

Reviews on

# GLASS

Nº 4 | 2015

## 2015 ICOM Glass Meeting

Lectures: ICOM's 23<sup>rd</sup> General Conference in Rio de Janeiro, Brazil, and ICOM Glass Annual Meeting in Bratislava, Slovakia, 2013







Inside view of Basilica of Our Lady Aparecida. São Paulo, Brazil. Photo: Egidio S. Toda, 2012.

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# FOREWORD

Dear Colleagues and Friends,

It is a pleasure to present the fourth Issue of *Reviews on Glass*, the official on-line 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 2015, we held our annual meeting in Fribourg, Switzerland (7 – 13 September 2015), to coincide with the 20<sup>th</sup> Congress of the International Association for the History of Glass (AIHV). It was a long time since our two organisations met together and it was an excellent opportunity to catch up with glass colleagues from all over the world, to meet old friends and to make new contacts and to hear about the latest in glass research. The congress was attended by over 250 participants from 32 countries. The participants were glass-historians, academics, museum professionals, archaeologists, scientists, collectors and dealers. The ICOM International Glass Committee, represented by 34 members from 14 countries, joined the AIHV programme. In addition we held our General Assembly on Tuesday 8<sup>th</sup> September in the evening, and we organised an additional day-trip to Zurich for ICOM members exclusively, on Monday 14<sup>th</sup> September. Our visit to Zurich was kindly organised by our members Christine Keller and Heidi Amrein, both of the National Museum of Switzerland, and Sabine Flaschberger of the Museum Bellerive.

In this issue we publish a selection of the papers presented at ICOM's 23<sup>rd</sup> General Conference (August 10–17, 2013) in Rio de Janeiro, Brazil, in which we explored the theme of *Museums (memory + creativity = social change)*. I am particularly pleased to include a good number of articles on stained glass windows in Brazil, a part of the country's cultural heritage which has so far not attracted enough international attention. This fragile craft was brought to Brazil by artists trained in Europe and their work has only since recent years become a subject of serious study and systematic surveys. Also in 2013, we held our annual meeting in Bratislava, Slovakia. Our lecture programme there had the dual topic 'What is the future for contemporary studio glass and new discoveries in Slovak glass'. We are especially pleased to include a selection of papers prepared by the hosting, Slovak, participants. These highlight the glass collections in the Slovak National Gallery and the Bratislava City Gallery and present an overview of Slovak folk glass, as well as anonymous (designed glass) from the cold-war period and contemporary Slovak art glass.

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**



# Casa

Zoology Museum, University of São Paulo, Brazil. Photo: Denise Michelotti, 2006.



In this issue we publish a selection of the papers presented at ICOM's 23<sup>rd</sup> General Conference in Rio de Janeiro, Brazil, 2013, in which we explored the theme of *Museums (memory + creativity = social change)*.

# Conrado: one hundred years of Brazilian stained glass

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

## Conrado Sorgenicht, the pioneer

Brazilian stained glass history begins in the late nineteenth century with the arrival of

Conrado Sorgenicht, an artisan from Essen, North Germany – a place with many immense Gothic cathedrals. He arrived with his wife and four children in Cananéia, on the south coast of the state of São Paulo, Brazil, after fleeing from the Franco-Prussian War. He wanted to live in a warm country to treat his rheumatism. The bright light of the tropics impressed him greatly, as he described in letters and personal writings. His enchantment with the sunlight seemed to make the colors of glass even more intense, instigating his desire to bring the art of stained glass to Brazil. He set up his studio in the city of São Paulo, where he first worked with wall paintings, wooden

replicas, and decorative bands. In 1889 he began creating stained glass windows. The family grew and three generations of stained glass specialists followed: father, son, and grandson under the same name, Conrado Sorgenicht. In a hundred years of work more than 600 sets of stained glass panels in the entire country were created; mostly produced in the state of São Paulo, but there are significant examples also in the states of Rio de Janeiro and Minas Gerais.

## Researching the Casa Conrado stained glass

Knowing the history of Casa Conrado led to further research,



Casa Conrado Signature, Octavio Vecchi Forest Museum, São Paulo, Brasil. Photo: Regina Lara, 2011.



Octavio Vecchi Forest Museum, São Paulo, Brazil. Photo: Regina Lara, 2011.

since Conrado Sorgenicht Neto is my maternal grandfather. I had the opportunity of visiting his studio where I did some glass and ceramics pieces. I photographed many stained glass windows in order to produce an album that showcased the studio's creations. For my master's degree I carried out a study of the growth, development, and decline of the studio, which resulted in the dissertation *Casa Conrado: one hundred years of stained glass Brazilian* (UNICAMP, 1996). One hundred and forty-five stained glass sets were located, in which two particularly fruitful periods were identified. The first period was from 1920 to 1935 when

the studio was coordinated by Conrado Sorgenicht Filho (son) and the second from 1950 to 1965, the heyday of Conrad Sorgenicht Neto (grandson). Eight panels were especially selected for analysis, highlighting relevant aspects in the architectural implementation, approaches to painting, and partnerships with architects and artists. The trajectory of the studio productions is marked by historical events, especially in the city of São Paulo, interconnecting the Casa Conrado to the city itself. The analysis of this information enables us to understand stained glass art in the broadest sense,

and how it began in Brazil, especially at the Casa Conrado studio. This study brings together important information about the construction of specific parameters delimiting the preservation of this art form that is going extinct.

### Unique aspects

Among the most interesting attributes of Casa Conrado is the relationship established between architecture and visual art, primarily painting. The Sorgenichts, that is Son and Grandson, always worked with Brazilian painters. During the creation and production of a stained glass panel it is up to the specialist to technically and aesthetically orchestrate variants such as: analyzing the artist graphic drawing style, determining the glass cut, turning the lead that connects the colored pieces, setting the closest glass colors to their desired palette together with the artist, choosing and developing appropriate themes, allegories, script, and general cohesion, relating the stained glass to the architectural project for that it was intended. Besides the painters that were recognized by the art world, the studio kept its own designers; they contributed to the development of a procedure based on the practice of adapting paintings to stained glass. The "Veneration of St. Vincent", from the Portuguese Renaissance painter Nuno



Gonçalves was transformed into stained glass and placed in the Grand Hall of the 'Beneficência Portuguesa de São Paulo' hospital. This special procedure is visible in the large production of Casa Conrado, which always tried to transpose the language of painting to stained glass, revealing its creative freedom, far from the ready-made models from Europe or North America.

### **The community goes into spaces where there are stained glass windows**

Window panels can be manufactured for private homes or set in public buildings. Most of the Casa Conrado creations are in Christian churches; by constantly ordering new stained glass windows and restoring the old ones, they kept the Studio alive for many years. Creations for public buildings were quite varied: stained glass can be found in hospitals, markets, schools, museums, and among other places. Whether or not he accepted architects' and builders' suggestions, the homeowner could choose the theme and style of stained glass he planned to order, adapting his wishes and imagination to the creative possibilities of the Studio. In Christian churches, stained glass generally follows a religious theme such as the consecration of a saint or a visual depiction of miracles; the faithful relate to the images that support their beliefs. To understand the relationship

between the community and the stained glass windows set in public buildings, we must observe use and occupancy over a period of time.

We have analyzed a few sets of stained glass windows that were created for public buildings and we observed those that maintained the same function for decades, respecting the original program for use and occupation, established a strong emotional bond with members of the community as they came and went. The guiding architectural design certainly influenced or even determined the choice of reference images and type of window, door and skylight framing. It was observed that the people belonging to these communities recognized and appreciated stained glass art and they contributed to preserving the collections. For example, in the Municipal Market of São Paulo (Mercado Municipal) scenes of Brazilian agriculture in the early twentieth-century were portrayed. The market was built on the Tamanduateí riverbank for the purpose of supplying São Paulo's inhabitants with vegetables and fruits produced by small farmers on the river margins. Created by Casa Conrado in 1933, the market stained glass window was based on photos taken by Conrado Sorgenicht Son and Grandson during a countryside trip; with the aim of recording local produce farming at the time



The banana harvest, Municipal Market of São Paulo, Brazil. Photo: Regina Lara, 2011.

(Mello, 1996). The images illustrate the banana harvest in the market and passing right next to the viewer are the carts with actual bunches of real bananas, confirming the function the building has maintained since its opening to the present day. These stained glass windows are constantly being restored and valued by tourist snapshots or used in film sets. A recent renovation project carried out inside the market created a mezzanine for restaurants; the panels were target of heated discussions, which resulted in preserving their original location, valuing



## *Some significant stained glass windows in the city of São Paulo are still being researched*

the stained glass windows as a whole unit.

### **Casa Conrado stained glass in Museums in São Paulo**

Not only did the Casa Conrado create the São Paulo Municipal Market stained glass windows, they also created stained glass windows for various museums. We assume that the community establishes the same kind of relationship with the stained glass windows in museums, where the themes portrayed

relate to specific museum contents, similar to what was witnessed in the market. Some significant stained glass windows in the city of São Paulo are still being researched: the Historical Memory Center of the Fire Department (1927), Octavio Vecchi Forest Museum (1930), João Barbosa Rodrigues Botanical Museum (1940's) Zoology Museum, University of São Paulo (1940's), Justice Tribune Museum (two windows, 1942 and 1955), Professor Carlos da Silva Lacaz Historical Museum at the University of São Paulo School of Medicine (created in

1931, with the museum being established in 1977), and the Brazilian Art Museum FAAP - Fundação Armando Alvares Penteado with a huge stained glass panel especially created by Brazilian artists and executed by Casa Conrado (1947 building, museum established in 1961).

Some of these windows have been studied in the research I carried out on the Casa Conrado's history. Unfortunately, analyzing the stained glasses set in museum buildings, considering the use of the building in relation to stained glass themes, such as those that illustrate plants, animals, specific content as allegories related to medicine, or fire fighting are a constant instigating challenge.

We believe that the community experience with images gives meaning to the environment, which in turn recounts the memory of the place and can promote access to symbolic content, thereby contributing to the establishment of closer community ties, as affective memories help to carry forth the implicit desire to maintain, care for, and preserve a common heritage.

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# Rosaceas

## childhood, life, passion and resurrection of Jesus - all recorded in stained glasses in the Basilica of Our Lady of Aparecida

**Egidio S. Toda.** Mackenzie Presbyterian University - Brazil

One of the biggest names in contemporary religious art in Brazil and an internationally recognized artist, Claudio Pasto is responsible for the artistic design of more than 350 churches, chapels, cathedrals, and Basilica here and abroad. He is also a book illustrator and a teacher with over 35 years dedicated to the sacred art.

Pasto was born in São Paulo in 1948 and when he was young he lived in the neighborhood of Tatuapé, close to the convent of the “Mensageiras do Menino Jesus” where the contact with this religious order put him definitely in contact with the sacred. During his childhood, Pasto initiated his training by drawing on pieces of bread paper, encouraged by his mother. According to him, even living in a poor family, he had a duty to speak French at the table, at least on Sundays, because São Paulo in the Fifties was a European city.

