



Annual Newsletter, 2012

Report on the 2012 ICOM GLASS Committee Meeting New York City and Corning, New York June 5 – 9, 2012

Dear ICOM Glass Members and Friends,

I have the pleasure of attaching the report on the 2012 ICOM Glass Meeting celebrated in New York and Corning this year.

During the 5th and 9th of June was held our annual meeting in USA, a very successful meeting, very well organized by Jane Shadel Spillman and The Corning Glass Museum.

I would like to thank those people involved in organizing the meeting, especially to Jane Shadel Spillman and The President and Curators of The Corning Museum of Glass. I also would like to thank those people who gave the interesting lectures and those who welcomed us to Museums: Lisa Pilosi, Karen Stamm and the curators of the Metropolitan Museum of Art, and Institutions as: The Cloisters, St. Michael's Church, The New York Historical Society and The Museum of Art and Design; and finally, special thanks to Jamie Houghton for his hospitality and generosity. We are grateful to all of them for their collaboration and assistance at this most interesting Meeting.

As you can see into the minutes of the General Assembly, next year, 2013, ICOM's 23rd General Conference will be held in Rio de Janeiro, Brazil, from 10 to 17 August. I am pleased to inform you that all of our Board Members are interested in organizing a Joint Meeting in Rio de Janeiro with DEMHIST, ICDAD and ICFA, as we did in Shanghai in 2010. We are waiting for confirmation from ICDAD and ICFA.

Our committee has very few members in South America, and no members in Brazil, for this reason, we are in touch with people connected with glass in Brazil in order to plan the meeting. Thanks to Lisa Pilosi, Helena Horn and Teresa Medici, we are getting in touch with several people in Brazil related with glass: Mariana Wertheimer, Elvira Schuartz and Simone Mesquita. Please do you have more information about other people in contact with glass in Brazil, Brazilian glass collections, etc... I would greatly appreciate you if you could send us any information about this matter.

During the last ICOM Glass Assembly in Corning, Katarina Benova from Slovenská Národná Galéria, in Bratislava, invited us to hold a second meeting next year in Slovakia, probably in autumn, in order to have our main meeting next year. Simona Gheorghe proposed to hold the 2014 meeting in Romania, and finally, Teresa Medici, from VICARTE and Maria Grazia Diani, from the Regione Lombardia, proposed to hold the 2015 Meeting in Milan (Italy), coinciding with ICOM General Conference in Milan. All participants welcomed the proposals.

On the other hand, we should edit, before the end of this year, the second issue of our Journal "Reviews on Glass". We ask for lectures presented at the Spanish meeting last year.

Next year, the Chair, the Secretary, the Treasurer and two Board Members finished then six year at their positions. We encourage you all to participate in voting that we will celebrate next year.

I take this opportunity to encourage you to participate in the next ICOM Glass Meeting in Slovakia and the General Conference in Rio de Janeiro, Brazil.

We are looking forward to seeing you next year in Rio de Janeiro and Slovakia.

On behalf of the Board of ICOM Glass,

Sincerely yours,

Paloma Pastor. Chair. ICOM Glass

NEWSLETTER

On Tuesday, June 5, fourteen ICOM members met in the lobby of the Wellington Hotel in New York City. The group then walked to the Metropolitan Museum of Art through Central Park, about 24 blocks. We arrived at 9:30 and were met in the lobby by Karen Stamm and several curators. The entire day was spent at the museum and the group was given tours of each section by the curator in charge. There was an hour's break for lunch, but otherwise the day was spent within the galleries. At 5:30, the group was treated to cocktails and dinner in the museum and was joined by the curators and conservators who had spent the day with us. The dinner was courtesy of Jamie Houghton, the former president of the museum Board as well as retired Chairman of Corning, Inc.

The following day, the group met again at the Wellington to take the subway to the Cloisters, a branch of the Metropolitan Museum which is on the northern edge of the city and specializes in medieval art and architecture. Around noon we came back down and visited St. Michael's Church which has an interior designed by Louis C. Tiffany around 1900, and then went to the New-York Historical Society where the curator gave us a tour of the glass in their collection and also showed us some objects which were usually in storage rather than on view. Some of the group also visited the Museum of Art and Design which was showing "Glasstress New York", an exhibition of contemporary glass.

On Thursday, the group was met by a bus at the Wellington Hotel and were transported to Corning where they arrived around 3:30 pm. and checked into the Radisson Hotel, in the center of town. There was a members' reception at The Corning Museum of Glass at 5:15, followed by a lecture by Fritz Dreisbach, a contemporary glass artist. This was followed by a dinner at the Rakow Library of the Museum, for ICOM and a number of the museum librarians.

