



Cormòns

CANTINA PRODUTTORI

# ARTE IN CANTINA

PAINTED BARRELS







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Photo credits:  
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Historic archive of the Cantina Produttori Cormons  
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It is in the beauty, intended as aesthetics  
of being and nobility of thought,  
that we search the concreteness.

For this reason, thanks to the contribution  
of the Friuli Venezia Giulia Region,  
we have restored these artworks:  
to give back to them and to us  
their essence and their beauty.

*Cantina Produttori Cormons  
The President - Filippo Bregant*



# Art in Cellar

The painted barrels of the Cantina Produttori Cormòns are a unique collection, as well as the restoration work, which started in 2018 and was completed in 2021

It all started in 1983, when Cantina Produttori Cormòns, founded on 29th December 1968, planted a vineyard made of 6500 rootstocks coming from all over the world, and in 1985 the first Wine of Peace has been harvested. Since then, every year three internationally renowned artists were invited to design the labels of the bottles, which were then sent to the heads of state of the governments recognized by Italy.

Since 1990, the labels were matched with poems and lyrics to better communicate the message of peace and culture of the wine, and 90 artists represented worldwide contemporary art. On the occasion of the Vinmondo initiative, promoted by the Region in 1983 to enhance the touristic and cultural aspects of Friuli Venezia Giulia, Luigi Soini, at the time director of the winery, invented the review *Arte in Cantina*,

which saw in August 1983 important Friulian, Slovenian and Austrian artists at work on the barrels of the cellar. The exhibition of the 19 painted barrels was inaugurated on 4<sup>th</sup> September 1983 and saw the participation of Attilio Carbone, Marino Cassetti, Gigi Castellani, Giorgio Celiberti, Luciano Ceschia, Carlo Ciusi, Aldo Colò, Darko Bevilacqua, Erich Demetz, Mario de Tuoni, Roberto Joos, Gastone Marizza,

Cesare Mocchiutti, Vincenzo Munaro, Nedeliko Pecanac, Fred Pittino, Riccardo Raimondi, Domenico Trevisan, Alexander Sixtus von Reden.

Over the years were called other Italian artists, and in 2003 in occasion of the event *In Colour and in Wine* the architect Paolo Coretti created the installation *A Large Vat for Twelve Authors*.

Subsequently the painted staves (one different from the other) were fixed on the bottoms of the new barrels, larger than the ones used in 1983. Giorgio Celiberti, Gianna Marini, Darko, Giovanni Cavazon have also painted the bottoms of dissected ancient barrels original from Villa Chiozza of Scodovacca (Cervignano), now arranged in the meeting room.

The project of the painted barrels and of the Wine of Peace labels continued until the early 2000s.

The artists often performed other artworks for the Cantina Produttori Cormòns, which became an important

centre of arts: the back-canvas paintings of Paolo Menon, the totems of Paolo Falaschi, the photographs by Ezio Turus for autoclaves, reliefs and aquatints by the brilliant sculptor Darko Bevilacqua, the decoration of the store with works by Giovanni Cavazon and the bottoms of the barrels by Toni Zanussi and Agostino De Romanis, the installation by Arrigo Buttazzoni, the engravings by Franco Dugo and the maps commissioned by ERSa of the wine areas of Friuli, drawn by Guerrino Sevino and printed by Tonutti of Fagagna, who also edited the labels of the Wine of Peace.

The environmental humidity typical of the cellars and the normal use of the barrels, have over the time compromised the good conservation of some of them, but the restoration work on 26 barrels thanks to the contribution of the Region Friuli Venezia Giulia allowed to preserve this curious and unique heritage of art.

Gabriella Bucco



# The restoration of painted barrels

## A very unique workshop for the care of historic barrels

The bottoms of the oak barrels were painted using "mixed techniques": tempera colours, acrylics and pastels applied directly to the wooden support, or with more or less thick preparations, and sometimes even by gluing various materials, in order to obtain special effects. Some artists have used the engraving on wood with gouge or the technique of pyrography, obtaining light and shadow effects in low-relief.

The good conservation of the artworks has been compromised by the presence of biological attacks, with consequent formation of white moulds and dark spots present on all the pictorial surfaces.

Also leaks and surface organic deposits have been observed, due to the normal

use of the barrels in the cellar works. Accordingly, all the colours appeared highly altered and was difficult to discern the original polychromy of the paintings. The restoration work had as the main purpose to restore the painted surfaces, in order to improve the colours and shapes.

The cleaning of the pictorial surfaces has been made for every single barrel by means of solvent solutions and by application procedures, defined through the cleaning tests.

The samples of various surface deposits have been collected, as white moulds and black crusts, to be submitted to laboratory analyses.



The IGA institute Technology Services of Udine realized the sequencing of DNA, that allowed to identify and classify the levels of biological substances present on the pictorial surface.

Subsequently all the paintings have been submitted to the biocide treatment, with surface activity through nebulization, for disinfection and prevention of biodeteriogenic microorganisms attacks.

This treatment should be repeated at regular intervals of time during the ordinary maintenance.



The pictorial reintegration, which concluded the restoration work, was made with a technique known as "dot treatment", by the use of acrylic colours, in order to recreate

the chromatic fabric of gaps and abrasions, which most interfered with the understanding of the painted scene.

### **The technical peculiarities of some artists**

Some artists have used different techniques, requiring specific restoration procedures.

The barrel of Luciano Spessot presented a widespread phenomenon of lifting of the pictorial layer, composed of a sand and vinyl resin mixture, applied directly to the wooden support.

This support, expanding and shrinking, in relation to the humidity variations of the cellar, produced the lifting of the rigid pictorial layer. The fixing of the lifts was made by injections of acrylic adhesive in water emulsion and by subsequent flattening of the lifted area with a spatula.

Giulio Fornarelli has created polychrome plaster backgrounds in different thicknesses, characterized by engraved







signs, punching and textural reliefs embedded in the plaster, or glued directly to the barrel, as for example the frame made of wraps of rope. The barrel of Giovanni Cavazzon represents two female figures, made from two plywood panels, painted with light veiling and sketched with fine hatchings in the faces and in the shadings. They are attached to the barrel with two wooden dowels screwed to the edge of the head. Bacchus' "cinnabar red" robe shows a final varnish treatment.

Darko realises two wood carving works, covering the entire surface of the bottoms, with a very dense gouge treatment, often highlighted by the insertion of colour in the grooves of the wood or in the backgrounds. The work of Luciano Ceschia also shows a carving treatment with a gouge, however limited to the area surrounding the tap of the barrel. Tono Zancanaro performed his bottom essentially with a graphic effect. On the preparation layer he painted a monochrome white acrylic background,

on which he realized his figures with a black greasy pencil. Nowadays of that drawing has been almost lost the black colour of the pencil, but its groove still remains engraved on the white background, like a real graffiti.

Alessandra Bressan





# Art in Cellar

Many artists of different styles and techniques, have contributed to make the Cantina Produttori Cormòns a reference point for all the lovers of art and wine.



1983

## MARINO CASSETTI

### *Cat with Wineglass*

Mixed technique with acrylic colours, pencil and pastels on durmast, 236x234 cm

Marino Cassetti (Pirano, 1947 – Trieste, 2005) painted the barrel in 1983, on the occasion of the *Arte in Cantina* exhibition.

