

ICOM GLASS INTERNATIONAL COMMITTEE NEWSLETTER 2017

The ICOM GLASS International Committee Meeting and Activities 2017 (Report by Reino Liefkes and Teresa Medici, Chairperson and Secretary ICOM GLASS)

The **ICOM Glass Annual Meeting 2017** was organized by the MusVerre, the new glass museum in Sars-Poteries which opened in September 2016. The theme of the meeting was: “New museums: documenting the past and reviving glass-making traditions”. The meeting was attended by 37 participants from 14 different countries.

Monday 16

Most of the participants arrived by bus from Lille to the museum in **Sars-Poteries**. The stunning, new



MusVerre, build by W-Architectures, occupies about 3000 m² and has 1000 m² of exhibition space. Build in local blue stone, it blends in beautifully in the surrounding, green agricultural landscape. The Director of the MusVerre, Mrs Aude Cordonnier, welcomed us, introducing the new museum and explaining her strategies for attracting new visitors to the area by collaborating with other local glass-based institutions. Anne Vanlatum, Artistic Director and member of the ICOM Glass Committee explained the rationale behind the displays and exhibition. Chair of ICOM Glass, Reino

Liefkes opened the meeting and expressed his thanks to the MusVerre.

This was followed by a programme of papers (See Appendix I)

After lunch we visited the temporary exhibition '**A Shared Passion, the Collection of Gigi and Marcel Burg**' which shows the entire collection of 86 works of contemporary international studio glass which was recently donated to the museum. This show occupies the temporary exhibition space of the museum, and an adjacent area in the spacious entrance hall, called the kiosk.

After this visit we continued our programme of lectures (See Appendix I).

From 16.15, Anne Vanlatum guided us around the permanent collections of the Museum. The permanent collections are displayed in two parts.



The first consists of so called Bousillés, or friggers, objects made by the glass-makers in their own time, after their regular shift. These date from between 1802 and 1937, the period in which the local glasshouse operated. These objects include colourful dishes for sugared almonds, used at the time of a christening, glass swords and walking sticks for newlyweds, objects for private devotion, and decorative objects to mark the grave of a loved one. They also include so called 'passion bottles', blown, clear glass bottles, sealed at the top and filled with water, in which lamp-worked symbols of the passion of Christ are suspended from glass floats. The objects are displayed in purpose build showcases, mostly on white background, but the walls of these galleries are dark and there is no direct daylight. This heightens the beautiful effect of the different colours used in this production.

The second part of the permanent exhibition, housed on the lower level of the museum, shows a selection of the renowned collection of international studio glass. The MusVerre holds the largest public collection of contemporary glass in France. It has over 800 works by 100 different artists. Produced in a wide variety of techniques, these are predominantly sculptural art works. There is one large space with white floors, walls and ceiling, with one whole wall of window glass, providing a panoramic view of the surrounding countryside. The objects are mostly on open display, on a row of low, white plinths. Located off the main space are a number of small, dark cabinets, in which artificial lighting is used to dramatic effect.



After the permanent collection we visited the **Atelier du Verre**. This highly successful artist-in-residence studio, which is located just behind the glass museum, has been operating in this building since 2001 (*The old studio started in 1976, the residencies in 1994*). It welcomes two artists every year for 2-3 months. At the end of this period, the work produced is shown in temporary exhibition at the museum and one work is acquired for the collection. The current artist-in-residence, Sally Fawkes from the United Kingdom, was present to show and explain her work in progress. This was followed by dinner in Château de la Motte in Liessies.

Tuesday 17

We continued our lecture programme until 4 pm (see Appendix I).

