

Reviews on

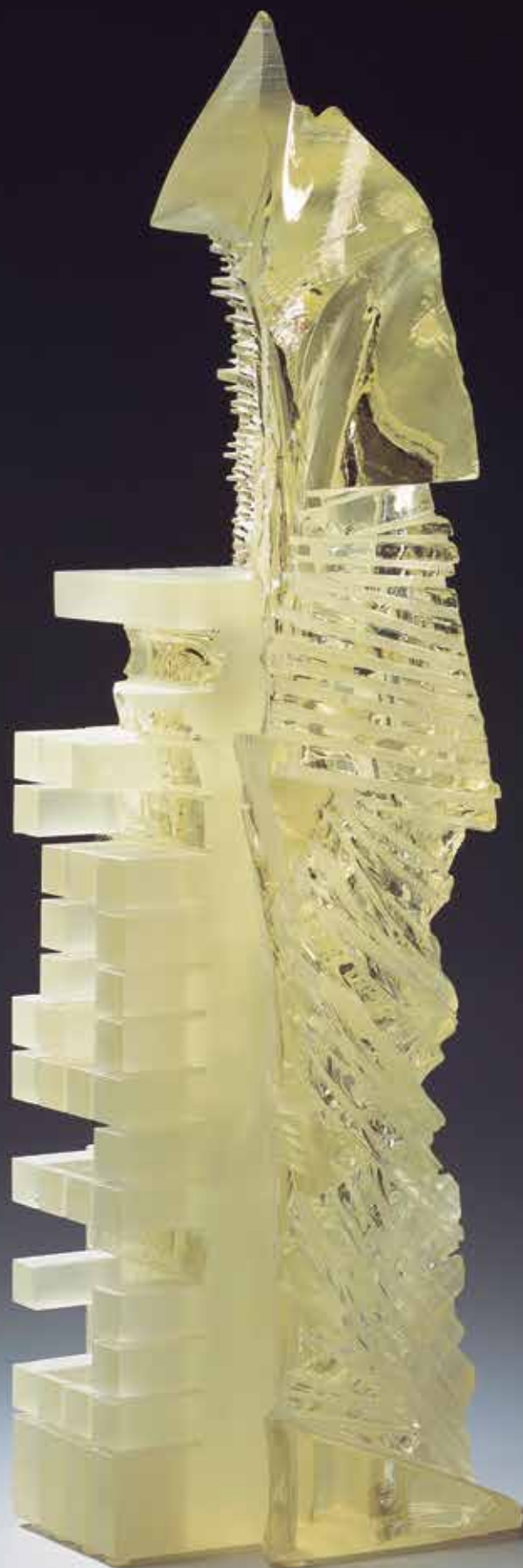
# GLASS

Nº 5 | 2016

**ICOM Glass**

Lectures: **ICOM Glass Annual Meeting in  
Romania, 2014**





Matei Negreanu, Maison Stéle, 2004. Coll. MusVerre © Paul Louis.

Edit

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Avrig Glass Factory. Avrig, Romania.



# FOREWORD

Dear Colleagues and Friends,

It is a pleasure to present the fifth 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.

In 2016, ICOM GLASS held its annual meeting as part of the ICOM 24<sup>th</sup> GENERAL CONFERENCE in Milan. We participated in general activities and plenary sessions and in addition, ICOM GLASS organised its own programme of museum visits and break away sessions. We were particularly pleased to share a session themed “Cooperation and sharing in the decorative arts” with ICDAD. During the ICOM GLASS General Assembly we held our board elections and the Chairperson, Secretary and Treasurer were all re-elected for further three years. Thirty ICOM members participated as well as seven non-members and sixteen members presented a paper. Participants came from seventeen different countries, including five non-European countries. For the first time we had representatives from Egypt, Iran and Guatemala.

During 2016 we continued to build our Website. <http://network.icom.museum/glass>. We have continued our effort to add scans of historic ICOM GLASS Newsletters. We have now exhausted our own archive and would like to ask our members if they might have some past issues of the Newsletters that are not included on our Website? <http://network.icom.museum/glass/our-publications/annual-newsletter/>. We are looking for the issue from 1989 and any Newsletter or programme of our meetings before 1985!

Our voting membership rose from 110 to 114 this year, representing twenty-seven different countries. Non-voting membership also increased from 104 in 2015 to 112 in 2016. In this issue of *Reviews on Glass* we publish a selection of the papers presented at the ICOM GLASS 2014 annual meeting in Romania, hosted by the Oltenia Museum in Craiova and organised by our member Simona Gheorghe. We present papers about Slovenian reverse glass painting and contemporary glass; stained glass in Sao Paulo; the prestigious Coburg Glass prize 2014; and the European Glass Experience (EGE), a European contemporary glass art project that provides young artists the opportunity to show their works internationally. A number of specialised glass museums is involved with this initiative.

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 for editing and putting together this wonderful issue.

Reino Liefkes, Chairperson ICOM International Glass Committee

# Painting on



# LECTURES

Icom International Glass Committee annual meeting 2014 was held in Romania from 6<sup>th</sup> to the 10<sup>th</sup> of October by the kind invitation of Icom Romania and the Oltenia Museum in Craiova. It was organised by our member Simona Gheorghe.

The lecture program was held at the Museum of Oltenia. Elena Bajenaru of the Museum of Fagaras Land, spoke about Transylvanian reverse glass painting workshops. Catalin Davidescu, the curator of the Romanian glass art exhibition spoke to us about the present state of Art Glass in the country. There was a last minute addition to the programme by Alina Mandai, who spoke about glass in Brasov. In this issue we publish a selection of lectures given at this meeting.

# Glass as part of Folk Art

**Jože Rataj.** Pokrajinski muzej Celje

Painting on glass is one of the highest achievements of folk art, a form in German known as *Hinterglasmalerei* or “reverse glass painting”. The technique of painting “behind glass” is among the oldest glass-decorating techniques. The first examples date from the second century BC, when the technique was used to decorate glass hollowware. Roman legionaries brought this technique to the East, where it survived for several centuries

following the decline of the Western Roman Empire. The technique returned to Western Europe at the time of the Crusades, when monasteries became the main pillars of culture in the West. The subject-matter of paintings in this period was exclusively religious and gold was used in abundance. This meant that the circle of users was limited to ruling houses and churches. Later on, gold slowly began to disappear from

paintings, a development that allowed paintings on glass to find a place in the homes of burghers – the urban middle class.

Glass production boomed in the second half of the eighteenth century, with a consequent fall in the price of glass. A number of centres around central Europe began producing paintings on glass for the rural population in this period. Workshops appeared in the Oberammergau district in



*Jesus and John the Baptist. Pokrajinski muzej Celje. The village Sandl on Upper Austria, 1840-1860.*

Upper Bavaria, the Upper Palatine Forest (Český les) area of Bohemia, Upper Austria, and Moravia. Glass painters in forest glassworks or nearby villages began painting on hollowware but also glass plates decorated with religious images. Many glassmakers set about learning similar techniques, seeing this as a way of earning extra money. This led to the development of domestic crafts. Across the German, Bohemian and Austrian lands, self-taught peasants working at home in their own workshops and began to establish themselves alongside trained glass painters. The paintings of the latter had a genuinely popular character, because the glass painters adapted their work to the tastes of the rural population.

A period of crisis in the second half of the eighteenth century led to a decline in the sale of glassware. As a result, glassblowers found themselves compelled to seek new sources of income. The answer lay in painting pilgrim images or paintings on glass. The Upper Palatine-Bavarian Forest region and the contiguous Mühlviertel region of Upper Austria became a refuge for numerous glassmakers, who moved here as a result of the boom in glass manufactories. Pohoří (Bucher) in the Upper Palatine Forest became an important centre. In the nineteenth century the first master glass painters settled in the village of Sandl in Upper Austria's Mühlviertel region. This village became one of the biggest centres of this technique, with

several families engaging in reverse glass painting for decades. The tradition lives on here today.

From Bavaria and the Tyrol, painting on glass spread towards the south as far as the Slovene lands. We find painting workshops on Slovene soil from the second half of the eighteenth century and right up to the mid-nineteenth century. The earliest information about painting on glass tell us that the first paintings came from the glassworks in Čepovan. Travelling salesmen sold these pieces in towns and villages around the country. Whether these were in fact reverse glass paintings is not entirely clear, but it is known that these glassworks also applied painted decoration to drinking glasses and bottles. Workshops later appeared in the valley of Poljanska Dolina, around Bohinj and in the Škofja Loka area. The most prominent exponent of the technique in this area was the so-called Master of Clumsy Drawing, who is better known for his painted beehive panels. The outlines in the Master of Clumsy Drawing's paintings are red-brown in colour, while the backgrounds are either dirty white or ochre. The decorative flowers are tulip-shaped or in the form of a half-quatrefoil. The most characteristic element is his cartouche, which is either oval or rectangular in shape. The inner part of the oval is bordered by a draped curtain creating a garland



effect. The outer part of the oval or rectangle is surrounded by decorative flowers in the form of a half-quatrefoil. The Master's works can be found at the Loka Museum in Škofja Loka, the Gorenjska Museum in Kranj and the Slovene Ethnographic Museum.

The best-known glass painter, aside from the Master of Clumsy Drawing, was Micka from Selca in the valley of Selška Dolina. The workshop is known for the smooth, oval outlines of the bodies and faces in the paintings it produced. The decorative flowers are star-shaped, swirly or tulip-shaped. The cartouche used by the Selca workshop consists of two spiral columns supporting an archivolt on which a gilded basket rests. Rising out of the basket is a rosette, which terminates on either side in two tulip-shaped flowers. The paintings from this workshop always have an inscription below the cartouche.

Given that glass production in Lower Styria flourished in this period in areas such as Pohorje, Kozjansko, the Savinja Valley, Zasavje and Kočevsko, it is unfortunate that we do not have any information about the local glass painters or workshops. The majority of the materials of this kind were brought to the towns and villages of Slovenia by peddlers. These peddlers carried their wares from house to house on wooden stretchers. Surviving



*St. Barbara. Pokrajinski muzej Celje. The village Sandl on Upper Austria, around 1840.*

information confirms that a large proportion of rural homes were decorated with paintings that arrived in this country as peddlers' wares from workshops in Sandl.

Paintings from this village became known across a considerable part of the

Habsburg Monarchy. They were also sold in the towns and villages of Slovenia and there were warehouses for the distribution of the paintings in Ptuj, Celje, Laško and Maribor. Archival documents reveal the names of peddlers such as Oswald Lakitsch and Pessiak of Ptuj, Georg Vogina of Maribor



and Christoph Glitsch and Benedikt Petini of Celje.

The reverse glass paintings were painted in the *izba* or parlour, which became a kind of workshop. A broad shelf about

a metre wide was placed below the windows and served as a painting table. The painter painted by the window in order to make the best use of the daylight. Wood splinters were burnt in a hanging grate

suspended from the ceiling. This grate had a dual function. On the one hand, it served to provide light, while on the other “hat” or hood hung above the grate and collected soot. The painter then used the soot to prepare black paint. At the same time the “hat” prevented sparks from escaping into the ceiling.

Another element in the room was a stone slab, most often marble, on which the painter prepared the paints. Raw materials were pulverised using a stone pestle, after which the painter would add linseed oil, water and gum arabic. For the most part, painters used natural paints which they made themselves at home. A brick ground into dust was the basis for a brick red colour, clay was used to make ochre, plant sap to make green, and soot to make black. The only colour they were unable to make was blue, and gold leaf, which they had to purchase. The leaves were not particularly expensive and were even used to gild the walnuts that were used as Christmas tree decorations.

Painting on glass was done in reverse order compared to ordinary painting on canvas or paper. The paintings were painted on thin, hand-rolled glass plates that were usually slightly undulating and contained bubbles in the glass. The panes of glass had a greenish tinge, which was the result of the use of potash. This green tinge and the undulating glass gave the

paintings a special charm. In the early twentieth century painters began to use machine-rolled glass plates, which were thicker and smoother. The glass plates ranged in size from 13 x 19 cm to 39 x 45 cm. Larger paintings occasionally appeared, but these were an exception.