He depicted the cat face, an animal that the painter loved very much, enough to support several cat shelters in his city Trieste.

With its penetrating gaze the cat attracts the visitor's attention almost inviting him to taste a huge cap of wine, which it seems to hold back with its paws.

The barrel with its precious colours is signed and dated "Cassetti 83". On the opposite bottom we find traces of a painting by Mario Vincenti.





1983

# LUIGI CASTELLAN

## *Female Figures*

Mixed technique with acrylic colours on durmast, 200x200 cm

Luigi Castellan, also known as Gigi Castellani (Vienna, 1908 – Cormòns, 1995) painted the barrel in the summer of 1983 on the occasion of the *Arte in Cantina* review inaugurated in conjunction with *Vinmondo 1983*.

The Castellan's is a figurative painting with some favourite themes, such as farmers and work in the fields, landscapes, representation of Cormòns history.

On the barrel he painted two friendly female figures, perhaps the castellan of ancient Cormòns, with sumptuous Venetian robes and refined hairstyles that highlight the gold of the hair. The barrel is signed and dated "Luigi Castellani / 83".



1983

# GIORGIO CELIBERTI

## *The Goat*

Mixed technique with acrylic colours, tempera and pastels on durmast, 236x234 cm

Giorgio Celiberti (Udine, 1929), one of the most important Friulian artists, painted his barrel in 1983 on the occasion of the *Arte in Cantina* review. He depicted a goat among vine shoots, one of the artist's favourite animals for its architectural form, represented by him several times in painting, sculpture and graphics.

The painting was done in tempera and acrylics directly on the wood and bears the inscription "On a day of sun and friendship to Luigi Soini with respect and sympathy Giorgio Celiberti".

The barrel, remembers Celimberti, was carried out quickly.





1983

# DARKO BEVILACQUA

## Saint Urban

Mixed technique with pyrography and carving on durmast, 200x195 cm

It is the first barrel decorated by Darko (Biglie Slovenia, 1948 – Cividale, 1991) in 1983, on which, aware of the humidity of the cellar, he engraved with pyrography, a drawing technique on the wood with an incandescent tip, that leaves a burnt sign on the surface. He depicted Saint Urban, patron of the wine-growers with cap of wine and pastoral, around which grow flourishing vine shoots born from an underlying vat. Unfortunately, over the years, the barrel was heavily damaged, as long as the central stave has been replaced. In the upper part we still read "S. URBAN" and the inscription "To the artists / cellarmen / August 1983". The aquatint sketch is still preserved in the cellar, together with numerous prints on which Darko sketches the figure of St. Urban in many ways.



1980s

# DARKO BEVILACQUA

## Wine of Peace

Mixed technique with pyrography and carving on durmast, 238x234 cm

Darko carved his second barrel in the 1980s. The wooden carving covers the whole surface of the bottom, with a very dense gouge treatment, often emphasised by insertion of colour into the wooden grooves or in the backgrounds. In this way the barrel, more similar to a low-relief than to a painting, has been well preserved, showing Darko's technical knowledge. There are depicted two large angels, holding the Wine of Peace, which clearly shows the Cormòns coat of arms. In the upper part we can read the inscription "Wine of Peace" and at the bottom Darko's signature. An aquatint, exhibited in the Cantina Produttori Cormòns, where Darko depicts musician angels seated on vine shoots, is connected to the drawing of the barrel.



The other bottom of the barrel was painted by Mario De Tuoni in 1983 with the portrait of *Dino Zoff at the 1982 World Cup*. Between 1983 and 1984 Darko modelled a large terracotta relief depicting Saint Urban sitting on a goat with a wine glass and pastoral among vine shoots, according to the iconography used in the barrel of 1983 and on the label of 1991.

The relief was cast in bronze and is exhibited in the Cantina Produttori Cormòns together with the terracotta one.

In 1991 Darko used the same representation of Saint Urban for the label of the Wine of Peace combined to a poem by father David Maria Turoldo who says "Friends, I feel like / a boiling vat / of must after / happy harvest: / waiting for racking. / Already pruned is the vine / for new spring." Documentary sources show the presence of another bottom of barrel engraved by Darko with the representation of a joyful and young Bacchus with a cup of wine in his hand sitting on a goat among bunches of grapes.



## OTHER ARTWORKS

# DARKO BEVILACQUA

Darko is perhaps the artist who collaborated longest time with the Cantina Produttori Cormòns: between 1983 and 1984 he modelled a large terracotta relief depicting Saint Urban sitting on a goat with a cup and crosier in hand among vine shoots, according to the iconography used in the barrel dated 1983, and in the label from 1991.

A bronze relief was cast from it, and nowadays is exhibited in the meeting room.

There are also numerous aquatint prints depicting Saint Urban in many variations and formats: *Saint Urban with Noah and Bacchus* and *Bacchus riding a goat*.

At the end of the 1980s Darko modelled some reliefs where he depicted the rural life and the work in the fields, rich in details, such as the farmer sharpening the sickle with the "whetstone", or the pork butcher preparing the sausages.

A group of four panels depicts *the winemaking and the distillation of grappa*: harvesting, crushing and pressing of the bunches, the distillation of the pomace to make the grappa. Themes repeated with the same sequence are present also in an aquatint. The reliefs were assembled to compose a small table which shows a still-life with bunches of grapes at the top.

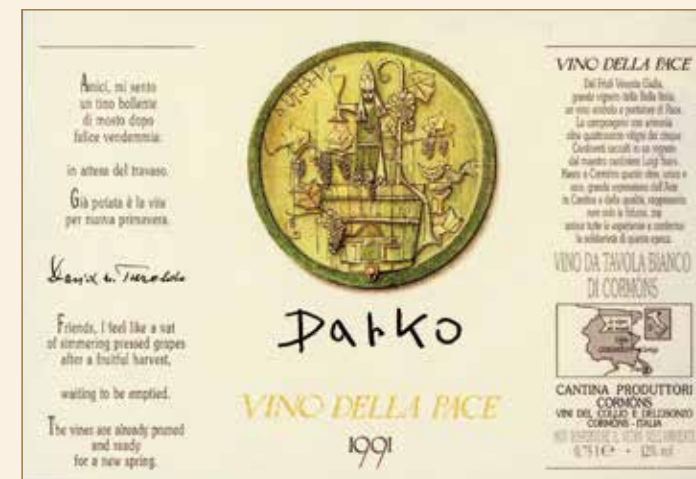


A second collection of panels represents *agricultural works*: killing of the pork, grape harvest, ploughing and reap, with a still-life at the top depicting a fish, pomegranate and dried fruit. These high-reliefs were also arranged to form a small table, while a panel with doves remained isolated.

The reliefs, so far unknown, represent one of the most important and curious works of Darko.

The Cantina Produttori Cormòns also preserves about twenty colour aquatints performed by Darko since 1985, one of them is the sketch of the barrel dedicated to Saint Urban, protector of winegrowers, some are prove d'autore and others have been commissioned for the collection *The Vineyard of the World, Cormòns, Wine of Piece*.

In 1987 were represented Saint Urban, Noah and Bacchus, in 1989 the monuments of Cormòns, while other prints combine female figures with animals or Christian or pagan divinities, always associated with vines and grapes.