After the lectures we travelled by bus to **Trélon**, where we visited the **Écomusée du Verre** where we were welcomed by curators Eric Fossey and Laurent



Nachbauer. This is housed in a local glasshouse with two large furnaces. The first is one of the last examples of a Boëtius furnace, built in 1894, and operated on enriched coal, or coke, with the aid of a gasifier. This furnace has 12 covered crucibles and was used for black bottles, mostly for Champagne. The other is a Stein furnace installed in 1927. It also has twelve crucibles and it was used for the semi-automatic production of perfume bottles, using pressured air. Production ceased in 1977, but the factory with all its tools was preserved and turned into a museum, which is now part



of a group of four museums dedicated to craft, industry and agriculture. The glasshouse, with its late 19th-century architecture and structure, is presented as if production is still continuing, with a few discretely placed text panels and excellent film, made when the glasshouse was still in operation. It provides one of the most authentic experiences of a glass factory at the end of the 19th and beginning of the 20th century. There is an area in one corner for demonstrations of glass blowing. Some of the smaller spaces house simple showcases with a large selection of the perfume bottles which were produced here. Tools, design drawings and promotional material, give an idea of the manufacturing techniques and the products made.

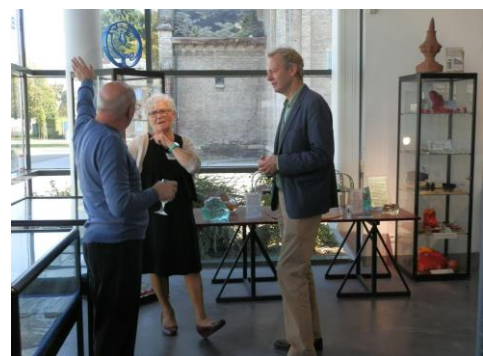
The ICOM Glass General Assembly was held in the amphitheatre of the Bol Vert touristic centre, located near the museum (see Appendix II).

After our assembly there was a reception and dinner in the old forge of the factory, hosted by the President of the Écomusée, Mr. Benoit Wascot.

Wednesday 18

From 9 to 11 am we visited **the glass factory AGC at Boussois**. This huge factory produces window glass by the float-glass method. It has two furnaces, one of which has not been in operation over the last year, but was restarted in May 2017.

The furnace is in constant operation and production continues 24 hours a day. Sand and up to 45 % cullet are melted at 1400 °C Celsius. The glass is then cooled down to about 1100 °C before it is poured onto a bed of molten tin. The glass and tin cool down gradually to 600 °C, and during this process, top rollers on either side draw out the glass mechanically to give it the required thickness (from 3 to 12 mm). The resulting continuous sheet of float-glass is transported on metal rollers and cooled to 100 °C before it is automatically cut into lengths of 6 metres. The sides of the sheet, which show pull marks, are also cut off and recycled. The finished sheets are automatically stacked. The standard width of the sheets is 3.21 metres, but the length can be varied. The maximum length produced is determined by the method of transportation and currently the use of trains is considered, so that sheets of up to 18 metres could be made. The factory produces both standard (green-tinted) and colourless glass





After this we visited the **Mémoire verrière in Boussois**, a small museum organised and run by volunteers from the local community. It was founded 20 years ago and is now housed in a brand new purpose built space. The museum is open by appointment and for a limited number of days yearly. It shows documents, photographs, models, tools and specimen of clear coloured glass, for which the window glass factory Glaces de Boussois was famous in the past. This included specimen of the tinted window glass made especially for the

Sydney Opera house in 1970. Float-glass was introduced at Boussois in 1966, and in 1979 the traditional production method was entirely abandoned. We also saw the local church, which was completed in 1928 in the Art Deco style. The interior has many details in glass, and apart from the roof of the nave, which used to have coloured glass panels set in concrete, which have temporarily been replaced by board for safety reasons, it is all in original state.

After a lunch offered by the Communauté d'agglomération Mauberge Val de Sambre we left for **Belgium**.

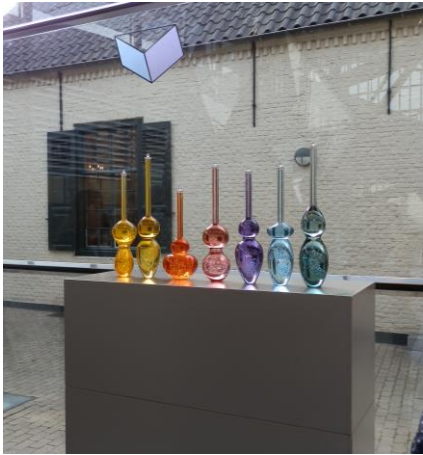
We were welcomed at the **glass museum in Charleroi** by Director Jean-Louis Delaet and Curator Catherine Thomas. The glass museum, which was founded in 1973, now forms part of the Bois du Cazier, together with two other museums devoted to the local mining and steel industries, located in a former industrial site. Catherine Thomas showed us an excellent introductory film about the museum and the history of the local glass industry. She guided us around the museum, and we also visited the museum storage and had the opportunity to watch a demonstration by a local lampworker. The museum reflects the important local production of cylinder-blown sheet glass, used for windows. There is also a fine collection of historic vessel glass. This was mostly formed by Raymond Chambon (1922-1976), a local enthusiast who sold his collection to the city of Charleroi in 1966.



