

*Ospissio della*  
**MARINAREZZA**  
*Venezia*



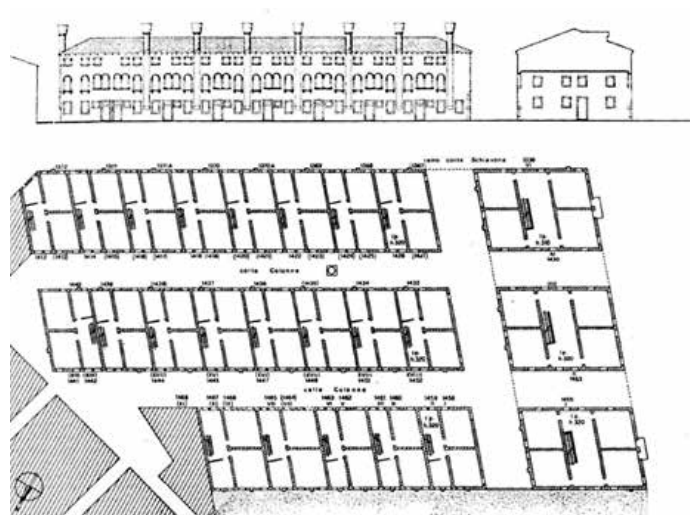
## THE INSTITUTE



Formerly a class at the IUAV university in Venice the Arsenale Institute for Politics of Representation as an independent body was founded in 2006 by German philosopher Wolfgang Scheppe with the late American artist Lewis Baltz, inspired by the dean of the IUAV university in Venice, architectural historian Marco de Michelis and the donation of documents and works of art from the widow of Guy Debord, Alice Becker-Ho. The Institute is based on a substantial research collection regarding early 20's century avantgarde movements. It is located in the *Marinarezza* compound in Venice, Italy.

Originally the Institute was part of the IUAV university and the academic environment of Wolfgang Scheppe producing such well known achievements as *Migropolis*, a four year research program on globalized city resulting in a large exhibition in Venice and a two volume book seen as the standard work on urbanism, or *Katachresis*, a similarly ambitious study on the theory of the image as a societal means.

Since then the institute supported, raised funds and lent exhibits to a series of large exhibitions in Dresden, where Scheppe acted as *curator at large* for the *Staatliche Kunstsammlungen* between 2013 and 2016, among others an exhibition on urbanism at the *Musée Carnavalet Histoire de Paris*, shows on ritual brand consumption associated to ancient Chinese spirituality at venues in Zurich and Prague, an extensive project concerning the Situationists movement at the *HKW* in Berlin and multiple publication projects. Also the British Pavillion at the 2010 Architectural Biennial in Venice was conceived by Scheppe and organised by the Institute. It dealt with questions regarding visually archiving the fabric of a city as attempted by John Ruskin. The corresponding book and catalogue was named *The Done Book* and published by Hatje Cantz in 2010. Scheppe has exhibited in museums and galleries in New York, Paris, Rome, Prague, Munich, Berlin and other places. He is regularly collaborating with German quarterly *ARCH+* thus publishing fundamental essays on art, urbanism and architecture.



Guy Debord, *Directive № 3*, 1963 (Conrad Bakker)



Guy Debord, *Directive № 3*, leaflet, 1965



Opening *Unbuilt* exhibition, Architectural Biennale 2018



LOCATION

The Arsenale Institute for Politics of Representation is housed in *Palazzo Marinaressa* or *Caxetta Marinarezza* located right between the two areas of the Biennale, the Arsenale and the Giardini. Moving from one to the other along the *riva* visitors walk past the building at the waterfront.

Fratelli Alinari  
*Venezia, Panorama della Citta,*  
1860



In terms of the cultural history of building the *Marinaressa*-complex stands out for two reasons, not just in the architectural history for medieval Italy, but also in the entire culture of the Western world: It is one of the earliest if not the first instance of a public charitable housing development. At the same time it embodies one of the primal construction examples for modular floor plans. Thus the concept of construction anticipated what became the most influential models of urbanization. The fifty-five gothic row houses follow a systematic master plan decided by the *Procuratori de citra* in 1335 and paid for by a bequest of the Piovani of the church of San Lio.



*Marinaressa* can be reached via a 10 minutes walk from Piazza San Marco, following the seafront boardwalk or using a Vaporetto to the stops named *Arsenale* or *Giardini*.

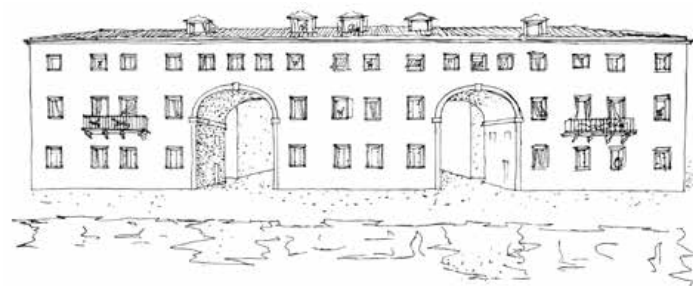


*Riva San Biagio*  
before the *Riva dell'Impero* has been built in 1937,  
today named *Riva dei Sette Martiri*.  
Photo ca. 1880



## HISTORY

E. R. Trincanato  
Drawing  
1948



The compound called *della Marinarezza* is a building complex including an array of residences granted free to sailors and shipyard workers of the Arsenale who had distinguished themselves for services to the Republic of Venice. A frontal structure completing the two alleyways towards the waterside of the lagoon was appended later. The former consists of three parallel blocks with Gothic dwellings epitomising the earliest known instances of both the concept of public housing and modular architecture. It was built in about 1335, while the end face with the two distinctive huge arches uniting the ends of the three slabs into one facade by building an arch over each street was added in 1645. This part contained workshops and storage facilities related to the water economy of this area north of the Arsenale which Ruskin described as the domain of the lower orders.

Beginning with the seminal volume of Renata Trincanato in 1948 the building has been repeatedly described as a prime example of *Venezia Minore* and its architecture is recognised as one of the seminal historic architectural monuments of vernacular urbanism in Venice.

The spaces utilized by the Arsenale Institute for Politics of Representation are the former blacksmith's shop *Forgia Marinarezza* on the ground floor and *Pensatoio Marinarezza* above the arch. Both areas have a distinctive provenance also in more recent centuries. The restoration took four years and was completed in May 2017.

The premises – located exactly between the two areas of the Venice Biennial, the Giardini and the Arsenale – are meant to be employed as a facility for scholarly use, research and presentation.

Jacopo de' Barbari  
Map  
1500



## BIBLIOGRAPHY



Waterfront facade  
before restoration  
2016

RODOLFO GALLO, *Corte Colonna a Castello e case per la marinarezza veneziana*, Venezia 1938, in: *Ateneo Veneto* 123.

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IRENE MARAN, *Il restauro di un complesso edilizio cinquecentesco a Venezia: la "Marinaressa"*, Torino 2003, Politecnico di Torino, Facoltà di architettura.

RICHARD ORMOND, ELAINE KILMURRAY, John Singer Sargent, New Haven/London 2006, Nr. 820.

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BRIAN PULLAN, *Rich and Poor in Renaissance Venice: The Social Institutions of a Catholic State to 1620*. Oxford 1971, Harvard Univ. Press.

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EGLE RENATA TRINCANATO, *Habitat sociale e collettivo nel passato: Venezia*, Venezia 1979 Istituto Universitario di Architettura di Venezia.

EGLE RENATA TRINCANATO, *Le forme dell'edilizia veneziana*, pp. 11–23, in: Giorgio Gianighian, Paola Pavanini, *Dietro i palazzi. Tre secoli di architettura minore a Venezia 1492–1803*, Venezia 1984, Editore Arsenale.

PAOLO MARETTO, *La casa veneziana nella storia della città dalle origini all'Ottocento*, Venezia 1989, Marsilio Editore.



