
MAISON
RAPIN

GLASS

AN ITALIAN STORY

Catalogue of the exhibition

10/12/2023 - 11/18/2023

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The history of modern glass begins in Murano in Italy at the end of the Middle Ages, under the leadership of the master glassmaker genius, Angelo Barovier.

The manufacturing secrets jealously guarded by the Republic of Venice will establish Italy's domination in this nascent industrialization, which began to spread across Europe in the 19th century.

The 20th century will be the century of the most accomplished industrial and artistic production in history, both thanks to the improvement of tools and the experimentation of manufacturing processes.

From 1890, the Italian Liberty style largely inspired glassmakers, who adopted a more organic approach to working with materials. Flora, fauna, curved and intertwined lines, become the ornamental elements of this new aesthetic language.

It was a period of transformation for the great master glassmakers of Murano, like Venini, who then joined forces with blacksmith masters like Mazzucotelli or Bellotto, to create lighting, sculptures and objects.

With Mussolini coming to power in 1922, a new artistic revolution took shape: rationalism, which permeated many artistic practices. It was the era of "Novecento", of which the architect Gio Ponti would become the leader, a prelude to post-war industrial design.



At the end of the 1920s, Murano glassmakers like Vittorio Zecchin, Barovier & Toso and Paolo Venini abandoned traditional decor to modernize the works, with an innovative mix of shapes and colors.

At the beginning of the 1930s, Luigi Fontana, supported by Gio Ponti as artistic director, founded Fontana Arte. This factory will become the major player in glass design, under the leadership of Ponti, Chiesa, and Carlo Scarpa.

After the war, Max Ingrand became the new director and would promote a more international design in the models of this factory, freed from the traditional clichés of Italian decor.

The 1960s were marked by the creations of, among others, Sergio Asti, and the 70s/80s by those of Gae Aulenti and Ettore Sottsass.

Inspired by centuries of know-how, today's artistic creation is resolutely contemporary and uses all the technological advances that it will put at the service of artistic craftsmanship. The creations of Simone Cenedese, a 21st century glass blower, and Foddis & Baisi, illustrate this ever-present quest for research.

L'histoire du verre moderne commence à Murano en Italie à la fin du Moyen Âge, sous l'impulsion du maître verrier de génie, Angelo Barovier. Les secrets de fabrication jalousement gardés par la république de Venise vont se répandre à travers l'Italie dans cette industrialisation naissante, qui commence à se diffuser à travers l'Europe au XIXe siècle.

Le XXe siècle sera le siècle de la production industrielle et artistique la plus aboutie de l'histoire, à la fois grâce au perfectionnement de l'outillage et à l'expérimentation des processus de fabrication.

À partir de 1890, le style Liberty italien a largement inspiré les verreries, qui adoptent une approche plus organique du rapport de la matière. La flore, la faune, les lignes courbes et entrelacées, deviennent éléments ornementaux de ce nouveau langage esthétique. C'est une période de transformation pour les grands maîtres verriers de Murano, à l'instar de Venini, qui vont alors s'associer aux maîtres de la forge comme Mazzucelli ou Bellotto, pour créer des luminaires, des sculptures, des objets.

Avec l'arrivée au pouvoir de Mussolini en 1922, une nouvelle révolution artistique se dessine : le rationalisme, qui irrigue de nombreuses pratiques artistiques. C'est l'époque du « Novecento », dont l'architecte Gio Ponti deviendra le chef de file, précurseur du design industriel de l'après-guerre.

À la fin des années 1920, les verreries de Murano comme Vittorio Zecchin, Toso ou Paolo Venini abandonnent le décor traditionnel pour moderniser les compositions, en mêlant innovantes des formes et des couleurs.

Au début des années 1930, Luigi Fontana épaulé par Gio Ponti en tant qu'artiste-fondateur, fonde Fontana Arte. Cette manufacture deviendra l'acteur majeur du verre, sous l'impulsion de Ponti, de Chiesa, et de Carlo Scarpa.

Après la guerre, Max Ingrand devient le nouveau directeur et va impulsiver un international dans les modèles de cette manufacture, libérée des poncifs traditionnels italiens.

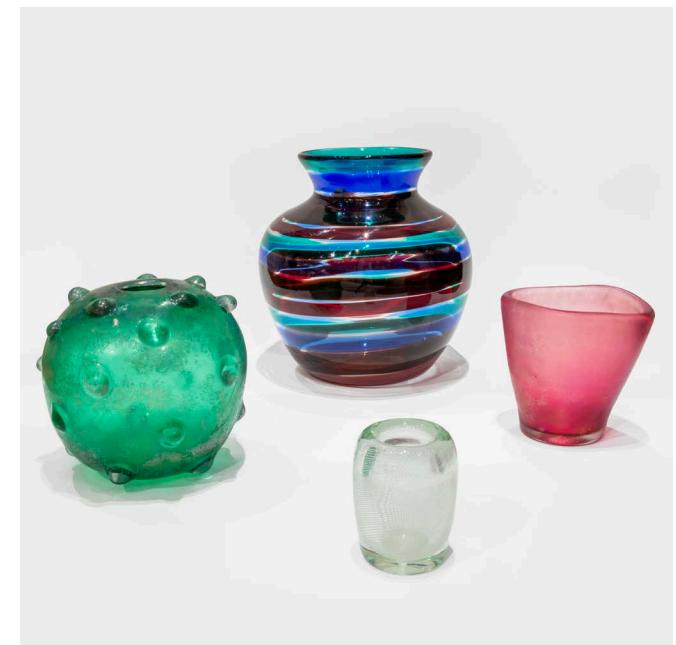
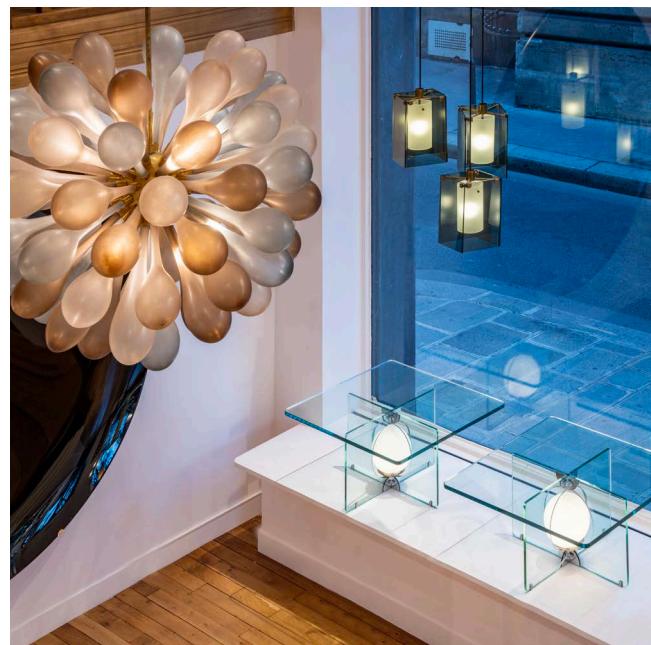
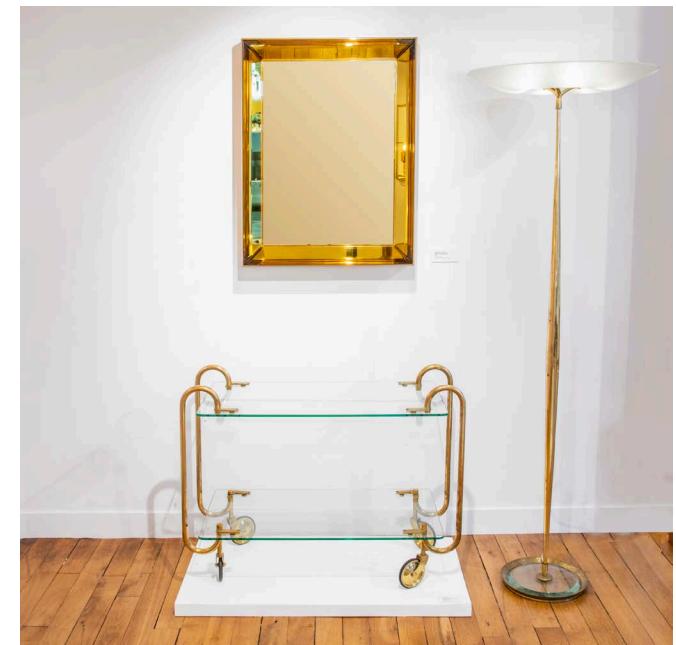
Les années 1960 seront marquées par les créations, entre autres, de Sergio