The day ended with a reception offered to us by ICOM Belgique Wallonie-Bruxelles and dinner offered by the museum. This was set up in the museum in an evocative industrial setting, surrounded by huge metalworking machinery. After this we transferred to a hotel in **Liège**.

Thursday 19

We travelled by bus to **Lommel** in Flanders, where we were welcomed at **the museum Het Glazen Huis**, by the Director of tourism, Johan Maesen, and the acting curator of the Museum, Jasmien Vanhoof. We split the group in two, and half first visited the ten-year old town hall, where a substantial part of the town's contemporary glass collection is on open display. We switched groups and saw the main museum, which is housed in a spectacular glass building designed by Philippe Samyn and Partners, which opened its doors ten years ago. The building is dominated by a tall, conical glass tower. There is a hot workshop and spaces for temporary exhibitions. The current exhibition showed highlights from the town's own collection.



After a beautiful lunch offered by the museum, we departed for **Seraing**, where we visited the **Cristal Discovery - Val Saint Lambert**. Val Saint Lambert, partly housed in a former Cistercian abbey complex, was once one of the largest factories of glass table ware in the world, employing about 5000 by the beginning of the 20th century. Production ceased in 2002. After an attempt to revive the business, it was again declared bankrupt in October 2013. Under present ownership, there are currently only 7 glassworkers employed on this vast site. One of the main buildings has been renovated and houses a small museum and an audio discovery experience. A short film gives an insight into the history of the factory and its historic importance as the major employers in the area. Glassblowing

demonstrations take place in one of the smaller outbuildings.

Parts of the factory complex are still derelict and are left untouched, but others have been redeveloped as part of the Cristal Park project. Some buildings have been converted into flats, and the former on-site housing for the workers has also been renovated and all units are occupied once again.

In the evening, we were welcomed at the house of **Lothar Knauf** to see his extensive and excellent collection of Spanish glass from 1600 to 1900. Apart from this museum-quality collection there was also historic glass from Sweden, Bohemia, Venice and the Netherlands.



Friday 20

In the morning we visited **the Grand Curtius Museum in Liège**, for a tour of the permanent glass displays with curator Jean-Paul Philippart.

The Glass Museum in Liège was established in 1959, and in 2009 it became part of the newly developed Grand Curtius (Le Grand Curtius), which housed the merged collections of four former museums: the museum of archaeology, the museum of weaponry, the museum of decorative arts, and the museum of religious art and Mosan art. The extensive glass collection of around 10,000 objects, spans from antiquity to the 21st century. It is particularly strong on Venetian and Venetian-style glass, Bohemian crystal and Art Nouveau or Art Deco period works. Very important are also the collections of local glass made at Liège by the Bonhomme or Nizet families, the Chênée glassworks, as well as the Zoude glassworks in Namur and the famous Cristallerie de Vonêche. The museum holds the best collection of Val Saint-Lambert glass in the world, spanning from its foundation in 1826 until today.



