

BUCCELLATI  
REDISCOVERING  
THE CLASSICS

THE  
PRINCE  
OF GOLD  
SMITHS

IMMERSIVE EXHIBITION  
APRIL 18–JUNE 18, 2024

OFICINE 800  
VENEZIA



# LOCATION

## Oficine 800, Giudecca island

Oficine 800 is a new venue overlooking the Giudecca Canal. Located just before the Hilton Molino Stucky Hotel and the Fortuny factory, it is part of the renovation of some post-industrial buildings into spaces that can host all kind of events.



# CREATIVE CONCEPT AND EXECUTIVE PRODUCT

## Balich Wonder Studio

Balich Wonder Studio is an integrated entertainment group that conceives, produces, and delivers ground-breaking live experiences. Born in 2013, the Studio creates visionary projects with long-lasting value, from large scale ceremonies as the Olympic ones to immersive shows, brand events, exhibitions and destination experiences such as the Italian Pavillion at Expo 2015.



Tree of Life, Milan, Expo 2015



# JEWELRY AND SILVERWARE CURATOR

Alba Cappellieri

Curator of the exhibition and Professor of Design of Jewelry and Fashion Accessories at the Politecnico di Milano, where she is the Director of the International Master in Fashion Accessories Design. She is a member of the Scientific Committee of L'ECOLE, School of Jewelry Arts in Paris and of the Fondazione Cologni in Milan.

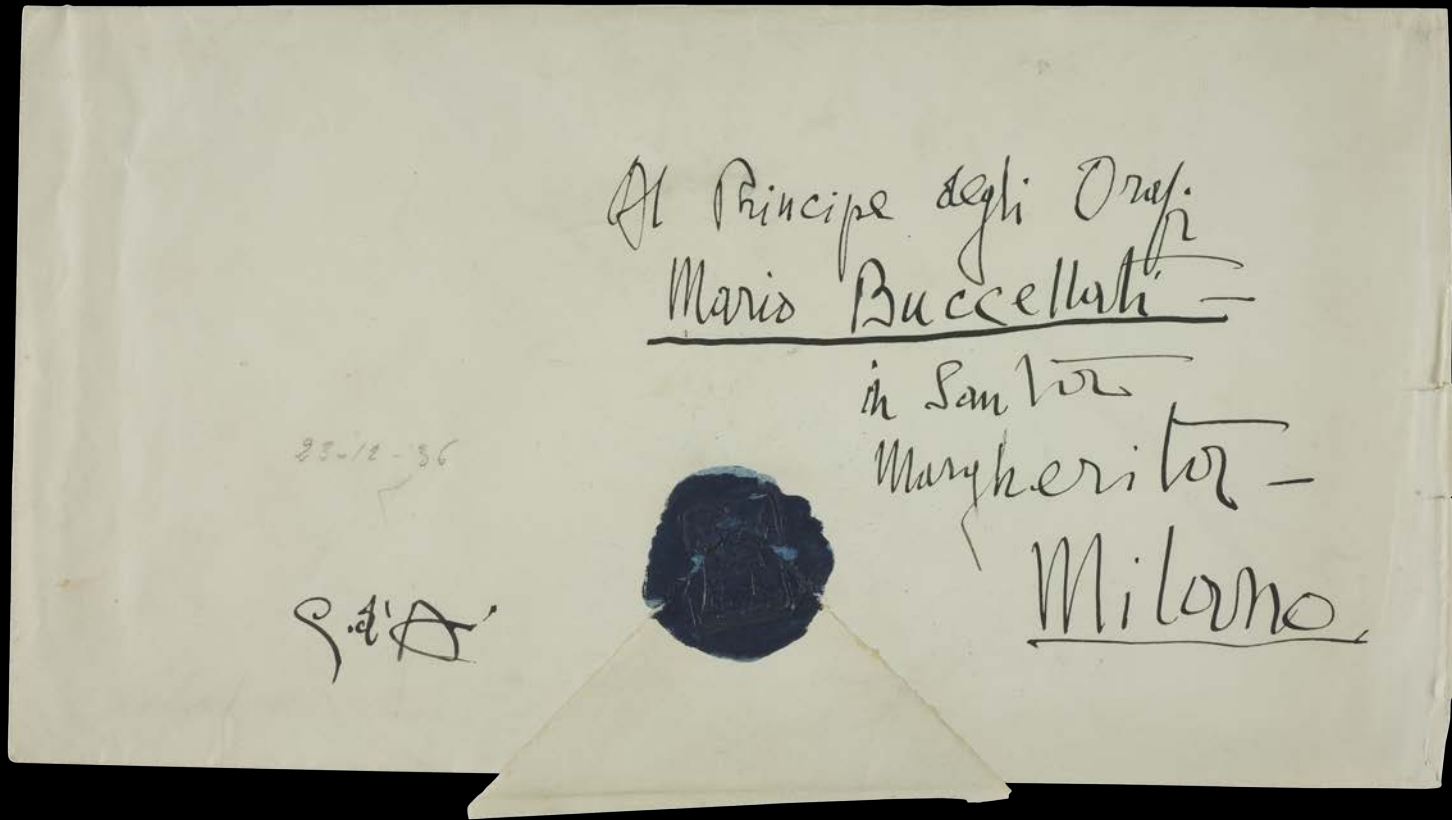
She curated several international jewelry exhibitions and her last publications include *Buccellati. A Century of Timeless Beauty* (Assouline, 2022), *Van Cleef&Arpels: Time, Nature, Love* (Skira, 2022).