When making the paintings, line drawings served as models to be copied. Before starting to paint, the painter coated the glass plates with ox bile. The outlines were drawn onto the glass using watercolours, to which gum arabic was added to improve durability. The empty space between the outlines was painted with oil paints, where natural materials were mixed with linseed oil. The durability of these paints varied. Green was among the least durable colours in that it was the quickest to flake and decompose in the presence of bacteria. The master painter would do the outlines and shading, while his assistants or apprentices would take on the less demanding work. They began with the application of glazes that let light through; then they would apply oil paint to the larger areas of colour between the outlines; finally, they would apply the finishing layer of oil paint which served as a background and at the same time as protection against damp. Accents were added to figures and ornamentation. The overall effect was thus achieved through the colour contrast between the

figural depiction and the background. The technique and style of painting, the colour palette, the use of gilding and the mirrored backgrounds were chosen to create the finest possible effect. This was further complemented by a shallow frame that in most cases was of a simple design and made of smooth or ribbed soft wood. The frame was often painted black, particularly in the case of paintings from the workshops in Sandl.

Within the territory of Slovenia it is difficult to draw a dividing line between domestic production and imports. Some people claim that an inscription on a painting is evidence of domestic production, but this has turned out to be inadequate proof. Some paintings from workshops in Sandl have inscriptions written in Slovene. The presence of paintings on glass in localities with a connection to local glassworks is also insufficient proof of their domestic provenance.

The subjects of the paintings on glass found in museums and private collections in Slovenia are almost exclusively religious. Several dozen subjects appear but the most common are Jesus and Mary in different iconographic variations. Other popular subjects were Christ's Nativity, the Last Supper, Arma Christi, the Holy Sepulchre, the Holy Trinity, the Holy Sacraments, and the Fourteen Holy Helpers.

Images of saints with or without their attributes represent a special group. Notable examples include St Barbara, St Joseph, St John, St Genevieve, St Rosalia, St Isidor, St Catherine, St Florian, St Leonard, and St Anthony the Hermit. They are most frequently represented as the patron or baptismal saints of family members or as intercessors for good health and protection against disasters. Old Testament subjects such as Abraham sacrificing Isaac also occasionally appear in this context.

Paintings on glass in rural homes were either purchased from peddlers or brought home from pilgrimages and church fairs. In most cases they became part of the "Holy Corner", above the table in the main living space, around which the family gathered for meals or prayer. Paintings representing the Sacred Heart of Jesus, the Immaculate Heart of Mary and depictions of saints as the individual patrons of family members hung here next to the crucifix. St Florian was often present, as the protector against fire, as was St Anthony the Hermit, the patron saint of healthy livestock. The paintings were arranged by size and either hung in a straight line on the wall or arranged diagonally from the ceiling downwards. They served to indicate the wealth and aesthetic taste of the master of the house and his family.





Among the notable reverse glass paintings kept at the Celje Regional Museum is a depiction of Our Lady of Sorrows which is dated and signed. The painting shows the crucified Christ and Mary at the foot of the cross with seven swords piercing her breast. A village can be seen in

the background and the painting has a decorative frame. The monogram “IHS” appears on the upper edge of the painted frame, while the inscription “Maria” appears below. Running along the inner edge of the frame is the inscription:

“1770 den zweiten beparius in Viertel in Cillia dies hat gemacht Ioannes Prenninger einer Glaser Gesel von Wartenberg pec pei Lantzhut Haus Pairnn.” A handwritten inscription also survives on the back of the painting:

“Anno 1770 habe ich Johanes Preninger ein Glasgesell gebirtig von Pirckha aus der Pfahr Steinkirchen bey Maria Dallheim in Gericht Erting aussgelernt zu Wartenberg bey Lantzhut in Pairnn. Vor meinen hern Merister Johan Jacob Kentler Burger und Glaser Maister alhier in Viertel Zilla. Jezus, Maria, Joseph, Joachim und Anna steht uns bei jetzt und alle Zeit und in alle Ewigkeit amen. Renoviert den 31 ten August 1810 Jacob Köndler.”

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# Slovenian Contemporary Glass Production and Tradition

**Mateja Kos.** National Museum of Slovenia

Slovenian glass design from the 1950s onwards follows two main currents: the first is deeply rooted in the modernist movement and the second originates in the long and vivid tradition of glass making from Roman Era to Art Deco, reaching its peak in historicism during the 2<sup>nd</sup> half of the 19<sup>th</sup> century.

The cultural sciences usually define tradition as a belief, behavior with symbolic meaning or special significance that originate in the past and is passed to modern society.

Traditions can persist and evolve for thousands of years – the word “tradition” itself derives from the Latin word “trader” or “traderer” literally meaning to transmit, to hand over, to give for safekeeping. While it is commonly assumed that traditions have ancient history, many traditions have been



*Slovenian glasses, 1990. © Oskar Kogoj. National Museum of Slovenia. Photo: NMS photodocumentation.*

invented for political or cultural purposes.

The adjective “traditional” also has different meaning as

opposed to creative. It is often the unchanging form of certain arts that leads to their perception as traditional. For artistic endeavors, tradition has

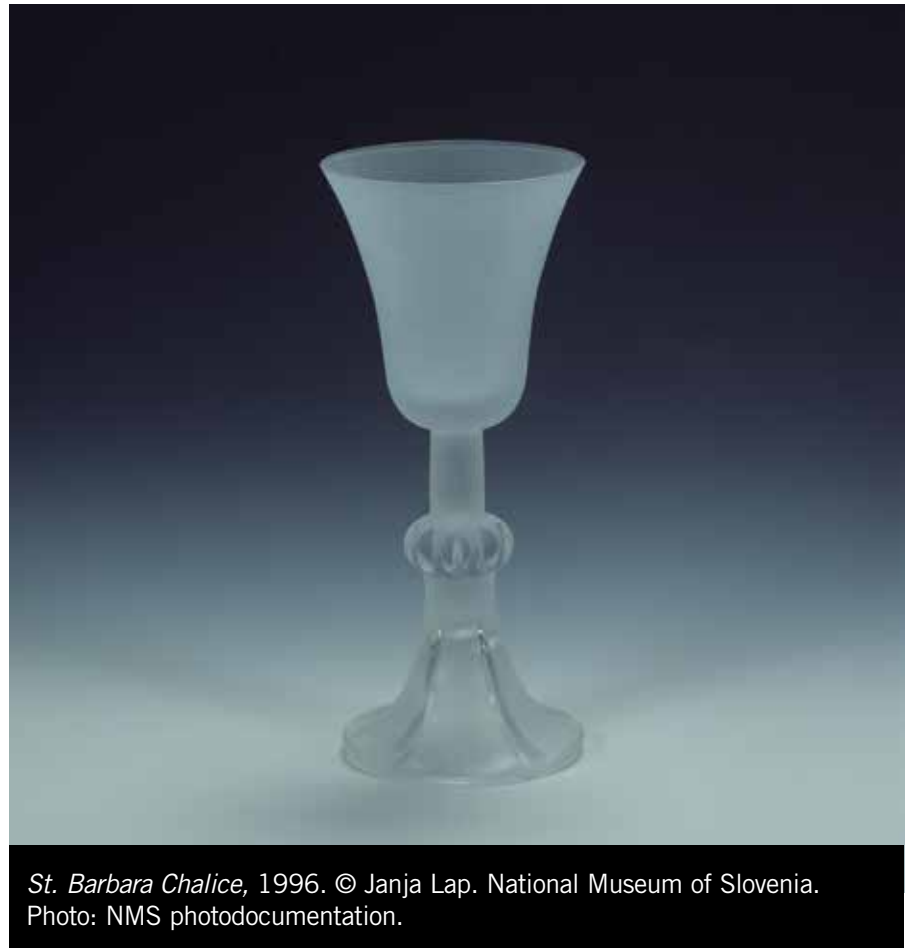
been used as a contrast to creativity, with traditional and folk art associated with unoriginal imitation or repetition. This is in contrast to fine art, which is valued for being original and unique. However, a more recent philosophy of art, considers interaction with tradition integral to the development of new artistic expression.

It is commonly agreed that tradition is not the only source for artistic inspiration. It has, since 19<sup>th</sup> century, many other connotations, sometimes political.

In the 19<sup>th</sup> century, there was a significant increase in historical research throughout Europe. The newly generated interest for history inspired nationalism and the ideas of nations, national states, national history, and art.

This was important not only for the great historical nations, but also for smaller ones, which had to compete not to lose their constituency. Most of all, they had to affirm their historical origin and ancient state forming ability to become equivalent to the great historical nations.

Because of this, the search for traditional elements to define the nation became more and more necessary. This was also reflected in the fields of fine and applied arts.



Traditional forms manifested itself in to today's Slovenia (before Carniola, part of Styria and part of Carinthia of the Austro-Hungarian Empire) as tightly connected not only with traditional folk crafts, but also with archaeological finds. In the late 19<sup>th</sup> and early 20<sup>th</sup> century some shapes and ornamental schemes appeared known among the inhabitants as national forms. These artifacts, not only made of glass, but also of ceramics, wood, iron and textile (also called national costume) became known as Slovenian national treasure, a part of national cultural heritage.

The problem with traditional art is that it often becomes a political statement, a way with which one nation legitimates itself. Thus there is a significant danger to imagine or falsify it, to invent the forms and shapes and to proclaim them as real. The traditional shapes and decorative structures are seldom original since they derive from various sources. One example is the appropriation of Middle European tradition as an important factor in the building of self-conscience of the smaller nations and, on the other hand, denial of common European roots which stresses

the creativity and uniqueness of the nation.

There is another meaning of the concept of tradition as well. It stands often as opposition against modern industrialized world, a kind of nostalgic attitude toward contemporary life. It also has a special meaning in contemporary glass design, seeking old ways and old sources, and defining the modern design as the successor of old traditional craft, long lost because of industrialization.

So it is obvious that the tradition that inspires contemporary glass design in Slovenia consists of links to important objects from the nation's glass history. It also roots in other ideas, ideologies and even politics. Contemporary Slovenian glass reflects various aspect of tradition – ideas, forms, ornaments, and concepts.

In my text, I will present the most important traditional sources and examples – the works of Slovenian contemporary glass artists.

Some profiled Slovenian glass designers are excelling in contemporary glass design – in Slovenia and abroad. Their works illustrate, how tradition is present in contemporary Slovenian glass design.

The first archetypical traditional sources derive from Roman and Mediaeval applied art. The patterns and forms are well

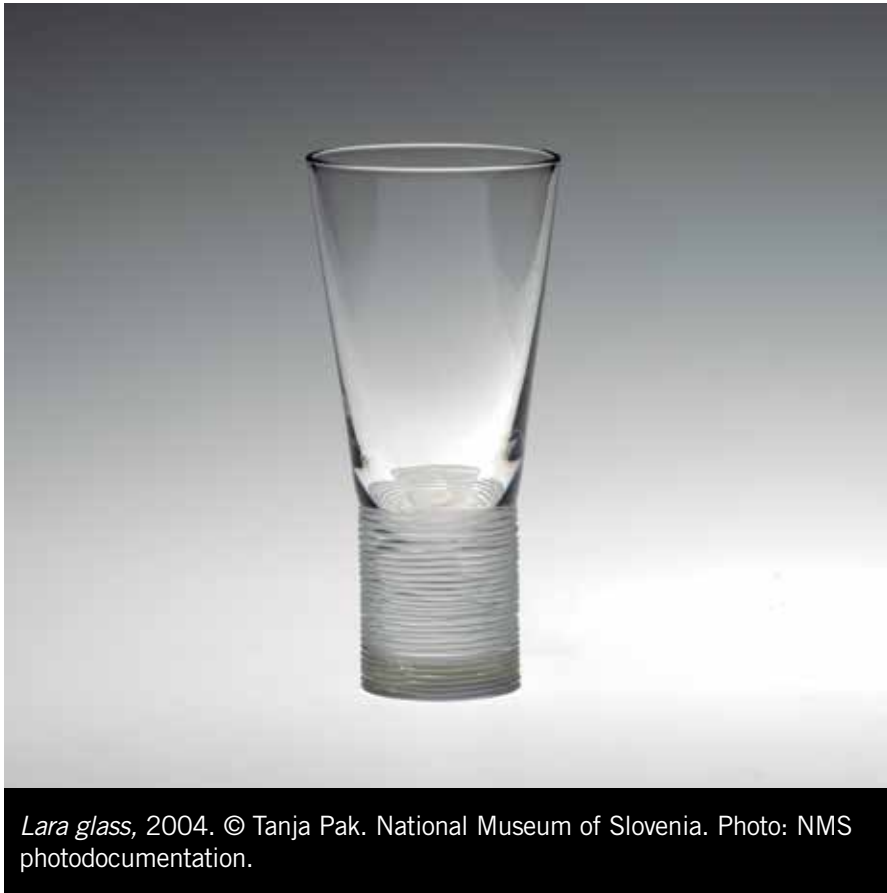
known from archaeological excavations in cities of (Ljubljana, Celje, Kranj, Koper and especially Ptuj) and in various castles (Celje, Velenje, Ljubljana). The Ljubljana Glassworks, established in 1517 produced glass in Venetian manner. Venetian types of glass made for foreign markets like South Germany and Gothic Style glass for the Alpine lands were important products of Ljubljana Glassworks. They emphasize modern glass production in Slovenia as well. One sample, often used by contemporary glass artists, is the indented beaker as simple archaic form of vessel. It was used many times. One of the most successful applications is an example of contemporary glass

artist Janja Lap. Janja Lap studied at royal College in London after receiving her degree in Ljubljana. Her earliest works were created under Scandinavian influence.

