

ICOM GLASS INTERNATIONAL COMMITTEE NEWSLETTER 2018

(by Eva-Maria Günther, Reino Liefkes, and Teresa Medici)

The ICOM GLASS International Committee Meeting and Activities 2018



The ICOM Glass Annual Meeting 2018 (24 – 29 September 2018) was hosted by the State Hermitage in St. Petersburg, Russia and organised by Elena Anisimova, the curator of European Glass at the museum. The theme of the meeting was „GLASS MUSEUMS AND COLLECTIONS IN RUSSIA“.

It was the first time ICOM GLASS has taken its annual conference in the Russian Federation. By every measure, the 2018 conference was a great success. 74 participants from 20 different countries attended the meeting.

September 24, Monday

The first two days of presentations and talks were held in the splendid historic setting of the Hermitage Theatre in the Winter Palace, built between 1783 and 1787 after a design by Giacomo Quarenghi for Catherine the Great.

All participants met at the Foyer of the Hermitage Theatre, Winter Palace, for registration.

The conference started with a welcoming address by the General Director of the State Hermitage Museum Mikhail Piotrovsky, followed by a speech by the Chairperson ICOM Glass Committee Reino Liefkes who opened the meeting and expressed his thanks to the Hermitage.

This was followed by a programme of lectures (see **Appendix I**), which continued until 5 pm.

At the end of the afternoon, the ICOM Glass General Assembly was held in the Hermitage Theatre (see **Appendix II**).

September 25, Tuesday

We continued our lecture programme until 1:00 pm (see **Appendix III**).

After lunch we had free time for visiting the Hermitage Museum on our own account. At 3:45 pm we left for the official opening of the special exhibition „Glass made to be admired. Masterpieces of the 16th – 19th Centuries from the Collection of the State Hermitage Museum”. The exhibition took place in the Blue Bedroom of the Winter Palace from 26 September 2018 to 12 April 2019 and was especially curated and mounted for the ICOM meeting. Mikhail Borisovich Piotrovsky, General Director of The State Hermitage, addressed the guests and explained that the exhibition shows masterpieces from the Hermitage collection of glass in a very unusual and exotic way. The Department of the History of Russian Culture and the Department of Western European Applied Art had made it jointly in a hall where Western European art is usually on display. That sort of association – the competition of two cultures - promised a lot of interest. He also emphasised that the exhibition is amazingly beautiful and full of remarkable works of applied art and full of history. It presented unique works of Western European



and Russian artistic glassware from the 16th century through to the early 20th from the collections of the Hermitage's Department of Western European Applied Art and Department of the History of Russian Culture, demonstrating the great variety of decorative treatments that have been given to glass articles. Venetian glass, massive German drinking vessels, skilfully engraved goblets, vases, articles with glass insets and (more than 90) mosaic pictures illustrated various stages in the evolution of glass-making in Europe and Russia. Finally he was pleased to welcome at the opening Reino Liefkes, chairman of ICOM's International Committee for Museums and Glass Collections, and the participants at the conference of the International Committee for Museums and Glass Collections that was taking place in the Hermitage at this time. Also participating in the opening ceremony were Olga Kostyuk, head of the Department of Western European Applied Art, Viacheslav Feodorov, head of the Department of the History of Russian Culture, and the exhibition curators: Elena

Anisimova, senior researcher in the Department of Western European Applied Art, and Tatyana Pankova, a researcher in the Department of the History of Russian Culture.

The day ended with the official reception offered by the Hermitage at the State Council Hall, Great Hermitage.



September 26, Wednesday

The programme had a strong emphasis on the magnificent collections of The Hermitage

Museum, the hosting institution. In the morning, we gathered in the Foyer of the Hermitage Theatre and divided into three groups to visit the Hermitage collections of glass with members of the Hermitage staff. Elena Anisimova guided us around the Department of Western European Applied Arts with a special focus on Western European glass works. Tatyana Pankova welcomed us at the Department of the History of Russian Culture to show us glass from Russia. The Curator of the Oriental Department Dr. Anton Pritula and the assistant of the Oriental Department Anna Moiseeva gave us a tour through the Oriental Department, while Vladimir Kolosov, Curator of the Antiquity Department, conducted the visit of the Department of Classical Antiquity. After a coffee break,

the tour continued. At the end of the day we were free to visit the State Hermitage Museum exposition (including the General Staff building), which were both open until 9 pm.



