

Reviews on

# GLASS

Nº 7 | 2019

**ICOM Glass**

Lectures: ICOM Glass Annual Meeting  
in Sars-Poteries (France) 2017





Vase en verre soufflé, avec projection d'émaux, inv. 2017.2.3. Don Barlach Heuer. © Musée du verre, Conches / Paul Louis.

Edit

# ICOM GLASS

ICOM  
international committee  
for museums  
and collections of glass

ICOM INTERNATIONAL COMMITTEE  
FOR MUSEUMS AND COLLECTIONS OF GLASS  
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# FOREWORD

The ICOM International Glass Committee is proud to present the seventh issue of its official publication *Reviews on Glass*. In this publication we present news of the activities of our Committee and provide a forum for our members to share common issues and remain up to date with the latest developments in our field.

In 2018, the ICOM Glass Committee held its annual meeting in St. Petersburg in Russia, hosted by the State Hermitage Museum and organized by Curator Elena Anisimova. The meeting with the theme 'Glass museums and collections in Russia', attracted an ICOM Glass record number of 74 participants. 29 of these were from Russia. This was the first time ICOM Glass organized a meeting in Russia and the opportunity to interact with so many Russian colleagues has made this very successful annual meeting into one of our most fruitful and memorable ones.

Our successful meeting has reflected positively on our membership, which increased by an impressive 23 % from 2017 to 2018, to a total of 143 voting members! Within this total our number of institutional members rose from 20 to 23. Our diversity profile has also increased, and we now represent 30 different countries, up from 24. Over 80 % of our members is still from Europe, but we were pleased to see the number from the Asia/Pacific region double, from 4 to 8.

During 2018 we continued develop our Website. <http://network.icom.museum/glass>, where we publish our yearly newsletter <http://network.icom.museum/glass/our-publications/annual-newsletter/>. For the historic part of our Website, we are still looking for any issues of our Newsletter, programme or list of participants of our meetings before 1985. Please let us know if you have any! Please join us on Facebook (International Committee for Museums and Collections of Glass) or follow us on Instagram (icom\_glasscommittee).

In this issue of *Reviews on Glass* we publish a selection of the papers presented at the ICOM GLASS annual meeting 2017, organized by the MusVerre in Sars-Poteries, France. The theme of our meeting was: New museums: documenting the past and reviving glass-making traditions and focussed on the industrial glassmaking area in Northern France and Belgium. I am pleased to include an interview with Anne Vanlatum, Artistic Director of the MusVerre as well as articles about glass and glass museums in France and Belgium and beyond.

I would like to thank those speakers who have taken the effort to turn their spoken papers into wonderfully illustrated published text. Finally, I would like to take the opportunity to thank Paloma Pastor – supported by Amy McHugh and Teresa Medici – for editing and putting together this issue.

**Reino Liefkes, outgoing Chairperson ICOM International Glass Committee**



Carlo Scarpa, Rigati e Tessuti. Installation view. © Ettore Bellini.

# LECTURES



ICOM International Committee for Museums and Collections of Glass annual meeting 2017 was held in Sars-Poteries, (France), and organized by the MusVerre from 16<sup>th</sup> to 20<sup>th</sup> of October.

The paper sessions explored the theme: *New museums: documenting and reviving glass-making traditions*. In this new issue we present a selection of lectures given at this meeting thanks to Mrs. Aude Cordonnier, director of the MusVerre and Mrs. Anne Vanlatum artistic director of the museum and member of ICOM Glass Committee.

## Le Stanze del Vetro

**Manuela Divari. LE STANZE DEL VETRO**

LE STANZE DEL VETRO (Rooms for Glass) is a cultural project and a permanent exhibition space located on the Island of San Giorgio Maggiore in Venice.

Founded in the summer of 2012 from the collaboration between the Swiss nonprofit Pentagram Stiftung and Fondazione Giorgio Cini it is dedicated to the study and display of modern and

contemporary forms of glassmaking.

LE STANZE DEL VETRO is located in a former boarding school on the island. With 650 square metres of exhibition space, the exhibition centre hosts not only exhibitions but also conferences, workshops and other events dedicated to glass.

## LECTURES

The restoration was carried out by New York based architect Annabelle Selldorf.

The cultural initiatives of LE STANZE DEL VETRO are dedicated both to promote

contemporary artists, who have used glass as an original means of expression, and to highlight and study the leading producers and major collections of glass worldwide.

For this reason, every year until 2021, two exhibitions will be staged on the island.

The first in spring, dedicated to the use of glass in the fields of art and design of the 20<sup>th</sup> and 21<sup>st</sup> century; the second, in autumn, dedicated to the talented designers who created objects for the Venini glassware company in the 20<sup>th</sup> century.

Parallel to the exhibition program, LE STANZE DEL VETRO holds a series of special projects, often site-specific, where contemporary artists (Swiss artist Not Vital in 2013, Japanese photographer Hiroshi Sugimoto in 2014 and American artist Pae White in 2017) are invited to consider and create a work using glass as an artistic medium.

In addition to their installation, the artists are offered the opportunity to create a unique art object made of glass from Murano.

The concept of these temporary installations is to allow an internationally acclaimed artist to work on a large scale, and to engage with the space between sculpture and architecture.

Each project will be presented over two years, during Venice's Art and Architecture Biennales, aiming to address both of their respective audiences as well as the public at large.

|  |
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| <b>Carlo Scarpa. Venini 1932 – 1937</b><br>curated by Marino Barovier<br>(26.08.2012 / 06.01.2013)   |
| <b>FRAGILE?</b><br>curated by Maria Codognato<br>(08.04.2013 / 28.07.2013)   |
| <b>Napoleone Martinuzzi. Venini 1925 – 1931</b><br>curated by Marino Barovier<br>(06.09.2013 / 06.01.2014)   |
| <b>I SANTILLANA</b><br>Works by Laura de Santillana e Alessandro Diaz de Santillana<br>(05.04.2014 / 03.08.2014)   |
| <b>Tomaso Buzzi at Venini</b><br>curated by Marino Barovier<br>(12.09.2014 / 11.01.2015)   |
| <b>Glass from Finland in the Bischofberger Collection</b><br>curated by Kaisa Koivisto and Pekka Korvenmaa<br>(12.04.2015 / 02.08.2015)                    |
| <b>Fulvio Bianconi at Venini</b><br>curated by Marino Barovier<br>(11.09.2015 / 10.01.2016)  |
| <b>Glass Tea House Mondrian</b><br>Installation by Hiroshi Sugimoto<br>(04.06.2014 / aperta)   |
| <b>The Glass of the Architects. Vienna 1900 – 1937</b><br>curated by Rainald Franz, MAK Glass and Ceramics Collection, Vienna<br>(18.04.2016 / 31.07.2016) |

**Paolo Venini and his Furnace**  
curated by Marino Barovier  
(11.09.2016 / 08.01.2017)

**Ettore Sottsass: The Glass**  
curated by Luca Massimo Barbero  
(10.04.2017 / 30.07.2017)

**Qwalala**  
**Installation by Pae White**  
(12.05.2017 / 30.11.2018)

**Vittorio Zecchin: Transparent Glass for Cappellin and Venini**  
curated by Marino Barovier  
(11.09.2017 / 07.01.2018)