He studied at a state college and in 1972 he concluded a Social Science degree at PUC (a Catholic university in São Paulo), which was the most affordable course available. At that time, in a way to survive, he became a teacher in a

special program to accelerate the tuition for late students and in a course, preparing students for the entrance exam to the university. After concluding at the college, Pasto was instigated by friends to spend some time in Europe, a cradle

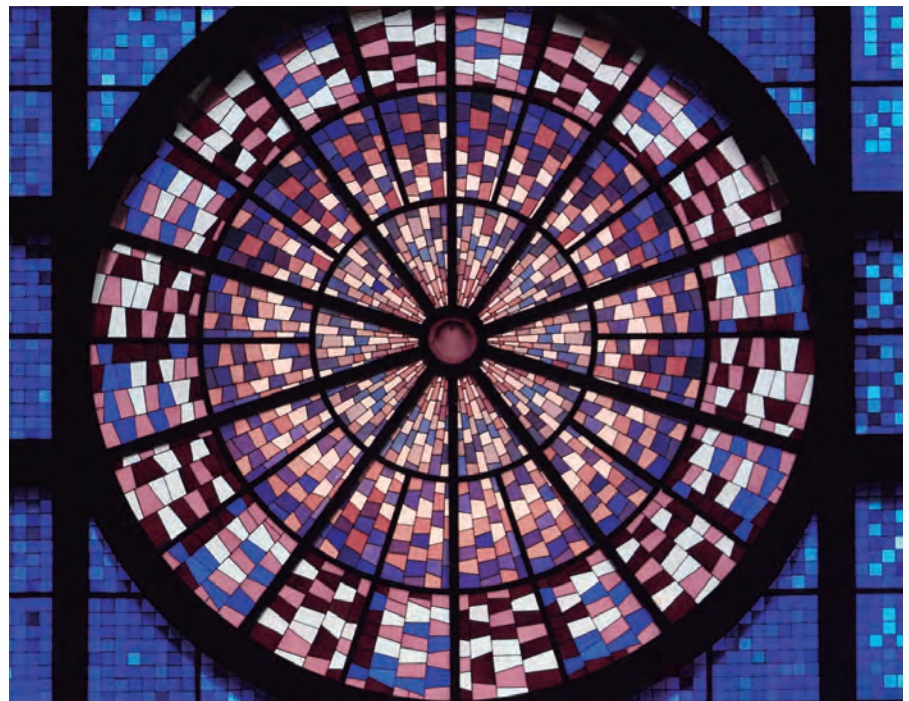


Figure 1. Stained glass and rosacea of West Nave. By Cláudio Pasto in the Basilica of Aparecida. São Paulo, Brazil. Photo: Egidio S. Toda, 2012.

*Pastro went back to Europe from 1978 to 1981, where he studied at the Academia di Belle Arti Lorenzo Ad Viterbo in Italy and spent at least two years in courses focused on religious art*

of art and sacred art, and so he did, lasting there for around three months.

By 1974, according to his friends, he had begun his career with art. His first work, according to himself the most closely associated with art, was a project sponsored by the City Hall of São Paulo, in the neighborhood of Itaquera, East Zone. After this, since he made his first solo exhibition of painting at PUC - São Paulo in 1975, he has been dedicated to the sacred art.

He went back to Europe from 1978 to 1981, where he studied at the Academia di Belle Arti Lorenzo ad Viterbo in Italy and

spent at least two years in courses focused on religious art. In general, the purpose of the courses was to develop specific skills, such as working with sandstone rock, and the techniques of fresco and oil painting. Also he studied ceramic art in Barcelona at the National Art Museum of Catalonia. In addition, he made a specialized study in a pottery workshop at the Benedictine Abbey of Tournay in southern France. He also completed the Analysis Course of Aesthetics, associated to works of art in the Liceu de Artes e Ofícios in São Paulo, Brazil and in the Benedictine Abbey of Tepeyac in Mexico.

Among all his works, Pastro particularly rates the church of the Benedictine monastery in Itapeceirica da Serra and the Abbey of the Encounter, near to Curitiba in Mandirituba, for which he designed the whole architecture of the monastery. He is also responsible for the interior of the church of Trapa, in a Trappist monastery, in the south of Paraná (at Campo do Tenente city). In São Paulo, besides the cathedral of Campo Limpo, his dearest work is the Chapel of the Algerian sisters. Of his acclaimed works abroad, he particularly remembers the challenges he faced, three years ago, to reconstruct the Chapel of Adoration, in the monastery of Helfta, in Germany.



Figure 2. Stained glass and rosacea of North Nave. By Cláudio Pastro in the Basilica of Aparecida. São Paulo, Brazil. Photo: Egidio S. Toda, 2012.





Figure 3. Inside view of Basilica of Our Lady Aparecida. São Paulo, Brazil. Photo: Egidio S. Toda, 2012.

Pastro has designed and executed paintings, stained glass windows, tiles, altars, crosses, sculptures, and presbyteries in churches, monasteries and

cathedrals in Brazil, Belgium, Italy, Germany, and Portugal.

He is currently facing his greatest challenge, creating,

what he himself considers his masterpiece, the Basilica of Aparecida. Here he is responsible for the entire visual communication, the creation of the aesthetic and artistic development of both interior and exterior (Interview with Claudio Pasto on September 7, 2012).

Located within the state of São Paulo, in the city of Aparecida, the Basilica of Our Lady of Aparecida, also known as the Sanctuary of Our Lady of Aparecida, was inaugurated on July 4, 1980, during Pope John Paul II's first visit to Brazil, when he celebrated a mass on the Esplanade of the Sanctuary, before a crowd of about 300,000 people. After a mass to consecrate the Altar, the Pope performed his own consecration as well as that of all the people of Brazil, to Our Lady Aparecida, by giving the final blessing with the original image of Our Lady (O Estado de S. Paulo, July 5, 1980, p. 40).

The Basilica is notable for its magnitude and grandeur and is the biggest Catholic center of the faith in Brazil. The National Conference of Bishops of Brazil, considered it, in 1984, the "Largest Marian Sanctuary of the World." Hundreds of thousands of worshippers visit it every year to see the small statue of the Virgin, to pay their respect, to participate in masses and celebrations, or simply to contemplate its beauty.

*Each of the panels of the four naves of Our Lady of Aparecida explores one phase of the Jesus' life*



Figure 4. Outside view of Basilica of Our Lady Aparecida. São Paulo, Brazil. Photo: Egidio S. Toda, 2012.

Some figures that illustrate the massive scale of the complex: the church is 173 meters long and 168 wide. Its central dome is 70 metres high and the tower reaches 107 metres. In total the area covers 18,000 square metres and the building used 25 million bricks, 40,000 cubic metres of concrete and 257,000 blue roof tiles. The total capacity of the church is 45,000 people.

According to statistics gathered by Father Julius Brustoloni, the flow of pilgrims in the Basilica increased significantly between 1968 and 1997, and it became clear that the whole structure of the temple needed to be changed urgently. The number of visitors increased from 903,000 in 1968 to 3 million in 1979, and by 1997 it had expanded to

6.2 million – an almost seven fold increase! In 2010, after another thirteen years, the records show that almost 10.4 million people visited the Basilica.

The architecture of the church is unusual. Instead of the normal nave, choir and transept, the plan forms a perfect Greek cross with four almost equal naves. The altar stands at the heart of the basilica, at the crossing and under the central dome. To the artist Claudio Pasto, this sacred space, a place of sacrifice, is the tangible symbol of the covenant between God and man. The crossing, the place where the four naves meet, has a potent meaning in the Christian doctrine. It signifies the main

story of Christianity: the life, mission, death, and resurrection of Christ. Divided into thirty-four panels, painted tiles distributed around the interior of the Basilica to the top, show us the life of Christ, celebrated annually by the Church. To give a more accurate view on how this takes place in the Basilica of Our Lady of Aparecida, let's talk about the panels of the four naves. It is interesting to note that each of these explores one phase of the Jesus' life through thirty-four panels. The North, East and West nave each have eight panels and the South nave has ten panels. The South nave was designed with sixteen meters more in length, in comparison with the other three naves. All panels measure five meters high by seven meters



wide and are positioned above the arches of the nave. Over the ports of the naves are positioned front panels measuring five meters high and twenty-one meters wide, taking up the entire front of the naves.

In each nave and 5 chapels there are monumental, multicolored stained glass windows, making up a total of nine. The windows located in the four naves are composed of several squares, in different hues of indigo blue. Under special light conditions, the full range of tones and the full vibrancy of this blue are revealed. The colors and shapes of the larger areas in these four stained glass windows all provide a similar background. The differences in the colors and their meanings are inside the rosettes, in the center of the windows.

Describing the four main stained glass windows in the naves:

- North Nave - theme: "Public Life of Jesus". In this nave the most vibrant stained glass, in shades of darker blue, has in his interior a rosette with circles of yellow, gold and orange, with the outermost glass panes in shades of red, symbolizing beyond redemption, the adolescence and the adult life of Christ (Figure I).
- South Nave - theme: "Childhood of Jesus". The predominance of indigo blue shades dominates in the

largest area of window. In the center there is a rosette in indigo blue with light and dark cobalt blue and contrasted with lighter tones and white. These colors represent, besides the mantle of the Immaculate Conception, the childhood and youthfulness of Lord.

- East Nave - theme: "Resurrection". Beyond the area of indigo shades, similar to all other three, the rosette in the center features a shade of turquoise, surrounded by sub-tones of the same color. The colors of this rosette refer to hope and the perseverance in the eternal glory.
- West Nave - theme: "Passion of Jesus". Besides the hues of indigo of this window, in the rosette there is the predominance of different shades of lilac and purple. These colors symbolize the conversion and penance of the faithful, and also refer to the passion and death of Jesus Christ (Figure II). (Interview with Zenilda Cunha, Coordinator of Visitation on 24/11/2011).

Designed by Claudio Pastro and executed by Geukas Vitrais, these four stained glass windows, referred to above, are over the entrance gates of each of the naves in the Sanctuary. The glazed area in each of the entrance gates measures 350 m<sup>2</sup>, totaling 1,400 m<sup>2</sup> for the four

windows. There are around 5,000 shades of color in the glass and their thicknesses range between three mm and six millimeter. The construction of the stained glass windows began six years ago, and the company is also responsible for other windows inside the Basilica, in a partnership with Pastro. The Geukas Vitrais, in the market for 24 years in 2013, has established its studio in the city of Vinhedo in the state of São Paulo, Brazil.

"This is a great work, because the window over the entrance gates of each nave is composed of several frames of concrete with around 2.40 x 2.40 meters each. The stained glass windows were made to enhance the naves with their decorative, artistic and spiritual effect, and to direct the visitor towards the altar in the center of Sanctuary. The design (of the windows) is contemporary, different from traditional sacred stained glass, and the colors are more varied", says Frederik Hendrik Antonius Geuer, founder of Geukas Vitrais.

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# Museum





# of Glass:



## contemplation, interaction and interactive environments in modern art

**Marcos Rizolli.** Mackenzie Presbyterian University - Brazil

My first museum impact occurred when I was a student of Visual Arts. About 35 years later I visited the Museum of Art of São Paulo, the MASP, whose headquarters is located in the famous Paulista Avenue, in the capital of the State of São Paulo - Brazil.

At that time, the large room of the collection international MASP – considered the most important collection of world art from Latin America – recognized his unique layout designed by Lina Bo Bardi,

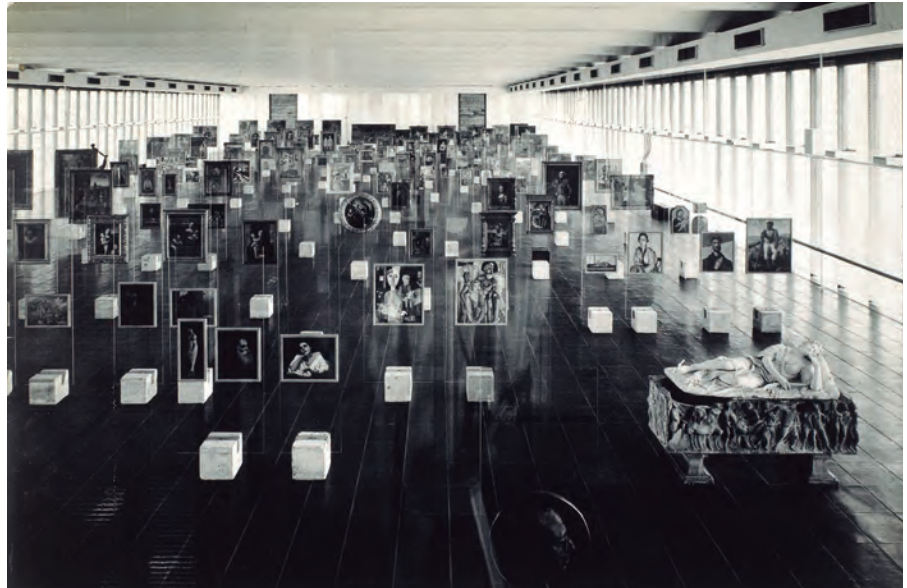
the responsible for audacious architectural design of the museum, which consisted of a subsequent disposal glass panels supported by vertically cubic blocks of concrete. Since the first point of view of the visitor could visualized the art displayed in alternate succession plans. As well: transparent layers of visual information in whose historical trajectory generated continuous contamination among the most diverse images, authors, styles and periods.

