

# ICOM GLASS ANNUAL MEETING, 2017

SARS-POTERIE. NORTHERN FRANCE AND BELGIUM

16-20 OCTOBER

*New museums : documenting and reviving glass-making traditions*

## ABSTRACTS

### **Georges Despret (1862-1952) , l'aventure artistique d'un industriel verrier.**

Anne-Laure Carré. Musée des arts et métiers – CNAM – Paris

En reprenant les rênes de la glacerie de Jeumont fondée par son oncle Hector Despret, le jeune ingénieur des mines de Liège n'a de cesse de vouloir améliorer l'outil industriel et diversifier l'offre de produits. Il taille une place à la Compagnie des glaces et verres spéciaux du Nord de la France dans le paysage très cartellisé des glaceries européennes. Cependant, sa figure dépasse le cadre régional de par ses connexions politiques et ses intérêts annexes, c'est aussi un capitaine d'industrie, qui se laisse tenter, au tournant du siècle par une collaboration artistique autour de la pâte de verre.

### **Une histoire, un Musée, une collection...**

Catherine Thomas. Musée du Verre de Charleroi, France

Le Musée du Verre de Charleroi présente une spécificité toute particulière en Wallonie. En effet, il est le lieu de rencontre du passé et l'avenir de la matière *verre* mais aussi la mémoire vivante de l'histoire de son industrie en Wallonie, qui est extrêmement riche et qui fait partie intégrante de la construction de l'identité de notre région. Préserver cette histoire mais aussi la valoriser participent aux missions essentielles de notre institution.

L'accroissement des collections se focalise sur plusieurs points. Il y a d'abord la nécessité d'une actualisation permanente de celles-ci par l'acquisition de créations contemporaines et de témoins de l'innovation technologique du verre. Des pièces illustrant les étapes incontournables de l'histoire du verre font l'objet de toutes les attentions de même que les archives qui font écho à la mémoire verrière du territoire.

A travers ces pages, nous invitons le public à lire deux histoires extraordinaires: celle du verre d'abord, dans sa relation avec l'humain, celle du verre ensuite, dans ce qu'il a pu faire de Charleroi pour son rayonnement passé et son identité d'aujourd'hui.

### **Issues of Identity in Contemporary Israeli Glass**

Henrietta Eliezer Brunner. Glass Pavilion, Eretz Israel Museum, Tel Aviv

The Eretz Israel Museum in Tel Aviv is a multidisciplinary museum focusing on the history and culture of the Land of Israel and neighboring countries through exhibits in the fields of archeology, ethnography, folklore, traditional crafts, and popular art. The Glass Pavilion opened to the public in 1959 to house the ancient glass collection of the Museum's founder Dr. Walter Moses. Over the years a sizable collection of European and modern glass has been formed through gifts and legacies. Parts of the collection can be viewed in the national portal of Israeli museums.

### **The Museum of West Bohemia in Pilsen**

Jan MERGL. Museum of West Bohemia

The Museum of West Bohemia in Pilsen is one of the oldest museums in the Czech Republic. Established in 1878 as the Municipal Museum, it has held art collections, industrial

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collections and historical collections. In 1888 the collections were divided into two separate museums – a historical museum and a museum of decorative arts. Architect Josef Škorpil, one of the period's most experienced museum specialists, was appointed director of the new decorative arts museum and under his leadership Pilsen's decorative arts collections flourished. By 1900 it was not only one of the largest, but also one of the best in all of Bohemia. To house the growing collections, Škorpil designed a new and at the time thoroughly modern museum, which was completed in 1901. After a long period of planning, the permanent exhibition opened in 1913.

### **Momignies, Beauwelz, Macquenoise : du verre au rêve**

Jannette Lefranq

Quand Anne Van Latum m'a demandé de parler à ces rencontres de Sars-Poteries, en tant que voisine, et en me rappelant l'importance de l'ancrage local, j'ai pensé qu'il serait intéressant de revenir sur l'histoire - « extraordinaire » - de la verrerie dans trois localités voisines, bien que situées au-delà de la frontière. Il s'agit de Momignies, Beauwelz et Macquenoise, depuis longtemps réunies en une même entité communale : Momignies, dans le sud de la province de Hainaut, en Belgique.

Sars-Poterie, dans le département du Nord, n'a pas toujours été française : cette petite ville était jadis, et jusqu'au règne de Louis XIV, située également dans le comté de Hainaut, dépendant alors des Pays-Bas méridionaux.

### **Holding on the past, preparing for the future: glass and stained glass collection in the State Pushkin Museum of Fine arts.**

Oxana Lopatina, Moscow, Russian Federation

The State Pushkin Museum of Fine arts, former Alexander III museum is rather young museum according to the European standards. It was founded in the end of the 19<sup>th</sup> century and opened to the public during the reign of the last Russian Emperor Nicholas II in 1912.