## ABOUT THE TITLE OF THE EXHIBITION

'The Prince of Goldsmiths' is how Gabriele d'Annunzio, one of the most influential Italian writers and poets of the 20th century, described Mario Buccellati in 1936, thanks to his mastery in creating timeless masterpieces.



## ABOUT THE SUBTITLE OF THE EXHIBITION

From its birth in 1919 to the present day, Buccellati products have been distinguished by their ability to unite the dimensions of time - past, present and future - in creations that express the best traditional goldsmithing techniques with an elegance that is always contemporary. Buccellati, today as yesterday, rediscovers the value of the 'classic', meant as a taste capable of transcending temporal boundaries, conquering eternity through beauty and craftsmanship.

The theme of the exhibition is therefore dedicated to the rediscovery of the classics, considering 'classics' all those objects which are capable, in every moment, to transmit universal feelings of closeness, astonishment, wonder and passion.



'Foglie e morette' Eternelle by Mario Buccellati, 'Rombi' Eternelle by Gianmaria and 'Tulle Parigi' Eternelle by Andrea.

## ABOUT THE SUBTITLE OF THE EXHIBITION

The exhibition presents the dialogue between the creations of the centenary history of Buccellati, on the one hand, and themes and masterpieces from Italy's classical artistic heritage on the other, reimagined and animated using video installations.



Primavera, Giuseppe Arcimboldo (1573)



Amore e Psiche, Antonio Canova (1787 - 1793)