September 27, Thursday

On Thursday, we started with a visit of the Saint Petersburg **Stieglitz State Academy of Art and Design**, founded in 1876 as a School of Technical Drawing and named after its founder Baron Alexander von Stieglitz. In 1878 a museum was established, to present the numerous gifts private persons had donated to the school and the collection of decorative and applied art Baron Stieglitz started. The baron made his will in order to support the School financially and to provide



opportunities for its further progress. This donation made the School an independent educational establishment in Russia and provided it with unlimited opportunities both for perfecting the educational methods and for improving the entire process of training as well as for enriching and expanding the museum collections.

For the splendid collection of European and Oriental glassware, porcelains, tapestries, furniture and paintings, a large and beautiful building was erected. Each hall was decorated in its own unique style, including Italian, Renaissance, Flemish and baroque. The rooms represent the style of different decades. After the revolution the school was closed, the museum's collection redistributed to the Hermitage and the Russian Museum, and most of the lavish interiors were brutally painted or plastered over or even destroyed. The painstaking renovation continues to this day, despite receiving no state funding.

In Soviet times the school was known as the Leningrad Vera Mukhina Higher School of Art and Design. In 1945, by decision of the Soviet Government School of Technical Drawing, it was re-established as the College of Art and Design which provides training in the monumental, decorative and industrial arts. In 1948 it became the Leningrad Higher School of Art and Industry. After the collapse of the Soviet Union, Vera Mukhina, whose name had been a symbol of Soviet art, was not considered personally linked to the school and the educational establishment was renamed after its originator.

Currently at the Academy there are approximately 1500 students and 500 staff members. Students can acquire a higher education in monumental and decorative arts, design, art history, and restoration. The two faculties of the Academy (Design and Monumental and Decorative Art) have a long tradition of cooperation: for example, the Department of Industrial Design works side by side with famous Russian companies like a motor vehicle factory or shipbuilders.



Today the Academy is one of the most famous educational establishments of this kind in Russia. Many talented and successful artists and designers of the manufacturing industry have been trained

there. The graduates work successfully at industrial enterprises, on projects for scientific and research institutions, and at construction bureaus, art schools, and creative organizations.

The Faculty of Monumental and Decorative Arts teaches artists in all kinds of decorative and applied arts. We had a guided tour around the beautiful rooms and the department of Ceramics and Glass, where student are trained on techniques as glass-blowing and glass-engraving, and met their teachers. The visit was followed by lunch at the restaurant of the nearby Russian Museum.



At 2:30 pm guided tours started through **the State Russian Museum**, which holds a truly remarkable collection of national art, tracing the development of the visual arts in Russia from its origin in Byzantine icon-painting to the richly varied avant-garde experiments of the early 20th century, when Russian art finally exploded onto the international stage. The collection of 19th century works is housed on the second floor of the Mikhailovsky Palace. The palace was originally built for Grand Duke Mikhail Pavlovich, whose father, Emperor Paul I, set aside special funds for the building on the birth of his youngest son in 1798.

Russian painting is very well represented in the Russian Museum, including works of Ilya Repin, considered to be Russia's greatest realist painter. His portrait of Leo Tolstoy in peasant dress and the gigantic Ceremonial Meeting of the State Council, 7 May 1901 are particularly impressive.