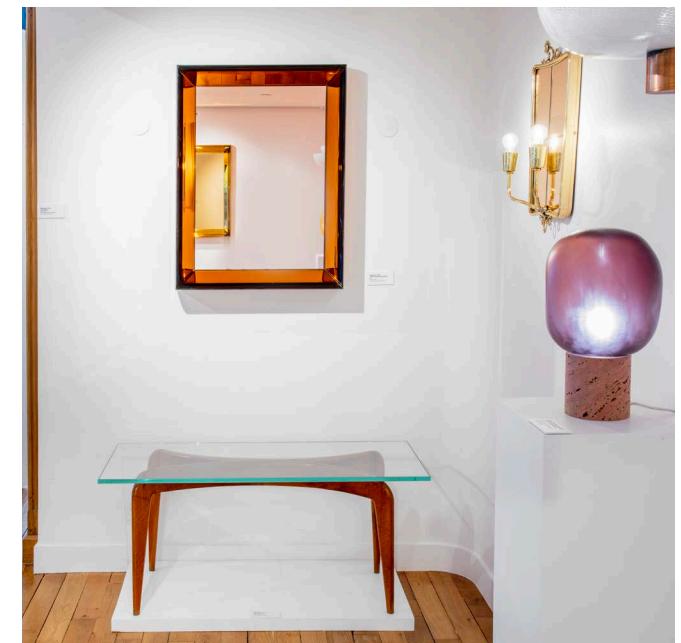
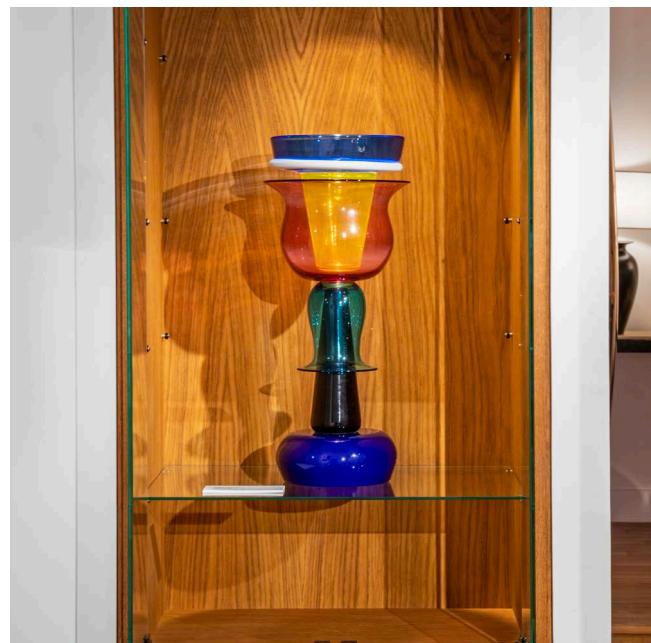
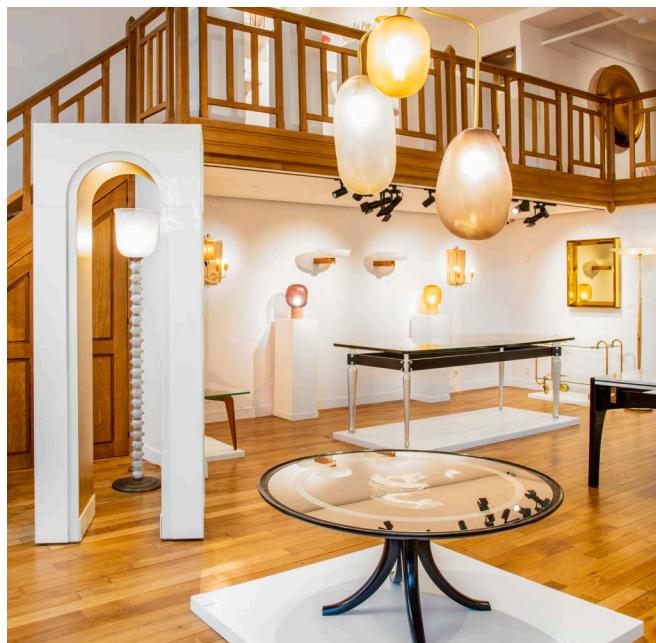
années 70/80 par celles de Gae Aulenti et d'Ettore Sottsass.

Inspiré par des siècles de savoir-faire, la création artistique d'aujourd'hui résout contemporaine et utilise toutes les avancées technologiques qu'elles peuvent apporter au service de l'artisanat d'art. Les créations de Simone Cenedese, souffleur de verre, ou encore de Foddi & Baioli, illustrent cette quête toujours actuelle de raffinement et de qualité.









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Umberto Bellotto (1882-1940)

VASE, ITALY, CIRCA 1920

Wrought iron structure shaped like three
interlaced snakes holding a green
Venetian blown glass
H 40 x D 25 cm / H 15.75 x D 9.84 inches

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Carlo Rizzarda (1883-1931)

PAIR OF CANDLESTICKS, ITALY, CIRCA 1900

Liberty style wrought iron leg and
Venetian blown glass candle holders
H 44 x D 20 cm
H 17.32 x D 7.87 inches

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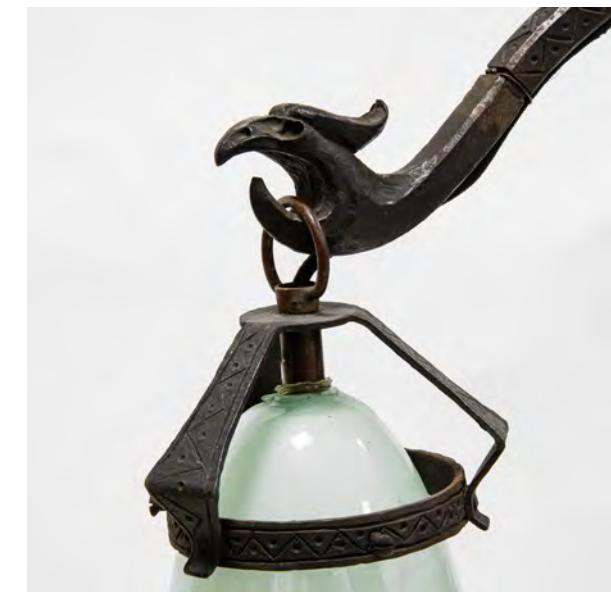
Carlo Rizzarda (1883-1931)

DESK LAMP, ITALY, CIRCA 1920

Wrought iron desk lamp, Venetian glass
lampshade
H 85 x W 23 x D 36 cm
H 33.47 x W 9.06 x D 14.17 inches

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Umberto Bellotto (1882-1940)

CUP, ITALY, CIRCA 1920

Liberty wrought iron structure, blown
Venetian glass cup

H 32 x D 37 cm

H 12.6 x 14.6 inches

Published in «Murano, Chef d'oeuvre de la
renaissance au XXI siècle», p 117, Musée
Maillol

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Umberto Bellotto (1882-1940)

CUP, ITALY, CIRCA 1920

Wrought iron structure holding a Venetian
blown glass cup
H 20 x D 22 cm
H 7.87 x D 8.66 inches
Published in the book «Umberto Bellotto»
page 32, Daniela Balzaretti collection

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Umberto Bellotto (1882-1940)

VASE, ITALY, CIRCA 1910

Wrought iron structure, blown Venetian
glass
H 49 x D 26 cm
H 19.29 x D 10.24 inches

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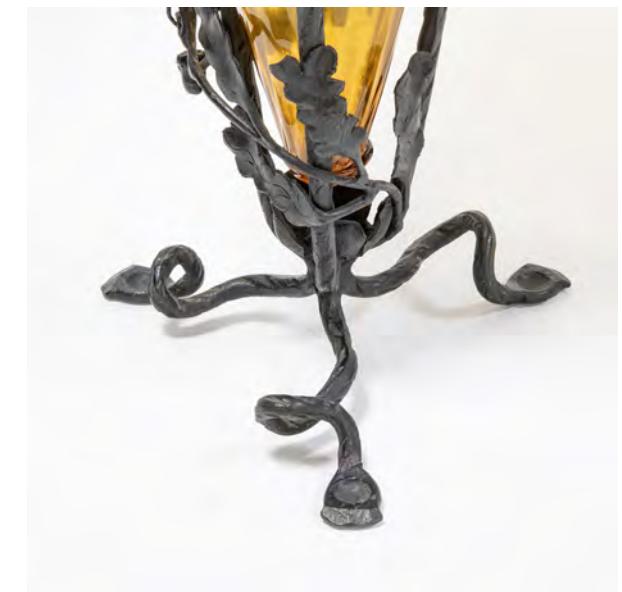
Carlo Rizzarda (1883-1931)

