentialities, developing researches and collaborations with artists and designers.

The selected workshops, part of a much larger scene, are the topic of a photographic project that the photographer Susanna Pozzoli developed in 2017 – 2018. The results was exhibited on the occasion of the International Event that at Fondazione Giorgio Cini in Venice in September 2018. Susanna Pozzoli has been asked to realize a personal and original project, enhancing those places, with a different angle than a reportage or a simple documentation. Instead she focused on the evocative power that images carry to represent the know-how of the ateliers.

LIST OF ARTISANS AND WORKSHOPS

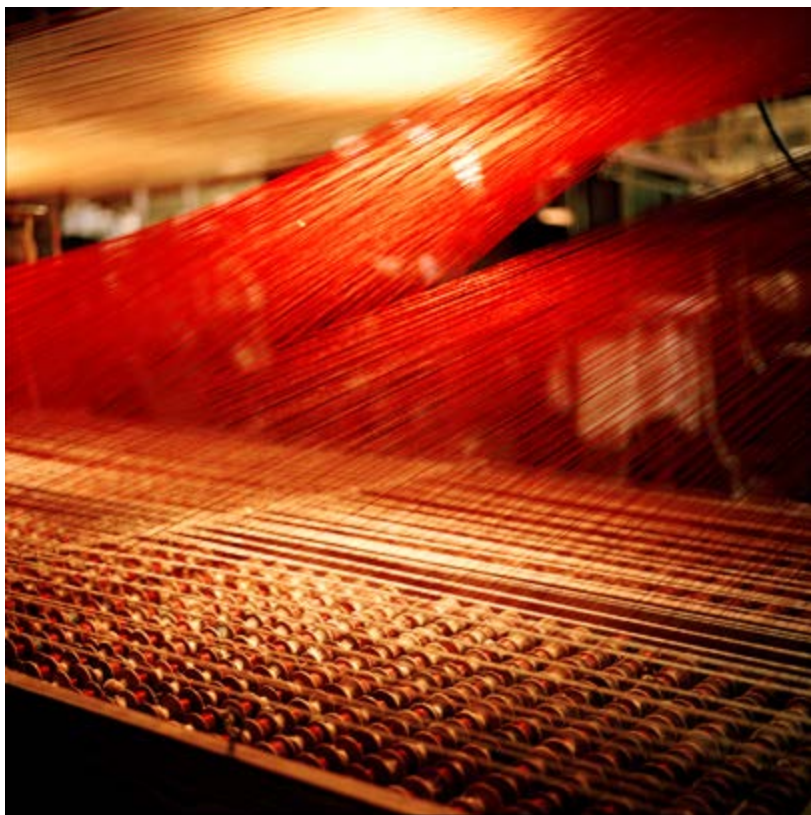
1. Bruno Barbon Antiquariato, wood inlay, Venice
Calle dei Calegheri 2856, San Polo, Venice / brunobarbon.com
2. Mario Berta Battiloro, gold leaf, Venice
Cannaregio 5182, 30121 Venice/ berta-battiloro.com
3. Tessitura Luigi Bevilacqua, brocade and fine fabrics, Venice
Santa Croce 1320, Venice/ luigi-bevilacqua.com
4. Bottega dei Mascareri, papier-mâché masks, Venice
San Polo 80, Ponte di Rialto, Venice / mascarer.com
5. Fallani Venezia, silk screen printing, Venice
Cannaregio 4874, 30121 Venice / fallanivenezia.com
6. Nicolao Atelier Sartoria Teatrale, theatre tailoring, Venice
Cannaregio 2590, 30121 Venice/ nicolao.com
7. Fornace Orsoni, mosaic tiles, Venice
Cannaregio 1045, Venice / orsoni.com
8. Domenico Tramontin & Figli, gondolas, Venice
Dorsoduro 1542, 30123 Venice / tramontingondole.it
9. Fonderia Artistica Valese, artistic metalwork, Venice
Madonna dell'Orto 3535, Venice / valse.it
10. Vetreria Anfora, master Andrea Zilio, creative glasswork, Murano Island, Venice
Fondamenta Serenella, 30141 Murano, Venice
11. Master Lucia Costantini, traditional lace, Burano Island, Venice
12. Ballin, shoemaking, Fiesso d'Artico, Venice
Vicolo B. Cellini 4, 30032 Fiesso d'Artico, Venice / ballin-shoes.com
13. Tipoteca Italiana, movable type printing, Cornuda, Treviso
Via Canapificio 3, Cornuda, Treviso / tipoteca.it
14. Tabarrificio Trevisano, traditional Venetian capes, Mogliano Veneto, Treviso
Via Bianchi 57, 31021 Mogliano Veneto (Treviso) / tabarrificiotrevisano.com
15. Master Giampaolo Babetto, artistic jewellery, Arquà Petrarca, Padua
Via Aganoor 75, 35032 Arquà Petrarca / babetto.com
16. Este Ceramiche Porcellane, ceramics and painted porcelain, Este, Padua
Via Sabina 31, 35042 Este / esteceramiche.com
17. Maglificio Miles, knitwear, Vicenza
Viale Della Meccanica 3/H, 36100 Vicenza / maglificiomiles.it
18. Bonotto, fine fabrics, Molvena, Vicenza
Via dell'Artigianato, 39 CP 19, 36060 Molvena / bonotto.biz
19. Ceramiche Artistiche 3B, ceramics, Nove, Vicenza
Via Martini 4, 36055 Nove
20. Colophonarte, limited edition artists' books, Belluno
Via Torricelle 1, 32100 Belluno / colophonarte.it
21. Morelato, wood furniture, Salizzole, Verona
Loc. Valmorsel 540, 37056 Salizzole / morelato.it



VENETIAN WAY, bigger format prints

Here you find the 54 prints in 75x75 cm Giclée prints on baryta paper, mat and wood framed in 90x90 cm

© Michelangelo Foundation for Creativity & Craftsmanship 2017 / Susanna Pozzoli



Form VENETIAN WAY. 75x75 cm Giclée print on baryta paper, mat and wood framed in 90x90 cm