The kaleidoscopic effect triggered by the simultaneity left clear and evident both curatorial design as museographic there on the agenda: the artistic phenomenon will always be a dynamic organism and as such should be presented to the public.

It was amazing contemplate Van Gogh and to look at each other, oblivious to plan the Matisse. To admire a Raffaello glimpsing one Rubens.

In addition, if by chance the look had escape of the circuit of the art works, the focus of visibility could I meet (themselves) with the metropolis and its already frenetic movement. Anyway, this inside-and-outside the museum decisively marked my ideas about museum - any museum!

Nowadays, in real-time and professionally made in the field of arts, I have been dedicating myself to visitors from different museological institutions. To stop direct contact with the artistic culture of not only the most diversified human communities, but also it is mainly to find how these heritage institutions inform with their audiences. It is possible, then, to see that the predominant tonic expository occurs in temporal axis – in contiguous time lines and trends markedly nationalistic. Thereby: there will be the formation of, for example, the Louvre, “French painting wire disposed on a route secular”. Venture to say that it is



Museum of Art of São Paulo ( MASP). Lina Bo Bardi. Photo: Paolo Gasparini. © Instituto Lina Bo e P.M. Bardi (Arquive).

more or less like that big museum institutions have survived the crowd of visitors – mostly people without intense instruction on art, history and culture.

Therefore, I have been approaching in interest, some smaller museums, and alternative and more precisely by their natures cell advanced large institutions can present itself to its visitors a more transparent way. Institutions that I will call here metaphorically of museums of glass.

Revealing the metaphor, I want to identify two museums located in the French countryside: Le Louvre-Lens and Metz Pompidou. My choice is partly to recognize the commendable cultural policy of the French government that

responded to the demands of decentralization of artistic collections and spraying of the public interested in art and culture.

On the other hand, because the new cells have conceptions museum innovative and differentiated devices museological institutions matrix.

The recently opened, Le Louvre-Lens is located in the industrial city of Lens in Northern France and displays objects from the collections of Paris Louvre Museum on medium and long term loan. This new satellite displays works side-by-side, crossed and juxtaposed and from all periods and cultures, creating an entirely new intellectual experience for the visitor.





Casa de Vidro in the 1950s. Lina Bo Bardi. Photo: Unknown Artist.  
© Instituto Lina Bo e P.M. Bardi (Arquivo).

However, the unusual experience occurs in sensory levels. The building consists of a series of volumes clad in glass and stainless steel. The continuous relationship between transparency (glass) and density (steel) allows the visitors an odd perceptual experience. Multidimensionality, information merges – between visualities and spatiality: between architecture and landscape.

On the other hand, the Pompidou-Metz is an arts center located in North-eastern France in the industrial city Metz, and it is opening is the first experience of decentralization and extension of the Centre Georges Pompidou in Paris. Ambitious project, the museum aims to be a major center for exhibitions and artistic initiatives – demands of contemporary creation.

To do so, your asset is in relation museum-city. Its building formed by a great sets hexagon for three galleries communicating with each other that have projections that allow viewing of external landscape. Experience museographer – scaled by the organic architecture – allows simultaneous contact with the art and the city. From the inside to outside, its walls, which comprise large hollow glass, framing the city – as Metz, on average perceived distance was itself a screen.

After thinking about the new museums, especially those made of glass, I intend here to rescue - to move forward in time of perception – my first impressions during my first contact with a museum. For this, I will displaced to another environment – designed by the same Lina Bo

Bardi and as transparent as the first. The Glass House, it is a fascinating house. There, in the neighborhood of Morumbi in São Paulo, Pietro Maria Bardi, the legendary director of the MASP, lives with her husband.

The Glass House is an architectural landmark in São Paulo since its construction in 1951. The personal collection, gathered by the couple throughout his life, has been transformed into the Institute in order to promote research and disseminate the fields of art and architecture in Brazil. It consists of works of art, furniture, documents, objects, photographs, and drawings of Lina.

Registered by CONDEPHAAT in 1987 and later by IPHAN as historic, the house became a point of visiting museum and research source for scholars in architecture and art. The Institute promotes exhibitions, meetings, lectures, visits, publications, and videos.

The house, itself, has become a museum of glass!

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# Research on twentieth-century stained glass in Rio Grande do Sul, Brazil

**Mariana Gaelzer Wertheimer.** Independent researcher

The research about stained glass in Brazil is in its early stages and a long road still needs to be traveled to create greater awareness and protection of this type of cultural heritage so susceptible to degradation.

What can be said is that the development of stained glass in Brazil is closely linked to the founding population of cities and their relationships with European countries. In the cities which witnessed the greatest development in the art of stained glass, its production was closely linked to families of Italian and German heritage, while the Lusitanian tradition played a small role in the stained glass production in Brazil. Thus, as pointed out by Brandão (1994 p.49), the main centers of national production were mostly found in Pernambuco, Rio de Janeiro, São Paulo, Paraná, and Rio Grande do Sul (fig. 01).



Figure 1. Centers location of national production of stained glass in Brasil during XX century.

The first examples of stained glass in the mid-nineteenth century came from France and Germany, as in the case of the stained glass panels of the Municipal Theatre and the Colombo Bakery in Rio de Janeiro (Wertheimer, 2009).

At the end of the nineteenth century the local production of stained glass begins develop in Brazil, in places of greater national economic development. In many commissions for stained glass in these places we can see an element of social status and sometimes of religious representation.

The pioneer in the history of stained glass was Conrado Sorgenicht, from Rhineland, Germany, who immigrated in 1888 with his wife and children to the city of São Paulo and founded the Casa Conrado, one of the major stained glass studios in the country. The history of Casa Conrado was made by three generations of work spread around various regions of the country. (Mello 1996, p. 20<sup>th</sup>).

The productions of the Italian father and son Cesar Alexandre and Gastão Formenti, have



shaped the development of stained glass in Rio de Janeiro until about 1944 (CLARA 1978 p. 46). Their workshop was responsible for important works such as the church of Candelaria and the Capuchin chapel in the church of Santa Terezinha, (BRANDÃO 1994 p. 47).

In Pernambuco, the history of stained glass is marked by the arrival, in 1910, of the architect and artist Heinrich Monser, schooled at the “Königliche Akademie der Bildenden Künste München” in Germany. In Paraná the development of stained glass is linked to the presence of the Heimar family. Lorenz Heimar, born in Hohenbachern, Germany, arrived in Brazil in 1950 to work in Porto Alegre, RS with the House Genta. However, he sought new directions and after spending some time in the countryside of Rio Grande do Sul, and moved to São Paulo for a while until he finally settled in Paraná where he developed his work as a stained glass artist with his son Lawrence Heimar (Brandão, 1994 p. 62).

The study of stained glass in Brazil has few bibliographical sources. Of the available publications, Vera Zatera's *Stained glass in Rio Grande do Sul* (1989), edited by the University of Caxias-RS, presents a more photographic than historiographical work. The

book *Light on Ecstasy* by Ignacio de Loyola Brandão (1994) presents an overview of the history stained glass in Brazil. Published academic research includes the Masters' Thesis: *Casa Conrado: The Hundred Years of Brazilian Stained Glass* (1996), by Regina Lara Silveira Mello, from the State University of Campinas-SP; *The stained glass and their donors in the capital of Espírito Santo-between 1930s and 1940s* (2009) written by Monica Cardoso Lima, at Federal University of Espírito Santo; and *The Stained Glass Art of the twentieth-century in Pelotas* (2010) by Mariana Gaelzer Wertheimer, at the Federal University of Pelotas.

As it was in other states, in Rio Grande do Sul the historical course of the stained glass was directly linked to the presence of Europeans arriving in the early twentieth-century. Two families have marked the course in the South, the family Veit from Germany and the family Genta from Italy. In both their productions, it is possible to identify a continuation of the European tradition in the compositional schemes with figurative representations, more or less worked moldings and the inclusion of the name of the donor, usually at the base of the panels. The production of stained glass in the Rio Grande do Sul also featured little known

names like José Wollman who executed his first panels in the city hall of Porto Alegre in 1906, and the building of the School of Law at the Federal University of Rio Grande do Sul in 1909. However, their output was small, as was that of the Vidraçaria Porto Alegre, owned by Eduardo Peuker.

A more systematic study is being carried out in Southern Brazil; since 2008 studies have been developed by national development and academic initiative of the Federal University of Pelotas. Between 2008 and 2012 three cities had their production analyzed: Porto Alegre, Rio Grande, and Pelotas. More recently, a new inventory in the Serra Gaúcha is being studied from a partnership with a private training center. These records were dedicated to the memory of the equity of twentieth-century stained glass, as well as its historical development and existing technology both in sacred and public spaces. The studies were based on surveys of written texts and fieldwork, often from primary sources. Research on the development of manufacturing technology was carried out with the help of physical and chemical analysis.

The material was recorded and released in various media, firstly on CD, secondly in a

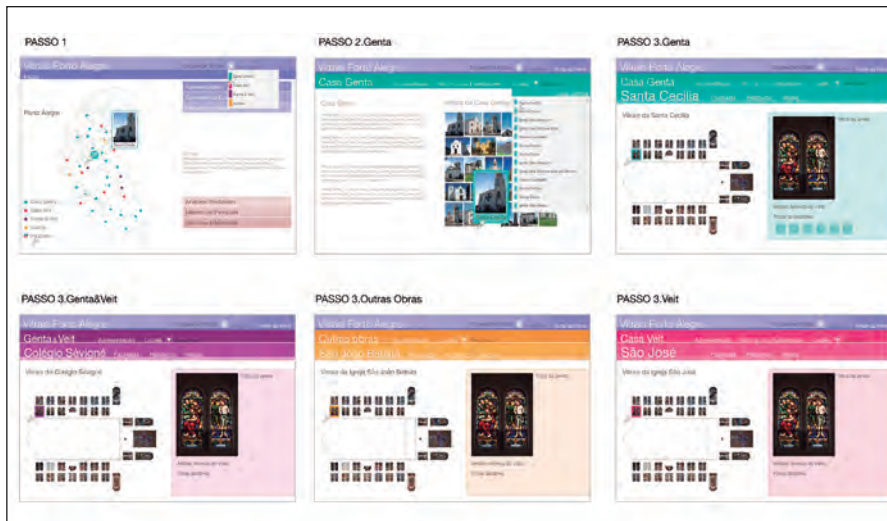


Figure 2. Structure CD of patrimonial search in Porto Alegre.

*All stained glass produced by the House Genda, was made by stained glass masters hired by the office from Europe*

dissertation, and finally as part of an undergraduate dissertation and part of a website.

Contextualizing the initial research, we can say that the state capital Porto Alegre, the

largest urban center, was initially formed by the arrival of Azoreans during the mid-eighteenth century. In the nineteenth and twentieth-century it was the scene of intense immigration of Germans, Italians, Spanish, Polish, and Lebanese. Currently, it is a city that has approximately 1.4 million inhabitants. The results of the survey in the city of Porto Alegre were derived from the study of forty buildings arranged in four groups (Figure 2), where there was no information about the original commissions of stained glass in the houses, but works could be attributed through formal characteristics and / or technological approaches, to one of the workshops studied. The other group consists of works attributed to the House Genta, while group number three

contains works by studio Veit, and the fourth group consists of stained glass windows from both workshops.

While the House Genta had a production organized into a company of which records survive at the Board of Trade (1908? - 1980), the House Veit was a family workshop of which no records survive in municipal organizations. In the workshop of Veit few windows were signed and generally did not have a uniform manufacturing, even with record of two distinct periods of signatures, one: Veit and children and (Stoss and Hans) and Hans Veit Vitraux or / Arts gathered, the latter two signatures belonging to the period after 1934. Another striking feature in the production of the studio is the abundant use of opaline glass and opalescent, especially in windows for front facades.