PAIR OF VASES, ITALY, CIRCA 1910

Wrought iron structure, yellow Venetian glass
vase H 53 x D 23 cm
H 20.87 x D 9.06 inches

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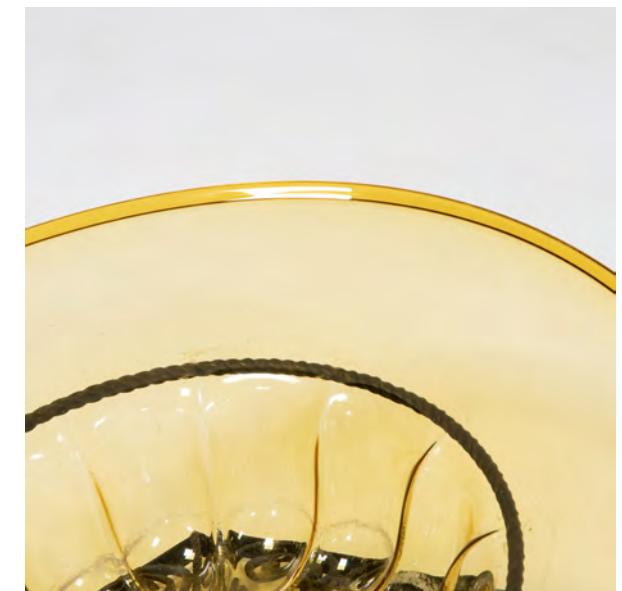


Vittorio Zecchin (1878-1947) et
Umberto Bellotto (1882-1940)

CUP, ITALY, CIRCA 1920

Yellow blown Venetian glass cup on a liberty style
wrought iron structure
H 16 x D 48 cm / H 6.3 x D 18.9 inches

Bibliography : M. Barovier, M. Mondi, C. Sonego (a cura
di) «Vittorio Zecchin 1878-1947. Pittura, vetro, arti
decorative, catalogo della mostra Venezia
2002-2003», Marsilio Editori, 2002, p. 204, tav. 214



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Carlo Rizzarda (1883-1931)

CUP, ITALY, CIRCA 1915

Wrought iron structure holding a Venetian blown
glass cup
H 74 x D 47 cm
H 29.13 x D 18.50 inches

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Umberto Bellotto (1882-1940)

CUP, ITALY, CIRCA 1910

Liberty style wrought iron structure,
blown Venetian glass cup
H 29 x D 28 cm
H 11.42 x D 11.02 inches

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Umberto Bellotto (1882-1940)

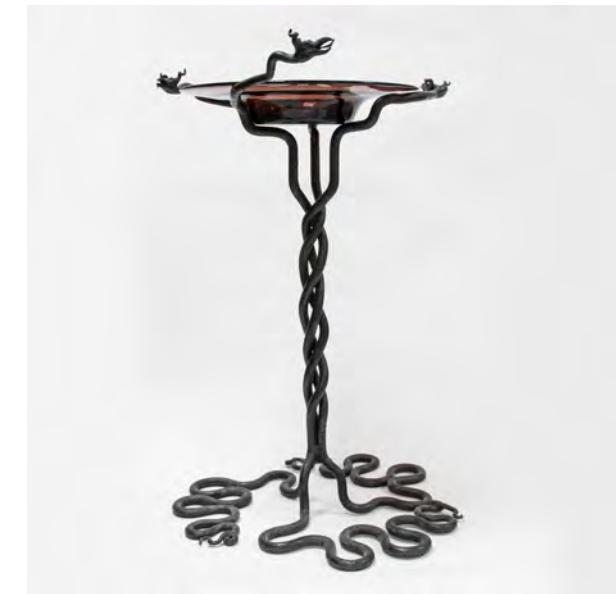
VASE, ITALY, CIRCA 1920

Wrought iron structure with four arms
holding a Venetian blown glass vase
H 25 x D 18.5 cm
H 9.84 x D 7.28 inches
Ref. «Umberto Bellotto», p 43, former
Daniela Balzaretti Collection

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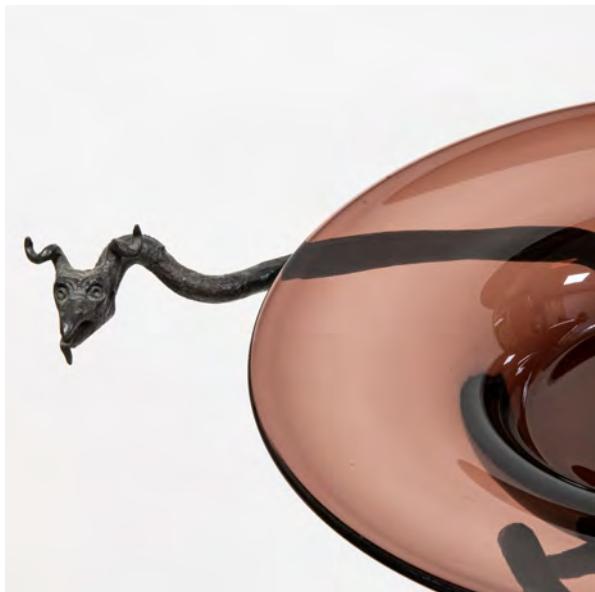
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Umberto Bellotto (1882-1940)

CUP, ITALY, CIRCA 1910

Liberty wrought iron dragon shaped
structure, blown Venetian glass top
H 74 x W 45 x D 50 cm
H 29.13 x W 17.72 x D 19.69 inches



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Alessandro Mazzucotelli (1865-1938)

CHANDELIER, ITALY, CIRCA 1920

Liberty style wrought iron and Venetian
glass chandelier
H 120 x D 60 cm
H 47.24 x D 23.62 inches



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Napoleone Martinuzzi (1892-1977)

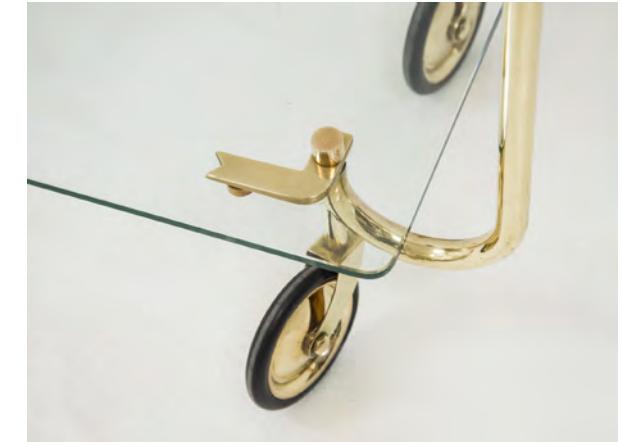
LIGHT FIXTURE, ITALY, CIRCA 1930

Rare constructivist Italian pendant
made in opal glass
H 103 x D 24 cm
H 40.55 x D 9.45 inches

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Gio Ponti (1891-1979) for Fontana Arte

SERVING, ITALY, CIRCA 1930

Gilded brass structure with glass trays

H 70 x W 90 x D 43 cm

H 27.56 x W 35.43 x D 16.93 in

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Gio Ponti (1891-1979)
Pietro Chiesa (1876-1959)

«LA PESCA DELLA SIRENA» SIDE TABLE, ITALY, 1931

Wooden legs, round reflecting glass top with the
engraved figure of «the mermaids fishing»
H 52.5 x D 112 cm / H 20.67 x D 44.09 inches

References :

- Arredamento moderno, V serie, Edizioni Ulrico Hoepli Milano, 1952, fig. 353
- Laura Falconi, «Gio Ponti, Interni, oggetti, disegni 1920 – 1976», Mondadori Electa, 2004, pag. 84

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Barovier & Toso

FLOOR LAMP, ITALY, CIRCA 1930

«Pulegoso» Murano glass floor lamp, patinated brass base
H 190 x D 25 cm
H 74.8 x D 9.84 inches