VENETIAN WAY Susanna Pozzoli • HOMO FABER 2018



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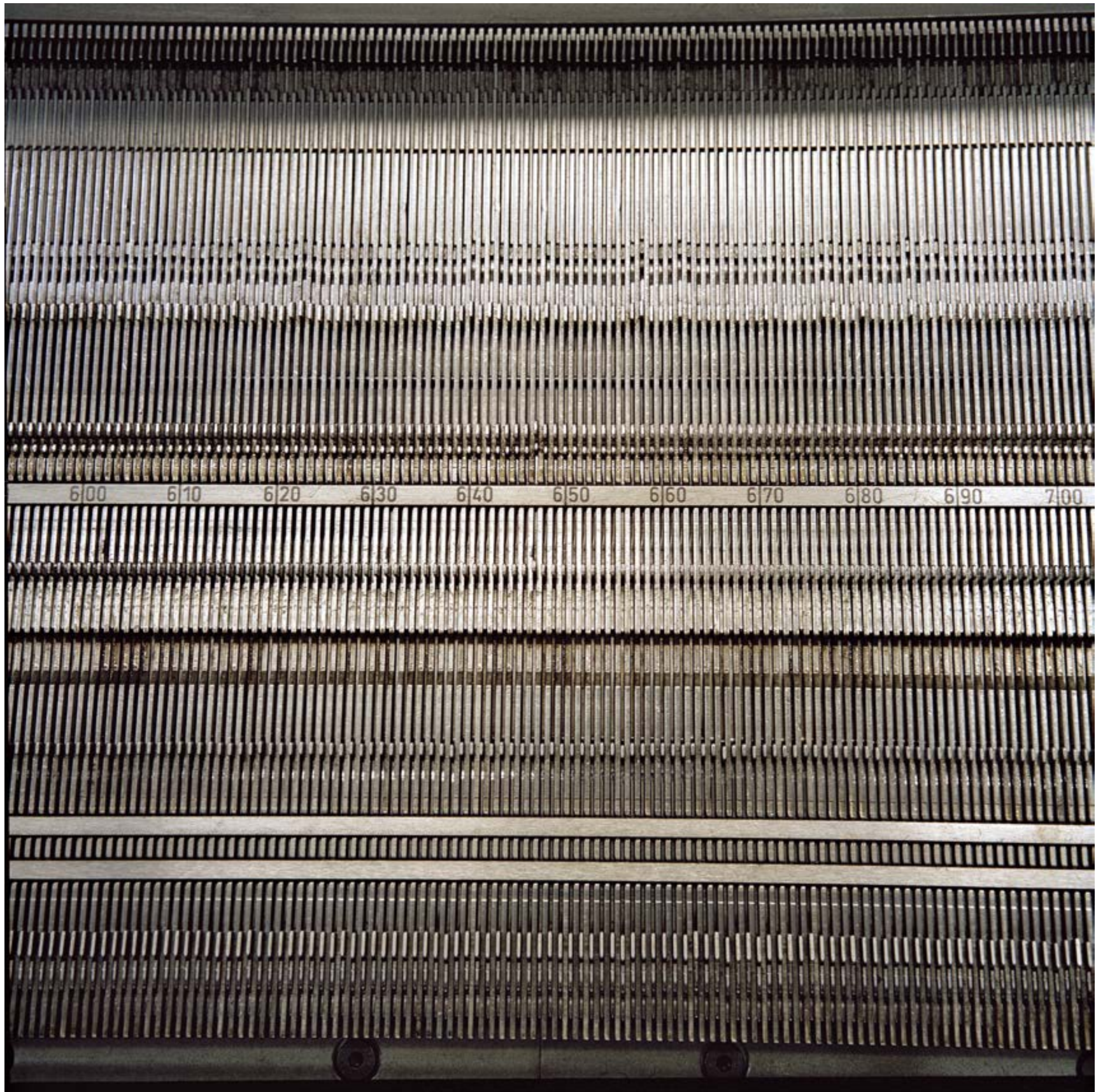
Form VENETIAN WAY. 75x75 cm Giclée print on baryta paper, mat and wood framed in 90x90 cm

VENETIAN WAY Susanna Pozzoli • HOMO FABER 2018



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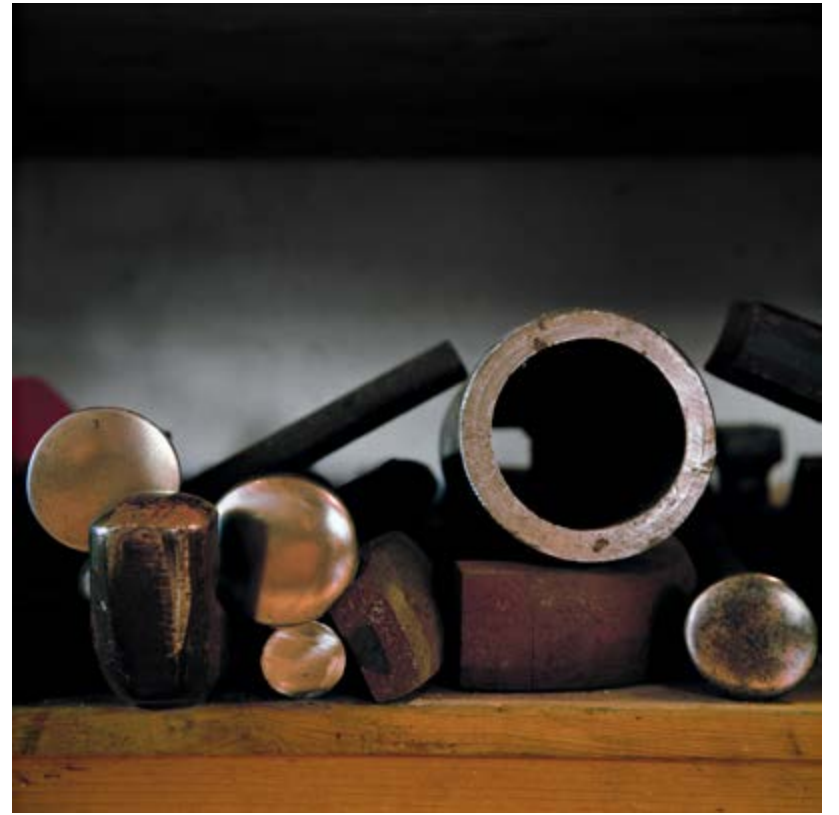
VENETIAN WAY Susanna Pozzoli • HOMO FABER 2018