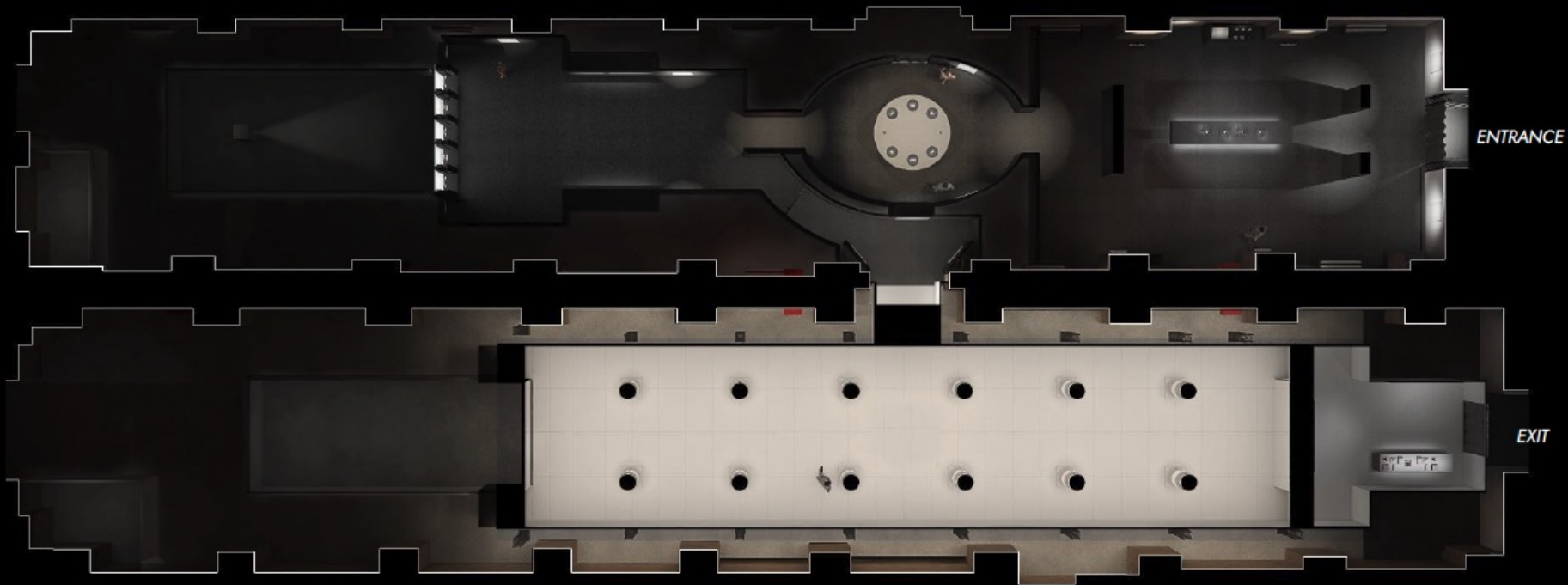


# EXHIBITION MAP

3RD ROOM: NATURAL WONDERS  
*The organic design inspirations.*

2ND ROOM: MANMADE WONDERS  
*The human arts and ratio inspirations.*

1ST ROOM: THE BUCCELLATI GENERATIONS  
*The drawing as a creative generator.*



4TH ROOM: THE GALLERY OF THE ICONS  
*The history and the future of the Buccellati Icons*

# 1st ROOM: THE BUCCELLATI GENERATIONS

## DISPLAY OVERVIEW



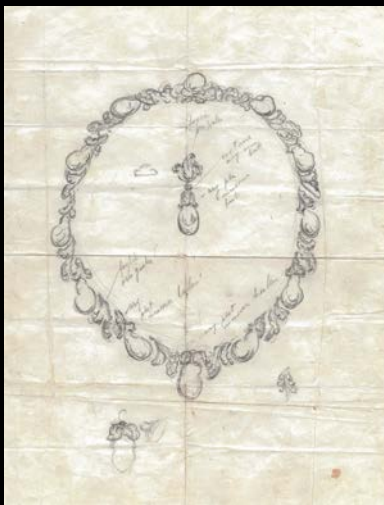
# 1st ROOM: THE BUCCELLATI GENERATIONS

## CONCEPT

### The drawing as generator of the Buccellati creations

As Gianmaria Buccellati points out: "I make a design so that an artisan can make it; it is the heart of the creation." It is not merely the representation of an idea, but rather the genesis of every creation, shared with craftspeople in the magical fusion of creativity and craftsmanship.

The drawings exhibited in 'From the archive' showcase reflect the creativity and evolution of the Buccellati generations: Mario's light strokes, the precision and detail in Gianmaria's squared paper, and Andrea's geometry and color.





# 1st ROOM: THE BUCCELLATI GENERATIONS

## CONCEPT and EXHIBITED CREATIONS

The butterfly as symbol of the evolution of Buccellati style



This handcrafted butterfly from the 1950s perfectly epitomizes Mario's experience as an "eccellentissimo orafo", as Gabriele d'Annunzio liked to call him. The finely perforated white gold wings emerge from the creature's slender body, made of two baroque pearls, their transparency enhanced, as if with dewdrops, by rose-cut diamonds. The butterfly's ruby eyes encourage visitors to come closer, to observe closely the precision and sculptural nature of legs and antennae.

Mario Buccellati  
1950s

# 1st ROOM: THE BUCCELLATI GENERATIONS

## CONCEPT and EXHIBITED CREATIONS



This butterfly clearly shows how Gianmaria's style evolved in a different direction from that of his father. In fact, Gianmaria perfectly captured the 1970s love of color as well as the generous opulence of the 1980s.

The wings in this creation truly showcase the outstanding artistry of his work, expressed in their alternating hues of gold and intricate 'modellato' engraving, as well as in meticulously-set diamonds mixed with the colors of emeralds, rubies and pearls.

Gianmaria Buccellati  
1993

# 1st ROOM: THE BUCCELLATI GENERATIONS

## CONCEPT and EXHIBITED CREATIONS



Andrea Buccellati  
2023, from an original  
design of 1995

This butterfly perfectly reflects Andrea's departure from his father's baroque opulence as well as his respect for tradition.

The delicate, honeycomb openwork wings embellished only with diamonds leave no room for color. Meanwhile, the butterfly's body remains characterized by baroque pearls, whose imperfect shape stands out against the transparency of the wings.



# 1st ROOM: THE BUCCELLATI GENERATIONS

## CONCEPT and EXHIBITED CREATIONS



Andrea & Lucrezia Buccellati  
2023

The '*Buccellati Venice Butterfly*', designed in 2023 by Andrea and his daughter Lucrezia, gives visitors a glimpse of Buccellati's vision for the future.

This creation marks an evolution in the tradition, noticeable in the reworking of the tulle into a 'raggiera' pattern and in the molded edges. It also keeps an eye on modernity, through the juxtaposition of baguette-cut diamonds on the wings and the teardrop-cut diamonds on the body.

# 1st ROOM: THE BUCCELLATI GENERATIONS

## DISPLAY CONCEPT

You will discover the four butterfly creations of the Buccellati generations showcased enclosed in transparent boxes, ready to be admired closely.

Above them, lines of light in the air draw video butterflies that fly in the room above your head.