She experimented with various historical and simple archetypical vessel forms, transforming them in a modernist fashion with the reduction of decorative elements, thus emphasizing the most important details. In addition to the indented beaker, she also used the baroque chalice as a form for elaborate and ambitious glass for special occasions. Her St. Barbara chalice is dedicated to Barbara of Celje (Cilli), the famous Medieval queen.



*Beaker, 1963. © Janja Lap. National Museum of Slovenia. Photo: NMS photodocumentation.*



Most of the sources of inspiration for contemporary glass designers were established in late 18<sup>th</sup> and 19<sup>th</sup> centuries as products of early glass mass production with decoration characteristic for Middle European taste. One of very popular tradition patterns is the glass bubbles that often occurred during the process of glass blowing at the glassworks because of poor raw materials or conditions. But this mistake was interpreted not as the failure of glassmakers, but as a sign for Slovenian origin, very popular in folk culture, connected with primal art and

a cozy, simple bucolic way of life.

Peter Ogrin, who experimented not only with glass but he made also the first Slovenian porcelain collection, used this pattern on a series of glasses, beakers, flasks and vases to emphasize their national origin.

The most praised glassworks in today's Slovenia territory are the glassworks in Pohorje area in Styria. They operated between the 17<sup>th</sup> and 19<sup>th</sup> centuries and are regarded as the embodiment of Slovenian glass tradition. The decorative structures they used

were common, fashionable Middle-European forms and ornaments, but somehow they were interpreted as typically Slovenian glass design. The forms and decoration were used by artist and teacher Oskar Kogoj who is searching for the most archetypical Slovenian (that includes also Celtic and Wendan) origins in art. Kogoj studied spiritual tradition as it manifests itself from Celtic times onwards. He used the details from Pohorje glass in his glass designs and launched a collection named *Slovenian glass* that comprises special forms of beakers and bottles with these details. The most important traditional glass forms of he uses are chalices on intertwined stems. Kogoj links this form of stem with perpendicular sinuous line. For a long time, this ornament was interpreted by archaeologists and cultural historians as archetypic Slavic ornament. This indicates that material remains decorated with sinuous line are from of Slavic culture, as opposite to the artifacts made by indigenous population.

The horizontal, sinuous line is the materialization of the ancient (prehistoric) idea of power. After a long line of development it became a common ornament on Slavic ceramics and a sign of importance in Slavic culture. Archeological finds proved that this concept of ornamentation is



not only characteristic for one nation / tribe/ people, but widespread in the time of late Antique and early Middle Ages. This form of stem was used widely in glass from the Renaissance to the end of the Baroque.

Oskar Kogoj does not connect this very typical glass decoration with Renaissance, Baroque and 19<sup>th</sup> century historicism, but with symbolism of power and ancient roots of the nation. Journalists, critics, and popular writers spread the wrong perception through the general public.

All the contemporary glass designers do not perceive the tradition as historical form of constituting a nation. They use it simply as a vast repertoire of forms and decorations, ready to be reinvented and used in a modern way. In the long history of glass development, various forms evolved, many of them are now virtually unknown. One of the most intriguing vessels are bi-conical flasks, which were used in huge quantities during the Middle Ages and have completely disappeared in the 17<sup>th</sup> century from the glassworkers and consumers treasury of forms. Among other very interesting solutions was the so-called night flask, popular during 18<sup>th</sup> and first half of the 19<sup>th</sup> centuries. The flask was used for drinking during the night. The user put the glass

over the neck of the bottle thus preventing the dust or insects form falling into the water.

This example was successfully transformed in contemporary form by the most successful Slovenian glass designer, Tanja Pak. Tanja Pak is a teacher of studio glass at the Academy of Fine Arts in Ljubljana and the author of multiple exhibitions in Slovenia and abroad. She also is a former student at the Royal College of Art in London. She used the principle of covering the flask with a glass in her *Water Flow* series, which was honored by the *Red Dot* honorable mention award.

Other pieces of her work were inspired by simple mediaeval glasses with trailed thread. The *Lara* series also won the *Red dot* honorable mention award.

Besides archeology, folk ornament is a very important source of inspiration for contemporary designers. The researching and collecting of folk ornament was widespread in the first half of the 20<sup>th</sup> century, resulting in new factories, like Dekor Ceramics Factory in Ljubljana, which specialized in decoration made of folk motifs on contemporary ceramics of the 1930s. On glass, the same ornaments were produced by glass designers, but not as many as on ceramics.

Various interpretations and revitalizing of certain parts of glass tradition are very much alive, in spite of the strong modernist influences in Slovenian contemporary glass production. Not only reinterpretation of archetypical forms, but also usage of significant historical details is characteristic for glass design. Some fashionable historical forms and decoration were interpreted as typical Slovenian national tradition during the first half of the 20<sup>th</sup> century.

Therefore, tradition is one of the most important sources for design in contemporary Slovenian glass design.

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# The Stained Glass Windows of the Municipal created by Casa Conrado

**Regina Lara Silveira Mello.** Mackenzie Presbyterian University - Brazil and VICARTE

Conrado Sorgenicht came to Brazil with his wife and four children in 1975, moving from Essen, northern Germany. They lived three years in Cananea, a small coastal town in the south of the state of São Paulo, but moved to São Paulo, the state capital for work. Conrado Sorgenicht open a studio of mural paintings, faux oak woods paintings and decorative embroidery bars. The influence of French culture was growing in São Paulo fueled by the wealth produced by the export of Brazilian coffee.

The great Office Technical of Ramos de Azevedo – an architect who returned from his training in Belgium with great esteem by the art of stained glass – favored the

entry into the Brazilian architecture. The studio Casa Conrado soon offered stained glass by importing glass from Europe. It was believed that this kind of material was nicer and brighter due to the light of the tropical country. It also created the need for skilled labor to meet the consumer demands. When Conrado grew 's son was older – has came to Brazil as a child from Germany – he went to study painting and decorative arts in Italy, returning to Brazil to work with his father. There followed three Conrados Sorgenicht, three generations of stained glass experts with the same name.

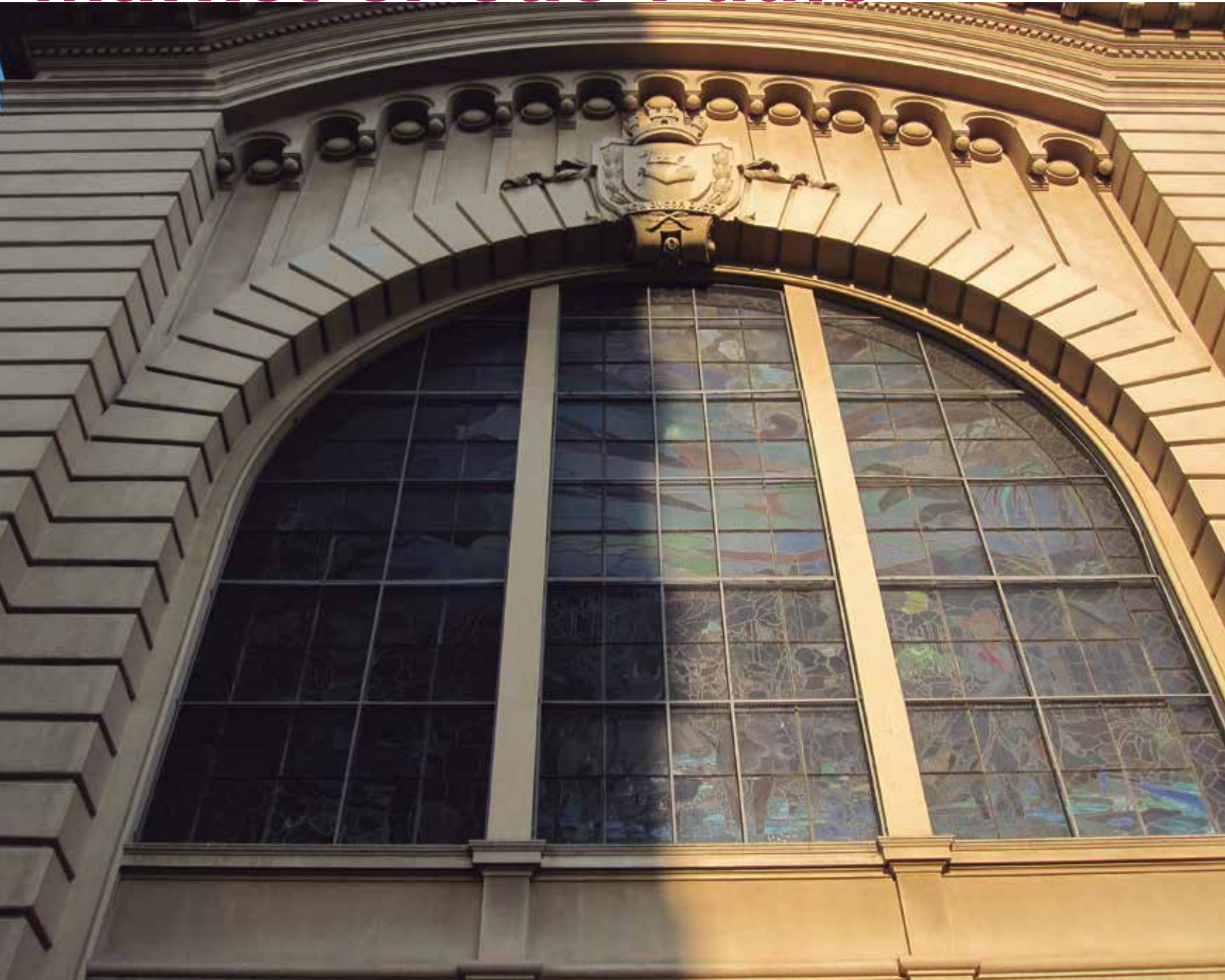
The Municipal Market of São Paulo (Mercado Municipal) was built in the lowland of the



The lowland of the Carmo, 1862. Photo attributed to Militão Augusto de Azevedo.