In the first decade of the 20th century, Russian art experienced a flowering of talent and experimentation that propelled the national school into the international artistic conscious. Combining medieval Russian traditions - both of icon painting and of folk art - with the influences of Western European modernism, Russia's avant-garde artists demonstrated extraordinary diversity, wealth, and innovation. This extended period of rich creativity is superbly represented in the Russian Museum's collection. not only with paintings, but also with decorative art, including some glassware. The Museum has a small but significant collection of Russian 20th-century glass, a good selection of which is on permanent display. It includes works in French Art Nouveau style, made by the Imperial Porcelain & Glass Factory, St. Petersburg, as well as glass by the most important designers from the Soviet era.





September 28, Friday

On Friday, we started with a visit at the **Museum of the Imperial Porcelain Factory**. The Museum is located on the premises of a porcelain manufacture that was established to fulfil orders of the Emperor's Court. The collection began in the early 19th century with the purpose of highlighting development and improvement of the items produced by the factory. After the Revolution of 1917, the plant became nationalized and its mission was to make porcelain for the new society.

Now the museum collection contains some of the finest porcelain and glass pieces created during the factory's 270-year existence. Taken under the care of the State Hermitage in 2001, the collection covers two halls, and follows the developments of porcelain production in Russia from the earliest imitations of foreign models to the blossoming of the Imperial Porcelain Factory in the 19th century, and includes a constantly rotating selection of unique pieces from the museum's formidable stocks. From bespoke dinner services used by the tsars to unique constructivist tea sets created in the 1920's, they display everything that the factory has produced for Russia's various political elites. Besides, on display are items manufactured by prominent European factories and Russian private plants, artefacts from the Soviet time, samples of Chinese



and Japanese porcelain. Beside the glass in the permanent exhibition, the staff of the museum allowed us to examine more objects in the stores.

After lunch at the Restaurant Lesnaya Skazka we visited **The Museum for Glass Art**, located in the Central Park of Culture and Recreation/Jelagin Island. In 1770 Empress Catherine the Great bestowed the smallest of the islands near St. Petersburg upon



her chief steward Jelagin, who had a park and a castle built there. Under the subsequent owner, Tsar Alexander I, a new palace and many annexes were erected. Following the palaces' destruction during the war, and its subsequent refurbishment, it now contains the Museum of Applied Art and Design in Russia. In 2000 it was extended to include the collection of the Leningrad Glass Art Factory. Since 2010 the glass is exhibited in the earlier palace orangery, the only museum for glass art in St. Petersburg. We were welcomed by the Director of the Museum of Glass Tatiana Ershova and the curator Elena Vlasova, who gave us an enthusiastic lecture about the Museum collection of contemporary Russian art glass.

The cleverly designed museum area is divided into four separate parts. The central hall contains the history of glass production, with reference to many examples of varied manufacturing and design techniques. From there the completely black wing branches off into the permanent exhibition space. The special focus of this collection is on works by artists who, during the heyday of the Soviet glass production, worked in different factories around the

country. Special significance is enjoyed by the creations of the Leningrad Factory for Glass Art that was in production from 1940 until its closure in 1997, where they produced not only crystal- and glassware for domestic use, but also glass art for the architectural context and experimental glass sculptures. The more than 8,000 items exhibited in a comprehensive collection show all techniques and stylistic innovations of Soviet glass production. From this, significant major pieces are on show. Many excellent glass artists, who undertook work as masters in the factory and were also members of the Artists' Union of the USSR, are represented with examples of their work. Since many glass factories were closed in Russia in the 90s the value of such a collection is undisputed.



Opposite the permanent exhibition is the white exhibition wing for temporary exhibitions, hosting in 2018 a selection of pieces by the best artists of the Russian glass factories. In addition, there are objects by foreign glass artists as well as recent acquisitions in the museum space. A further focal point is a small collection with glass form the French Art Nouveau. The pieces, originating from the end of the 19th/beginning of the 20th centuries, in part stem from the glassworks Daum Frères in Nancy or Emile Gallé. At the turn of the century, glass production in Russia based itself on models such as these. Recently opened in October 2018 in a further annex of the palace, the earlier

washhouse, not far away from the glass museum, is a glass workshop. At a mobile electrically heated furnace the art of producing glass is demonstrated by graduates of the Stieglitz State Academy of Art and Design.

