

## ICOM GLASS INTERNATIONAL COMMITTEE NEWSLETTER 2019

(by Teresa Medici and María Luísa Martínez,  
with the contribution of Ruriko Tsuchida, Naďa Kančevová, Teresa Almeida and Amy McHugh)

### The ICOM Glass International Committee Meeting 2019



The ICOM Glass IC met as part of the **ICOM 25th GENERAL CONFERENCE in Kyoto (Japan), 1 – 7 September 2019**.

**The ICOM Glass Annual Meeting 2019** was organised by Ruriko Tsuchida, Curator in Chief of the Suntory Museum of Art, Tokyo. The theme of the meeting was “Glass Museums as Cultural Hubs”. We also organised a joint session of ICOM Glass, ICDAD and ICFA, with the following themes: “The future of tradition in the Arts, East and West”, “Presentation of Asian Art in Western Museum”, “Cross-Cultural influences of Japanese Art”, “Tradition and Innovation in the Arts and in Museum Presentation”.



On **Monday, September 2th** we attended the **opening ceremony**, addressed by Crown Prince Akishino. In addition to the official speeches, we had the unique opportunity to attend the Shomyo and Hora Performance by Priests of Daigo-ji Temple, and the Noh Performance.

The Keynote speech by acclaimed architect **Kengo Kuma** (Japan) concluded the opening ceremony with a survey of the most inspiring museums designed by him, exploring the idea of “museums as forests”.

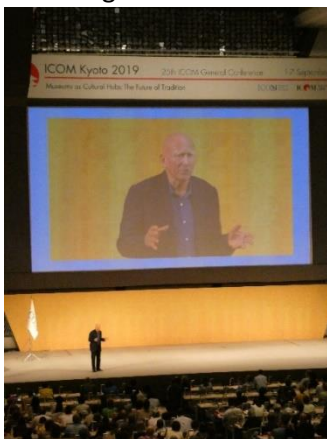
After the break, the **plenary session “Curating Sustainable Futures through Museums”** took place. It was particularly interesting to hear Cecilia Lam, Director of the Jockey Club Museum of Climate Change, Hong Kong, and Bonita Bennett, Director of the District Six Museum, Cape Town (South Africa) speak.

After lunch, we moved to **Inamori Memorial Hall** for the Glass **Committee** programme’s lectures, with presentations by ICOM Glass members on the themes “Glass Museums as Cultural Hubs” and “Updates on Glass”



In the evening we attended the **opening party** at the Kyoto International Conference Center, during which Glass IC members had the opportunity to networking with colleagues in a friendly and informal atmosphere.

On **Tuesday, September 3rd**, we had a plenary session with the keynote speech by **Sebastião Salgado** (Brazil). He offered a touching, sneak preview of his in-production project consisting of a book and travelling exhibition focused on the Amazon forest and its native populations. His aim is to raise awareness of the need to protect the Amazon and to generate new approaches to its natural and human resources without further damaging them.



After the coffee break, Glass left ICC and transferred by charter bus to the **MIHO Museum** for a tour reserved Glass Committee members only.

Opened in 1997, the MIHO Museum contains the collection of its founder, Mihoko Koyama (1910 – 2003). Designed by architect Ieoh Ming Pei “to fulfil her vision of promoting beauty, peace and joy through art”,

the building is an example of the perfect integration of architecture with the environment. With a collection consisting mainly of archaeological objects from Egypt, Europe, and Asia, the exhibited works of art also include a small group of Japanese glass from the Edo period.



In the evening the committee attended the social event at **Kyoto’s World Heritage Nijo-jo Castle**, where the special exhibition of

contemporary Japanese art, “Throughout Time: The Sense of Beauty,” was showed. The dialogue of the exhibition with the ancient buildings and traditional Japanese arts like *Ikebana* was particularly stimulating.

On **Wednesday, September 4<sup>th</sup>**, participants had the opportunity to join the keynote speech of **Cai Guo-Qiang (China)** and spend the rest of the morning visiting the **Museums Fair and Expo Forum**, for displays regarding museums-related technologies and new solutions and products -- for example seismic isolation systems and conservation strategies for sensible materials as paper and photos.



After the lunch we organised a **joint session of ICOM Glass, ICDAD, and ICFA**, with the following themes: *The Future of Tradition in the Arts, East and West, Presentation of Asian Art in Western Museums, Cross-Cultural Influences of Japanese Art, Tradition and Innovation in the Arts and in Museum Presentation (see Appendix 2).*

The papers were followed by a lively discussion, underlining the necessity of entrusting the study of Asian collections and objects to professionals (better if Asian-born?) able to assure their correct

interpretation and exhibition.

We ended the day at the **social event organized at the Kitayama area**, enjoying the summer night strolling in the beautiful Kyoto Botanical Gardens, designed by architect Tadao Ando, and in the Garden of Fine Arts.

On **Thursday the 5<sup>th</sup> and Friday the 6<sup>th</sup>** we organized a **two-day excursion for ICOM Glass members only.**

On **September 5<sup>th</sup>** we travelled by coach to **Toyama.**

The City of Toyama worked hard to create a supportive structure for glass artists to work within. As part of the plan "Glass Art City", the city has developed the *Toyama Glass Studio*, the *Toyama City Institute of Glass Art (T. I. G. A.)* -- where 48 students from Japan and abroad participate to a two- to four-year intensive glass education -- and the *Toyama Glass Art Museum*. The museum opened in 2015 in a building designed by famous Japanese architect Kengo Kuma.