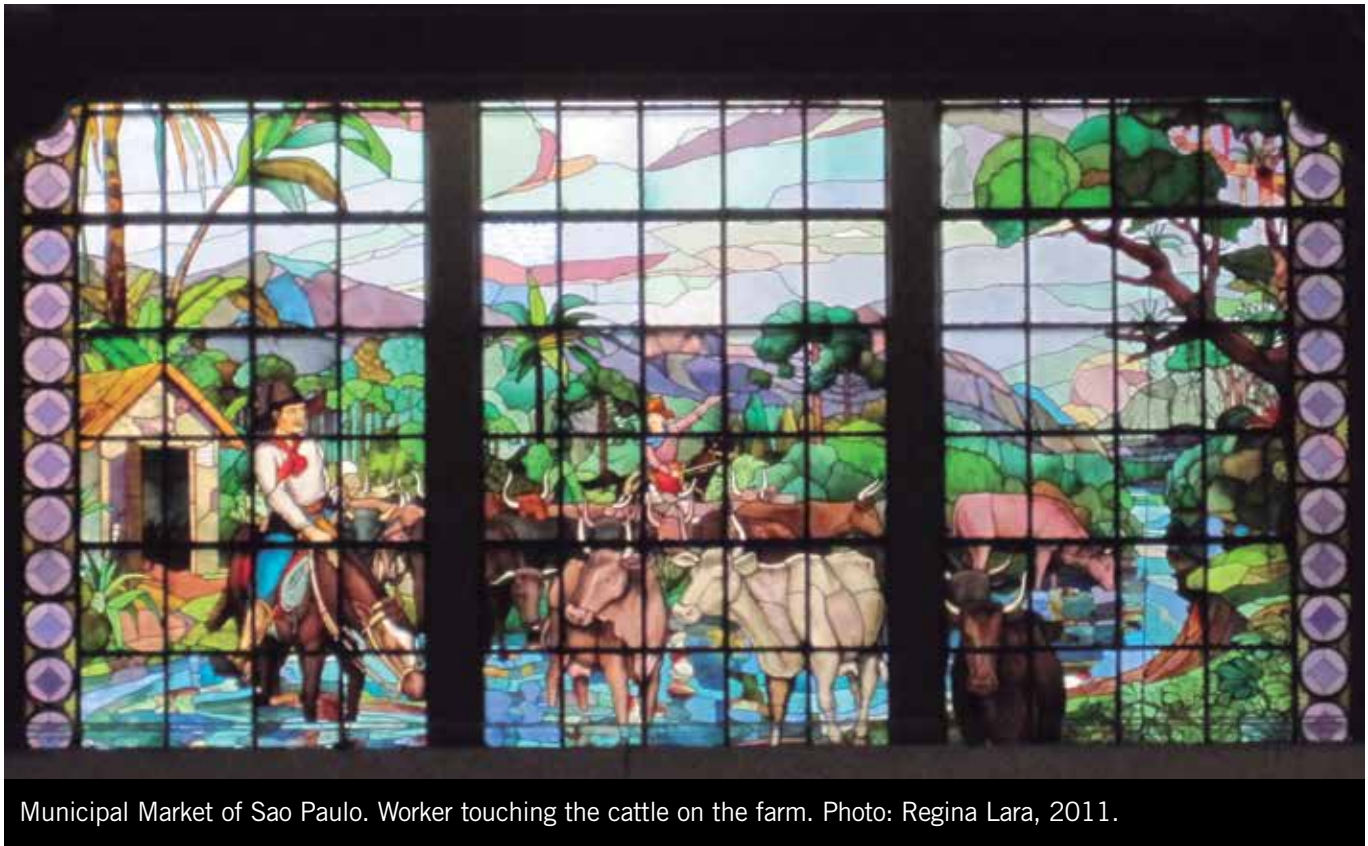
Carmo, on the Tamanduateí riverbank. Strategically placed, the river's bed to provided vegetable gardens and riverside orchards important access. The produce created here accounted for much of São Paulo's supply at that time. It also was in close proximity of railways, making the flow of production

# Market of São Paulo



Municipal Market of Sao Paulo. External side, lateral facade of the Municipal Market of Sao Paulo. Photo: Regina Lara, 2013.





Municipal Market of Sao Paulo. Worker touching the cattle on the farm. Photo: Regina Lara, 2011.

*The order was made in the sense to look for a topic which have a extreme relationship with the use of the building*

accessible. The work was carried out by the Office Technical of Ramos de Azevedo, with project of the architect Felisberto Ranzini, being inaugurated in 1933. At the beginning of its operation the Market was considered by the population a place somewhat away, where the first train line arrived just in 1939.

The creation of the stained glass began in 1926 and was ready for the market's opening. The windows are composed of nine figurative panels and thirty-two smaller geometric designs. All are framed by a narrow standard frame,

accentuating the shape of the stained glasses windows, especially the rounded top. The windows spans a large area each window, each window approximately 3 to 4 meters high and 5 meters wide are located on top of the walls, as if illuminating a second floor. This position gives them a place of great visibility, even when the market is quite busy, piled high with vegetables and fruit boxes, which could obscure it.

The beauty of the colors, the choice of the window panes, everything was very well resolved. It is important to note the special theme of the stained





Municipal Market of Sao Paulo. Coffee Harvest. Photo: Regina Lara, 2011.

glass. When the order was placed, a topic was chosen which related to the use of the building and as a result reflects a new moment in the Brazilian art. It is not by chance that in the same year in which the stained glass window was inaugurated (1933), an important Brazilian artist Tarsila do Amaral painted *Operários* (Workers) and *Segunda Classe* (Second Class), and the painter Candido Portinari, a few years later, made *Café* (Coffee). His work was given a honorable mention in the exhibition at the Carnegie Institute of Pittsburgh, USA.

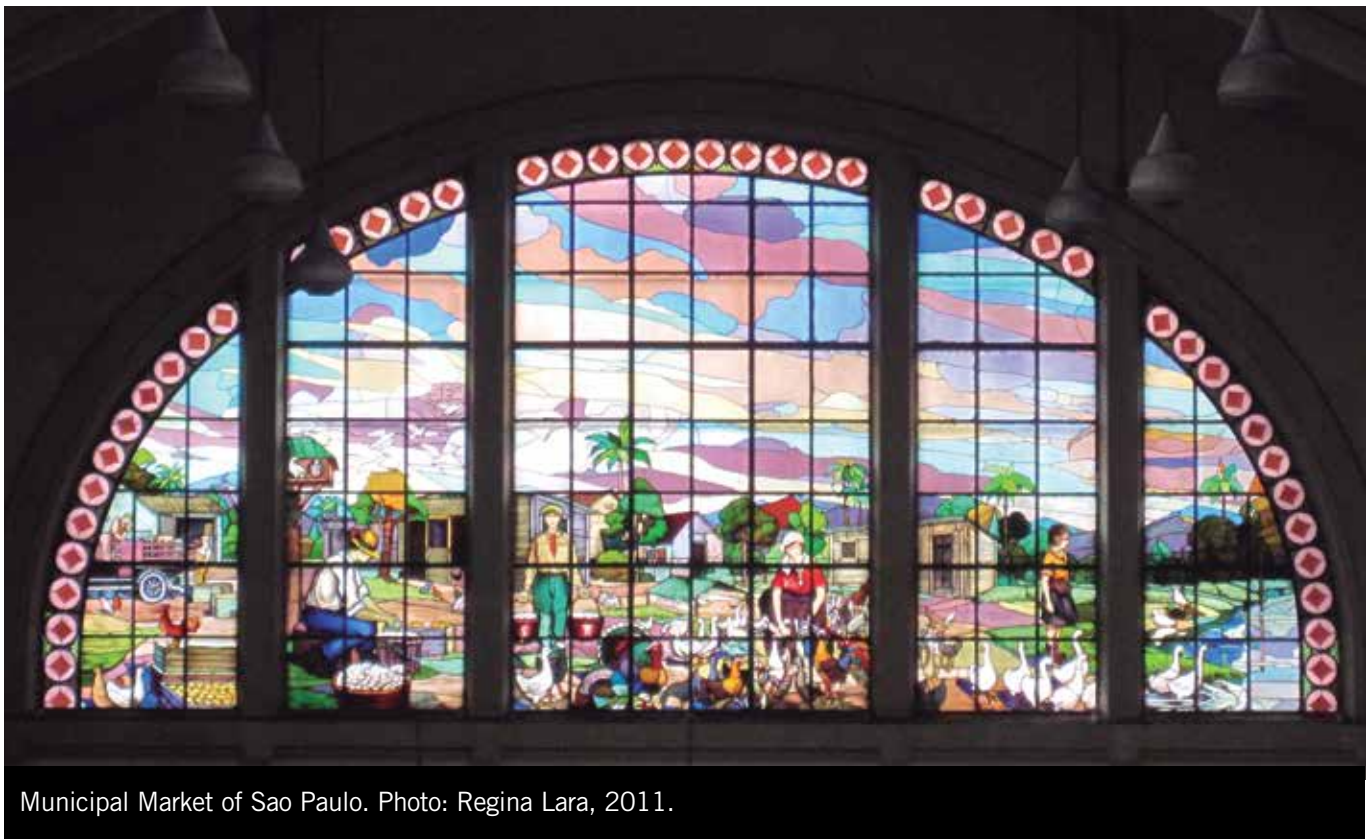
A more obvious solution to the issue of what the stained glass windows should be would have been an allegory of fruit and flowers in the Art-Nouveau style, as it was a popular style at the time. However, the stained glass windows of the Municipal Market have a journalistic tone reflecting a new attitude of the Brazilian artist. This new moment is certainly accredited by the importance that the worker's theme, mainly in the husbandman's figure, begins to take in the Brazilian painting. Over and over, the man appears working, feeding the farm animals, harvesting coffee, carrying bananas, and driving



Photo by Conrado Sorgenicht which inspired the creation of the stained glass window "The Coffee Harvest". Personal archive Regina Lara.

the cattle. Scenes of the agriculture, poultry, and livestock, show farmers working in a very rudimentary form, in a period before the mechanization. All portrayed in a photographic realism with regard to the landscape, the proportion and depth of the elements represented by seeking the authenticity of the information.

In an interview Conrado Adalberto Sorgenicht said he worked in the studio with his father when the stained glass was created, and they had done a few trips together through



Municipal Market of Sao Paulo. Photo: Regina Lara, 2011.

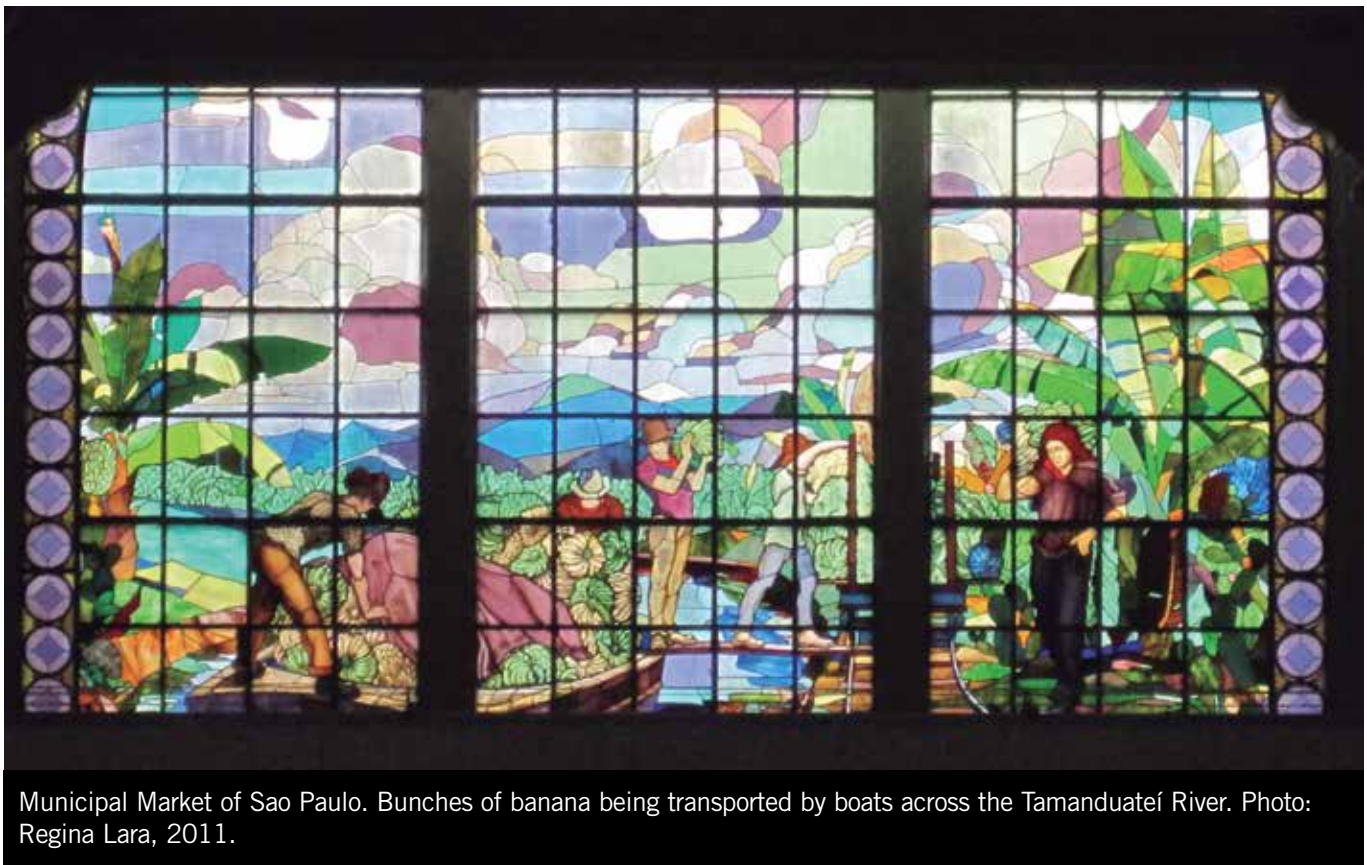
São Paulo, photographing the farms, crops tools, means of transport, and small animals roaming free (the first Conrado Sorgenicht had already passed away). News reports brought references to the creation of the stained glasses, but the composition of each frame did not followed the photographic framework; from this historians realize that Conrado Sorgenicht studied pictures to compose the theme of stained glasses. There is also an interference in this reality, the stained glass worker infused the composition with their own vision with featuring farmers as well-dressed Europeans, the

work was focused on the producing and shows the production. The man and his production, the result of his work is valued and always appears in the foreground. The landscape, the housing, the transport, and finally the infrastructure are shown more in the background. Above all, the great sky occupys approximately the upper half of each frame. The treatment of colors is very naturalistic and detailed, showing the color nuances subtle. Only the sky is beyond the naturalistic tone to take a more poetic aspect, accentuated by the free cut of the windows. It is not the

tropical wide open sun; it is the lilac sky where blue, pink and purple mingle itself through clouds and chunks of empty spaces.