The day ended with an impressive farewell dinner at the restaurant Stackenshneider, once the house of architect Andrei Ivanovich Stackenshneider. In these imperial chic surroundings, we enjoyed the Russian cuisine and our company. After several thank-yous to our members and our generous Russian Hosts, it was time to say goodbye to our hosts and colleagues – and old and new friends.



Post-conference tour



On Saturday 29th a day trip was offered to **Peterhof**, the former summer residence of the Russian monarchs. We visited the Grand Palace, a unique museum of history and art. Throughout the eighteenth and nineteenth centuries, the finest Russian and West European architects worked on the facades and the interior décor. The greatest contribution was made by Bartolomeo Francesco Rastrelli, who transformed the Grand Palace into a masterpiece of Baroque art during the reign of Peter's illustrious daughter, Empress Elizabeth, in the eighteenth century. In the nineteenth century, the ornate Baroque interiors were embellished with Neoclassical details and light touches of Late Rococo. The palace has a grand staircase and a golden enfilade of state apartments; the Ball Room and the Picture Gallery with 368 paintings by Pietro Antonio Rotari; the Chinese Rooms and the Throne Room with its

Romanov portrait gallery. Many of the rooms are still adorned with the original, glass chandeliers. The Grand Palace is as beautiful on the inside as it is on the outside. Facing the Gulf of Finland, the palace rises above the Grand Cascade and the Lower Park, stretching along the upper terrace for almost three hundred yards. After Lunch at the nearby restaurant “Samson” the tour continued with a visit to the park, the Bathhouse, and the Montplaisir Palace.

On our way back from Peterhof, we stopped at the metro station "**Avtovo**", for discovering the station's interior: glass columns with Soviet decoration by Russian technologist Fedor Entelis and mosaic panel «Victory» by Russian artists V. Voronetskii and A. Sokolov, dating 1955.



The following day, **September 30th**, we visited two suburban estates - at **Tsarskoe Selo and Pushkin** - that, in terms of grandeur and excess, outstrip even Versailles. What is more, at **Tsarskoe Selo**, the 18th century saw the construction of two vast and truly exceptional palaces, both surrounded by extensive landscaped gardens with diverse and fascinating decorative architecture. Catherine palace, an enormous late-Baroque palace, with its seemingly endless rows of gilded atlantes, has some of the most

extravagant interiors in Europe, including the world-famous Amber Room. Combining examples of French, English and Italian landscape gardening, the Catherine Park features a score of exquisite and highly varied follies, e. g. the Cameron Gallery, designed by Charles Cameron for Catherine the Great, this elegant Palladian building adjoins the Catherine Palace, and is now used to house temporary exhibitions.

After Lunch at the restaurant “Great Hall of Columns” we visited the **Pavlovsk State Museum in Pushkin**. Pavlovsk was a summer residence of the Russian emperor Paul I and his family. Its architects were amongst the greatest of the period, the landscape park, one of the largest in Europe, covers an area of 600 hectares. The formation of the Pavlovsk Palace collections was closely connected with the journey by its owners through Europe in 1781-82: they visited workshops of well-known artists, ordering and acquiring paintings, furniture, bronze articles, silk fabrics, china sets, etc. They also brought back to Russia a large number of antique sculptures from Italy, and gifts from European royal courts. Many of these treasures have been on display, together with an excellent collection of portraits by Russian artists, and a number of Pavlovsk landscape paintings and drawings.