The House Genta had a larger proportion of market operation than the House Veit. Their production extended across the state, with branches in Ijuí, Passo Fundo, and Caxias do Sul. Within the state its work was not directly linked to the production of stained glass, but rather in the production of car parts and plastics. All stained glass produced by this firm was made by stained glass masters hired by the office from Europe. Their works were always signed and had well-defined pictorial



characteristics. The principal masters were Maximilian Dobmeier, former employee of the House Mayer of Munich, Germany, and Ferdinand Urban from Irun, Spain who worked in the French studio of Maumejean. Besides these employees who worked in the firm of the German Lorenz Heimaier, there was the English artist Ferdinand Urban and another Spaniard who is known from the records only as 'Rojas'.

Pelotas was the second city to be inventoried, with fourteen stained glass works collected. The city was founded in the eighteenth century and its development was linked to the production of dried meat. Today the city has around 327,778 (IBGE 2010) inhabitants, is the third most populated city in the state. Their inventory was taken between 2010 and 2011 and among all the works available only four sets had authorship identified: three of them belonging to the House Genta and the fourth work belonging to Atelier Veit. In this study one can see that the windows were used as compositional elements of eclectic architecture that characterizes the central part of town. They were symbols of technological and aesthetic changes, representing the economic and social order of the city. Its production can be divided into two groups with different characteristics: religious and profane stained

glass. The sacred stained glass is characterized by more sophisticated techniques and more complex cuts, decreased use of stains, and greater use of colored glass, which was mostly of imported origin.

In April 2012 a survey began of the windows in Rio Grande, a town south of Pelotas, with about 196,337 inhabitants (IBGE 2010). Its history is linked to the seaport area. Until early 2013, thirteen specimens were inventoried and among those, seven specimens came from the House Genta and one from the Workshop Veit. This research was the result of an extensive project at the Federal University of Pelotas with students from conservation and restoration disciplines. This research is still ongoing. The main conclusion that can be drawn from this study is that, regardless of its origin, the production of stained glass windows changed very little in its tradition. This is true for its technology and sometimes also

for the subjects represented and the organization of the compositions. The connection with the medieval tradition is a constant in religious stained glass works, both in the subjects, compositional organization, or even the presence of the donor's name on the window. The windows of residential buildings, in turn, follow the tradition Art Nouveau movement and have fewer historical links.

As noted earlier, there is still a long way to go to better understand the history of stained glass in the country. What is being done so far are the first attempts to create a greater awareness and protection of this fragile art which is extremely susceptible to damage and degradation. This work aims to initiate a more systematic study of this artistic manifestation, recognizing its relationship with the national memory and disseminating information about an art with so little tradition in Brazil.

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This block of contributions was prepared for the ICOM Glass Conference that took place in Bratislava and Lednické Rovne between October 28 and 31, 2013. The members of the meeting visited local collections, exhibitions and other events that illustrated the history and present time of the Slovak glass art.

# Icom Glass

## Conference in Bratislava

**Katarína Beňová.** Institute of Art History, Faculty of Arts, Comenius University, Bratislava

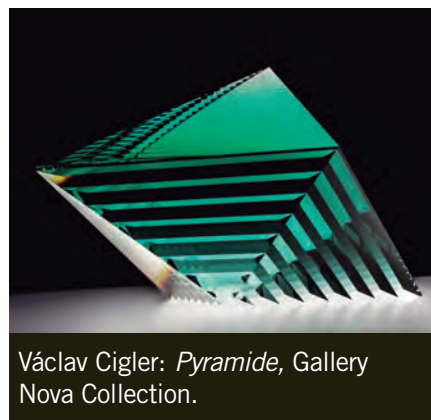
**Jana Švantnerová**

### Collection of glass in the Slovak National Gallery

The gallery began to acquire works of famous Slovak glass artists in 1961, when the department of commercial art and industrial art design was established. The collections include creations of Václav Cigler, Jozef Vachálek, Juraj Gavula, Ivan Polák, Marián Mudroch, Askold Žačko, Jozef Tomeček, Pavol Tomeček, Eva Dolejšiová-Fišerová, Jiří Boháč, Štěpán Pala, Zora Palová,

Ladislav Pagáč, Karol Drexler, Eva Ilkovičová-Potfajová, Milan Gašpar, Juraj Opršal, Ján Mýtny, Miloš Balgavý Jr, Patrik Illo, L'ubomír Blecha, and Ján Zoričák, as well as foreign artists. The fund is regularly replenished with the productions of Lednické Rovne glassworks, comprising of historical artworks and creations by the company's designers Karol Hološka, Jaroslav Taraba, Dagmar Kudrová, Ladislav Pagáč, Juraj Steinhübel, and Jozef Kolembus. The collection also contains thirty-two pieces of commercial glass from the turn of the 19<sup>th</sup>

century, which came from the collection of Baroness Margit Czóbelová (1891 – 1972) from Strážky.



Václav Cigler: *Pyramide*, Gallery Nova Collection.





Štěpán Pala: *Infinity*, Gallery Nova Collection.

*The future of the Slovak glass scene is oriented to the creation of objects from optical and cast glass*

## Zsófia Kiss-Szemán

### Glass artworks in the collection of Bratislava City Gallery

The Bratislava City Gallery (GMB) does not follow the history or development of glass, but from time to time holds glass exhibitions. Its collection contains glass items that surpass the borderline of commercial glass and fulfils the criteria of free art. The first acquisitions, creations of L'ubomír Blecha, Ján Sucháň, Askold Žačko, Ján Mýtny, and Milan Dobeš, entered the gallery's collection in the 1970s and 1980s. The works of glass artists Milan Pagáč, Viktor Oravec, Miloš Balgavý, and Ladislav Čarný, an artist who only works sporadically with glass and mirrors, came in the 1990s. After 2000, the gallery received three items of Patrik Kovačovský, which he originally created for EXPO in Hannover, and the

works of Dale Chihuly, an artist with Slovak origin. Recently, the gallery bought two works from the young Russian-Slovak glass artist Ašot Haas. He creates works reminiscent of neo-pop-art, using an individual technique and precision in alternating negative and positive forms.

## Katarína Beňová

### What is the future of Slovak Contemporary glass art?

The sculptural works of glass, so-called studio glass, has a long tradition in Slovakia. In 1965, the Glass in Architecture studio was founded at the Academy of Fine Arts and Design in Bratislava. It was led by Václav Cigler, a leading personality in Slovakia's glass history. Up to today many glass artists studied there, oriented not only to the studio glass, but also to glass design (especially in the past

few years). The future of the Slovak glass scene is oriented to the creation of objects from optical and cast glass. Most artists are oriented to the foreign glass market and they exhibit or participate in art fairs, museum exhibitions or special glass awards. For the reflecting and presenting the Slovak glass, the Nova Gallery has had a main role during the last years. The Nova Gallery is one of the oldest, private galleries established after 1989. After a time consuming reconstruction, the gallery started to work with modern-day glass in 2007 and aimed its support at contemporary Slovak glass art, design and partial sculpture at home and abroad. During the first years of its existence, the NOVA gallery held exhibitions of such glassmakers as Václav Cigler, Pavol Hlôška, Miloš Balgavý, Oliver Leššo, and Lukáš Mjartan. To encompass the glass scene, the gallery came



Zora Palová: *Icy Ways*, Gallery Nova Collection.

*Czechoslovakia was one of the world's largest design producers after the Second World War*

up with a special glass award for Slovak and Czech glassmakers, which has lately been extended to include foreign artists working in the Czech or Slovak

Republics. The winners so far include Ašot Haas, Slovakia (2007); Ondřej Strnadel, Czech Republic (2009); Martin Hlubuček, Czech Republic (2011); and Petr Stanický, Czech Republic (2013). Also another very important field of interest is the publication activities of the gallery – for example the books *Slovak Contemporary Glass* (2007) and *Decades of Slovak Glass* (2011).

### Maroš Schmidt

#### Glass used in households

The man behind the Slovak Design Museum (SMD), which was established in August 2014, is a designer and keen collector of after-war design works made in Czechoslovakia. Since June 2011, with the help of the members of the Ostblok Civil Association, he managed to collect hundreds of products from households, including unique prototypes, drawings and technical documentations. Czechoslovakia was one of the world's largest design producers after the Second World War, both in quantity as well as range, as it continued in the excellent traditions of the country's inter-war industry. SMD's collections contain several thousand items of manufactured, graphic and textile design, commercial art, craft, photography and architecture. Naturally, part of it is the commercial glass,

well-known in post-war Czech and Slovak households, includes vases, glasses, bottles, lamps, lemon squeezers, ashtrays, oven-proof glass, as well as the cultish glass containers for mustard, which were also used, for instance, for drinking unfiltered ground coffee.

### Ján Kautman

#### Folk Glass publication

The Centre for Folk Art Production issued the publication *Folk Glass* in the second half of 2013. It is a joint work of ethnologist and art historian Irena Pišútová, a long-term employee of the Historic Museum in the Slovak National Museum (SNM), and natural scientist, collector, and photographer Ján Kautman, director of the Natural History Museum in the SNM. Until then, there was barely anything in our literature written about folk glass. The publication *Folk Glass* presents the phenomenon of the Slovak folk glass, which is characteristic with the simple shapes of blown glass combined with almost strict utility function of the design and discreet decoration. The authors also document the history of Slovak glassworks in the 18<sup>th</sup> to 20<sup>th</sup> century, which produced a varied assortment of commercial and decorative glass for higher and lower classes.



# Danish Studio Glass

## —a portrait

**Jan Kock.** MA, Associate Professor emeritus, Aarhus University

In the swinging Sixties, which in many ways extended into the Seventies, we believed that development would continue positively and upwards forever. Optimism was high and there were periods of almost full employment. This exuberance lasted for some time into the 1970s, but was finally subdued by the oil crisis, which among other things meant car-free Sundays in Denmark. The positive waves in society were reflected in design: it was a colourful period when folks were not afraid to tryout new ideas and question the establishment. Many new impulses in culture came from the American and English spheres. Who could forget Flower Power? There were also European currents crowding in.

The national economy fluctuated in the following decades and new movements cropped up in art. The colourful glass that had

dominated the scene was succeeded by more subdued colours, often grey and white. This was the way for a period, but the direction soon changed again;

tastes changed as the years past. In the mid-2000s everything peaked, the economy was booming and it was a good time for art and glass. Everything



Fig. 1. Finn Lynggaard: *Vase* 1972, H. 14,9 cm. Photo: Klemp & Woldbye.

*Glassmakers travelled widely, chiefly to the UK or the USA, to absorb new experience as assistants*

swung round so drastically in 2008 that things are only just beginning to right themselves.

Studio glass appeared in Denmark at the beginning of the 1970s and the description below follows developments from the first fumbling attempts up to the present. Studio glass took up an increasingly prominent position as industrial glass production struggled and finally disappeared in 2008.

The single-minded studio glass movement, primarily inspired by the American examples, found its way to Denmark in 1972 with the well-established and progressive ceramicist Finn Lynggaard. He fell headlong for glass in 1971 on a visit to Sheridan College near Toronto, Canada. When he came home he eagerly built a small glass furnace, which did not last long. A new one was constructed immediately and was used for

glassblowing for 42 days. There were serious technical problems, but they were solved with true enthusiasm. The same pattern repeated itself over obtaining the raw material. It was necessary to use what was available, so he crushed empty bottles and other glass packaging that were at hand.

But with a true and uncritical pioneering spirit, a hundred of the glasses produced were shown at an exhibition at Den Permanente in Vesterbrogade in Copenhagen. The Museum of Decorative Art in Copenhagen, today Danish Museum of Art & Design, bought one of them (fig. 1). Another initiative during this time was a three-day seminar for students and practising glassworkers at the Danish School of Decorative Art in Copenhagen. The driving forces were Torben Jørgensen, the principle of the glass line, and Finn Lynggaard, lecturer on the ceramic line. This seminar was a great success with more than eighty participants from several countries. It would certainly be difficult to underrate the importance of the seminar, as many personal contacts were made. The newly started studio glass movement in Denmark became part of the international movement, nurtured and encouraged with great enthusiasm, especially by Finn.