After lunch we travelled to **Lille** where we had our farewell dinner in the **Préfecture Du Nord**, the grand seat of local government, which

was offered to us by the Département du Nord. We were joined by Sophie Le Flamanc, Directrice de Cabinet and Béatrice Descamps-Plouvier, vice-présidente of Culture, as well as our colleagues from

3. Oxana Lopatina (Russian Federation): Holding on the past, preparing for the future: glass and stained glass collection in the State Pushkin Museum of Fine arts.
4. Catherine Thomas (Belgium): Une histoire, un musée, une collection
5. Eric Louet (France): Le musée du verre de Conches, sa création, ses collections, son devenir
6. Paloma Pastor (Spain): The Royal Glass factory. Strategic plan
7. Véronique Brumm (France): Le musée Lalique 6 ans après
8. Marcos Rizolli (Brazil): The glass language: a curatorial question
9. Laurent Subra (France) : Un musée vivant : Réactiver le patrimoine
10. Joana Silveira (Brazil) : Glass as an interface between art and the city : artistic interventions by Alex Flemming
11. Jan Mergl (Czech Republic): Highlights of the glass collection of the West Bohemian Museum, Plzen.

APPENDIX II

Minutes of ICOM GLASS General Assembly 2017

Trelon (France), Tuesday, October 17th, 17.30-18.30

Opening of the Assembly

The Assembly was called to order by Reino Liefkes on October 17th, at 17.30. The Chair expressed thanks to the organisers of the 2017 Meeting and introduced to the Assembly Oxana Lopatina from ICOM Russia, who was awarded by the ICOM GLASS SCHOLARSHIP 2017 to support her attendance and presentation at the ICOM GLASS Meeting.

Next, he presented the Agenda.

Agenda

1. ICOM Glass 2016/17 activities report and subsidy (Reino Liefkes)

The Chair reported on the successful annual meeting in 2016 in Milan, Italy, organized in collaboration with ICDAD and the Italian National Committee of the *Association Internationale pour l'Histoire du Verre* (AIHV), underlining the importance of the cooperation with both organizations. We had three sessions of papers, including a Joint Session of GLASS and ICDAD "Cooperation and sharing in the decorative arts", and a programme of curator-led museum visits, including two exhibitions especially prepared for the ICOM GLASS meeting in Milan and Brescia. For the first time we had representatives from Egypt (who received our ICOM GLASS grant to young members and members from category 2-4 countries), Iran, and Guatemala. For details of the meeting see:

http://network.icom.museum/fileadmin/user_upload/minisites/glass/PDF/ICOM_Glass_Annual_Newsletter_2016.pdf

On the basis of our 2016 Activities Report, submitted to ICOM Paris, we received by SAREC, the Strategic Allocation Review Committee, an annual support grant of € 4,573 for 2017, which is 20 % up from last year (2016: € 3,805). It means that Paris recognised the

importance of our activities of last year, approving also the way we are using the money we receive. For 2016, the main outgoings we reported were:

- the publications of our online journal *Reviews on Glass*, 4;
- the ICOM Glass Archive Digitalization Project;
- the Travel Grant to Elena Anisimova from the Hermitage State Museum in order to facilitate her participation at the ICOM General Conference and strengthen the relationship with her institution, aiming at the organization of the ICOM Glass Meeting 2018 in St. Petersburg (see below);
- the ICOM Glass Scholarship 2016 to young members from countries from categories 2-4;
- the support to the ICOM Glass Conference 2016 (Bus, Train, Meals).

2. ICOM GLASS Meeting 2018, St. Petersburg: invitation and provisional program (Reino Liefkes / Teresa Medici)

The ICOM GLASS Annual Meeting 2018 will be hosted by the State Hermitage Museum, St. Petersburg, from 24th to 29th September 2018 and will be organised by Elena Anisimova, the curator of European Glass at the museum. She was unable to attend the Assembly but sent a preliminary programme.

The Chair presented the programme and reported on the preliminary visit he and the Secretary paid, at the Hermitage's request, to the State Hermitage Museum and other museums in St. Petersburg, from 19th to 22nd of June 2017.

Thanks to the organization of Elena Anisimova, they had the opportunity to meet the director of the State Hermitage Museum Dr. Mikhail Piotrovsky, the deputy director Dr. George Wilinbahov, the scientific secretary Dr. Mariam Dandamaeva, and all the curators involved, and to see all the collections of glass, in the permanent exhibition and in the stores.

They also visited other museums that will be included in our meeting in 2018, as the Elgin glass museum, the Russian museum, and the Peterhof museum, and met the directors and curators.