Appendix I

Lectures, September 24, Monday

GLASS MUSEUM AND COLLECTIONS IN RUSSIA

Moderator:

- Tatiana Pankova, The State Hermitage Museum, St. Petersburg: "The development of glassmaking in Russia exemplificative of works from The State Hermitage Museum collection"

Artists who worked at Russian glass factories I

- Elena Dolgikh, Assistant professor of the TII RGGU (Russian State Humanitarian University, Moscow): "Panoramic glassware by artisan A. Vershinin (late 18th – early 19th century) in Russian and foreign collections"

Moderator: Elena Anisimova, Senior Researcher of the Department of Western European Applied Arts, The State Hermitage Museum

Artists who worked at Russian glass factories II

- Daria Lazarevskaya, The State Hermitage Museum, St. Petersburg: "Micromosaics by Vekler in the collection of the History of Russian Culture Department of The State Hermitage"
- Tatiana Petrova, The State Hermitage Museum, St. Petersburg: "Russian Glass of the Modern and Neoclassicism epochs. Rudolf Wilde – an artist of the Imperial Porcelain and Glass Manufactories"

The fate of museums' collections in Russia

- Violette Mikitina, The State Museum of Ceramics and the Kuskovao 18th Century Estate, Moscow: "Collection of Glass of the State Museum of Ceramics in Kuskovo: Features of the formation" (with O. Ivlieva)
- Natalia Konovalova, Rybinsk Museum-Reserve, Rybinsk: "To the problem of attributing the milk glass object form the collection of the Rybinsk Museum-Reserve"
- Olga Baranova, Curator of Glass, The State Hermitage Museum, St. Petersburg, Research Department, The Imperial Porcelain Factory Museum: "The "Model" collection of the European and Russian glass of the end of the 19th – beginning of the 20th century in the Imperial manufactories' museum"
- Julia Demidenko, The State Hermitage Museum, St. Petersburg: "Art nouveau glass in the collection of the State Museum of the History of St. Petersburg"

Collectors and Collections in Russia I

- Maria Menshikova, The State Hermitage Museum, St. Petersburg: "The 1710 – 1730s Chinese Glass in Russian Imperial Collections"
- Ekaterina Stolyarova, Institute of Archaeology, Russian Academy of Science, Moscow: "16th-century glass vessels collection from the burials of the Ascension Cathedral in the Moscow Kremlin"

Lunch break

Moderator: Olga Kostiuk , Head of the Department of Western European Applied Arts, State Hermitage Museum, St. Petersburg

Collectors and Collections in Russia II

- Elena Anisimova/Sergei Khavrin, The State Hermitage Museum, St. Petersburg: "Attribution of one pitcher from the collection A. Bazilevsky. To the history of collecting in the 19th century"
- Marina Bryukhanova, The Peterhof State Museum Reserve, St. Petersburg: "Glass tankard from Alexander III collection"

Problems of restoration and conservation in Russia

- Inna Kuzina et. al, Institute of Archaeology, Russian Academy of Sciences, Moscow: "Glass "tazza" from Pereslavl-Zalessky: Research and restoration"
- Ekaterina Sharkova, The Grabar Art Conservation Centre, Moscow: "A collection of glass folding screens from the Ostankino museum-estate. Method of conservation and restoration of painting on glass (Russia, beginning of the 19th century)"

Glass science on Russian collections

- Olga Startseva, The State Russian Museum, St. Petersburg: "The study of the chemical composition of products of the Leningrad Glass Art Factory by x-ray fluorescence spectral analysis (x-ray fluorescence)"
- Idetoshi Namiki, Tokyo University of the Arts, Tokyo, "A study of Hellenistic Gold Glass in the hermitage Museum: Focusing on their Cut Gold Leaf Technique (Kirikane) and its combination with color" (with Yasuko Fujii)

Appendix II

Minutes of ICOM GLASS General Assembly 2018 The State Hermitage Museum, St. Petersburg (Russia) Monday, September 24th, 17.00-18.00

Opening of the Assembly

Reino Liefkes called the Assembly to order on September 24th, at 17.00. The Chair expressed thanks to the organisers of the 2018 Meeting and presented the Agenda.