They are video projections on semi-transparent tulle screens that create the illusion of butterflies moving in the air, while the synchronised lighting design of the boxes unveils the jewels in progressions and the video introduce the story of the founders from the beginning and their original sketches.



# 2nd ROOM: MANMADE WONDERS

## DISPLAY OVERVIEW



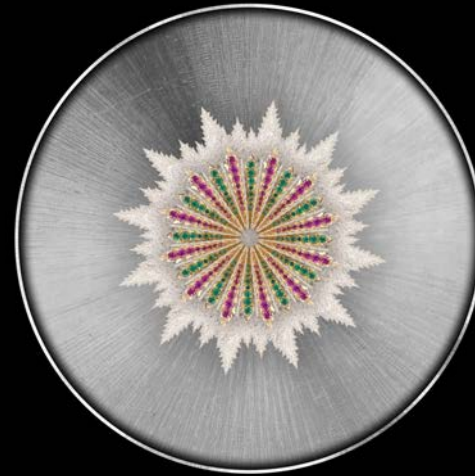
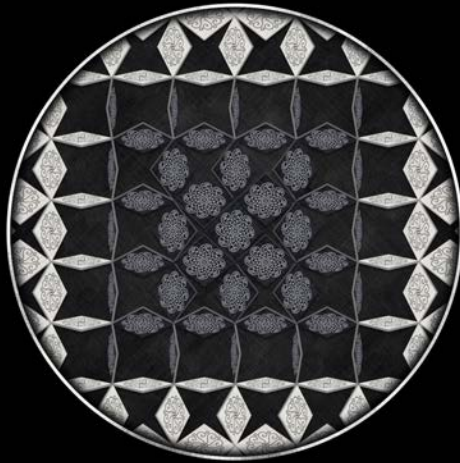
## 2nd ROOM: MANMADE WONDERS

### DISPLAY CONCEPT

In front of you a hemispheric table defines a circular space.

Watching closely you discover a collection of extraordinary Buccellati boxes.

They are surrounded by an everchanging video projection on the surface of the table that plays with architectural elements and geometric decoration according to the circular shape of the screen.



## 2nd ROOM: MANMADE WONDERS

### DISPLAY CONCEPT

Two boxes are opened on the digital table. A dedicated projection transforms them in magic containers with video images emerging from the box and expanding around it.

One is a a journey through Italian iconic cities and the other is dedicated to the friendship between Mario Buccellati and the Italian poet Gabriele d'Annunzio.



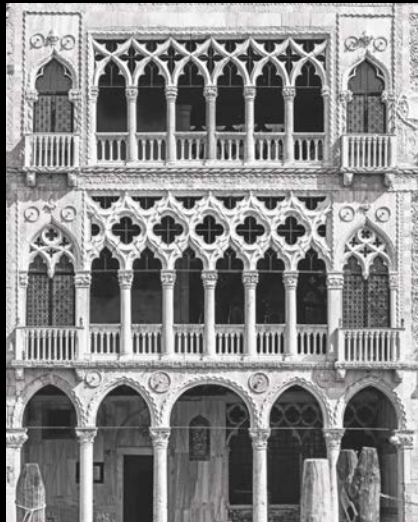


## 2nd ROOM: MANMADE WONDERS

### CONCEPT

The title of the room means wonders made by mankind for human desire.

- The box as symbol of human logic, symmetry and proportions
- The arts as primary inspiration for Buccellati: Renaissance architectures, geometrical decorations, patterns for beauty accessoires and poetry.



Detail of the façade of the Ca' d'Oro in Venice.



Example of "Tre", displaying the sun-shaped motif of the Visconti-Storza family.

## 2nd ROOM: MANMADE WONDERS

### CONCEPT and EXHIBITED CREATIONS

#### POETRY

Gabriele d'Annunzio greatly admired silver's lunar light, which was combined with hard stones and other materials. From 1922 to 1936, the poet commissioned hundreds of precious jewels and silverware from the "most excellent goldsmith" for his women, his lavish Vittoriale residence and his friends.



Mario Buccellati  
1929



Mario Buccellati  
1934

## 2nd ROOM: MANMADE WONDERS

### GEOMETRY and ARCHITECTURE

Inspired by the Italian arts, the geometric decorative elements that graced Renaissance architecture, and the preciousness of brocade textiles, first Mario and later Gianmaria tried their hand at creating small masterpieces imbued with meticulous detail, unparalleled talent, and tireless patience.



Mario Buccellati  
1930s



Gianmaria Buccellati  
2001 - 1992

## 2nd ROOM: MANMADE WONDERS

### BEAUTY

Boxes to adorn the home, but also boxes that are ideal for social occasions.

In the 1950s Mario crafted exquisite accessories such as powder cases and trousse with folding mirrors, not to mention gold money clips that cleverly integrated into small, specially designed compartments.