Such details as venues, special exhibitions, catering, translations, transport, and other general organization matters have been discussed in a dedicated meeting at the Hermitage on the 19th of June 2017. We already received the invitation letters from both the Hermitage and ICOM Russia.

The meeting in St. Petersburg will require a great effort in organisation and coordination between the Hermitage and us.

One important matter is that most of the members will need a VISA to go to Russia. Among the documents requested by the VISA application process, a letter of invitation from a Russian organization/person is required. The VISA Department of the HSM very generously offered us to send invitation letters to all participants, but of course this will take time. Therefore, it is imperative that members intending to join the meeting strictly respect the schedule we will soon indicate for inscription and sending of the needed documents.

Oxana Lopatina offered to organize a post-conference tour to Moscow, 4 hours by train from St. Petersburg, in order to visit the glass collections at her museum (the State Pushkin Museum of Fine arts) currently closed to the public. The Chair

acknowledged this proposal, even if it would be probably too demanding to add this activity to an already challenging one-week programme.

3. ICOM Glass Meeting 2019: 25th ICOM General Conference, Kyoto, Japan 1-7 September (Ruriko Tsuchida)

In 2019 our Annual Meeting will be held in the frame of the 25th ICOM General Conference in Kyoto, Japan, 1-7 September. Ruriko Tsuchida, who has been designated as the ICOM GLASS contact person, presented a video on the city of Kyoto and provided some preliminary information on the programme she is preparing for us. The Museum of Kyoto hosts a collection of contemporary glass art, but it would be important to visit other institutions spread all around the country, organizing a 2/3 days trip. A joint session with ICDAD is also desirable.

4. Magazine “Reviews on Glass” and website (Paloma Pastor)

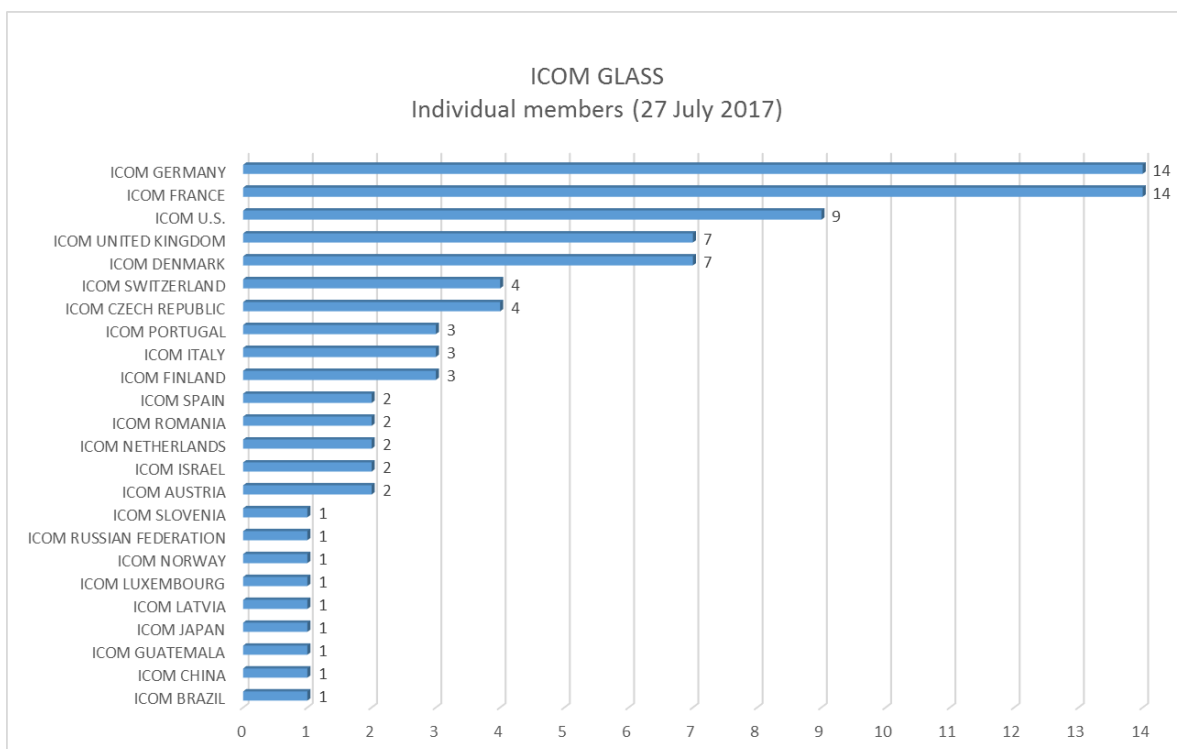
Paloma Pastor reported on the publication of Issue 5 of the magazine “Reviews on Glass” and thanked all the contributors, in particularly Amy McHugh for helping with the English texts and Teresa Medici for the News. The next issue, nº 6, is devoted to the 2016 Meeting in Milan and the gathering of the manuscripts is ongoing. The Chair thanked Paloma for her unique and invaluable commitment and underlined that this activity is of most relevance for our committee.