## ARTISTIC REPRESENTATIONS

Anon. wood engraving,  
San Biagio  
1893

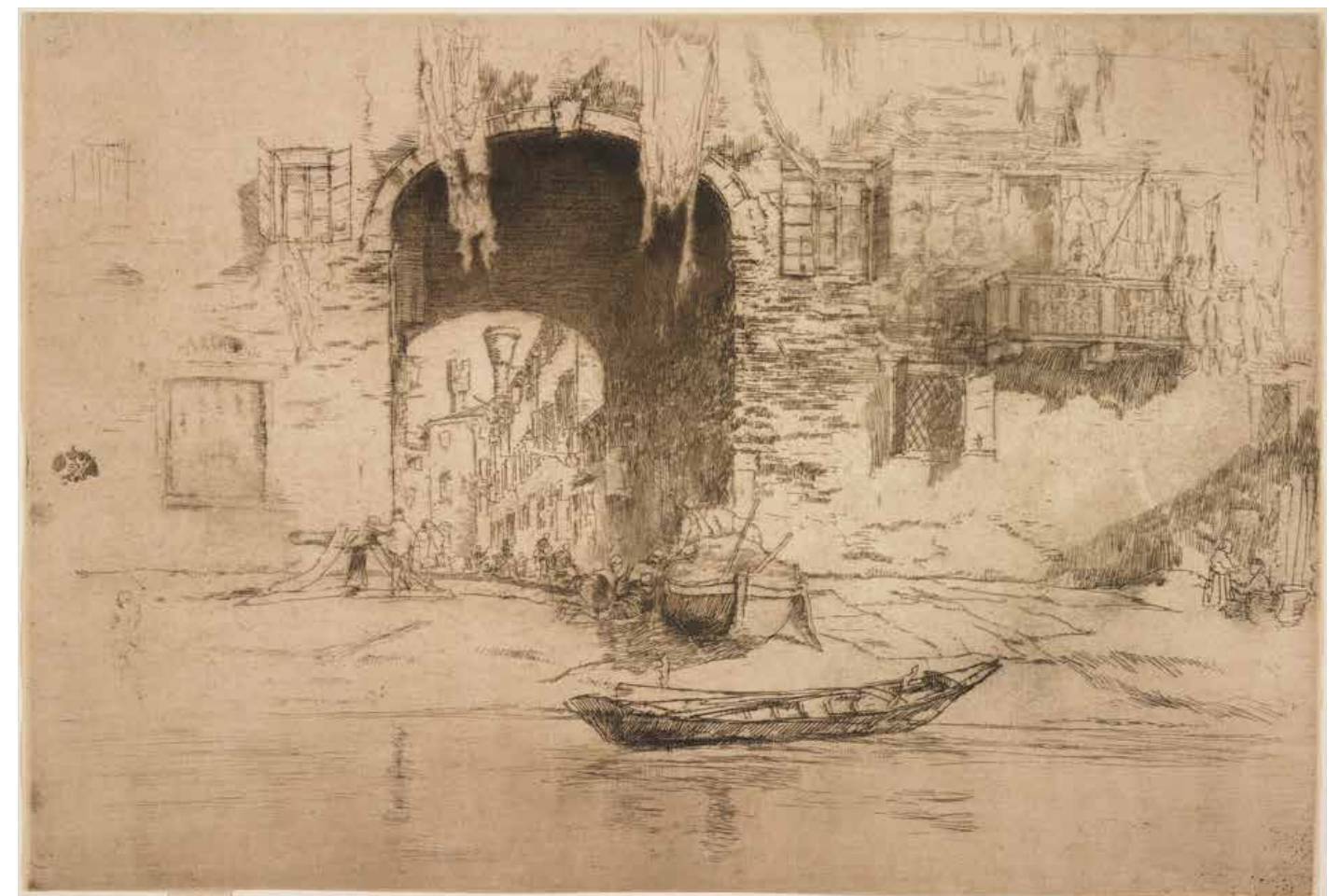
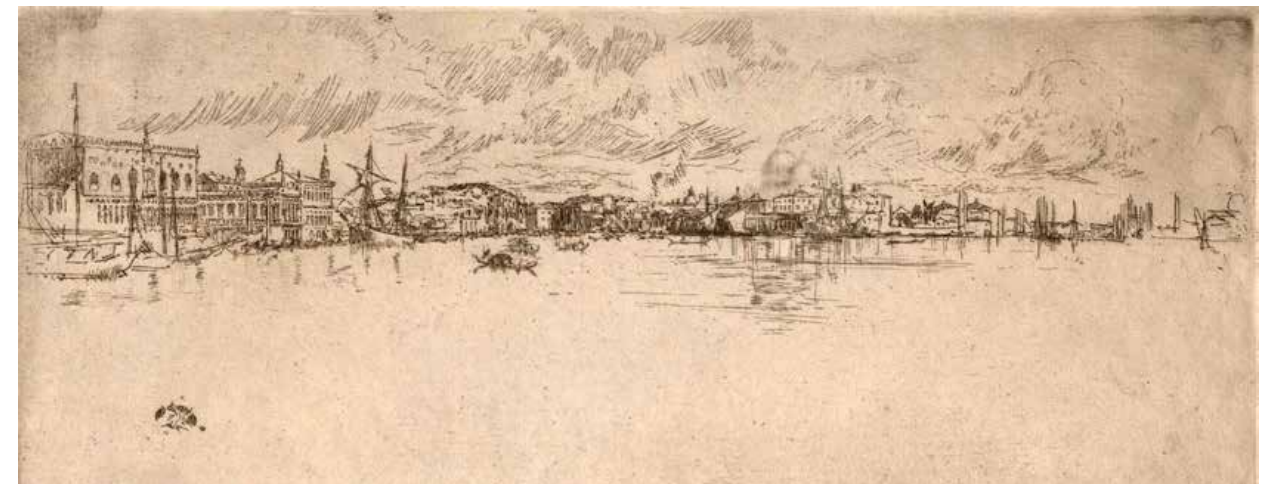


Beppe Ciardi (1875 – 1932)  
Arco sulla laguna  
1915



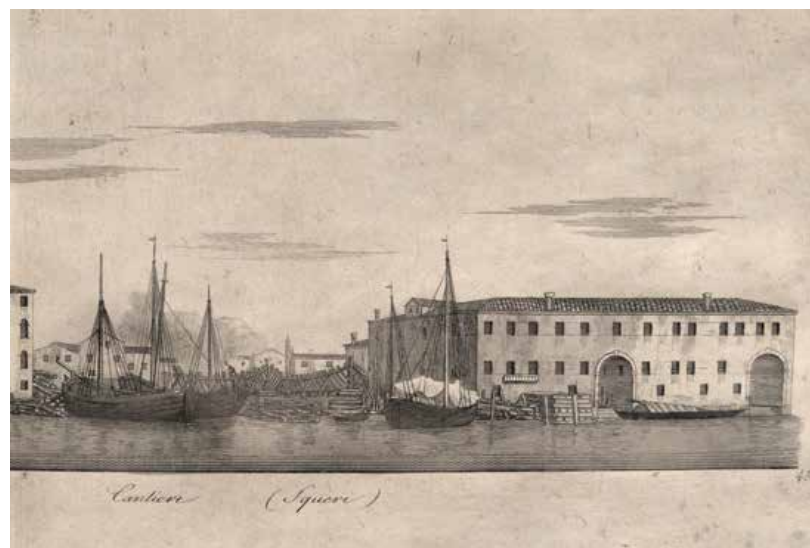
In 1879 and 1880 James McNeill Whistler lived in Venice for over a year and – commissioned by the Fine Art Society, London – produced 50 etchings and nearly 100 pastels of the city. He stayed in the Casa Jankowitz in Castello, just some hundred meters along the Riva nearby Marinarezza. First exhibited in 1880 in London and two years later in New York the work was extensively reviewed and exerted considerable influence especially on American painters. The first Venice set consisting of twelve etchings was published in 1880, but printing took more than two decades. A second Venice set with 26 etchings and more swiftly put into print was published by Messrs Dowdswell in 1886.

James McNeil Whistler (1834 – 1903)  
Etchings from the Second Venice Set, Long Venice, San Biagio  
1886



## ARTISTIC REPRESENTATIONS

Anon. etching  
Cantieri (Squeri)  
ca. 1780



William Turner (1775 – 1851)  
Looking across the Bacino di San Marco at  
Sunset from near San Biagio  
1840



Born in Florence as an expatriate artist whose parental education was meant to be traveling around Europe the American John Singer Sargent kept travelling for most of his life, including repeated returns to Venice on a regular basis. These resulted in hundreds of watercolors, studies and paintings of the particular cityscape. Moving to London in 1886 he occupied the atelier of James McNeill Whistler, with whom he shared stylistic similarities albeit Whistler's rebuff of his career as the most prominent portrait painter of his generation. Starting in 1880 Singer painted the Marinarezza complex in Castello Basso repeatedly both in watercolour and oil.



John Singer Sargent (1856 – 1925)  
The Marinarezza  
1880-1881



Italo Brass (1870 – 1943)  
Fuochi a Castello  
1914

Luchino Visconti (1906 – 1976)  
Morte a Venezia, with Dirk Bogarde  
1971



10 minutes walk from Piazza San Marco along the shoreline of the Bacino. Photo taken before restoration.