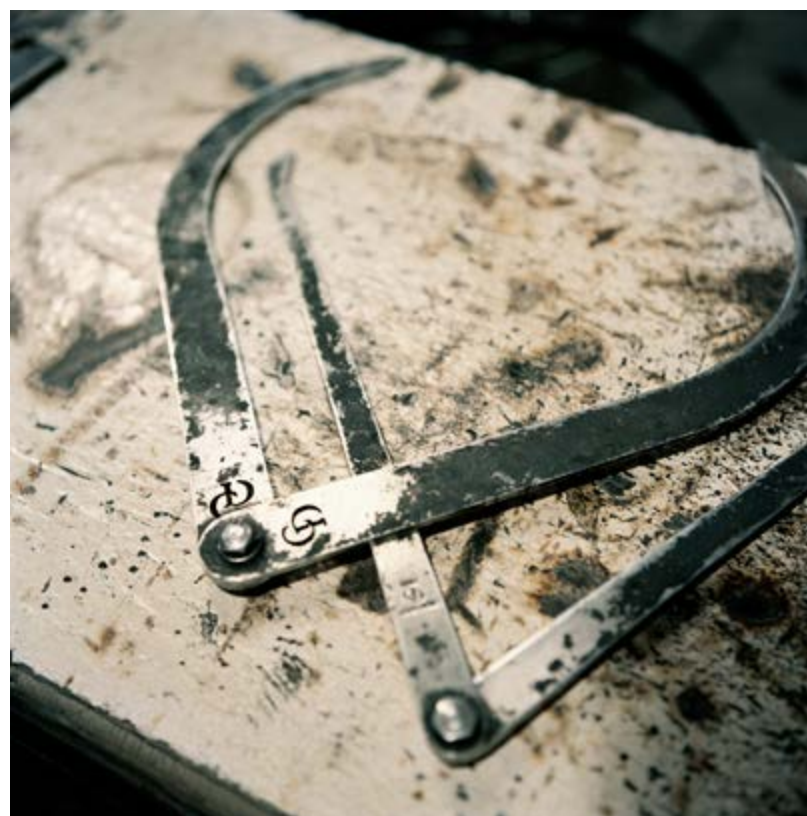
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VENETIAN WAY Susanna Pozzoli • HOMO FABER 2018



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VENETIAN WAY Susanna Pozzoli • HOMO FABER 2018



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VENETIAN WAY Susanna Pozzoli • HOMO FABER 2018





VENETIAN WAY, medium format prints

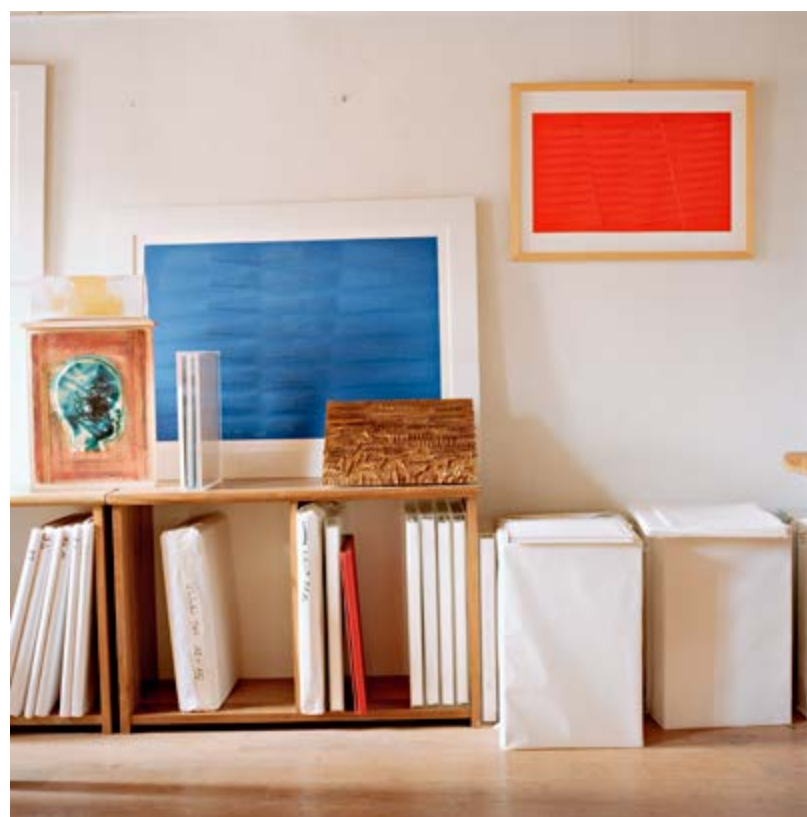
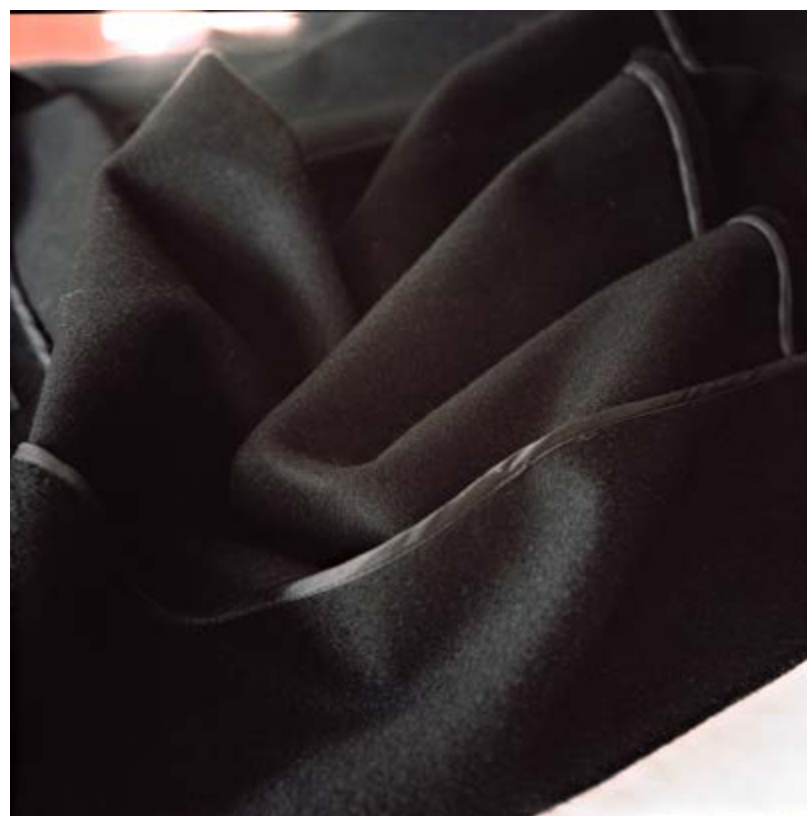
Here you find the 24 prints in 40x40 cm Giclée print on baryta paper, mat and wood framed in 55x55 cm