As a result, Toyama is now home to the largest glass art community in Japan with over 100 working glass artists. The Toyama Glass Studios have extensive facilities and the internationally renowned Institute of Glass Art provides a epicentre for the glass art community.

First, we visited the *Toyama City Institute of Glass Art (T. I. G. A.)* with Head Professor Jin Hongo. We were welcomed by President Shigeru Hosokawa and met Associate Professors Makiko Nagakami, Koichi Matsufuji, Brian Corr, and Jaroslav Sara.

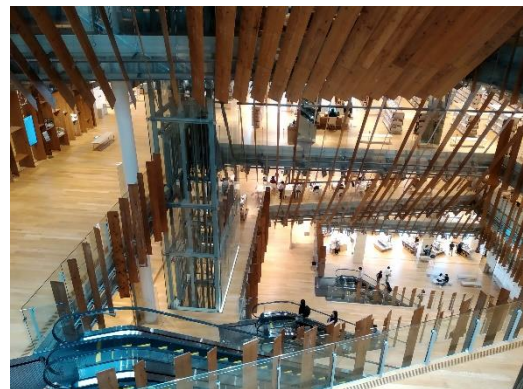
The institute was founded in 1991 as the first public educational institute for Japan’s aspirant glass artists. It offers a Glass Certification Studies Program (20 students) and an Advance Research Studies Program (4 students), each a two-year program. The extensive course syllabus includes hot work, cold

work, kiln work, lampworking, stained glass, jewellery, metalwork, sculpture, glass science, and glass history. Thanks to the excellent facilities and the high-calibre teachers, the graduates work as professional glass artists and are also easily employed in various branches of glass industry.



Located within walking distance of the Institute, the *Toyama Glass Studio* was established to promote the glass craft industry in Toyama City by fostering human resources responsible for glass crafts, supporting their independence, and spreading and enlightening knowledge about the craft. It is comprised of an individual studio, a rental studio, and a studio for rotating artists in residence. We were welcomed by Executive Director Takao Shimizu and Head of Promotion Section Ryuhei Nadatani. They illustrated us the facilities and the shop selling original works produced by studio-based artists. It was amazing to know about the original material developed for Toyama Glass Studio, the Koshino Jade Glass, which contains Japanese stones and effectively reuses jade stone waste.

The last visit was the *Toyama Glass Museum*, the city's most recent endeavour. Opened in 2015, the museum is in a breath-taking building hosting also the Toyama City Public Library. We were welcomed by Honorary Director Junji Ito and Director Ryoji Shibuya, who gave a lecture on "Glass Art City Toyama". Curators Kaori Furusawa, Haruka Nakasjima, Tomoko Aoki, and Maho Asada kindly led us through the outstanding permanent collections and temporary exhibitions. On display are the contemporary glass collections owned by Toyama City, including works produced by Dale Chihuly and his team working with glassblowers at the Toyama City Institute of Glass Art and a selection of works from artists connected to Toyama. This last section is admission free, granting library users free access to glass art. The museum is an excellent addition to the "Glass Art City" and a fascinating open place.



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After the visit, we had our **General Assembly with Board Elections 2019-2021 (see Appendix 3)**.

The day ended with a warm Reception Party in the Fumuroya Café in the museum, generously sponsored by Toyama City. We were honoured to be addressed by the Mayor of Toyama City Masashi Mori. A special exhibition of traditional dance and music was also performed.



On **Friday, September 6th**, we traveled by coach to **Kanazawa**.

The presence of numerous artisan workshops characterizes Kanazawa as a City of Crafts. Traditional crafts were developed under the cultural promotion policies of the Kaga Clan Maeda family. Craftwork continues to play an important role in city life.



We started our day with an inspiring visit to *Kanazawa Utatsuyama Kogei Kobo*. We were welcomed by Director Nobuhisa Kawamoto and Glass Studio Coordinator Isao Ueamae, who kindly showed us the institute's outstanding facilities even though it was partially closed for renovation. The institution is devoted to supporting skilled artisans who produce creative crafts in modern way while carrying on traditions. A maximum of 31 trainees, ages 35 and under, are hosted for a period of 2-3 years. They develop their skills through daily creative activities and from lectures by visiting educators. Each trainee receives a grant from Kanazawa Municipality. Crafts include ceramics, urushi (lacquer), dyeing, metalwork, and glass. We were glad to gain a better understanding of this outstanding program that supports Kanazawa's traditional crafts.

We had a delicious lunch in a restaurant with beautiful Japanese-style rooms, where we were served a traditional Kaga dish consisting in a boiled seasoned duck and vegetables in a thick soup.

In the afternoon, we went to visit the *Ishikawa Prefectural Museum of Art*. Dr. Murase Hiroharu, Executive Curator, gave us a very interesting and informative lecture on the exhibition "Arts and Crafts in Ishikawa - 60 years advances of Ishikawa Prefectural Museum of Art." The exhibition included beautiful examples of Ishikawa fine arts and traditional crafts. A few European glasses (from Venice, Bohemia, Germany, and Austria) were also on display.