5. Membership update (Teresa Medici)

The Secretary Teresa Medici reported on the state of our membership at July 2017. From the membership directory provided by ICOM Paris, ICOM GLASS had at that moment 87 voting members from 24 countries, 120 non-voting members from 24 countries, and 21 institutional members from 10 countries.

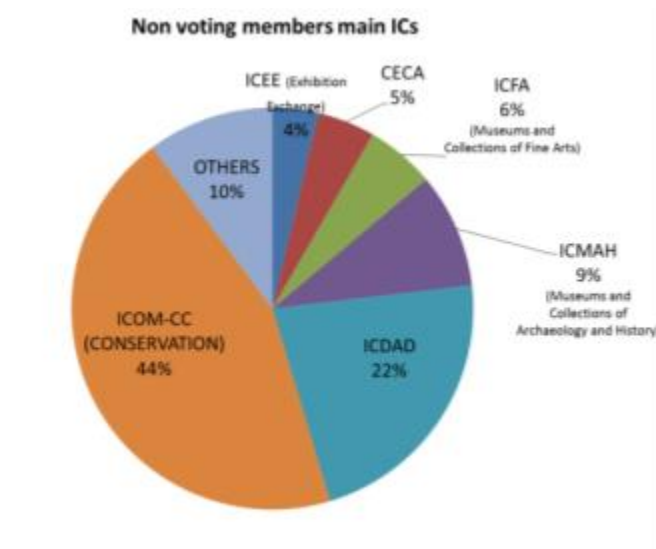
The online database of ICOM depends on the information provided by the national committees: if this information is not delivered with regularity, some members could be omitted by the interim reports. Taking this into account, this means that we can count more than 210 people interested in our committee. The final figures for this year will be probably similar to what we recorded for the end of the year 2016: 114 voting members (98 individual members from 27 countries + 16 institutional members from 8 countries) and 112 non-voting members (from 24 countries).

The strong interest in our activities from members of others IC’s, especially from CC and ICDAD, is confirmed.



ICOM Glass Institutional Members July 2017			
1	ICOM BELGIUM	GLAZENHUIS - VLAAMS CENTRUM VOOR HEDENDAAGSE GLASKUNST	LOMMEL
2	ICOM BELGIUM	MUSÉE DU VERRE DE CHARLEROI	Marcinelle
3	ICOM CHINA	SHANGHAI MUSEUM OF GLASS (SHANGHAI UNIVERSITY, GLASS STUDIO)	Shanghai
4	ICOM CZECH REPUBLIC	MUZEUM SKLA A BIŽUTERIE V JABLONCI NAD NISOU (MUSEUM OF GLASS AND JEWELLERY IN JABLONEC NAD NISOU)	JABLONEC NAD NISOU
5	ICOM CZECH REPUBLIC	UMELECKOPRUMYSLOVÉ MUSEUM V PRAZE (MUSEUM OF DECORATIVE ARTS PRAGUE)	PRAHA
6	ICOM FRANCE	GALERIE-MUSÉE BACCARAT	PARIS
7	ICOM FRANCE	MUSÉE DE L'ECOLE DE NANCY	NANCY
8	ICOM FRANCE	MUSÉE LALIQUE	WINGEN-SUR-MODER
9	ICOM FRANCE	MUSÉE MUNICIPAL DE CONCHES	CONCHES-EN-OUCHE
10	ICOM FRANCE	MUSÉE/CENTRE D'ART DU VERRE	CARMAUX
11	ICOM FRANCE	MUSÉE-ATELIER DÉPARTEMENTAL DU VERRE	SARS-POTERIES
12	ICOM GERMANY	ALEXANDER TUTSEK-STIFTUNG	MÜNCHEN
13	ICOM GERMANY	KNAUF GIPS KG KNAUF-MUSEUM IPHOFEN	Iphofen
14	ICOM GERMANY	STIFTUNG RESIDENZSCHLOSS BRAUNSCHWEIG, SCHLOSSMUSEUM BRAUNSCHWEIG	BRAUNSCHWEIG
15	ICOM ITALY	FONDAZIONE IL VITTORIALE DEGLI ITALIANI	GARDONE RIVIERA
16	ICOM NETHERLANDS	MUSEUMPLEIN LIMBURG	Kerkrade