The order for this stained glass was placed directly with Casa Conrado and was created by Conrado Sorgenicht. He also made the iconographic research, the sketches of the project, the choice of the material, the determination of colors, and handed the responsibility of making the drawings to his daughters-in-law Laura (married to Conrado Adalberto Sorgenicht and maternal grandmother of the





Municipal Market of Sao Paulo. Bunches of banana being transported by boats across the Tamanduateí River. Photo: Regina Lara, 2011.

authoress) and Lúcia (married to Otto, Conrad's brother who worked a short time in the studio). Both of them were painters who made many stained glass designs. Once expanded to the desired size, the windows were be cut-out, welded in place. A striking feature of Conrado Sorgenicht's work is the rounded cut of the stained glasses that form the sky of the landscapes. This detail is strong and constant in the production between 1920-1935 that we found the same crop in the sky in some public buildings and churches of the same period. This style was most prevalent in the work

of the second Conrado Sorgenicht and disappearing with his removal from the studio just before he passed away in 1935. From this date on Conrado Adalberto Sorgenicht assumes the coordination of studio Casa Conrado, working for 70 years with stained glass. Throughout his life he restored the stained glass windows of the Municipal Market three time. He did the same to many of his own works.

In 2003, the building underwent a renovation and a mezzanine was installed in the main lobby, which is now home to gourmet restaurants.

*Casa Conrado developed its own language with creative freedom, far from European and North American models*



Municipal Market of São Paulo. Tomatoes plantation in a typical site of the Tamanduateí River Basin. Photo: Regina Lara, 2011.

The privileged view that the restaurants have of the stained glass makes the place a tourist spot in the city of São Paulo. Widely photographed by the visitors who can see both images of the banana crop in the early twentieth century as the real fruit, observing bunches of bananas being transported in carts in the Market. We believe that the maintenance of this functionality of the building favors the emotional ties that people of São Paulo have with this important cultural heritage contributing to its maintenance and preservation.

The three generations of stained glass experts have created more than 600 sets throughout Brazil, but they were more concentrated in the states of São Paulo, Rio de Janeiro e Minas Gerais. When we analyze this great production, we understand that the Casa Conrado developed its own language with creative freedom, far from European and North American models. They taught many artists the process of creating stained glass, emerging in practice a school of stained glass experts that now proliferate in many ateliers, keeping the art alive and prevent the extinction of stained glass art in Brazil.

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# The Coburg Prize for Contemporary Glass 2014

**Sven Hauschke.** Kunstsammlungen der Veste Coburg - European Museum of Modern Glass

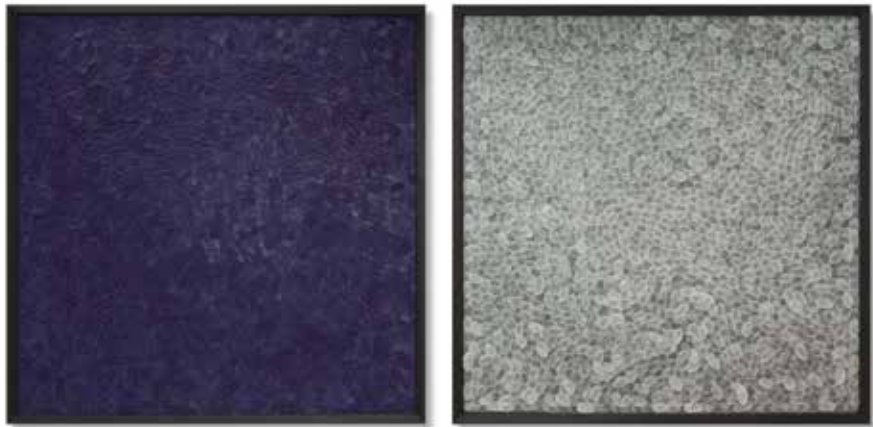
The Coburg Prize for Contemporary Glass closed its doors in September 2014 after five months and more than 25,000 visitors. The exhibition was shown at two venues: the Veste Coburg and the nearby European Museum of Modern Glass in Rödingen. More than 550 artists from 36 nations applied for the competition, which offered three main and nine minor prizes. In two meetings the international jury chose 150 artists from 26 nations and awarded first prize to the Danish artist Karen Lise Krabbe for her three *pâte de verre* objects "Blind Boxes for NoThing". The success of *pâte de verre* was one of the results of the exhibition, as the third prize went to Sylvie Vandenhoeck for her two *pâte de verre* wall objects. The Belgian artist has worked with *pâte de verre* for many years. To make these wallpieces, thousands of finger-tip sized



Karen Lise Krabbe. *Blind Boxes for NoThing*, Pâte de verre, 2012.  
© Kunstsammlungen der Veste Coburg, Inv.-Nr. a.S.5926a-c.  
Photo: Kunstsammlungen der Veste Coburg. 1<sup>st</sup> prize.

dark blue or cream-coloured *pâte de verre*-plates, are mounted on a board with the aid of tiny iron nails. They overlap slightly and are arranged in such a way as to give the impression of flowing movement. The results are

restful, meditative but also extraordinarily expressive pictures. The second prize was given to Jeff Zimmer from Edinburgh for his two illuminated glass boxes "The Disconnect between Action and Consequence (Drone I and II)".



Sylvie Vandenhoucke. *Open Cluster I and II*, Pâte de verre, 2013. © Kunstsammlungen der Veste Coburg. Photo: Kunstsammlungen der Veste Coburg. 3<sup>rd</sup> prize.

drones are an abstract threat, an anonymous, remotely controlled opponent, the deployment of which remains wholly inconsequential for the decider in the background, but which can have fatal consequences for the target. As a contrast, the artist uses historical, homely frames from another context. Jeff Zimmer makes masterly uses the glass's transparency and, despite the great aesthetic attraction of these objects, arouses feelings of ambiguity.



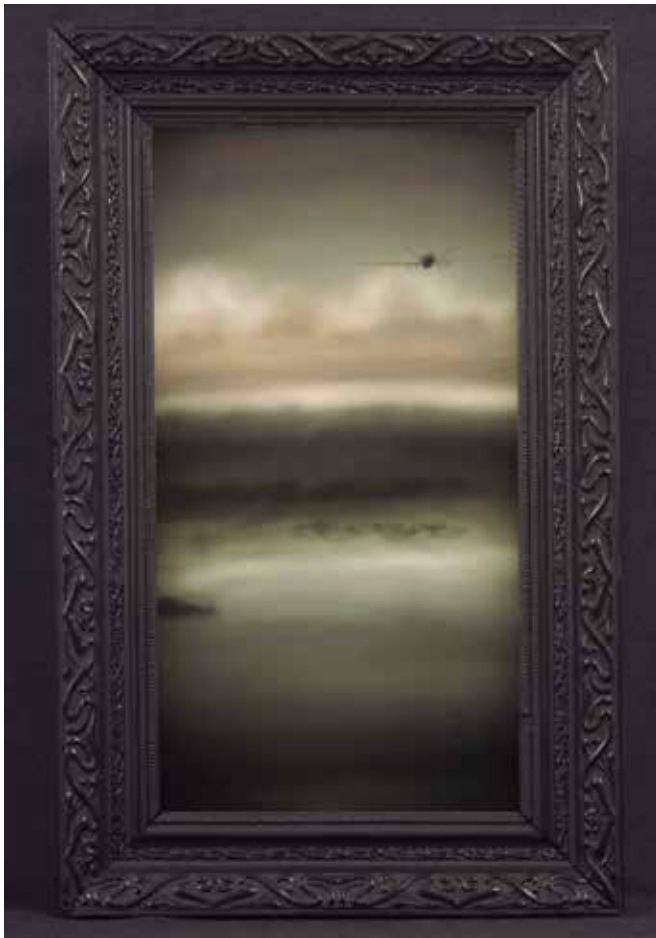
Exhibition area at the Veste Coburg. Photo: Kunstsammlungen der Veste Coburg.

Within the exhibition one could recognize a wide range of techniques and combination of materials. The artists use not just glass but plastic, paper, slate, concrete, precious metal, steel, iron, copper, wood, ceramics, textiles, and even stuffed animals their works. Glass is sometimes used as a print medium, while photography and video technology often act as the central medium. Social history and environmental aspects as well as cultural-historical issues in the age of globalization are increasingly predominant. There is hardly any work that does not communicate a statement in addition to its artistic value. Glass is often used to express emotions and sentiments.

His painstakingly worked boxes have extraordinary depth thanks to the layering of glass plates. The matt-worked surface creates a diffuse image, fluctuating between illusion and reality. The

two drones are in action, which generates discomfort, uncertainty, perhaps even anxiety – shifting emotions that are intended to trigger a sense of oppression. Unmanned

In contrast to the previous exhibitions of the Coburg Prize of Contemporary Glass, many objects were made to be placed



*The Disconnect between Action and Consequence (Drone 1).* © Jeff Zimmer. Glass painting. Coburg, Kunstsammlungen der Veste Coburg. 2<sup>nd</sup> prize.



*The Disconnect between Action and Consequence (Drone 2).* © Jeff Zimmer. Glass painting. Coburg, Kunstsammlungen der Veste Coburg. 2<sup>nd</sup> prize.

on the wall. The standard rule, except for glass paintings, that glass is shown on pedestals or is presented in display cabinets is no longer valid. As glass is one material among many others used by artists, it is consequent that glass occupies other locations and localities than before.

In 2014 the number of artists from the three leading countries shown at the previous Coburg

Prize for Contemporary Glass in 1977, 1985 and 2005 shifted. In 2014, forty-two artists from the United Kingdom, twenty-nine from Germany, eighteen from the Czech Republic and seven from Slovakia participated. Those same countries represented the largest number of artists at all four Coburg Glass Prizes as long as one considers the Czech Republic and Slovakia together. In purely numerical terms the

United Kingdom is now in first place, the Czech Republic and Slovakia remained constant, and Germany has fallen behind. This development is primarily linked to the quantitative and qualitative level of art education in England and Scotland. They have more art academies, colleges and schools of international standing than any other European country. With the Royal College of Art in London,

*The success of the exhibition has not only been restricted to the vast number of visitors but also to the number of sold works of art*

the Universities of Wolverhampton and Sunderland, the Stourbridge College of Art, as well as the Edinburgh College of Art, there are already five institutions that guarantee a superior level of education and offer a variety of artistic techniques and subjects. In particular, the expansion of the National Glass Centre in Sunderland, has left its mark. The education of young artists in the Czech Republic, as well, has traditionally been on a very high level.

