Reviews on
GLASS
Nº 6 | 2018

ICOM Glass

Lectures: **ICOM Glass Annual Meeting in Milan, 2016**

Bell Table and Lighting. © ClassiCon.

Edit

M GLASS ICOM international committee for museums and collections of glass

ICOM INTERNATIONAL COMMITTEE
FOR MUSEUMS AND COLLECTIONS OF GLASS
http://network.icom.museum/glass

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Fig. 3 Seguso Arte Vetro, 1970 ca. Anteater
(cat. p 57, fig. 58)

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SUMMARY

Tommaso Buzzi, Venini & C., 1933, Cockerel and hens, blown glass with white filigree, applications in opaline glass (cat. p. 63, fig. 72).

FOREWORD

Dear Colleagues and Friends,

It is a great pleasure to introduce the sixth Issue of *Reviews on Glass,* the official publication of the ICOM International Glass Committee. In this publication we present news of the activities of our Committee and provide a forum for our members to share common issues and remain up to date with the latest developments in our field.

The 2017, ICOM Glass annual meeting was organized by Anne Vanlatum of the MusVerre, the brand-new glass museum in Sars-Poteries, France, which opened its doors in September 2016. This stunning museum showcases a very impressive collection of international contemporary glass as well as historic examples of local manufacture. The theme of our meeting was: New museums: documenting the past and reviving glass-making traditions. The programme focussed on the industrial glassmaking area in Northern France and Belgium and we travelled to variety of different glass museums, and visited a very large, state-of-the-art window-glass factory. The meeting was attended by 37 participants from 14 different countries.

During 2017 we continued to build our Website. http://network.icom.museum/glass. To have a better sense of the history of our Committee, we have continued our effort to post scans of historic ICOM GLASS Newsletters on our Website. We would like to hear from our members if they might have some past issues of the Newsletters that are not included? http://network.icom.museum/glass/our-publications/annual-newsletter/. We are especially looking for any issues of our Newsletter or programme of our meetings before 1985!

ICOM Glass is one of the smallest International Committees of ICOM, and I am pleased that our voting membership rose slightly from 114 to 116 this year, representing twenty-four different countries. Non-voting membership also increased from 112 in 2016, to 121 in 2017.

In this issue of *Reviews on Glass* we publish a selection of the papers presented at the ICOM GLASS annual meeting which was held during the ICOM 24th GENERAL CONFERENCE in Milan. The theme of our paper session was 'Glass Museums and the Cultural Landscape' and I am pleased to include papers responding to this theme from Spain, Slovenia, Portugal and Israel. There is also an interesting feature on the exhibition of a private collection of Venetian glass animal sculptures which was organised in the Natural History Museum of Milan, to coincide with our meeting.

I would like to thank all those speakers who have taken the effort to turn their spoken papers into wonderfully illustrated published text. Finally, I would like to take the opportunity to thank Paloma Pastor and Amy McHugh and Teresa Medici for editing and putting together this wonderful issue.

Reino Liefkes, Chairperson ICOM International Glass Committee

The Glass Technology Museum of La Granja

The Royal Site of San Ildefonso. Photo: FCNV.

ICOM International Committee for Museums and Collections of Glass annual meeting 2016 was held in Milan (Italy), as part of the ICOM 24th General Conference, from 3th to 9th of July.

In addition to the general ICOM plenary session, thanks to our ICOM Glass members Maria Grazia Diani and Teresa Medici, we organized an exciting ICOM Glass programme, including three paper sessions, several off-site activities, and two ICOM Glass excursion days.

Two paper sessions with presentation of ICOM Glass members explored the themes: *Glass Museum and Cultural Landscapes and Updates on glass collections and glass conservation.* In this issue we publish a selection of the papers presented.

and Its Social and Cultural Environment

Paloma Pastor. Museo Tecnológico del Vidrio

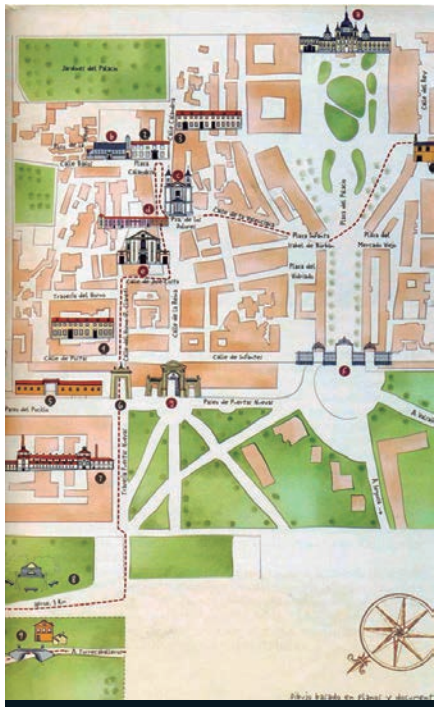
The Glass Technology Museum is housed in the Royal Glass Factory, a unique industrial building constructed in 1770 by order of King Charles III, located in the town of San Ildefonso in La Granja, near the Guadarrama Mountains, to the south of the province of Segovia, Spain.

Since its creation, the Royal Glass Factory has closely interacted with the residents of San Ildefonso, a town born and developed around the Royal Palace. Built at the beginning of the 18th century in the Upper District of the city, the town's the glass factories were installed immediately afterward in the Lower District. The glass industry left an indelible mark not only on the town's urban layout, but also on its people and their traditions. Currently, the Palace and the Royal Factory are public museums. Identified as symbols designed to restore and protect the town's rich legacy, they inform visitors about it.

In this article I will present the most significant projects organized by the Glass Technology Museum in recent years that involved the local

Projects included an exhibition of old photographs, the reinstatement of a religious brotherhood and special tour of the Royal Glass Factories

Las Reales Fábricas de Cristales de La Granja de San Ildefonso. Un recorrido por sus edificios. Catalogue of the exhibition. VIDRO SO Project.



Tour of the Royal Glass Factories. VIDRO SO Project.

community and increased the town's knowledge of its own history. Projects included an exhibition of old photographs, the reinstatement of a religious brotherhood and special tours of the Royal Glass Factories in the Royal Site of San Ildefonso.

The Glass Technology Museum now belongs to the National Glass Centre Foundation, It was established in 1982 to promote, investigate and disseminate Spanish glass art, handicrafts and history. The Foundation runs the Glass Technology Museum, a university-level glass school and workshops that use artisanal production processes and other techniques. The Foundation also perpetuates San Ildefonso's historical glass tradition in these workshops, which currently have two furnaces and various decorating halls (enamel, gold, glass cutting and engraving). Their products are conceived to preserve and pass on glass techniques to society. The examples produced are inspired by 18th and 19th century Royal Factory models.

Tour of the Royal Glass Factories. European Community Interreg project. VIDRO SO. (2000-2006)

To recover and show the scenario in which the glass factories existed during the 18th century in San Ildefonso in 2004 and within the European VIDRO SO project, the municipal government and the glass museum organized an urban route or tour. This tour visited the most unique and emblematic historical factory buildings and locations related to glass and explains them to La Granja visitors.

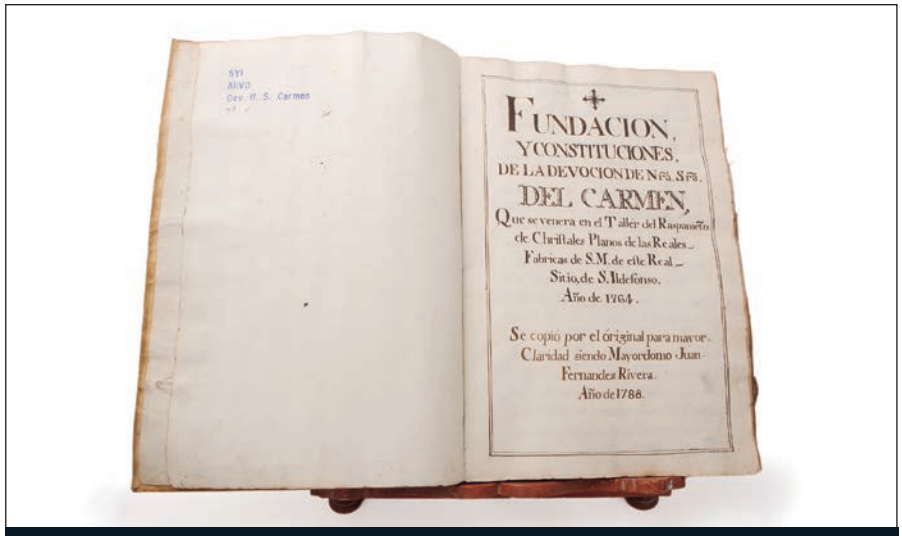
Were produced a guide and an educational video about this project to maintain the memory of this Royal Site's glassmaking past and its relationship to the urban environment. Today this new tour of the town, an alternative to the tour of the Palace and Glass Museum, allows visitors to discover and contextualize locations related to this industrial sector while they learn about past glass production processes.

Exhibition and Catalogue Containing Old Photographs of the Royal Glass Factory: *La Real Fábrica de Cristales. Imágenes de una época, 1999*

Another project organized by the Glass Technology Museum and closely linked to the social fabric of San Ildefonso de La Granja was a study and presentation of previously unpublished photographs stored in the archives of the Castile and Leon Film Library in Salamanca. These photos show the building and machinery used by the Royal Glass Factory at the beginning of the 20th century. This group is one of the most complete documents on glass manufacturing and was taken by Tirso Unturbe, a well-known photographer from Segovia.

This project gave us a chance to review the collection with former Royal Glass Factory employees. During a series of meetings and personal interviews, museum staff worked closely with the former employees to try to fully identify the images. The photographs illustrate one of the factory's least known periods because bibliographical references covering these years are practically non-existent. Thanks to the historical memory of the volunteers we were able to document and date each image, an experience that helped us learn more about the factory's most recent history. The final results were shown in a temporary exhibition held in 1999 titled, "The Royal Glass Factory. Images of an Era" and we published a catalogue on the show.

La Real Fábrica de Cristales. Imágenes de una época. Catalogue.



Foundation book of the Virgin del Carmen Brotherhood. Church of Dolores. Photo: Junta de Cofradías.

Exhibition: Sacred Art at the Royal Site. 2015-2016

This exhibition, which took place in the Glass Museum in December 2015, educated the public about the close ties between the Royal Factory glassmakers and the religious brotherhoods active in San Ildefonso. It contained several previously unknown works donated by glassworkers to the Catholic Church in the 18th and 19th centuries.

Virgin del Carmen. Dolores Church. Photo: José Miguel Lorenzo.

One of the most interesting objects in the show was the Foundational Book prepared in 1764 by Royal Glass Factory employees when they set up the Virgin del Carmen Brotherhood. The brotherhood's main missions was to help the poorest workers pay burial costs and to provide other assistance. According to this book, members also paid for a painting of a wooden statue of the Virgin made by Antonio Huertas, in 1778 (700 reals) and for her silver crown (275 reals). Her glass crown and the Christ

Glass crown of the Virgin del Carmen. Photo: Junta de Cofradías.

Child's three rays were donated by the glass worker Antonio Martín in 1835. First the picture and later her image was worshipped in the Polishing Room from 1764 to 1770. It was then moved to the new flat glass factory until 1834. Our show displayed the statue of the Virgin and her silver and cut glass crowns.

The book also mentions that every year on the Sunday closest to the Virgen del Carmen's feast day (July 16th), the brothers would take out the Virgin in a procession from the factory's Polishing Room (from 1764 to 1770) or from the new flat glass factory (from 1770 to 1834) to the Rosario Church in San Ildefonso. The figure was then placed on a temporary altar decorated with tapestries, cornucopias, mirrors, and crystal candelabra. Mass was sung

Silver crown of the Virgin del Carmen. Photo: Junta de Cofradías.

followed by a sermon. A lamb was raffled off and refreshments were offered to the Abbot.

A year after the Royal Factory was closed in 1833 and before leaving the factory, the glassmakers stored the statue of the Virgin with her ornaments on the Holy Family altar of the Dolores Church in San Ildefonso. According to the Foundational Book, the statue was to stay there with all its ornaments until the Royal Factory resumed work and the glassmakers decided to recover her.

When the exhibition was held, to renew a tradition deeply rooted in the lives and customs of Royal Glass Factory workers, the Board of the San Ildefonso Brotherhoods in collaboration with the Glass Technology Museum, decided to reinstate the Brotherhood of the Virgen del Carmen the patron saint of glassmakers, which had disbanded in 1834. To do so, we were backed by the other brotherhoods in San Ildefonso and by the local priest who updated the Statutes so new members could be named. Plans to continue to worship the statue on the same church altar remain while the crowns and the three cut glass rays are transferred to the Glass Technology Museum for display.

Holy Family altar of the Dolores Church in San Ildefonso. Photo: José Miguel Lorenzo.

Our thanks to Escuela del Patrimonio Cultural and Junta de Cofradías del Real Sitio.