1983

# LUCIANO CESCHIA

## Peasant Tools

Mixed technique with acrylic colours, gouge carvings and typographic ink on durmast, 200x200 cm

On the occasion of the *Arte in Cantina* exhibition, Luciano Ceschia (Tarcento, 1926 – Udine, 1991) painted on 18<sup>th</sup> August 1983 one of the first barrels, which represents the tools used daily by farmers, including the ploughshare, while the emerald green background refers to the green of the fields.

Ceschia's work is inspired by contemporary sculptures with curvilinear protrusions.

It is signed and dated right under the tap, and shows the inscription "To the friend Soini / from Ceschia / 18<sup>th</sup> August 1983" in the lower left.

The processing technique is very complex, as it includes gouge carvings around the barrel tap and typographic ink.

The back bottom of the barrel was painted by Gina Roma (Tezze di Vazzola, 1914 – Fratta di Oderzo, 2005), but the scene is now unrecognisable.



1983

# MARIO DE TUONI

## Dino Zoff at the 1982 World Cup

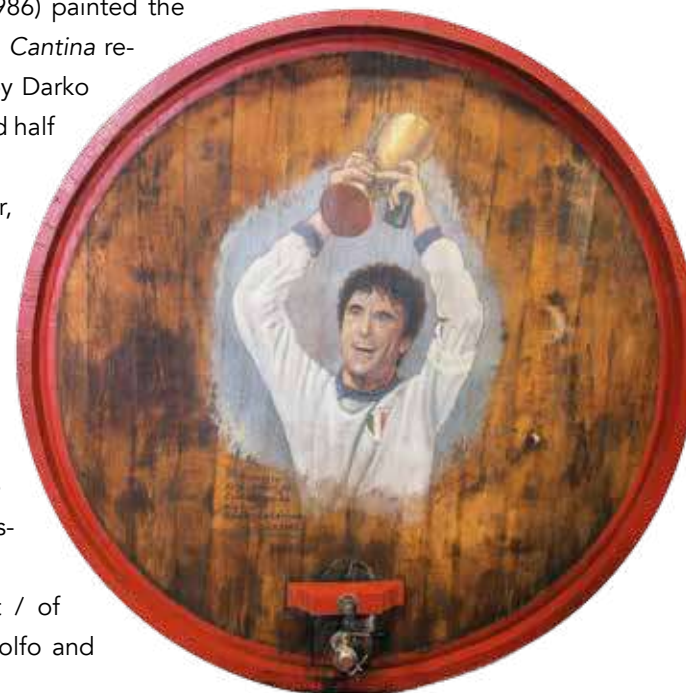
Mixed technique with acrylic colours and pencil on durmast, 238x234 cm

Mario De Tuoni (Spresiano, 1910 – there, 1986) painted the barrel in 1983 on the occasion of the *Arte in Cantina* re-view, while the other bottom was sculpted by Darko with the angels of Wine of Peace in the second half of the 1980s.

De Tuoni portrayed the Juventus goalkeeper, football coach and sports manager Dino Zoff (Mariano del Friuli, 1942), while raising the Word Cup, conquered in 1982 as Captain of the Italian national team.

The barrel can be compared with the ones representing the portraits of Gino Bartali and Gustav Thöni, great sports champions of the bicycle and skiing. In 1990 the barrel was transported to Vinitaly in the pavilion of the ERSa.

The barrel bears the inscription "For merit / of friends to / cellarmen and / Mr. Luigi / Rodolfo and Lorenzo / 10<sup>th</sup> August 1983".





1983

## ERICH DEMETZ

**Gustav Thöni**

Mixed technique with acrylic colours  
on durmast, 237x234 cm

Erich Demetz (Selva di Val Gardena, 1938) depicted the portrait of the skier Gustav Thöni in 1983, in the occasion of the event *Arte in Cantina*.

Thöni's portrait fits into a collection dedicated to sports champions, together with the football player Dino Zoff painted by Mario De Tuoni and the cyclist Gino Bartali painted by Vincenzo Munaro.

Gustav Thöni (Trafoi, 1951) is a great ski champion, winner of four World Cups, gold and silver medal in the slalom at the Olympic Games in Sapporo (1972) and in Innsbruck (1976).



1983

## ROBERTO JOOS

**Masks and Musicians**

Mixed technique with acrylic colours, pencil and pastels  
on durmast, 237x234 cm

Roberto Joos (Gorizia, 1926 – San Donà di Piave, 1998) journalist, critic of art, illustrator, designer, theatre and cinema enthusiast, painter, painted the barrel in 1983 on the occasion of the *Arte in Cantina* event. He depicted a carnival scene set in a Venetian tavern, by sketching the figures in pencil directly on the bottom of the barrel.

Sitting at the table, in the foreground a guitar player with the face bent forward, so much to become invisible, on the right a robust customer near a pensive Harlequin, who leans the face against his hand; on the back left raises from a blue skirt a half-dressed woman with the tricorne, holding a mask in her hand.

His painting, careful of composition and colour, portrays human figures and masks, which he learned to paint as a pupil of the sculptor Mario Sartori.





1983

## GASTONE MARIZZA

### *Winter Landscape with Figures*

Mixed technique with acrylic colours and pastels on durmast, 200x200 cm

On the occasion of the *Arte in Cantina* exhibition, Gastone Marizza (San Lorenzo Isontino, 1937 – Gorizia, 2010) painted in 1983 one of the first barrels in a pleasant naive style, which has many connections with the popular art.

The barrel depicts two slightly tipsy old men, who return to their houses immersed in a snowy landscape sharing a bottle of wine.

At the bottom we read the inscription "Gastone Marizza / to the Friulian producers 83". In 1997 Gastone Marizza painted a similar scene on the bottom of a barrel exhibited in the winery store.



1983

## CESARE MOCCHIUTTI

### *Three Owls*

Mixed technique with acrylic colours and tempera on durmast, 237x234 cm

Cesare Mocchiutti (Villanova del Judrio, 1916 – Mossa, 2006), one of the best regional artists, painted the barrel in 1983 on the occasion of the *Arte in Cantina* event. In the centre he depicted 3 skilfully schematized owls of different shapes and sizes, resting on a perch, from which hangs a branch of vine with bunches and vine leaves. Well studied is the chromatic agreement in which the red and black of the discs are combined with the whites and burnt of the night birds, similar but diversified in the colours of the plumage and of large eyes. The barrel, below signed "Mocchiutti", expresses the personal imaginary of the artist, inspired by the rural world. Its protagonists are hunters, storytellers, crows, cats, fowlers, pigs and bulls, scenes of country life with a synthesis of expressionist style and colour, which shows the links between men and nature. Since the mid-1980s, his subjects lost the initial formal definition, and were decomposed into signs, lines and colours.





1983

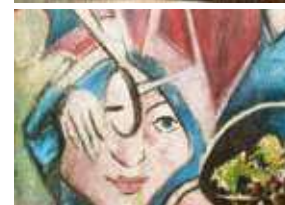
# VINCENZO MUNARO

## *The Joy of the Town*

Mixed technique with acrylic colours  
on durmast, 200x200 cm

On the occasion of the *Arte in Cantina* review, Vincenzo Munaro (Funes di Chies d'Alpago, 1947) painted the barrel entitled *The Joy of the Town*, one of the first barrels performed in 1983. He depicted a town market with various popular characters, including a grape seller with a basket, inspired by the paintings of the rural and artisan world of Belluno.