The two-day excursion to Toyama and Kanazawa was funded by a generous contribution from Suntory Holding Limited who covered the cost of the chartered bus.

After the excursion, we went back to Kyoto City and had our Farewell dinner in Kyoto City Center. This friendly and relaxed gathering concluded the Glass members' only activities of our Annual Meeting 2019 in Japan.

On **Saturday, September 7th**, Glass delegates attended the Extraordinary General Assembly and General Assembly. The Extraordinary General Assembly was called to vote about the new definition of museum. After a lively discussion, the proposal of a new agenda was approved, and the majority of delegates voted to postpone the vote on the new museum definition.



The conference concluded with the **closing party at Kyoto National Museum**, where the excellent exhibition "Masterworks of the Kyoto National Museum" was on display.

On **Sunday, September 8th**, after traveling to Tokyo by Shinkansen express bullet, a **post-conference visit was held at the Suntory Museum of Art**. The museum's focus is on Japanese traditional art, but there are also more than 1,000 pieces of historical glass from Japan, China, and Europe. Above all, the collection of Émile Gallé boasts to be one of the best in

Japan. After the greetings from the director, Matsukata, the post-conference attendees, 15 in total, were able to study about a dozen works in storage, handling them directly and exchanging opinions with each other.

By every measure, the 2019 conference was a great success. 40 participants from 13 different countries attended the meeting: Czech Republic, Denmark, Germany, Italy, Japan, Netherland, Portugal, Rumania, Slovakia, Slovenia, Spain, Taiwan (R.O.C.), and the United States. The many opportunities to interact with Japanese and Asian colleagues and institutions made the meeting very successful.

## Appendix 1

### Monday, September 2th

Session “Glass Museums as Cultural Hubs”, list of presentations:

name	affiliation	title of presentation
Manuela Divari	Touring Exhibitions Coordinator, Le Stanze del Vetro, Venice, Italy	“LE STANZE DEL VETRO”
Sven Hauschke	Director, Kunstsammlungen der Veste Coburg, Germany	“How to start a museum: The forming of the collection of the European Museum of Modern Glass”
Katie Buckingham	Curator, Museum of Glass, Tacoma, Washington, USA	“Reflect/Refract: Collaboration and Innovation in the Museum of Glass Visiting Artist Residency Program”
1 Teresa Almeida 2 Joana Silva	1 VICARTE_FCT/UNL Lisbon and Faculdade de Belas Artes Universidade do Porto 2 Cencal (Centro de formação para a indústria cerâmica); Nova University of Lisbon-FCT; BF Glass Studio	“The future of glassmaking tradition in Marinha Grande – Portugal”

Session “Updates on Glass”, list of presentations:

name	affiliation	title of presentation
Nada Kančevová	PhD., independent scholar, Slovakia	“Glass: possibilities and limits in post-medium condition”
Astrid Hertog	Director, The National Glassmuseum, Leerdam, NL	“Glass in Architecture”
Maria João Burnay	Glass Curator, Palácio Nacional da Ajuda, Lisbon, Portugal	“Glasses at the table of the 19th century Portuguese court: ceremonial and usage”
Ryusei Kandori	Curator, Kota’s local history museum, Japan	“From Tadao Matsudaira tomb to Venice: the story of a wedding glass beaker”
María Luísa Martínez	Director, MAVA - Contemporary Glass Art Museum in Alcorcón, Spain	“A Japanese woman in Alcorcon. The Takako Sano collection at MAVA”
Hsiang-wen Chang	Department of Antiquities, National Palace Museum, Taipei, Taiwan, R.O.C.	“Glass artefacts - viewed through painted images”
Yuki Sasaki	Deputy General Manager, Suntory Museum of Art, Tokyo, Japan	“Glass Collection of the Suntory Museum of Art and the Recent Acquisitions”
Jan Mergl	Head of Glass, Ceramic and Porcelain Collections, Museum of Decorative Arts in Prague, CZ	“Japanese intermezzo in the production of Harrach Glassworks in Bohemia”