At the big and traditional glassworks, Holmegaard, there was a strong awareness that new

blood was needed and several designers and artists passed through or remained for slightly longer periods. In 1968, Michael Bang was employed as an artist at Holmegaard in Odense. His background was that he had served his apprenticeship with Bjørn Wiinblad and learned the trade as a modeller at the Royal Danish Porcelain Manufactory before working as a designer at a Swedish glassworks. His contribution to Danish glass, besides some fine functional glass, included modern glass lamps that sometimes called for extremely skilled glassmakers. His *Palet* series from 1970 was probably his masterpiece in glass design, consisting of bowls, dishes, and other vividly coloured items for a smart dining table. Sometimes he could give his more exuberant talent a free rein. In 1995, a particularly interesting exhibition on water was shown. This was a total installation on the subject of water entitled *Glass, sand and sea*. Michael Bang was in many ways on the same wavelength as the studio glass people, because it gave him scope for his creative games.

### **Schools and training in glass**

The Danish School of Decorative Art in Copenhagen set up a glass line in 1973/74 with Torben Jørgensen as the principal teacher. Today the name is Danish Design School and is a department of the Royal Danish Academy of Fine Arts, Schools of



Architecture, Design and Architecture. Also the Glass and Ceramic School, Bornholm, which was started in 1997, is today a part of this body.

Here in Denmark, many beginners improved their skills and gained experience by working as assistants for others who had a running workshop. In other cases, glassmakers travelled widely, chiefly to the UK or the USA, to absorb new experience as assistants. A few visited Murano, but it was not easy, as its atmosphere of secretiveness was a barrier. As in other places, glassblowing was a man's job and when Laura Madsen from Denmark arrived in Murano in 1999, she intrepidly demonstrated that a woman could blow glass, causing a sensation bordering on indignation.

### More glass workshops

In the mid-1970s several more new glass studios were set up by passionate enthusiasts. Only a few examples can be mentioned here, chosen because over the years they have made their mark in some way: artistically, technically, socially, or as craftsmen. The decision to include or exclude studios should not be seen as an evaluation.

Thus in 1974 Jesper Kern-Jespersen and Aino Grib opened a joint studio in Birkerød. Jesper had trained at the School of Glass in Orrefors and Aino had trained



Fig. 2. Viggo Haaning: *Tableware*, 2015, H. 8-25 cm.

in ceramics. What they made was simple and straightforward.

The same year, Viggo Haaning started up at Bramminge brickworks near Esbjerg, later moving his workshop to Dyreby, and finally to Henne Strand where he is still practising his craft at Henneby Glass studio. Like others, Viggo began by melting down bottles, but has since gone to using window glass exclusively as his material (fig. 2).

1977 stands out as a year when a whole cluster of new glass studios opened across the country. Only mentioning one of many, in Snoldelev, south of Roskilde, Per René Larsen and Skak Snitker set up an open-air glass oven in the yard at Snoldelevgård. Together with Niels Christian Olesen they blew cheerful, uncomplicated

glass, reflecting the effortless optimism at the time. Much of it was functional glass with trees and fruits in a casual style. They later built a new oven indoors that was better suited to the Danish climate. However, Niels Christian Olesen soon decided to set up his own studio in the former post office in Skagen, the heart of the holiday area. Sometime later, Per René Larsen decided to set up his own workshop at Fanefjord on the island of Møn, which for several decades now has produced sophisticated glass art (fig. 3). Snoldelev Glasbrug continued to operate until 1983, when Skak Snitker hired facilities at Christiania Glaspusteri on Amager, and then in 1987 set up Glasgalleriet in the disused gasworks in Roskilde together with Ida Løkken and Peter Svarrer. Peter Svarrer joined





Fig. 3. Per-René Larsen: *Lenses, mirrors and butterflies, an early laser experiment*, 2014, H. 200 cm.



during the period in Christiania. Under Skak Snitker, the studio in Roskilde has maintained a high artistic level to this day.

The year 1977 was the start of the glass story on Bornholm. A small disused herring smokehouse in Snogebæk, was outfitted as a glass workshop by initiative Mogens Dam who was not a glassblower himself.

There were no glassmakers on Bornholm so Mogens Dam had to travel round Denmark and Sweden to find skilled people. In Sweden he found the American Darryle Hinz, who was soon joined by Pete Hunner and Charlie Meaker, who also came from American backgrounds. This was a strong team whose members have since made an enormous impression on Danish glass. It was not long before large numbers of glassworkers came by for shorter or longer periods. Names like Karen Klim, Lena Ljungar, Jesper Sødning, Niels Christian Olesen, and many others have all spent time at the workshop and afterwards stayed on the island.

Pete Hunner and Maibritt Jønsson made an early start and set up themselves in 1981 at the *Østersøhytten* near Østermarie. They later decided to move their workshop to the coast road south of Gudhjem and gave it the more international name Baltic Sea Glass. Since then, some of the very best Danish studio glass has



Fig. 4. Maibritt Jønsson and Pete Hunner: *Blue corn*, 2014, H. 9 cm L. 152 cm. Photo: Pete Hunner.

been produced there; it is no exaggeration to call it the high end (fig. 4).

In 1985, Pernille Bülow from Bornholm leased the workshop in Snogebæk and later bought it. She then decided to close down production there in favour of a new workshop on the market square in Svaneke, which opened in 1989 under the name of Pernille Bülow Glas. She focused on well-designed glass following the current trends, but added her own personal touch.

As a true entrepreneur, she sees possibilities that most others miss. At one time, Pernille Bülow had 35 employees working for her and no fewer than six large glass ovens in operation. A large proportion of the work was carried out at a workshop in Nexø Harbour, where the Duo tea-light holder came into existence. Its special feature is that it consists of two halves in different colours.

“There where the road swings round stands such a pretty

house”, as it is stated in Hans Christian Andersen’s song. With a little rephrasing the verse could apply to Glassmedjen (the Glass Smithy) in Kregme, located right out in the swing of the road that is now transformed by a roundabout. This is where Nanna Backhaus Brown and Andrew Jason Brown opened a joint glass studio in 1993. Nanna learned the art at Arresø Glashytte and Andrew started his studies at Stourbridge School of Glass in England. The studio soon became known as a place of high artistic level and each had a distinctive profile, reinforcing the picture of a place with room for diversity. They spent fourteen years in Kregme before they were able to realize a shared dream of opening a workshop close to the sea, or more precisely in Hundested Harbour, which like so many other Danish harbours was then undergoing rapid development. Finally, in 2008, they could proudly open the doors of a brand new two-story Glassmedje with an open glass workshop, gallery and shop.



Fig. 5b. Nanna Backhaus Brown: *Pastorelli vases*, 2014, Max. H. 35 cm.

The artistic profile at the Glassmedje is strong. The couple chose a niche where they stand out from the majority by specialising in lighting. The range in lighting repeats many elements of style used in the rest of their glass. The lamps stand out clearly from so many other things, opening a market beyond the Danish borders. Any size of lamp, from the smallest to the largest, is possible (fig. 5 a and b).



Fig. 5a. Andrew Brown: *Battuto Bowl*, 2015, W. 40 cm.



Fig. 6. Finn Lynggaard: *Bowl with flowers*, 2009, W. about 30 cm.





Fig. 7. Tobias Møhl: *Glassweaver vessel*, 2011, H. 49 cm. Photo: Poul Ib Henriksen.



Fig. 8. Torben Jørgensen: *Sphere*, 2005, H. 30 cm, L. 47 cm.

Finn Lynggaard moved to Ebeltoft in 1978. He took over Do's workshop in 1980. He set up Ebeltoft Glas and ran the business together with his colleague Tchai Munch, who later became his wife. These two outstanding artists made their mark during the next decades with important glass art in constant development (fig. 6).

Ebeltoft gradually became an important glass centre. Besides Ebeltoft Glas, others have worked with glass in the town and the region close by for shorter or longer periods. Strikingly, many of the workshops were run by couples: Tobias Møhl and Trine Drivsholm; Steffen Dam and Micha Karlslund; Moeslund Glas, run by Henrik and Louisa Knüppel Moeslund; Søren Ringgaard and Iben Kielberg; Helle Rønholm and Claus Møller;

and Leif Møller Nielsen and Christina Hellevik. One could be concerned that there were too many glass workshops for a town of the size of Ebeltoft. Fortunately, to a large extent, they have different talents and focal points and together they give a very good picture of what Danish glass is all about. As mentioned, many married couples run glass workshops. In most cases, each person has a distinct identity and creates individual work, while at the same time some works are created jointly. The interaction between masculine and feminine has clearly been an inspiration for many of them.

Tobias Møhl and Steffen Dam have both succeeded in building up a thriving, international career. Tobias learned his craft thoroughly at Holmegaard and went on to learn a great deal

from the Italian master Lino Tagliapietra. However, without talent and without being such a perfectionist with a sharp eye for the possibilities in form he could not have succeeded (fig. 7). The same applies to Steffen Dam, with his notable universe of sea creatures. They have been helped on their way by Galleri Grønlund, which introduced them in the USA.

### Holmegaard and studio glass since the 1970s

Meanwhile, Holmegaard Glassworks was very interested in new designers. Michael Bang arrived in 1968 and Torben Jørgensen was taken on in 1977 while Per Lütken was still there. Over the years, Torben Jørgensen was fascinated by the magic of paperweights. Consequently, he turned again and again to solid

glass with polished facets. Columns with figures in the form of paperweights were practised to perfection. This part of his production is reminiscent of Czech glass art, which specifically cultivates the light in solid glass (fig. 8). Beside his work at Holmegaard he started his own glass workshop together with his wife Jytte Mørch and today there daughter Karin is a part of the young glass generation.

### Even more glass workshops

A lot of glass is sold from the artist's own workshop, where there is often a gallery or shop next to the workshop and buyers can see the hot oven. There are many good examples of this arrangement. It was also standard in Ebeltoft, where several studios opened in the 1980s and 1990s and it was considered an advantage to be close to the tourists.

Many have tried the idea of a studio in a tourist centre. Søren Ringgaard, for instance, had a workshop in Søndervig on the dunes at Holmsland Klit. Right at the tip of Jutland in the centre of the town of Skagen, Niels Christian Olesen settled in the old post office and has made no serious complaints since.

In Lønstrup, a little further along the coast, Leif Vange started Glashuset in 1990 in the former Linnemanns Hotel and associated it with Restaurant Glashuset. Like



Fig. 9. Leif Vange: *Stripes*, 2015, H. 32 cm.

other glassworkers, Leif was originally a ceramicist, but now devotes himself to glass. Experiments have always gone on there, exploring new departures, while at the same time producing excellent functional and art glass (fig. 9). As they say in West Jutland, things are not going

badly in Lønstrup. Or as Leif once expressed it: "It is hard to keep production down". Through deliberate efforts Lønstrup has developed into an excellent town for art and art craftsmanship, with an atmosphere that is totally different from most other holiday places.



Fig. 10. Britta Madsen and Søren Gøttrup: *Safety Matches and Cigarette Box*, 2014, H. left 40 cm and H. right 38 cm.