On Friday, the group met in the library Seminar room and heard six papers, presented by Teresa Medici, Amy McHugh, Ulrike Scholde, Milan Hlaves, Sven Hauscke and Katarina Benova. This was followed by the General Assembly Meeting of the group and then tours of the museum library. In the afternoon, the group was given a trip to the Warehouse to see glass in storage, and had the option to make glass at the Studio or visit the library and galleries.

Saturday was free for visits to the galleries, including a tour of the special exhibition and some galleries at 1:30. The meeting concluded with a hearth-cooked dinner at the Patterson Inn, the oldest building in the area, built in 1797, before the city of Corning was founded, and owned by the local Historical Society. This was attended by several of The Corning Museum curators as well.

Jane Shadel Spillman. Secretary. ICOM Glass

GENERAL ASSEMBLY- MINUTES

After the presentation of the papers, the meeting was called to order by Teresa Medici at 11:00 on Friday morning, June 8, 2012. The minutes from last year's meeting and Karin Rühl's Treasurer's report were distributed to the members (see below the budget report of the Treasurer, 2011).

Teresa presented the agenda and showed some information about "Reviews on Glass" the new online journal. She reported that Paloma has presented this in Paris at the main ICOM meeting. Paloma would like the members to submit articles. The report of the Treasurer was noted.

http://issuu.com/icom-glass_reviewsonglass01/docs/review_on_glass_1

Teresa announced that the next ICOM General Conference will be in Brazil, August 10-17th, 2013. No local person has been found yet for taking care of the ICOM-Glass meeting in Brazil, so members are invited to let Paloma know about any connections they may have with glass curators, conservators, or even glass artists, living and/or working in Brazil.

For 2013, it is also planned to meet in Slovakia. It will probably be in autumn, but the exact date has not been set.

The 2014 meeting will be in Romania and the 2016 meeting in Milan, Italy since the 2016 ICOM General Meeting will be there. No site for the 2015 meeting has been set.

The elections for new Board Members next year

The Glass Committee governing body is an elected Board composed of a Chair, Secretary, Treasurer and five members. Board members sit for three years, with the option of being re-elected for another three year period.

At this time, the Board Members are:

Chair Paloma Pastor Rey de Viñas (Year elected, 2007)

Secretary Jane Shadel Spillman (Year elected, 2007)

Treasurer Karin Rühl (Year elected, 2007)

Members

Kaisa Koivisto (Year elected, 2010)

Anne Vanlatum (Year elected, 2010)

Reino Liefkes (Year elected, 2007)

Susanne Netzer (Year elected, 2007)

Teresa Medici (Year elected, 2008)

Next year, 2013, the Chair, the Secretary, the Treasurer and two Board members finished then sixth year at their positions, for that reason, it is time to call for new candidates to be elected. The next ICOM Glass Assembly will be decided the new candidates.

ABSTRACTS OF THE LECTURES

Katarina Benova. Gallery NOVA, Slovakia

Slovak Glass. Decades 1960 – 2010
New publication by Gallery NOVA

The first private gallery founded after 1989 in Slovakia Gallery NOVA is the main institution for presenting and promoting Slovak contemporary glass art since 2005. This year was published another special book written by Slovak art historian Sabina Jankovičová about the decades of Slovak glass art. From the 60s, when also the Department of Glass in Architecture was founded at the Academy of Fine Arts and Design in Bratislava started very interesting history of Slovak glass, influenced mainly by the personality of Vaclav Cigler. From the 70s and 80s the main streams in art work were oriented towards the geometry. Another respectful personality, who also influenced another decade, was Askold Žačko, mainly with his experiments with new forms and color.

After the change in 1989 several artists entered the scene of glass art. There was still the main tendency in geometry but the political change brought also platform for experiments, wider expression of glass material.

Studio glass, glass design are still very active parts of the Slovak art scene. For the young artists the special art awards in Slovakia (for Example Gallery NOVA Glass Award) or abroad supported their future development so there will be another successful decades of Slovak glass art.