## Appendix 2

Wednesday 4th September

Joined session of ICOM Glass, ICDAD and ICFA: list of presentations

IC	name	affiliation	title of presentation
<b>Session 1: The Future of Tradition in the Arts, East and West</b>			
ICFA ICDAD	1 James Branburne 2 Helena Koenigsmarkova	1 Director, Pinacoteca di Brera, Milan, Italy 2 Director, Museum of Decorative Arts in Prague, CZ	Museums of Craft and the Craft of Museum: Learning from the Past to Re-invent the Future
ICDAD	Stephan von der Shulenburg	Curator of the Asian Collection, Museum Angewandte Kunst, Frankfurt am Main, Germany	AOUDO Meets Asian Art
	Rosina Buckland	Bishop White Committee Curator of Japanese Art, Royal Ontario Museum, Toronto, Canada	Displaying Japan in Canada in/for the 21st century
<b>Session 2: Presentation of Asian Art in Western Museums 1</b>			
ICDAD	Min-Jung Kim	Curator of Asian Decorative Arts and Design, Museum of Applied Arts and Sciences - MAAS, Sydney, Australia	Working in the Exotic West: A Case Study at MAAS
ICDAD	Ileana Kurtovic	Assistant Curator, Typological Museum, Croatia	Perspectives on Curating Asian Art in Different European Museums
	Shouji Sakamoto	Researcher, Ryukoku University	Japanese and Chinese Paper in Rembrandt Etchings
<b>Session 3: Cross-Cultural Influences of Japanese Art</b>			
GLASS	Ruriko Tsuchida	Curator in Chief, Suntory Museum of Art	Fusion of East-West Culture in the Vase with Floral Poem Design by Emile Gallé
GLASS	1 Regina Lara (not present) 2 Teresa Almeida	1. Mackenzie Presbyterian University (UPM), São Paulo, Brazil, and VICARTE_FCT/UNL Lisbon, Portugal 2. VICARTE_FCT/UNL Lisbon and FBA Universidade do Porto, Portugal	Brazil and Japan Merge into Pottery Culture
ICFA	Kanae Aoki	Curator, The Museum of Modern Art, Wakayama, Japan	Japanism as Cross-cultural Impact: German Woodblock Prints and Japanese Creative Prints Movement
ICDAD	Meiko Nagashima	Senior Curator of Lacquer, Department of Decorative Applied Arts, Kyoto National Museum	An exotic Three-Centuries-Old Mirror: Tradition of Archival Practice and Cross-Cultural Curiosity in Japan
<b>Session 4: Tradition and Innovation in the Arts and in Museum Presentation</b>			

ICFA	Eva Kraus	Director, Neues Museum, Staatliches Museum für Kunst und Design Nürnberg, Germany	Aesthetic Signatures and Display Strategies
ICDAD	Monika Bincsik	Diane and Arthur Abbey Assistant Curator for Japanese Decorative Arts, The Metropolitan Museum's New York, USA	Revisiting the Concept of Kogei and Integrating Contemporary Japanese Decorative Arts in the Metropolitan Museum's Collections
GLASS	Reino Liefkes	Head of Ceramics & Glass, Victoria and Albert Museum, London, UK	Ewin and Gretel Eisch, Radical Responses to Local Traditions: the Beginnings of Studio Glass in Europe
<b>Session 5: Presentation of Asian Art in Western Museums 2</b>			
ICFA	Giuliana Ericani	Former Director, Museo Civico Bassano del Grappa, Italy	Japan in the Italian Collections from the Eighteenth to the Twentieth Century. A Museological Opportunity
ICDAD	Anika Reineke	Research fellow, Staatliche Museen zu Berlin, Germany	New Neighbors: Eastern and Western Folding Screens in the Collections of the National Museums of Berlin
GLASS	Sven Hauschke	Director, Kunstsammlungen der Veste Coburg, Germany	East meets West: Shige Fujishiro's 'Hanami'- a Glass Installation from 2013
	Annie Ting-An Lin	Universiteit van Amsterdam, NL	Exploring the Role of Chinese Objects in an Ethnographic Narrative: an analysis on the permanent exhibition of Museo Delle Culture di Milano (MUDEC)

### Appendix 3

**Minutes of ICOM GLASS General Assembly 2019  
Glass Museum, Toyama, Japan <sup>1</sup>  
Thursday, September 5th, 17.30-18.30  
(by María Luísa Martínez)**

#### Opening of the Assembly

Teresa Medici called the Assembly to order on September 5th, at 17.30. She begins by expressing her wishes for the speedy recovery of the Chair, Reino Liefkes, from the illness that has prevented him from being at the 25th ICOM General Assembly in Kyoto. The Secretary also expressed special thanks to Ruriko Tsuchida, and the rest of organizers of the 2019 Meeting in Japan, and presented the Agenda.

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<sup>1</sup> In order to respect the timing of the official reception offered us by the Major of Toyama, the assembly decided to discuss part of the agenda on 6<sup>th</sup> of September, while traveling from Kanazawa to Kyoto by bus.



## Agenda

### 1. ICOM Glass 2018/19 activities report and subsidy (Teresa Medici, Sven Hauschke)

Teresa Medici reported on the successful annual meeting in 2018 in St. Petersburg, Russia, organized by Elena Anisimova, the curator of European Glass at The State Hermitage Museum. The theme of the meeting was "Glass Museums and Collections in Russia". The meeting was attended by 74 participants from 20 different countries. We had two sessions of papers, in English and Russian with simultaneous translation generously provided by The Hermitage, and a programme of museums visits. For details of the meeting see:

[http://network.icom.museum/fileadmin/user\\_upload/minisites/glass/PDF/Glass\\_Newsletter\\_2018.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/glass/PDF/Glass_Newsletter_2018.pdf)

On the basis of our 2018 Activities Report, submitted to ICOM Paris, we received by SAREC, the Strategic Allocation Review Committee, an annual support grant of € 4.333,00 for 2019, a little more than we received last year (2018: € 4.290,00). One more time, it means that Paris recognized the importance of our activities, approving also the way we are using the money we receive.

For 2018, the main outgoings we reported were:

- Publication of our online journal *Reviews on Glass*, n.6:  
[http://network.icom.museum/fileadmin/user\\_upload/minisites/glass/PDF/ICOM\\_GLASS\\_6\\_web.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/glass/PDF/ICOM_GLASS_6_web.pdf)
- Updating our website with the list of specialized glass museums and museums with substantial glass holdings;
- Yearly newsletter, reporting on the Annual Meeting and General Assembly;
- ICOM Glass Scholarship 2018 to young members awarded to Jasmien Vanhoof, from Lommel, Belgium, to support her attendance of the ICOM GLASS Annual Conference 2018 in St. Petersburg. She presented the paper "Flemish center for Contemporary Glass Art, Lommel" at the session "UPDATING ON GLASS, GLASS MUSEUMS AND EXHIBITIONS I".