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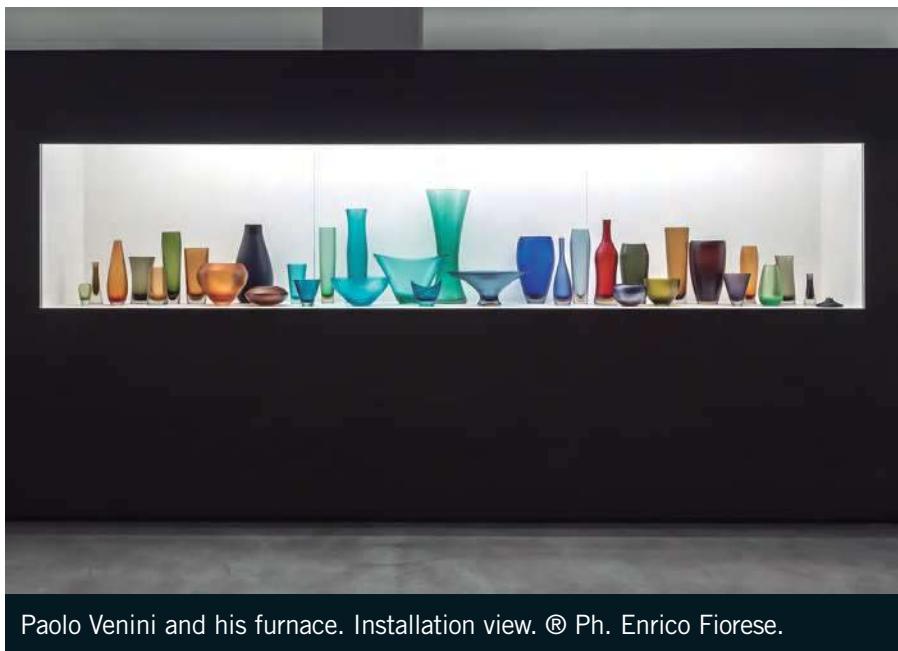
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| <b>TRAVELLING EXHIBITIONS:</b>   |
| <b>Venetian Glass by Carlo Scarpa: the Venini Company, 1932-1947</b><br>Metropolitan Museum of Art, New York<br>(05.11.2013 / 02.03.2014)  |
| <b>I SANTILLANA</b><br>MAK - Museum für angewandte Kunst, Wien<br>Works by Laura de Santillana and Alessandro Diaz de Santillana<br>(18.11.2014 / 08.02.2015)  |
| <b>Laura de Santillana and Alessandro Diaz de Santillana - Yorkshire Sculpture Park, United Kingdom</b><br>Works by Laura de Santillana and Alessandro Diaz de Santillana<br>(01.05.2015 / 06.09.2015) |
| <b>Wunderglas</b><br>Laura de Santillana - Alessandro Diaz de Santillana<br>Ambras Castle, Innsbruck<br>(17.03.2016 / 17.07.2016)  |
| <b>Das Glas der Architekten</b><br>MAK - Museum für angewandte Kunst, Wien<br>Curated by Rainald Franz, MAK Glass and Ceramics Collection, Vienna<br>(18.01.2017 / 17.04.2017)                         |
| <b>The Glass of the Architects</b><br>Corning Museum of Glass, New York<br>Summer 2018   |



This slide sums up the exhibitions held until now at LE STANZE DEL VETRO.



Pae White, Qwalala. © Ph. Enrico Fiorese.



Paolo Venini and his furnace. Installation view. © Ph. Enrico Fiorese.

This image refers to the running installation Qwalala by Pae White. It is the second outdoor installation commissioned by Le Stanze del Vetro and consists of a curving wall made of thousands of solid glass-bricks, each hand-cast in the Veneto region.

75 metres long and up to 2.4 metres high, it occupies the entire area opposite LE STANZE DEL VETRO.

The title of the piece, Qwalala, is a Native American Pomo word and references the meandering

flow of the Gualala river in Northern California, which the work echoes in both its structure and layout.

As part of LE STANZE DEL VETRO project, the Fondazione Cini, with the support of Pentagram Stiftung, has set up a Glass Study Centre within its Institute of Art History. The centre aims at becoming a reference point for the international scientific community, for the study of the glass medium as a living and topical material.

The Glass Study Centre is promoting the creation of a comprehensive Archive on Venetian Glass, in order to gradually incorporate the historical archives of Murano-based furnaces, which include drawings, plans, letters and photos.

Furthermore, the Glass Study Centre aims to set up a specialized library, at organize seminars, conferences and workshops for scholars and artists interested in the history, technology and developments in glassmaking.

The first exhibition that inaugurated the space was 'Carlo Scarpa. Venini 1932-1947'.

The show reconstructed his creative development as artistic director of the Venini Glassworks.

It was organised around a selection of over 300 works. Some of them shown for the first time.

The works displayed were divided into approximately 30 types that varied according to technique and glass types from sommerso, to pennelate.

The exhibition explored the significance and importance of Scarpa's glass design within his overall work, which involved continuous research into materials, colours and techniques, both traditional and new, and which he carried out daily with the best master glassblowers.

From the series a bollicine that fills the glass with tiny bubbles, to murrine romane, with the variation murrine opache, proceeding with the variegati zigrinati, the vetri a macchie, and the laccati neri e rossi.

The show also included (as in every exhibition), prototypes, one-offs, original drawings and designs, as well as period photographs and archive documents.

The Carlo Scarpa exhibition was received with great success and enthusiasm by the public, the press and critics, and then travelled onto the Metropolitan Museum of Art, New York, in 2013 which was the first



Vasi-fazzoletto vetro-incamiciato 1949-50.

exhibition ever entirely dedicated to glass in the Metropolitan.

The above images refer to the exhibition of 'Fulvio Bianconi at Venini' that aimed to give a comprehensive description of the fruitful, longlasting collaboration between the artist and the famous Murano glassware company.

Bianconi focussed on pieces with sophisticated shapes, strong colours, designing striking works, some of which sum up the enthusiasm of the "fabulous" Fifties, and later became true icons of Murano glassmaking.

Among them the series entitled *Maschere italiane*, the famous Fazzoletto vase, of which there are several versions, with different dimensions, styles and

glass techniques, the *Macchie* series, with recognizable opaque abstract decorations that stand out on the thick transparent glass and bring to the artworks a distinctive pictorial value, the *Sirene* and the *Nudi* made in monochrome crystal glass.

The *Pezzati* series of 1950-51 was received with great success, they were created using a patchwork of multicolored and transparent tesserae arranged like a chessboard, toghether with the *A Spicchi* series, those with horizontal and vertical stripes, and the *Scozzesi*, which show an exciting weave of crossed canes, shaped into an irregularly square mould.

In the same period Bianconi made several glass animals, where the virtuosity of the



LE STANZE DEL VETRO.

techniques mastered in Murano was combined with his playfulness and irony.

In 2016 LE STANZE DEL VETRO realized a very fruitful collaboration with the Museum MAK in Vienna offering for the first time a comprehensive overview of the period from the final decades of the Austro-Hungarian Monarchy up to the end of the First Republic.

It was our second exhibition - after the 'Glass from Finland in the Bischofberger Collection' - that focused on the international developments of glass in the 20<sup>th</sup> century.

The protagonists of the Viennese Modernism, such as Hoffmann, Moser, Olbrich, Prutscher, and Loos, launched the first

pioneering developments of modern decorative and functional glass, working in close connection with the furnaces.

The cooperation between the designers and the manufacturers led to new projects like the 'Wiener Werkstätte' and the 'Werkbund' aiming to glorify the production process and foster the collaboration between art, craft and industry.

The show was complemented with a layout featuring examples of the Wiener Werkstätte's wallpapers and textile designs and presented the war and classicist glasses shown at the Werkbund exhibition in Cologne in 1914, the glass works shown at the Exposition Internationale des Arts décoratifs et industriels modernes in Paris, in 1925, as

well as glasses from the 30s, including the Trinkservice n. 248, the only glass service designed by Adolf Loos still in production today.

The show also presented the 'Boudoir d'une grande vedette', the glass room designed by Josef Hoffmann for the Austrian Pavilion at the 1937 Paris World Exhibition, reconstructed by the MAK.

The glass building, which resembled a monumental showcase, was the definition of a clichéd modern room: with mirrors on the walls, on the floor and sumptuous luxury furniture.

