

CARLO SCARPA

## L'ART D'EXPOSER



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## A PIONEER IN EXHIBITION MAKING

The Italian architect Carlo Scarpa (1906–1978) is today recognized as one of the most inspiring and innovative museum and exhibition architects of the 20th century. During his prolific career he worked for numerous galleries, museums, and exhibitions such as L'Accademia in Venice, the Canova Museum in Possagno, the Castelveccchio Museum in Verona, and the Mondrian retrospective at the Galleria d'Arte Moderna in Rome. For many years he was one of the official architects of the Venice Biennale, in particular for the celebrated first postwar edition in 1948. Based on scenographic devices such as the use of curtains, colored walls and perspectives, and the mise-en-scene of the artwork, his thoughts about exhibition display and museum rehabilitation fundamentally renewed exhibition making.

This never-before-published selection of Carlo Scarpa's writings and illustrations (photographs, architectural plans, sketches, etc.) is an invaluable tool for understanding exhibition history and the importance of the architectural conception of exhibitions. The publication is edited and introduced by Philippe Duboÿ, professor of architectural history. Author of numerous books dedicated to architecture and architects (Lequeu, Le Corbusier), Duboÿ is a specialist on Carlo Scarpa, with whom he worked on the occasion of the international architectural competition for

the Picasso Museum (Paris, 1976). A foreword by art historian Patricia Falguières extensively introduces the Italian context in which Carlo Scarpa worked for 35 years.

"Carlo Scarpa–L'Art d'exposer" is the fifth volume of the "Lectures maison rouge" series, directed by Patricia Falguières and co-edited with La maison rouge. Former titles include: Brian O'Doherty, "The White Cube"; "Le Grand Déchiffreur–Richard Hamilton sur Marcel Duchamp"; Ed Ruscha, "Huit textes, vingt-trois entretiens"; Carla Lonzi, "Autoportrait."

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