### 2. Elections for ICOM Glass Board in 2019 (Sven Hauschke)

According to the *Rules for ICOM International Committees*, Section 5, "The Chairperson and the other members of the Board shall be elected for 3 years, and their mandate can be renewed once. A member of the Board may subsequently be elected Chairperson. However, no one may remain on the Board for more than 12 consecutive years". As a result, members having served their maximum number of 6 years cannot remain on the Board unless they are elected as Chairperson.

A call for candidacies for the function of Chairperson and Board members (2019-2022) was opened in spring 2019. Following the suggestion received from ICOM, in order to improve participation, we organize also online elections.

With the votes received online plus those expressed by raising hand, all the candidacies were approved. As a result, the new ICOM GLASS Bord 2019/2022 is as follows:

Chair: Teresa Medici  
Regione Lombardia, Milan, Italy

Secretary: María Lluísa Martínez  
MAVA, Museo de Arte Contemporáneo en Vidrio, Alcorcón, Spain

Treasurer: Eva-Maria Günther  
Reiss Engelhorn Museums, Mannheim, Germany

Members:  
Anne-Laure Carré  
Musée des arts et métiers – Conservatoire National des Arts et Métiers, Paris, France

Milan Hlaves  
Museum of Decorative Arts, Prague, Czech Republic

Amy McHugh  
Museum of the American Arts and Crafts Movement, St. Petersburg, FL, USA

Ruriko Tsuchida  
Suntory Museum of Art, Tokyo, Japan

### **3. Ideas for future meetings in 2020 to 2022 (Teresa Medici)**

The new chair invites members to make proposal for future meetings.

- Sven Hauschke (European Museum of Modern Glass, Coburg) invites ICOM Glass members to visit Germany in 2020. Starting from Coburg, his proposal is to visit Passau, Frauenau, as well as other places in Thuringia and Bavarian Landers with a strong presence of glass.
- Teresa Medici remembers that in September 2021 the triennial international conference of the AIHV will be held in Lisbon, Portugal, organized by I&D Unit VICARTE. She suggested organizing a joint meeting as we did in Fribourg (CH) in 2015.
- As the 26th ICOM International Conference of 2022 is confirmed to be in Prague, we will match it with the Glass meeting in the Czech Republic. It will give members the opportunity to visit the Prague Museum of Decorative Art recently reopened after reconstruction and to update their knowledge about collections of ancient and contemporary glass in the country.
- Diane Wright, Curator of Glass from Toledo Museum of Art- USA, suggests that in 2023 we visit Toledo-USA and the surrounding area.
- Finally, Mette Bielefeldt Bruun, Head of Department - Modern History and Design/Craft, Museum Southeast in Denmark, offers to meet in Denmark (and perhaps Sweden) in 2024, being the occasion the new glass museum which is scheduled to open shortly in New Holmegaard.

All members were delighted with the proposals, they were accepted.

#### **4. Magazine “Reviews on Glass” and website (Teresa Medici)**

On behalf of Paloma Pastor, absent in this meeting, Teresa Medici reported on the publication of Issue 7 of the magazine “Reviews on Glass”, available at ICOM GLASS webpage and printed in 100 copies, to be used as gifts in official occasions and delivered to specialized libraries if requested

([http://network.icom.museum/fileadmin/user\\_upload/minisites/glass/PDF/ICOM\\_GLASS\\_7\\_web.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/glass/PDF/ICOM_GLASS_7_web.pdf)) .

She thanked all the contributors, in particularly Paloma Pastor and Amy McHugh.

The issue is devoted to the 2017 Meeting in Sars Poteries-France. The Chair thanked Paloma for her unique and invaluable commitment and underlined that this activity is of great relevance for our committee. The Chair remembers that the official languages of ICOM are English, French, and Spanish so that the articles can be sent in any of the three languages. However, as most are written in in English and Amy has a lot of work on the corrections, she proposes to request a quote for a professional to do this job.

#### **5. International Year of Glass 2022 (Teresa Medici)**

The Chair informs that a group of eminent Glass Technologists, coordinated by Alicia Duran, Head of the Glass Research Group at ICV-CSIC, Spain, and President of the International Commission on Glass (ICG), is working to ask the United Nations to recognize 2022 as a Year of Glass. The proposal will be endorsed by the Spanish Ambassador to the UN. In August this year Teresa has received from the Corning Museum of Glass - USA, the proposal that on the occasion of this initiative issues related to glass as Cultural Heritage (and not only as industrial product) should be added. The Corning Museum of Glass has prepared a model of letter with the purpose to be completed by each member of ICOM Glass and sent to their Ambassador to the UN, asking him or her to support this proposal and at the same time making visible the glass in the Historic and Artistic aspects.

Soon, this model sheet will be distributed among ICOM Glass members.