J. & L. Lobmeyr delivered the glass for the room and a chandelier designed by Haerdtl and Hoffmann. The wall paneling was made of carved wood with a silver layering to support the glassy, bright, shimmering effect within the room.

After its successful showing in Venice, this impressive exhibition was presented in the MAK itself at the beginning of 2017 and will be travelling to New York next year.

This slide refers to the exhibition devoted to the creative entrepreneur Paolo Venini exhibiting 300 works that recount his vision as well as that of the artists who

*We are able to offer most of our exhibitions to fellow institutions around the world*



Ettore Sottsass: The glass exhibition View.

collaborated with him over the years.

Milanese by birth and Muranese by choice, Paolo Venini was a great protagonist of 20<sup>th</sup> century glass, and made a decisive contribution to keeping it alive with his enthusiastic work over the course of almost forty years.

Paolo Venini, was a skilled businessman, sensitive to the trends of contemporary art as well as the demands of the international market.

Several of his glass works stemmed from a refined and innovative reinterpretation of traditional Murano techniques, such as the *zanfirico a reticello*, in monochrome and sometimes richly coloured, together with the *mosaico zanfirico*, decorated with

a white lace-like pattern that stands out against the coloured surface, and the stunning *mosaico tessuto multicolore*.

Venini himself designed the *Diamante* series in the 1930s, and the important series of *incisi glass* that reflect the influence of Nordic design orientated towards delicate monochromes.

The exhibition also features the creations of those who collaborated with him between the Thirties and Fifties: Tyra Lundgren, Gio Ponti, Piero Fornasetti, Eugène Berman, Ken Scott who created the colourful series of 18 stylised fish produced for the American department store Macy's, Charles Lin Tissot, Riccardo Licata, Massimo Vignelli and

Tobia Scarpa, the son of Carlo Scarpa.

To coincide with every exhibition a scholarly catalogue, edited by some of the most important scholars in the field, is published by Skira for LE STANZE DEL VETRO.

On the occasion of the 100<sup>th</sup> anniversary of the birth of Italian architect Ettore Sottsass, LE STANZE DEL VETRO celebrated his glass and crystal production with the spring exhibition 'Ettore Sottsass: the Glass'.

Curated by Luca Massimo Barbero, Director of the Institute of Art History of Fondazione Giorgio Cini, the show feautured 200 works – mostly from the Ernest Mourmans collection – many of which on show for the

first time with an innovative exhibition set-up design by Annabelle Selldorf Studio.

Rather than following a chronological exploration, the show began with works from the 1980s, belonging to Sottsass's Memphis series.

The Memphis room made for a dazzling opener: on a plinth in the center, eight whimsical yet elegant vases in vivid colors face a wall of backlit shelves, each holding a piece from the 1986 series that highlight Sottsass's departure from functionality in his work with glass.

These works also mark his unorthodox experimentation with the medium where, for the first time in 1986, he introduced the use of chemical gluing techniques, breaking with the centuries-old Murano glass tradition of joint heating.

The following rooms featured pieces produced with different craftsmen testing the boundaries of the medium, among other things through combinations with materials such as marble and clay.

The glass works gradually become more geometrically coherent such as in the ironic piece *Asparagi sacri* (sacred asparagus), created in 1994 for Galerie Bruno Bischofberger, and then more earnestly, as in the 2004 series Kachinas, inspired

by the Native American ceremonial dolls.

Many pieces had never been exhibited before, such as the 22 glass sculptures of different dimensions, some over a meter tall, produced at the Cenedese glassworks in Murano that Sottsass originally designed for the foyer of the "Millennium House" in Doha, a vanity project by the Emir of Qatar that was never realized.

The currently running exhibition '*Vittorio Zecchin: Transparent Glass for Cappellin and Venini*' features 250 fine hand-blown mostly monochrome works designed by the artist and painter in the 1920s, when he was appointed Artistic Director first at the V.S.M. Cappellin Venini & Co. glassware company and then at the M.V.M. Cappellin & Co.

Vittorio Zecchin was a revolutionary figure of twentieth-century glass, which he contributed to revive with the support of two enlightened entrepreneurs – Giacomo Cappellin and Paolo Venini – producing elegant glass works which introduced modernism to Murano, though drawing inspiration from Venetian renaissance glass or paintings.

The exhibition features his rigorous bowls and vases, some with a flat base, others with folds or pinches in the body or the neck.

Among the classical-shaped ones is the well-known Veronese vase that was inspired by the one depicted in the sixteenth-century Annunciation painting at the Galleria dell' Accademia in Venice.

The Cappellin Venini glass production was immediately distinguishable from the Murano craftsmanship of the time, both for its classical proportions and rigorous shapes, as well as for its remarkable colours, mostly delicate but at times intense and bright shades of yellow, green, blue and amethyst.

The exhibition ran until the 7<sup>th</sup> of January 2018.

We are able to offer most of our exhibitions to fellow institutions around the world. They can be tailored to the size required, from say a 100 to 350 works. The fact that catalogues are all produced also in English and that they comprise in each case all the works by each designer or school, would enable the hosting museum to readily use our catalogue as their own, if necessary changing the frontmatter to suit their needs.

We'd love to collaborate with any of you, and are ready to start today. Please get in touch with me at the following address:  
[exhibitions@estanzedelvetro.com](mailto:exhibitions@estanzedelvetro.com)



Esther Pizarro and Emilio Elvira, MAVA Summer 2015.

# Glass, why not?

**María Luisa Martínez García.** Contemporary Art Glass Museum in Alcorcón-MAVA

The boom of the Studio Glass movement took place between the 1960s and 1990s; a new type of artist emerged dedicated exclusively to glass, while the rest of the artists watched with curiosity and amazement at the technical sophistication that they were developing.

For several decades they lived estranged. The first group focused on the material, getting caught-up in the technical difficulties and challenges. They made the object itself the ultimate objective of their activity, turning “the medium in the message.”

General contemporary artists, showed some contempt towards an activity that requires so much effort and time in its production, and were in favor of a more

spontaneous work with a great conceptual load.

In the last ten years, since the beginning of the new millennium, there has been a change in the trend. There is increasingly a frequent presence of glass in exhibitions, prizes, museums, galleries, and publications. There has been a proliferation of glass teaching centers with students of all nationalities, who move quickly and comfortably through our global village. These developments have heightened its growth and the general interest in glass.

The largest push occurred the glass art of international artists with enormous media impact like Kiki Smith, Mona Hatoum, Ai Weiwei, Fred Wilson, Jean Fabre,

Tony Cragg, Jaume Plensa, Javier Pérez and many others were available to the general public in exhibitions.

They do not only present their work in specialized glass museums, but also in important centers of contemporary art, such as Reina Sofía Museum, Guggenheim Museum in Bilbao, the Tate Modern and the Center Georges Pompidou, just to mention a few.

In “The Art of not making. The new artist / artisan relationship,” Michael Petry writes about this new taste, this return to the recognition of the artisanal part of the contemporary artist.

Unfortunately, most of the new artists who want to work with glass, are not willing to devote



*Thinking in Glass* exhibition in MAVA, 2016 March. © Photo, Markus Schroll.

five, ten, or fifteen years of their life to learn how to execute and produce the pieces themselves.

In the 1980s and 1990s many training centers emerged for all levels of education, from small craft workshops to university departments at major schools and national centers. They were endowed with important technical facilities and great teachers, mostly artists themselves, some were mentioned earlier.

Besides, there are some landmarks places as CIRVA in Marseille, as an example, with a rigorous trajectory, but with an elitist and minority impact. In 1983, the Center International de Recherche sur le Verre e les Arts Plastiques was inaugurated, a center for contemporary art that includes a residence for artists, designers and architects. It is a place for experimentation and creation; it contains a glass

workshop that covers the three phases of creativity: research, experimentation and production.