Glassmaking and its impact on

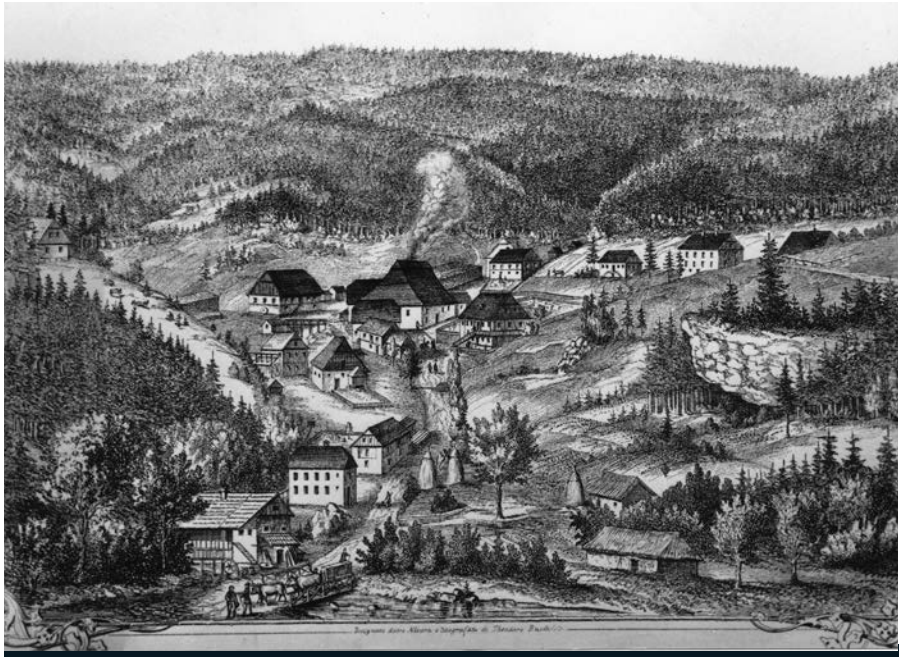
Old Glassworks in Loka pri Žusmu.

the cultural landscape

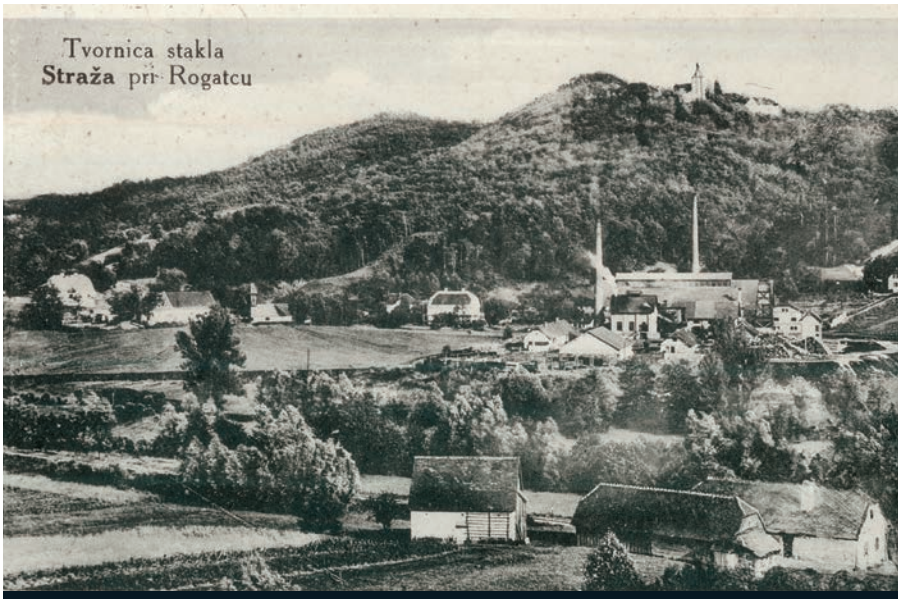
Jože Rataj. Pokrajinski Muzej Celje

The glassmaking tradition that emerged as a form of manufacturing in the mid-seventeenth century had a considerable impact on the environment in which it developed. Even in this period, the founders of glass manufactories were tenants who leased specific areas of forest from the lord of the manor for glassmaking purposes. In most cases the glassmakers came from the lands of the sacred crown (the Habsburg monarchy). They set up small glassworks known as *glažute,* from the German *glashütte,* in remote valleys. In most cases a single master glassmaker saw to the building of a "glassmaking settlement" with the help of a number of assistants. This was a kind of colony of migrant workers, who had practically no contact with the local population. In the leased location, they themselves would erect a glass manufacturing plant consisting of a melting furnace and tempering furnace, a storehouse for products and wood (which served as fuel), material for the moulds and living quarters for the workers. Once they had used up the wood from the leased forests, they abandoned the colony and moved to a new location, where they obtained new areas of forest to use.

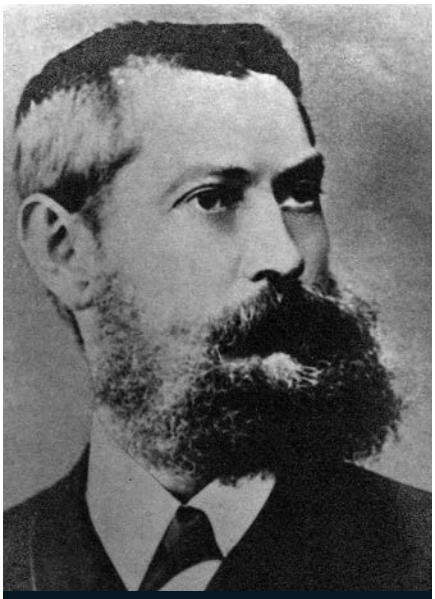
Their only contact with the local population was maintained via entries in parish registers,



Rakovec nad Vitanjem, graphics, around 1840.



Postcard, Tvornica stakla (glass factory) Straža pri Rogatcu.



Viljem Abel st. Viljem Abel senior.

Hrastnik Glassworks 1875.

where we can find details of the tenants and inhabitants of these "glassmaking colonies". They appear in the registers in the context of baptisms (parents and godparents), weddings (spouses and witnesses) and deaths. Their isolation from the environment was in part dictated by their ignorance of the language spoken by the local population. A considerable proportion of these glassmakers or *glažutarji,* as the locals called them, came from the Austrian lands, the Bavarian Forest, Silesia, Bohemia and Moravia.

In the nineteenth century, with glassmaking already becoming more industrial, the nature of these glassmakers does not significantly change. They are still "nomads", moving from glassworks to glassworks. They still come from the lands of central Europe, only now their movements are somewhat more controlled. As a result of the Napoleonic Wars, special migration permits were introduced in the territory of Habsburg monarchy, since a large part of the male population involved in glassmaking was simultaneously subject to military service. As a result, migrant workers had to apply for a special permit before migrating, which resulted in the establishment of control of their movements. A range of Czech, German and also Friulian surnames and forenames

Workers in Glass factory Straža near Rogatec, around 1908.

These glasworks mainly operated between April and October. The rest of the year was used to prepare wood for fuel, repare the furnaces, and make the potash that they needed to make glass

connected to glassworkers can be traced in the Lower Styria area in this period. Numerous families appearing in parts of present-day Slovenia moved frequently within this territory. The reason for this was the possibility of better earnings or the construction of new, bigger and more modern glassworks, which in this period were still more or less burning wood as fuel. These glassworks mainly operated between April and October. The rest of the year was used to prepare wood for fuel, repair the furnaces, and make the potash that they needed to make glass.

With the spread of glassmaking and the advent of new technologies, the structure of glassworkers also changed and there was a closer connection with the local population. The use of coal, and later gas, as an energy source encouraged the owners and leaseholders of glassworks to move their operations to lower-lying areas, closer to the roads that allowed them to get their products to market more quickly. This saw an end to the major changes in the appearance of the landscape, with new types of vegetation and so on. Even today we can see traces of the altered vegetation in areas where glassworks operated in past centuries. The original deciduous woods have been replaced by coniferous forest, which was less useful to the glassmaking industry.

Glassworks made increasing changes to their product range. The earlier, simply designed and hand-blown articles were replaced by products made of pressed glass, which became increasingly accessible to a wider market. The glassmakers who came to this country brought with them new knowledge and decorative techniques and a wider selection of articles. The imperial authorities introduced "provincial industrial privileges", which offered better possibilities for the manufacture of higher-quality products.

In the second quarter of the nineteenth century the Austrian Empire introduced exhibitions of Inner Austrian crafts and

Rogaška glassworks around 1930.

Chandelier, 2nd half 19th century.

Glassmaking left a significant mark on the landscapes of this country over the course of its historical development

industry, at which all segments of industry displayed their wares to the public. Simultaneously with these exhibitions, the imperial collection of factory products known as the *Fabriksproduktenkabinett* was established. Its task was to monitor and collect samples of products manufactured across the Empire. Today this is a valuable document and collection of the material produced by individual industrial sectors. The exhibitions led to the publication of sales catalogues, of which only fragments survive today. Statistical monitoring of industrial activity began in the same period.

The construction of the Vienna–Trieste railway in the mid-nineteenth century also opened up the trade in glass from the Czech and Austrian lands. This was also the period in which the former small manufacturing workshops slowly began to die out and extinguish their furnaces, in part as a result of increases in the price of wood and the transition to coal as fuel. All the glassworks in Lower Styria ceased to operate, with the exception of the glassworks in Zagorje ob Savi, Hrastnik, Straža pri Rogatcu and Josipdol in the Pohorje hills (the last of these finally extinguished its furnaces in 1909, the last forest glassworks to do so). Of the former 49 locations, only these remained.

The workers who had come here from the north (Austria, Bohemia, Bavaria, Silesia) either returned to their own countries or changed profession and dedicated themselves to other activities such as ceramics manufacture or mining. Some glassmakers departed for glassworks in Turkey or even in

Mineral water bottle, Jelovec, 1st half 19th century.

Rolling pin, green glass, mid 18th century.

Egypt, while their families remained in present-day Slovenia or returned to Bohemia or Silesia. The inflow of labour came to a halt, families assimilated and even schools established in workers' colonies began to accept children from other families. The former separation between the communities began to disappear, along with their customs and living habits. These days their origin is only recalled by their surnames, which they have not changed.

The picture with regard to glassmaking did not in fact change significantly in the last century, since following the closure of the glassworks in Zagorje ob Savi, its owner Viljem Abel had a new glassworks built in Rogaška Slatina, where production began in 1927. Along with the glassworks in Hrastnik, this is the only glassworks still operating in Slovenia.

The wide range of glassware produced is an indication of how deeply rooted glass production was in the central European region. This is demonstrated by the numerous master craftsmen who left their mark in this region. The great variety of products – from serving dishes, bottles for mineral water and beer, drinkware, food jars or medicine bottles, lamps and *vedutenbecher glasses* decorated with landscape views and sold as souvenirs – demonstrates the interweaving of design trends that are known across central Europe. The decorative techniques employed also reveal a broad spectrum of high-quality decorative arts products that also include simple, strictly functional forms of glassware for everyday use.

Glassmaking left a significant mark on the landscapes of this country over the course of its historical development. Today, however, the only reminders are the altered vegetation in forest areas where glassworks once stood, certain surviving surnames of former glassworkers' families, and a large number of abandoned tombstones in village cemeteries that remind us of the glassworkers who once lived in these parts. Then there are a few surviving products kept in museums and private collections or treasured by the descendants of the people who made them.

New cultural approaches to glass museums

Teresa Almeida. VICARTE. Universidade Nova de Lisboa
Faculdade de Belas Artes da Universidade do Porto

Introduction

On the 19th of October 2013, a new space for Contemporary Art open in Marinha Grande Glass Museum, Portugal.

Portugal has a long history of glass tradition especially with reference to the glass blowing industry and Marinha Grande is known in Portugal as "the land of glass". However for a long time women could not make a piece through glass blowing in the factory.

Glass seen through feminine eyes was an exhibition with 15 artists from different countries, and was display until the 27th April 2014 and exceeded the expectations.

History and tradition of glass blowing in Portugal

The history of glass blowing in Portugal dates from the 15th -16th century, with the Côvo factory located in Oliveira de Azemeis (central Portugal). Côvo contribution was of great importance for the development of the glass blowing industry, and it labored until the 20th century (Mendes 2002). However, the most well known factory of glass blowing production was the Coina Factory. It began glass production in 1719 in Barreiro, near Lisbon, and in 1748 the Irish businessman John Beare moved the factory to Marinha Grande, located near Leiria pine-grove which has a large area of combustible material essential to the glass furnaces. In 1769 with a new director, Guilherme Stephens, the factory changed its name to Real Fábrica do Vidro da Marinha Grande. It was this time of development and success that allowed the region to become a center of industrial development. After the implementation of the Republic in Portugal, the factory changed its name in 1919 to Nacional Fábrica de Vidros (National Glass Factory). In 1954 it also became a school and the name changed again to Fábrica Escola Irmãos Stephens [FEIS] (School Factory of the Stephens Brothers), and the factory premises combined the industry component with a school for glassblowers. However, with the crises of the glass industry in

Portugal this prodigious factory closed its door to glass production in 1922 (Almeida, 2011).

From the days of the first factory of glass in Marinha Grande, the region became known as "the land of glass". Many factories were built, most of them family businesses, and till today this region is still famous for the glass industry. Nevertheless the artists were never included in this tradition, being deemed artisans. Only during the 20th c. we witnessed a valorization of this specific field of art, with more and more artists working with glass, paving the way to the introduction of designers in the glass industry.

The relationship between glass and craft has begun to exist with glassblowers producing craft glass (Barros 1969).

In 1929 the painter Jorge Barradas visited the glass factory Companhia Industrial Portuguesa and started a collaboration to produce glass objects with the glassblowers (Santos2004, Ferreira 2002). In the 1950's more artists started to work with the glassblowers of Marinha Grande factories, including Alice Jorge, Júlio Pomar, Sá Nogueira, Lagoa Henriques.