Just north of the Rold Forest lives Britta Madsen and Søren Gøttrup. Previously, Britta worked in textile art and Søren as a painter. However, since the early 1980s they have worked exclusively with glass. They found their own niche in the art world. Their point of departure is thick glass sheets and enamel colours. They often find motifs in everyday objects, such as the colourful images that appear when baggage is x-rayed at the security check in an airport. These pictures are converted into prints and fixed on glass plates, which are then cut out as a suitable handbag and melted together in large ovens to produce a handbag with an x-ray image of the contents. There are almost infinite numbers of motifs: stamps, smoking guns, hot dogs, matchboxes,

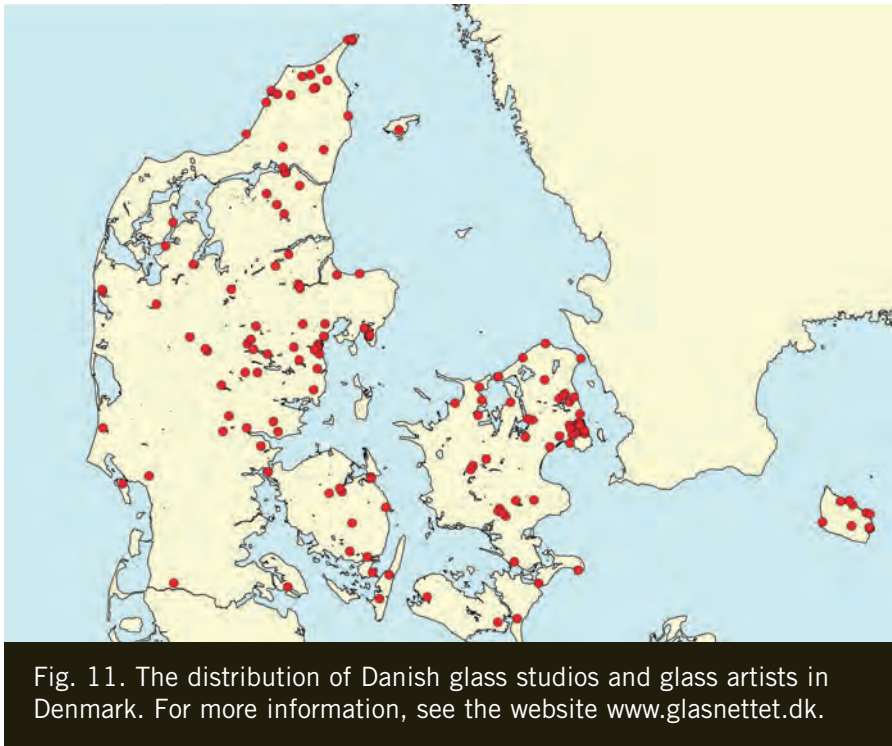
a defibrillator, a multitrip bus ticket, petrol cans, warning signs, shamans, surfaces of a boat or a car, various smørrebrød or quantities of hot dogs, and lots more, all executed in giant sizes and bright colours. It would not be entirely wrong to call it Pop Art (fig. 10).

The glass workshop in Kronprinsessegade in Copenhagen came into existence in 1983. The owners, Anja Kjær and Darryle Hinz, met each other in Snogebæk. From the very beginning, their highly colourful functional glass was artistically and technically in a class of its own, which very few at that time could live up to. The couple were very conscious of the value of marketing, and for a period ran a real gallery.

New initiatives have appeared in recent years. For some decades, a business complex on Islands Brygge has housed several glass workshops, such as the artists' cooperative group Fragile. Another pioneer in this area was Lene Bødker who is now based in Roskilde. When it all started, the area was a dilapidated industrial quarter and rents were low. Today there is an enthusiastic group of glassmakers who started a new joint workshop in 2007, calling it Luftkraft Glasstudie. The area is no longer a neglected industrial slum. At first there were six stakeholders: Stine Bidstrup, Pernille Braun, Christina Rivett, Stine Diness, Tillie Burden, and Mette Colberg. A few new members have joined for a time and some have moved on. They all knew each other previously, having all trained at the Glass and Ceramic School, Bornholm.

Near the Zoo in Frederiksberg, Copenhagen, the Designer Zoo was established in 1999. The concept is somewhat different from Luftkraft Glasstudiet on Islands Brygge, as a very wide range of Danish arts and crafts are sold in 1,000 square metres of shop area, while there are workshops in a further 400 square metres. Here Bettina Schori bases her work on manipulating glass bottles, and Marion Fortat works with glass in architectural forms and light colours. The Designer Zoo is a





good expression of what is going on among the avant garde in Danish arts and crafts.

The list of artists and workshops could be extended and new ones appear. Many good workshops have not been mentioned, which is some indication of the size of the Danish glass world today. See the homepage [www.glasnettet.dk](http://www.glasnettet.dk) where you will find a more complete list and an access to the homepage of the individual glass artist (fig. 11).

Hebsgaard and his circle of artists  
There is a whole genre of glass art that makes use of the material differently than studio glass, whose history is different and longer. The finished object is almost always in use as a window,

where through the course of the day the light causes constant changes in the character of the motif. Works of this type have been made for centuries for churches and during some periods for secular buildings, depending on the fashion.

Several glaziers around the country carry out work of this type, but the field is absolutely dominated by Per Steen Hebsgaard, who masters the techniques and at the same time has a strong artistic streak. In 1986 he started his own firm in Østerbro in Copenhagen, later moving his workshop to Vanløse and finally to Præstø, into larger and better facilities. Here he dreams of setting up a permanent collection one day.



Hebsgaard has always seen the possibilities in ingenious projects and has been the person who could realise works of art in glass. Over the years, he has collaborated with well over a hundred of the best artists in Denmark. Only a few will be named here: Carl-Henning Pedersen, Bjørn Nørgaard, Lars Ravn, Per Kirkeby, Olafur Eliasson, Elle-Mie Ejdrup Hansen, and Tróndur Patursson. Together, all the many artists associated with the workshop have made a very great



Fig. 13. Maria Bang Espersen: *Stump and Double Bounce*, 2013, H. left 32 cm, H. right 88 cm.

contribution to Danish glass today (fig. 12).

### So far and NOW

This bouquet of elements of modern Danish glass could justifiably have included many more. Choices have been made so that typical examples have been introduced and individual initiatives highlighted. First and foremost, there are indeed a large number who deserve to be mentioned, including glass artists, designers, workshops, complete or partial amateurs, exhibition venues (museums and galleries), and passionate contributors. With these inclusions, the picture would have been clearer and better balanced. Not much has

been said about the fact that some of the active studio glass artists have also carried out large assignments outside their workshops as decorations commissioned for churches and public or private buildings. Several techniques such as polishing, engraving, etching, transfers, and sandblasting have only been mentioned very briefly or not at all. We can all remember when neon lighting arrived and was taken up by several glass artists as a medium, but there has not really been space for the phenomenon here. Neither has there been much focus on fusing and slumping, but that section of the glass world makes use of a technique that can be mastered at a semi-professional or purely amateur level. Whether the results are art will depend on the person who uses the technique.

The economical side of working as a glass artist has not been assessed. Some manage well, and it is often those we hear about. Others have difficulty making ends meet as full-time glass artists and have to find a balance where alternative work, such as teaching or as designers for others provides a more secure income, and we hear less often about them. A number are forced to admit that it is not so easy to live as a practising glass artist just now, when everything is downsizing. Others discover that it is extremely demanding to be in the limelight with new creations and marketing oneself,

so they slow down the pace dramatically for a while or completely drop their careers in glass. Luckily, there are other good things in life, although it may be difficult to arrive at that point of view.

Having said this, there are clearly many fine blooms in the bouquet, and new ones are being added. Fortunately, there are numerous funds and awards which make it possible to follow a passion for glass for shorter or longer periods without daily financial worries. Some grants are awarded and others must be applied for. The Danish Arts Foundation awards work grants and occasionally even a lifelong annuity.

In recent years, the outside world has begun to notice the world-class glass art coming from Denmark, and Danes are beginning to believe it themselves as well. However, they cannot succeed without deliberate marketing. Just to mention a few stars in the constellation, Lene Bødker received the esteemed Japanese Kanazawa Glass Award in 2007 and in 2014 Karen Lise Krabbe won first prize at the highly prestigious Coburg Glass Prize at the major international exhibition of modern glass art at Coburg Castle in Germany. On the same occasion, the young Maria Bang Espersen was awarded the jury prize (fig. 13). These awards show that Danish glass is well on its way to a place on the world art scene.

# Book review

**Miquel Àngel Capellà Galmés, *Ars Vitraria. Mallorca (1300-1700)*.**

Palma (Illes Balears): Edicions UIB, 2015, pp. 248 (in Catalan).

In the history of medieval and modern European glass, the multifaceted world of Spanish production occupies a relevant place, as documented by many important collections kept by museums all around the world. From the first historians of Spanish glass at the beginning of the 20<sup>th</sup> century (as J. Gudiol i Cunill, J. Gudiol Ricart, P.M. De Artiñano, or L. Pérez-Bueno) until today, the peculiarities of the main regional manufactures identified in Catalonia, Castile, and Andalusia have been characterized by several scholars mainly on the bases of documentary sources, stylistic approaches, and iconographic comparisons. On the contrary, available information derived from archaeology is still scarce, leaving empty spaces concerning the identification of glasshouses and the refining of attributions and chronologies. Appearing in 2015, *Ars Vitraria. Mallorca (1300-1700)* by Miquel Àngel Capellà Galmés fills this gap for the glass produced in the Balearic Island.

An art historian, Galmés teaches at the Departament de Ciències Històriques i Teoria de les Arts of the Universitat de les Illes Balears

in Palma, and he is interested in medieval and early modern glass in Mallorca. This book derives mainly from his PhD dissertation, *El vidre a Mallorca entre els segles XIV i XVIII*, discussed in 2009 at the University of Palma. He is the author, among others, of papers related to several aspects of glass use and diffusion at Mallorca, including glass from monasteries and glass corporations. In approaching the subject of medieval and modern glass, Galmés realized from the beginning of his investigations that the integration of all available information was essential in order to try to reconstruct how glass production developed at Mallorca. Combining the study of archival documents, iconography, archaeological finds, and glass from collections, *Ars Vitraria. Mallorca (1300-1700)* provides a substantial advance in the comprehension of the topic.

The book covers more than 400 years of glass production and use on the island; from the very beginning, identified by documentary sources around the year 1327, until the first third of the 18<sup>th</sup> century. The glass produced during this long period shares the use of soda-lime compositions using ashes from coastal plants as a flux, following the Mediterranean tradition. The author intentionally stops his

investigation when the fashion for bohemian glass provoked the spread all around Europe of potash-glass, of central European tradition, and on the island the most renowned Gordiola family established the first of several Mallorcan glasshouses. The last one is still active today and is already the subject of several studies.

The author's familiarity with the locals archives and reading first hand documents allows him to make available a quantity of information. Of most interest is a detailed reconstruction of the history of glass collecting and of the growth of the attention given by the scholars to glass, both in Mallorca and Catalonia. These two glassmaking traditions, and the one recorded in Valencia as well, unified under the common domain of the *Corona catalano-aragonesa*, are strongly interconnected. This justifies the frequent reference made along the book to Catalan glass history and the attempt of discriminating between Mallorcan and Catalan glass constitutes an issue of the investigation. A relevant place is devoted to the Societat Arqueològica Lul·liana, active between the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century, whose efforts strongly contributed to the creation of the identity of the Mallorca glass.



## by Teresa Medici. VICARTE

After a technological chapter devoted to the raw-materials available locally and the production processes of pre-industrial glass, the core of the book presents the glass in use at Mallorca during the selected time frame. This section, divided in two parts (14-15<sup>th</sup> and 16-17<sup>th</sup> century) benefits significantly by the integration of data from different origins. The abundance of documentary sources permits the author to reconstruct a vivid picture of individuals and families working and dealing with glass in Mallorca.

The glass typology proposed for each period is the result of accurate analyses of archival documents, including inventories, contracts, finds from recent archaeological excavations, intact specimens from collections, and iconographic comparisons with local paintings and sculptures. The data from the written sources are continuously interlaced with the examination of the objects, helping in correct identification and providing indicators on possible origin and functions. The drawings of archaeological finds and good color pictures of both glass objects and iconographic sources help simplify the consultation.

During the 14<sup>th</sup> century, the arrival in Mallorca of glassworkers from other regions of the



kingdom, like Catalonia and Valencia, and France, promoted the development of a local production with strong links to the contemporary Europe; no influence from previous Islamic glassmaking traditions has been detected so far. The author remarks that Mallorca glass is recorded in inventories of Florence, Italy at the beginning of the 15<sup>th</sup> century, which suggests that it could compete successfully in the Mediterranean foreign markets.