For more than thirty years, it has retained a magnificent collection of works produced in its facilities. This is due to the highly qualified multi-lingual technical team who are very receptive and open to the exchanging of ideas and visions.

In addition, the Glasstress phenomenon is something that deserves to be studied in depth because of its media impact and its international recognition

Created in 2011 by the Berengo Foundation, the organization is directed by Adriano Berengo, an audacious businessman with many high-level, global contacts, including artists, gallerists and museums. The Glasstress exhibitions means only the last reflection of a whole set of an incredible work, that includes communication, production, exhibition, collecting and the art market.

This portfolio of very diverse activities, some more commercial and others of a more institutional nature, have borne fruit, bringing a great legacy and an enormous amount of possibilities. The artist of today, as soon as he enters the world of glass, immediately perceives that he/she has many possibilities at his disposal to use it.

I believe we can finally say that glass is a present element in the mind of any artist when facing how to materialize their creative impulse.

But precisely for this reason, our work must be perseverant and we, the museums whose main function is to expose and educate, must also promote and look to help substantiate this concern of a growing number of artists who wish to use glass in their works.

Most of our museums have realized this and, some with more modest means and others with large and complete facilities, have a Studio or Workshop to offer artists.

The artist must find in our institutions a welcoming place beyond the exhibition of great works on which to be inspired. We must open our museums to accompany and stimulate them to overcome the technical, training and economic brake that involves the use of glass in their works.

MAVA launched two projects in recent the years, the first was called *Think in glass* (2016) and the second *Working Glass* (2018).

The goal of these projects is to stimulate the use of glass as a medium among artists who have never used it in their works and who probably would not have



*Working Glass.*

done it if it were not for a proposal like ours.

In the first project, nine mid-career Spanish artists were brought together for *Think in glass*. The artists come from different fields: video, painting, photography, sculpture, and installation. They are artists with successful careers whose works can be seen in national and international museums. We proposed them to produce their projects at the MAVA's workshop, getting involved in the process as much as each of them would like.

Some artists provided drawings or models of their works, others made the molds for the thermoformed. A third group was involved in a much more active way. They learned to make their own pieces, like the Madrid artist Esther Pizarro who molded borosilicate glass with torch assisted by Emilio Elvira, a scientific blower from the Complutense University in Madrid.

The second project, *Working Glass*, was with a group of sixteen talented young artists, some of them awarded with Spanish Academy in Rome, French Academy, or Fulbright scholarships. The galleries display their work at international fairs like ARCO, ESTAMPA, MACO and at Spanish contemporary art museums. Among them there are street artists like E1000 and Pelucas, installers like Andrea Canepa, painters like Ana H. del Amo, artists who work with objects such as Jorge Perianes, etc.

Working together for months at the MAVA's workshop, they showed enormous enthusiasm and interest in glass, a new material that they had never worked with before.

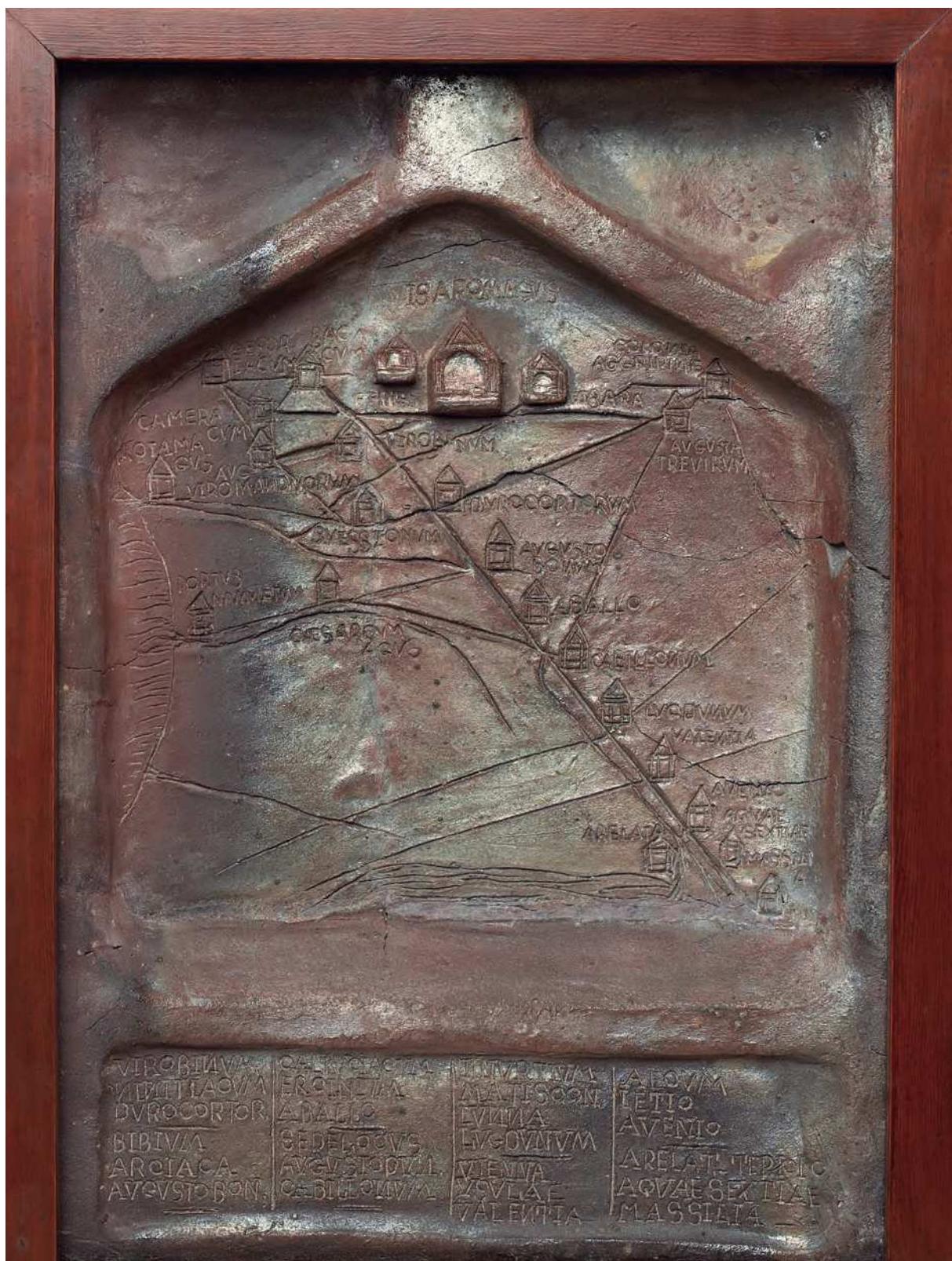
Finally, I would like to emphasize the importance of the synergies that this kind of projects brings with them.

The museum offers its facilities and its technicians to new artists, and the non-glass artist, in return the museum receives attention and pieces for the collection. Attention is important to the development of the collection because we always use the collection to explain the possibilities offered by glass. The creation of a piece is equally important because, although the final piece is owned by the artist, many end up donating some works to MAVA. At the conclusion of the collaboration, the works produced are shown in the galleries and later exhibitions.

However, I must confess that for me the true objective of these projects, which are often difficult, complex and involve a lot of work, is to have that the artist become infatuated by glass. Sylva Petrova told us in her great book *Czech Glass* published in 2001:

“It is well known that most of the people who have developed their lives in artistic glass, have come to it by accident. Glass has the special magic of attracting people who come across it. A relationship between them is established for life, no matter how much you are an artist, a researcher or a collector.”

Today's artists should wonder about the use of glass, and think: why not?



Itinéraire de Momignies. Musée Royal de Mariemont. © IRPA-KIK.