HISTORIC IMAGES

Anon. photography  
Aerial of Castello and the Riva San Biagio  
before 1900



Ferdinando Onganiay  
Calli e Canali in Venezia  
1891



## HISTORIC IMAGES

Nigel Henderson ((1917 – 1985)  
 Marinarezza at San Biagio  
 1951



Anon. photography  
 Marinarezza at San Biagio  
 ca. 1865



Anon. photography  
 Arch at Riva San Biagio  
 ca. 1850



Anon. photography  
 Riva dell'Impero  
 1930



Anon. photography  
 Riva dell'Impero  
 1930

## EXHIBITION 2017, ›TOUS CONTRE LE SPECTACLE‹

Should we bother discussing the art market ? Should we debate the whole spectacle of this market or indeed the current status of art within society ? Not really. Guy Debord mentioned some while ago that the end of art already stinks a bit. No wonder; it is sixty years since he founded and guarded the avant-garde movement that not just problematized the role of art within life, society and politics, but put an end to it. A heroic deed which naturally made it the very last of all avant-gardes.

The Internationale Situationniste emerged from the radical reflection on art already proposed by the Dadaists, Surrealists, the Danish, Swedish and Dutch groups after the war finally joining into COBRA, the Lettrists, the International Movement for an Imaginist Bauhaus, Arte Nucleare and the Laboratorio Sperimentale in Alba. Based on the understanding of Johan Huizinga's seminal book *Homo ludens*, published in 1938, they saw the concept of play – as embodied in artistic work – as the necessary prerequisite of a complete individuality exempt from societal, economic and governmental regime. Since this recoupment of a self-determined individual cannot be confined to a specialisation stemming from the division of labor, each radical artist on a level of conceptual consciousness has to strive towards the over-coming of art.

It is remarkable that as early as 1961 Debord – just at the brink of his twenties –defined himself within a grander historicity. He conceived an ideal *Bibliothèque Situationniste* de Silkeborg intended to be gifted to the collection of his friend Asger Jorn established in his hometown in Denmark. This notional archive was meticulously planned but never realized. It is worth mentioning that the library was designed to comprise also all pertinent texts of predeceasing movements leading to the Internationale Situationniste. Now, after more than half a century, for the first time this library project has been reconstructed in its intended entirety. As such it might be 'read' as representing the heterodoxical sublation [Aufheben as the threefold notion of conservare, elevare, negare] of art into politics as an inner sequitur of the exigencies in the avant-garde movements in the early 20th century. Many of the exhibits are of great rarity as only existing in a few far-flung specimens. Many are from the personal holdings of Debord himself or other artists and anarchists from this early period.

The exhibition administers a stringent division between the rational, cartesian grid of printed matter devoted to the 'word' on the lower floor and an array of paintings and sculptures by the Situationist artists – emphasising the lesser known ones – on the upper floor. The latter with its sensual allure is less accessible and more private than the former. We trust this separation may demonstrate the characteristic performance of the Internationale Situationniste in the abandonment of a specialised occupation epitomised in the figure of the 'artist' by forcing a breach and splitting with all such visual artists *sensu stricto* in 1962.

We had two reasons for putting together these scarce materials for considered contemplation:

First, humbly to remind the viewers of the spectacle that the term 'ART' might be an equivocation unwittingly mixing up fundamentally distinct entities; thus the work of a Venetian painter of the early Renaissance, who understood himself as a craftsman, cannot be the same type of object as the creation of a self-conscious artist's psychology. For this later artist has achieved social recognition, with the status of a practitioner of the *artes liberales* deemed fit for a nobleman, asking to reify subjectivity in the idiosyncratic rhetorics of his producing. Likewise the ends and aims of the avant-garde author questioning 'authorship' at the beginning of the last century, cannot be of the same nature as the deliverables in response to market needs seen today in every institution of an art world that has fully transmuted into a domain of financial instruments.

Second, to grant some remembrance to the events in the obscure village of Cosio d' Arroscia where on the 28th of July in 1957, in the remotest of all places, eight people constituted themselves as Situationists – the melancholic figure of the artist turned into a revolutionary, who keeps being a poet when exhausting himself in mundane battles.

Guy Debord  
*In Girum Imus*, film poster  
1978



Situationist exhibition 2017, groundfloor, Forgia Marinarezza





Situationist exhibition 2017, in the groundfloor of the former black smith's shop, Forgia Marinarezza