All the barrels, signed and dated "V. Munaro 83", were performed using cartons, arranged deceptively to form the background of the scenes.



1983

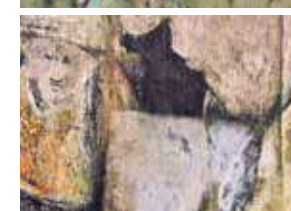
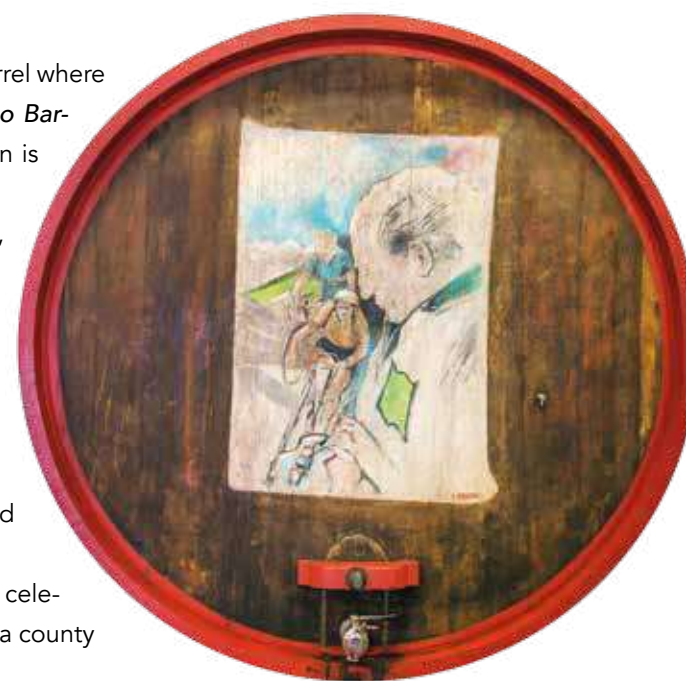
# VINCENZO MUNARO

## *Gino Bartali*

Mixed technique with acrylic colours  
on durmast, 236x236 cm

In 1983 Vincenzo Munaro painted another barrel where he represented the champion of cycling *Gino Bartali* (1914 - 2000): the profile of the champion is in the foreground, while on the back we can see Bartali on his bicycle, together with his eternal rival Fausto Coppi in the background.

In 1983 Munaro performed another barrel, which was unfortunately damaged: it depicted the portrait of the emperor Maximilian of Habsburg (Wiener Neustadt, 1450 – Wels, 1519) in the foreground, and in the background his sculpture erected in the square of Cormons in 1903 to celebrate the 400 years membership of the Gorizia county to the Habsburg Empire.





1983

## FRED PITTINO

### *Toast of Bacchus and Ariadne*

Mixed technique with acrylic colours, pencil and pastels on durmast, 237x234 cm

Fred Pittino (Dogna, 1906 – Udine, 1991) an important Friulian artist painted one of the first barrels in 1983, in occasion of the *Arte in Cantina* event.

He painted the *Brindisi between Bacchus and Ariadne*: Bacchus crowned with vine leaves, holds a jug of wine in his hand, a shapely Ariadne with a fan in her hand and a slice of watermelon in front, raise their cups in a natural ambience, very similar to those represented in the panels for the Moretti Brewery.

Although the barrel had been severely damaged, the restoration has discovered splendid details, such as the guitar, the Friulian jug and a mischievous Faun, drawn astride a wine tap, with even a fig leaf to cover his penis.

Fred Pittino imprints to the figures a light and witty touch, using gentle tones of colour and making the mythological characters more contemporary.

The barrel is signed and dated "Fred Pittino / 83".



1983

## DOMENICO TREVISAN

### *The Palmanova Foundation*

Mixed technique with acrylic colours on durmast, 237x234 cm

Domenico Trevisan (Palmanova, 1928 – there, 2007) painted in 1983 one of the first barrels on the occasion of the *Arte in Cantina* event. he depicted *The Palmanova Foundation*, which took place on 7<sup>th</sup> October 1593, as highlighted in the inscription "A Star (with reference to the star map of the city) in the heart of Cormòns".

The two Venetian Superintendents indicate the star map of Palmanova on a table with a jug of wine, while in the background stands out the red doge's emblem.





1983

## DOMENICO TREVISAN

### *Cormòns Coat of Arms*

Mixed technique and acrylic colours on durmast, 237x234 cm

To Domenico Trevisan can be attributed also the barrel that reproduces the *Cormòns Coat of Arms*, which has become the trademark of the Cantina Produttori Cormòns, founded in 1968, as stated in the two dates on the sides. The Cormòns coat of arms dates back to 1869, when the town was under the Habsburg government. It was extracted from a golden brooch ascribed to Fulcherio Ungrispach and found in 1851 in the ruins of the castle. It represents a ruined tower with a heart above it, in the upper field a two-coloured half-moon, white and red. The coat of arms was the logo of the Cantina Produttori Cormòns until 2018.



1983

## ALEXANDER SIXTUS VON REDEN

### *Twinship Between the Cormòns and Vienna Wine Festivals*

Mixed technique with acrylic colours on durmast, 200x197 cm

Alexander Sixtus von Reden (Vienna, 1952 – there, 2004) Middle-European graphic designer, writer, journalist and intellectual painted the barrel in 1983 in a curious naive style on the occasion of the *Arte in Cantina* event. In the 1980s he lived for a long time in Cormòns, writing together with Josef Schweikhardt *Furlanische Reise* (1980). On the barrel he represented a bizarre twinship between Cormòns and Vienna or rather between the Grinzinger wine festival, symbolized by Habsburg coat of arms, and the one of Cormòns where he depicted on the right the church B.V. del Soccorso on the Mount Quarin. In the middle is the queen of the festival, surrounded by the stars, celebrates the twinship evoked by the inscription at the top: "FROM VIENNA TO CORMONS A.D. MCMLXXXIII".





1984

## VICO CALABRÒ

### *Musicians and Drinkers*

Mixed technique with acrylic colours, pencil and pastels on durmast, 237x234 cm

Vico Calabrò (Belluno, 1938), a friend of many painters active in Cormòns, like Tono Zancanaro, Gina Roma, Giorgio Celiberti, painted the barrel on April 23<sup>rd</sup> 1984. He depicted a fantasy scene, in which a guitar player seems to evoke the spirit of a woman, whose name *Verduzzella* we read on the wooden support. The horizontally floating spirit seems to rise from a barrel, while the scene is decorated with graceful floral still-lives. The barrel is signed and dated "Vico Calabrò / 23.04.1984". Vico Calabrò belonged to the artistic trio, with participation of Cyr Frimout and Robert Rauschenberg, who designed the label of the Wine of Peace for the Cantina Produttori Cormòns in 1997.

Calabrò reinterpreted the musical theme of the barrel: a violinist plays his instrument with flower stalk between the dove of peace and a quarter moon. The music evokes a sunny and bright landscape in which the yellow ray seems to remind the colour of wine.