© Michelangelo Foundation for Creativity & Craftsmanship 2017 / Susanna Pozzoli



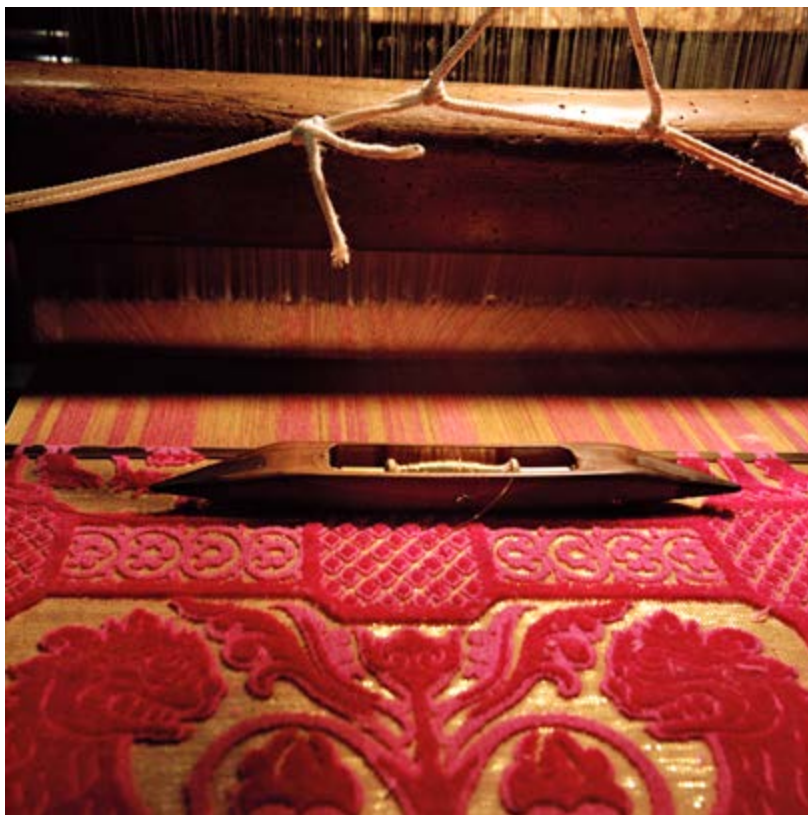
Form VENETIAN WAY. 40x40 cm Giclée print on baryta paper, mat and wood framed in 55x55 cm

VENETIAN WAY Susanna Pozzoli • HOMO FABER 2018



Form VENETIAN WAY. 40x40 cm Giclée print on baryta paper, mat and wood framed in 55x55 cm

VENETIAN WAY Susanna Pozzoli • HOMO FABER 2018



Form VENETIAN WAY. 40x40 cm Giclée print on baryta paper, mat and wood framed in 55x55 cm



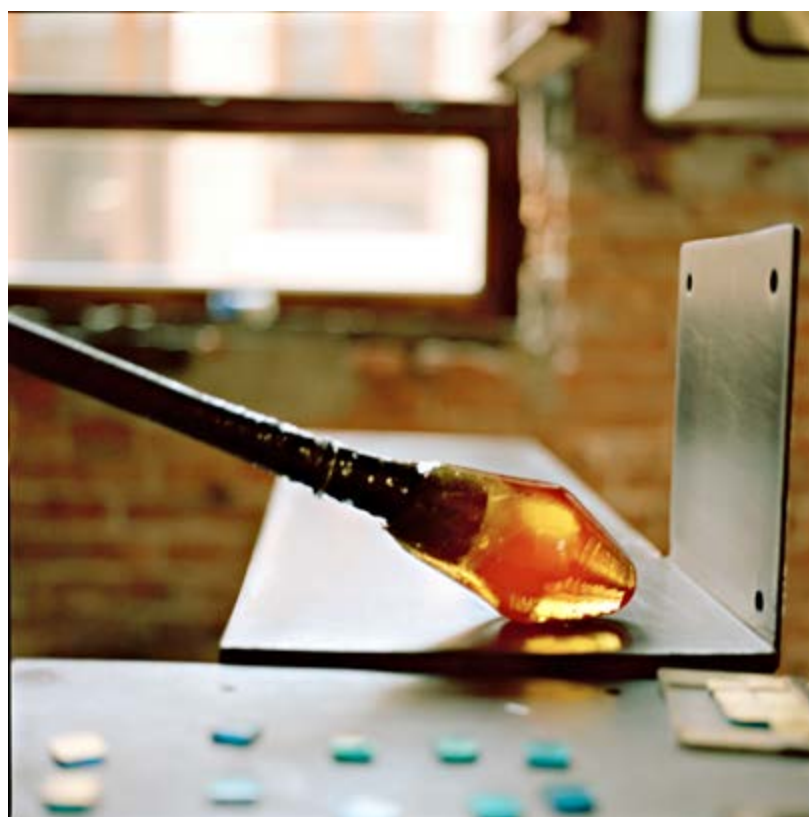
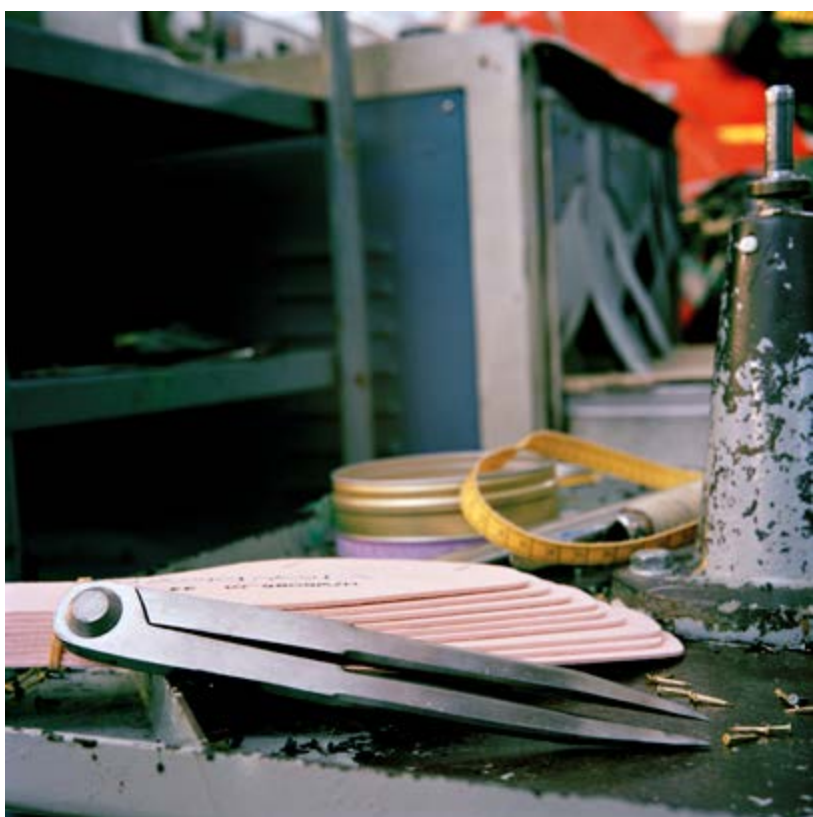
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VENETIAN WAY Susanna Pozzoli • HOMO FABER 2018