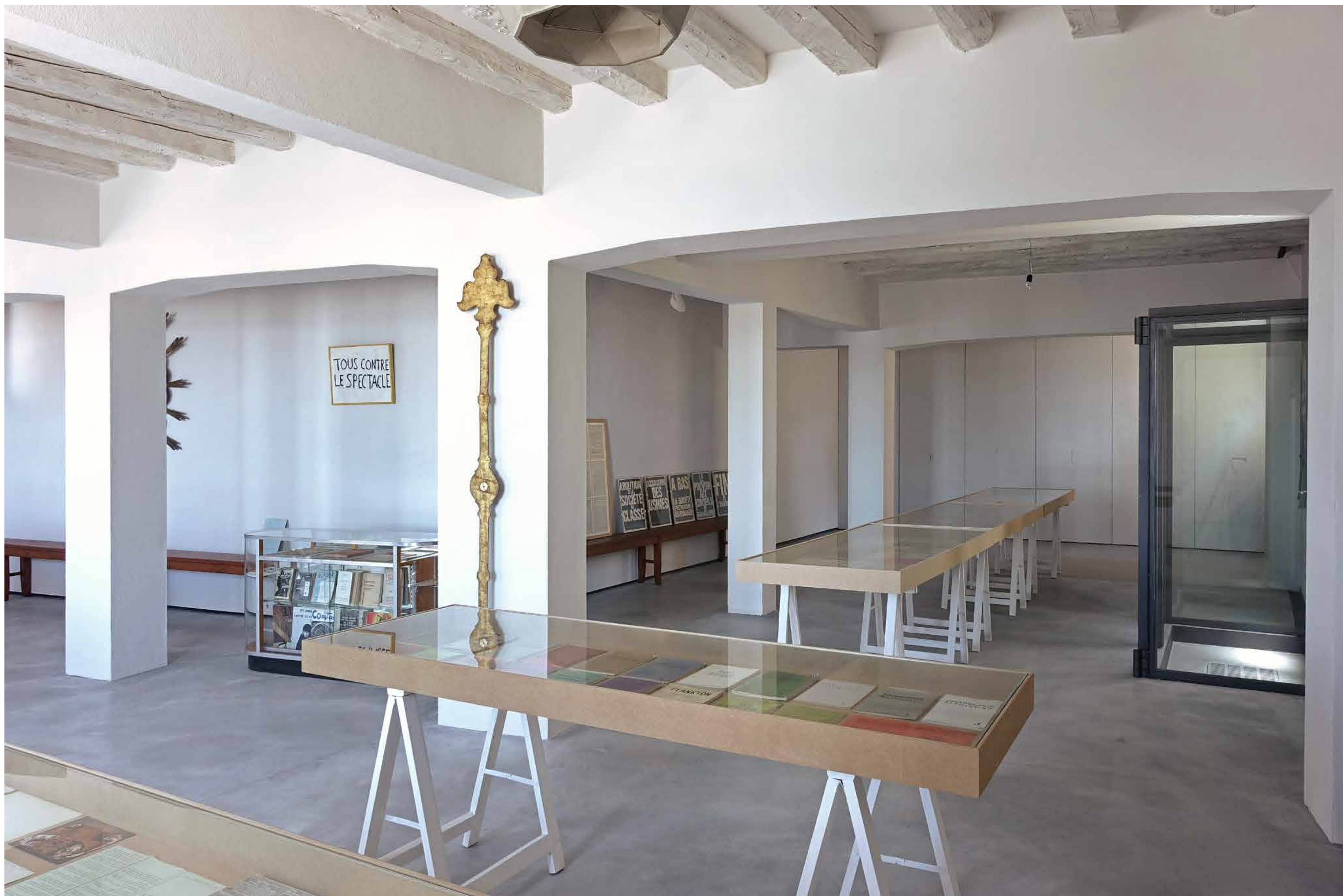


Situationist exhibition 2017, groundfloor, Forgia Marinarezza



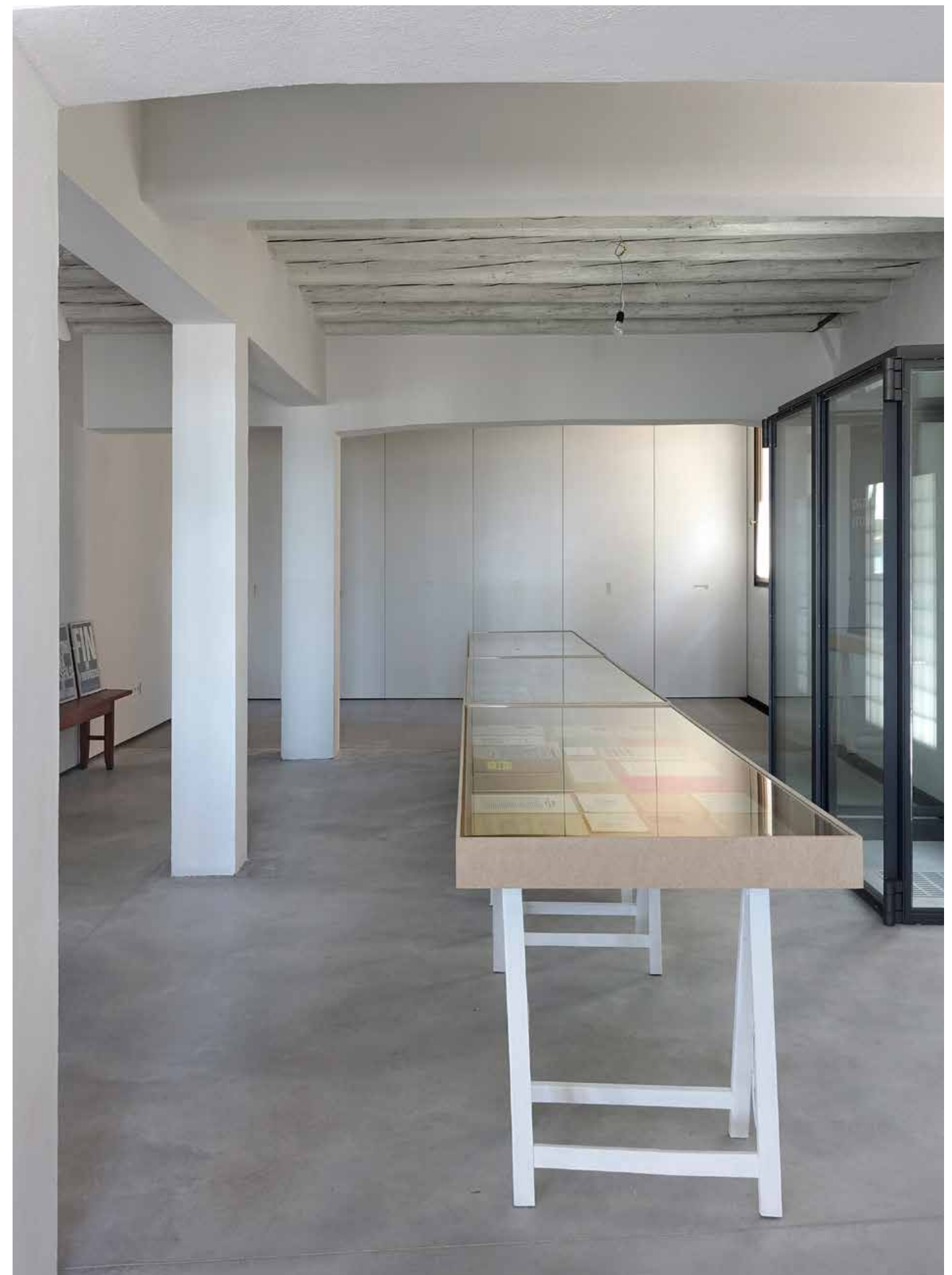
Situationist exhibition 2017, groundfloor, Forgia Marinarezza



*Situationist exhibition 2017, groundfloor, Forgia Marinarezza*

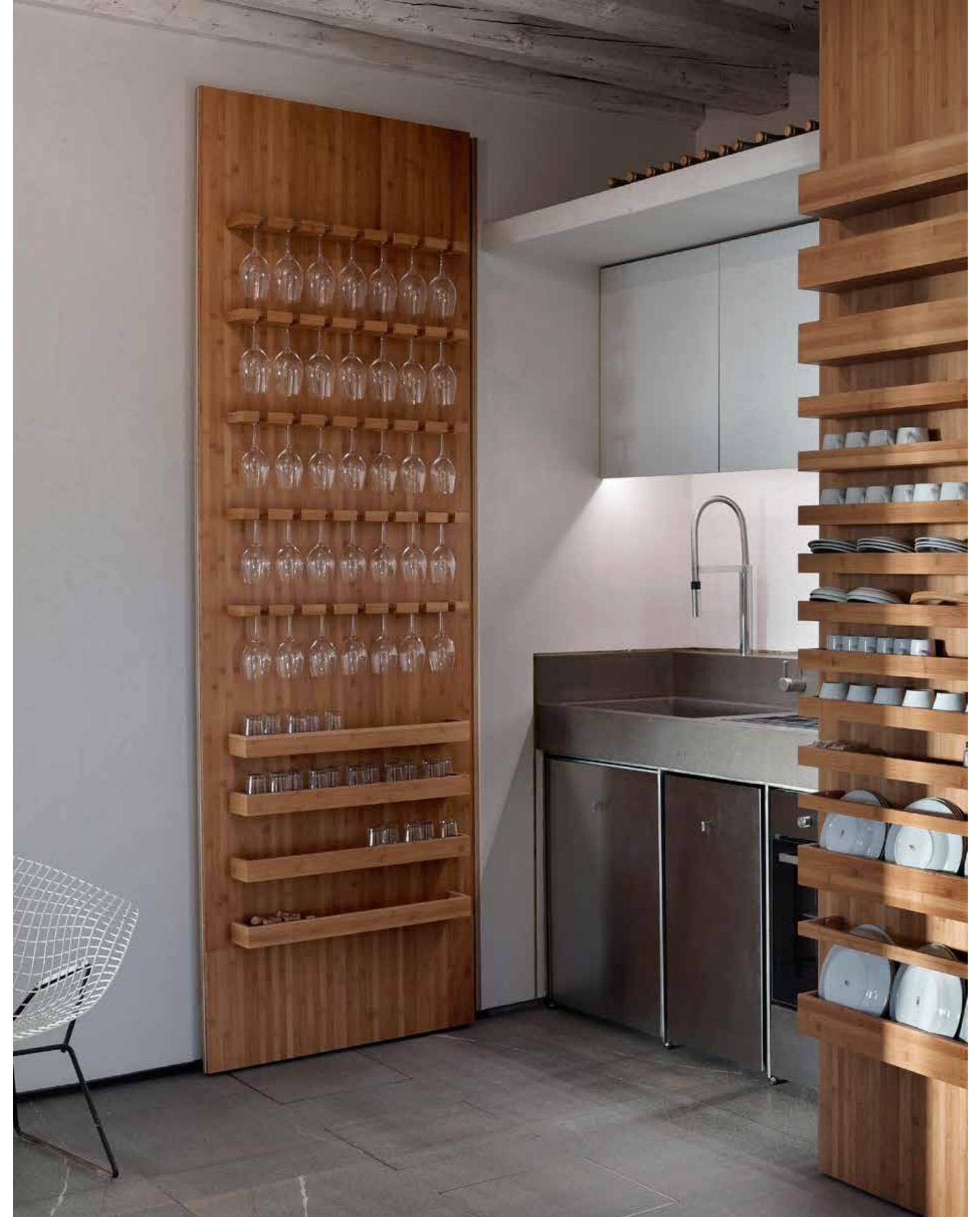
Situationist exhibition 2017, groundfloor, Forgia Marinarezza