In 2014 artists from Denmark and artists who have been

trained there are strongly represented: after six artists in 1977, nine in 1985 and four in 2006, this year six Danish artists, almost all representing the younger generation, are exhibiting their works in Coburg. The Glas & Keramikskolen at the Royal Danish Academy of Design in Bornholm played an important role in this development. This is the place to go for artists from all over Europe who are just starting their careers. Among the artists selected for the Coburg Glass Prize in 2014 are eight graduates from the Glas & Keramikskolen and two instructors who teach there at least part-time. This makes it clear that investments in the education of artists do pay off. In Germany, the financial support for academies, art and vocational schools has been reduced in recent years, with disastrous consequences for the field. Indeed, this does not only apply to crafts working with materials like glass, ceramics and metal, but to artistic disciplines in general.

The success of this exhibition is not only due to the vast number of visitors, but also to the number of works of art sold. More than forty percent of all objects changed hands and more than twenty-five pieces are staying with the European Museum of Modern Glass in Rödental.

#### PRIZEWINNERS:

**1<sup>st</sup> Prize (€ 15.000) sponsored by Michael Stoschek**

Karen Lise Krabbe, Denmark

**2<sup>nd</sup> Prize (€ 10.000)**

Jeff Zimmer, USA, lives in Edinburgh

**3<sup>rd</sup> Prize (€ 5.000)**

Sylvie Vandenhoecke, Belgium

**Alexander Tutsek-Award for Senior Artists, 45 years and older (€ 4.000)**

Colin Reid, Great Britain

**Award of the Alexander Tutsek-Stiftung (€ 2.000)**

Shige Fujishiro, Japan, lives in Germany

**Otto Waldrich-Award for young artists, up to 35 years (€ 2.000)**

Anna Mlasowsky, Germany, lives in the USA

**Dan Klein Memorial Award (€ 2.000)**

Jeehae Kim, South Korea, lives in France

**Special Jury Award (€ 500)**

Maria Bang Espersen, Denmark

László Lukácsi, Hungary

Alena Matějka, Czech Republic

René Roubíček, Czech Republic

**Visitors Award (€2.000)**

László Lukácsi, Hungary

#### Jury:

Sven Hauschke, Kunstsammlungen der Veste Coburg

Milan Hlaveš, Museum of Decorative Arts, Prague

Susanne Jøker-Johnsen, Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation, Copenhagen

Peter Layton, London

Jutta-Annette Page, Toledo Museum of Art, Toledo/Ohio

Anne Vanlatum, Musée-Atelier du Verre, Sars-Poteries

Klaus Weschenfelder, Kunstsammlungen der Veste Coburg (non-voting)



# European Glass Experience 2014-2015

**Paloma Pastor.** Museo Tecnológico del Vidrio. La Granja, Spain

European Glass Experience (EGE) was an European project dedicated to contemporary glass art and its makers.

The City of Venice was the main organizer of this two-year project, which was supported by the Culture Program of the European Union from 2007-2013.

Other co-organizers were the consortium of Murano Glassmakers Promovetro, the Murano Glass Museum, the Finnish Glass Museum in Rihimäki, Finland and The

Museum of Glass Technology in La Granja, Spain. The Associated Partners were: the Glass Factory, Boda Glasbruk in Sweden, the International Festival in Stourbridge, Great Britain and Muzeum Witrażu (Stained Glass Museum) in Kraków.

## Objectives

- Promote the transnational mobility of young artists, giving them the opportunity to show their works on an international artistic scene.



Project presentation and first meeting of the partners. The City of Venice.



Museo Tecnológico del Vidrio exhibition in La Granja, Spain.



Karen Donellan, Solfeggio Excerpt I and II, 2012, Ireland.

- Create a glass art network in order to achieve wider recognition for glass art in Europe.
- Support the circulation of glass artworks, through the creation of an itinerary of exhibition
- Promote intercultural dialogue among artists
- The project offers young European artists the opportunity to discover glass as a material in the visual arts.

- Create a platform for artists to present and draw attention to themselves on an international level. Offers the opportunity to get to know each other, to network and to meet the glassmakers of Murano and share new ideas, skill, and etc.

### Activities

- 4 Exhibitions with the artworks and sketches selected
- 3 Demonstration workshops for artists: In Finland (1) and Spain (2)
- 1 Glass Master of Murano realized some sketches in glass

### Competition: “Call for artists”

The organizers announced a competition in two categories, for young artists in Europe from 18 to 40 years of age, who did not necessarily had to be glass artists.

They could participate with one art object as well as one sketch or drawing for an idea not yet realized.

Two-hundred young artists and glassmakers from twenty-two European countrys, as well as Turkey, participated in this competition.

### International Jury

The international jury consisted of representatives of the institutions collaborating on this



project (co-organizers and Associated partners) selected forty artworks and thirty-eight sketches.

The artworks and sketches selected were part of the itinerary exhibition *European Glass Experience* that started at the Finnish Glass Museum in Riihimäki, Finland, in March 2014. It travelled to Segovia, Spain at the Museo Tecnológico del Vidrio in July 2014 and then to the Glass Museum in Marinha Grande, Portugal in November 2014. It ended in Venice, Italy at the Museo Vetrario di Murano in Spring of 2015.

The project culminated in a first collaboration with the glassmakers of Murano, who carried out the designs. The glassmakers of Murano, who were organized in the Consortium Promovetro, choose sketches that

seemed most interesting for them and their respective glasshouse to make. These glass pieces were show at the Murano Glass Museum with the other two parts of the exhibition in spring 2015, artworks and sketches.

### Workshops

In Spain and Finland, participating artists were invited to a two-day international workshop open to the general public.

In Finland, Sandrine Isambert from France, Pavel Vajsejtl from the Czech Republic, and Stine Bistrup from Denmark worked together with the young Finnish glass artists from the cooperative Lasismi in Riihimäki.

In Spain, two workshops were held, one in July with Julija Pociute from Lithuania, Susanne

*The artworks and sketches selected were part of an itinerary exhibition that started in Finland, travelled to Spain, Portugal and finally to Italy*

Koskimaki from Finland and José Angelino from Italy, and other in May 2015 with Kimmo Reinikka from Finland, Ales Vacek, Pavel Vajsejtl and Rotislav Materka from Czech Republic, Damien Françoise from France, and David Magan from Spain.

# Matei



Matei Negreanu, sans titre, 1998-1999. Coll. MusVerre © Ph. Robin.



# Negreanu



Matei Negreanu, *Élément de Mémoire 2*, 1996. Coll. MusVerre © Paul Louis.

Interviewed by  
**Anne Vanlatum.**  
**MusVerre, Sars-Poteries**

En 1983, Matei Negreanu travaille à la Verrerie artistique de Portieux, avec Jean-Paul Van Lith et Monica Damian. Mais suite à la faillite de cette entreprise, il vient s'installer à Paris et utilise une technique peu couteuse : le verre plat cassé ou coupé, collé et sablé.

Un sens créatif aigu de plasticien ainsi qu'une bonne connaissance du matériau l'ont rapidement fait passer maître dans le travail du verre. Remarqué pour ses *Vagues* tourbillonnantes faites de fines lamelles de verre collées les unes aux autres, Matei Negreanu commence une carrière

**Matei Negreanu (Roumanie, 1941) est formé à l'École des beaux-arts de Bucarest de 1966 à 1972 : il reçoit un enseignement pluridisciplinaire strict, en étudiant la peinture, le dessin, la sculpture et l'architecture. A l'usine, il apprend la métallurgie et le design industriel. Il évolue rapidement dans le milieu artistique roumain, mais en 1981, il choisit l'exil, fuyant le régime de Ceausescu et la rigidité de la vie artistique roumaine de l'époque. Il s'installe en France et se jette à corps perdu dans ses recherches artistiques.**

internationale et marque le verre français des années 1980. Ces constructions s'inscrivent dans l'espace, comme une écriture qui traduit le mouvement des plantes.

Il développe ensuite son travail en y apportant du plomb et en

guidant la lumière dans des gros blocs de verre optique. Des rubans de plomb viennent couvrir des bulles industrielles en verre soufflé : le verre y joue le rôle du vide, le plomb souligne le mouvement et arrête le regard.

D'autres étapes, passant par les *Aiguilles* et les *Maisons*, ont mené l'artiste vers la construction d'architectures ou vers des œuvres en mouvement, les brisures dans le verre optique mettant souvent la pureté du verre en évidence.

Vers 1999, Matei Negreanu crée un univers de paix et de silence pour nous laisser prendre part à son émotion, sans brusquerie, et pour arrêter le temps. Avec ses constructions architecturales abstraites et géométriques en noir et blanc, les *Lignes de silence* ne sont rien d'autre que des monuments décidés à résister à la lourdeur des siècles. Elles construisent un univers où aucun son n'est perceptible, mais où la douceur de la lumière caresse une géométrie sévère et nous entraîne dans le secret d'un artiste qui ne s'accompagne pas de paroles.

En sculpteur, Matei Negreanu attaque le matériau directement dans la masse. Il taille le bloc de verre et manipule la lumière, avec des reliefs qui retiennent l'oeil et perturbent la transparence.

Empreintes d'une certaine dualité dans leur composition,



Matei Negreanu, Ligne de Silence, 2000. Coll. MusVerre © Paul Louis.

les *Maisons Stèles* des années 2000 présentent un aspect plutôt massif, géométrique et mat par rapport à d'autres parties plus effilées et brillantes.

Plus tard, vers 2013, avec la série des *Méta*, les formes s'adoucissent et invitent à la caresse. L'artiste se concentre sur un silence intérieur, sur une douceur poétique. L'opacité et la transparence se répondent dans un jeu de brisures et d'éclats avec certains détails peints.

Matei Negreanu ne laisse rien au hasard : il veut dominer complètement le verre en tant que sculpteur, ne rien laisser au hasard et toujours créer une logique interne.

### Quelle est ta relation avec la Roumanie aujourd'hui ?

J'ai quitté mon pays natal en 1981- j'avais quarante ans. J'ai fui la dictature, le régime Ceausescu et je suis arrivé en France. C'était un choix, difficile mais nécessaire. Aujourd'hui, j'ai toujours mes racines en Roumanie, et je retourne de temps en temps au pays depuis la disparition de Ceausescu.

L'exposition sur l'art du verre roumain organisée à Craiova en 2014 était la première invitation pour une exposition en Roumanie depuis mon exil. C'est le critique d'art Davidescu Catalin qui m'a invité. Ensuite, le professeur et



Matei Negreanu, Vague n° 10, 1995. Coll. MusVerre © Paul Louis.



Matei Negreanu, Maison Stèle. 2004. Coll. MusVerre © Paul Louis.

artiste Lucian Butucariu m'a invité à l'exposition des 150 ans de la section des Arts du Feu à l'université d'art de Bucarest. Cela me touche et me permet de garder le contact avec les autres artistes roumains. C'est ainsi que je soutiens la jeune artiste Alessandra Muresan, qui a été sélectionnée pour le prix Jutta Cuny en 2013, ou que la revue « Arta » a consacré un numéro au verre contemporain roumain suite à une rencontre avec la journaliste.

#### **Quelle a été la rencontre la plus importante dans ta carrière ?**

La première grande rencontre qui m'a marqué et qui restera toujours en mémoire est celle

avec Jean-Luc Olivié, conservateur au Musée des Arts décoratifs. Il a vu mon travail en 1983-84 et en a fait l'acquisition pour le musée. Une autre rencontre marquante a été celle avec la galeriste Clara Scremini, d'abord en 1985, pour finalement aboutir à une exposition personnelle en septembre 1989. Ce sont des rencontres clés, mais il y en a eu plein d'autres, avec des galeristes, avec des conservateurs de musées, des journalistes. Je n'oublie pas le contact avec Helmut Ricke, quand il m'a invité pour l'exposition « 50 artistes – 50 concepts » à Düsseldorf. Toutes ces rencontres m'ont permis de me reconstruire, de m'exprimer.

#### **Quels sont les artistes ou les expositions qui t'ont marqué ?**

Mon premier contact avec le verre occidental a été une exposition de la Fucina degli Angeli à Bucarest. J'étais encore étudiant, mais on peut dire que cela a provoqué un déclic par rapport au matériau. J'étais impressionné de voir des œuvres de Picasso, Cocteau, Chagall, Ernst ou Arp réalisées en verre. Bien plus récemment, l'exposition à Beaubourg de « Picasso Sculpteur » (2000) m'a beaucoup intéressée en tant que sculpteur. Je dois absolument mentionner deux autres artistes que je vénère : Brancusi et Cy Twombly.