1985

## ANTONIO ZANCANARO

### *Female Faces*

Mixed technique with acrylic colours and pencil on durmast, 236x234 cm

The barrel was painted by Antonio Zancanaro, also known as Tono Zancanaro (Padua, 1906 – there, 1985) for the Cantina Produttori Cormòns in 1985. The Paduan painter sketched on a white background a sequence of female faces and profiles, one of his favourite subjects, highlighting his great graphic skill. His research has always been conducted in a realistic style, often influenced by surreal and grotesque tones, excelling in graphics, thanks to his drawing skill. Zancanaro performed his bottom with a basically graphic effect: on the preparation layer he painted a monochrome background in white acrylic, on which he sketched his figures with greasy black pencil. Nowadays in that drawing has been lost almost entirely the black colour of the pencil, but its groove still remains engraved on the white background, like a real graffiti. The barrel is signed "Tono", while on the back bottom are present pictorial traces of an unknown artist.





1986

## PAOLO MENEGHESSO

### *Angelic Figures in the Vineyard*

Mixed technique with acrylic colours on durmast, 236x234 cm

Paolo Meneghesso (Padua, 1932 – there, 2019) painted the barrel for the Cantina Produttori Cormòns in 1986: he represented two great characters in a vineyard.

In the foreground, strongly reduced from the back, a flying figure, holding a bunch of grapes, approaches to the man in the background, with a crown of vines. The colours and the shapes have a great chromatic and scenic impact.

Often the figures of Meneghesso represent angels of good and evil, men in conversation, the myth of the flight and they mean to symbolize the human dualism between spirit and matter. His painting, always careful to the Venetian colour, combines the avant-garde with classic reminiscences.

On the back bottom are present traces of painting by Walter Pregnotato (Chioggia, 1931 – there, 1989) from 1986.



1987

## GIANCARLO CANEVA

### *Castle of Love*

Mixed technique with acrylic colours on canvas, 177x110 cm



Giancarlo Caneva (Udine, 1951) decorated in 1987 a barrel, that represents a *unicum* in the collection.

In fact, instead of painting on the bottom of the barrels, the artist painted on an oval shaped canvas entitled *Castle of Love*, which must be hung to the barrels, as Paolo Coretti did.

The painter used acrylics colours, reproducing a fantastic

landscape with towered castle in the middle of a stormy sea.

It is a visionary scene, in which the coloured shapes are defined by outlines.

The painting has been found in the cellar and subsequently applied on one of the big barrels.



1997

## AGOSTINO DE ROMANIS

### *The Goddess of Wine*

Mixed technique with acrylic colours and pastels on durmast, Ø 65 cm

Agostino De Romanis (Velletri, 1947) painted in 1997 the bottom of a barrel, representing *The Goddess of Wine* in mixed technique, for the wineshop. The illustration proposes a mind journey in the history of humanity and of myth.





1997

# GIOVANNI CAVAZZON

## *Bacchante*

Mixed technique with acrylic colours, pencil and pastels on durmast, 170x165 cm

Giovanni Cavazzon (Luino, 1938) painted in 1997 a bottom of an ancient barrel original from Villa Chiozza, now exhibited in the meeting room.

He depicted a *Bacchante* in a courtyard full of details: a sunflower, the vine, the shadow of the string, while the number 38 alludes to the painter's date of birth.

Cavazzon always liked the theme of the blooming sunflower, which dies in the moment when it gives the life to its seeds, a pattern he used several times.



1997

# GASTONE MARIZZA

## *Winter Landscape with Figures*

Mixed technique with acrylic colours, pencil and pastels on durmast, Ø 60 cm

In 1997 Gastone Marizza depicted a snowy landscape on the bottom, cut out of a barrel, very similar to the one painted in 1983, and currently displayed in the wineshop.

Marizza shown his cartoonist skill, depicting an old arguing couple, he with the wine bottle, she with the rolling pin, just speaking about the... Wine of Peace!

This barrel is also signed "Gastone Marizza 97" and on a scroll stands *Wine of Peace*.





1997

## GIORGIO CELIBERTI

### *Hearts*

Mixed technique with acrylic colours, tempera, pencil and pastels on durmast, 152x145 cm

In the Cantina Produttori Cormòns are exposed some works by Celiberti: in 1997 he painted a bottom of a historic a barrel, perhaps from the eighteenth century, original from Villa Chiozza. Located in the meeting room, the bottom of the barrel is decorated with hearts similar to the small graffiti created in 1990 for the label of the Wine of Peace, crosses, numbers and letters of mysterious, forgotten alphabets. This barrel is also signed and dated "Celiberti 97".

In the courtyard is shown his fiberglass stele, exhibited in 1989 in the Villa Varda of Brugnera.



1999

## MARIO CEROLI

### *Monster*

Mixed technique with acrylic colours and pastels on durmast, 290x205 cm, insert 95x91 cm

Mario Ceroli (Castelfrentano, 1938), well known sculptor and scene painter, famous for the flat templates in rough wood, repeated numerous times in order to create a spatial set.

He carried out the barrel in 1999, the year in which Ceroli designed also the label of the Wine of Peace, consisting of a circle formed by polychrome profiles rotating and rhythmically repeated and combined to a poem by Edoardo Sanguineti.

The decoration of the barrel touches the viewer by inserting in the centre of the oval shaped barrel, the bottom of a smaller one, where Ceroli paints a red face of a demon with a grinning mouth open and a tongue coming out in the smirk.





EARLY YEARS 2000

## GIANNA MARINI

### *Floral Profiles*

Mixed technique with acrylic colours on durmast,  
151x148 cm

Gianna Marini (Cormòns, 1933 – there, 2013) painted in the early years 2000 the bottom of an ancient barrel from Villa Chiozza, now exhibited in the meeting room.

The painter decorated almost the entire surface of the bottom directly on the wood with vine leaves and floral motifs in warm hues of colours, typical of the Marini's style. The undefined and ethereal forms seem to dissolve in the light, sketched with a liquid colour, applied by airbrush. The barrel is signed Marini and is one of the few barrels painted by female artists.



EARLY YEARS 2000

### *Cormòns Coat of arms*

Mixed technique and carving on durmast,  
280x204 cm

The barrel is one of those commissioned in early years 2000 to the Garbellotto company in Conegliano, one of the oldest Italian factories, whose origins date back to 1775.

The new barrels are more elongated and larger than those painted in 1983.

The Cormòns Coat of arms dates back to 1869 and depicts a ruined tower with a heart on it, in the upper field a two-colour half-moon, white and red. The coat of arms was the logo of the Cantina Produttori Cormòns until 2018 and in the barrel is framed by two cherubs among cartouches and racemes.





2003

# PAOLO CORETTI

## A Large Vat for Twelve Authors

Mixed techniques on panel, 200x41 cm

In 2003 the architect Paolo Coretti (Udine, 1950) on the occasion of the event *Nel colore e nel vino* created an installation to advertise the winery: *A Large Vat for Twelve Authors*. Twelve artists painted the staves, all different one from the other, which composed one barrel. After a few years the single staves were applied to the new barrels ordered by the winery.

The artists who participated in the Paolo Coretti project are Bruno Bordoli, Giulio Candussio, Giovanni Cavazon, Gianmaria Colognese, Paolo Falaschi, Aldo Ghirardello, Gianluca Grosso, Ugo La Pietra, Anna Lombardi, Enrico Sello, Flavio Variano, Giuseppe Zoppi.

The decorative solution created by Paolo Coretti is particularly successful, since it permits a good conservation and maintenance of the paintings.