*Situationist exhibition 2017, groundfloor, Forgia Marinarezza*



*Hidden kitchen in the groundfloor, Forgia Marinarezza*

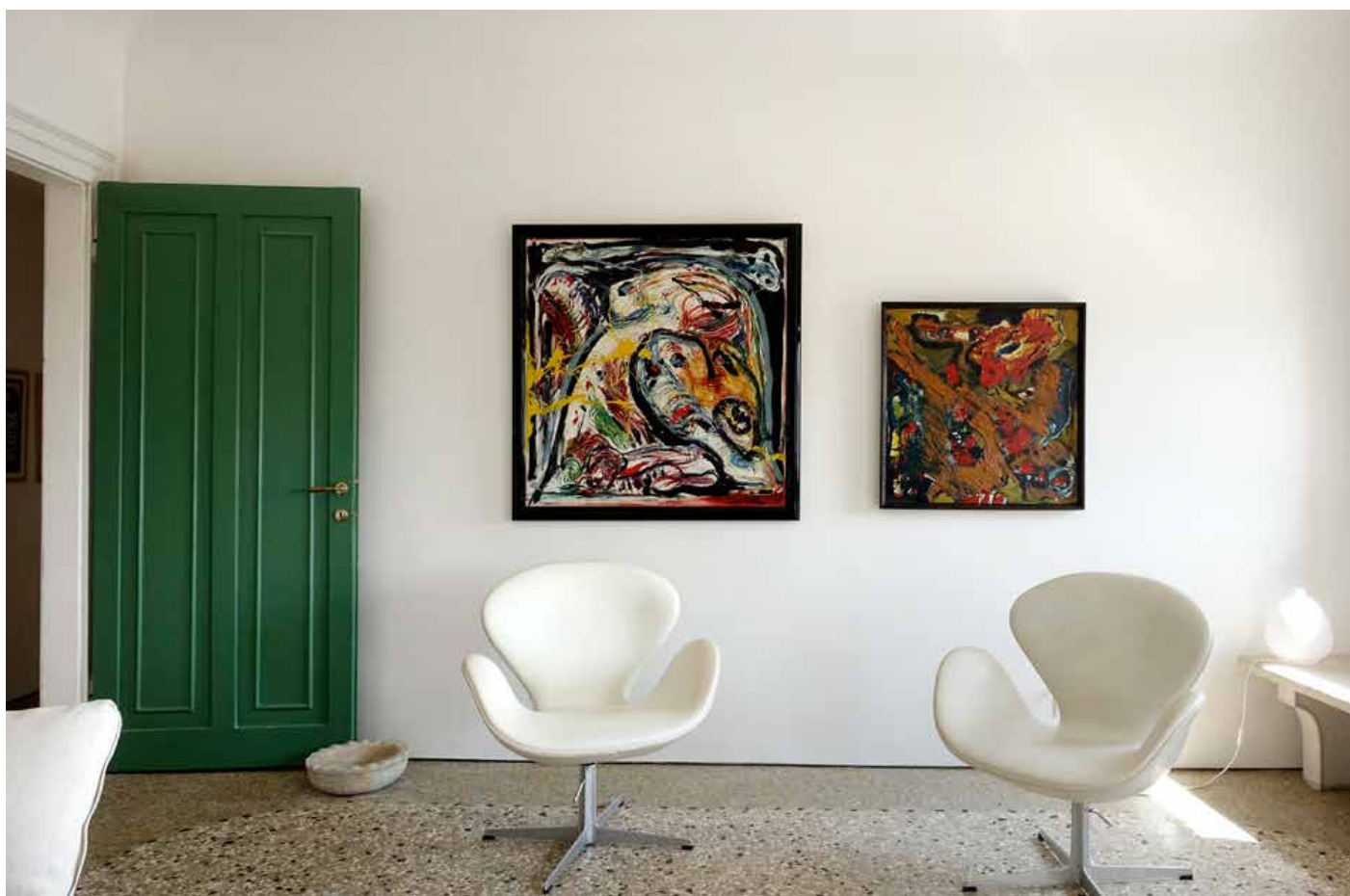


*Hidden kitchen and bathroom in the groundfloor, Forgia Marinarezza*

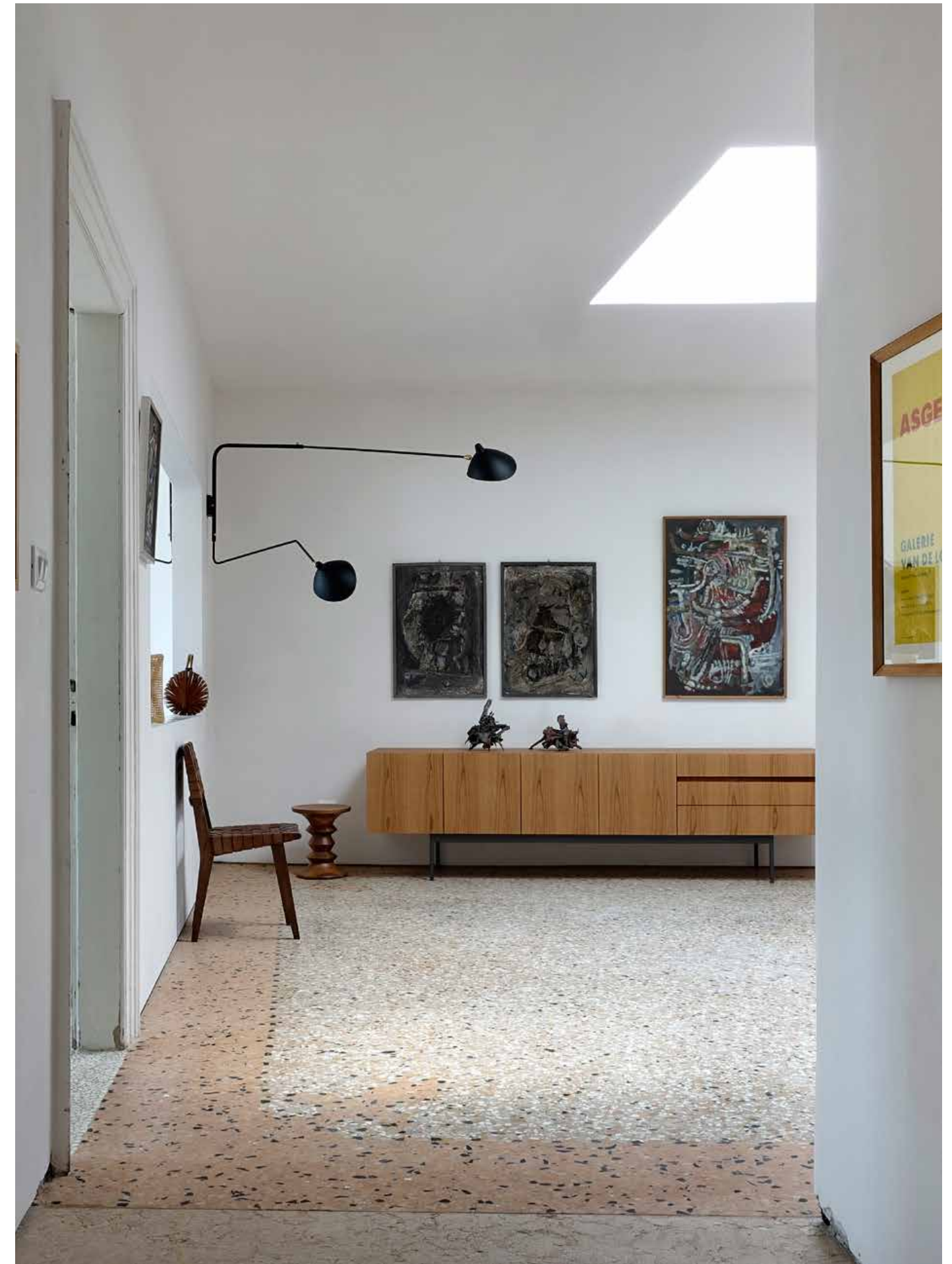


Guy Debord  
*Guide Psychogeographique de Paris, Naked City*  
 1957

V. J. Martin  
*Komposition , Bevægelse i tid og rum,*  
 1962



*Situationist exhibition 2017, in the upper floor, Pensatoio Marinarezza*

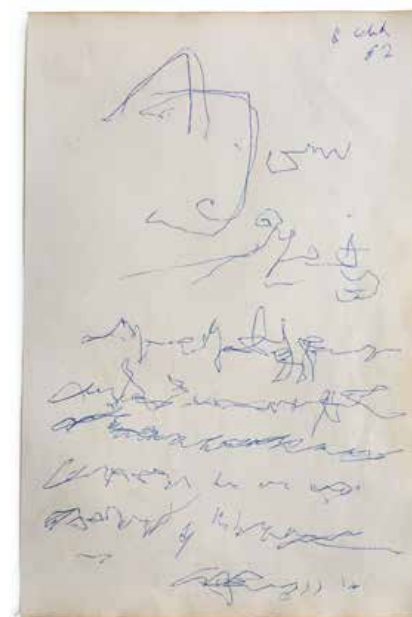




Asger Jorn  
Modification, »End of Art«  
1962



Situationist exhibition 2017, in the upper floor, Pensatoio Marinarezza



Asger Jorn  
Unreadable lettrist letter  
1967

Piero Simondo  
Senza titolo  
1956

Giuseppe Pinot-Gallizio  
Morte di un pidocchio viaggiatore  
1956



EXHIBITION 2018, ›UNBUILT‹

At the occasion of the opening of the 2018 Architectural Biennial in Venice the Arsenale Institute with ARCH+ and Wolfgang Scheppe will show an exhibition under the title *Unbuilt* exhibiting three models of architectural propositions for Venice which never got realized, but are widely forgotten. Two of them have never been shown before.

One is the Carlo Scarpa built model of Frank Lloyd Wrights Masieri Memorial, designed for a prominent position in Canal Grande. The model has reapperad just recently. Another model reflects a building project from the early 1930's plotting a villa in Venice's St. Elena quarter, commissioned by Gio Ponti's uncle the Milanese industrialist Boletti. It was never executed in reality but gifted as a house shaped cabinet displaying its proportions and features. The excentric object is attributed to a collaboration between Gio Ponti und Piero Fornasetti. The third one is a model of Palladio's Rialto bridge as being copied in the British landscape garden of Whiltshire. Under the aegjs of German Professor Lambert Rosenbusch it was built by his students Oliver Schneider and Claus Peter Singer in 1993. Beside that the exhibition will display some writings of Constant Nieuwenhuys, an influential artist and architectural visionary, member of the *Internationale Situationniste*, who under the title *New Babylon* conceptualized the rationale of architectural designs remaining unbuilt.