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VENETIAN WAY Susanna Pozzoli • HOMO FABER 2018



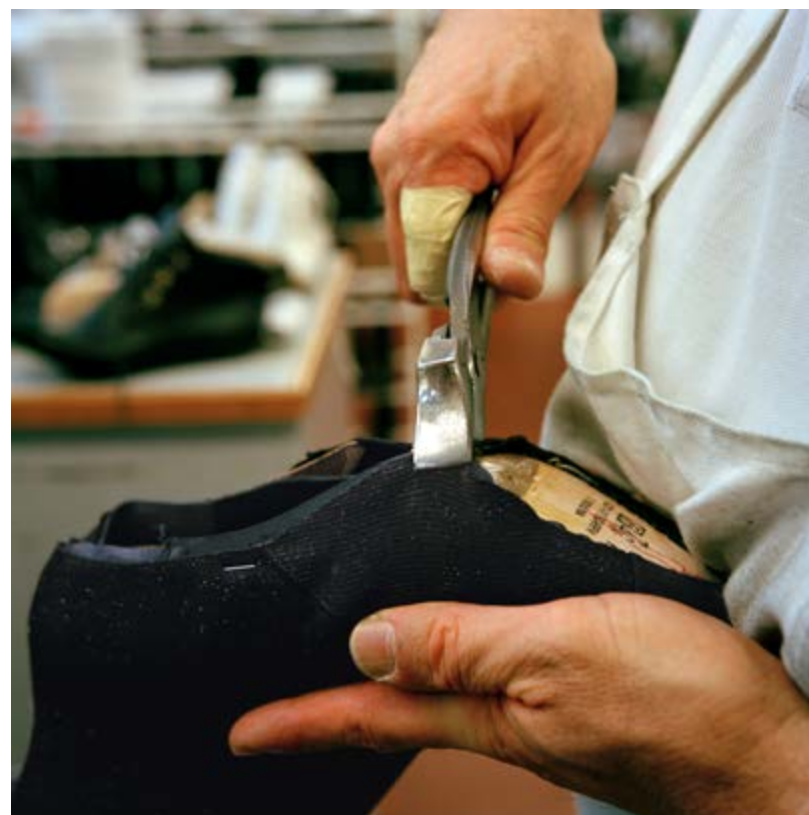
VENETIAN WAY, smaller format prints

Here you find the 63 prints in 25x25 cm Giclée print on baryta paper mounted on dibond

© Michelangelo Foundation for Creativity & Craftsmanship 2017 / Susanna Pozzoli



Master Giampaolo Babetto, artistic jewellery, Arquà Petrarca, Padua



Ballin, shoemaking, Fiesso d'Artico, Venice



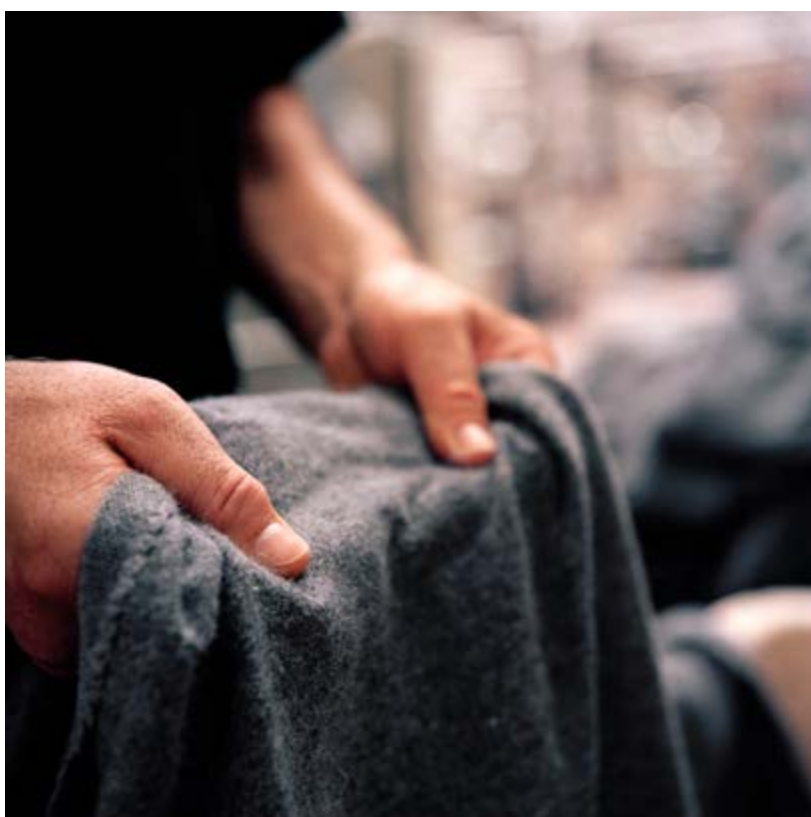
Bruno Barbon Antiquariato, wood inlay, Venice



Mario Berta Battiloro, gold leaf, Venice



Tessitura Luigi Bevilacqua, brocade and fine fabrics, Venice



Bonotto, fine fabrics, Molvena, Vicenza



Ceramiche Artistiche 3B, ceramics, Nove, Vicenza



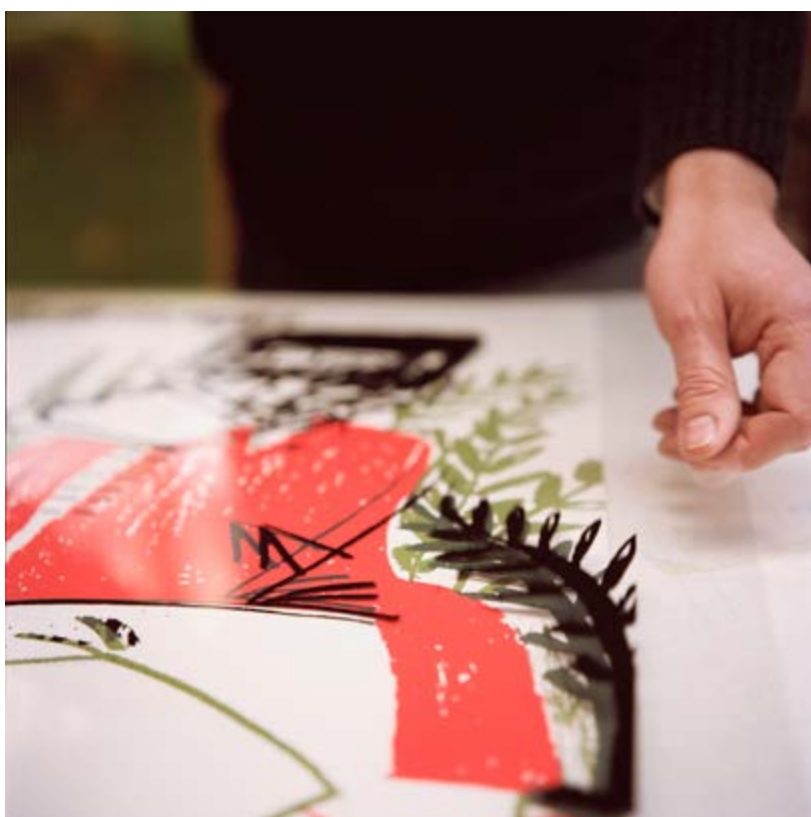
Colophonarte, limited edition artists' books, Belluno