# Momignies, Beauwelz, Macquenoise: du verre au rêve

## Retour sur 35 années de mystifications

**Janette Lefrancq.** Musées Royaux d'Art et d'Histoire, Bruxelles

L'actuelle commune de Momignies, constituée des anciennes localités de Beauwelz, Macquenoise et Momignies, est située dans le sud de la province de Hainaut en Belgique, et distante d'une vingtaine de Km au Sud-est de Sars-Poteries.

Depuis la Deuxième Guerre mondiale, ces trois villages ont bénéficié d'une notoriété particulière dans le domaine de l'archéologie et de l'histoire du

verre en raison des découvertes — extraordinaires — qui y étaient faites et qui étaient toutes publiées par Raymond Chambon. Doué d'un sens remarquable de la publicité, ce dernier était parvenu, en se créant un réseau international de correspondants, à faire reconnaître l'existence d'hypothétiques verreries des époques romaine, mérovingienne, médiévale et Renaissance prétendument établies en ces lieux. Pourtant, depuis les années

1950, bien des professionnels de l'archéologie et de l'histoire nationale n'avaient pas manqué de dénoncer le caractère invraisemblable des découvertes faites sur ce territoire.

### La verrerie de Momignies

Il existe bien une verrerie à Momignies, spécialisée dans le flaconnage pour la parfumerie et les cosmétiques. Fondée de manière indépendante en 1898

par Justin Gillet, elle a prospéré de manière exponentielle pendant plus d'un siècle en se rattachant à de grands groupes industriels<sup>1</sup>.

Depuis sa fondation en 1898, la verrerie de Momignies compte dans son personnel plusieurs collaborateurs répondant au nom de Chambon : Achille, chef potier, ensuite ses fils Robert et Roland, et bientôt Raymond Chambon né en 1922, habitant la verrerie au moins jusqu'en 1947 et devenu agent commercial des Verreries mécaniques de Belgique.

Il est probable qu'Achille Chambon, déjà intéressé par l'histoire locale, ait raconté à ses fils une histoire romancée de cette verrerie qui les nourrissait, en lui inventant des origines très anciennes et quasi-mythiques que Raymond s'est ensuite employé sans relâche à documenter.

Il se basait pour cela sur des documents d'archives publiés dès 1882<sup>2</sup>, concernant les verreries de forêt de la famille Colnet ou Colinet établies dans le Sud du Hainaut avant 1559 : « *Nicolas et Adrien Colnet, demeurant à Barbanson ; Paul Ferry et Jean Colnet demeurant à Froidchapelle ; Enguerrand et François Colnet, demeurant à Ma.....ge (ou Ma.....gne) en Hainaut ; Nicolas Colnet et Guillaume Ferry demeurant à*

*Genappe en Brabant ; Robert Colnet et Philippe Ferry demeurant près de Namur ; Robert de Liège, Jean Ferry et François Colnet demeurant à Fontaine-l'évêque, tous maîtres verriers* ».

Au XVIII<sup>e</sup> siècle, cette appellation douteuse avait été décryptée « Maumigne » et assimilée au XIX<sup>e</sup> siècle au village de Momignies, à l'Ouest de Chimay.

A partir de ces deux éléments : — l'existence d'une verrerie fondée en 1898 et un texte énonçant la probabilité d'une verrerie de forêt au XVI<sup>e</sup> siècle —, Raymond Chambon a bâti une véritable légende faisant de Momignies le centre du monde verrier nord-occidental, sans discontinuité depuis l'époque romaine jusqu'au XX<sup>e</sup> siècle.

### Raymond Chambon

Né en 1922 et mort en 1976 à 54 ans, Chambon a le mérite d'avoir publié en 1955 le premier ouvrage de synthèse intitulé *l'Histoire de la verrerie en Belgique du II<sup>e</sup> siècle à nos jours*, un livre monumental qui a fait autorité pendant un demi-siècle, tant à l'étranger qu'en Belgique.

Dans cette excellente synthèse des écrits de ses prédécesseurs, Chambon prétend aussi révéler

pour la première fois des documents originaux mettant en lumière l'existence jusqu'alors insoupçonnée, dans la région de Chimay, d'une fabrication de verre à la façon de Venise, trente ans avant l'établissement des premiers verriers italiens à Anvers. Ces documents, ignorés de tous les historiens, auraient selon lui appartenu à des archives privées ou seraient issus de ses propres fouilles. Il a ensuite publié une soixantaine d'articles relatifs à différents sujets touchant au verre, de l'époque romaine au XX<sup>e</sup> siècle.

Chambon fut également parmi les initiateurs de l'exposition *Trois millénaires d'art verrier* et des premières *Journées internationales du Verre*, tenues à Liège en 1958, à l'origine de l'AIHV, et sera encore dans les années 1970, le fondateur et premier conservateur de Musée du Verre de Charleroi, issu de sa propre collection, et le conseiller de Louis Mairiaux lorsque ce dernier s'engageait dans la fondation du musée du verre de Sars-Poteries.

Il faut aussi citer son activité de marchand : fournisseur attitré du château-fort d'Ecaussinnes-Lalaing où sont réunies les anciennes industries d'art du Hainaut, il y a vendu une importante collection de verrerie s'échelonnant du XVI<sup>e</sup> au XX<sup>e</sup> siècle.

1 Verreries réunies du Val-Saint-Lambert en 1953, Verlica (Empain-Schneider), Verlipack, Bouteilleries belges réunies vers 1960, Nouvelles verreries de Momignies (Heinz) en 1985 ; elle dépend depuis 1997 du groupe Gerresheimer.

2 A. Pinchart, *Bulletin des Commissions Royales d'Art et d'Archéologie*, 21, 1882, pp. 383-388, n. 3.

Raymond Chambon a surtout accumulé un impressionnant fonds de documentation relatif à toute espèce de verre de Belgique, fonds acheté à prix d'or à sa veuve par le Corning Museum of Glass, vers 1980.

Raymond Chambon s'est intéressé très jeune à l'histoire locale ainsi qu'à l'histoire de la verrerie et possédait une connaissance approfondie des deux domaines ; on décèle dans ses écrits qu'il a lu tous les grands classiques, notamment :

- *Histoire du Pays de Chimay* de Gustave HAGEMANS, publié en 1866 ; un ouvrage fantaisiste où l'auteur décrit de façon très lyrique une visite fictive de Charles-Quint à Chimay en 1549, et sa découverte des forges, un élément détourné par Chambon au profit de la visite de la verrerie de Beauwelz.
- Les 12 Lettres au *Bulletin des Commissions royales d'Art et d'Archéologie* publiées par Henri SCHUERMANS, de 1879 à 1893 : un gros millier de pages qui constituent encore aujourd'hui la base de toute recherche sur le verre à *la façon de Venise* de Belgique, mais qui sont totalement dépourvues d'illustrations.

Schuemans y écrit en 1883 une phrase inspirante pour le futur faussaire<sup>3</sup> : « *un moyen de reconnaître la fabrication des Pays-Bas serait la découverte de quelque album des profils ayant servi en nos anciennes verreries... on pourra[it] s'édifier de plus près sur les types qui ont servi de modèles à nos anciens verriers* ».

- *La verrerie et ses artistes au Pays de Liège*, de Florent PHOLIEN, 1899.
- Les deux articles d'Armand Baar : *Evolution de la fabrication du verre en Belgique, particulièrement à Anvers et à Liège du XVI<sup>e</sup> au XVIII<sup>e</sup> siècle*<sup>4</sup> et *Verrerie des Flandres, Fabrication anversoise*<sup>5</sup>. Ces trois derniers ayant l'avantage d'être abondamment illustrés mais faisant, comme ceux de Schuemans, la part trop belle aux verreries d'Anvers et de Liège.