Mario Buccellati  
1964 - 1950s



Gianmaria Buccellati  
1968

## 2nd ROOM: MANMADE WONDERS

### BEJEWELLED BAGS

In the 30s, the soft fabric handbag was enormously popular at grand gala evenings.

Mario Buccellati understood its importance, so much so that he made it as precious and sought-after as a jewel, transforming its fastening from a functional element into a decorative object.



1920s - 1930s



# 3rd ROOM: NATURAL WONDERS

## DISPLAY OVERVIEW



# 3rd ROOM: NATURAL WONDERS

## DISPLAY CONCEPT

In this room you face an arcade of classical proportions but contemporary minimalism. Silver flowers and leaves are suspended under the arches that become windows opened towards an everchanging natural video background.

On the sides of the installation, two Tableau vivant dedicated to the wonders of the sea and earth.



## 3rd ROOM: NATURAL WONDERS

### CONCEPT and EXHIBITED CREATIONS

- The simultaneously exploration of traditionally unrelated artisanal manufactureers such as jewelry and silverware: this tradition, introduced by Mario Buccellati, would come to be sustained and expanded by the Buccellati family, for whom the pursuit of beauty remains a priority, in whatever form it may take, in order to make the life of people more pleasant.
- **Nature**, with her variety, vitality, and harmony, as a source of inspiration for the silvery Buccellati universe.

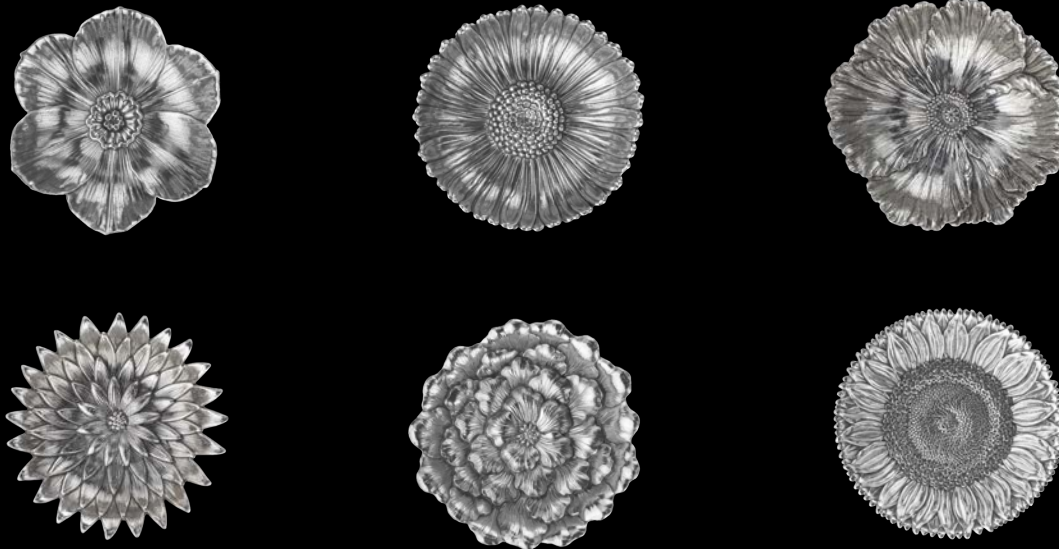


## 3rd ROOM: NATURAL WONDERS

### CONCEPT and EXHIBITED CREATIONS

From his beginnings as a silversmith, Mario Buccellati was never inspired by the typical forms of the period. Instead, he developed his own line of original and innovative objects, principally inspired by a repertoire of natural forms, in countless varieties, as many as can be found in a meticulous herbarium.

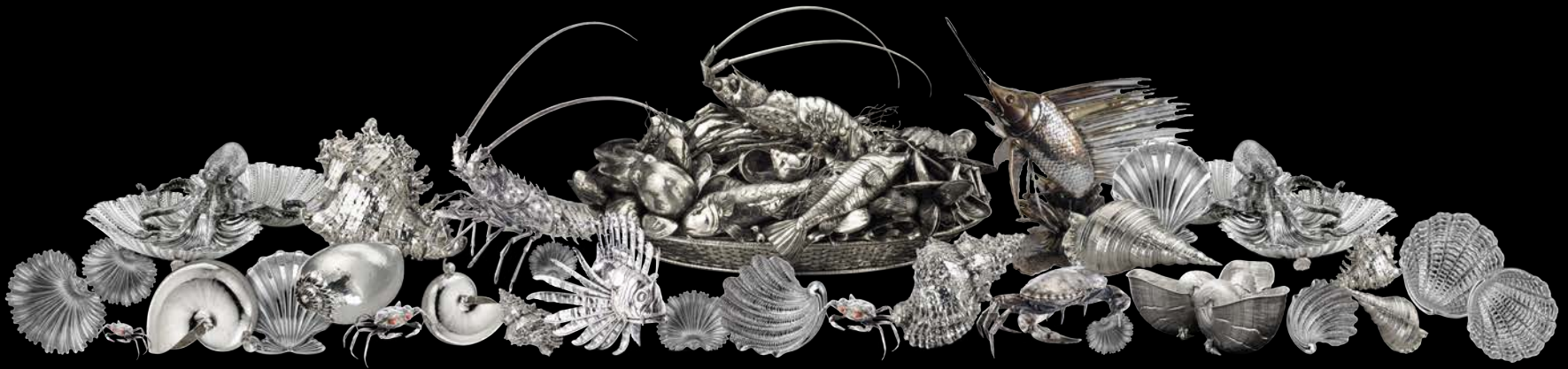
The intuition of Gino Buccellati, the firstborn son of Gianmaria, brought forth many of the Maison's iconic objects as the famous leaves and flowers featured in the Natura collection.