Agenda

1. ICOM Glass 2017/18 activities report and subsidy (Reino Liefkes)

The Chair reported on the successful annual meeting in 2017 in Northern France and Belgium, 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. We had two sessions of papers, in English and French with simultaneous translation generously provided by ICOM France, and a programme of museums and factories visits. For details of the meeting see:

http://network.icom.museum/fileadmin/user_upload/minisites/glass/PDF/ICOM_Glass_New_sLetter_2017_01.pdf

On the basis of our 2017 Activities Report, submitted to ICOM Paris, we received by SAREC, the Strategic Allocation Review Committee, an annual support grant of € 4.290,00 for 2017, a little less than we received last year (2017: € 4.573,00). In any case, it means that Paris recognised the importance of our activities, approving also the way we are using the money we receive. For 2017, the main outgoings we reported were:

- publication of our online journal *Reviews on Glass*, n.5, and the preparation of n. 6;
- updating our website with the list of specialized glass museums and museums with substantial glass holdings;
- scouting visit to The State Hermitage Museum: Chairperson Reino Liefkes and Secretary Teresa Medici visited St. Petersburg in June 2017 to discuss this year's meeting with many colleagues in the State Hermitage Museum and at the other museums included in the programme;
- ICOM Glass Scholarship 2017 to young members from countries from categories 2-4, awarded to Mrs. Oxana Lopatina, curator of glass collection at State Pushkin Museum of Fine Arts, Moscow (Russian Federation), to support her attendance of the ICOM GLASS Annual Conference 2017. She presented a paper about the glass and stained glass collections of the State Pushkin Museum of Fine Arts, giving an overview of the collection and its origin and explaining the plans for the displays in anticipation of the completion of the museum reconstruction.

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

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 (Suntory Museum of Art, Tokyo) who has been designated as the ICOM GLASS contact person, gave a comprehensive presentation on

“History of Japanese glass and glass collections in Japan”. She also provided some preliminary information on the programme she is preparing for us, including a session with Japanese glass researchers, a joint session with ICDAD and ICFA, the GLASS general assembly, and a two-day trip to Toyama and Kanazawa.

3. Elections for ICOM Glass Board in 2019 (Reino Liefkes)

In 2019 we will have the Board elections of our committee. The current Board Members are:

President: Reino Liefkes, elected in 2013, confirmed in 2016

Secretary: Teresa Medici, elected in 2013, confirmed in 2016

Treasurer: Sven Hauschke, elected in 2013, confirmed in 2016

Elvira Schuartz, elected in 2013, confirmed in 2016

Paloma Pastor, elected in 2013, confirmed in 2016

Katarina Benova, elected in 2013, confirmed in 2016

Maria Luisa Martinez, elected in 2016.

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) will be opened in spring 2019. Following the suggestion received from ICOM, in order to improve participation we will organize online elections.

4. Ideas for future meetings in 2020 and 2021 (Reino Liefkes)

The chair invites members to make proposal for future meeting.

Milan Hlaves (Museum of Decorative Art, Prague) advanced the proposal of a possible meeting in Czech Republic in 2020. It will give members the opportunity to visit the Prague Museum of Decorative Art recently reopened after reconstruction and to update knowledge about collections of ancient and contemporary glass in the country.

Secretary Teresa Medici announced that in September 2021 the triennial international conference of the AIHV would 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.

The assembly decided to entrust the decision concerning next meetings to the next board.

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

Paloma Pastor reported on the publication of Issue 6 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. She thanked all the contributors, in particular Amy McHugh for helping with the English texts and Teresa Medici for the News. The issue is devoted to the 2016 Meeting in Milan. The Chair thanked Paloma for her unique and invaluable commitment and underlined that this activity is of great relevance for our committee.

*http://network.icom.museum/fileadmin/user_upload/minisites/glass/PDF/ICOM_GLASS_6_web.pdf

6. Financial report (Reino Liefkes)

The chair reported on the financial situation of ICOM GLASS (2017 and Budget 2018).