Il a aussi utilisé de vieux manuels comme ceux de Sauzay (1884) ou de Gerspach (1885).

Il a certainement visité, avant la guerre de 1940-1945, les Musées Royaux d'Art et d'Histoire dont il connaissait parfaitement les verres

gallo-romains et les verres anciens à *la façon de Venise*, alors partiellement exposés dans quelques vitrines.

### La Monstrance de Beauwelz

Toujours est-il qu'en 1943, en pleine guerre, alors qu'il n'a que 21 ans, il publie *Deux verres offerts à Charles Quint et à Philippe II en 1549*<sup>6</sup>. Il y dévoile pour la première fois un manuscrit qu'il prétend avoir découvert par hasard en 1941 : *La Monstrance des biaux verres qui se font aux verries des franchises villes de Mommiegnies et de Biaulwelz, paroisse dudit Mommiegnies, terre de Chimay en Hainault*, plus connue sous les appellations de *Monstrance de Beauwelz* ou de *Catalogue Colinet*.

Ce manuscrit est alors présenté comme un catalogue de la production des Colnet ou Colinet dans leur fournaise de Beauwelz au XVI<sup>e</sup> s. Celui-ci multiplie les avantages d'illustrer un certain nombre de modèles de verres de luxe à *la vénitienne*, de verres ordinaires à *l'allemande* et de bouteilles ; d'indiquer leur appellation et les techniques utilisées, de livrer une liste de clients, mais surtout d'entrer en matière par l'illustration et la description de deux pièces extraordinaires offertes

3 *Bulletin des Commissions Royales d'Art et d'Archéologie*, 22, 1883, p. 159.

4 *Annales de la Fédération Historique de Belgique*, 29, 1932, pp. 264-272.

5 *Revue Belge d'Archéologie et d'Histoire de l'Art*, 8, 1938, pp. 211-240.

6 *Apollo Chronique des Arts*, (Bruxelles), 21, pp. 14-16.

personnellement à Charles-Quint et au futur Philippe II lors de leur prétendue visite au four de Beauwelz en 1549. Relevons principalement une nef en verre longue de 1,25 m, remplie de personnages et d'animaux, dont on trouve la source d'inspiration dans la *Nef de Charles-Quint*, une pièce d'orfèvrerie automate d'un mètre de long<sup>7</sup>.

La plupart des historiens du verre les plus réputés ont cru à l'authenticité de ce document et ont souvent eu recours pour appuyer l'une ou l'autre thèse, argumenter une terminologie ou une chronologie<sup>8</sup>. Il semble cependant qu'en Belgique, la *Monstrance* ait assez tôt rencontré des détracteurs puisque Chambon s'est empressé de découvrir des soi-disant preuves de son authenticité dans la copie de deux autres manuscrits : le *Journal d'Amandt Colinet* et la *Requête au prince de Chimay*, signalés dès 1955 dans son *Histoire de la Verrerie en Belgique*. Mais, afin de compliquer les choses, il les présente comme des copies en 4<sup>e</sup> main.

La première personne qui émette publiquement des doutes à propos

de l'ancienneté de la *Monstrance* est A.-E. THEUERKAUFF-LIEDERWALD, en 1968 : la *Monstrance*, censée dater du XVI<sup>e</sup> siècle illustre un roemer qui ne peut pas être antérieur à l'extrême fin du XVIII<sup>e</sup> s.<sup>9</sup>.

Il faut néanmoins attendre la fin des années 1990 pour que le Musée de Corning, entame une recherche scientifique visant à déterminer la falsification du manuscrit. C'est Jutta Page, alors conservatrice des verres européens, qui se charge de l'étude ; ses résultats sont présentés en 1998 à Anvers et publiés en 2002<sup>10</sup>. J. Page conclut que le manuscrit est une copie maladroite ou un montage d'antiquaire du XIX<sup>e</sup> siècle car, selon les échos recueillis auprès de ses correspondants américains, Chambon serait un homme parfaitement intègre, charmant et totalement incapable de la moindre malhonnêteté ; il se serait donc laissé abuser.

La perception qu'on en a en Belgique est cependant assez différente puisqu'on le sait lié à la découverte d'un certain nombre d'autres documents des plus douteux que j'ai passés en revue

lors du 17<sup>e</sup> colloque de l'AIHV à Anvers en 2006<sup>11</sup>.

Chantal FONTAINE avait remarqué que les dessins illustrant la *Monstrance de Beauwelz et la Copie* (en 4<sup>e</sup> main) du *Journal d'Amandt Colinet* étaient si ressemblants qu'ils ne pouvaient avoir été exécutés que par une même main, donc que *monstrance et copie du journal* étaient contemporains. J'ai ensuite pu démontrer que, bien que volontairement déformée, l'écriture de la Copie du Journal était exactement la même que celle d'une lettre autographe écrite par Chambon en 1947. Raymond Chambon était donc l'auteur et le réalisateur de la *Monstrance*, de la *Copie du Journal d'Amand Colinet* et de la *Requête au Prince de Chimay* !

### L'Itinéraire de Momignies

En 1947, Chambon annonce la découverte d'une dalle de terre cuite reproduisant le tracé des voies romaines de Marseille à Bavay et de Boulogne à Trêves avec les noms des principales villes de Gaule connues par la *Tabula Peutingeriana* et l'*Itinéraire*

7 Musée National de la Renaissance à Ecouen, Inv. E.Cl. 2739.

8 Notamment : J. BARRELET, 1954 ; B. KLESSE, 1963 ; D. HARDEN, e.a., 1968 ; R. CHARLESTON, 1977 ; H. TAIT, 1979 ; O. DRAHOTOVÁ, 1983 ; L. ENGEN, e.a., 1989, etc.

9 A.-E. Theuerkauff-Liederwald, Der Römer, Studien zu einer Glasform, *Journal of Glass Studies*, 10, 1968, pp. 121-123.

10 J.-A. Page, The 'Catalogue Colinet': a mid-16<sup>th</sup> century manuscript? dans J. Veeckmann, dir., *Majolica and Glass from Italy to Antwerp and Beyond*, Anvers, 2002, pp. 243-262.

11 J. Lefrancq, Apports et incidences de l'œuvre de Raymond Chambon sur l'histoire de la verrerie en Belgique, *Annales du 17<sup>e</sup> congrès de l'Association Internationale d'Histoire du Verre*, Anvers, 2009, pp. 339-343.



Itinéraire de Momignies. Musée Royal de Mariemont. Détail des chaussées Bavay-Cologne et Bavay-Trèves. © IRPA-KIK.

*d'Antonin.* Il s'agirait, selon lui, de la copie d'une pierre antique, destinée aux rouliers transportant de Méditerranée jusqu'en Thiérache la soude indispensable à la fabrication du verre.

Bien qu'ayant aussitôt exprimé ses doutes parce que l'*Itinéraire* respecte l'orientation et les proportions géographiques, ignorées dans l'Antiquité, Germaine Faider-Feytmans achète la pièce pour le Musée de Mariemont<sup>12</sup>.

Paul Lebel en fait ensuite une violente critique, basée sur la réalisation, la cuisson et l'épigraphie de la dalle<sup>13</sup>. Il conclut à une blague d'étudiants.

voire à une mystification pure et simple et est suivi en cela par plusieurs archéologues belges.

Une analyse par thermoluminescence effectuée à Oxford à la demande d'Albert Deman situe la cuisson entre 1500 et 1650, une date difficilement crédible selon l'auteur<sup>14</sup>

## Le moule de grappe de Macquenoise

En 1950, Chambon déclare avoir trouvé vers 1942-43, dans la forêt de Macquenoise, un objet en terre cuite qu'il interprète comme un moule ayant servi à souffler les fioles en forme de grappe de

raisin, considérées comme des chefs-d'œuvre de la verrerie antique<sup>15</sup>. Cet objet à la cavité trop réduite pour constituer un élément de moule bivalve, et pourvu de canaux semblables à ceux des moules de fonte oppose rapidement Chambon aux milieux de l'archéologie professionnelle.