Primary the museum was conceived to be a special educational institution by the Moscow University, but it has been grown up into the largest museum of the west European art in Russia, the second one after the State Hermitage Museum in Saint Petersburg. Now it houses the brilliant collection of old masters paintings and French impressionists and postimpressionists gathered by famous Russian industrialists Sergei Shukin and Ivan Morozov which is considered to be one of the best in the world.

The State Pushkin Museum of fine arts is under the reconstruction in 2020 it will be opened to the public with completely new exposition where we would like to pay special attention to the glass objects itself and glass collecting in Russia.

My report is a sight through the collection and its origins, the attempt to overthink the new exposition in anticipation of the end of museum's reconstruction.

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During the 20<sup>th</sup> century the museum glass collection was hidden among the treasures of the picture gallery and it was not exhibited in all its beauty and significance. It was not very much known to the public as well to the scholars.

Despite that the Pushkin Museum of Fine art glass collection is very specific and different from the other glass collection in Russian.

The special feature of the museum collection is a rare for Russia corpus of German, Swiss and Dutch stained glass panels dating back to the 16-17<sup>th</sup> century among which we have discovered several Augustin Hirsfogel' workshop glass panels, some Swiss panels created on the Christoph Murer's, Ieronimus Lang's etc. drawings.

The glass vessels collection is connected with the most important names in the history of Russian glass manufacturing and collecting in the second half of the 19 - 20<sup>th</sup> centuries.

Its origins are connected with the name of Yuri Netchaev-Malzov, Russian maecenas and the owner of the greatest glass factory in Russian Empire in Gus' Hrustalny near old Vladimir town, which produced artistic glass and glass vessels for domestic use, the objects that are considered the pride of Russian glass production in the 19<sup>th</sup> century. His financial support was most important contribution for erecting the museum building and as well as the acquisition of the first exhibits, among which there are the luxurious mosaics by Murano glass and mosaic company Salviati.

Finally Fedor Lemkul's glass collection from antiquity till the end of the 19 century is a nuclear of our glass vessels representation, among which we can find some extraordinary pieces. The collection was formed during the Soviet period from the remains of aristocratic collections and showing the unique collecting phenomenon.

### **Czech Glass. What's Up?**

Milan Hlaveš, Museum of Decorative Arts in Prague

In the recent years, following a period of decline, Czech glass has been experiencing a revival. Glass has become all the vogue. Demand for luxury, hand-made products has been a long-lasting trend. Engaging professional designers by individual firms is a matter of fact. Many companies have come to realize that apart from aesthetic qualities, the work of designers can also bring success in the form of no small profits. And profit generates more profit. One such case in point is the production of designer lights and lighting fixtures, which is undergoing a boom. Customers also seek and find quality in glassworks producing large series of functional glassware. Czech glass is in demand not only for its material properties but also for the superb skills of Czech artisans and technologists – aspects that the field has been enjoying thanks to its centuries-old tradition, the country's outstanding vocational education system and a well-established market for its goods. Czech glassmaking offers every possible method of glass production, in an internationally remarkable diversity and concentration. Currently, this industrial branch is in fine economic and manufacturing condition, and is thus prepared for a great variety of designer ideas. These endow glass with yet another of its added values, enriching it with artistic creativity and, in turn, with a mark of excellence. Artistically, designers who create objects in their studios are also faring well. Besides the generation of world-renowned artists, the middle-aged generation of glassmakers

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has also much to offer. Members of the youngest generation – university students and recent graduates – are also highly original in their work, many of whom participate in international competitions. Then there are museums, civic groups and private persons, who are likewise actively involved in glass, both at home and abroad. The recent past has been witness to many excellent exhibitions, publications, symposia and other glass-related events. Noteworthy among them are the comprehensive International Triennial of Glass and Jewellery, prepared by the Museum of Glass and Jewellery in Jablonec nad Nisou, the exhibition organized by the Museum of Decorative Art in Prague in China in ten different venues that was visited by more than 2 300 000 visitors, the Stanislav Libenský Award competition, the exhibition and book commemorating the 160th anniversary of the Moser glass company and, last but not least, the International Glass Symposium (IGS) held in Nový Bor that is the largest such event in the world.

### **GLASS AND LIGHT: TRANSPARENCY, TRANSLUCITY AND OPACITY IN CONTEMPORARY ART**

Regina Lara

We present some reflections on the exhibition GLASS AND LIGHT: TRANSPARENCY, TRANSLUCITY AND OPACITY, held at The Marinha Grande Museum of Glass in April 2017, the result of postdoctoral research in a theoretical and practical approach by Regina Lara at VICARTE - Glass and Ceramics for the Arts, a partnership between the Faculty of Sciences and Technology, NOVA University of Lisbon and the Faculty of Fine Arts, University of Lisbon, under the supervision of Teresa Almeida.