Master Lucia Costantini, traditional lace, Burano Island, Venice



Este Ceramiche Porcellane, ceramics and painted porcelain, Este, Padua

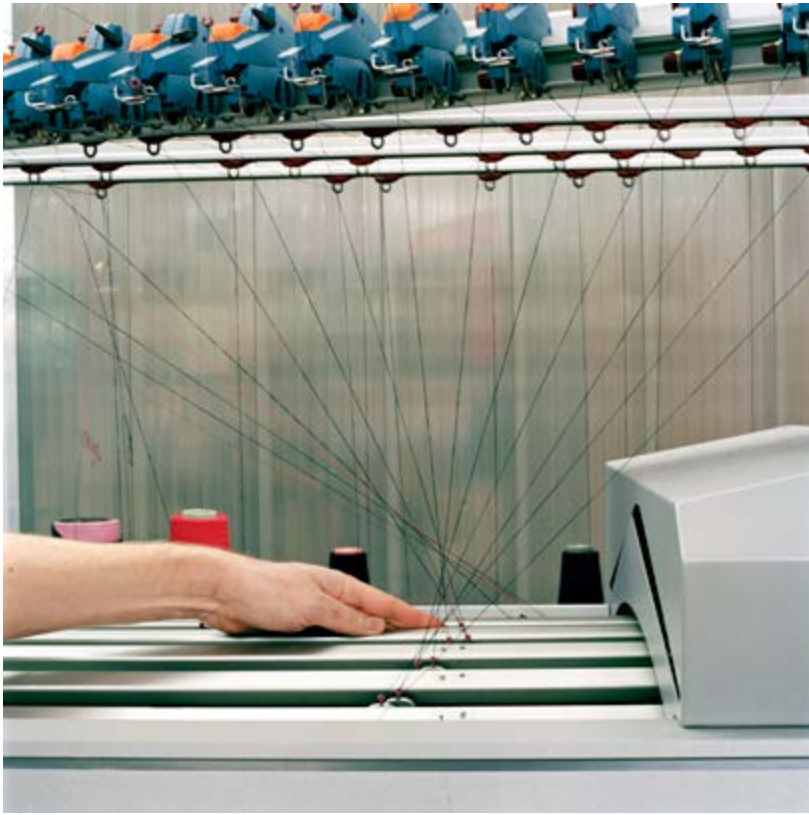


Fallani Venezia, silk screen printing, Venice



Bottega dei Mascareri, papier-mâché masks, Venice





Maglificio Miles, knitwear, Vicenza



Morelato, wood furniture, Salizzole, Verona



Nicolao Atelier Sartoria Teatrale, theatre tailoring, Venice



Fornace Orsoni, mosaic tiles, Venice



Tabarrificio Trevisano, traditional Venetian capes, Mogliano Veneto, Treviso



Tipoteca Italiana, movable type printing, Cornuda, Treviso



Domenico Tramontin & Figli, gondolas, Venice



Fonderia Artistica Valese, artistic metalwork, Venice



Vetreria Anfora, master Andrea Zilio, creative glasswork, Murano Island, Venice

VENETIAN WAY

INSTALLATION

HOMO FABER

SEPTEMBER 2018



Project: apml Architetti Pedron / La Tegola
Alessandro Pedron
Maria La Tegola
Anna Valastro
Marco Victor

Art Prints: Studio Berné
Frames: CiQuadro Cornici
Lighting: iGuzzini

INSTALLATION NOTES

Susanna Pozzoli

Venetian Way, photographic project, conceived and created by Susanna Pozzoli expressively for Michelangelo Foundation, is exhibited for the first time at Giorgio Cini Foundation, in the Cloister of the Cypresses. The Cloister is located at the beginning of the itinerary created for Homo Faber 2018 on the fabulous San Giorgio Maggiore island in Venice.

The installation is co-curated by the artist and Denis Curti, while the installation project is made by Venetian architects' studio apml Artchitetti Pedron.

The visitor is welcomed to Homo Faber by this project. The installation presents an open path. The photographs portraying interiors of workshops, tools, objects and raw materials are exposed following a rhythm and a well-thought-out sequence but they could be appreciated also if seen in a more casual way, without the rigidity of a strict visitor's tour. During her / his visit to Homo Faber the viewer passes several time in the Cloister of the Cypresses and can take more time to watch the photographs and read the captions.

The images of the 21 workshops are displayed according to an aesthetic criteria, all mixed up. Cross references between the subjects are so created. The photographs Stans as a unit instead of being divided by workshop. The installation is light and fluid in order to allow the viewer to observe the photographs, without losing the pleasure of enjoying the wonderful context of the cloister with its perfect proportions.

All the photographs representing gestures are organized on a separated wall. Printed in a smaller format and unframed, they are presented with a written description of the workshop or of the master photographed. All together they create a mosaic of the know-how and identities here presented.

Within the colophon, mentioning the list of all the workshops, a stylized map of the region of Veneto and the city of Venice allows the visitor to locate the workshops.

A dedicated descriptive caption is prepared for each photograph, giving some information and sharing small anecdotes.