# 3rd ROOM: NATURAL WONDERS

## Wonders of the Sea

Inspired by the sea and its fauna, we can find all kinds of silver-coated shells, centerpieces composed of crustaceans and mussels, box-shaped crabs with coral eyes, lobsters with oblong antennae, and octopuses anchored to wrinkled shells.





## 3rd ROOM: NATURAL WONDERS

### Wonders of the Earth

Buccellati's fascination with plant and animal life can be found in every creation: beautiful cabbage-shaped tureens, colorful fruits in Murano glass and silver, delicate flower- and leaf-shaped bowls and lush compositions of leaves and fruits in centerpieces.



# 4th ROOM: THE GALLERY OF THE ICONS

## DISPLAY OVERVIEW



# 4th ROOM: THE GALLERY OF THE ICONS

## DISPLAY CONCEPT

You enter into a metaphysical white space.

White columns define a gallery which is multiplied infinitely by two opposite mirror walls at two sides. The classical elements are cut at eye level by a transparent section which showcase Buccellati masterpieces.

Suddenly the music grows and the gallery activates.

The space surrounding you is video projected, covering all the floor and the walls with dynamic images. The video installation is synchronised with the music and the light design and you're immersed in a tale of splendour and beauty that unveils the icons of the Maison.



# 4th ROOM: THE GALLERY OF THE ICONS

## DISPLAY CONCEPT

The video installation starts with the image of 'Amore e Psiche Stanti' by Antonio Canova, one of the most celebrated Neoclassical sculptors, that merged the beauty of the classical proportions with the emotions of his contemporary world. It's a less known group of Cupid and Psyche that depicts the couple in a very intimate embrace: Psyche offers to Cupid a butterfly, symbol of her soul and of the fragility of life.

It's the butterfly you met in the introduction of the Exhibition, this time fixed in the time forever, in an iconic Neoclassical sculpture.



# 4th ROOM: THE GALLERY OF THE ICONS

## ROOM OVERVIEW

In this gallery, we showcase the Buccellati icons through the interpretations of Mario, Gianmaria, Federico, Andrea and Lucrezia, maintaining a century-long conversation on beauty, creativity and savoir-faire.

*A history and future of Icons.*



OMBELICALI



COCKTAIL RINGS



LACE



ENGRAVING



MACRI



OPERA



ETERNELLE



COCKTAIL EARRINGS



HONEYCOMB



ENCHAINING



HAWAII & ÉTOILÉE



FLORA & ANIMALIER



## 4th ROOM: THE GALLERY OF THE ICONS

In the four central columns, we find the iconic **LACE, HONEYCOMB, ENGRAVING** and **ENCHAINING craftsmanships**, techniques masterfully interpreted by Buccellati in an original and unique way.

The Maison succeeds in “bringing to life” the surface of the gold plate, transforming it into a soft material recalling the most precious fabrics – such as lace, tulle, linen, silk, brocade and damask.

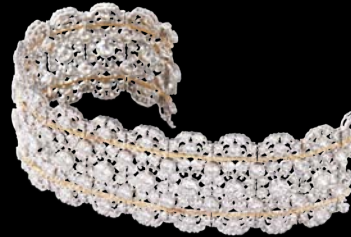
### LACE COLUMN

The Pizzo or Lace technique is what propelled Mario Buccellati to global renown. From the outset, he was inspired by refined Venetian embroideries made with Burano needles, transposing their patterns using a complex piercing technique.

This precious technique involves piercing the gold sheet with a saw to create a geometric or leaf-like lattice on which the gemstones and diamonds can be set. It is a complex process requiring a great deal of skill and extreme precision in its execution.

# 4th ROOM: THE GALLERY OF THE ICONS

## LACE CREATIONS



Mario Buccellati

Federico and Gianmaria Buccellati

Andrea Buccellati

## 4th ROOM: THE GALLERY OF THE ICONS

### HONEYCOMB COLUMN

Over the course of a century, the Honeycomb technique has evolved into several variants, often combined with other inspirations and themes in the original and innovative interpretations of Mario, Gianmaria, Andrea and Lucrezia Buccellati.