The idea was carried on over the years by other authors. Pietro Fantini painted a creative stave called *La ue vis-tude / The Dressed Grapes*, in which a bunch of grapes takes on sensual female shapes and Graziano Cuberli carried out *Disconnected Reflections*.



2004

# SILVANO SPESSOT

## The Collapse of the Last Border

Mixed technique with acrylic colours on durmast, 200x195 cm

Silvano Spessot (Cormòns, 1956) painted in 2004 the back bottom of the barrel decorated by Darko. Entitled *The Collapse of the Last Border* refers to reunification of the Gorizia city in 2004, as can be deduced from the inscription "IN MEMORY OF THE LAST BORDER 2004".

The barrel reproduces several times the little fellow, which represents the signature of the artist. The renovation has restored a widespread phenomenon of pictorial material lifting from the wooden support.

The fixing of the lifts was carried out by injections of acrylic adhesive in water emulsion, with subsequent flattering of the lifted area with a spatula.





2005

# IVAN CRICO

## *Face on the Hills of Cormòns*

Mixed technique with acrylic colours, pencil and pastels on durmast, 200x195 cm

Ivan Crico (Gorizia, 1968), artist and poet, painted in 2005 this barrel, one of the most admired in the cellar.

The artwork fits well into his surrealist painting rich in dream-like suggestions: a hyper-realistic face of large dimensions stands out in the foreground, framing a panorama of Collio, whose refined details have been revealed by the recent restoration. The artist painted the barrel on the occasion of the complete restoration of the historical barrels in the cellar, carried out by him, observing: "The idea of a classic character in the foreground would like to remember that the vine growing is carried on in the area from ancient times, while the landscape in the background are obviously the Comòns hills.

This image has been very lucky in the media, often reported still nowadays when speaking about Cantina Produttori Cormòns and its wines".

It brings the inscription "From Ivan Crico / to Luigi Soini / and to our cellarmen / Cormons August 2005".



2005

# GIULIO FORNARELLI

## *The Vineyard of the Peace*

Mixed technique on durmast, 200x196 cm

The barrel made by Giulio Fornarelli (Gorizia, 1971) in 2005 depicts *The Vineyard of the Peace*: on a textural layer made of high-relief natural materials, he represented the earth, the vineyard and a bunch of grapes.

Fornarelli used a particular executive technique, applying polychrome plaster background of various thicknesses, characterized by engraved signs, punching and texture reliefs, incorporated in the plaster, or glued directly to the wooden support, like for example the frame made of a rope.

The barrel is signed and dated "G. Fornarelli 05".





2006

# GIORGIO BENEDETTI

## Kisses

Mixed technique with carving and acrylic colours on durmast, 290x190 cm

Giorgio Benedetti (Pirano, 1949) carved the barrel, which belongs to the most recent series, with eight high-relief figures, standing out from the bottom, also thanks to the use of the black and red colours.

Spindly, essential and very elongated, the two central figures come close together, symbolising the kiss of the man and the fairy "that is in every woman" with a red heart in the middle punched on the background of a vine leaf.

The figures of Benedetti with very long necks and stylized at the limits of abstraction are partly inspired by Langobardic art and originate in the Nineties the cycles of Fairies, Swans and Kisses, while his sculptures are exposed in some estates of Rosazzo.

The barrel is signed at the bottom "Benedetti 06".



2006

# GIOVANNI CAVAZZON

## Bacchus and the Bacchantes

Mixed technique with acrylic colours, pastels and pyrography on durmast, plywood templates, 290x205 cm

Giovanni Cavazon painted the barrel in 2006 using a preparatory sketch, from which he engraved the drawing also by the use of pyrography to perform the depth of the lines.

The central figure is a *Bacchus* whom posed a real model for.

On the sides are arranged two plywood templates of *Bacchantes*, one white and the other black to symbolize white and red wine.

The artwork shows some technical features: the author inserts two female nudes obtained from a plywood panel, painted and drawn with fine hatchings in faces and in bodies, producing chiaroscuro effects.

They are fixed to the barrel through two wooden dowels screwed to the border.

In the central picture Bacchus is wearing a "cinnabar red" robe, which presents a final varnish treatment.





2008

## STEFANO ORNELLA

### *Mother with Baby*

Mixed technique with acrylic colours on durmast, 200x200 cm

Stefano Ornella's barrel (Monfalcone, 1969) was painted in 2008. The artist remembers the event: "In that period I was working on the subject of motherhood, developing studies of Byzantine icons. In the barrel I wanted to link this sacred theme to the Cormòns coat of arms, which I liked very much for its symbology of the half red and half white moon and heart. In the vegetation and in the large eyes of the figures is an apparent connection to Japanese art. I wanted to match the wonder and the freshness of the landscapes and the expressiveness of the Japanese director of animation Miyazaki to the ancient Egyptian portraits of Fayum, distant both geographically and historically, but very lively in my head." The barrel is signed and dated "Ornella 08".



2008

## EZIO TURUS

### *Computer Bacchant*

Mixed technique, laser engravings and electronic circuits applied on panels, 290x190 cm

On the palindrome date 8.8.8 (8<sup>th</sup> August 2008) Ezio Turus (San Lorenzo Isontino, 1957) engraved in the laboratory Acquario di Muggia with the laser a barrel, called *Love is Live*, on which he applied even real electronic circuits.

The creation was carried out by combining photography and 3D computer graphics to engrave 12 panels assembled to the barrel. On the barrel he depicts, among flying cases of wine, a bacchant holding a wine cup and a bunch of grapes in her hands, in a Renaissance perspective.

The barrel dated and signed in red ink, brings the inscription "printed on LaserPro SGLOOT / by Acquario-Muggia (Ts)".





**Giorgio Benedetti** (Pirano, 1949), graduated in 1968 from the Udine Art Institute, started his artistic career in 1985 opening a laboratory in Cividale del Friuli. His creativity is mainly expressed in woodworking carved with gouge and naturally coloured.

**Darko Bevilacqua** (Biglie Slovenia, 1948 – Cividale, 1991) born from an Italian father and a Slovenian mother, was a brilliant and original artist, ceramic and bronze sculptor, engraver and designer. He moved in 1955 to Gorizia, where he lived until 1975, studying at the local Art Institute. In 1975 he moved to Cividale, where he created in his laboratory compositions in terracotta and bronze inspired by folk art, by religion and myth. From the 1980s Darko collaborated continuously with the Cantina Produttori Cormòns finding there a particularly suitable ambience.

**Bruno Bordoli** (Porlezza, 1943) in the 1980s was in contact with Paolo Falaschi. His figurative painting is similar to the Transavantgarde, with ambiguous and ironic images.

**Vico Calabrò** (Belluno, 1938) dedicated himself since 1961 to the painting, which he practiced together with chalcography, ceramics and glaze. He lived in Europe and in Japan and since 1974 he became artistic coordinator of murals (wall paintings) that decorate the little town of Cibiana di Cadore.

**Giulio Candussio** (Paularo, 1945), famous mosaicist, experimented new materials and techniques in the school of Spilimbergo.

**Giancarlo Caneva** (Udine, 1951) has been painting since 1970 and since 1980 he interested in ex-

perimental graphics with Riccardo Licata in Venice and later in Urbino. His painting represents fantastic worlds and figures, schematized in a geometric manner and based on the shiny colours.