ICOM Glass Treasurer's Sven Hauschke report 2017 (approved by ICOM Paris)

Total Cash 31.12.2016 € **12.382,43**

A.INCOME

Year-2017 income

ICOM Funding 2017	€ 4.573,00
Sponsorship (Annual Meeting)	€ 462,00
Registration fee annual meeting	€ 12.634,36

TOTAL INCOME € **17.669,36**

B.EXPENDITURE

Year-2017 expenses

Organisation/ICOM scholarship	€ 1.414,00
ICOM Annual Meeting (accomodation)	€ 11.545,00
Publications (Reviews on Glass)	€ 2.756,00
Postage	€ 33,20
Travel Expenses ICOM (St. Petersburg/Paris)	€ 2.320,66
Banking fees	€ 88,00

TOTAL Expenditure € **18.157,36**

Total Cash 31st December 2017 € **11.894,93**

ICOM GLASS Budget 2018

Balance 31st December 2017 € **11.894,93**

ICOM subsidy, Income € **4.290**

ICOM travel grants for young members € **1.200**

Proposed expenditure € **6.200**

Publications (Reviews on Glass)	€ 3.000
Organisation	€ 1.500
Travel costs	€ 1.500
Travel grants young members	€ 600
Postage	€ 100
Banking fees	€ 100

The figures show a healthy situation. The Chair 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.

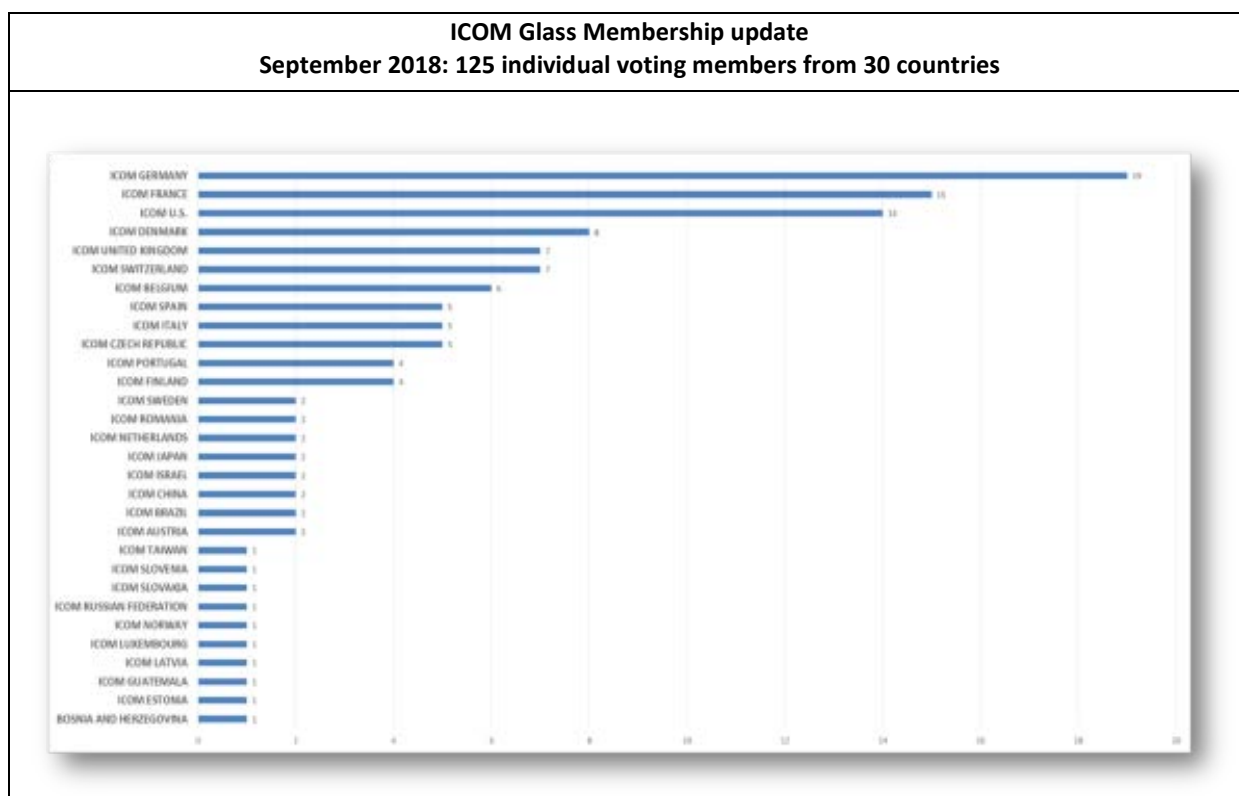
7. Membership update (Teresa Medici)

The Secretary Teresa Medici reported on the state of our membership at September 2018. From the membership directory provided by ICOM Paris, ICOM GLASS had at that moment 125 voting members from 30 countries and 25 institutional members from 11 countries.