One of the first women that went to Marinha Grande, on a regular basis, to work with the glassblowers was sculptor Maria Helena Matos. In 1969 at the School Factory of the Stephens Brothers she worked as a full-time designer and created a series of pieces in a tribute to the bicentenary of the factory. Maria Helena only did the drawings of the pieces, that were later produce by the glassblowers. With this work she established a new relationship

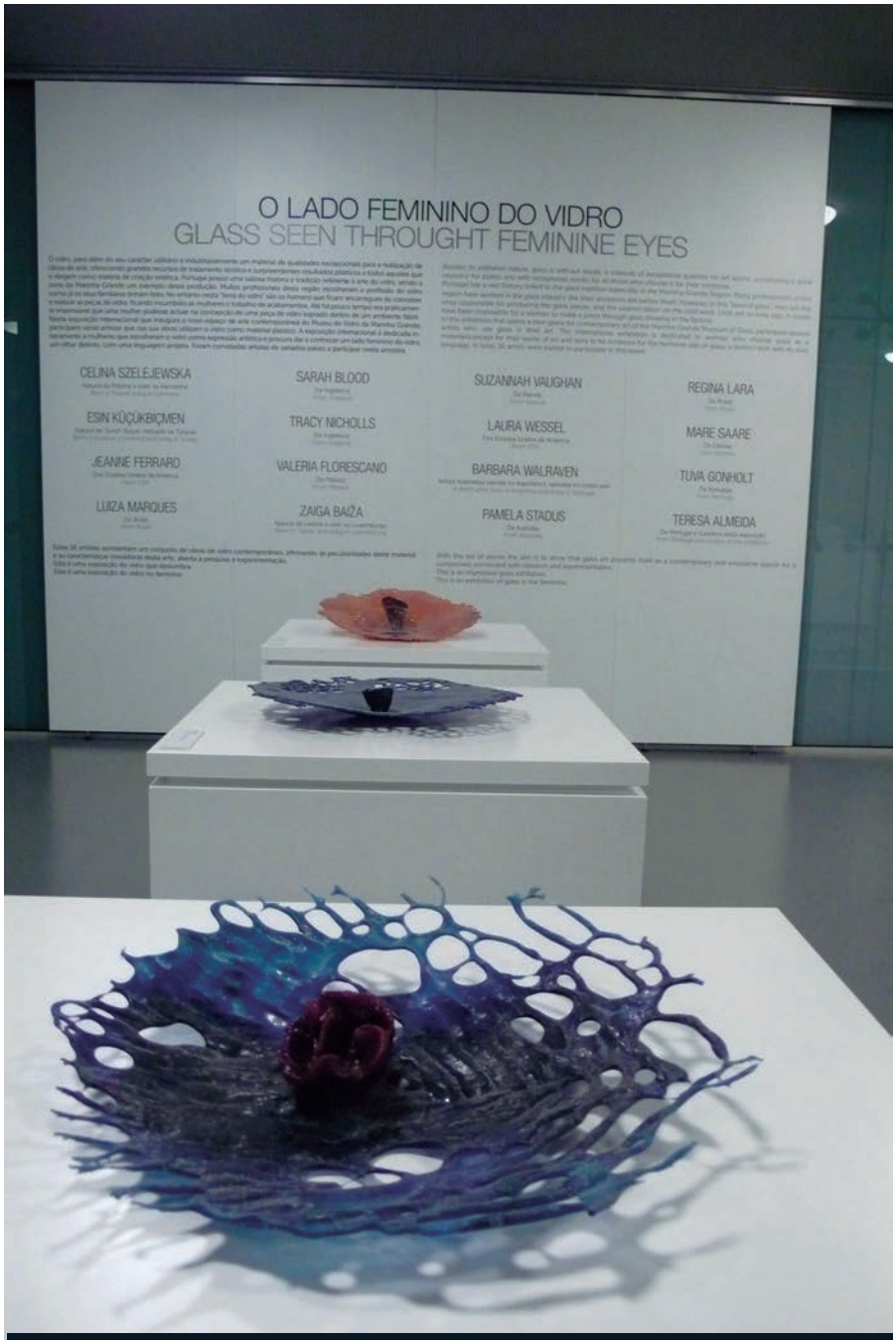


Figure 1. Mare Saare pieces in the exhibition.

between artist/designer and the craft make. Maria Helena Matos did not only work within the glassblowing technique, subsequent to this first experience with glass, she explored also collage and laminated glass. In this work Maria Helena Matos creates an architectural landscape, where the piece looks unstable, but still maintains its balance. During the 1980's Maria Helena Matos sees her work recognized as the Curtius Museum in Liège acquired three of her pieces to be part of their collection.

In the "land of glass", men were responsible for producing the glass pieces, and the women labour on the cold work. Until the late 20th century, beginning of 21st century, it would have been impossible for a woman to make a piece through glass blowing in the factory. For this reason, the museum decided to make the first exhibition in the contemporary glass museum on women in the art: *Glass seen through feminine eyes.*

The Artists

In total, 15 artists were invited to participate in this event coming from diverse countries, such as the Netherlands, Argentina, Poland, Turkey, United States, Brazil, Estonia, Australia, England, Ireland, Mexico, Estonia, Latvia, and Norway. The idea was to invite artists that work with glass who use diverse techniques, but also that conceived the pieces through a contemporary approach.

Celina Szelejewska, a Polish artist living in Germany, showed *Dream Lense,* a painted, screen printed, sprayed, fused and cold-worked piece of float-glass. The piece was an interpretation of dreams, where every dream is different from others and thus all the pieces are different from each other.

Esin Küçükbiçmen, who worked at Anadolu University in Turkey, exhibited *Looking Through Myself I, II* and *II.* These pieces reflect personal feelings through using numerous techniques, like engraving, polishing, sandblasting, and flame working.

The American artist Jeanne Ferraro exhibited works made from kiln-casting technique in a harmonious installation. She said that: "Through my exploration of materials and processes I have come to the conclusion that glass is the most fulfilling of mediums to express an enhanced physical representation" (catalogue).

Sarah Blood from England showed neon pieces combined with several materials. The piece *Iuna foss*, was made in Portugal. Specifically created for this exhibition, the artist assembled cement, a rugged and heavy material, with light and sublime neon, a fragile material.

A second English artist Tracy Nicholls exhibited pieces that feature fusing and slumping techniques which create a colourful interlace and intricate structures, creating complex shapes.

Valeria Florescano from Mexico presented blown pieces. Inspiration from her Mexican culture is present by the way she creaties an analogy with the *bidaaniró* costume. Her piece is composed of three parts, the blown-glass pieces, a video of the piece's production in the factory and a projection of old costumes.

The Latvian artist Zaiga Baiža, living in Luxembourg, exhibited woman's figure in kiln-casted recycled glass.

Suzannah Vaughan from Ireland exhibited sculptures where the kiln-casting technique is integrated in cement. Through natural light, we can visualize subtle changes inside the piece.

Lala Wessel from the United States presented a painted glass vessel. In "Ancient Lanterns" the artists aims to tell a story from her inner life. This piece highlights Wessel's degree in painting.

Barbara Walraven, presented self-portraits, photographic pieces were created, where the glass was used as skin.

Pamela Satdus from Australia exhibited a video where she

explores the idea what is glass.

Brazilian artist Regina Mello comes from a family of stained glass artists and displayed glass paintings. A game of light and shadows, her piece showed overlapping images in small rectangular boxes.

Mare Saar, professor at the Glass Department Estonian Academy of Arts, showed three delicate pieces: *Fragile blue, Honeycomb fragile* and *Last summer* (Figure 1). For her the fragility of the glass is to "draw attention to the fragility of life itself, of the world" (catalogue).

Tuva Gonholt from Norway exhibited blown-glass pieces designed and executed by her. Her inspiration came from insects and other strange creatures. Her goal was to "create objects which are expressive, dynamic and vigorous, but at the same time soft, elegant and feminine – shapes bursting with life" (catalogo).

Teresa Almeida, curator and representative of Portugal's glass design, exhibited pieces she made during her PhD with glass from Marinha Grande, showing part of her research process.

Exhibition

The glass museum is glass building, divided into three open floors (Figure 2). On the ground floor is reception and occasionally short temporary exhibitions are held (with the duration of one month). The permanent collection of contemporary glass is exhibited on the top floor of the building. The second floor has dedicated space for larger temporary exhibitions and this is where *Glass seen through feminine eyes* exhibition took place (Figure 3). For the exhibition a catalogue was created and an opening was held where participating artists, city hall comity, the ambassador of Mexico, and almost the all glass community of Marinha Grande attended.

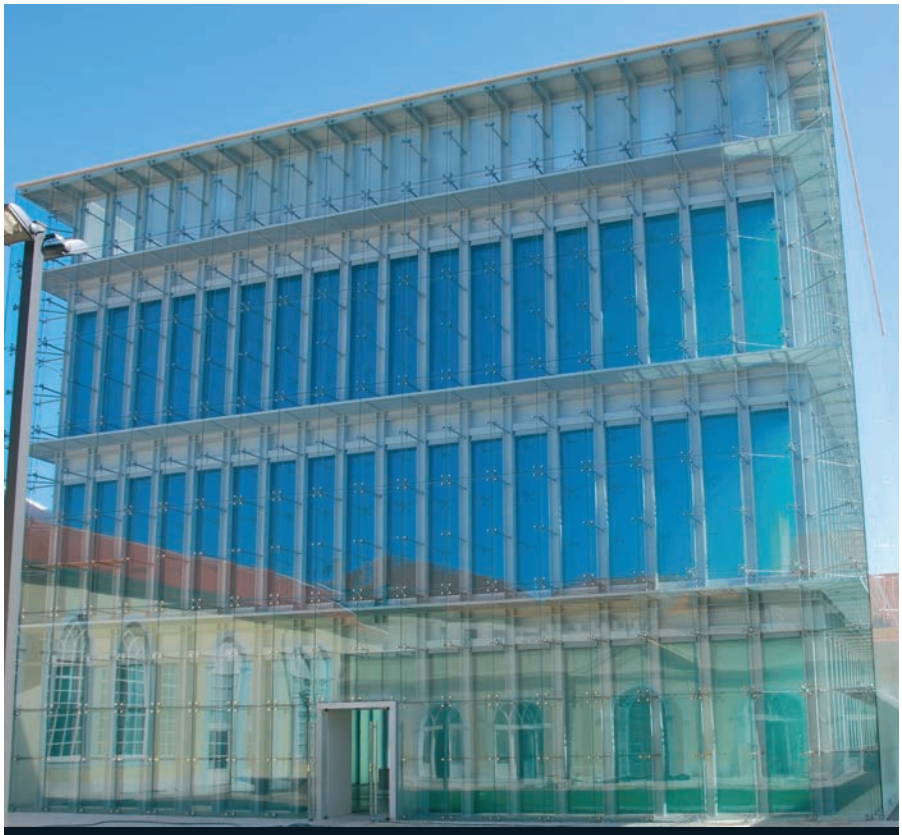


Figure 2. Contemporary glass museum of Marinha Grande, Portugal.

The opening had a positive impact on the success new museum and in the sphere of international exhibitions. It revealed, what women could do with glass, some of the oldest glassblowers were doubtful if they would see a glassblowing piece, and they did with Tuva's work. The curator and the artists that came to the opening made presentations on their pieces and the public interacted with them by asking questions and actively observing pieces exhibited (Figure 4). It was a great opportunity to see a great variety of glass pieces with different approaches and concepts.

Figure 3. The exhibition where the pieces of Teresa Almeida (floor), Jeanne Ferraro (back), Sarah Blood (neon) Tracy Nicholls (front) Valeria Florescano (back) and Lala Wessel (vase) can be seen.

Figure 4. Opening of the exhibition with people seeing Valeria Florescano pieces.

Conclusions

When working with glass it is necessary for the artist to know and excel in the technique they uses, to understand the potential the material offers, and use glass in accordance with the artists modus operandi. The international exhibition was dedicated to women who choose glass as the material or concept for their works of art. The exhibition's goal was to show to the Portuguese community that women could produce remarkable glass works. Glass is a remarkable material for the production of art pieces. The exhibition expectations were exceeded, with many visitor and good reviews.

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Glass conservation, an intricate matter:
three situations, different answers but the same thread

Silvia Ferucci. University of Bologna Italy
Lamberto Tronchin. University of Bologna Italy

Three case studies were analysed, the purpose of the conservation treatments was the same: they all need to improve their appearance to be displayed in exhibitions. The objects were: the Ennion cup from Civic Museums, Pavia, Italy for the traveling exhibition *Ennion,* the Metropolitan Museum of Art, New York in 2015 and The Corning Museum of Glass, Corning, New York in 2016. The square two-handled bottle with gladiators on the base from Acqui Terme (AL), Italy traveling to be exposed at the industrial glass fair Vitrum in Milan, followed by Antiquarium Alda Levi, Milan in 2015. Lastly, renaissance decorated vessels from the excavation of Padoa Santa Chiara Monastery for display at Restituzioni 2016 in the Gallerie d'Italia, Milan.