From the 16<sup>th</sup> century onwards, the increasing of the number of active glasshouses on the island and the growing Venetian influence had a relevant impact. The most famous glass master coming from Murano is Domenico

Barovier, active on the island in 1605, soon moving to Madrid. A group of Mallorcan families were controlling the production during the 17<sup>th</sup> century, as Llorenç, Calafat, Castanyer, and, mainly, Soberats. A profusion of glass vessels in Venetian and Catalan style is available, both from collections and archaeological contexts. Despite the existence of a local production, the import from Italy never stopped, as suggested by the inventories. Archaeology and investigation developed by the author on Mallorcan private collections confirmed the presence on the island of a significant *corpus* of Venetian glasses.

A short final chapter illustrates the irruption on the scene of the potash crystal in Bohemian style, arriving at the beginning of the 18<sup>th</sup> century, and marks the end of the investigation.

A very useful DVD accompanies the book, collecting the inventory of the finds and all documentary sources quoted in the text. It includes: a catalogue, composed of 333 entries comprising production remains and fragments of glassmaking tools, each provided with drawing and photograph; a series of useful lists compiled on the bases of the archive documentation dated from the 14<sup>th</sup> to the 17<sup>th</sup> century

(names of glass masters, glass workers, glass dealers, and owner of glass furnaces, active in Mallorca, Catalonia, Valencia, and Catalan France; names of objects and its location at the interior of the building when the information came from inventories); the transcription of 100 unpublished documents from Mallorca archives, dated from 1329 to 1768, and of a book of recipes at the Biblioteca Balear, at Palma, dated 1841, including 23 recipes; and a list of 242 published inventories and related bibliographic reference.

All scholars interested in medieval and early modern glass will certainly welcome this book, joining old and new information on both Catalan and Mallorca glass in a single work, whose relevance oversteps the boundaries of the Balearic Island.

**Erwin Baumgartner, *Reflets de Venise. Gläser des 16. und 17. Jahrhunderts in Schweizer Sammlungen/Verres des XVIe et XVIIe siècles de collections suisses***, Publications du VitroCentre Romont. Peter Lang, Bern, 2015, pp. 347 (in German; French translations are provided for the Foreword, the Introduction, and the contributions devoted to archaeological glass)

The exhibition on Venetian and *façon de Venise* glass from Swiss

collections held at the Vitromusée, Romont (CH) in 2015 created the opportunity for the release of a catalogue that will probably stay as a milestone in the field of glass studies in Switzerland.

Focused on 16<sup>th</sup> and 17<sup>th</sup> centuries, the exhibition and book deal with a crucial period for Venetian glass when the production reached its apogee and its reputation and status favored not only the commercial spreading of the objects, but also the birth, all around Europe, of a plethora of workshops producing glass in the Venetian style, giving way to the so called *façon de Venise* glass.

More than 300 pieces (158 intact objects and 170 fragments) from this period were collected by Erwin Baumgartner, the curator of the exhibition and the author of the book, from public and private collections, as well as from archaeological excavations, with the aim to present a coherent image of the *façon de Venise* glass used in Switzerland during the 16<sup>th</sup> and the 17<sup>th</sup> centuries. The great knowledge of the author, who has a notable record of previous publications on the topic (among others, the catalogues of the Venetian and *façon de Venise* glass collections of the Musée Ariana in Geneva and of the Musée des Arts Décoratifs in Paris), assures a

high level of completeness. We can rely on his statement that it is unlikely that a lot of specimens, relevant for this subject, are still unknown and that all significant glasses available are considered, including several unpublished examples.

Like every study concerning glass in Venetian style found outside Venice, this book also faces the challenge of discriminating genuine Venetian glasses, produced in Murano, from the quantity of objects imitating them. This difficulty has affecting the glass market since the beginning of the 17<sup>th</sup> century, as remarked by the author on the bases of documents regarding the Low Countries. In the introduction the author discusses the complexity of a phenomenon involving glass produced outside Murano by expatriate Venetians, glass produced by non-Venetian glassmakers imitating the Venetian style, or glass in which the Venetian features are adapted to local tastes. Lacking a more reliable or unequivocal way of discriminating, the approach used is inevitably the qualitative one that is conventionally accepted by the scholars. Nevertheless, the author is aware of the inadequateness of this approach. This is due to the plausible existence in Murano of ateliers, whose production is so far unknown, working to suit

customers' tastes and resources and creating glass with different characteristics from the famous luxurious specimens. On the other hand, the use of qualitative criteria increases the risk of overestimating the attributions to Venetian glasshouses. All this complexity is taken into account when trying to distinguish between the pieces thought to be genuine Venetian and the *façon de Venise* ones. Despite all efforts, the author admits that in many cases such distinction is not possible and after a comprehensive consideration of every available comparison the attribution proposed remains the usual "Venetian or *façon de Venise*".

The catalogue of the intact objects, belonging to public and private Swiss collections, occupies the central part of the book. All the glass exhibited is reproduced in color photographs and in some cases with additional images of relevant details, for example from the decoration or the inscription. The descriptions include technical details that are most useful for an exact understanding of the objects, such as the number of the ribs or if the object has been blown from one or more paraisons. For each glass, not only the dimensions are recorded, but also the weight; this



is a distinctive mark that Erwin Baumgartner uses to give to his work.<sup>1</sup> At least in one case, not only the thinness, but also the extreme lightness of a goblet makes the author sure about a Venetian origin (cat. no 64, p. 164: 13.5 cm high, it weighs only 54 grams). Almost all shapes, types of glass, and decoration techniques characterizing glass in Venetian style are represented, including: chalcedony jugs, enameled beakers and bowls, footed cups, covered vases, engraved *tazzas*, cold painted dishes, *millefiori*, filigree, and so on. Special emphasis is placed on stem glass and goblets, presented in profusion; several examples of the type with stem and base decorated by filigree, whose Swiss origin was proposed by

Baumgartner in previous studies and has now been confirmed by archeology, are also included.

As usual for this scholar, each entry constitutes a short essay. The sound analysis of the objects is substantiated by huge quantities of comparisons with published and unpublished items, aiming to go beyond the somehow mechanic attributions echoed in the glass literature. This accuracy allows the author to formulate reliable considerations on attributions and dating, frequently discussing relevant issues. I will quote just a couple of examples.

Cat. 12 (p. 59-61) is an enameled Venetian beaker used as a reliquary, found in an altar consecrated in 1513. It shows the seal of Stephanus Tschuggli, who served as the suffragan bishop in Chur from 1501 to 1538. This lucky combination of dates gives the author the opportunity to stress how it is rarely possible to trace the history of a Venetian glass from the Renaissance back to the time of its production. The first mentions of them are rarely datable before the 19<sup>th</sup> century. For 19<sup>th</sup> century collectors the provenance of the objects was not an issue, so their catalogues usually did not refer to it. So in most cases there is a gap

1. Few authors are used to provide this information, but for sure (although implying a demanding task) it is an example to follow, for this can help with comparison when a direct observation of the object is not possible.



of almost three centuries between the first document on a piece and the time of its production.

Speaking about the chronology of the goblets with high baluster stem (cat. no 66-67, p. 168-171), whose dating according to literature spans from the 16<sup>th</sup> to the beginning of the 17<sup>th</sup> century, Baumgartner comments on the lack of a sound investigation into the transition, which occurred around the middle of the 16<sup>th</sup> century, from shapes still reflecting a Gothic taste to the next generation of objects. These appeared in such a refined form, apparently without any intermediate model. By the way, also cat. no. 66 is susceptible to have an exact *terminus ante quem* at the year 1565.

Particularly clear and detailed is the way the author tries to determine the manufacture date of each glass, considering iconography and archaeological comparisons. When known, information on the first historical mention of the specimen is included (see for example the *millefiori* ball cat.no 44, p. 125-127).

Excluding Venice, attributions to a specific region are rarely stated; in most cases a non-specific *façon de Venise* origin is proposed, sometimes accompanied by a suggestion for a location (Low Countries? Germany? France? Tuscany?). An



exception to this are a couple of stem glasses (cat. 59-60, p. 153-157), which the author attributes without hesitation to the Catalan production – and we can agree with him about the distinctive character of these pieces.

The final section of the book is devoted to old and new archaeological finds from Switzerland, and it includes contributions of other scholars such as A. Heege, C. Keller, and R. Steinhauser-Zimmermann. Notable are the reports on the Hallwil Collection of the National Museum of Zurich, still today a reference for studies on glass found in Switzerland and to more recent findings from Pâturage de l'Envers (Canton of Bern). Discovered there were the remains of a glasshouse active between 1699 and 1714. The house produced potash-lime glass in *façon de Venise* style,

including the before mentioned goblets with white filigree in foot and stem.

This catalogue is far beyond what is required to accompany an exhibition. Gathering for the first time such a relevant quantity of specimens and linking glass from Swiss collections to the glass certainly used here provided by archaeological excavations, it really offers a vivid picture of the glass in Venetian style that was in use in Switzerland in the 16<sup>th</sup> and 17<sup>th</sup> centuries. Erwin Baumgartner has succeeded in collecting all relevant information on the subject and to discuss crucial aspects of the investigation on Venetian and *façon de Venise* glass in general, stimulating a reflection on themes that are often taken for granted but that still need critical review. This makes the book a reference for future studies.

# Congresses & Exhibitions

## GLASS CONGRESSES

2016

**6. Internationale Symposium zur Erforschung mittelalterlicher und frühneuzeitlicher Glashütten Europas / 6<sup>th</sup> International Symposium on Medieval and Early Modern glassworks in Europe**

Kulturpark Glashütte Buhlbach, Baiersbronn (Baden-Württemberg), Germany, 6-8 May 2016

[www.kulturpark-glashuettebuhlbach.com](http://www.kulturpark-glashuettebuhlbach.com)  
[p.steppuhn@gmx.de](mailto:p.steppuhn@gmx.de)

*The Glass Art Society and the Corning Museum of Glass*

**45<sup>th</sup> Annual GAS Conference  
“CREATING CONTEXT: GLASS IN A NEW LIGHT”**

Corning, New York, U.S.A., The Corning Museum of Glass, 9-11 June 2016.

[info@glassart.org](mailto:info@glassart.org)  
[www.glassart.org](http://www.glassart.org)

*ICOM Glass International Committee*

**ICOM Glass Annual Meeting at the 24<sup>th</sup> ICOM General Conference**

Milan, Italy, 3-9 July 2016

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

*European Association of Archaeologists*

A session entitled “**Behind the glass: new reflections on glass in Iron Age societies**” will be organized on the occasion of the

**22<sup>nd</sup> Annual Meeting of the European Association of Archaeologists**

Vilnius, Lithuania, 31 August-4 September 2016.

Session abstract:

<http://eaavilnius2016.lt/wp-content/uploads/2015/12/23.pdf>.

Call for paper/poster: <http://eaavilnius2016.lt/>

(deadline for submissions: 15 February 2016).

*Society of Glass Technology Centenary Conference & European Society of Glass Science and Technology 2016 Conference*  
**Glass – Back to the Future!**

Sheffield, UK, 4–8 September 2016

[esg2016@sgt.org](mailto:esg2016@sgt.org)  
[www.esg2016.eu](http://www.esg2016.eu)

*AFAV – Association Française pour l’Archéologie du Verre*

**Le verre du VIII<sup>e</sup> au XVI<sup>e</sup> siècle en Europe occidentale / Glass in Western Europe AD 700-1600**

Besançon, France, 5-7 December 2016

<http://www.univ-fcomte.fr/afav2016/>

2017

*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, U.S.A., 1-3 June 2017

[www.chrysler.org](http://www.chrysler.org)

[www.glassart.org](http://www.glassart.org).

## GLASS EXHIBITIONS

2016

*Fundacion Centro Nacional del Vidrio, La Granja de San Ildefonso, Segovia, Spain*

**Tapio Wirkkala. A poet in Glass and Silver. Collection Kakkonen**

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

*MAVA – Museo de Arte en Vidrio de Alcorcón, Madrid, Spain*

**Frágil, colectiva de artistas checos,**  
until 15 February 2016

Selection of works from the 2015 Glass Program of the Tomas Bata University in Zlín, Check Republic.