THE PALLADIAN BRIDGE, Wilton House, Whiltshire, 1737  
Architect: ROGER MORRIS (1695–1749)  
with HENRY HERBERT, 9th Earl of Pembroke (1693 – 1749)  
Model built by: OLIVER SCHNEIDER, CLAUS-PETER SINGER, 1993  
Dimensions: 165 x 42 x 59 cm, porcelain

MASIERI MEMORIAL, Venice, 1952-53  
Architect: FRANK LLOYD WRIGHT (1867 – 1959)  
Model built by: CARLO SCARPA (1906 – 1978 ), 1954  
Dimensions: 80 x 77 x 75 cm, painted wood

VILLA-SHAPED ARMOIRE, Venice, Sant Elena, ca. 1930  
Architect: attrib. GIO PONTI (1891 – 1979)  
Model built by: PIERO FORNASETTI (1913 – 1988), ca. 1941  
Dimensions: 112 x 126,5 x 61,5 cm, wood

CHAIR, Vienna, ca. 1952  
Architect: attrib. WALTER GROPIUS (1883 – 1969)  
Model built by: CARL AUBÖCK (1900 – 1957), ca. 1952  
Dimensions: 69 x 36 x 49,5 cm, steel, painted wood

DOCUMENTS REGARDING NEW BABYLON, Amsterdam, 1948 – 1966  
Artist: CONSTANT NIEUWENHUYS (1920 – 2005)

DRAWINGS AND PLANS, Venezia, 1940 – 1978  
Architect: GUIDO BACCI (1917 – 2010)  
In 1934 Bacci started studying at the *Accademia di Belle Arti* in Venice and graduated in 1936. Subsequently he enrolled at the IUAV, notably studying as a pupil of Carlo Scarpa, graduating in 1941. Beside frequently exhibiting as a visual artist and participating in architectural competitions he taught geometrical and perspective drawing as a tenured professor of the *Accademia di Belle Arti* up until 1981.

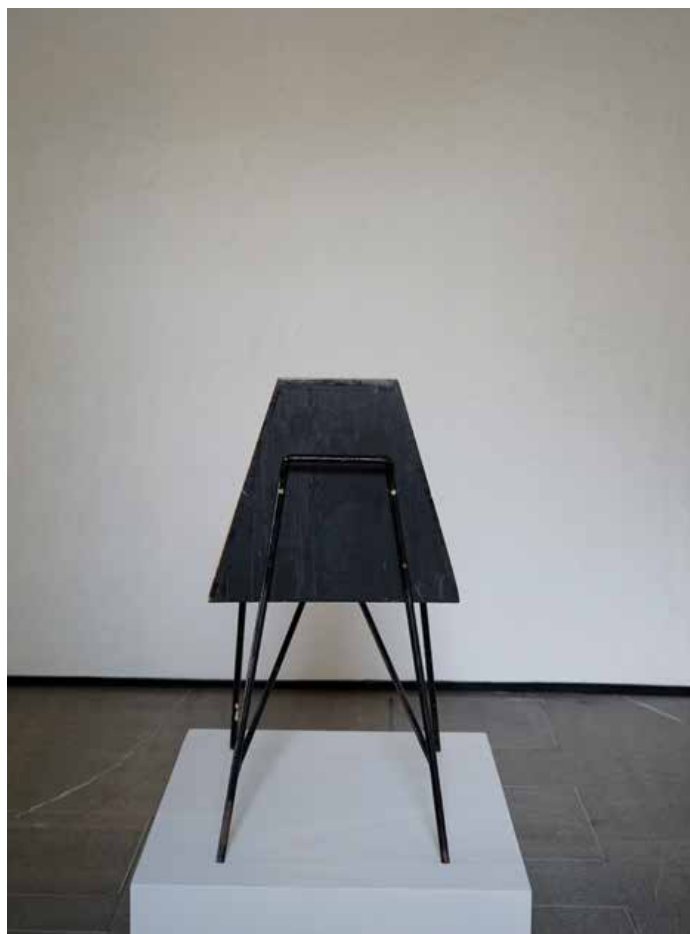
Gio Ponti & Piero Fornasetti  
*Armoire in form of a villa for St. Elena, Venice*  
1930



# UNBUILT

FRANK LLOYD WRIGHT & CARLO SCARPA · GIO PONTI · PALLADIO  
ARCH+ / Euroboden / Arsenale Institute for Politics of Representation May 23 - June 4

Walter Gropius (1883 – 1969) with Carl Auböck (1900 – 1957)  
Chair, Vienna  
ca. 1952

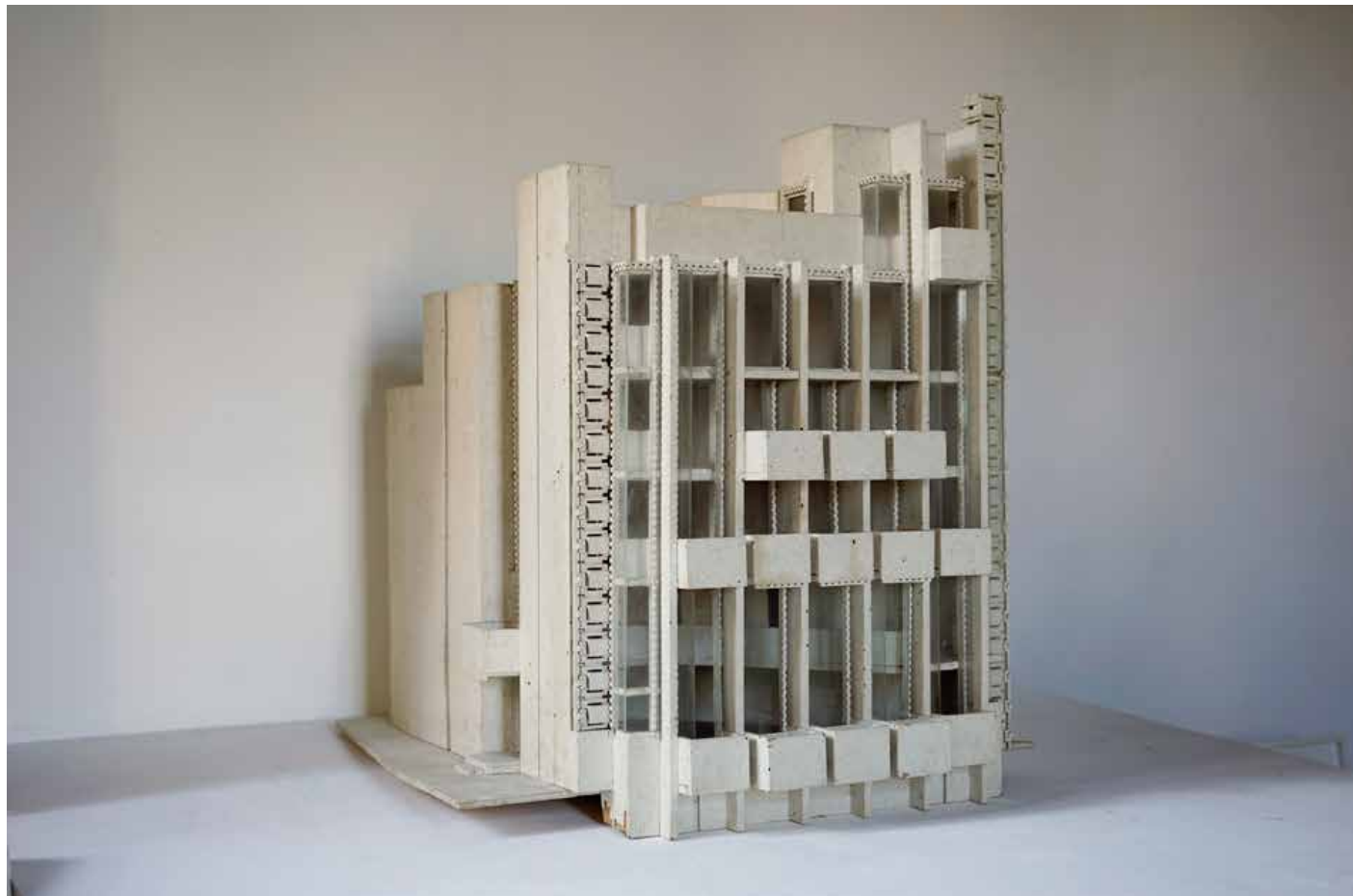


Unbuilt exhibition 2018, Forgia Marinarezza.