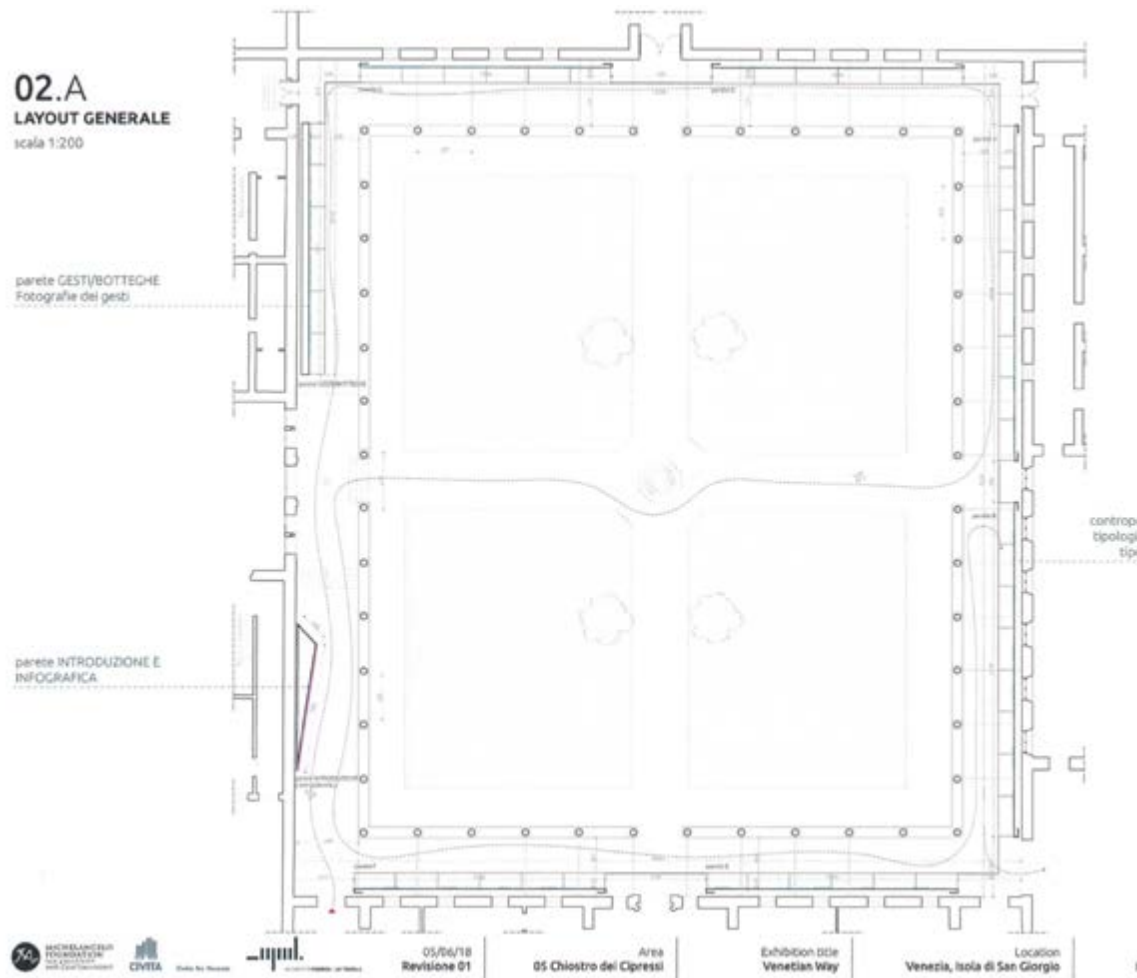


02.A LAYOUT GENERALE

scala 1:200

parete GESTI/BOTTEGHE
Fotografie dei gesti

parete INTRODUZIONE E
INFOGRAFICA






 05/06/18
 Revisione 01

05 Chiostro dei Cipressi

Area

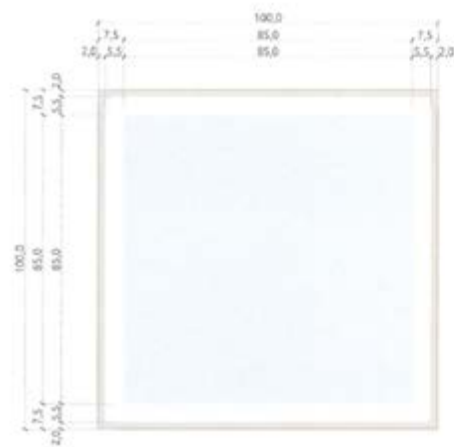
Exhibition title
Venetian Way

Location
Venezia, Isola di San Giorgio

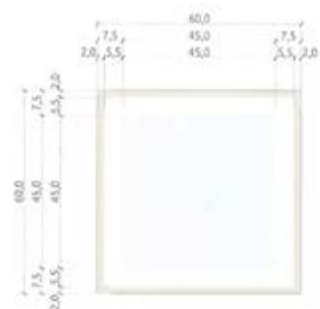
03.B0

DETTAGLI COSTRUTTIVI

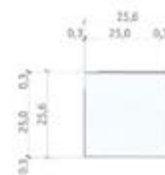
tipologia cornici
scala 1:10



54 scatti formato 85x85 cm
ingombro cornice+pass 100x100 cm
cornice in rovere
peso - kg



24 scatti formato 45x45 cm
ingombro cornice+pass 60x60 cm
cornice in rovere
peso - kg



63 scatti formato 25x25 cm
cornice a cassetta 25.6x25.6 cm
cornice dibond profilo 3 cm x 3 mm
peso - kg

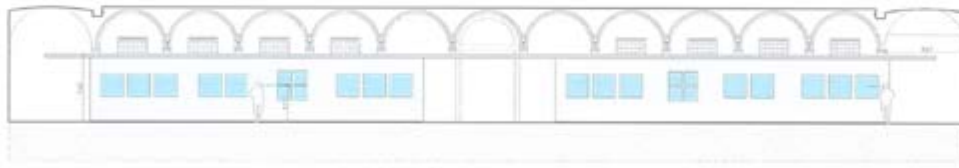
03.1

SEZIONE AA PROSPETTO INTERNO AA

scala 1:150



Sezione AA
parete C lunghezza 15 m
parete D lunghezza 15 m



Prospetto interno AA
parete C, D: schema distributivo 12+12 elementi
dimensione ingombro cornice 100x100 cm e 60x60 cm



05/06/18
Revisione 01

05 Chiostro del Cipressi

Exhibition title
Venetian Way

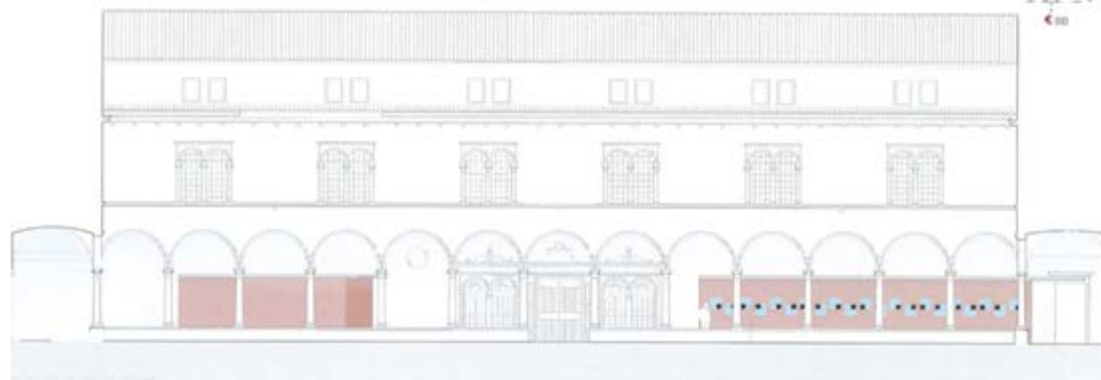
Location
Venezia, Isola di San Giorgio

International event
Homo Faber - 14-30/09/2018

03.2

SEZIONE BB PROSPETTO INTERNO BB

scala 1:150



Sezione BB
parete INTRODUZIONE E INFOGRAFICA lunghezza complessiva 9,30 m
parete GESTI/BOTTEGHE lunghezza 15 m