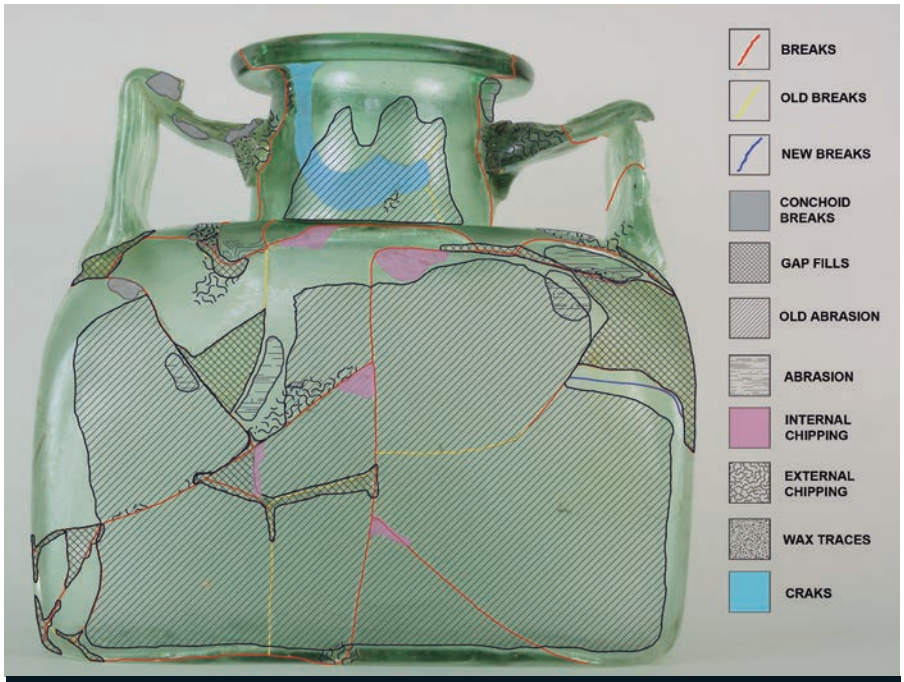
Ennion cup before treatment. © The Civic Museum of Pavia.

The Ennion cup from Pavia had evidence of previous intervention and restoration. No records existed, but it was possible to find information in old publications. The first periodical appeared in 1891 and described the cup as broken with missing parts due to the actions of a crazy man. In 1932, a published picture showed the cup assembled. The last record dates from 1965 where the cup is shown with filled gaps. This sequence shows that the two steps assembling and gap filling happened in two different periods and probably using

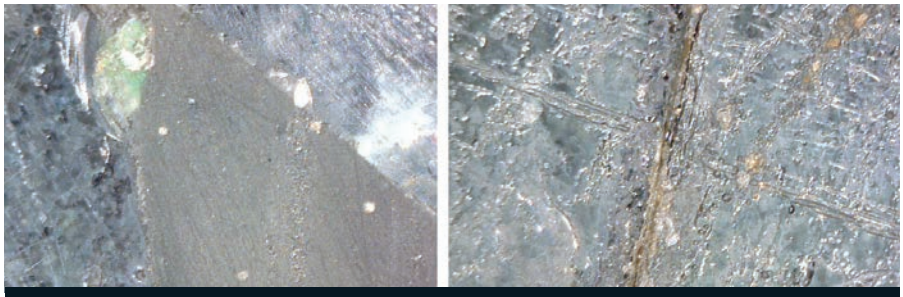
different materials. In the pre-treatment analysis, other information was gathered. The cup was assembled in five portions. Under the microscope, many abrasions were found along the missing areas, due to the mechanical stress used to shape the reconstructed areas during the previous treatment. There seems to be a sort of a relationship between the breaks map and the structure of the mould used during the glassmaking. This aspect could be an interesting topic to investigate comparing mould blown ancient glass vessels and the trend of their breaks. Having no information about the adhesive and gap filling used, testing was done on various solvents to evaluate which gave the best result. Dismantling the gap filling was quite easy with acetone applied for a very short time but it was not so quick to dissolve the old adhesive. In spite of many attempts – using various solvents applied in a different way and for various length of time – it was not possible to dissolve or soften the old adhesive. The old assembling was very precise and the solvents could not penetrate inside the junctures. To avoid unneeded stress to the cup, it was decided not to completely dismantle it. This unexpected situation changed the conservation plan. With the complete dismantling it could have been possible to remove completely any trace of the degraded adhesive. Now, the whole surface was carefully clean under the microscope. The cup should have been completely reconstructed to give it back the complete lecture of the missing shape and improve hits appearance, the choice of suitable loss compensation method and as well as the gap fillers were important topics in the optimization of conservation treatment. The missing areas (about two-thirds of the rim) were big compared to the object size. The gap filling technique used was direct, using dental silicone to create a double-sided mould in which epoxy resin

Macro image of the cup before treatment. © The Civic Museum of Pavia.

Ennion cup after treatment. © The Civic Museum of Pavia.



Amphora with gladiators preservation map. © SABAP of Milan.



Amphora with gladiators electronic microscope images of the abrasions; fine one around the filled gaps and old deep ones. © SABAP of Milan.

(Hxtal®) was poured. This method is now considered too invasive compared to the indirect one, but if it is done with accurate precision minimal refinement is needed after the resin has completely cured avoiding continuous manipulation. The most challenging tasks were matching the original pattern of the decoration without reproducing it and finding the right resin colour by adding micro-pigments.

The conservation history of the amphora with gladiators on the base was also uncertain. The vessel was found in 1933 by Augusto Scovazzi, a local collector in the Roman necropolis area. Acqui Terme (AL) bought it after many attempts, probably during the fifties, by Mr. Strada and it was already fragmented. Even if Mr. Strada handed it over to become a state property, it was left for a long time in the family Strada castle at Scaldasole. In 1964 the amphora was placed on display at the exhibition "Vetri in Lombardia" in Milan, dating the conservation treatment to around the time of the event and related publication. At this time, the object appeared completely reassembled with the losses filled. An initial condition survey revealed that the amphora was fragmented in about fifty-five portions with some missing areas in the body and the shoulders. Under the microscope, the vessel's surface appeared in good condition with just slight signs of iridescence or alteration. The examination also revealed

An initial condition survey revealed that the amphora was fragmented in about fifty-five portions

Amphora with gladiators during the cleaning under the microscope. © SABAP of Milan.

the massive presence of two kinds of abrasions: very fine ones around the reconstructed areas and very deep and long ones around body excluding the area around the neck. The abrasion origins were different; the small and fine ones were caused by the refinement of the gap filler during the previous treatment and the deeper ones were very old and caused by the vessel's primary use – transportation of goods and contact with others similar objects. Later it was used as cinerary urn, further contributing to the cracks. The vase's previous assembly was imprecise and the degradation of old adhesive effected the vessel's conservation visually. The adhesive yellowed over time and caused structural weakness due to the loss of bonding strength along the joints. It was possible to distinguish old fractures and relatively new ones. The material used to fill the gaps was also degraded, appearing opaque and yellow. The conservation treatment aimed to limit intervention as much as possible, but the dismantling of the vessel was unavoidable and it was completely reconstructed. The degraded fills were easily removed by softening with a poultice of acetone, followed by light mechanical pressure. Overall, solvent easily penetrated and dismantled the misaligned joints. In the base, the old assembly was more precise so the dismantling was more difficult and it was not possible to completely dissolve the old adhesive. The removal of the old adhesive needed to be very accurate in order to avoid left residue that could compromise the new reconstruction. The reconstruction of the vessel was complete to have again the same lecture of the object shape. The gap filling method and the polymer were the same as the ones used for the Ennion cup, but the location of the losses proved to be challenging. Advance planning was essential for reconstruction, leaving some portions open as a "window" to use to reach internal areas. These were "close" in the end after the gap filling was completed.

The renaissance glasses from the Padua excavation were part of what was left in the foundations of the Santa Chiara monastery. Active between the XIV and XVIII century, the structure was demolished in the 1960s for new

Amphora with gladiators bottom after treatment. © SABAP of Milan.

Drinking glass from Padua before treatment. © SABAP of Padua.

construction projects. The vessel's high level of manufacture and the refined and elaborated decoration indicates that the nuns came from affluent families. The archaeological excavation took place in 2000 and as soon as the glass fragments were found conservation treatment was need in order to guarantee their survival. The Padua superintendence conservators went on site immediately for consultation. It was determined the vessels needed a pre-consolidation treatment and an accurate cleaning as soon as possible in the laboratory. When a second group was selected for displayed at the Restituzioni 2016 exhibition in Milan, a new conservation strategy had to be found. The preservation state was quite heterogeneous. Some fragments were very well preserved, including the body and enamel decoration, but others showed degradation, iridescence, and separation of layers with a deeply corroded body even with the pre-consolidation treatment. The variations of humidity, temperature, pH levels, and aerobic or anaerobic conditions caused the different states in the glass debris that were accumulated in the monastery waste release. The fragments were partially selected but the different features of the glass multitude finds made this step quite complicated. To assist, another search was made, examining the entire group of glass finds from the excavation. In this second selection, many fragments were found, enabling the conservation team to rebuild the complete profile of the vessels and proceed with reconstruction. All but two vessels had an enamelled and gilded decoration. The real challenge during the conservation treatment was deciding the

In all three case studies, the conservation process was a moment where very important and precious information about the objects were discovered and recorded

Drinking glass from Padua macro image showing different state of preservation. © SABAP of Padua.

Drinking glass from Padua during assembling. © SABAP of Padua.

methods and materials to use when completing reconstruction. The examination of the surface under the microscope revealed that there was no need for a further cleaning. Many problems were faced, such as stabilizing the fragile surface while being forced to manipulate it as less as possible. The best results were reached by applying an acetone solution of Paraloid B72® on the surface. The same material, but at higher concentration was also chosen as an adhesive because of the short time needed to set. In addition, this application could be applied only placing small pieces of adhesive tape just in the inside part of the vessels with no decoration. Loss compensation was also a challenge, when possible indirect

method was used creating a detachable fill then assembled as a fragment. In situ compensation was applied also, but with one external mould made of dental wax. The material used as a fill was Hxtal® added with glass micro-balls, making it so dense that the material could be applied vertically. The micro-balls and pigments added to the resin made the fill opaque, resembling the original objects appearance. A precise external wax mould was built after the epoxy surface cured completely and minimal refinement to the rim and the bottom, where there was no decoration, was performed. Other indirect methods were taken into account, but extensive manipulation of the objects to achieve results was considered a disadvantage.

The importance of planning in glass conservation is shown by the need to create tailored solutions for each case. The first step for all vessels was performing a detailed examination to find out the most suitable treatments. The unexpected difficulties faced during the process sometimes caused the conservator to choose different methods than the one planned. In all three case studies, the conservation process was a moment where very important and precious information about the objects were discovered and recorded while they were all examined in details.

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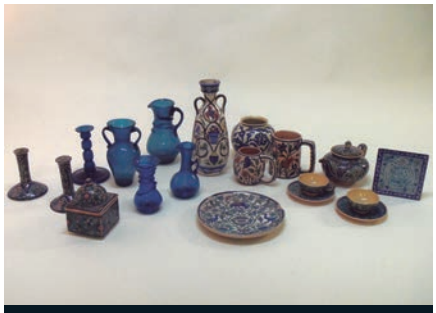
The Museum and the Crafts Workshops:

Interaction and Renewal of Local Tradition in the Local Landscape[1]

Nirit Shalev-Khalifa. Yad Ben Zvi, Jerusalem

The move of crafts into museums can be interpreted as a symbol of the decline of crafts in the community and in the local landscape. This is true in terms of the production process and the presence of the products in the public sphere and the home. The crafts transform into artifacts that must be preserved in a display case as remains of the past. However, the involvement of museums has created the opposite process – ancient traditions are being renewed and in some instances are reinvented as a source of inspiration for modern local design.



Armenian ceramics and Hebron glass. Balian Pottery Studio collection.
Photo: Leonid Padrul, Eretz Israel Museum.

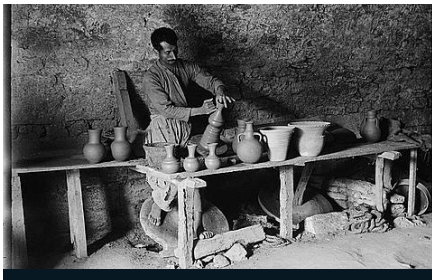
I would like to demonstrate this theory by presenting two case studies: the *Armenian ceramics of Jerusalem and Hebron glass.* The Armenian ceramic tradition originated in Kütahya, Turkey was brought to Jerusalem after WWI by Armenian refugees under British patronage.

The first governor of Jerusalem, Ronald Storrs, was a scholar with a keen sense of artistic and cultural awareness. He studied the Jerusalem landscape and looked for ways to revive and preserve the traditional materials, forms, and crafts. As early as 1918, he invited one of the founders of the Arts and Crafts Movement, Charles R. Ashbee, to come to Jerusalem. Storrs founded the Pro-Jerusalem

1 In Memory of Prof. Nurith Kenaan-Keder.

Pro-Jerusalem Society (1918-1926): The emblem of the society was composed of symbols from the three religions: the Jerusalem cross, the crescent and the Star of David.

Society whose emblem is composed of three symbols, each representing Judaism, Christianity, and Islam. For the first time in the city's history, members of all faiths and communities were working together to preserve and develop the holy city.

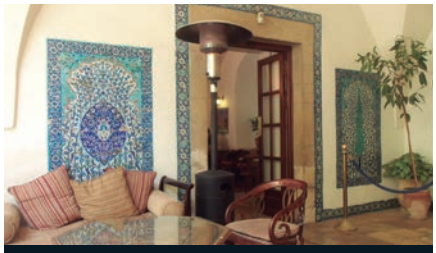


The Tiles of the Dome of the Rock Workshop, Jerusalem, 1922. Library of Congress, American Colony Collection.

Although the coarse-grained, reddish local clay and the oxides used to produce the glazes and colors were different from Turkey's materials, the Armenian artists made the necessary adaptations to local materials. The craft was dominated by three families: Ohannessian, who established the workshop Dome of the Rock tiles and created monumental works for public buildings and private homes, and two young artists – Karakashian the painter and Balian the potter, who founded the Palestine Pottery and later, in 1964, separated and established two workshops.