Frank Lloyd Wright (1867 – 1959) with Carlo Scarpa (1906 – 1978 )  
Model of the Masieri Memorial, Venice  
1954

Roger Morris (1695–1749) with Henry Herbert, 9th Earl of Pembroke  
The Palladian Bridge, Wilton House, Wiltshire  
1737





Frank Lloyd Wright (1867 – 1959) with Carlo Scarpa (1906 – 1978 )  
Model of the Masieri Memorial, Venice  
1954

Under the conditions of existing societal imperatives, all architecture – with the compromises deriving from legal and economic constraints that it always contains – can only contribute to the petrification of the circumstances from which it originates. What is built, therefore, always embodies the reification of the order with which it complies. It was for this reason that the situationist Constant Nieuwenhuys gave theoretical preference to the unreconciled counter-design that is compelled to remain unrealized. Only the plan that is not built remains in the state of conceptual lucidity, untouched by the dominance of prevailing economic and political standards. In mid-sixteenth century, Palladio unsuccessfully submitted his proposal for the first stone bridge to be constructed at the Rialto – a hypertrophic piece of Renaissance programmatic. Only as follies in the landscaped parklands of England did the design ever achieve stone-cast reality, in toy-like miniature versions.

A piece of furniture in the shape of a house is all that remains of the plans for a villa in Sant'Elena, conceived around 1930. A miniature in form of a small armoire was a gift for the prospective builder-owners and is attributed to Giò Ponti and Piero Fornasetti.

In the mid-1950s, in an attempt to overcome the resistance of neighbours, Carlo Scarpa built a model of the planned house known as the Masieri Memorial, which Frank Lloyd Wright had devised for a prominent position on the Canal Grande.

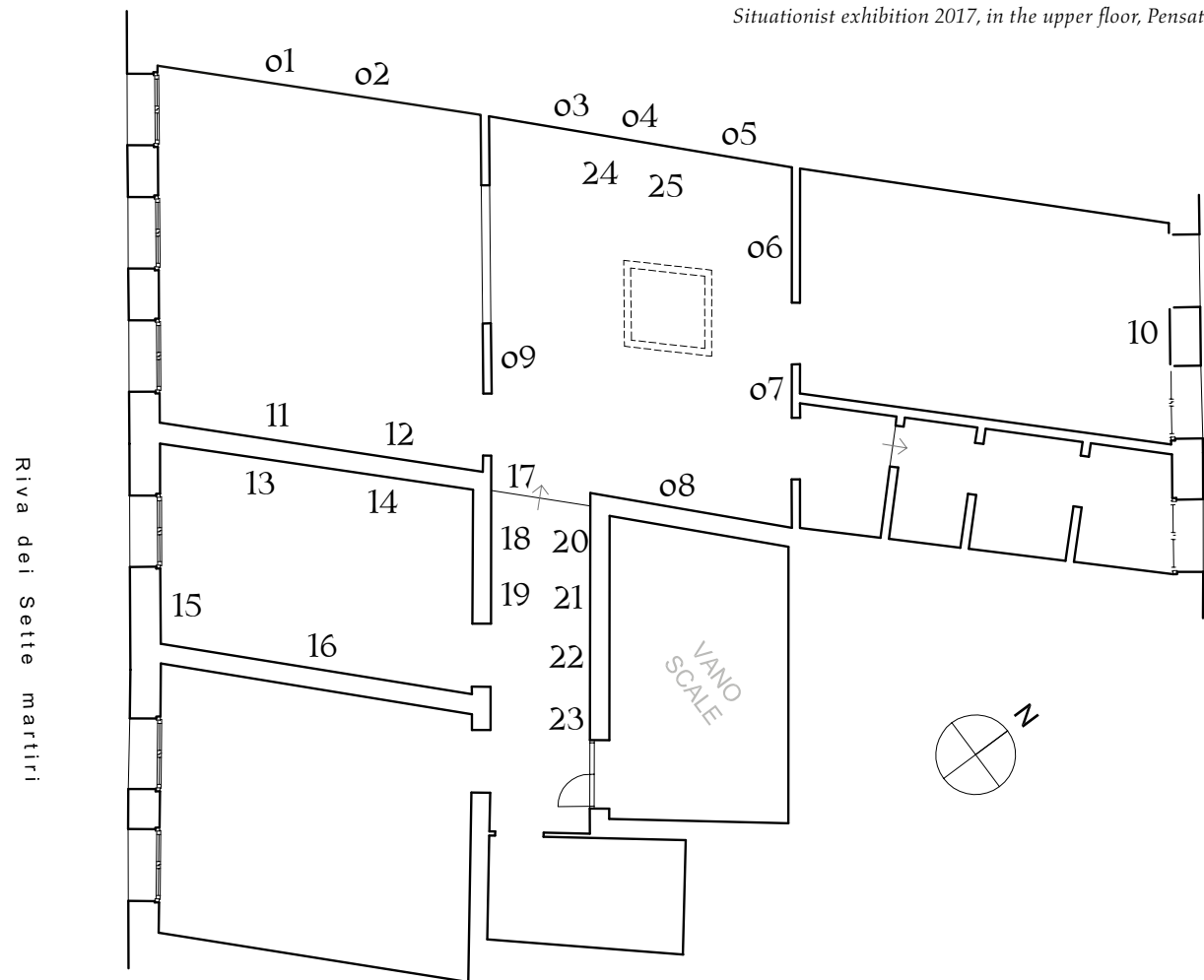
Also on display is a series of drawings made by the today almost forgotten Venetian architect Guido Bacci. The drawings, in the style of a futurist Razionalismo, project, among other schemes, a monumental recreation and entertainment facility on the beach of the Lido with an aquarium in the sea.

Guido Bacci (1917 – 2010)  
Design for Palazzo de G.U.F., E 42  
1954

Unbuilt exhibition 2018, Forgia Marinarezza.