# Congresses & Exhibitions

## GLASS CONGRESSES

### 2017

*LIGHT&GLASS, European Society and Documentation Centre for Chandeliers, Light and Lighting*

#### **Yearly Meeting 2017**

Graz (Austria), Schloss Eggenberg  
27-30 April 2017

<http://www.lightandglass.eu/2017/berichte-articles/yearly-meeting-graz-2016-jahresversammlung-graz-2016/>

*Comitato Nazionale Italiano AIHV*

**“Siti produttivi e indicatori di produzione del vetro in Italia dall'antichità all'età contemporanea” (Glass manufacturing sites and indicators in Italy, from ancient to contemporary).**

#### **XIX Giornate Nazionali di Studio sul Vetro**

Vercelli (Italy), Museo Leone,  
20-21 May 2017

<http://www.storiadelvetro.it/>  
<https://www.museoleone.it/>

*The Glass Art Society and the Chrysler Museum of Art – Perry Glass Studio*

#### **46<sup>th</sup> Annual GAS Conference**

**“Reflections from the Edge: Glass, Art, and Performance”**

Norfolk, VA (USA), 1-3 June 2017

<http://www.glassart.org/2017norfolk.html>

#### **GLASSAC 2017 “Glass Science in Art and Conservation”**

Lisbon (Portugal), 7-9 June 2017

#### **Study day on post-Roman archaeological glass in the Iberian Peninsula**

Lisbon (Portugal), 6 June 2017

[glassac@campus.fct.unl.pt](mailto:glassac@campus.fct.unl.pt)  
<http://eventos.fct.unl.pt/glassac2017/>

#### *Society of Glass Technology* **Aspects of glass. Annual conference of SGT**

It includes:

#### **Stained Glass - Art at the Glass Surface and A Fragile Heritage. Aspects of Historic Glass**

Cambridge (UK),  
Murray Edwards College, 3-6 September 2017

[www.cambridge2017.sgt.org](http://www.cambridge2017.sgt.org)

#### *ICOM Glass International Committee*

#### **ICOM GLASS Annual Meeting 2017**

Northern France (Sars-Poteries) and Belgium, 15-21 October 2017

<http://network.icom.museum/glass/annual-meetings/coming-conference/>

#### *AFAV - Association française pour l'Archéologie du Verre* **31e Rencontres de l'AVAF**

St. Roman-en-Gal (France),  
27-28 October 2017

<https://www.afaverre.fr/>

#### **30<sup>th</sup> anniversary of the Glass of the Caesars exhibition: Roman Glass Seminar**

British Museum, London (UK),  
3-4 November 2017

The AHG - Association for the History of Glass in conjunction with the Department of Greek and Roman Antiquities and the Department of Scientific Research of the British Museum is organising a 2-day seminar from Friday 3<sup>rd</sup> to Saturday 4<sup>th</sup> November, 2017, to be held in the British Museum to mark the 30<sup>th</sup> anniversary of the Glass of the Caesars exhibition. The seminar will be considering how our understanding, appreciation, and presentation of Roman glass have changed over the past 30 years. It is open to researchers at any stage of their career on the following broad themes:

- Organisation of the Roman glass industry including developments in our understanding of primary and secondary working, the production of coloured and colourless glass, and the trade in raw and finished glass.
- Production techniques including non-blown, blown, and mould-blown glass.
- Hot and cold decoration of glass, including cameo- and



# by Teresa Medici. VICARTE

other cutting, and goldglass vessels.

- Regional traditions across the Roman Empire and beyond.
- The contribution of scientific analysis, experimental work, and other research methods to Roman glass studies.
- The changing roles of museums in the presentation of ancient glass and public engagement with glass studies.

## 2018

*The Glass Art Society*

### 47<sup>th</sup> Annual GAS conference

Murano/Venice (Italy), 16-20 May 2018

It will be the first time the Glass Art Society has taken its annual conference outside of the United States since 2005

<http://www.glassart.org/conference.html>

## HIGHER EDUCATION COURSE

*Istituto Veneto di Scienze, Lettere ed Arti, Venice (Italy)*

### Study Days on Venetian Glass: Venetian Filigree Glass in the Centuries

11-13 September 2017

[ivsla@istitutoveneto.it](mailto:ivsla@istitutoveneto.it)

<http://www.istitutoveneto.it>

## GLASS EXHIBITIONS

*National Museum of Slovenia, Ljubljana (Slovenia)*

### Modernist glass in Slovenia

15 April – 30 September 2017 in collaboration with Muzej za arhitekturo in oblikovanje / Museum of architecture and design, Ljubljana

<http://www.narmuz-lj.si/>

*Musée de Cluny - Musée national du Moyen Âge, Paris (France)*

### Le verre sous toutes ses facettes\*

20 September 2017 - 8 January 2018

Medieval glass from France and abroad.

(\* Provisional title)

<http://www.musee-moyenage.fr>

*Carmaux, Tarn (France)*

### Biennale des Verriers

6-8 October 2017

<http://www.museeverre-tarn.com>

*The Corning Museum of Glass, Corning, New York (USA):*

- **Curious and Curiouser: Surprising Finds from the Rakow Library**, April 8, 2017 to February 17, 2019
  - **Tiffany's Glass Mosaics**, from May 20, 2017 to January 7, 2018
- [www.cmog.org](http://www.cmog.org)

*Suomen Lasimuseo / The Finnish Glass Museum, Riihimäki (Finland):*

Large hall:

- **100 lasissa, 100 vuotta - 100 glass, 100 years**, May, 18 to September, 11 2017
- **Scandinavian Glass - Starting All Over**, October 6 to December 31, 2017

III floor:

- **In the background - Erkki Vesanto**, May, 18 to September, 11 2017
- **A fascinating twist - filigree in Finland**, September, 22 to December 31, 2017

Loft:

- **Intervention - New glass HAMKista** (Häme University of Applied Sciences), April, 19 to May, 11
- **Sauli Suomela, Pentagon Design**, May, 18 to July, 2 2017
- **Kaappo Lähdesmäki and Jonas Paajanen**, July, 7 to September 17, 2017
- **Sakari Pykälä, sculptor and designer**, September, 22 to November, 5, 2017
- **Glass Artists Christmas trees**, November, 17 to December, 31, 2017

(changes are possible)

<http://www.suomenlasimuseo.fi/>

*Museum of Ancient Glass, Zadar (Croatia)*

**2<sup>nd</sup> Millennium Glass.** Glass from archaeological excavations in the Dubrovnik Area

30 March–30 April 2017

<http://www.mas-zadar.hr/>

*Vitromusée Romont, Romont (CH)*

**Du verre pour la vie – Glas fürs Leben - Glass and Life**

22 April–1 November 2017

<http://www.vitromusee.ch/>

*Museum of Glass, Tacoma, Washington (USA)*  
until September 2017

**Art Deco Glass from the Huchthausen Collection**

<http://museumofglass.org/exhibition/art-deco-glass-from-the-huchthausen-collection>

*Museo Tecnológico del Vidrio. Real Fábrica de Cristales. La Granja de S. Ildefonso, Segovia (Spain)*

**Carlos León. Estancias**

February 16–June 4, 2017

**No Limit**

March 23–June 4, 2017

**Timo Sarpaneva. Collection Kakkonen**

March 29–September 24, 2017

[www.realfabricadecristales.es](http://www.realfabricadecristales.es)

*Potsdam Museum - Forum for Art and Design History (Potsdam, Germany)*

**Gläserne Welten - Potsdamer Glasmacher schneiden Geschichte**

from 27 August to 26 November 2017  
Exhibition devoted to the Potsdamer Glashütte, the glassworks operated by the alchemist and glassexplorer Johann Kunckel during the second half of the 17<sup>th</sup> century.

<http://www.potsdam-museum.de>

## Book review

***Ricordo di Venezia. Vidros de Murano da Casa Real Portuguesa / Murano Glass of the Portuguese Royal House, catálogo da exposição, Lisboa, Julho-Novembro de 2015 / Exhibition catalogue, Lisbon, July–November 2015. Palácio Nacional da Ajuda and Imprensa Nacional Casa da Moeda, Lisboa, 2015, pp. 158*** (in Portuguese and English).

Coordination: M. J. Burnay; texts: M. J. Burnay, R. Barovier Mentasti and C. Tonini.

The Ajuda Palace, in Lisbon, was the official residence of the Portuguese Monarchy from 1861, the year King Luis I ascended to the throne, until 1910 when the

Republic was proclaimed and the Royal Family was subsequently exiled. In the same year, the Palace was declared National Monument and closed. After a period of restricted access, in 1968 it opened to the public as a house-museum, offering a glimpse of the Royal Household at the end of the 19<sup>th</sup> century.

Important collections of decorative arts, dating from the 15<sup>th</sup> to the 20<sup>th</sup> centuries, are hosted in the Palace. The objects are marked by a great diversity of typologies and provenances, spanning from the Crown Jewels to articles related to daily life, mostly incorporated

during the long process of reformulation that began after the King's marriage to Princess Maria Pia of Savoy, in 1862. Reflecting both the time and the Queen's taste, the glass collection comprises about 13.000 pieces of decorative and utilitarian glass, produced in the most important factories of the time, located in Bohemia, France, Spain, Austria, England, and Italy.

The exhibition *Ricordo di Venezia*, held in 2015 and co-curated by Maria João Botelho Moniz Burnay, the curator of the glass collections at Ajuda, and Rosa Barovier Mentasti, a specialist in the history

by **Teresa Medici. VICARTE**

of Venetian glass, focused on the Muranese glass kept at the Palace. This catalogue is the first in-depth investigation on this important section of the permanent collections, glass.

As Maria João Burnay explains in the introductory essay, the set of Muranese glasses incorporated into the collection is composed of about 600 pieces, most of them acquired when King Luis I and Queen Maria Pia inhabited the Palace. After the departure of the Royal family, and the subsequent nationalization of the Royal residencies, a judicial inventory of the assets was made, allowing the identification of a great quantity of glassworks, as well as their original location. In a few cases, the pieces still keep their manufacturer's label; in others, the attribution to Muranese manufactures was made on the

bases of shopping invoices, purchase orders, or even personal notes of the Queen.

The catalogue includes a total of 57 entries, most from the Ajuda Palace collection, integrated with few pieces from other former Royal residencies, such as the National Palaces of Queluz and Sintra.

The glass is presented in sets (series of finger bowls, finger bowls and plates, jars and basins...) or as decorative single pieces, such as goblets, bowls, vases, jugs, or candlesticks. A sample of the table service for 47 people *Regina Margherita*, produced by *Compagnia di Venezia e Murano*, bearing the coat of arms of the alliance between Portugal and the Savoy, is also given.

Each piece is reproduced in at least one high quality picture, supported in several occasion by a second image, usefully enhancing some details. The entry contains description, dimensions, inventory number, and, when available, attribution and original location in the Palace, always with the mention of the related source(s) of information. The accurate description of the reconstitution process clarifies the research criteria followed by M. J. Burnay in her work; few inexactitudes in the description of the decoration

techniques are not diminishing the value of the book.

Among the Muranese glassworks identified are *Compagnia di Venezia e Murano*, *Salviati & Co.*, *G. & L. Salviati*, and *Gregoretti, Pauly & co.*; some pieces are tentatively attributed also to *Artisti Barovier & Co.*, *Testolini*, *Salviati Dott. Antonio*, and *Fratelli Toso*.

In leading to the identification of the pieces, the methodology followed reveals that most of the pieces were bought directly in Venice during Queen Maria Pia's frequent travels to Italy, as the ones made in 1867, also recorded by the local magazine *La voce di Murano*, 1888, 1900 and 1901. Few objects were bought in Paris, too. Drawings and projects were sent by the Muranese companies to the Palace: the final section of the book, devoted to a mirror with an applique and to a chandelier, is integrated by a selection of pictures and drawings of similar objects stamped with the *Compagnia Venezia e Murano* seals, also belonging to the collections of the Palace, supporting the attribution of the glasses to this manufacture.

Make part of the book a brief introduction to the history of Venetian glassmaking, by M.J.



Burnay, and an overview on the visits paid by Queen Maria Pia and other exponents of Europeans Royal families to the preeminent Murano glassworks, by R. Barovier Mentasti and C. Tonini. Both contributions make clear the appreciation that

Venetian glass enjoyed at the time.