Après sa mort, une analyse par thermoluminescence commandée par le Musée de Charleroi à l'université de Bordeaux-Talence établit la modernité du prétendu moule en situant sa fabrication dans les années 1890-1930. Les nouvelles analyses menées à l'Institut Royal du Patrimoine Artistique établissent aujourd'hui qu'il s'agit d'un faux absolu<sup>16</sup>.

## Les verreries forestières du Pays de Chimay

Confronté aux critiques du monde archéologique, Chambon publie, en 1959, *Les verreries forestières du Pays de Chimay du XII<sup>e</sup> au XVIII<sup>e</sup> siècle d'après les documents d'archives*<sup>17</sup>.

Il y présente une série de documents, textes et plans, attestant selon lui de l'existence ininterrompue de fours de verriers

<sup>12</sup> G. F[aider]-F[eytmans], Archéologie, l'*Antiquité Classique*, 18, 1949, pp. 135-136.

13 P. Lebel, La carte routière de Momignies (Belgique), un original antique ou un faux moderne ? *Revue Archéologique de l'Est et du Centre-Est*, 3, 1952, pp. 43-51.

<sup>14</sup> A. DEMAN, M.-TH. RAEPSAET-CHARLIER, *Les Inscriptions Latines de Belgique (ILB)* 1985.

<sup>15</sup> Cf. les exemplaires trouvés en fouille dans des *tumuli* romains à Fresin/Vorsen (MRAH, Bruxelles) et à Heerlen (Musée de Leyde).

<sup>16</sup> CH. FONTAINE-HODIAMONT, R. MARGOS, M. VAN BOS, L. FONTAINE, *Du vrai au faux, Pour en finir avec le moule à grappe « gallo-romain » de Macquenoise*. *Bulletin de l'Association Française pour l'Archéologie du Verre*, 2020 à paraître.

17 *Publications de la Société d'Histoire régionale de Rance*, 4, 1959-60, pp. 111-180.

dans cette zone géographique. Il prétend avoir vu ces documents aux Archives de l'Etat à Mons avant le bombardement qui a anéanti une partie du bâtiment et des fonds en mai 1940<sup>18</sup>. Ailleurs, il annonce qu'il argumentera sa démonstration dans un second article ... qui n'est jamais paru !

Maintenant que les Archives de Mons sont à nouveau accessibles, Benoît Painchart, a systématiquement vérifié toute l'histoire des Colnet. L'ensemble de son étude fait apparaître qu'aucun des documents présentés par Chambon n'a jamais existé<sup>19</sup> ! Toute l'histoire des verreries anciennes de la région de Chimay est donc le fruit de son imagination !

### Les gravures récentes sur verres anciens

Lorsque vers 2000, j'étudiais les verres anciens du Château d'Ecaussinnes, pour la plupart vendus par Chambon dans les années 1960, j'y avais dénombré 9 verres anciens, d'époques et d'origines différentes, médiocrement gravés au XXe siècle dans le but de faire croire à une fabrication de Beauwelz. Le plus significatif est un petit roemer en verre clair d'une forme tardive (fin XVII<sup>e</sup>-XVIII<sup>e</sup> s.), daté

1594 et gravé des armes et d'une devise des Croÿ, princes de Chimay et propriétaires du Château d'Ecaussinnes au XVI<sup>e</sup> s. Le but mercantile est ici évident : *verre façon de Venise à la potasse de fougère*, armoiries liées à Chimay et à Ecaussinnes ; on peut s'interroger sur le prix alors exigé pour un monument d'apparence tellement probante !

Chambon fait donc très tôt figure de cas d'école : amoureux de son Pays de Chimay dont il cherche à dorer l'image, selon les uns il passe pour un mythomane qui, afin de servir sa cause, se



Petit roemer en verre clair, fin XVII<sup>e</sup>-XVIII<sup>e</sup> s. Château d'Ecaussinnes-Lalaing. © IRPA-KIK.



Petit roemer en verre clair. Château d'Ecaussinnes-Lalaing. Détail de la devise « OV QVE SOIT CROY 1594 ». © IRPA-KIK.



Petit roemer en verre clair. Château d'Ecaussinnes-Lalaing. Détail des armoiries Croÿ. © IRPA-KIK.

18 Alors qu'il n'avait pas 18 ans !

19 B. PAINCHART, L'activité verrière des Colinet au Sart de Chimay, XIII<sup>e</sup>-XVIII<sup>e</sup> siècles, *Eclats de Verre*, 21, 2013, pp. 60-67 ; 22, 2013, pp. 34-46 ; 23, 2014, pp. 8-16 ; 24, 2014, pp. 19-31 ; 25, 2015, pp. 18-27 ; 26, 2015, pp. 8-18 ; particulièrement 22, 2013, pp. 34-46.

transforme en faussaire ; pour d'autres, type même de l'amateur local, il se laisse naïvement tromper par les plus grossières falsifications pour peu qu'elles intéressent sa région. En raison de sa gentillesse, de son travail acharné et de ses qualités d'historien local, le bénéfice du doute lui est accordé par d'aucuns et il finit par être considéré comme un aimable benêt.

Depuis les années 2000, de nouvelles études démontrent cependant que les nombreux faux présents dans sa collection ne se rapportent pas uniquement à la région de Chimay.

### Le catalogue de la verrerie Zoude de Namur

Cet autre catalogue manuscrit datant prétendument de 1762, également arrivé à Corning avec l'ensemble du fonds documentaire de Chambon, présentait une origine assez obscure pour être analysé. Publiées en 2007 par WATTS et TAIT, les conclusions sont sans appel : il s'agit d'un faux grossièrement réalisé, en 2 exemplaires suivant le même processus que la *Monstrance de Beauwelz et le Journal d'Amandt Colinet*<sup>20</sup>. Mais en raison de la relation de confiance que Chambon avait anciennement établie avec Tait, les auteurs le

disculpent complètement de toute malversation, avançant uniquement sa naïveté.

### Les verres falsifiés conservés au Musée de Charleroi

Le plus aberrant est que même le Musée du Verre de Charleroi, dont il est l'initiateur, et qui recèle des pièces tout à fait remarquables, conserve aussi des pièces dénaturées conçues pour démontrer l'existence de verreries anciennes dans la région de Chimay, mais aussi de Charleroi.

Des verres antiques falsifiés y ont notamment été repérés, comme ce



Gobelet romain du 1er siècle. Musée du Verre de Charleroi. Gravure inspirée de la coupe d'Homblie. © IRPA-KIK.



Gobelet romain du 1er siècle. Musée du Verre de Charleroi. Fond gravé d'un chrisme. © IRPA-KIK.

gobelet découvert et publié par Chantal FONTAINE : un verre du 1er siècle, grossièrement gravé de scènes chrétiennes copiées de la Coupe d'Homblie, célèbre objet paléochrétien du IVe siècle découvert dans la région de l'Aisne et conservé au Musée du Louvre<sup>21</sup>.

### Conclusion

Un esprit régionaliste poussé à l'extrême, dit *esprit de clocher*, la recherche de satisfaction d'une vanité personnelle, un certain mercantilisme, ont poussé Chambon à donner à ses rêves une apparence de réalité ; malgré son aspect matériel, celle-ci ne résiste plus aujourd'hui à une analyse sérieuse.

20 D. C. WATTS, H. Tait, Assessing the Authenticity of the Putative Sébastien Zoude Catalogue of 1762, *Journal of Glass Studies*, 49, 2007, pp. 153-178.