#### **6. New definition of Museum in the General Assembly 25<sup>th</sup> Kyoto 2019 (Teresa Medici)**

The Chair explains that ICOM Glass as a Committee has 5 votes in the General Assembly. The position of the Board is to support the proposal made by ICOM France and other National and International Committees in order to postpone the vote on the definition of Museum, until there will be greater consensus, or to vote against, since the definition presented is not adjusted either by its content or by its extension.

Astrid Hertog, Director of Nationaal Glasmuseum in Netherlands, express her point of view in favor of the new definition.

Teresa Medici thanks Astrid’s intervention and remembers the serious consequences of changing Museum’s definition for all fields of museology, even in the national legislation of many countries, and therefore it is advisable not to make a rash decision or with little consensus.

Members agree to vote to postpone the voting for the new museum definition.

## 7. Financial report (Sven Hauschke)

The former Treasurer reported on the financial situation of ICOM GLASS (2018 and Budget 2019).

### ICOM Glass Treasurer 's Sven Hauschke report 2018 (approved by ICOM Paris)

**Total Cash 31.12.2017** € **11.894,93**

#### A. INFLOWS

##### Year-2018 income

ICOM Funding 2018	€ 5.490,00
Other income (from 2017)	€ 612,00
Registration fee annual meeting	€ 6.260,00

**TOTAL INFLOWS** € **12.362,00**

#### B. OUTFLOWS

##### Year-2018 expenses

ICOM annual Meeting Organization	€ 8.733,99
ICOM Scholarship	€ 629,84
Publications (Reviews on Glass)	€ 2.839,20
Travel Expenses ICOM (Paris)	€ 787,16
Banking fees	€ 147,77

**TOTAL OUTFLOWS** € **13.236,96**

**Total Cash 31st December 2018** € **11.019,97**

### ICOM GLASS Budget 2019

#### INFLOWS

ICOM subsidy	€ 4.333,00
Sponsorship Suntory Holding Limited	€ 3.906,88

Participation fee	€ 2.300,00
<b>TOTAL INFLOWS</b>	<b>€ 10.539,88</b>
<b>Propose outflow</b>	
Publications (Reviews on Glass)	€ 2.839,20
Organization Annual Meeting	€ 7.500
Travel Grant Kyoto	€ 1.350
Traveling costs	€ 500
Postage	€ 100
Banking fees	€ 100
<b>TOTAL OUTFLOWS</b>	<b>€ 12.389,20</b>
<b>Total Cash 31st December 2019</b>	<b>€ 9.170,65</b>

The figures show a healthy situation. The Treasurer pointed out that IC's are invited from ICOM Paris to use their money for projects related to their activities. The way we spend our money (publication, travel grants, annual meetings) encountered the favour of SAREC, so we have been encouraged to continue in this direction. Proposals of new projects from members are also welcomed.

#### **8. Membership update (Teresa Medici)**

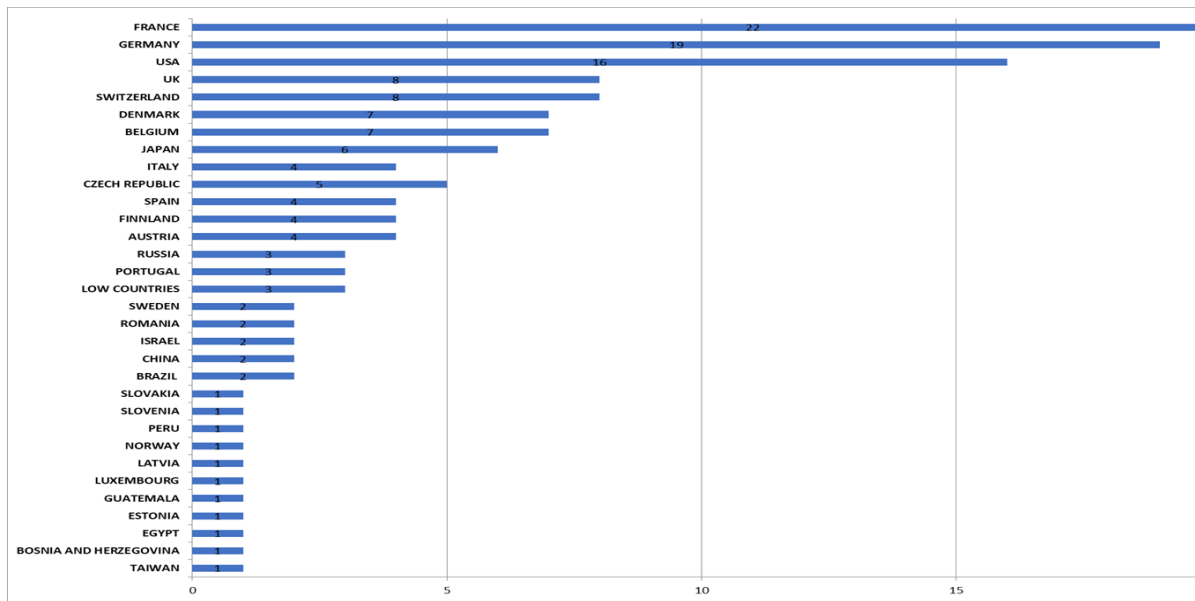
The new Chair, as former Secretary, reported on the state of our membership at September 2019. From the membership directory provided by ICOM Paris, ICOM GLASS had at that moment 144 voting members from 32 countries and 22 institutional members from 9 countries.