Poster for the Palestine Crafts and Industries Exhibition organized and sponsored by the British Mandate Artist: Zeev Raban, Citadel of David, April 1922. Israel State Archives, Hebert Samuel Collection.

At the start of the twentieth century the Pro-Jerusalem Society renovated the ancient citadel, the Tower of David, and held exhibitions there. Practical and ornamental objects such as ceramics, glass, embroidery, and other traditional craft products were displayed for the first time in galleries not far from the workshops where they were produced. This new interest led to the commercial and artistic revival of crafts that have become a hallmark of Jerusalem and whose products adorn many homes.



American Colony Hotel , 1920-1923. Photos: Nirit Shalev-Khalifa, The PJC report.

Beginning in the 1920s, ornamental pottery items became popular decorative element in homes and became a shared local passion among members of all faiths and communities.

The first public work of Ohannessian for the Pro Jerusalem society was a bench built around an old Turkish lightning conductor in the Citadel gardens; the design was copied in the American Colony Hotel and the ceramic decorations have since become

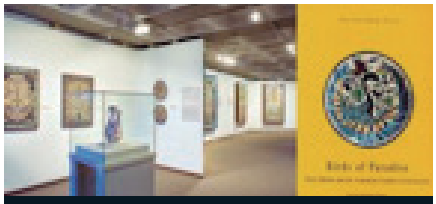
the commercial and cultural symbol of the hotel as an old Jerusalem institute.

Public and private buildings built in the 1920s and 1930s.
Photos: Sarit Uzieli.

Public and private buildings built in the 1920s and 1930s were covered by ceramics in ancient designs based on those at the Dome of the Rock and mosques in Turkey. At the same time Armenian craftsmen in Jerusalem created new designs for customers of all faiths. The ceramic tiles on the stone walls became part of the urban landscape, but also a hallmark so generations of residents became convinced the tiles had always existed in the city.

The old tradition of glass-blowing in Hebron was also revived in the 1920

Armenian ceramics were featured in an exhibit in the Eretz Israel Museum, Tel Aviv (Arts & Crafts Museum) in 1986 and in an exhibition of the work of Mary Balian (the first and only female Armenian artist at that time) in the Smithsonian in New York (1992).



Exhibition and the Catalog cover, Eretz Israel Museum, 2002.
Birds of Paradise, Curator: Nurith Kenaan-Keder.
Curtsey of Photo: Eretz Israel Museum.

In 2000 an expert in Medieval Art History, Prof. Nurith Kenaan Kedar, began to study the Armenian ceramic art of Jerusalem, its origins in early Christian and Muslim art, and its development in the twentieth century as a Jerusalem local craft. The exhibition, Birds of Paradise, which was held at the Eretz Israel Museum in Tel Aviv was devoted to the work of Mary Balian and was groundbreaking in its treatment of the Armenian ceramics of Jerusalem as a unique local and artistic school.

An extensive study was published in 2002 in a tile-shaped book, in Hebrew and in English, sold at the museum shop.

The work of three generations artists that until then had been considered only as decorative art or craft was officially recognized as a monumental, unique local art.

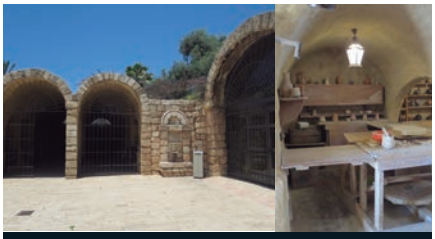
This ongoing discussion and display has led to renewed proliferation and the opening of new artists' studios. This has set in motion a fascinating process of combining traditional techniques and patterns into the designs of modern structures and decorative objects.

The rejuvenation of studios and their products have turned the city into an open-air museum, in which both traditional and modern work takes place right before the eyes of visitors and purchasers.

Hebron glass vessels, an art that was revived and became one of the flagships of the Pro-Jerusalem Society, 1920's. Photo: Leonid Padrul, Eretz Israel Museum.

Hebron glass chandelier and forniture with Armenian ceramic tiles, High Commissioner Palace , Jerusalem, 1922.
Photos: The PJC report, 1922.

The old tradition of glass-blowing in Hebron was also revived in the 1920s, with the encouragement of the British rulers at the time, particularly C.R. Ashbee.



Blue Hebron glass was exhibited at the Eretz Israel Museum in Tel Aviv as part of an active craft market display, 1986.
Photos: Nirit Shalev-Khalifa.

Beginning in 1986, blue Hebron glass was exhibited at the Eretz Israel Museum in Tel Aviv as part of an active craft market display.

Workshops were set up in the market where the museum guides and craftsmen demonstrated the traditional crafts using old tools collected for the active museum display collection.

The master glassblower, Abd al-Khaliq Natshe in the workshop in Eretz Israel Museum in Tel Aviv, 1980s.
Photo: Leonid Padrul, Eretz Israel Museum.

The largest and most prolific workshop was the glassblowing workshop. Every morning for about fifteen years, a master glassblower called Abd al-Khaliq Natshe would travel from Hebron to Tel Aviv. The commercially ran workshop was located inside the museum and its products were sold in the museum shop. Natshe also used to bring agricultural produce from Hebron, such as olive oil and eggs, which he sold to museum staff and others in Tel Aviv. The political and security situation after the turn of the millennium restricted his movement and Natshe stopped coming to Tel Aviv. He continued working and after his death last year, some of his family members continue to practice the craft. The few products they make are sold in the Old City of Jerusalem. Since works were commissioned for public buildings in the 1920s, there have been no large orders for Hebron glass.

Today the museum serves as a modern community institution, sharing in the preservation of arts and crafts traditions

The attempt to revitalize the craft outside its local context was unsuccessful. The museum workshop no longer operates and the craft is in decline.

Conclusions

To summarize, the role of museums in the preservation of arts and crafts goes beyond documentation, research, conservation, and displays that are isolated from the local community. Moreover, today the museum serves as a modern community institution sharing in the preservation of arts and crafts traditions. They assist in weaving together a tapestry of modern-day local life and landscape with traditions of the past.

Oda. © Pulpo.

As the third session, we organised a joined session of ICOM Glass and ICDAD, with the theme *Cooperation and sharing in the decorative arts.* During this session, both members of ICOM Glass and ICDAD presented stimulating papers.

Sebastian Herkner. Glasswork

Contemporary design and traditional craftsmanship: sharing the experience

Rosina Nenno. German Leather Museum, Frankfurt

From leather to glass, it is only a five-minute walk in Offenbach – from the German Leather Museum, my working place, to the studio of Sebastian Herkner. And five minutes to the historical coal crane in the former Offenbach harbor, that was Herkner's most impressive light project for the "Luminale" in 2010 (with Prof. Peter Eckart and Reinhard Dienes), and inspired my topic.

Sebastian Herkner is one of the most renowned and awarded German designers, always thinking and working globally. Born in 1981, he trained at the hfg offenbach (Offenbach University of Art and Design), where he studied product design, focusing "on designing objects and furniture merging various cultural contexts, combining new technologies with traditional craftsmanship in order to highlight the multifaceted beauty of the materials and draw renewed attention to small details." (All quotations are from the website sebastianherkner.com).

Corolle. © Verreum.

Becher Wassertürme focus numerique.

Bell Table and Lighting. © ClassiCon.

While a student, Herkner did an internship with fashion designer, Stella McCartney in London, where he experienced his feeling for materials, colors, structures and textures. In 2006, he founded his own design studio in Offenbach am Main. The same year he filled a big glass dome in Frankfurt with 10.000 green balloons circulating under pressure and creating a unique atmosphere at the Palmengarten House. Since graduating from the hfg offenbach in 2007 he has worked there as an assistant in the Product Design faculty.

Herkner has cooperated with manufacturers such as Moroso, Pulpo, Rosenthal, ClassiCon, Dedon, Fontana Arte, La Chance and Very Wood, etc. to complete his work. As an interior designer, he is involved in freelance projects for various companies and institutes, cafés and museums. In 2016 he was invited for the special project DAS HAUS of the imm Cologne.

For me, Sebastian Herkner is a traveler of time and space. Very much interested in traditional crafts all around the world, he works with craftsmen who have perfected their techniques over the centuries. This is especially true for his designs in glass. Whether lights, vessels or furniture, he melts down his inspirations from industrial architecture, oriental lampions or lustre–glowing ceramics with his pure forms and structures. His decision to collaborate with the most experienced craftsmen brings him to create astonishing products where material and ornamentation meet in perfect

harmony. His glass products range between casted, mouth-blown and silvered.

The main topic of my paper is the interaction between contemporary design and traditional craftsmanship, starting with the **Bell Table** for ClassiCon (2012, designed in 2009). This table turns our senses and our perceptual habits upside down. Combining glass and metal, Herkner does not use the familiar brass stand for a glass tabletop, but instead inverts the materials. He sets a polished brass or copper table surface on a lightweight, fragile glass bulb. He is interested in the engineering constraints, pushing the limits of what can be realized with traditional techniques. To accomplish this he works closely with the craftsmen of the Glasmanufaktur Freiherr von Poschinger, a 450 years old family-run business located in Frauenau in the Bavarian Forest.

The tinted glass is handblown in the traditional manner, using a wooden mold to form an elegant curving silhouette of a bell. Each table is handmade; the model comes in different sizes and different colors, transparent or – for the latest edition at imm Cologne 2016 – opaque white glass with a silvery glimmering tabletop – a mirror floating above it.

Since 2013, Herkner offers **lighting** matching the **Bell Table**, using glass, steel, brass, copper, and textile for the changeable lampshades which are inspired by spotlights and reflectors.

Bell Table. imm edition 2016. © ClassiCon.

The German Design Council reviewed on his everyday objects: "He is influenced (…) by his observations of people and their actions. In this context it is important to look beyond your own disciplines in order to achieve a value-added [result] for the user. Sebastian Herkner is not so much influenced by trends or current consumer criteria, because what interests him is a collage of simple techniques and traditional materials coupled with a simple mechanical principle and an unambiguous function. His idea of sustainability consists of employing traditional manufacturing techniques and their unique character. He then combines and interprets this by employing new technologies and finishing methods."

Boule. © Pulpo.

The reduced balloon **Oda Light** for Pulpo (2014) appears as a powder coated mouth blown glass resting on a filigran metal stand. The luminaire reveals Herkner's inspiration, the water towers of the German artists Bernd and Hilla Becher. It also displays his interest in industrial photography, specifically purism and mixing different materials. The website reinforces this idea with the quote: "Oda is a reservoir of light"

The recent light **Boule,** for Pulpo (2016), shows a very pure design, this time using various glass spheres – the bulb and the glass balloon. Inspired by the French outdoor game Boule, it duplicates the game's ball shapes and patterns, a small boule that is being reached by a larger one. The two mouth-blown glass balls are complimented by a reduced circular stand in white or black porcelain

Nebra. © Fontana Arte.

Container. © Pulpo.

produced by the well-known porcelain manufacturer Rosenthal from Bavaria who Herkner worked with previously to develop vases.

The **Lyra lighting** for Verreum (2015) is inspired both by Bavarian beer gardens or outdoor party lighting, as well as street lightings seen in Asian cities. Herkner observes his surrounding wherever he goes and uses what he sees as inspiration.

The Lyra light's electric cable can be fixed between walls, ceilings or poles. The lampions come in three lampshade shapes as well as in different colors, all made of mouth-blown glass and can be arranged along the cable in endless possibilities.

To place Herkner's designs in a historical and contemporary context, it is important to mention the sumptuous "Urbem" light of the South-African designer Christopher Jenner (christopher-jenner.com), said to be inspired by old Milanese lightings of the 19th Century, and that bridges from Herkner's **Lyra** to **NEBRA,** is his first lighting for Fontana Arte (2015). The disk-like pendant lighting comes in two sizes and is made of casted glass, Similar to Jenner's "The Cloud," its best displayed when hanging in groups, but Nebra can also be shown as singular or in a row. The LED–technology now allows the transformation from a sphere to a flat disk. Herkner draws his inspiration from a historic bronze disc from 1,600 BC found close to the city of Nebra, Germany, which is a reference to one of the first models for the movements of sun and moon.

From flat disks now to the recipients: vases and vessels

Corolle for Verreum (2016) is a typical example of Herkner's product from his research on surfaces, forms and materials. He combines tinted and silvered glass where transparency or translucency of the first allows the glimmering shine of the second to show through. The structure features the two components like a body wearing a dancing skirt or a tutu in a perfect circle or a flower. It has been described as: "The real matter of a vase is its contents. The glass layerings of Corolle refer to the petals forming the dress of the flower." Where the two materials overlap, they reflect each other. This combination Interview to Giorgio Teruzzi and Silvia Ciappi appears

often in Herkner's work and reveals his sensitivity to color.

Norma for Verreum (2011) is a set of table accessories made of silvered glass, also known as Mercury glass. It is double-walled glassware with a silver coating inside the walls. The set comes in different colors and the shining surface is reflective which adds a level of purism to the form. Herkner's approach in creating these vessels is similar to the **Via Fondazza group,** designed by **Paolo Dell'Elce** in 2014. (https://skultuna.com/en/product/229-via-fondazza-design-paolo-dell-elce.html). Even though Dell'Elce uses polished brass, the effects are almost the same. For both designers, the pure forms of cups and bottles can be interpreted as an homage to the Italian painter Morandi.

Norma. © Verreum.

Chado. © Verreum.