Milan Hlaveš. Museum of Decorative Arts, Prague, Czech Republic

In Search of Glass

The exhibition “In Search of Glass” at the Museum of Decorative Arts in Prague featured twenty-five young Czech artists who worked with glass in various ways. They included not only graduates of secondary schools of applied arts and glass studios of universities, i.e., people directly connected with this branch, but also artists who only “borrowed” glass if it suited their artistic intentions. They were artists between not-yet-thirty up to forty years old who have successfully completed their studies, have had several years of experience and have often achieved considerable recognition with experts. They had been selected for this exhibition because of distinctiveness and originality of their creative mind. Each of them had their own specific way of artistic expression, and of the concept of glass, which as the traditional visual material at the beginning of the 21st century might otherwise seem to be outdated and artistically exhausted. The primary goal of work for the young generation was not adoration of qualities of glass, i.e., accentuating its optical beauty or fragility, or a means of proving their own craftsmanship. For them glass was a tool for expressing emotions and making their personal statement. Glass served this purpose for them only to the extent in which any other material would do in case of necessity – and they daringly explored its possibilities. In doing so they have proved that glass can offer something artistically.

Visitors of the exhibition were invited to participate directly in the search of glass by these artists. It could happen that the unorthodox approach of the young generation was not close to their hearts, but

nothing prevented them from looking for the most contemporary glass in the permanent display of the Museum of Decorative Arts in Prague among historical exhibits in a physical way. We believed that they had not only fun with this little adventure, but also experienced various surprises or at least fleetingly contemplated over the work of promising glass artists and their view of the present time and the role of glass in it.

Amy McHugh, Tiffany

The Proprietary Class Designs of Tiffany & Co.: 1870 to 1885

When one hears the name Tiffany & Co. jewelry, flatware, china, and silver hollowware are automatically recalled, but in fact from 1870 to 1885 Tiffany & Co. designed and retailed engraved, etched and cut glass, ranging in forms, including tableware, *objets de vertu*, and men's and women's accessories. The glass designs are divided in two phases. Glass produced during the first phase is composed of engraved glass depicting landscape scenes and Japanesque designs, dating from 1870s to 1878. These designs were carried out on liquor bottles and clarets. During the second phase, from 1879 to 1885, Tiffany & Co. designers produced cut glass designs with geometric patterns and motifs, inspired by exoticism and were executed on clarets, toilet bottles, flasks, jugs and glasses. Responding to the changes in aesthetics and demand, Tiffany & Co. took an active role in designing cutting, etching and engraving patterns for their glassware, assigning names to their proprietary cuts.

Teresa Medici. VICARTE, Lisbon, Portugal

Not only in museums. Archaeological evidence of luxury glass in Portugal

A survey carried out on Portuguese archaeological glass complexes, dating from the 17th century, revealed the occurrence of a number of glass objects related to everyday life, produced in common glass.

Beside them, some evidence of other types of objects, rarely documented in archaeological contexts, and until now not even recorded in Portugal, came to light, suggesting that glass as a luxury item was an important presence in 17th c. Portuguese society. It is possible to enumerate for example a fragment of a Venetian enameled bowl, a mould-blown figurate vase, a gilded flask, and several specimens of *millefiori* glass, coming from monasteries and from a royal palace.

A set of fragments were characterized by archaeometrical analyses, and the comparison with genuine Venetian and *façon de Venise* compositions showed that only few of them are of Venetian production, whereas the majority are of unknown provenance.

The study of this assemblage gives us an insight on the use of luxury glass items in Portugal during the 17th c., mainly in monastic contexts, allowing us to address questions about their production and trade.

Ulrike Scholda. Lobmeyr, Vienna. Austria

*The table set of Adolf Loos for J.& I. Lobmeyr, Vienna
an example of collaboration between artist and company*



The collaboration of the Austrian architect Adolf Loos (1870-1933) and the Viennese glass company J.& L. Lobmeyr is a very special case. Since 1931 the table set designed by Loos has been in production for Lobmeyr without interruption. Although a lot of Loos documents are lost due to his unsteady life, the development of the Lobmeyr-glass, from idea to execution, can be traced. Beside letters (in the Architectural Collection of the Albertina in Vienna) the archives of the Lobmeyr Company in Vienna and Prague provide a lot of information beginning with the first drawing Loos sent to Lobmeyr. The table set tells the story of the ideas of Loos about drinking as well as the situation of table sets in the beginning of the 1930s.

Adolf Loos explained the background of the shape, the function, and the cutting of “his” glasses. After different inputs from both sides – designer and producer – they achieved a result both were content with. Loos died two years after the collaboration but the success of the Loos table set went on. Lobmeyr developed some new shapes and collaborated with contemporary artists; a special edition after the design of Stefan Sagmeister was produced for the 80th anniversary of the table set in 2011.

The Viennese glass company Josef & Ludwig Lobmeyr was founded in 1823 and had already begun collaboration with artists in the 19th century. The architect Adolf Loos (1870-1933) was influential in European modern architecture and had a passion for all aspects of design, lifestyle and taste, drinking habits included.