The exhibition establishes the creative dialogue between four artists, the author Regina Lara (Brazil), Teresa Almeida (Portugal), Mare Saare (Estonia) and Suzannah Vaughan (Ireland). Each of the artists, following their natural expressive trails, collaborates so that the public perceives the multidimensionality of glass in its contemporary expression.

The concepts that led to the processes of creation of these works are inspired by the relations between the different degrees of intensity of light and the density of glass matter. Opacity, the attribute of the density of matter in its different degrees of relation to light, promotes the absorption or refraction of the luminous arcs - determining the surface color of objects. The translucency of the glass allows the light to cross an object, however, with a relative glare of elements opposed to the observer's point of view. Transparency, in turn, allows light to traverse objects - allowing a clear and concomitant visualization of objects and their scenarios - in crystalline overlapping of the elements.

The Glass Museum of Marinha Grande, Portugal, preserves and disseminates the glass as material of artistic, aesthetic and industrial expression, as well as a factor of identity and cultural and social meaning. Specifically dedicated to the study of art, crafts and glass industry, it offers a diversified cultural program, and the possibility of getting to know a glass production and decoration workshop with local artists and craftsmen, who work in various techniques and where possible Know the practice of glass activity in atelier.

Two distinct exhibition spaces are part of the Stephens Heritage, the former Royal Glass Factory of Marinha Grande: the Stephens Palace, where there is a permanent exhibition showing the knowledge of the Portuguese glass industry since the mid-17th century, and the

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NAC- The Contemporary Glass Art Center, recently installed in a modern three-store glass and steel building (2013), with works representing some 25 years of glass of contemporary plastic expression held in Portugal, as well as a selection of glass works by international artists that have been acquired or Donated to the museum collection.

The critical study of this exhibition intends to demonstrate some curatorial possibilities of contemporary art, as well as to show some examples of The Marinha Grande Museum of Glass 's cultural action policy, which hosted an exhibition that results from academic research.

### **Glass as an interface between art and the city: Artistic interventions by Alex Flemming**

Joana Silveira Mello Martins

Sao Paulo is a huge metropolitan city, that has received immigrants from all over the world — starting by the Portuguese who came on the XVI century bringing Africans as slaves; by the end of the XIX century Italian, Japanese and German people arrived to work in the fields; and recently, Lebanese, Haitian, Congolese and others. Besides that, because is the biggest and richest city of the country, it receives migrants from all Brazilian territory who search for opportunities. The result can be seen on the streets, on the cultural and ethnic diversity that the population brings on its skin, face, clothing, food, music, religions, accent and way of life.

Foreigners identify each other and seek to be around the ones with resembling origins, therefore in Sao Paulo, as in other global cities, there are Italian, Arab and Asian neighborhoods. But when it comes to public and collective spaces, urban equipments as libraries and metro stations, the miscegenation becomes evident. Brazilian people think that they can handle this ethnic multiplicity but, as in other countries, the diversity causes differences and prejudice that are pointed by art over the years, most times in a critical way. The Sumaré Series (1998) by Alex Flemming is a group of anonymous portraits printed with serigraphy on big glass panels arranged vertically on the platforms of the metro station that names the art work. Over the portraits were written poem verses by famous Brazilian authors. With architectonic scale and a strong interaction with the wide view — once the station is a bridge crossing a huge urban vale over a busy avenue — bringing the Brazilian diversity as the main subject.

On the Library Series (2016), Flemming offers 16 new portraits printed on the Mario de Andrade Library, one of the most important public equipment of the city. This time, though, the portraits revealing library employees and users. The interaction given by the transparency of those huge glass panels is no longer with the view, but with the massive buildings of the city centre and people who walk around there.

By taking art to the streets, beyond institutional limits as in museums and galleries, the artist tries a rapprochement between the spectator — who, first of all, is a pedestrian — and the world around it. Flemming takes advantage of a glass notable characteristic, the transparency, and forms layers that relate the public space, the spectator, the art work and the city. This research comes from observation by walking, looking and reading the city. Also from thinking about the relation between the art work, architecture and the urban space; and, mainly, in the glass part as constructive element and, at the same time, as art.

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### **The Glass Language: a curatorial question**

Marcos Rizolli

Historically the languages – resources of the communication and human expression - were first perceived and classified by their sensorial dimensions in perceptual-cerebral relations. As soon, they were organized between the verbal (spoken and written) and the non-verbal (visual, sound, corporal). From the languages and their codes emerged, after, the artistic modalities: The drawing, the painting, the sculpture - to be only in the sphere of visibility, for it will be from the broad and complex universe of visual language that I intend to extract my argument from reflection, for this article.