**Marino Casseti** (Pirano, 1947 – Trieste, 2005), painter and graphic designer specialized in Paris, Amsterdam and Vienna. His Trieste atelier became a meeting point for artists, critics, collectors. He created numerous installations and public works for buildings e institutions.

**Luigi Castellani**, also known as Gigi Castellani (Vienna, 1908 – Cormòns, 1995) after having spent his early childhood in Vienna, settled with his family in Cormòns, where he founded a popular cultural association. He participated in the Quadriennale of Rome and in the Triennale of Milan.

**Giovanni Cavazzon** (Luino, 1938) graduated in Scenography from the Modena Academy in 1960 and in 1967 he moved to Udine, where he lives and works. His figurative painting ranges between drawing and painting, with a touch of sensuality that leads him to paint Venus and Bacchantes, mythological figures rich in erudite references. His activity for the Cantina Produttori Cormòns began in 1994 with a collection of Still lives, followed by the decoration of the wine shop and of two barrels.

**Giorgio Celiberti** (Udine, 1929) one of the most important Friulian artists, attended Vedova's studio in Venice. In 1957 he settled in Rome and adhered to the Informal painting. In the mid-1960s he returned to Udine, where he lives and works, dedicating himself to painting, sculpture and reliefs.

**Mario Ceroli** (Castelfrentano, 1938), began to work the ceramic in Leoncillo's studio, and later he approached to Neo Dadaism and Arte povera. He arranged numerous installations based on a repetition of a flat module, as well as sculptures like the RAI horse in Rome (1987).

**Luciano Ceschia** (Tarcento, 1926 – Udine, 1991), one of the greatest Friulian sculptors in ceramic, stone and metal. He adhered to Neorealism, and since the 1960s he approached the Informal painting and exhibited at the Biennale of Venice in 1962. He performed discs, spheres, totems with curvilinear protrusions.

**Gianmaria Colognese** (Verona, 1947), architect, painter, sculptor and designer, since 1980 he has been teacher at the Academy of Fine Arts "G. B. Cignaroli" in Verona.

**Paolo Coretti** (Udine, 1950), architect from Udine, he deals with construction and urban planning, with interior and industrial design. He promotes artistic and cultural initiatives.

**Ivan Crico** (Gorizia, 1968) graduated in 1981 from the Academy of Venice, since 1983 he dedicated himself to the painting, first surrealist and later abstract, to which he added since 1989 the poetical and literary activity in the Bisiac language, obtaining prestigious awards such as the Biagio Marin National Award in 2009.

**Graziano Cuberli** (Farra d'Isonzo, 1959) since 1999 dedicated himself to a genre of painting that he has called *Maesoterica*. He lives and works in Romans d'Isonzo.

**Erich Demetz** (Selva di Val Gardena, 1938), sports-

man, President of Alpine Skiing World Cup Committee, painter and sculptor. He attended two editions of the Venice Architecture Biennale. In 2018 he published *Zwischen Skisport und Kunst*.

**Agostino De Romanis** (Velletri, 1947) graduated in scenography from the Academy of Rome, depicts the human figure in cycles of works. His iconographies are surrealist and dreamlike according to the pictorial current of The New Figuration.

**Mario de Tuoni** (Spresiano, 1910 – there, 1986) graduated (1938) from the Art Institute of Venice. He taught drawing at the Professional Institute of Lancenigo from 1947 to 1959, and since the 1970s he dedicated himself exclusively to the painting, representing often chronicle.

**Paolo Falaschi** (Udine, 1949) worked often for the Cantina Produttori Cormòns together with Paolo Coretti: may be remembered the Totems (90s) in dark stone with golden elements and abstract labels (2007) glued on wooden plaques.

**Pietro Fantini** (Sedegliano, 1947) after having attended the Mosaic School of Spilimbergo with Fred Pittino, he worked as a graphic designer in Milan until the 1970s, when he returned to Friuli.

**Giulio Fornarelli** (Gorizia, 1971) since 1990 dedicated himself the renovation and to the restoration of historic buildings and museums. Since 1996 his artistic activity became predominant often in collaboration with Stefano Azzano, blending figurative art and music. He lives and works in Monfalcone.

**Aldo Ghirardello** (Vicenza, 1963), graduated from DAMS in Bologna, lives and works in Udine.

In the 1980s he started the exhibition activity working in the fields of painting, graphics and scenography.

**Gianluca Grosso** (Tolmezzo, 1968) is inspired by the Trans-avant-garde with contrasting and intense colours.

**Roberto Joos** (Gorizia, 1926 – San Donà di Piave, 1998) attended the Art School of Venice on the advice of Italo Brass. He started the exhibition activity in Gorizia in 1945. In 1960 he moved to Venice, where he worked at "Il Gazzettino" and continued his intense artistic career.

**Ugo La Pietra** (Bussi sul Tirino, 1938), architect, artist, designer awarded with the Compasso d'Oro (1979 and 2016), he participated in the Venice Biennale and in the Milan Triennale.

**Anna Lombardi** (Palmanova, 1956) in 2016 she has founded in Udine the On-line Design Museum of Friuli (MuDeFri). She deals with photography, Industrial design and communication.

**Gianna Marini** (Cormòns, 1933 – there, 2013) excellent Cormonese painter, she began to paint in the late 1950s and she continued until 2008. Her painting is lyrical, with indefinite shapes and liquid colours, she depicts landscapes, architecture and vegetal subjects.

**Gastone Marizza** (San Lorenzo Isontino, 1937 – Gorizia, 2010), official of the Alpini corps, since 1987, when he retired in San Lorenzo Isontino, he undertook his artistic activity exhibiting in the Veneto region, in Pesaro, Turin and Paris. He successfully dedicated himself to satirical cartoons in the Isontino newspapers.

**Paolo Menon** (Villanova del Ghebbo, Rovigo, 1950), since 2003 he has dedicated himself to the world of art and wine with poems, sculptures and paintings.

**Paolo Meneghesso** (Padua, 1932 – there, 2019) he graduated from the Venice Academy where he was a pupil of Pietro Saetti. He was a teacher at the Art Institute of Padua, a friend of Tono Zancanaro and in 1960 he founded the Prisma research group.

**Cesare Mocchiutti** (Villanova del Judrio, 1916 – Mossa, 2006) started the exhibition activity in 1947. From 1961 to 1981 he taught decoration at the Institute of Art in Gorizia and became part of the 2xGO group, which connected Italian and Slovenian artists.

**Vincenzo Munaro** (Funes of Chies d'Alpago, 1947), pupil of Francesco Messina and Armando Pizzinato at the Venice Academy, in 1971 started the exhibition activity and since 1975 he dedicated himself also to the sculpture, opening art gallery in Grado.

**Stefano Ornella** (Monfalcone, 1969) studied at the Institute of Art in Gorizia and graduated from the Academy of Venice in 1992. In his coloured painting he blends Romanesque, Byzantine and Islamic inspirations. Painter, engraver, illustrator and decorator, he lives and works in Turrida di Sedegliano.

**Fred Pittino** (Dogna, 1906 – Udine, 1991) is one of the best Friulian painters, he began to paint in 1927, moving to Milan from 1930 to 1938. When he returned to Friuli, he painted many churches and was the Head Master of the Mosaic School of Spilimbergo.