The creation begins with the craftsman, who traces the design onto the surface of a precious metal plate. Next, the marked gaps are carefully drilled out by hand, and each hole finished in the desired form, whether hexagonal or pentagonal, using a jeweler's saw blade. To ensure the perfection and regularity of the Honeycomb design, each cell must be refined at least five times.

# 4th ROOM: THE GALLERY OF THE ICONS

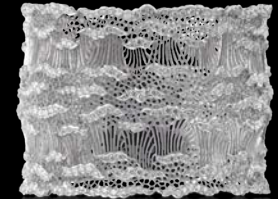
## HONEYCOMB CREATIONS



Mario Buccellati



Gianmaria Buccellati



Andrea and Lucrezia Buccellati

## 4th ROOM: THE GALLERY OF THE ICONS

### ENGRAVING COLUMN

Inspired by the techniques of Renaissance artisans, Mario Buccellati and his heirs revived the art of hand engraving, developing five original and distinctive processes that define the Buccellati style: Rigato, Telato, Segrinato, Ornato and Modellato.

This particular Renaissance technique is valorized in the iconic Cuff Bracelets, declined in the "rigato" variant, a burin-made incision made by many thin parallel lines, which create a brightness that is similar to textile textures.



# 4th ROOM: THE GALLERY OF THE ICONS

## ENGRAVING CREATIONS



Mario Buccellati

Gianmaria Buccellati

Andrea Buccellati

## 4th ROOM: THE GALLERY OF THE ICONS

### ENCHAINING COLUMN

Enchaining is the union of compositional elements which are connected together on the rear of the jewel using small links, in order to obtain maximum flexibility.

This technique enabled Mario to craft the famous gold-lined silver bracelets, increasingly adopted by Gianmaria, and now Andrea, to produce gracefully soft and comfortable-to-wear objects, such as the imposing bib necklaces.

# 4th ROOM: THE GALLERY OF THE ICONS

## ENCHAINING CREATIONS



Mario Buccellati



Gianmaria Buccellati



Andrea Buccellati

## 4th ROOM: THE GALLERY OF THE ICONS

### OMBELICALI COLUMN

Gabriele d'Annunzio, always attuned to fashion trends, affectionately named the sautoirs - very popular in the 1920s - as "Ombelicali" due to their extended length and pendant resting gracefully on the navel. The poet commissioned Mario Buccellati to design several different versions for his muses, including Eleonora Duse, Ida Rubinstein, Elena Sangro, and the Marquise Casati Stampa.

Today, the Ombelicali necklaces have been reinterpreted by Andrea Buccellati, giving them a contemporary allure.

# 4th ROOM: THE GALLERY OF THE ICONS

## OMBELICALI CREATIONS



Mario Buccellati



Andrea Buccellati

## 4th ROOM: THE GALLERY OF THE ICONS

### ETERNELLE COLUMN

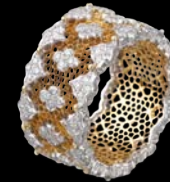
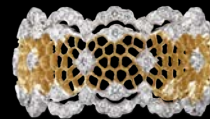
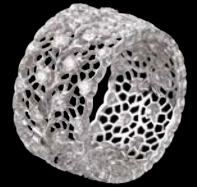
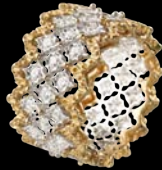
Buccellati has not only defined a unique style but also introduced new types of jewelry, such as the famous rings known as “Eternelle”, a term coined by Mario in the 1940s.

The concept behind these rings is eternal love, which has no end, much like the circle of the Eternelle rings, symbolizing the light and preciousness of love encapsulated within its circularity. These rings have since been embraced worldwide as engagement rings or an accompaniment to wedding bands, featuring a continuous pavé of precious gemstones.



# 4th ROOM: THE GALLERY OF THE ICONS

## ETERNELLE CREATIONS



Mario Buccellati

Gianmaria Buccellati

Andrea Buccellati

## 4th ROOM: THE GALLERY OF THE ICONS

### COCKTAIL RINGS COLUMN

Cocktail rings are a recurring design in the Buccellati style. Large, colorful, precious, and featured in the most varied shapes, they had already garnered popularity with Mario Buccellati in the 1930s, but it was with Gianmaria that they became iconic in the 1950s and 1960s.

Another of Gianmaria's intuitions was the study of ring shapes, nicknamed: "botoletta" due to their rounded, dome-shaped head, "musone" for their scaled head and shank, and "pagoda" in homage to Oriental architecture.