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Fontana Arte

TABLE LAMP, ITALY, CIRCA 1930

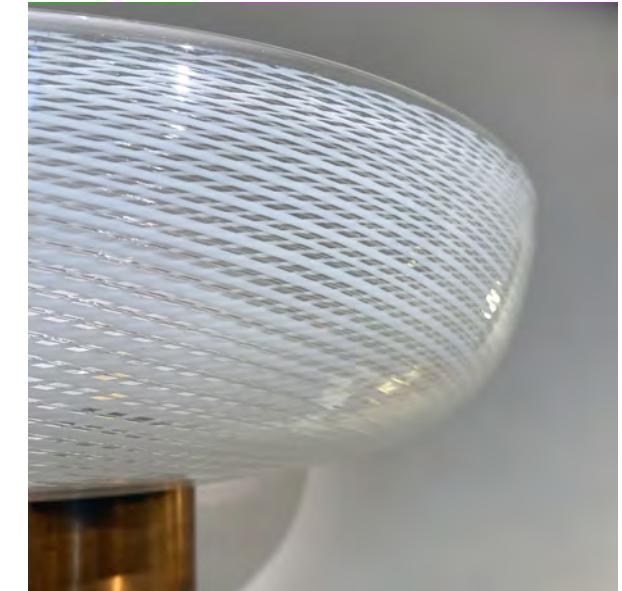
Lamp with green lampshade
H 66 cm / 25,98 inches Diameter:
37,5 cm / 14,76 inches

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Venini

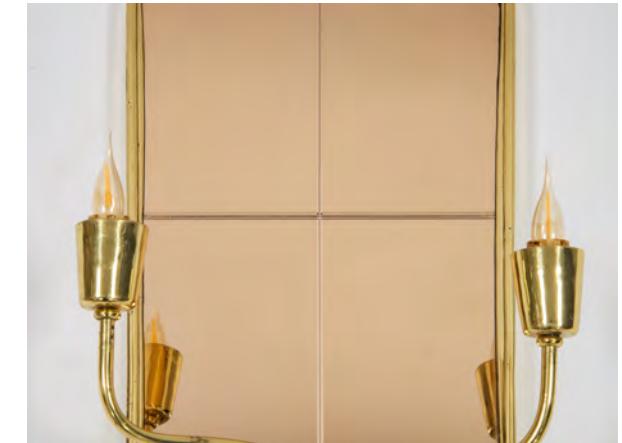
PAIR OF SCONCES, ITALY, CIRCA 1930

Polished brass structure, Venetian glass
lampshade
H 15 x W 38 x D 44.5 cm
H 5.91 x W 14.96 x D 17.52 inches

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Gio Ponti (1891-1979)

SET OF 3 SCONCES, ITALY, CIRCA 1930

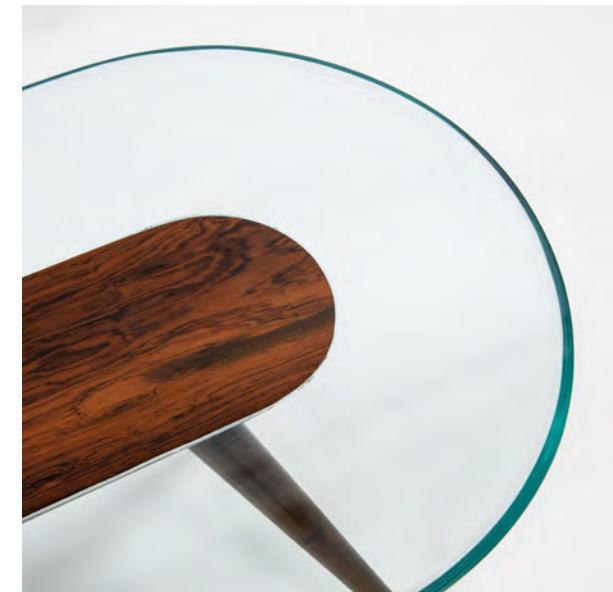
Set of three polished brass sconces, adorned with reflecting tinted glass
Two lights
H 53 x W 36 x D 12 cm
H 20.87 x W 14.17 x D 1.72 inches



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Pietro Chiesa (1876-1959)

COFFEE TABLE, ITALY, CIRCA 1938

Wooden legs and center, crystal top
For Fontana Arte
H 38.5 x W 97.5 x D 50 cm
H 15.16 x W 38.39 x D 19.69 inches

Reference : Franco Deboni, «FONTANA ARTE, Gio Ponti, Pietro Chiesa, Max Ingrand», ed. Umberto Allemandi & C., 2012

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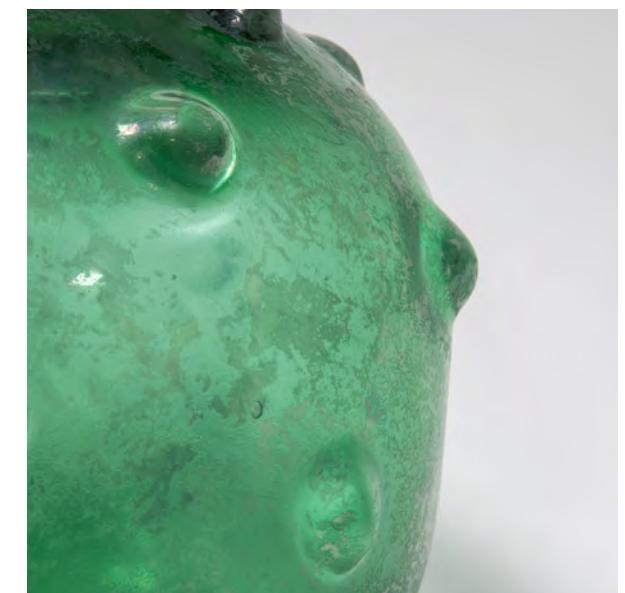
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Carlo Scarpa (1906-1978)

VASE, ITALY, CIRCA 1935

Corroso glass vase for Venini
H 20 x D 20 cm
h 7.87 x D 7.87 inches



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Pietro Chiesa (1876-1959)

«CARTOCCIO» VASE, ITALY, CIRCA 1940

Fontana Arte glass

H 25 x D 32 cm

H 9.84 x D 12.6 inches

Reference : Franco Deboni, «FONTANA ARTE,
Gio Ponti, Pietro Chiesa, Max Ingrand», ed.
Umberto Allemandi & C, 2012

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Barovier & Toso

CUP, ITALY, CIRCA 1940

Holy Water Cup made with pearly glass from Venice
H 18 x D 36 cm
H 7.09 x D 14.17 inches

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Carlo Scarpa (1906-1978)

VASE, ITALY, CIRCA 1940

Corroso glass vase for Venini
Signed under the base «Venini Italia»
H 16 x D 17 cm
H 6.30 x D 6.69 inches

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Carlo Scarpa (1906-1978)

VASE, ITALY, CIRCA 1940

Glass vase Mezza Filigrana for Venini

H 12 x D 8 cm

H 4.72 x D 3.15 inches

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Gio Ponti (1891-1979)

SIDE TABLE, ITALY, 1949

Fontana Arte glass top on crossed wooden legs
Edition Fontana Arte
H 47.5 x W 108 x D 48 cm
H 18.7 x W 42.52 x D 18.9 inches

Reference : Franco Deboni, «FONTANA ARTE, Gio Ponti, Pietro Chiesa, Max Ingrand», ed. Umberto Allemandi & C., 2012

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Max Ingrand (1908-1969)

FLOOR LAMPE, ITALY, CIRCA 1955

Polished brass and glass structure, sandblasted
glass lampshade
Edition Fontana Arte
H 175 x D 60 cm
H 68.9 x D 23.62 inches

Ref. : Domus n°328, march 1957

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Fulvio Bianconi (1915-1996)

VASE, ITALY, CIRCA 1955

Blown Murano Glass vase with polychrome stripes

from Venini manufacture

H 32 x D 32 cm / H 12.6 x D 12.6 inches

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Carlo Alberto Bordogna (1913-1998)

TABLE, ITALY, CIRCA 1960

Table made for Fontana Arte with a steel base and
crystal top
H 80 x W 220 x D 108 cm
H 31.5 x W 86.61 x D 42.52 inches

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Fontana Arte

PAIR OF LIGHTING TABLES, ITALY, CIRCA 1950

Glass structure and top, spherical lamps in the
center of the base

H 37 x W 78 x D 78 cm
H 14.57 x W 30.71 x D 30.71 inches

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Max Ingrand (1908-1969)