**Enrico Sello** (Udine, 1953) defines himself an “architect-artisan” and in his activity he pays specific attention to the materials.

**Silvano Spessot** (Cormòns, 1956) is a self-taught artist, influenced by abstract impressionism of Jackson Pollock and by the work of Burri. He uses a textured colour applied in strong thicknesses, using resins and coloured polyurethane glues.

**Ezio Turus** (San Lorenzo Isontino, 1957) since 1991 combines artistic experiences and experimental digital elaborations. He deals with photography and computer graphic and since 2008 collaborates with Cantina Produttori Cormòns, where he decorated the autoclaves.

**Alexander Sixtus von Reden** (Vienna, 1952 – there, 2004), Mittel-European graphic, designer, writer, journalist and Intellectual, exhibited in Austria, Germany, Poland and Italy and since 1976 he has worked for many newspapers and for the Austrian radio. He lived a long time in Cormòns.

**Domenico Trevisan** (Palmanova, 1928 – there, 2007) was self-taught artist and a lover of music, he painted figurative subjects inspired by Palmanova and its history.

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**Flavio Variano** (Vicenza, 1950) lives and works in Udine, combines artistic activity with contemporary communication.

**Antonio Zancanaro**, also known as Tono Zancanaro (Padua, 1906 – there, 1985) started painting in 1931 and in 1935 he entered in the Ottone Rosai studio in Florence. From 1970 to 1977 he taught engraving at the Academy of Fine Arts of Ravenna, combining the etchings, ceramics and terracotta.

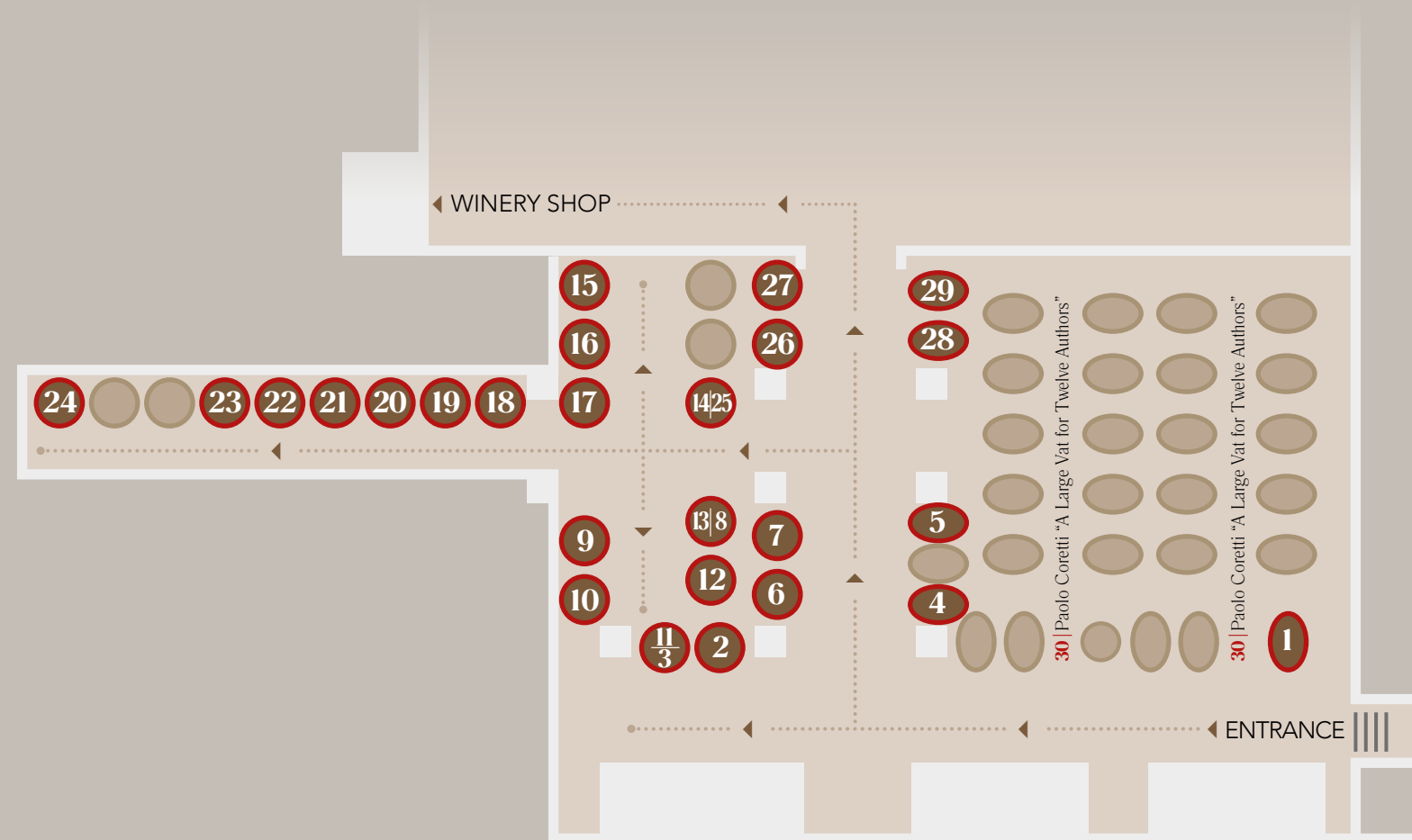
**Toni Zanussi** (Quarso, 1952) after international experiences, since 1975 he settled in Friuli in the village Stella near Tarcento. In his artistic career he establishes relationships with Ernesto Balducci, Elio Bartolini, Gianfranco Ravasi, David Maria Turoldo and Gillo Dorfles.

**Alessandra Bressan** (Gorizia, 1956) restorer of Cultural Heritage (area of competence 3). She performs restorations on wooden altars, polychrome wooden sculptures, on panel and canvas paintings. She lives and works in Codroipo (UD).

**Gabriella Bucco** (Tolmezzo, 1951) PhD in Art, researcher and journalist. She studied sculpture and applied arts between the 1800s and 1900s, analysing especially wrought iron, furniture, the goldsmith's art, mosaic.

#### NUMBERS OF BARRELS

- 1 Giorgio Benedetti
- 2 Luigi Castellan
- 3 Darko Bevilacqua | san Urbano
- 4 Ezio Turus
- 5 Botte Garbellotto
- 6 Luciano Ceschia
- 7 Vincenzo Munaro
- 8 Stefano Ornella
- 9 Marino Cassetti
- 10 Antonio Zancanaro
- 11 Silvano Spessot
- 12 Giulio Fornarelli
- 13 Gastone Marizza
- 14 Mario De Tuoni
- 15 Paolo Meneghesso
- 16 Vincenzo Munaro | Gino Bartali
- 17 Giorgio Celiberti
- 18 Vico Calabrò
- 19 Cesare Mocchiutti
- 20 Erich Demez
- 21 Domenico Trevisan | Palmanova
- 22 Roberto Joos
- 23 Domenico Trevisan
- 24 Fred Pittino
- 25 Darko Bevilacqua
- 26 Ivan Crico
- 27 Alexander Sixtus von Reden
- 28 Giovanni Cavazzon
- 29 Mario Ceroli
- 30 Progetto Coretti







# Cormòns

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