Not far from this approach is the **CONTAINER** series created in 2013 by Pulpo. These products in silver and tinted glass was a result of the GLASS IS TOMORROW workshop 2012 of the European Union. The project aims at establishing a more fluid exchange of knowledge and competencies between glass and design professionals from all over Europe.

Sebastian Herkner describes both the event and the result: "The project Container was created during an experimental glass workshop in Meisenthal. Based on the idea of using existing molds, I wanted to concentrate on the colors, transparency and finishing of simple containers. Working together in a team of glass blowers and craftsmen was an exciting adventure and a big experience."

The tea set **Chado** for Verreum is the quintessential product that encapsulates Herkner's

Bett Table. The making of. © Glasmanufaktur Freiherr von Poschinger.

iconic designs. Designed for the ritual of drinking tea, the set of archaic and simple designed objects consists of a tea cup, tea pot, milk jug, a cookie bowl, and a metal tray. They are made of silvered glass and colored frosted glass combined with marble and brass – every object being made in the most suitable material for its specific form.

Sebastian Herkner in his own reflections:

"There is a sensitivity and identity to my work that emphasizes the function, the material and the detail. I transport and interpret characteristics from various contexts of society and culture and implement them in new artifacts. This character infuses the most everyday objects with respect and personality. In this manner, seemingly contrary things can experience esteem."

Sebastian Herkner's glasswork and lighting are the results of new approaches to traditional techniques, of teamwork with experienced craftsmen in Germany, the Czech Republic and Italy and challenging the limits of their art. His formal purism meets baroque splendor in using translucid colors, silver and brilliant surfaces that equal the perfection of, for example, contemporary artist Jeff Koons' "Balloon Rabbit", made of mirror-polished stainless steel with transparent color coating.

Herkner's open secret of mixing casted or mouth-blown glass with porcelain or metal offers a high range of varieties for his product series. Constantly working with new inspirations from all over the world, collectors need to be prepared to see more from him in the near future!

Slovenian Modernist Glass

Mateja Kos. Narodni muzej Slovenije / National Museum of Slovenia
Cvetka Požar. Muzej za arhitekturo in oblikovanje / Museum of Architecture and Design

Slovenian Modernist Glass was the exhibition held at the National Museum of Slovenia and the Museum of Architecture and Design from May to September 2017. It accompanied the 25th Biennial of Design (BIO) exhibition at the Museum of Architecture and Design.

The idea of an exhibition presenting the Slovenian glass from 1950s to 1980s was born three years ago, when Cvetka Požar, chief curator of Museum of Architecture and Design prepared special exhibition in the scope of 24th Biennial of Design (BIO), dedicated to showing design exhibited at the past BIO exhibitions to celebrate BIO 50th anniversary. A significant number of glass objects were displayed at this first international design exhibition and significant number of glass designers were awarded the BIO prizes for best design. Požar tried to identify all the glass mentioned in BIO catalogues that are now in Slovenian museums' collections. After finding, evaluating and presenting the Slovenian modernist glass took roots, 94 objects from the 1950s to 1990s were chosen to present a story of modernist glass design in Slovenia.

The catalogue, designed by Tanja Lažetic.

Modernism refers to a broad movement in Western arts that occurred during the first half of the 20th century. It is characterized by a deliberate rejection of the stylistic and historic links to the past. Although not homogenous, the movement had certain common points seen in architecture and design, such as use of modern materials (steel, concrete and glass) and experimentation in industrial methods of construction and production in order to better reflect the needs of modern society. The underlying principle of modernist tendencies was to create a better, progressive world driven by innovation, standardization, and industrial production of functional objects creating a better living environment.

The modernist glass exhibition was organized in two parts. The first and main component featured modernist glass from two Slovenian glassworks, the glassmaking school and individual designers who created for various competitions and glassworks. Displayed were prototypes and very small series made especially for competitions, including the BIO exhibitions, as well as some larger series for restaurants, hotels and everyday use.

The second part was an introduction to glass. It presented the history of glass and glassmaking in the territory of today's Slovenia from the Middle

Miha Kerin, Janez Koželj, Jože Krisper, Set of glassware for home and catering, Glassmaking School, Rogaška Slatina, Slovenia, 1972 (photo: Tanja Lažetic) and: Ljubica Ratkajec Kočica, Bowl, Boris Kidrič Glassworks, Rogaška Slatina, Slovenia (photo: Tanja Lažetic).

Ages (Ljubljana Glassworks from the 16th Century) to contemporary production based on tradition. Tradition, especially of baroque cut and engraved glass was very popular in what is today Slovenia. It is still produced (and popular) at Rogaška glassworks.

In the Slovenian territory, two glassworks and the Glassmaking school were most important for development of modernist glass. Both factories are still operating today.

In 1927, the glass factory Boris Kidrič Rogaška Slatina, now Steklarna Rogaška and part of the Fiskars group, was established. Still famous for its cut and engraved crystal glass decorated with motifs in Baroque tradition, its products are sold in most demanding markets; they are regarded as expensive, prestigious and of top quality.

Located next to the glassworks was the Glassmaking School who also developed a successful glassware program. Despite different stylistic orientation, namely the rejection of traditional of Baroque cut glass, the synergy between the two organizations enabled a proliferation of glass designs influenced by European modernism.

The Glassworks Hrastnik was established in the middle of the 19th century. They produced cut and colored glass in various eclectic styles. They also developed a special production unit for lights and lighting with modern and very popular products.

Slovenian modernist glass is characterized by the harmony between its practicability and its aesthetic appearance reflected in simple geometric and clean lines with an absence of decor.

Ljubica Ratkajec Kočica, Vessel (photo: Tanja Lažetic) and: Ferdo Pak, Plate Fontana, Glassmaking School, Rogaška Slatina, Slovenia, 1987 (photo: Tanja Lažetic).

Between the 1950s and the early 1980s, Slovenian designers set foundations for high quality products and innovative and fashionable designs. This approach enabled them to participate in European and worldwide glass design trends.

Industrial glass production started to flourish after the Second World War. It was not only advocated by architects who worked towards functional and aesthetic design of everyday objects that could be made more accessible by means of industrial mass production, but was also in accordance with the ideological orientation of the new social system of greater social equality. Slovenia glass designs of the 1950s and the 1960s follow the modernist paradigm, which related to the establishment of quality living environment standards, including functional and economical housing equipment and household goods. Designers aimed to create more beautiful and functional objects for everyday use, among them household and consumer glass objects.

Around 1956 Hrastnik factory started collaborating with painter Zoran Didek who in that period took on different design assignments (interior designs, graphic design, etc.). Didek's glass objects testify to his experiments in designing simple, yet aesthetically and functionally extremely calculated objects.

Form 1950s Franc Papež worked at the same glassworks, being a designer and writer of many articles on glass. His glass designs were recognized by peers and enjoyed market success. The hallmarks, especially his catering glass designs, are elegant and exhibit harmony between material, function and form. After Franc Papež left the factory, Slavko Marcen took over the management of the design department. He was also a prolific author and published many articles in the factory's magazine.

The Boris Kidrič Glassworks in Rogaška Slatina produced two types of glass, namely lead crystal glass and crystalline glass. The Glassmaking School was established in 1947, with glassware production for the market starting in 1954. The majority of designers who were involved in designing modernist glass since the 1950s collaborated with both the Glassworks and the Glassmaking School. Marjan Prisiček worked in the Glassmaking School as a painting teacher and designer since 1957. Until 1957, the designs of the Glassmaking School were modest. Soon after, the decision was made to start production of catering glassware which was in short supply due to the fast developing tourism, spurred by the construction of new hotels. Marjan Prisiček authored numerous designs, among them especially series of catering glasses. These series featured clean and functional design and were made in standard sizes, which is a specialty of catering glassware. Small details, such as narrowings, protrusions or indentations, the shapes of goblet stems, bottom thickness, lent them a unique identity. In 1963, a set of glasses designed by Mirko Trunkelj for the new Hotel Lev in Ljubljana was made from blown colorless glass and included 16 types of goblets and glasses for

different drinks. Designer Ljubica Ratkajec Kočica worked at the Boris Kidrič Glassworks between 1958 and 1969, where she produced a number of modernist designs. She created designs in colorless, colored and smoked glass for compote bowls, vases, brandy glassware, etc. Her designs are distinguished by clean lines, with an emphasis on the function of a product.

Dušana Uršič, Set of glass dishes Uni, Hrastnik Glassworks, Hrastnik, Slovenia, 1973 (photo: Tanja Lažetic) and: Ljubica Ratkajec Kočica (?), Vase, Boris Kidrič Glassworks, Rogaška Slatina, Slovenia, around 1965 (photo: Tanja Lažetic).

The design department of the Boris Kidrič Glassworks was established in 1969. Initially headed by professor Raoul Goldoni from Zagreb, his collaboration with the glassworks started in 1956 when he taught design and glass decoration at the Glassmaking School. Previously, Goldoni had designed numerous pieces for the glassworks, including bowls featuring simple design and made of colored and colorless glass. Under his leadership the design department achieved great success. He personally designed numerous sets of catering and household glassware. Catering glassware sets designed by Ferdo Pak also contributed to the Glassmaking School sales program of the 1970s. Pak designed numerous wine sets, compote sets, punch bowls, dishes, plates, etc. Citing Raoul Goldoni as his teacher, he also found great inspiration in modern Swedish and Finnish glass. Pak's designs are distinguished by simple geometric forms from which he finds new concepts for different types of glassware. Designer Tihomir Tomic joined the Glassmaking School at the beginning of the 1970s and then by mid-1978 he started to work at the Boris Kidrič Glassworks. Many of Tomic's glass pieces from this period display aesthetically consistent, geometrically clean and serviceable design.

Many Slovenian architects and artists engaged in glass design as independent designers. Besides Zoran Didek, some of the clear and concise forms in colorless glass designs are the work of Dana Pajnič Oražem. Also Nana Lesnika and Živa Baraga Moškon contributed with their designs.

Modernist glass found its way to Slovenia from the 1950s and remained until the beginning of the 1980s. Slight deviations from the strict functionalism were detected as early as in the 1960s, particularly in the work of designer Janja Lap who was interested in decor or specifically the technological process of glassmaking that leaves its marks on glass. This more complex approach came to the forefront in the beginning of the 1970s in designs of Dušana Uršič, and other individuals. Of these more experimental objects that were produced, the majority of the designs were made by the designers employed by the Hrastnik Glassworks, the Boris Kidrič Glassworks and the Glassmaking School. Functionality was the defining factor that justified mass production and the concepts that did not conform to this condition generally were not produced. This is the reason why catering glassware was produced in large quantities at the glass factories. High quality and a diverse series of design helped establish the concept of modernist glass and introduced

Dušana Uršič, Set of glass dishes Uni, Hrastnik Glassworks, Hrastnik, Slovenia, 1973 (photo: Tanja Lažetic) and: Ferdo Pak, Punch bowl with a base, Glassmaking School, Rogaška Slatina, Slovenia, after 1975 (photo: Tanja Lažetic).

quality glass design into everyday life. In the 1970s, the same effect was achieved with household glassware.

The tradition of glass design in the present-day Slovenian territory dates from the Middle Ages forward. Glassmakers used the same techniques and decoration types as elsewhere in the present-day Central Europe. This is why the exhibition included important objects from the 16th century forward that illustrate the development of glassmaking in Europe and in the present-day Slovenian territory alongside the modern pieces by Slovenian designers that were inspired by the tradition. The exhibition presented milestones in the development of glass design, namely the Venetian style glass, the cut and engraved glass that completely reworked the fashion and the taste from the 17th century forward, and the 19th century innovations in technology and new decoration structures. The 20th century exhibits included objects made in the Art Nouveau and Art Deco style, as well as objects dating from the second half of the century and characterized by their association with the tradition.

Apart from objects made in other countries, the exhibition also presents objects made by the majority of glassworks that operated or still operate in the territory of the present-day Slovenia, including the Ljubljana glassworks from the early 16th century and today's glassworks in Hrastnik and Rogaška Slatina.

The modernist and traditional glass is presented in an exhibition catalogue. In the publication the designer Tanja Lažetič, who is a renowned and prized Slovenian artist, compares the modernist objects with details of the traditional ones. She captures the picturesque tensions between the modern and old, and between the simple forms without any ornament and the elaborate, complicated, intertwined, colorful historical glass. To stress the difference between the two, she laid out images on opposite sides of the pages.

The interaction is based on her artistic interpretation and reveals an interesting and unconventional view.

The catalogue's format is modernistic by itself, in a form of a quadrat as museums catalogues were in the 60s and 70s of the 20th century.

The exhibition and the catalogue presented a theme which proved to be very important not only for pointing out an important chapter of Slovenian design, but also for evaluating contemporary Slovenian design and designers. Glass as a matter requires special attitude. Designer and teacher Tanja Pak describes this relation write in her short outline in the catalogue: "I am in dialogue with this fleeing, glowing matter. Constantly we test each other out and look for what lies beneath its elusive crust. Because glass is not like other materials where touch and sight stop at the surface where the image is predictable and clear. Glass demands one to close their eyes and think through it. Glass demands passion. Passion for search. Passion for dialog. For breathing. Undulations. Poetry".

Giorgio

SAIAR Ferro Toso ,1930 ca. Greyhound, amber glass, eyes in opaline and black (cat. p. 38, fig. 2).

Teruzzi and Silvia Ciappi

Glass animals from Bersellini collection: an unusual journey through Venetian glassmaking art

Ercole Barovier, Vetreria Artistica Barovier & C., 1928 ca. Tiger, amber blown glass, applied threads, murrhine eyes (cat. p. 44, fig. 12).