During 2019, 14 new individual members from France, USA, Switzerland, Belgium, Japan, Russia and Peru joined the committee. Peru is represented in GLASS for the first time.

#### **9. AOB: None**

Teresa Medici closed the Assembly at 18.30.

**GLASS individual members August 2019: 144 individual voting members from 32 countries**



**GLASS institutional members 2019: 22 institutions / 9 countries**

Belgium	GLAZENHUIS - VLAAMS CENTRUM VOOR HEDENDAAGSE GLASKUNST
Belgium	MUSÉE DU VERRE DE CHARLEROI
China	SHANGHAI MUSEUM OF GLASS (SHANGHAI UNIVERSITY, GLASS STUDIO)
Czech Republic	MUSEUM OF DECORATIVE ARTS PRAGUE
Czech Republic	MUSEUM OF GLASS AND JEWELLERY IN JABLONEC NAD NISOU
France	GALERIE-MUSÉE BACCARAT
France	MUSÉE DE L'ECOLE DE NANCY
France	MUSÉE DES BEAUX-ARTS DE REIMS
France	MUSÉE LALIQUE
France	MUSÉE MUNICIPAL DE CONCHES
France	MUSÉE/CENTRE D'ART DU VERRE
France	MusVerre
Germany	ALEXANDER TUTSEK-STIFTUNG
Germany	KNAUF GIPS KG KNAUF-MUSEUM IPHOFEN
Germany	STIFTUNG RESIDENZSCHLOSS BRAUNSCHWEIG, SCHLOSSMUSEUM BRAUNSCHWEIG
Italy	FONDAZIONE IL VITTORIALE DEGLI ITALIANI

Italy	REGIONE LOMBARDIA - DG AUTONOMIA E CULTURA
Low Countries	MUSEUMPLEIN LIMBURG
Sweden	RÖHSSKA MUSEET (RÖHSSKA MUSEET FÖR MODE, DESIGN OCH KONSTSLÖJD)
Sweden	THE GLASS FACTORY
US	THE CORNING MUSEUM OF GLASS
US	THE TOLEDO MUSEUM OF ART

#### Appendix 4

*We are pleased to host in our newsletter a contribution from our 2019 grantee Nad'a Kančevová (Academy of fine Arts and Design and Gallery NOVA, Bratislava, Slovakia)*

## ICOM KYOTO 2019

### A few observations from the perspective of a new ICOM GLASS member

Nad'a Kančevová

Museums are about more than just their exhibits – they are also about people, their various stories and views. One of the main aims of the 25th ICOM General Conference in KYOTO, Japan (2019) was to adopt a new museum definition.<sup>2</sup> Although many consider the current definition adopted in 2007 to be outdated, the delegates at the conference in Japan did not reach an agreement on a new definition.

#### Theory versus practice

“Internal” and “external” forces have drawn me towards museum discourse over the last ten years. I approach it from a liminal position. I find myself at the intersection between theory and practice, between writing and curating. The following article is written from this liminal perspective (as a new member of ICOM Glass).

Several theoretical works in the field of critical museology have accentuated the image of the museum as a monolith that represents the taste of elites and institutional power over the last

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<sup>2</sup> The following museum definition had been proposed: *“Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing”*. Published online at <https://icom.museum/en/activities/standards-guidelines/museum-definition/>, accessed on 25/11/2019.

two or three decades.<sup>3</sup> Real practice – as several of the presentations at the Kyoto conference demonstrated – is often much more eclectic, multi-layered and “nuanced” than the theoretical literature gives it credit. If there is anything to criticise about my fellow curators and experts in practice, it is perhaps a certain haste to renounce the established hierarchy and focus on marginalised, overlooked and unverified (?) themes and artefacts. Although some parts of the museum world – especially the traditional museums built on a history of expansion and colonisation – continue to pursue more of a universalist (ideologically motivated) model, there are a wide range of museums whose history and collections are quite remote from this model. As the American museologist Daniele Rice points out in this context: “(Contemporary) museums stand at the intersection of history, high culture and popular culture and a single discipline such as art history is often too narrow to define such a hybrid”.<sup>4</sup> This may help to explain why the delegates at Kyoto were not able to reach a satisfactory consensus and the whole question of the future definition of the museum was put on hold until the next general conference, which will take place in Prague in 2022.

### **The social function of the museum as a leitmotif**

Japan recognised the ICOM meeting as a very important event. Its opening ceremony was attended by Crown Prince Akishino and his wife Kiko, the Japanese minister of culture, the governor of Kyoto Prefecture and the mayor of the city. Overall attendance was the highest in the event’s history (4,200 participants from 118 countries).

The central theme of the whole conference was *Museums as Cultural Hubs: The Future of Tradition*. This embraces everything that remains a museum’s *de facto* primary mission – collecting, conservation, communication, research, exhibition. Even if the central mission of a museum has not changed, there are changes in strategy. According to ICOM president Suay Aksoy, these changes consist in refocussing attention to strengthen museums’ dialogue with the communities that they serve.<sup>5</sup> It is the social function of the museum that seems to have been the refrain or leitmotif of many of the conference’s keynote speeches. Other frequently used terms were inclusion, decolonisation and museum neutrality.