The exhibition *Ricordo di Venezia* has been the occasion to shed light for the first time on a relevant glass collection, unique in Portugal, and almost

unknown. Exhibitions of this nature will always be of value, and, indeed, a necessity, as they give the possibility to publish books that will remain as very much needed catalogues of the permanent collections of the museum.

## News

### A new logo for ICOM and for ICOM GLASS

ICOM unveiled its new visual identity at the 24<sup>th</sup> ICOM General Conference in Milano, on 4 July 2016, to celebrate its 70<sup>th</sup> anniversary.

As explained at the ICOM webpage “The approach was to look for a graphic element that would be a synthesis of ICOM’s values as stated in the new ICOM Strategic Plan. This symbol has to be global and broadly understood, and has to fit all of the cultures and beliefs which shape the ICOM network. To reach this ambitious goal, simplicity is the greatest asset. We focused our research on the most meaningful term of the

ICOM acronym: *museums*. When translated in all Latin languages, the word highlights a common root that we used as a common foundation for the new ICOM visual identity: the letter M” (<http://icom.museum/>).

As a result, the ICOM International Committees also received a new logo, with a substantial innovation: we were invited to decide for a distinctive colour for it!



After discussion, the GLASS board picked a nice green from the range of colors that was offered (any color except the blue). The GLASS board felt that this colour looks contemporary, but also has strong connotations with the material glass.

### 7<sup>th</sup> Ibero-American Education and Museum Prize: the project Tallando Reflejos de Vida - Mujer, vidrio y memoria (Cutting reflections of life - Woman, glass and memory) - Corporación Cultural MEVIBO, Bogotá (Colombia) awarded

The project Tallando Reflejos de Vida – Mujer, vidrio y memoria (Cutting reflections of life – Woman, glass and memory) – Corporación Cultural MEVIBO, Bogotá (Colombia) has been one of the winners of the 7<sup>th</sup> Ibero-American Education and Museum Prize conferred by Programa Ibero museos – El



## by Amy McHugh. Chrysler Museum

espacio de los museos iberoamericanos. The list of the awarded projects has been released on 26 November 2016, in San José, Costa Rica.

Focused on learning and training in glass cutting technique, the project is aimed at women heads of household in a situation of social vulnerability. By means of reviving this glass decorating technique, it aims at supporting the fundamental human rights of people, reducing the social problems they face.

The Glass Museum of Bogotá – MEVIBO was born as a virtual project with the intention of creating a documentary record in relation to glass and providing access to such information, thus facilitating a space for training, recognition and dissemination on the origin, history and influences of glass in our society, as well as the artistic work of this material.

In 2014, a community glass museum opened the doors, as the result of a work done together with the community, neighbors, glassmakers, students and volunteers. Scholarships from the Ministry of Culture made the museum able to set up permanent rooms as FUEGO, VIDRIO, ENEIDA and SÍLICE.

The IBERMUSEOS Program is an initiative of cooperation and integration of Ibero-American countries for the promotion and articulation of public policies for the area of museums and museology.

(from the webpages of IBERMUSEOS e MEVIBO)

<http://www.ibermuseum.org/es/>  
<http://museodelvidriodebogota.blogspot.it/>

### Vitrofestival Romont (CH)

The bi-annual Vitrofestival Romont, the meeting point for all lovers of the glass crafts in Switzerland, will take place on 22-23 of April 2017.

Call and provisional programme at <http://www.vitrofestival.ch/>

### The Venice Glass Week: the first international festival devoted to Murano glassmaking (Venice, 10-17 September 2017)

The Venice Glass Week is the first international festival devoted to Murano glassmaking. It is promoted by the Venetian institutions Fondazione MUVE, Fondazione Cini, Istituto Veneto di Scienze, Lettere ed Arti, and Consorzio Promovetro Murano, with the aim to revive and promote the most important artistic and industrial activity of the city.

Scheduled from 10<sup>th</sup> to 17<sup>th</sup> September 2017, the festival will encompass a wide range of activities as exhibitions, conferences, seminars, screenings, and open-days of furnaces. More than forty partners, including foundations, art galleries, glassworks, museums, cultural institutions, universities, training centers, and private collectors, have already confirmed their participation.

[www.theveniceglassweek.com](http://www.theveniceglassweek.com)  
[info@theveniceglassweek.com](mailto:info@theveniceglassweek.com)

### The Chrysler Museum of Art

The Chrysler Museum of Art is renowned for its encyclopedic collection of glass, with more than 10,000 objects spanning nearly 3,000 years. Distinguished in the areas of 19<sup>th</sup>-century American, French, and English glass, including important works by Louis C. Tiffany, the Museum has recently made noteworthy acquisitions from the 20<sup>th</sup> and 21<sup>st</sup> centuries.

*Glass: Masterworks from the Chrysler Museum of Art* features 75 entries on works from our glass collection and includes a history of glass at the Museum, from its founding in 1933 to the present. Each work of art has been beautifully photographed and detailed in a scholarly discussion

that explores its significance and broader historical context.

Diane Wright, the Chrysler's Carolyn and Richard Barry Curator of Glass, edited the catalogue, with research and writing support from Curatorial Research Assistant Virginia Laidet. Other scholars who contributed entries in their areas of expertise include:

- Kelly A. Conway, Curator of American Glass at the Corning Museum of Glass, and Curator of Glass at the Chrysler 2007-2013.
- Paul Doros, independent scholar and the Chrysler's first Curator of Glass.
- Marissa S. Hershon, Curatorial Assistant for Decorative Arts, Craft, and Design at the Museum of Fine Arts, Houston.
- Crawford Alexander Mann III, Joan and Macon Brock Curator of American Art at the Chrysler Museum of Art.
- Mary Cheek Mills, Historic Glass Specialist for AECOM-Burlington Cultural Resources.
- Erik H. Neil, Director of the Chrysler Museum of Art.
- Lindsay R. Parrott, Director and Curator of the Neustadt Collection of Tiffany Glass in Queens, New York.
- Ian Simmonds, independent scholar specializing in early American glass.
- Susie J. Silbert, Curator of Modern and Contemporary Glass at the Corning Museum of Glass.



The lavish illustrations of the glass collection masterpieces are the work of Chrysler Museum Photographer Ed Pollard. The book, published by Lucia I Marquand and distributed by University of Washington Press, includes more than 160 stunning color images within its 224 pages.

"The Chrysler Museum is proud to present this important new publication that puts forth compelling scholarship and stunning new photography of our remarkable glass collection," says Diane Wright, Barry Curator of Glass. "This is the first catalogue of Chrysler Collection works in glass in nearly three decades and we are excited to share this new resource. We are thankful for the commitment of our many contributors, as well as the generous funding support of the National Endowment for the Arts, the Henry Luce Foundation, and the Norfolk Society of Arts."

*Glass: Masterworks from the Chrysler Museum of Art* will be published in May 2017.

*Glass Lecture and Book Signing*  
Saturday, June 10 | 2 p.m. |  
Kaufman Theater

Join us for this special lecture in celebration of our newest collection catalogue. Diane Wright, Barry Curator of Glass, highlights our outstanding works of art in glass, with a book signing to follow.

### **New Book Presents Ground-Breaking Research and Photography of the Glass Mosaics of American Artist Louis C. Tiffany**

The Corning Museum of Glass – the foremost authority on the art, history, science, and design of glass – and The Neustadt Collection of Tiffany Glass – one of the premier collections of Tiffany's celebrated lamps, windows, and rare archival materials – are partnering on a groundbreaking exhibition and publication about Tiffany's glass mosaics.

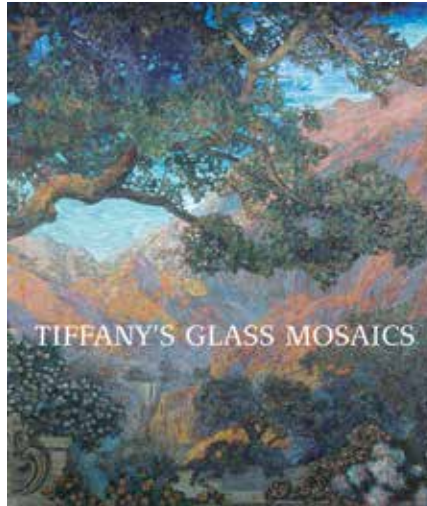
*Tiffany's Glass Mosaics* is the seminal book on beloved American artist Louis C. Tiffany's understudied work in glass mosaic. New research provides striking insights into the materials, makers, and marketing of these intricate, detailed works. Created for private residences, houses of worship, and other public buildings from across the nation, Tiffany's innovative glass mosaics established a bold

new aesthetic and contributed a uniquely American character to the centuries-old art form.

The landmark book is richly illustrated with new photography of Tiffany's most celebrated mosaic commissions, including *The Dream Garden* in the Curtis Center in Philadelphia and *Jacques Marquette's Expedition* in Chicago's Marquette Building. Double page spreads show extant mosaics in situ and allow readers to see vivid details of the works for the first time. The catalogue also includes important archival material and contextual photographs from major museums, libraries, and private collections in the United States and Europe.

*Tiffany's Glass Mosaics* is written and edited by Kelly A. Conway, curator of American glass at The Corning Museum of Glass and Lindsay R. Parrott, director and curator of The Neustadt Collection of Tiffany Glass, and features contributions by curators and scholars, including:

- Morgan T. Albahary, curatorial and collections assistant at The Neustadt Collection of Tiffany Glass.
- Elizabeth J. De Rosa, independent curator.
- Natalie Z. Peters, independent art historian.
- Jennifer Perry Thalheimer, curator and collection manager at The Charles Hosmer Morse Museum of American Art.



- Karol B. Wight, president and executive director of The Corning Museum of Glass.

"We are thrilled to present this book and shine a new light on Tiffany's glass mosaics," said Conway. "Ironically, this understudied aspect of Tiffany's oeuvre represents a major part of his studio's production and was one of the most important drivers of his experimentations in glass as he sought out an endless spectrum of colors and textures to represent his artistic vision. The comprehensive appendix in the book includes all of Tiffany's known public, ecclesiastical, and residential glass mosaic commissions and represents years of sleuthing to find extant mosaics. We hope our readers will use the appendix as a map to see many of these incredible works for themselves."

*Tiffany's Glass Mosaics* is published by The Corning Museum

of Glass, Corning, New York and distributed by The University of Washington Press, Seattle, Washington.

On sale beginning May 20, 2017 at The Corning Museum of Glass Visit [www.shops.cmog.org](http://www.shops.cmog.org), call 800.723.9156, or email [shops@cmog.org](mailto:shops@cmog.org) to purchase your copy.

### **A new High School focused on glass opened in Murano (Venice, Italy)**

The first technical institute in Italy to have an educational focus on glass opened in Murano (Venice, Italy) in September 2016. The mission of the High School "Technical Institute of Technology of Communication and Graphics with Strengthening in Glass Art - Abate Zanetti" is to train designers and designers of artworks who know the theory and practice of glass production and are able to support the masters in the creation of glass objects.

Promoting a creative approach to the universe of glass, the High School intend to stimulate the revival and to support the future of Murano Glass through education. All four strands of the Murano glassmaking tradition (glassblowing, lampworking, fusing, and engraving) are made available to students to practice with and to learn "first-hand", along with the glass masters.

<http://www.abatezanetti.it/>



# MEMORIES

## ICOM Glass annual meeting in Romania, 2014







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[http://www.braunschweig.de/kultur\\_tourismus/museen\\_gedenkstaetten/schlossmuseum/index.html](http://www.braunschweig.de/kultur_tourismus/museen_gedenkstaetten/schlossmuseum/index.html)

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**MUSÉE/CENTRE D'ART DU VERRE**  
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<http://www.museeverre-tarn.com>

**MUSÉE MUNICIPAL DE CONCHES**  
Eric LOUET  
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<http://www.musees-haute-normandie.fr>

**MUSEU DO VIDRO DA MARINHA GRANDE**  
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Marinha Grande, PORTUGAL  
<http://www2.cm-mgrande.pt>

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Milano, ITALY  
<http://www.cultura.regione.lombardia.it>

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<http://www.vittoriale.it/>

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[www.hetglazenhuis.be](http://www.hetglazenhuis.be)

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