Interviewed by
Maria Grazia Diani

In 2012 the Italian National Committee of AIHV sponsored the exhibition "I fiori di Murano. Opere in vetro dalla collezione Bersellini" at the Bagatti Valsecchi House Museum in Milan.

In 2016 – on the occasion of the ICOM Glass annual meeting – the Committee thought that it would be interesting to bring the animals from the same Collection and exhibit them in

the Natural History Museum in Milan. Identified as a very important scientific museum, it is the most important of its kind in Italy and appreciated by the general public.

The glass animals were exhibited in contrast with the stuffed animals. In some cases the glass animals were sometimes very close to the examples that inspired them, but other times they are pure imagination.

The main goal was not to create a parallel exhibition, but to put the glass into the showcases themselves, stimulating a special dialogue with their real or realistic equivalents.

The visitors appreciated this exhibition, especially discovering the glass 'intruders' inside the Museum. In addition, they enjoyed their beauty, colors, the great technical skill of the artists who made them, and learning about the expertise and passion of their collector, Enrico Bersellini, who also supported the exhibition.

Fig. 3. Seguso Arte Vetro, 1970 ca. Anteater, blown crystal glass, red threads, head and eyes in vitreous paste (cat. p. 57, fig. 58).

To better understand the exhibition, a brief interview was conducted with **Silvia Ciappi**, the curator of the exhibition and member of the board of the Italian Committee of AIHV, and **Giorgio Teruzzi**, the exhibition coordinator in the Museum of Natural History in Milan. The conversation is transcribed below.

Maria Grazia Diani: Which pieces from Enrico Bersellini's Murano glass animal collection are the most significant?

Silvia Ciappi: Enrico Bersellini's glass animal collection includes approximately 250 pieces, produced by Murano glass masters during the 20th century. The collection, almost completely unreleased, was displayed at the Natural History Museum in Milan with the purpose of tracing an exhibition itinerary that would create an accurate, yet ironic, comparison between real animals, preserved by taxidermy, and glass animals.

Tommaso Buzzi, Venini & C., 1933, Cockerel and hens, blown glass with white filigree, applications in opaline glass (cat. p. 63, fig. 72).

Enrico Bersellini's glass animal collection includes approximately 250 pieces, produced by Murano glass masters during the 20th

It was so created an imaginary dialogue between natural specimens, some of which were large-scale, and their glass imitation, both realistic and imaginative, still not less suggestive due to the plasticity of glass and the expressive and truthful traits that characterize the species.

M.G.D.: Which, in your opinion, was the most effective showcase?

S.C.: One of the most effective showcases was the elephant one, where, next to the great pachyderms, a row of glass elephants in a variety of colour and features was set in the foreground, creating an uncommon colourful herd, yet loaded with exotic, literary and ludic recalls.

M.G.D.: What determined the collector's choices?

S.C.: The glass animals, in addition to the pleasantness of the zoological theme, allowed to trace an itinerary through the venetian glassmaking art of 20th century, parallel to the traditional one, characterized by the constant incentive towards formal and technical innovation, as well as the adaptation to what figurative art, national and international design proposed. The zoo from Murano retraces the Venetian glassmaking art's events, even though from an apparently more frivolous angle, and this is what guided the collector's choices through years of accurate research: from the preference for transparent light

The collection was displayed at the Natural History Museum in Milan that would create an accurate, yet ironic, comparison between real animals and glass animals

Napoleone Martinuzzi, Zecchin-Martinuzzi Vetri Artistici e Mosaici, 1932 ca., Elephant, blown glass blue coated opaline, gold leaf (cat. p. 47, n. 23).

coloured glass in the 1920s, which led both to animals with a slim body and basic outlines, and to animals characterized by a sculptural appearance, emphasized by the use of submerged multi-layered glass with the inclusion of irregular air bubbles, according to 20th century's morals, made with solid glass.

Anyways, the use of gold leaf or powder, and sometimes 'aventurina', created bright and iridescent effects, that brought the animal subject back to its essential dimension and to its species' features.

The animals' ironic traits and expressions, caught in their naturalness as unusual models of a domestic or imaginary fauna, are due to the Venetian glassmaking masters' ability; in fact, they were not foreign to the suggestion offered from advertising's graphic, adventure books' pictures and modern cartoons. It is however undeniable how the Venetian "bestiary", made within the end of 20th century and the beginning of 21st century, created various solutions, all loaded with strong sensory and emotional suggestions, which can be linked to Venetian tradition, as well as to the most risky modernity, capable of creating unexpected solutions and chromatic balance, sometimes desecrating, yet able to intensify the magic of glass.

M.G.D.: What was the choice of the presentation guided by?

S.C.: Partition in families and chronological order were chosen to make presenting the animal collection more agile, in order to understand the different interpretations of the subjects through the years, and in order to trace, although indirectly and almost inadvertently, a journey through the rapid changes of taste that characterized 20th century, as well as understand the grafts of figurative culture and, last but not least, appreciate the freedom in creativity of artists and glassmaking masters. The choice

of forming groups divided depending on the species – from domestic, wild, farm species, fish, winged, to fantastic examples, from sci-fi to mythology – allowed not to lose sight of games and entertainment, which led to the realization of the bestiary, in an extraordinary balance among intents.

M.G.D.: In your opinion, which are the animals that represent better the features of the artist that created them?

S.C.: The animals made by Napoleone Martinuzzi for Venini, created with thick glass, as well as Ercole Barovier's wild animals, made with transparent glass and strongly contrasting filaments, highlighted by spots and other filaments, simulating the softness of fur, allowing to realize how agile the predator is, especially with the ochre tigers, can be distinguished from the other thanks to the subtle irony.

M.G.D.: In which details can the spirit of the era be seen?

S.C.: A series of dogs, agile greyhounds, strong bulldogs, Pekineses and Yorkshire terriers, aristocratic poodles or lively dachshunds, reflect the features and manners of 30's society, as well as aesthetic pleasantness, allowing to sense their owners' nature and lifestyle.

Cover of the exhibition catalogue in Milan, Marsilio Ed., 2016.

During the 50's and up to the end of the 70's artists from Murano began looking for uncommon shapes and experimented chromatic and tonal solutions to represent animals that transcended their real anatomy, preventing the possibility to distinguish reality from imagination.

M.G.D.: How can you summarize the main features of the exhibition?

S.C.: Everything in this exhibition follows the thread of irony: from the imaginative fish bent over itself, designed by Napoleone Martinuzzi in 1928 with 'pulegoso' glass, recalling the marine world, which is soaked in the venetian landscape and culture, a sort of unusual "mask". Equally a large group of farm animals, characterized by anatomical features, colours and expressions, are placed in the same showcase and in an apparent disorder, alluding to real characters of a real farm.

M.G.D.: In your opinion, what is the sense of hosting in such an important natural history museum glass works by 900's artists?

Giorgio Teruzzi: It's in our tradition to create a dialogue with languages other than the scientific one, to which we are used to. From this emerges interesting and original point of views on the natural world.

In the past, we focused many times on figurative art, mainly painting; glass sculpture was a totally new and unusual experience though.

M.G.D.: Which reaction did the many visitors of the museum have?

G.T.: Many of the visitors that usually wouldn't have been particularly interested our museum's themes came specifically to see the new collection, so our exhibit attracted new kinds of audience. I personally was able to observe interest and curiosity in our "normal" audience, seeing "strange" glass animals in the showcases where we usually expect to see taxidermy. In general, all the visitors were fascinated by the works exposed and by the contrast of the context in which the works had been included.

In general all the visitors were fascinated by the works exposed and by the contrast of the context

The participants of the ICOM Glass meeting at the Natural History Museum, Milan 2016.

M.G.D.: In your opinion, are Murano's animals fantasy or is there a true inspiration from the natural world, and, if yes, where can it be found?

G.T.: In my opinion it can be noticed how each artist found a particular feature of an animal species, often setting on the glass a typical expression of their ethology, or sometimes playing with an anthropocentric point of view, aimed to highlight a captivating aspect of the animal.

M.G.D.: Were Murano's animals well-accepted guests, or were they "intruders" in the museum's showcases?

G.T.: It was not difficult to include the works in the permanent zoology displays, whether it was great dioramas, as the one recreating the African savannah with the elephant and the rhino, or showcases dedicated to taxidermy of vertebrates. In particular the small glass sculpture of great mammals like elephants, rhinos, boars or kangaroos, and the "original" taxidermy placed right there created unique and pleasurable contrasts.

M.G.D.: How was the project of the exhibit shared between glass expert curator and the museum's zoologists?

G.T.: I would say it was a model experience, because everyone respected each other's competences, and it resulted in a team job that could use at their best the available structures without changing at all the structure of the permanent exhibits. I believe it was particularly effective realizing a diffused exhibit, with the works scattered throughout the various sections of the museum, from the rooms dedicated to palaeontology with the works recalling animals from the past, to the large domestic animals' showcase in the human evolution room, to the wild species exposed in the zoology rooms. The glass expert recognized some concerns about the "taxidermy coherence" of the zoologists, as well as the struggles, sometimes true feats if acrobatics, to insert the works in showcases already filled by taxidermy, which turned out to be bearable by virtue of the final result, that made, first of all the builders, have fun even before the public.

Translation by Giulia Diani.

Congresses & Exhibitions

GLASS CONGRESSES

2018

Society of Glass Technology
SGT Annual Conference 2018 "Glass and the Meeting of Minds"
Cambridge (UK), Murray Edwards College, 2-5 September 2018
http://cambridge2018.sgt.org/

AIHV - Association Internationale pour l'Histoire du Verre
21st International Congress of the Association Internationale pour l' Histoire du Verre
Istanbul (Turkey), Istanbul University, 3-7 September 2018.
http://aihv21.istanbul.edu.tr/en/_

ICOM Glass International Committee
ICOM GLASS Annual Meeting 2018 "Glass museums and collections in Russia"
Saint Petersburg (Russia), The State Hermitage Museum, 24-29 September 2018.

The 2018 ICOM GLASS Annual Meeting is organized in collaboration with The State Hermitage Museum.
The programme will have a strong emphasis on the magnificent collections of the hosting institution, but it will include the visit to important glass collection in and around the city of St. Petersburg. It will be the first time ICOM GLASS has taken its annual conference in the Russian Federation.
http://network.icom.museum/glass

AFAV - Association française pour l´Archéologie du Verre
33e Rencontres de l'AFAV
Carmaux (Tarn, F), Musée / Centre d'Art / Du Verre, 12-14 octobre 2018.
http://www.museeverre-tarn.com/

A.T.I.V. Associazione dei Tecnici Italiani del Vetro (Association of Italian Glass Technologists)
Annual A.T.I.V. Event 2018
Parma (I), Santa Elisabetta Congress center, November 23rd, 2018
The XXXIII Conference with the title "The Italian Glass Day" will focus on the "Technological development in flat and hollow glass furnaces".
Info: *ativ@ativ-online.it*

2019

Conference cum Workshop on History, Science & Technology of Ancient Indian Glass
Archaeological Sciences Centre, IIT Gandhinagar (India), 21-25th January 2019
http://events.iitgn.ac.in/2019/aig/

ICOM Glass International Committee
ICOM GLASS Annual Meeting 2019
Kyoto (Japan), 1-7 September 2019 (in the frame of the ICOM General Conference 2019).
http://network.icom.museum/glass

GLASS EXHIBITIONS

2018

The GlazenHuis, Lommel (B)
TACTILE
From 28 June to 4 November 2018
Under the denominator 'TACTILE' curator Sue Schiepers brings together different trend-setting glass artworks in a stimulating exhibition. The top work of the exhibition is 'Chado', a life-size glass dress by Karen LaMonte.
http://www.hetglazenhuis.be/

Glasmuseum Frauenau. Staatliches Museum zur Geschichte der Glaskultur (D)
Volkstümliches Glas des 18. Jahrhunderts – Die Sammlung Joos Poschinger – 450 Jahre Tradition in Glas
From 22 April to 4 November 2018
http://glasmuseum-frauenau.de/

Museo del Vetro di Murano (Venice, I)
THE VENICE GLASS WEEK. Mario Bellini for Murano
From September 9 to December 2, 2018

by **Teresa Medici.** VICARTE

LIVIO SEGUSO
From December 15, 2018 to April 28, 2019
http://museovetro.visitmuve.it/

Musée/Centre d'Art/Du Verre, Carmaux (Tarn, F)
Today & Tomorrow, young French glass artists
From 1 April to 15 October 2018
The exhibition presents the creations of 70 artists and designers to reflect a moment of glass in France. It brings together emerging creators with a multitude of expressions: from the design and decorative object to video / performance through sculpture and digital uses.
http://www.museeverre-tarn.com

LWL-Industriemuseum Glashütte Gernheim (D)
Le forme del vetro – Glas des frühen 20. Jahrhunderts aus Murano
From 8 April to 7 October 2018
https://www.lwl.org/industriemuseum/standorte/glashuette-gernheim

Le Stanze del Vetro, Venezia (I)
"The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa 1925-1931"
From 10 September 2018 to 6 January 2019
http://lestanzedelvetro.org/en/

Alexander Tutsek Stiftung, München (D),
"Das Andere Sehen"
From 26 January to 16 November 2018
Sculptures and installations by Tony Cragg, Mona Hatoum, Ki-Ra Kim, Raimund Kummer, Alejandra Seeber, Kiki Smith and Pae White address the perception of others.
www.atstiftung.de

Nationaal Glasmuseum, Leerdam (NL)
"Art Deco Glas, belofte voor het modern"
From 1st of June to 28 of October 2018
https://www.nationaalglasmuseum.nl/