LIGHT FIXTURE, ITALY, CIRCA 1960

Light fixture with three lamps made with tinted
glass, opal glass and gilded brass

Edition Fontana Arte

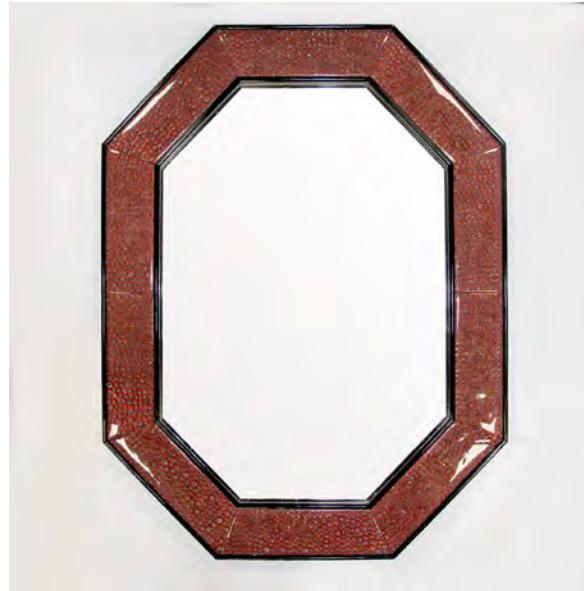
Total height : 125 cm

Lamps : H 29 x W 20 x D 20 cm

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Venini

MIRROR, ITALY, 1989

Murrine Murano glass octogonal frame,
mirrored glass

Signed and dated Venini 1989

H 100 x W 70 cm

H 39.37 x W 27.56 inches

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Ettore Sottsass (1917-2007)

« IMERA » VASE, ITALY, CIRCA 1980

Vase «Imera» designed by Ettore Sottsass for Memphis Milano, made of polychrome glass

H 45 x D 20 cm

H 17.72 x D 7.87 inches

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Ignazio Gardella (1905-1999)

«PARTENIO» TABLE, ITALY, 1985

Black lacquered metal structure, brass details, white
Carrara marble top and extensions

Misura Emme production

H 75 x W 200 x D 100 cm / H 29.53 x W 78.74 x D 39.37
inches

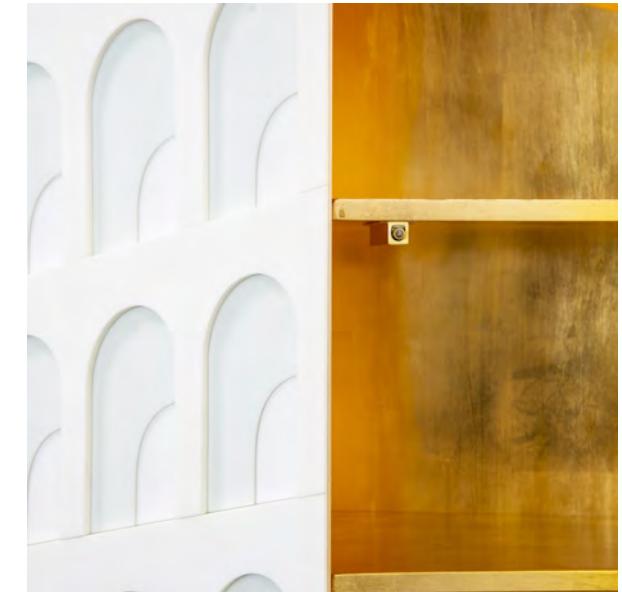
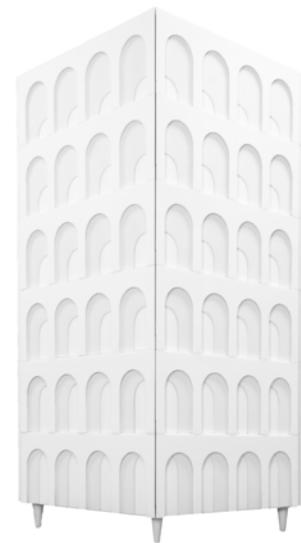
With the extensions : H 29.53 x W 118.11 x D 39.37 inches

Ref. : G. Gramigna, «Repertorio del design italiano 1950-
2000», p. 350, Allemandi, 2003

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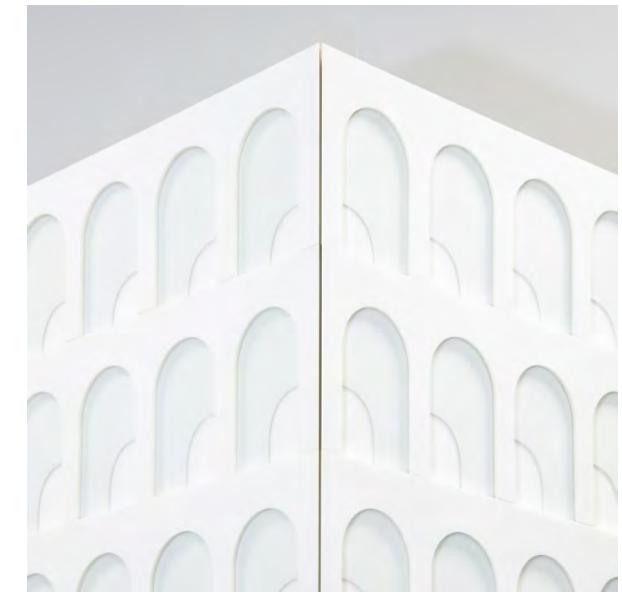
Roberto G. Rida

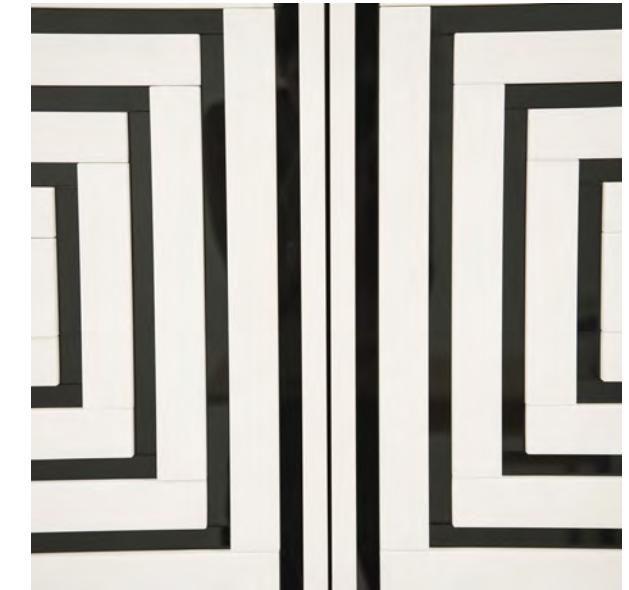
DOMUS AUREA CABINET, ITALY, 2018

Wooden structure covered with white opal glass,
interior gilt with gold leaves
Unique piece
Signed «R. G. Rida» on the back
H 182 x W 93 x D 55 cm
H 71.65 x W 36.61 x D 21.65 inches

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BONIFACIO CABINET, ITALY, 2017

Wooden structure covered with opal glass and tinted
glass with patinated brass finish
Signed «R. G. Rida» at the back
Unique piece
H 166 x W 76 x D 38 cm
H 65.35 x W 29.92 x D 14.96 inches



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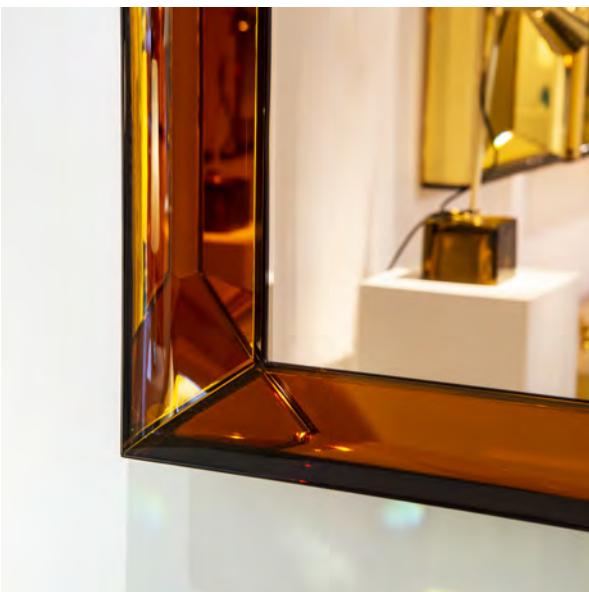
ARC DE TRIOMPHE, ITALY, 2019