17	ICOM PORTUGAL	MUSEU DO VIDRO DA MARINHA GRANDE	Marinha Grande
18	ICOM SWEDEN	RÖHSSKA MUSEET (RÖHSSKA MUSEET FÖR MODE, DESIGN OCH KONSTSLÖJD)	Göteborg
19	ICOM SWEDEN	THE GLASS FACTORY	BODA GLASBRUK
20	ICOM U.S.	THE CORNING MUSEUM OF GLASS	Corning
21	ICOM U.S.	THE TOLEDO MUSEUM OF ART	TOLEDO



6. Financial report (Sven Hauschke)

The Treasurer Sven Hauschke reported on the financial situation of ICOM GLASS (2016 and Budget 2017).

ICOM Glass Treasurer's report 2016

Total Cash 31.12.2015 € 15,485.93

A.INFLOWS

Year-2016 income

ICOM Funding 2016	€ 3,805.00
ICOM Glass General Meeting fee (cash)	€ 1,375.00

TOTAL INFLOWS € 5,180.00

B.OUTFLOWS

Year-2016 expenses

Publications (ICOM Glass Review 4)	€ 2,843.50
Postage	€ 163.06
ICOM Glass Archive Digitalization Project	€ 300.30
ICOM General Conference Travel Grant	€ 1,000.00
ICOM Glass Scholarship 2016	€ 750.00
ICOM Glass Conference 2016 Excursions (Bus, Train, Meals)	€ 3,192.84
HSBC Bank charges	€ 33.90

TOTAL OUTFLOWS € **8,283.60**

Total Cash 31st December 2016 € **12,382.33**

ICOM Glass Budget 2017

Balance 31.12.2016 € **12.382,33**

INCOME

Annual ICOM subsidies	€ 4.573
Membership fees Annual Meeting 2017 (30 x €100)	€ 3.000
Total income 2017	€ 7.573

EXPENSE (provisional)

Organisation Annual Meeting 2017	€ 3.000
Publication „Reviews on Glass vol. 5“	€ 2.756
Travel Paris ICOM general meeting	€ 520,56
Travel St. Petersburg scout meeting	€ 1.800
Scholarship Annual Meeting 2017	€ 400
Postage	€ 100

Website	€ 100
Banking fees	€ 100
Total expenses	€ 8.776,56
Balance 31.12.2017 (provisional)	€ 11.178,77

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.

7. AOB

- **Future meetings:** the possibility for a meeting in Czech Republic in 2020 will be explored.
- Chiara Squarcina wishes ICOM GLASS to be part of the 2018 edition of the **Venice Glass Week**, in September next year. The Chair appreciated the invitation, although September 2018 will be a busy month, due not only to our Annual Meeting, but also to the AIHV International Conference in Istanbul.
- Amy Mc Hugh reported on our presence on **Social media:** she announced the opening of an Instagram page and invited members to send her their links in order to update our Facebook profile (<https://www.facebook.com/icomglass/>)
- Teresa Medici suggested having a **special project** for 2019, when GLASS will celebrate 60 years since its foundation in 1959. An idea could be a special issue of our magazine including an insert on the history of our IC, or similar.

Reino Liefkes closed the Assembly at 18.30.