Toledo Museum of Glass, Toledo (US)
"Celebrating Libbey Glass, 1818-2018"
From May 4, 2018 to November 25, 2018, Glass Pavilion
http://www.toledomuseum.org/art/exhibitions/celebrating-libbey-glass-1818-2018-0

Corning Museum of Glass, Corning (NY, USA)
"Glass of the Architects: Vienna, 1900-1937".
A cooperation of the MAK and LE STANZE DEL VETRO.
From June 23, 2018 to January 7, 2019
Approximately 170 objects, including the installation of Josef Hoffmann's complete room "Boudoir d'une grande vedette" (first displayed at the 1937 Paris World Exhibition), illustrate the immense variety of techniques and varied aesthetics of Austrian glass during this period.
https://www.cmog.org/collection/exhibitions/glass-architects-vienna-1900-1937

Real Fábrica de Cristales de La Granja, Segovia (Spain), Fundación Centro Nacional del Vidrio
"Vidrio artístico contemporáneo en Portugal",
a collaboration with the Museo del Vidrio de Marinha Grande (Portugal)
From 22 June 2018 to 28 February 2019
http://www.realfabricadecristales.es/es/exposiciones/vidrio-artistico-contemporaneo-en-portugal

GLASS EVENTS

The Venice Glass Week: Venice, 9th - 16th September 2018
Inside The Venice Glass Week, the **Study Days on Venetian Glass** will be held **from 10th to 12th September** on the theme "*Moulding and Applying Hot Glass through the centuries.*"
http://www.theveniceglassweek.com/tvgw/
http://www.glassinvenice.it/seminars

Biot International Glass festival: Biot (F), from 21st to 23rd September 2018
http://www.biot.fr/biot-international-glass-festival-en/

Altare Glass Fest 2018: Altare (I), April – November 2018
Altare Glass Fest awaits you in 2018 with a monthly appointment. From April to November, one weekend a month, it will be possible to watch master glassmakers from all over the world working in the furnace of Villa Rosa, the house of the Museo dell'Arte Vetraria Altarese.
http://www.museodelvetro.org

10th Coburg Workshop of Glass Art: Kunstsammlungen der Veste Coburg / European Museum of Modern Glass, Schloss Rosenau, Rödental (D), 27 and 28 October 2018
This workshop will focus on glass-engraving techniques. Internationally renowned artists will demonstrate the tricks and skills of their art in the studio. Visitors are invited to watch Alexandra Geyermann, Christian Schmidt and Anne Wenzel as they use the engraving wheel, to follow the progress of their work and to talk with them about engraving and engraving techniques. Works by the artists will be on display in a small exhibition and can be purchased.
https://www.kunstsammlungen-coburg.de

Biennale du Verre: Musée du Verre de Charleroi (B), from 17 to May 2019
http://charleroi-museum.be/agenda/

Book review

Hedvika Sedláčková and Dana Rohanová (eds.), *Renaissance and Baroque Glass from the Central Danube Region*. Archaia Brno, Brno, 2016, pp. 333 + DVD (ISBN 978-80-905546-5-8).
Texts by Dana Zapletalová, Hedvika Sedláčková, Dana Rohanová, Frederik Federmayer, Branislav Lasák, Petra Šimončičová-Koóšová, Kinga Tarksay. Info:
www.archaiabrno.org,
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This project, supported by The Czech Science Foundation, examines archaeological finds of Renaissance glass and the origin of Baroque glassmaking in the Central Danube Region. The book offers an in-depth study on 16th through 18th century glass from Brno and Moravia (Czech Republic), Bratislava (Slovakia), and Vienna and Lower Austria. The aim of this project was to explore the relationship among the three different areas on the basis of their glass production and consumption. The results are already synthetized in the Introduction. Supporting the typological classification of the finds with chemical analyses, it is recognized that style and provenance of the glass reflect both the economic status and the cultural history of the towns. The authors remark that "glass from these cities was as different as their economic conditions and social structures"(p. 15) and also marked by noticeable differences after the 1526 incorporation of the Habsburg monarchy.
The large proportion of glass imported from Venice found in Bratislava is a reflection of the town's growth due to the relocation of the Habsburg's political and administrative bodies after the occupation of Hungary by the Ottoman Empire. Brno and Vienna, on the contrary, depended mainly on glass of local and/or regional origins: cheaper in Brno, of high quality in Vienna, the flourishing capital of the monarchy.
The book is divided in three sections.

- Section 1, "Glass in cultural and historical context", is meant to provide the reader with overviews of the glass collections

by **Teresa Medici.** VICARTE

studied for the project and historical information needed for interpretation and comprehension. Finds from each selected region are discussed separately, tracking the production and consumption of glass from Renaissance to the birth of Bohemian crystal glass in the 18th century.

- Section 2, "Catalogue", contains a typological classification of the finds, grouped in object-type categories such as plates-cups-bowls, serving vessels (ewers, jugs, table bottles, pilgrim bottles, *Kuttrolfs*, carafes, and vases), drinking glass (beakers, tankards, goblets, and their lids), funny vessels and toys, utility glass (lens-shaped bottles, inkpots, lamps, hygiene and laboratory glass, buttons, lens), storage bottles, and window glass. The 100-plus pages offer a general short description of several objects, including a color photograph and sometimes a drawing. In addition the chronology and a synthesis of the chemical composition, when available, are also reported. From luxurious enameled and gilded goblets to objects of everyday use, the selected assemblages cover a huge variety of shapes and decoration techniques. For most of the types, it is possible to follow the stylistic and technological transition from Renaissance to Baroque. The large number of color photographs makes evident, beside the colorless glass, the popularity of colored glass, mainly blue or opaque red. A vast representation of thick-walled crystal glass with cut decoration is also included.

- Chapter 3, "Chemical Composition of Glass", discusses the results of the chemical analyses made by XRF and SEM/EDS on a selection of ca 400 finds. The composition of the objects is compared with the composition of samples from the Moravian and Hungarian glasshouses, from the glasshouse in Hall, Tyrol, and from literature. Special sections are devoted to window glass, bottles, glass with high content of alumina, and colored glass (purple, blue, opaque red, opaque blue-white, enameled and gilded glass, filigree glass).

An analytical investigation was performed with the double objective of identifying the origin of the considered glass assemblages and following the evolution of the glassmaking technology in the region. Collected data allow researchers to confirm that some pieces, found in Bratislava, are soda-lime glass imported from Venice and Antwerp, while the great majority of the analyzed specimens are made of potash glass of regional production, using beech ash as a flux and sodium salt as a refining agent from the end of the 16th century onward. Import of potash glass from Germany and today's Hungary was also noted. A big change occurred at the end of the 17th – 18th century, when ash was no longer used and sodium salt was replaced by arsenic trioxide to produce potash crystal. The chapter includes a section on weathering and conservation processes of archaeological glass and 38 tables with the photos and the chemical composition (in major and minor oxides) of each analyzed fragment.

The complete series of glass drawings are stored in the accompanying DVD with some examples illustrated in the book. The DVD also contains tables of the types found in Brno, Bratislava and Vienna. Readers need to be aware that some references in the text refer to drawings appearing only on the DVD. This was not indicated in the book, except for a small mention in the index that can easily be missed.
This publication is the welcome result of a longstanding and successful collaboration between archaeologists, historians and chemists. Scholars interested in modern archaeological glass in Europe will find this book an extremely rich repertoire, helpful with identifying and understanding a wide variety of finds dating from the 16th to the 18th century.

Catalogues of glass collections made available for download by the Metropolitan Museum of Art, New York, USA, and the Museum of the Alhambra, Granada, Spain

The new catalogue of the Cypriot ancient glass from the Cesnola Collection at the MET and the catalogue of the exhibition "El vidrio en la Alhambra. Desde el periodo nazarí hasta el siglo XVII", held in Granada in 2016, are available for free download:

- Christopher S. Lightfoot, The Cesnola Collection of Cypriot Art: Ancient Glass, New York: The Metropolitan Museum of Art, New Haven: Yale University Press, 2017, pp. 350.
The Cesnola Collection of antiquities from Cyprus represents the first large group of ancient Mediterranean works from prehistoric through Roman times to enter the Metropolitan Museum's collection. This catalogue, which focuses on Cypriot glass, contains over 500 works dating from the Late Bronze Age to the Early Byzantine period (ca. 1500 B.C.–ca. A.D. 625).
Illustrations of each object are accompanied by a catalogue entry, including references to comparative works.
The digital format of the book can be downloaded free of charge at:
https://www.metmuseum.org/art/metpublications/The_Cesnola_Collection_of_Cypriot_Art_Ancient_Glass#
- Isabel Cambil Campaña (text) and Purificación Marinetto Sánchez (coordination), El vidrio en la Alhambra. Desde el periodo nazarí hasta el siglo XVII, Granada: Patronato de la Alhambra y Generalife, 2016, pp. 188 (in Spanish).

The glass collection stored in the Museum of Alhambra, created in 1870, originated from archaeological excavations conducted in the palace over the years. Although most of the material is devoid of proper archaeological information, it constitutes an important assemblage, recording the use of glass in the palace from the Nasrid to the Royal Court that occupied the place after 1492. Published in occasion of an exhibition held from May 2016 to March 2017, the catalogue is the most extensive publication concerning the collections of architectural glass (window glass), glass bracelets and everyday glass vessels, as bottles or beakers, spanning from Nasrid to façon de Venise glass. Also specimens identified as local production, from the glasshouses in Castril de la Peña (Granada), are included.
The digital format of the book can be downloaded free of charge from the platform Calameo at:
https://pt.calameo.com/

ICOM Glass annual meeting in Milan, 2016


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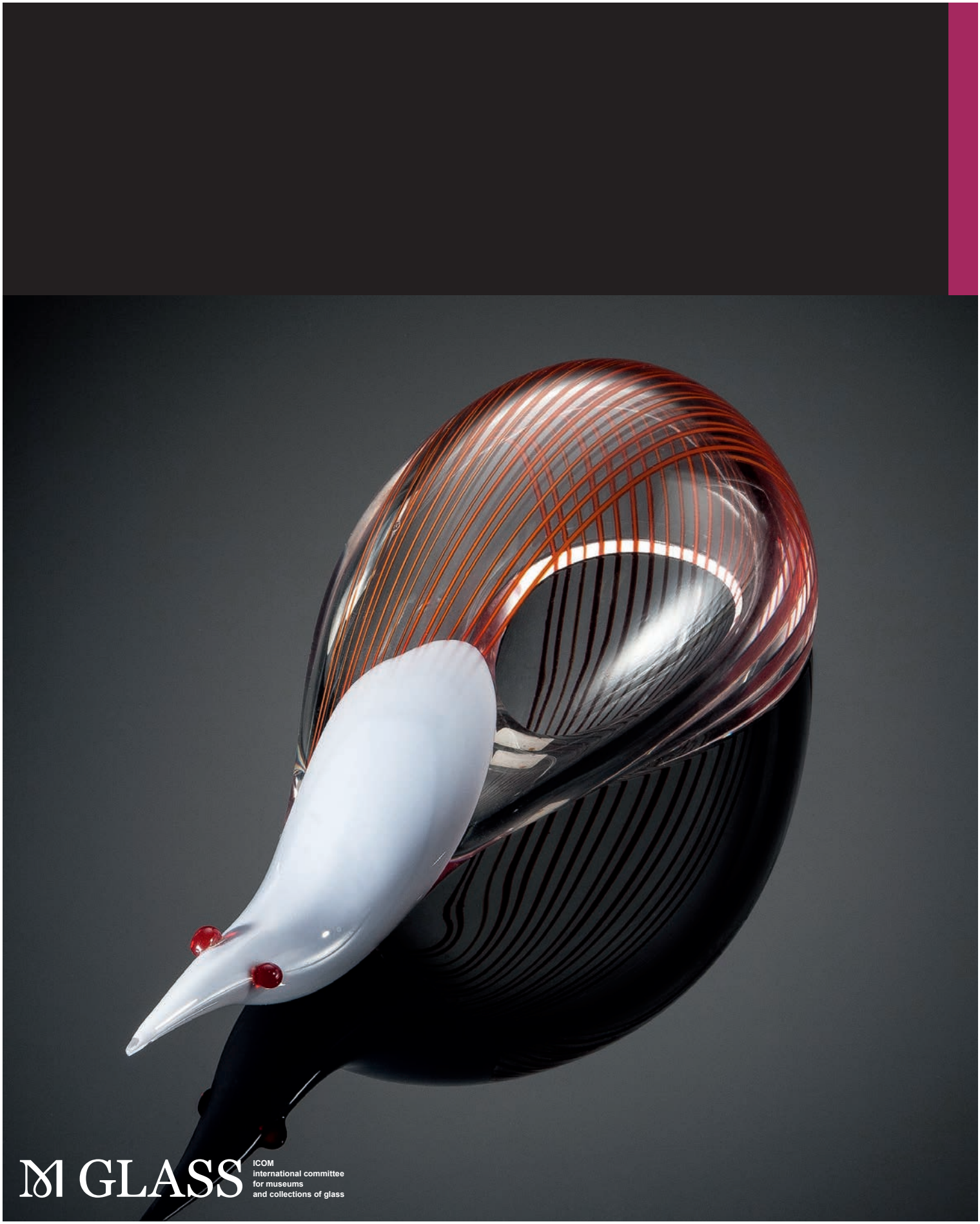
Corning, NY, USA
www.cmog.org

Audrey WHITTY
USA

TOLEDO MUSEUM OF ART
Toledo OH USA
http://www.toledomuseum.org/



ICOM GLASS

ICOM
international committee
for museums
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