Wooden structure covered with opal glass, interior
gilded with gold leaves
Signed «R. G. Rida»
Unique piece
H 220 x W 81 x D 41 cm
H 86.61 x W 31.9 x D 16.14 inches

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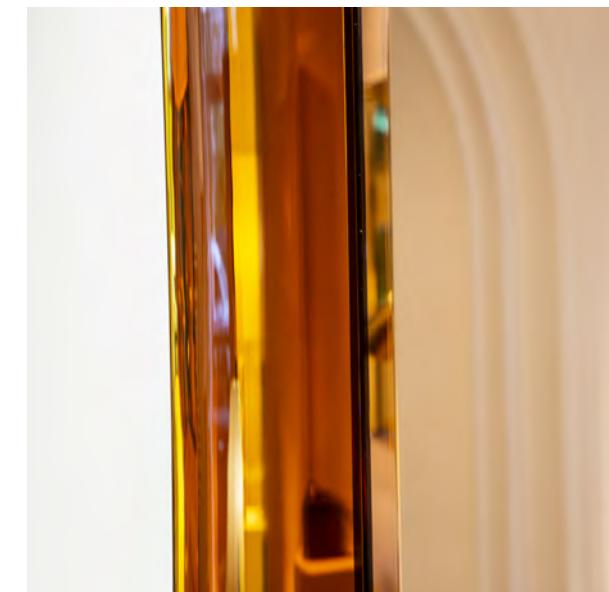
Roberto G. Rida

AMBRA ROSA INFINITI, ITALY, 2017

Tinted glass rectangular mirror
Signed «R.G.Rida»
H 81 x W 61 x D13 cm
H 31.89 x W 24.02 x D 5.12 inches

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GIALLI INFINITI MIRROR, ITALY, 2017

Tinted glass

Signed «R. G. Rida»

H 81 x W 61 x D 13 cm

H 31.89 x W 24.02 x D 5.12 inches



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«TARTARUGHE» BOX, ITALY, 2016

Polished brass, cut and faceted glass cover
Signed «R. G. Rida»
H 17 x W 25 x D 17 cm
H 6.69 x W 9.84 x D 6.69 inches

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«OCCHI BLU» BOX, ITALY, 2019

Drawing on Venini glass by Tobia Scarpa (1959) cover,
on a silver 925 gr. 550 box
Signed
H 10 x W 10.5 x D 6 cm
H 3.94 x W 4.13 x D 2.36 inches

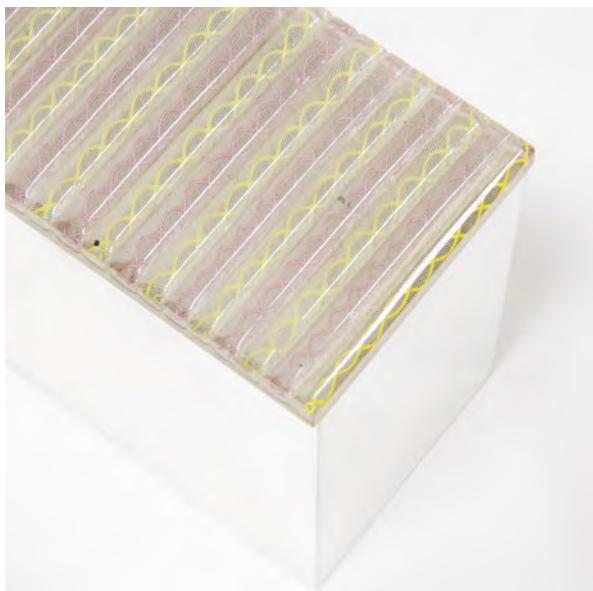
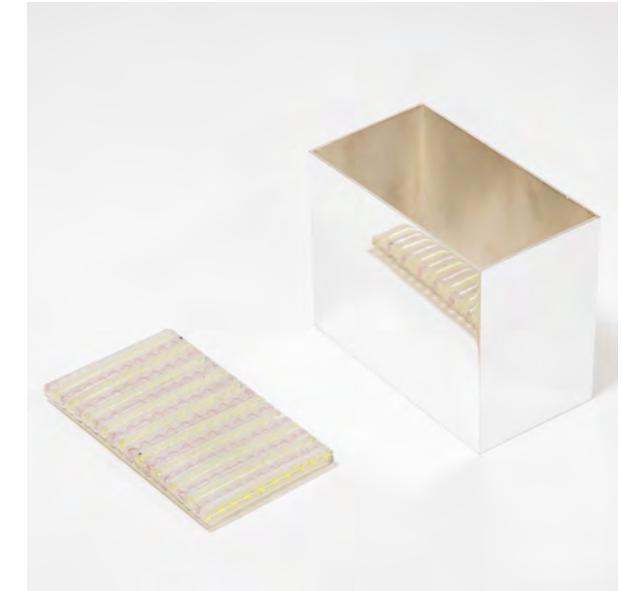


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«CANNE RITORTE» BOX, ITALY, 2019

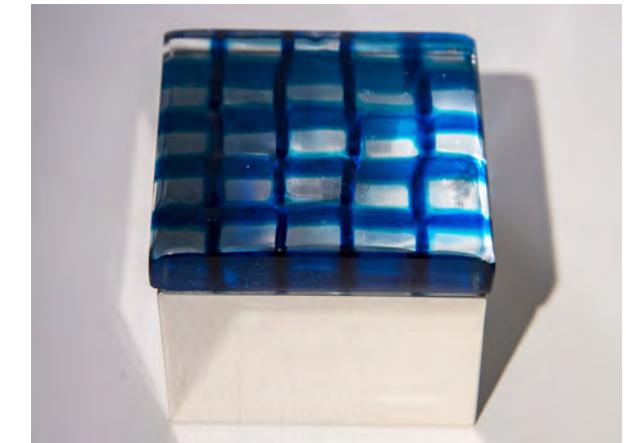
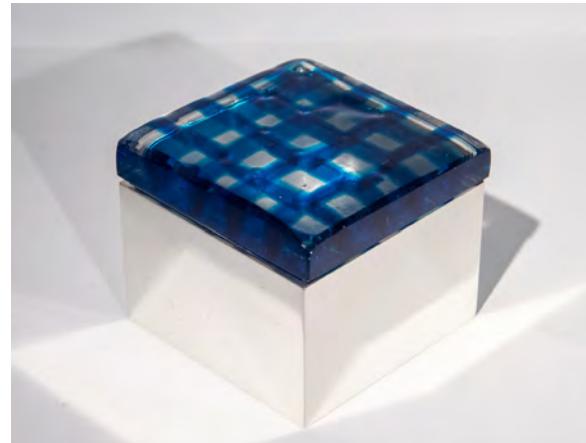
Drawing on glass by Paolo Venini (circa 1950)
cover, on a silver 900 gr. 1300 box
Signed
H 13.5 x W 15.5 x D 8.5 cm / H 5.32 x W 6.1 x D 3.35
inches

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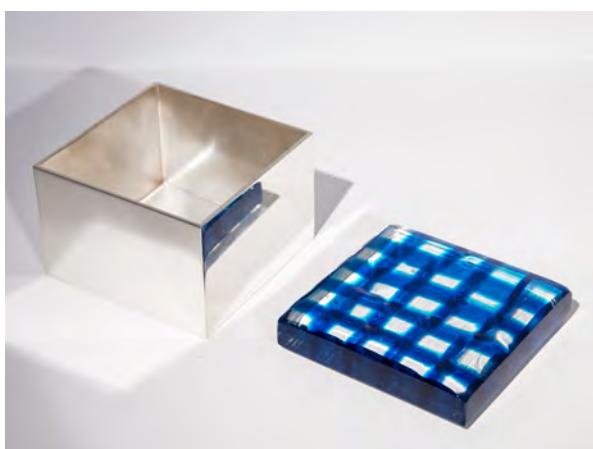
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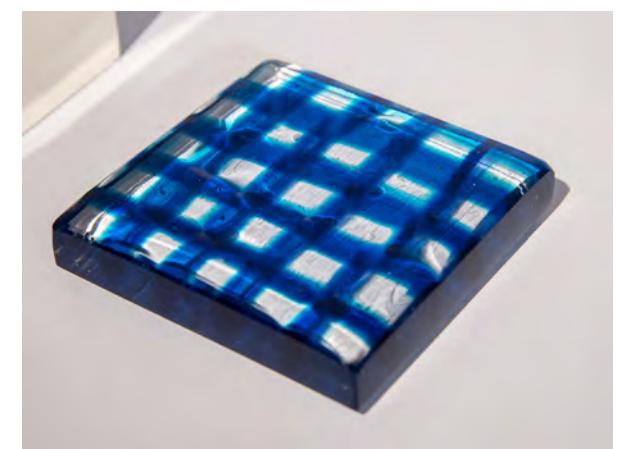
«OCCHI BLU FUSI» BOX, ITALY, 2019