Situationist exhibition 2017, in the upper floor, Pensatoio Marinarezza



01 ASGER JORN  
MODIFICATION, 1961

«Asger Jorn Colombes» estate stamp, oil on canvas

81.5 x 100 cm

02 ERWIN EISCH / GRUPPE SPUR  
SPUR, 1959

Oil on canvas

60 x 51 cm

03 ERWIN EISCH  
UNTITLED, 1960

Oil, sand, mixed media on canvas

76 x 51 cm

04 ERWIN EISCH  
UNTITLED, 1960

Oil, sand, mixed media on canvas

76 x 51 cm

05 ANSGAR ELDE

PORTRÆT FRA DRAKBYGGET, 1964

Oil on paper laid on board

103 x 66 cm

06 ANSGAR ELDE

COMPOSITION, 1964

Collage, mixed media on cardboard

71 x 101 cm

07 ASGER JORN

ILLEGIBLE LETTER, 1952

Pen on paper, from the guest book of Jarl

Borgen

30.5 x 20 cm

08 LABORATORIO SPERIMENTALE  
MONOTIPO, 1956

Collaboration of Pinot Gallizio and Piero

Simondo

Monotype on paper, courtesy Archivio Gallizio

80 x 60 cm

09 HARDY STRID  
UNTITLED, 1969

Lithograph on paper

42 x 25 cm

10 ERWIN EISCH  
RADAMA, 1960

Three ink drawings on paper

13.5 x 30 cm

11 GIUSEPPE PINOT-GALLIZIO

MORTE DI UN PIDOCCHIO VIAGGATORE, 1956

Courtesy Archivio Gallizio, inv. no. 56DT12

Mixed media on jute fibre,

60 x 99 cm

12 PIERO SIMONDO

SENZA TITOLO, 1956

Courtesy Archivio Gallizio, oil on jute fibre

60 x 100 cm

13 VICTORJEPPESSEN MARTIN

KOMPOSITION, 1962

Oil on canvas

100 x 100 cm

14 VICTORJEPPESSEN MARTIN

BEVÆGELSE I TID OG RUM, 1962

Oil on canvas

72 x 73 cm

15 VICTORJEPPESSEN MARTIN

KOGLERIER, 1977

Oil on canvas

45 x 34 cm

16 ASGER JORN

PRØVE TRYK, 1963

Lithographic «Modification» on maculature,

Van de Loo 250

Dated and handsign in pencil

46 x 62 cm

17 JORN, SIMONDO, GARELLI,  
CHERCHI

SENZA TITOLO, 1956

Four lithography on paper, uncut, signed and dated

70 x 50 cm

18 GUY DEBORD

GUIDE PSYCHOGEOGRAPHIQUE DE PARIS: DISCOURS SUR LES PASSIONS D'AMOUR, 1957

Screenprint by Permild et Rosengreen

59.5 x 73.5 cm

19 GUY DEBORD

NAKED CITY, 1957

Screenprint by Permild et Rosengreen, unfolded

35 x 49 cm

20 ASGER JORN

ÖLBILDER 1963 - 1965, POSTER, 1965

Screenprint on thin stock

Van de Loo, Munich

43 x 60.5 cm

21 ASGER JORN

VIVE LA REVOLUTION PASIONÉ, 1968

Streetposter for the student revolt, Paris 1968

51 x 33 cm

22 ASGER JORN

PAS DE PUISSANCE D'IMAGINATION, 1968

Streetposter for the student revolt, Paris 1968

51 x 33 cm

23 ASGER JORN

BRIZE LE CADRE, 1968

Streetposter for the student revolt, Paris 1968

51 x 33 cm

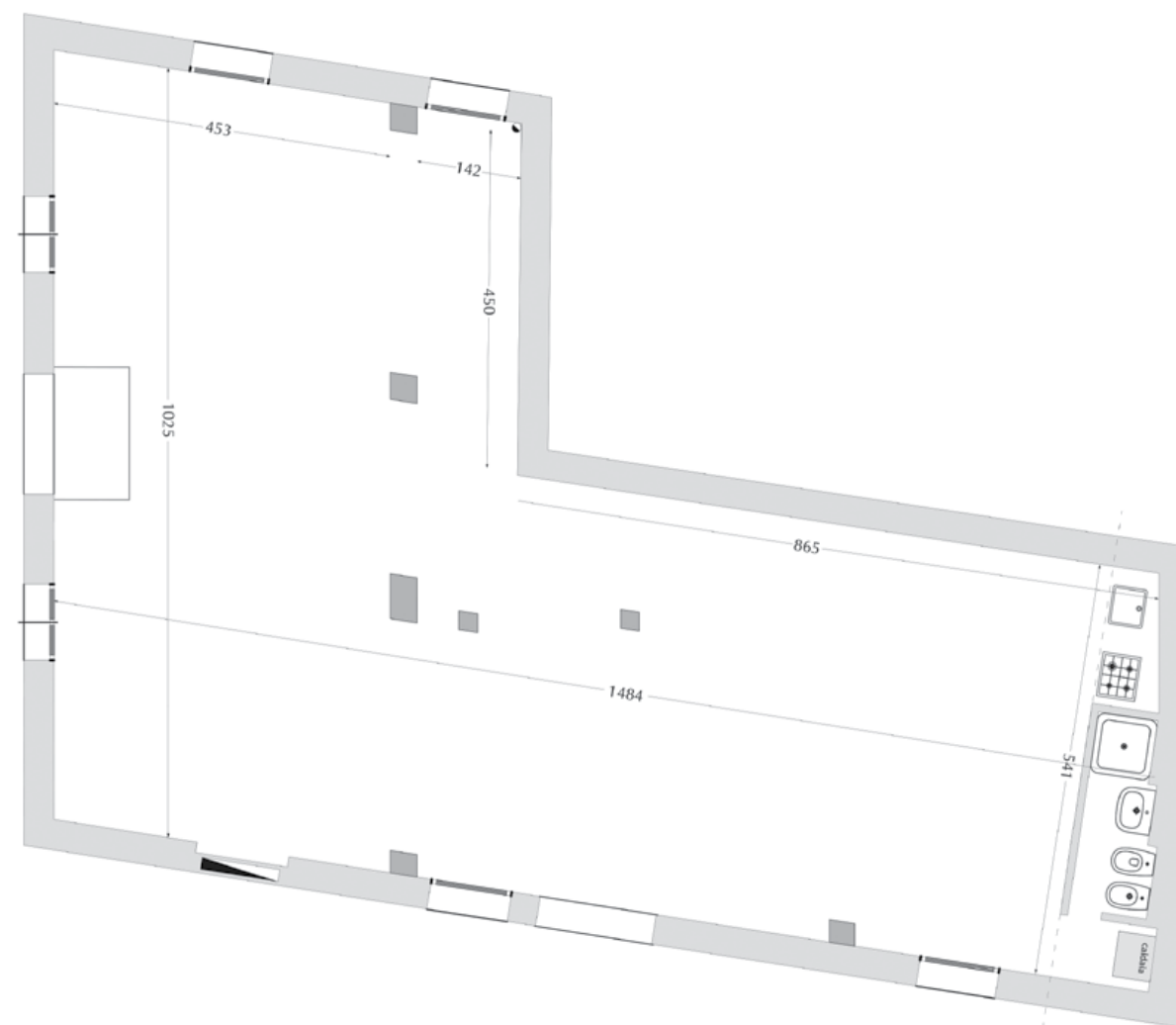
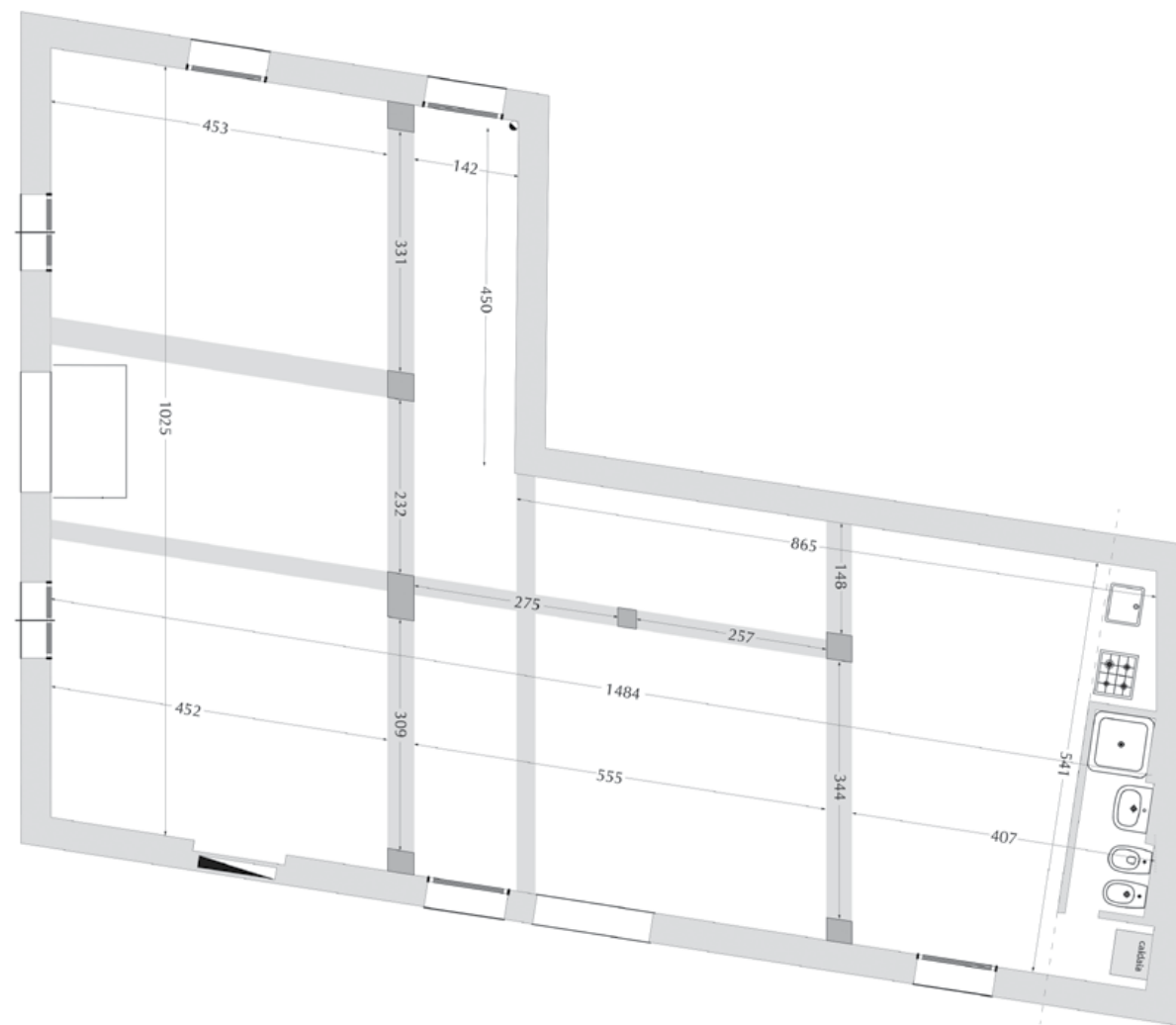
24, 25 GRETAL STADLER

BOLUS KRIM, 1960

Cast bronze sculptures

30 x 25 x 20 cm, 20 x 25 x 35 cm

Groundfloor, Forgia Marinarezza



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