<http://www.mava.es/component/option,exposiciones/anioexpo,2015/idxpo,62/lang,es/>

*Musée du Verre de Charleroi, Marcinelle, Belgium:*

**Charleroi entre ombre et lumière. Le vitrail dans l'espace privé 1880-1940,** until 13 March 2016

[www.charleroi-museum.be](http://www.charleroi-museum.be)  
[mdv@charleroi.be](mailto:mdv@charleroi.be)

*Veste Coburg Art Collections and European Museum of Modern*

**Glass, Rödental, Germany: Illusion and reality. The nature of glass, ceramics, and other materials,**  
from July 31, 2015 to April 3, 2016

## by Teresa Medici. VICARTE

This special exhibition is devoted to the specific properties of various materials. As well as looking at the different ways in which materials such as glass, ceramics, stone, metal, and natural products can be worked and processed, the exhibition is particularly interested in theoretical questions, the alteration and disguising of surfaces, and the illusory aspects of materials. After all, artists have been trying to make their materials look like other ones from time immemorial.

<http://www.kunstsammlungen-coburg.de/en/europaeisches-glasmuseum.php>

*The Corning Museum of Glass,  
Corning, New York, U.S.A.:*

- **America's Favorite Dish: Celebrating a Century of Pyrex,** until 17 March 2016
- **Constellation,** until 20 March 2016;
- **Revealing the Invisible: The History of Glass and the Microscope,** from April 23, 2016 to March 19, 2017
- **Fragile Legacy: The Marine Invertebrate Models of Leopold and Rudolf Blaschka,** from May 14, 2016 to January 8, 2017

[www.cmog.org](http://www.cmog.org)

*The Chrysler Museum of Art  
Norfolk, Virginia, U.S.A.:*

**Norwood Viviano "Cities: Departure and Deviation",** from January 30 to July 31, 2016

<http://www.chrysler.org/>

*Alexander Tutsek-Stiftung  
Foundation, Munich, Germany*

**LIFE IS NOT A BEACH,** from 22 January 2016 to 24 June 2016  
The exhibition addresses the dark sides of life. One example is the oppressive world of drug addicts. The photographer Matthieu Gafsou documents these in his thirty photographs in an authentic and at the same time poetically sensible manner. The twenty sculptures, the second focus of the exhibition, were made of the everyday and yet many-sided material glass as well as mixed media. In their diverse works, internationally renowned artists (including Philip Baldwin & Monica Guggisberg, Mona Hatoum, Silvia Levenson, Janusz Walentynowicz) and young artists take a profound look at people's general fears as well as their inner and outer conflicts.

<http://www.atutsek-stiftung.de/en/ausstellungen.html>

*Vitromusée Romont, Romont,  
Switzerland*

**Thierry Boissel, Le vitrail est mort, vive le vitrail !,** from 6 December 2015 to 10 April 2016

[www.vitromusee.ch](http://www.vitromusee.ch)  
[info@vitromusee.ch](mailto:info@vitromusee.ch)

*Reiss-Engelhorn-Museen  
Mannheim - Museum Zeughaus  
C5, Mannheim, Germany:*

**"ZART & RAU",** until 16 May 2016  
An exhibition organized by

mudac - Musée de Design et d'arts appliqués contemporains of Lausanne, CH, in cooperation with the Reiss-Engelhorn Museums in Mannheim, it brings together 30 outstanding pieces from the glass collection of the mudac - Musée de Design et d'arts appliqués contemporains of Lausanne, CH: works from the legendary "Fucina degli Angeli" in Venice (where artists such as Pablo Picasso, Max Ernst and Jean Cocteau implemented their designs in glass) and from the Studio Glass Movement, and objects of contemporary creation.

<http://www.rem-mannheim.de/ausstellungen/aktuell/zart-rau/ausstellung/>

## GLASS NEWS

**The renewed glass museum in Murano, Venice, Italy, opened in February 2015**

A transformed museum reopened its doors at Murano on February 9, 2015, with the exhibition spaces almost doubled and the layout renewed.

<http://museovetro.visitmuve.it/>

**Glassblowing in the UNESCO  
Intangible Cultural Heritage list**

From 2015, the "Manual glass production" is on the German National Inventory of Intangible



Cultural Heritage – German commission for UNESCO.  
<http://www.unesco.de/en/kultur/immaterielles-kulturerbe/german-inventory/inscription/manual-glass-production.html>

## NEW CATALOGUES OF GLASS MUSEUMS AND COLLECTIONS:

David Whitehouse, *Cage Cups. Late Roman Luxury Glasses*,

Corning, Corning Museum of Glass.  
 Info: <http://glassmarket.cmog.org/>

Aldo Bova & Puccio Migliaccio (a cura di), *Vetri artistici. La Fratelli Toso e la produzione muranese di fine Ottocento*. Museo del Vetro di Murano, Corpus delle Collezioni del Vetro post-classico nel Veneto, 6. Venezia, Regione del Veneto, Marsilio, 2015.

Info: [http://www.storiadelvetro.it/pubblicazioni/pubblicazioni\\_veneto\\_post\\_6.html](http://www.storiadelvetro.it/pubblicazioni/pubblicazioni_veneto_post_6.html)

Sofia Cingolani, *I vetri del museo archeologico di Tripoli*, Oxford Archaeopress (Archaeopress Roman Archaeology 7) 2015.

Available both in printed and e-versions

Info: <http://www.archaeopress.com/>

# News

## Projects on ancient glass: private supports for public cultural heritage

Two recent projects carried out in Milan (Italy) are good examples of private supports for public cultural heritage involving ancient glass and museums.

Both of the projects were made possible from private loans, enhancing the cultural heritage, and can be considered a best practice. These temporary exhibitions provided the occasion to carry out permanent interventions that support cultural heritage and benefit the community and the general public who attend museums.

## 1. Enhancing and preserving a special loan: the “Blue Vase”

The famous cameo glass vase known as the “Blue Vase” in the collection of the Naples Archaeological Museum arrived safely at the “Myth and Nature. From Greece to Pompeii” exhibition (underway in Milan until January 10, 2016) thanks to a special partnership with Bracco Foundation. A new anti-earthquake and shatterproof display case was created for the piece and will return with it to Naples after the exhibition ends.

### History

The blue glass vase with scenes of white cupids harvesting grapes dates back to the first half of the

1st century A.D. It is one of the most important works in cameo glass to have survived. The famous piece was found in Pompeii in 1837 in a monumental tomb of the so-called “Street of the sepulchers” of the Porta Ercolano necropolis. It is unknown how it became the property of someone buried in Pompeii shortly before the eruption, but it is an exceptional documentation of the artistic life and glassmaking art in the first Roman imperial age.

### An anti-earthquake case for the Blue vase

The blue vase of Pompeii makes an exceptional appearance in Milan at the “Myth and Nature” exhibition in Palazzo Reale, displayed in a technological and

by **Teresa Medici. VICARTE**

*The "Blue Vase". Photograph: © Ministero dei Beni culturali e delle Attività Culturali e del Turismo, Museo Archeologico Nazionale di Napoli. Courtesy of Mondadori Electa S.p.a.*

specially created case that rests on a self-stabilizing base that absorbs any shock waves and ensures the object's stability even in an earthquake.

In particular, the case has a special features, including: a bearing structure of 50 x 50 x 3 mm arc welded steel tubes; it is clad in 20 mm marble stone with a channel for housing the glass; extra clear 10/11 shatterproof crystal glass with safety screws and with corners in stainless steel; and the base is 20 mm plywood fixed to three self-stabilizing feet. The feet are made up of two cast

aluminum elements with concave internal sides with caged steel spheres set inside the wheels, which act as a shock absorber against any accidental knock or earthquake. The plywood panel cannot touch the glass dome, since it is adjusted to the feet's maximum range of extension.

In addition, the case will protect the work when it returns to the Naples Archaeological Museum. The participation of Bracco Foundation in the project, supporting the construction of the case, not only made the exceptional loan possible, but also represents a concrete and lasting intervention aimed at enhancing the cultural heritage conserved in museums.

## 2. Restoration of Roman Amphora with gladiator scene

The fair "Vitrum 2015", held at "Fiera di Milano" in October from 6<sup>th</sup> to 9<sup>th</sup> 2015, provided the occasion to restore an important Roman glass amphora dated between the end of 1<sup>st</sup> and beginning of 2<sup>nd</sup> century A.D.

Vitrum S.p.A. and I.C.E. - Italian Trade Promotion Agency supported the restoration of the amphora for the exhibition "Glass. The great unexpected"; the Italian National Committee of A.I.H.V. organized the entire project; and the Archaeological Superintendence of

Lombardy guaranteed the scientific aspects of the intervention, the respect of the law, and the safety of the amphora itself.

The vase's bad state of conservation prevented the amphora from being exhibited prior, but after the end of the exhibition at Vitrum fair, the newly-restored amphora is now on display at the Antiquarium "Alda Levi" in Milan, a museum devoted to the theme of ancient spectacles.

In addition, the supports for the amphora in the new showcase were been made by glass artisans who donated them to the museum (Artigiani Riuniti Vetrai).

## History

The glass bottle was found at Acqui Terme (AL) in 1933, in a necropolis that was discovered during work on a nearby clay quarry along the *Via Aemilia Scauri*. The archeological finding was taken to a local collector, Augusto Scovazzi, from whom the collector Antonio Strada of Scaldasole (PV) purchased the bottle from around the 1950s. It was restored to be displayed in an exhibition on ancient glass artifacts in Milan in 1964 and since then it has not been shown in public. The bottle is made of rather thick light-green glass. Mould-blown, a gladiator scene

and inscriptions appear on the bottom. On the right is a *mirmillo*, a gladiator with a headpiece that covers his face entirely, ready to strike his opponent. On the left side is a *retiarius*, a gladiator with a net. The details of his head are not clear, but he appears to be wearing a helmet. The inscriptions in capital letters along the short edges at the bottom are possibly the names of the fighters: the winner *SIRAIO*, since he is shown with a palm tree branch, and *P [or B?] ESCE* (*Pescennius?*) the defeated opponent.

Medium and small bottles of this kind were common between the late 1<sup>st</sup> and 3<sup>rd</sup> centuries A.D., especially in the western part of the Roman Empire. They may have been used to store food (the only analysis made on the residues indicates a mix of spiced meat), but have also been found as funeral urns in burial sites or as containers for coins.

### Restoration

The amphora was in many fragments as it had been previously reassembled and the missing gaps filled in. The glass had not deteriorated on the surface, but was covered with abrasions and a fine layer of dust. It also had excessive amounts of adhesive in certain points. Some parts had been put together badly; the resin used as

an adhesive and filling in the gaps had deteriorated and was opaque and yellow.

The microscope showed that abrasions covered almost the entire outside surface of the body. This was probably due to its use during ancient times, when the bottle was in contact with other containers during transport, and from mechanical stress due to previous restoration work. The cleaning method involved using controlled solvent baths to soften the remaining resin residues, which were then removed with soft brushes, scalpels, and swabs under a microscope.

Putting the bottle together again was particularly complex, due to its shape and thickness; the bottle was assembled upside-down to



The glass anfora at the exhibition "Glass. The great unexpected". Photograph: Kriterion s.n.c.

support the considerably heavier upper part. The gluing resin was dripped into the gaps with straws, inside sealed dental silicone moulds with a bottom-up shape. The resin used to reconstruct the missing parts was colored with micro pigments to obtain a similar shade of colour to the glass.

### Credits:

1. *The "Blue Vase"*. Text and financial support: Fondazione Bracco - Progetti Culturali, Milano.

Photograph: ©Ministero dei Beni culturali e delle Attività Culturali e del Turismo, Museo Archeologico Nazionale di Napoli. Courtesy of Mondadori Electa S.p.a.

[www.fondazionebracco.com](http://www.fondazionebracco.com)

<http://www.mostramitonatura.it/it/home.html>

2. *The amphora with gladiator scene*. Text: Maria Grazia Diani, Italian National Committee of the AIHV - International Association for the History of Glass; Rosanina Invernizzi, Lombardy Archeological Superintendence, Milan; Silvia Ferucci, Kriterion s.n.c., Bologna.

Photographs by Kriterion s.n.c.

Restoration by Kriterion s.n.c.

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[www.arvet.it](http://www.arvet.it)

<http://www.parcoanfiteatromilano.beniculturali.it>



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