Drawing on Venini glass by Tobias Scarpa (1959) cover,
on a solid silver 95 gr. 400 box
Signed
H 7 x W 8 x D 8 cm
H 2.76 x W 3.15 x D 3.15 inches



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BOX, ITALY, 2019

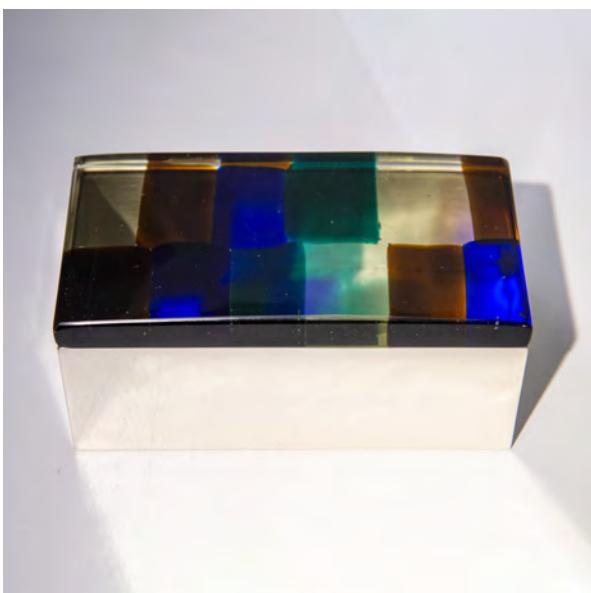
Studio Venini glass from the 50s cover on a silver
925 gr. 850 box
Signed
H 11.5 x W 11.5 x D 7.5 cm / H 4.53 x W 4.53 x D
2.95 inches

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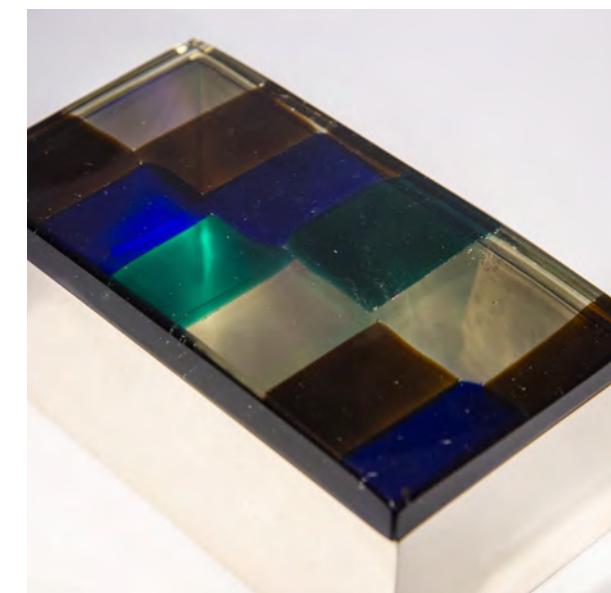
Roberto G. Rida

BOX, ITALY, 2019

Drawing on Venini glass by Fulvio Bianconi (ca 1950) cover on a solid silver box
Signed «R. G. Rida»
H 7 x W 15 x D 8 cm
H 2.76 x W 5.91 x D 3.15 inches

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Foddis & Baisi

«ASTRONAVE» LIGHT FIXTURE, ITALY, 2021

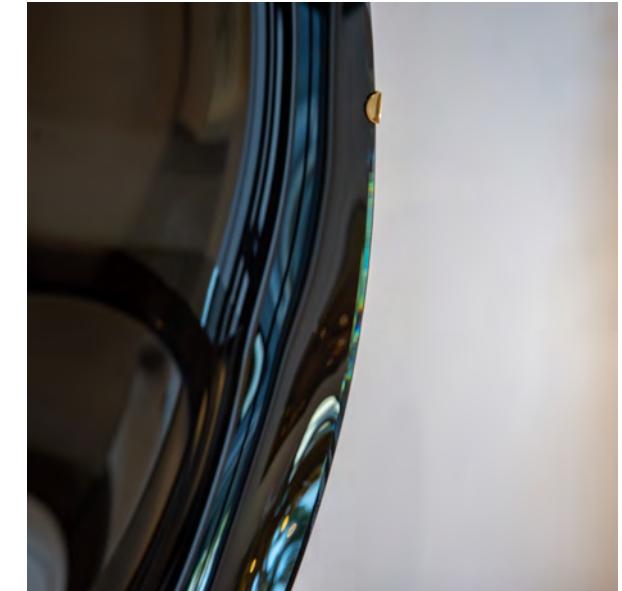
Large light fixture shaped like a spaceship made with two
mirrored sculpted glass
Exclusive unique piece for Maison Rapin
H 120 x D 117 cm
H 47.24 x D 46.06 inches



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COSMOS, ITALY, 2023

Concave mirror made in black tinted glass,
polished brass structure
Exclusive unique piece for Maison Rapin
D 193 cm / 75.98 inches

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COFFEE TABLE, ITALY, 2022

Double tinted glass top on a patinated brass structure

Unique piece

H 42 x W 162 x D 74 cm

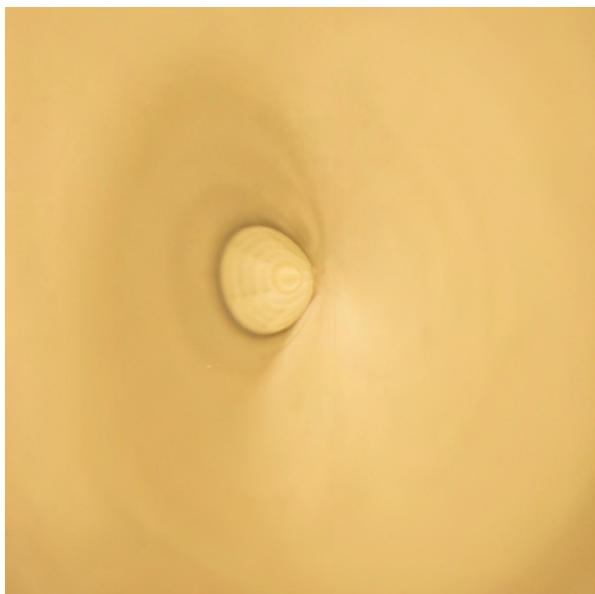
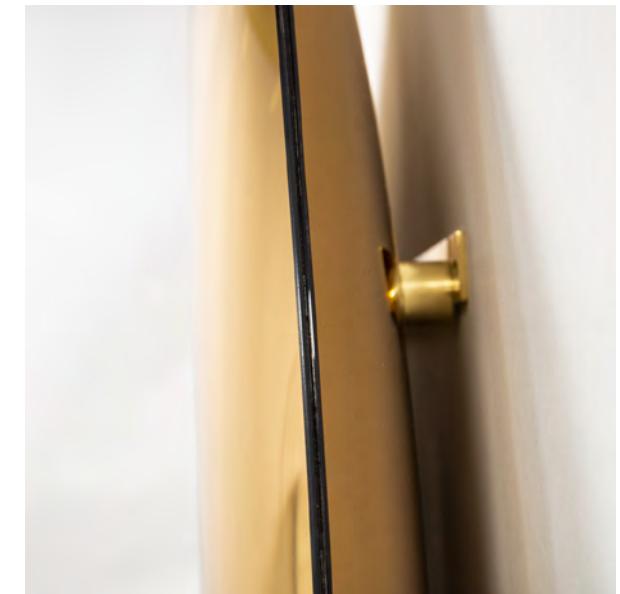
H 16.54 x W 63.78 x D 29.13 inches