# 4th ROOM: THE GALLERY OF THE ICONS

## COCKTAIL RINGS CREATIONS



Mario Buccellati

Gianmaria Buccellati

Federico Buccellati

Andrea Buccellati

## 4th ROOM: THE GALLERY OF THE ICONS

### COCKTAIL EARRINGS COLUMN

Cocktail earrings are similarly designed starting from the selection of gemstones, carefully studied and set to enhance the beauty and uniqueness of the wearer: amethysts, white pearls, expertly engraved tourmalines, beryl, rubies and sapphires, combined in various cuts, shapes and colors.

Gianmaria Buccellati conceived an entire collection to celebrate the Maison's anniversary in the American market, demonstrating that creativity knows no bounds.

# 4th ROOM: THE GALLERY OF THE ICONS

## COCKTAIL EARRINGS CREATIONS



Mario Buccellati

Federico and Gianmaria Buccellati

Andrea Buccellati

## 4th ROOM: THE GALLERY OF THE ICONS

### MACRI COLUMN

Gianmaria dedicated one of the Maison's iconic collections, Macri, to the sophisticated grace of his daughter, Maria Cristina. Macri, an abbreviation of her name, sees the Rigato technique's virtuosity reach its peak. From the 1980s to the present, Macri has been the Maison's most popular collection, becoming a symbol of discreet elegance and pure Milanese flair.

This collection's bracelets, rings and earrings are distinguished by the elegant *chiaroscuro* of the stunning star-shaped diamond rosettes that soar, like architecture, from the surface's very fine textures, in typical Buccellati style two-tone golds.



# 4th ROOM: THE GALLERY OF THE ICONS

## MACRI CREATIONS



Mario Buccellati

Gianmaria Buccellati

Andrea Buccellati

## 4th ROOM: THE GALLERY OF THE ICONS

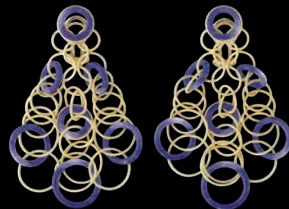
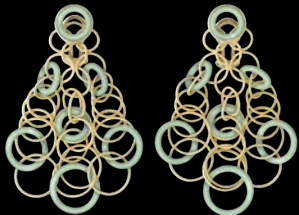
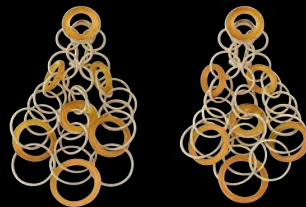
### HAWAII & ÉTOILÉE COLUMN

The Hawaii collection originated in the 1930s, inspired by the clever vision of founder Mario Buccellati. Influenced by the speed and movement of Futurist paintings, he came up with the idea of crafting small circles from hand-twisted gold wire, intertwining them to create a long chain.

In the 1990s, Andrea Buccellati enriched the collection by experimenting with different lengths, introducing cascade pendant earrings, shorter necklaces and bracelets.

The Étoile collection was likewise the result of Andrea Buccellati's creative flair. Four yellow gold-wrought chains that intertwine to produce a geometry of ellipses, inside which diamond-encrusted white-gold lilies bloom.

4th ROOM: THE GALLERY OF THE ICONS  
HAWAII & ÉTOILÉE CREATIONS



## 4th ROOM: THE GALLERY OF THE ICONS

### FLORA & ANIMALIER COLUMN

For over a century, nature has been a constant source of inspiration for the Buccellati family. Continuous exploration of plants, florals and the animal world has ignited their curiosity and imagination.

In this world of flowers and leaves, uniquely shaped baroque pearls are used to form the bodies of small animals to captivate us with their milky luster. A tribute to the “scaramazza” pearl, which was highly fashionable during the Renaissance, Buccellati reimagines them as brooches reminiscent of mythological creatures and beings from the animal kingdom.

# 4th ROOM: THE GALLERY OF THE ICONS

## FLORA & ANIMALIER CREATIONS



Mario Buccellati

Gianmaria Buccellati

Andrea Buccellati

# 4th ROOM: THE GALLERY OF THE ICONS

## OPERA COLUMN

Inspired by the Italian Renaissance, the Opera collection extols the beauty of pure symmetry, as represented by the flower, a recurring symbol and motif in the Maison's creations.

The new Buccellati logo, unveiled in 2014 by Andrea, echoes the stylistic features of the façade of Palazzo Ducale in Venice. It is incorporated into the jewelry as a four-lobed element, openworked and delicately embellished with diamonds.

The flower motif is fully-achieved in the Buccellati-cut Diamond collection, which debuted in 2019 to celebrate the Maison's anniversary. The Buccellati-cut diamond, with its 57 facets, was recognized and certified by the Gemological Institute of America following many years of study and research.



# 4th ROOM: THE GALLERY OF THE ICONS

## OPERA CREATIONS



Gianmaria and Andrea Buccellati

Andrea Buccellati