During 2018, 7 new individual members from Belgium, Italy, Finland, Portugal, Japan, Estonia and Taiwan joined the committee. Estonia and Taiwan are represented in GLASS for the first time.

8. **AOB:** none.

Reino Liefkes closed the Assembly at 18.00.



GLASS institutional members 2018: 25 institutions / 11 countries

Austria	ROLLETTMUSEUM
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 LA VIE ROMANTIQUE RENAN-SCHEFFER
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	DOMSCHATZKAMMER AACHEN
Germany	STIFTUNG RESIDENZSCHLOSS BRAUNSCHWEIG, SCHLOSSMUSEUM BRAUNSCHWEIG
Italy	FONDAZIONE IL VITTORIALE DEGLI ITALIANI
Italy	FONDAZIONE MUSEO POLDI PEZZOLI
Italy	REGIONE LOMBARDIA - DG AUTONOMIA E CULTURA
Low Countries	MUSEUMPLEIN LIMBURG
Spain	CONSERVADORS - RESTAURADORS ASSOCIATS DE CATALUNYA
Sweden	RÖHSSKA MUSEET (RÖHSSKA MUSEET FÖR MODE, DESIGN OCH KONSTSLÖJD)
Sweden	THE GLASS FACTORY
US	THE CORNING MUSEUM OF GLASS

Appendix III

Lectures, September 25, Tuesday

Moderator: Teresa Medici, Secretary ICOM Glass Committee

Updating on glass, glass museums and exhibitions I

- Karin Rühl, Frauenau Museum of Glass, Germany: "Contemporary Russian Glass artists and their contract to western glass communities in the early years after Glasnost"
- Jasmin Vanhoof, GlazenHuis, Lommel, Belgium: "GlazenHuis – the Flemish center for contemporary glass art, Lommel"
- Petr Čížek, Museum of Glass and Jewellery in Jablonec nad Nisou, Czech Republic: "The Museum of Glass and Jewellery in Jablonec nad Nisou"
- Regina Lara/teresa Almeida, Mackenzie Presbyterian University, The Faculty of Fine Arts of the University of Porto, VICARTE Lisbon, Portugal: "Stained glass in Museums"
- Joze Rataj, Celje Regional Museum, Celje, Slovakia: "The Rogaska Glassworks and its designers"

Coffee break

Moderator: Reino Liefkes, Chairperson ICOM Glass Committee

Updating on glass, glass museums and exhibitions II

- Torben Sode, Independent scholar, Denmark: "Red and orange high-alumina glass beads in the 7th and 8th century Scandinavia: Evidence for long distance trade and local fabrication"
- Paloma Pastor Rey de Viñas, Museum of Glass National Glass Center Foundation, Royal Glass Factory of La Granja, San Ildefonso, Spain: "The Spanish Ship Nuestra Sra. De Guadalupe: The Glass collection"
- Jan Andersen Kock, Aarhus University, Aarhus, Denmark: "Fashion and manner at the table in Denmark"
- Milan Hlaves, Museum of Decorative Arts, Prague, Czech Republic: "Czech and Slovak Drinkware 1918 – 2018"
- Manfred Schreiner, Institute of Science and Technology in Art, Academy of Fine Art, Vienna, Austria: "Studies on potash-lime-silica glass with medieval composition and their preservation by applying sol-gel silica coating"
- Teresa Almeida, Faculdade de Belas Artes Universidade do Porto and Research unit Vicarte "Glass and Ceramic for the arts" FCT/UNL, Portugal: "Contemporary Art in a Religious Museum"