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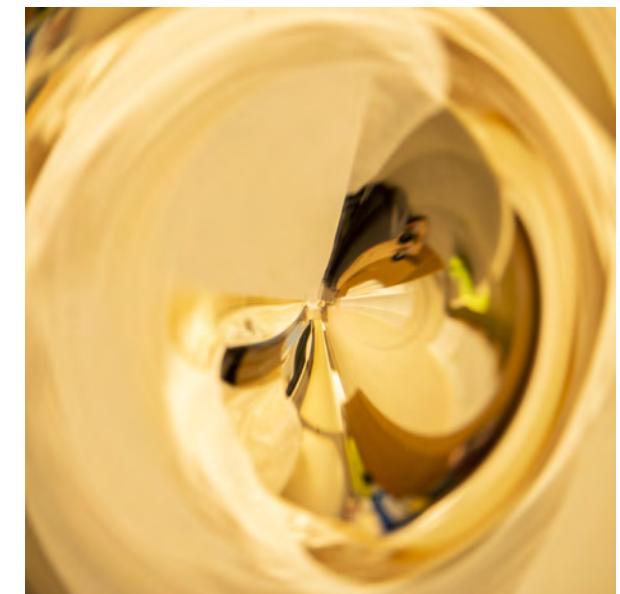
Foddis & Baisi

PINK ASTRONAVE, ITALY, 2021

Colored sculpted glass
Maison Rapin limited edition
Signed and numbered
Diameter 117 cm / 46.06 inches

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VESUVIO CABINET, ITALY, 2023

Polished brass structure and interior, casing in
textured and sculpted ambra glass
Exclusive unique piece for Maison Rapin
H 170 x W 90 x D 40 cm
H 66.93 x W 35.43 x D 15.75 inches

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SET OF COLOSSEUM TABLES, ITALY, 2021

Colored magnifying glass on a polished brushed
brass structure

Maison Rapin limited edition of 25 pieces
for each size

Signed and numbered

Small : H 26 x D 40 cm / H 10.24 x D 15.75 inches

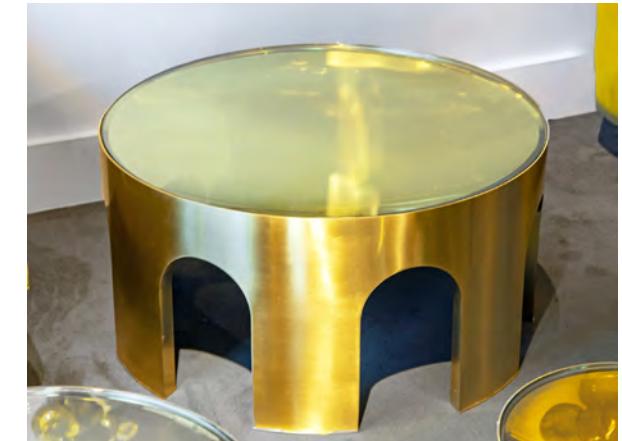
Medium : H 33 x D 60 cm / H 13 x D 23.62 inches

Large : H 40 x D 80 cm / H 15.75 x D 31.5 inches

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SET OF «COLOSSEUM ORO» TABLES, ITALY, 2021

Colored concave glasse mounted by a glass top on a
polished brass structure

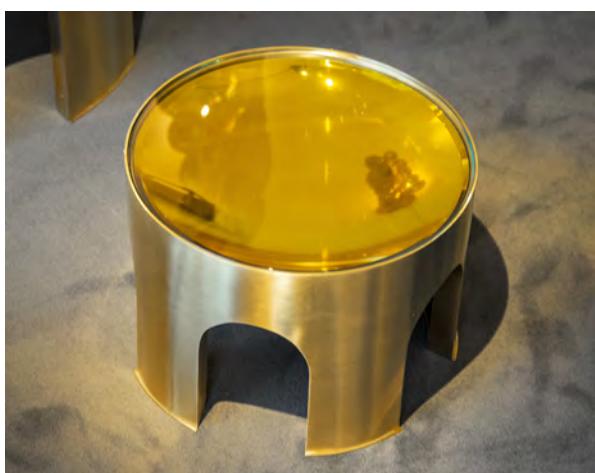
Maison Rapin limited edition of 25 pieces for each size

Signed and numbered

Small : H 26 x D 40 cm / H 10.24 x D 15.75 inches

Medium : H 33 x D 60 cm / H 13 x D 23.62 inches

Tall : H 40 x D 80 cm / H 15.75 x D 31.5 inches



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Foddis & Baisi

SET OF COLOSSEUM TABLES, ITALY, 2021

Colored magnifying glass on a polished brushed brass structure

Maison Rapin limited edition of 25 for each size
Signed and numbered

Small : H 26 x D 40 cm / H 10.24 x D 15.75 inches

Medium : H 33 x D 60 cm / H 13 x D 23.62 inches

Large : H 40 x D 80 cm / H 15.75 x D 31.5 inches



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Simone Cenedese

BUBBLE CHANDELIER, ITALY, 2021

69 blown Murano glass bubbles mounted on a polished
brass structure
Unique piece
H 145 x D 110 cm
H 57.09 x D 43.31 inches

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CHANDELIER, ITALY, 2022

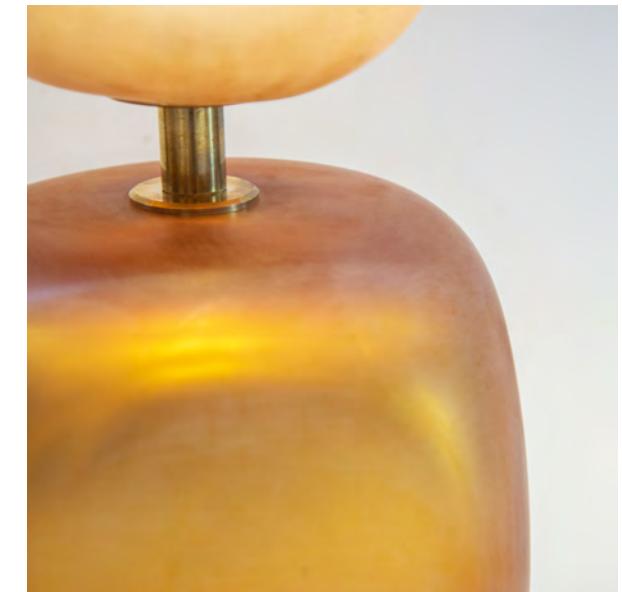
Three polished brass arms chandelier,
bubbles made with blown Murano glass
Unique piece
H 113 x D 84 cm
H 44.48 x D 33.07 inches

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Simone Cenedese

AMBRA MUSHROOM LAMP, ITALY, 2023

Satin opaque blown Murano glass base, matte
blown Murano glass lampshade, brass connection

Exclusive model for Maison Rapin

H 39 x W 18 x D 18 cm
H 15.35 x W 7.08 x D 7.08 inches

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Simone Cenedese and KAM TIN

AMETISTA ROCK LAMPE, ITALY, 2023

Venice glass table lamp in amethyst with a red travertine base

H 34 cm / 13.39 inches

Diameter 22 cm / 8.66 inches



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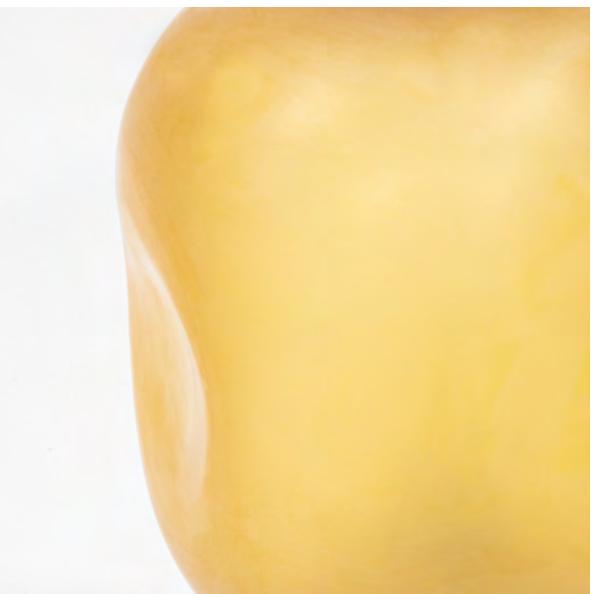
Simone Cenedese and KAM TIN

AMBRA ROCK LAMP, ITALY, 2023

Venice glass table lamp with a yellow travertine base

H 34 cm / 13.39 inches

Diameter 22 cm / 8.66 inches



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GLASS

AN ITALIAN STORY

Catalogue of the exhibition

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