### **Updating on glass - exposure**

The agenda of the ICOM Glass International Committee corresponded to the central theme of the conference. The revival of local glassmaking traditions, as well as new strategies for exhibiting glass and the search for links between functional and expressive forms of work were among the key topics in the ongoing discussions. This issue also featured in my presentation in the committee’s section of the conference, *Glass as a medium in the post-medium age*. My presentation was based on an exhibition project,<sup>6</sup> and aimed to express my reaction from a

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<sup>3</sup> For example: CRIMP, Douglas. *On the Museum Ruins*. October 1980, no. 13. Accessed online: [https://monoskop.org/images/4/4e/Crimp\\_Douglas\\_1980\\_On\\_the\\_Museum\\_Ruins.pdf](https://monoskop.org/images/4/4e/Crimp_Douglas_1980_On_the_Museum_Ruins.pdf), HOOPER – GREENHILL, Elain (ed.): *Museum, Media, Message*. Routledge, London & New York 1995. PREZIOSI, Donald: *Brain of the Earth’s Body: Museums & the Fabrication of Modernity*. Minnesota University Press, Minneapolis & London 1999.

<sup>4</sup> RICE, Daniele: *Muzea: Teorie, praxe a iluze*. In. PACHMANOVÁ, Martina (ed.): *Ex-pozice. O vystavování muzejních sbírek umění, designu a architektury*. UMPRUM, Prague 2018, pp. 172.

<sup>5</sup> Published online: <https://icom.museum/en/news/welcome-to-icom-kyoto-2019/> Accessed on 25/11/2019.

<sup>6</sup> *Sklo: možnosti a limity*. (Glass: possibilities and limits) Bratislava City Gallery, Mirbach Palace 2017/2018.



curator's viewpoint to the ongoing discussion about recent developments in the understanding of glass as a visual medium in the present. The presentation included an audiovisual recording of the testimony of artists from several generations and several of the notional classes of medium (V. Cigler, Z. Palová, P. Stanický, P. Illo, P. Macho and others). Besides the works of artists who have dedicated their lives to glassmaking, the selection deliberately included artists primarily associated with other media (painting, photography, video or conceptual art) who incorporate glass into their works (M. Krén, L. Teren, J. Hojstřičová). Their more distant relationship to the medium and broader perspective have helped to identify new forms for glass or surprising contexts in which it can appear. The way glass is presented was also discussed, as this was a key factor in the exhibition.<sup>7</sup>

### **Excursions: Miho Museum and Toyama**

ICOM Glass is one of the smaller committees, but undoubtedly amongst the more active. During the conference in Japan, it prepared an exceptionally rich programme for its members. The strongest impression was left by the visit to the Miho Museum (architect Ming Pei), which was opened exclusively for our section during the conference. This museum, founded in 1997 by the wealthy collector Mihoko, stands on a forested hilltop southeast of Kyoto and is reached via a tunnel and a suspension bridge. The building itself is largely hidden under the ridgeline like an “underground fortress,” but its vast skylights illuminate perhaps Japan's finest art and craft collection (including glass) from the West and the Middle East. Despite the problematic origin of some artefacts in the collection,<sup>8</sup> the architecture of the Miho museum and the way glass artefacts are exhibited represent a literal Zen experience for European visitors.

No less stimulating was a visit to Toyama – a city with a rich glassmaking tradition. Our first stop was the Toyama City Institute of Glass, a platform for the education of artists working with glass that is supported by the city and the local prefecture. Czech master glassmakers including Václav Rezáč, Martin Janecký, Stanislav Müller and others regularly teach here. The school also has a workshop that organises “open hours” for the public. Toyama City strongly supports glassmaking, which has more than 30 years of tradition in this centre, and therefore it decided in 2015 to establish a new city cultural centre (architect Kengo Kuma, 2015), in the unconventional form of a glass museum attached to the city library. The building is a combination of glass museum and a public library providing a full range of services to the local community. The museum has a permanent exhibition of the work of Dale Chihuly, a glass collection that focuses on the 20th century and contemporary art (including works by Stanislav Libenský, Jaroslava Brychtová and Václav Cigler amongst others), and a space for short-term exhibitions. During our visit, we had a guided tour of exhibitions of the work of Polish artist Marta Klonowska, works by René Lalique from the Kitazawa Museum of Art collection, and the results of the Toyama International Glass Award for 2018. This prize is regularly awarded at the museum, which also provides a platform for showcasing the results.

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<sup>7</sup> Although glass exhibitions typically take place in a “white” space with full lighting to bring out the formal beauty of the glass artefacts, this exhibition deliberately controlled the exposure of the objects and their contours. The aim was to make the objects part of a broader experience that included audiovisual material and directed lighting. The exhibits revealed themselves to viewers in stages in parallel with a short commentary from the artist in a video recording.

<sup>8</sup> According to several relevant sources, some of the exhibited artefacts are stolen. E.g.: HOFFMAN, Barbara (ed.): *Art and Cultural Heritage*. Cambridge University Press, New York 2006, p. 55.

## **In conclusion**

The September ICOM meeting in Japan was not only a transcontinental and transgenerational dialogue, but also a meeting of different worlds and ways of thinking. As far as the ICOM Glass committee is concerned, the individual participants were united by glass as a material with very specific visual and technological properties with certain pre-defined processing options.

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