Prospetto interno BB
parete GESTI/BOTTEGHE 21x3 fotografie + testi



05/06/18
Revisione 01

05 Chiostro del Cipressi

Exhibition title
Venetian Way

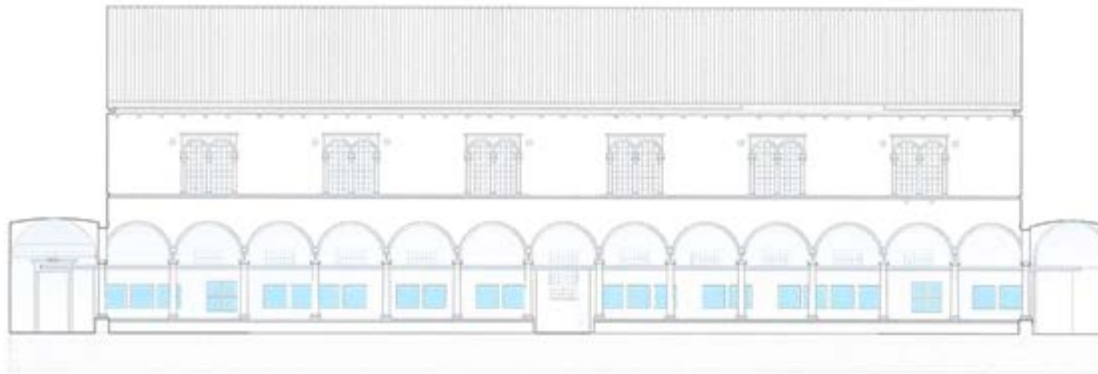
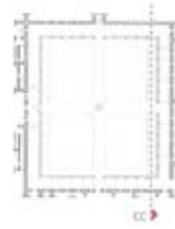
Location
Venezia, Isola di San Giorgio

International event
Homo Faber - 14-30/09/2018

03.3

SEZIONE CC

scala 1:150



Sezione CC
parete A lunghezza 20 m
parete B lunghezza 20 m
parete A, B: schema distributivo 15+15 elementi
dimensione ingombro cornice 100x100 cm e 60x60 cm



05/06/18
Revisione 01

Area
05 Chiostro dei Cipressi

Exhibition title
Venetian Way

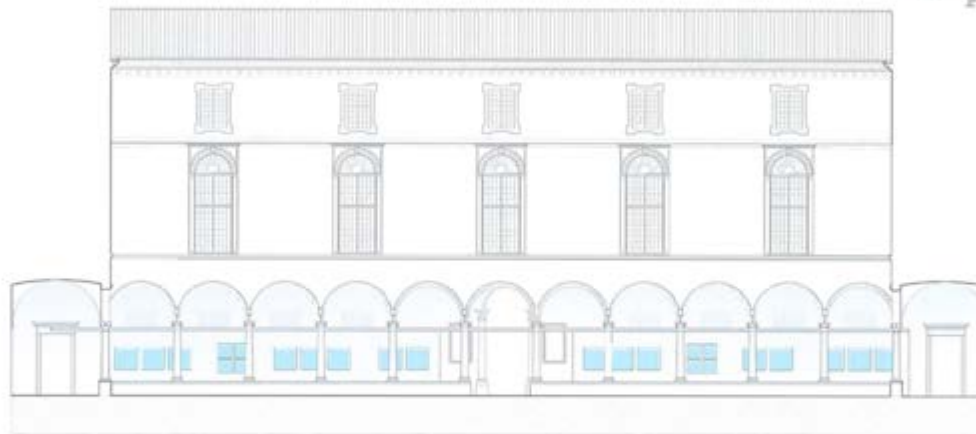
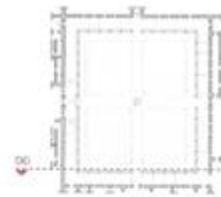
Location
Venezia, Isola di San Giorgio

International event
Homo Faber - 14-30/09/2018

03.4

SEZIONE DD

scala 1:150



Sezione DD
parete E lunghezza 15 m
parete F lunghezza 15 m
parete E, F: schema distributivo 12+12 elementi
dimensione ingombro cornice 100x100 cm e 60x60 cm



05/06/18
Revisione 01

Area
05 Chiostro dei Cipressi

Exhibition title
Venetian Way

Location
Venezia, Isola di San Giorgio

International event
Homo Faber - 14-30/09/2018



Gestures wall - 15 m | scale 1:20

21 Botteghe - 3 photos each with 1 small Dibond panel printed
 dim. 21 cm x 21 cm - same RAL colour as the wall fabric
 Name of the bottega in the same central "line" at 1,55 m

03.B3

DETTAGLI COSTRUTTIVI

parete F
 scala 1:50



parete rivestita in tela scoria - senza fughe
 posizione piccolo formato in linea su punto medio ad altezza 165 cm



lunghezza 15 m
 8 fotografie 85x85 cm, ingombro totale passe-partout e cornice 100x100 cm
 4 fotografie 45x45 cm, ingombro totale passe-partout e cornice 60x60 cm

VENETIAN WAY

INSTALLATION

HOMO FABER

SEPTEMBER 2018



Installation views

VENETIAN WAY Susanna Pozzoli • HOMO FABER 2018

VENETIAN WAY

INSTALLATION

HOMO FABER

SEPTEMBER 2018



VENETIAN WAY

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Installation views

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WATCH THE CONFERENCE



**SAT 15.09 | 15:15-16:00 |
CONFERENCE |
PHOTOGRAPHY**

Where the Venetian Masters work

**🇮🇹 Italian | Moderator:
Bruno Giussani**

Photographer Susanna Pozzoli has trained her camera in the "bottega" (workshops) of 21 master artisans from Venice and the surrounding region - spaces of unique skills and creativity. The images are exhibited in one of the rooms of Homo Faber, curated by Denis Curti. Here, the photographer discusses the making-of, together with two artisans.



VENETIAN WAY

EVENTS

HOMO FABER

SEPTEMBER 2018



Presentation of VENETIAN WAY by the art historian Barbara Stehle





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