The Visual Arts were originally perceived, distinguished and analyzed from their materialities. The material elements with which artists have been engrossed over time have often shaped the ways of understanding the artistic phenomenon itself – the oil painting, for example, widespread throughout Europe at the origin of the Renaissance, has been able to guide figurative forms new levels of image. However, the language of painting, even if renewed, remained faithful to the structures of the universal figure-&-background relationship. We have not seen, then, a new language - and, we have seen, the innovation in language - in visibility and technology.

But, I want to claim here is something I would like to name the **Glass Language**. Certainly we know that the Art of Glass, is inserted in the framework of the Visual Language. At last, the vitreous expressions are structured from the operational dimension of lines, shapes, colors, figures, compositions - two-dimensional or three-dimensional. Therefore, we should accept that, just as the materialities of painting or sculpture, understanding all techniques and all procedures, glass would then be one among all artistic materialities.

### **Le verre en Grande Thiérache, Le vif souvenir d'une industrie presque passée**

Stéphane Palaude. Président de l'AMAVERRÉ

Rien ne nous permet d'abonder dans le sens de l'existence de verreries gallo-romaines dans cette région européenne limitrophe de la France et de la Belgique qu'est la Grande Thiérache sise à cheval entre Hainaut belge et Avesnois-Thiérache français. En revanche, la présence des premiers maîtres-verriers est attestée dans la seconde moitié du XIV<sup>e</sup> siècle du côté belge. Cent ans plus tard, à la faveur de la reconquête des terres reboisées naturellement du fait de la longueur des guerres, l'artisanat du verre croît dans cette aire géographique spécifique. En effet, du côté français, les moines des abbayes locales appellent des maîtres-verriers afin de brûler un maximum de bois issu du défrichement. Et lorsque ce combustible cesse d'être celui industriel au milieu du XIX<sup>e</sup> siècle, la verrerie n'abandonne pas ces contrées, bien au contraire. Tous les types de verre y sont produits : verre à vitres, glace, gobeletterie, flaconnage, bouteilles y compris champenoises, verrerie artistique... Aujourd'hui, ne demeurent plus qu'une flaconnerie, à Momignies (B), et une glacerie, à Boussois (F). Toutefois, il est impossible de taire 600 ans d'art du verre en ces lieux, art dont la dernière expression, celle des ouvriers verriers eux-mêmes pour eux-mêmes, se retrouve à Sars-Poteries dans les bousillés.

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**Musée/Centre d'art du verre (MCDAV)**

**CARMAUX (Tarn, 81). Un musée vivant : Réactiver le patrimoine**

Introduction : 1 musée, 1 centre d'art, 1 centre de conservation et d'étude

À Carmaux, s'associent un musée, un centre d'art et un CCE, dédiés au verre, alliant patrimoine et usages du verre dans l'art contemporain. La vocation scientifique et culturelle du Musée/Centre d'art du verre est, dans un même projet, d'associer conservation et valorisation du patrimoine verrier du Sud-ouest languedocien depuis l'Antiquité et de contribuer à dynamiser la création contemporaine dans le domaine du verre en France et à l'étranger.<sup>12</sup>

II. Un musée de site : le domaine de la verrerie

Le MCDAV est situé au domaine de la verrerie, à Carmaux dans le Tarn, en lieu et place d'une ancienne verrerie royale, créée au XVIIIe siècle.

Lieu de vie et de travail de la famille de Solages<sup>1</sup> jusqu'en 1964, il sera le coeur des activités industrielles et des enjeux de pouvoir à l'oeuvre dans le Carmausin de la seconde moitié du XVIIIe jusqu'au XXe siècle. Il sera le théâtre des luttes ouvrières du XIXe siècle, lorsque Jean Jaurès était député de Carmaux. Le célèbre tribun aidera les verriers de Carmaux à créer une verrerie en autogestion à Albi : la VOA (Verrerie Ouvrière d'Albi). Toujours en activité, elle emploie 300 ouvriers, et collabore avec des designers comme Philippe Starck, ou encore la créatrice de mode Chantal Thomas.

Atypique, ce domaine abrite dès sa construction en 1754 par le Chevalier de Solages<sup>2</sup> une verrerie, un château, une chapelle, une écurie, des puits de mine, une glacière, des bâtiments administratifs, un pavillon de chasse (XIXe)... Témoignant de la volonté d'entreprise de cette famille aristocratique dont la devise était «Sol agens» (soleil agissant).

Aujourd'hui, le MCDAV valorise, conserve et réactive ce patrimoine rare.