21 Ch. FONTAINE-HODIAMONT, H. WOUTERS, Deux verres d'époque romaine, falsifiés par une gravure moderne. Un héritage de Raymond Chambon, *Bulletin de l'Institut Royal du Patrimoine Artistique*, 33, 2009-2012, pp. 29-50.

# Glass in the Celje Region from the 18<sup>th</sup> Century to the Present

**Jože Rataj.** Celje Regional Museum

Research into the glassmaking tradition in our part of the world did not begin until the nineteenth century, with the development of the domestic glassmaking industry. Numerous authors addressed the subject,

but they were not writing specifically about glassmaking. Instead, they touched on glass in connection with forestry, through accounts of their travels or geographical sketches of the area. One example is the diary



Postcard Loka pri Žusmu, around 1900. © Archive Celje Regional Museum.

kept by Archduke Johann of Styria from 1810-1812, who got to know the glassworks in the surrounding forests during his visits to the spa at Rogaška Slatina.<sup>1</sup> This was followed by a series of articles by Rudolf Gustav Puff, Johann Gabriel Seidl and Gustav Mally with the first encyclopaedic editions that mention our lands. One of these was *Topographical Lexicon of Styria* by Carl Schmutz,<sup>2</sup> the first work of its kind since the completion of the *Josephinian Land Survey* in the second half of the eighteenth century.<sup>3</sup> After this Georg Göth published an extensive questionnaire that collected data through a series of special forms.<sup>4</sup> A number of contemporary newspapers also began publishing news on economic activity and local events, where information about glassworks and glassworkers is recorded. Some notable newspapers included the *Steiermärkische Zeitschrift*, *Carinthia* and *Industrie- und Gewerbeblatt*. These were joined in the second half of the nineteenth century by Slovene-language newspapers such as *Slovenski gospodar*, and *Slovenec*. Another important source are reports on the provincial exhibitions that began to be held



Man cutters at work in the Rogaška glassworks, mid-20<sup>th</sup> century. © Archive Celje Regional Museum.



Children at work in the Hrastnik glassworks, 1920. © Archive Celje Regional Museum.

1 Schlossar, Anton, Erzherzog Johanns Tagesbuchaufzeichnungen von seinem Aufenthalte im Kurorte Rohitsch Sauerbrunn und über seine Reisen in Untersteiermark aus den Jahren 1810, 1811 und 1812, Graz, Leykam, 1912.

2 Schmutz, Carl, Historisch-Topographisches Lexikon von Steiermark mit historischen Notizen und Anmerkungen, Graz, 1823.

3 Josephinische Landesaufnahme 1763-1787 für das Gebiet der Republik Slowenien, Landesbeschreibung, 5. zvezek, ZRC SAZU in Arhiv Republike Slovenije, Ljubljana, 1999.

4 Kuret, Niko, Slovensko Štajersko pred marčno revolucijo 1848.



Map of glassworks in the Celje Region.

in the 1830s and reports from the Styrian Chamber of Trade and Commerce in Graz, which represent one of the fundamental sources for the study of the economic history of Styria in the second half of the nineteenth century.

Another important source for the history of glassmaking in Styria

is Johann Slokar's history of the Austrian industry,<sup>5</sup> which actually represents an introduction to the study of industry in Styria. Slokar was followed by numerous authors who also covered the economic aspects of a given region in the context of broader local history.<sup>6</sup> For the Pohorje, a particular mention should go to Franc

Minařík and his fundamental work *Pohorske steklarne* [Pohorje Glassworks],<sup>7</sup> which might almost be described as a “textbook of glassmaking”. Minařík's work covered a number of locations in the area around Celje, the glassworks belonging to the former Žiče Charterhouse, and two glassworks in the Vitanje area. His work is being

5 Slokar, Johann, Geschichte der österreichischen Industrie und ihre Förderung unter Kaiser Franz I., Verlag von F. Tempsky, Wien, 1914.

6 Pogatschnigg, Valentin, Beiträge zur Geschichte der steirischen Glasindustrie, Graz, 1894.

7 Minařík, Franc, Pohorske steklarne, Založba Obzorja, Maribor, 1966.



Glass blowers at work in the Rogaška glassworks, mid-20<sup>th</sup> century.  
© Archive Celje Regional Museum.

continued by Valentina Bevc Varl.<sup>8</sup> The present-day Zasavje region and the former Carniola region are reviewed in articles written in the 1950s by Vlado Valenčič. Also worth including among the first authors to research the economic history of



Classification of products in the Hrastnik glassworks, around 1920.  
© Archive Celje Regional Museum.

the Celje area are Janko Orožen, Hans Guß<sup>9</sup> and Jože Šorn. Among those researchers of economic history focused on forestry and related sectors in the Celje area and the Kozjansko region, including the Sotla Valley, is the notable is Mitja Cimperšek, who was one of the first scholars to write about forest glassworks in Kozjansko.

In addition to these authors, it is worth highlighting a number of museum exhibitions and catalogues that also include

glassware from the area under consideration. These include publications by Hanka Štular,<sup>10</sup> Milena Moškon,<sup>11</sup> Mateja Kos,<sup>12</sup> Marjetica Simoniti, Djurdjica Comisso and Sandra Kandučar.

The first known information about the production of potash in Slovenia dates from the fifteenth century (the urbarium of the Kostel manor). In Styria potash is first mentioned as “glassmaker’s salt,” or “alkaline salt,” in the 1543 inventory of Žiče Charterhouse, which lists

<sup>8</sup> Varl, Valentina, Pohorsko steklo - steklo z dušo, Pokrajinski muzej Maribor, Maribor, 2006.

<sup>9</sup> Guß, Hans, Die Glashütten der ehemaligen Untersteiermark bis zum Zerfall der Monarchie 1918, Zeitschrift des historischen Vereins für Steiermark, 69, pp. 125–156, Graz, 1978.

<sup>10</sup> Štular, Hanka, Nekaj graviranih kozarcev iz muzejskih in zasebnih zbirk. Dela Hieronima Hackla? (Celje c. 1820–1844), Situla 14/15, Narodni muzej Slovenije, Ljubljana, 1974; idem: Pivsko posodje skozi stoletja, exhibition catalogue, Narodni muzej Slovenije, Ljubljana, 1975.

<sup>11</sup> Moškon, Milena, Vivat Celje, vivat Bärnbach, katalog razstave Staro steklo in stara keramika s celjskega področja, Pokrajinski muzej Celje, Celje, 1992.

<sup>12</sup> Kos, Mateja, Steklo, katalog razstave Gradovi minevajo, fabrike nastajajo, Narodni muzej Slovenije, pp. 43–49, Ljubljana, 1994.



Rakovec nad Vitanjem, print, mid-19<sup>th</sup> century. © Archive Celje Regional Museum.

81 wagons of salt. This record proves that potash was supplied to the Žiče estates even before the Charterhouse's own glassworks operated. Wood was mainly cut in the monastery's own forests in the Konjiška Gora area. In the first quarter of the eighteenth century records a mention of four ash-men working in the forest of the glassworks of Žiče Charterhouse and another record indicating that the monastery supplied itself with potash from the forests of the Pohorje, while wood from the nearby forests was used as firewood.

In the eighteenth century the demand for potash became even greater because glass production was increasing. In 1745 Empress Maria Theresa granted a concession for the



Hrastnik glassworks in 1909. © Archive Celje Regional Museum.

production and export of potash to a Ljubljana merchant by the name of Mathias Franz Peer. The latter had a manor house, a mill, forests, and vineyards in Marija Gradec near Laško, and his concession was granted for 15 years. Peer also had a calcination furnace at his manor house and he purchased ash from the neighbouring farmers. He produced around 100 hundredweight (or centals) of potash each year. The 1764 Styrian commercial consensus also mentions an abandoned “*Potaschen-fabrik*” (potash works) in nearby Gradiški Dol near Laško, which Šorn

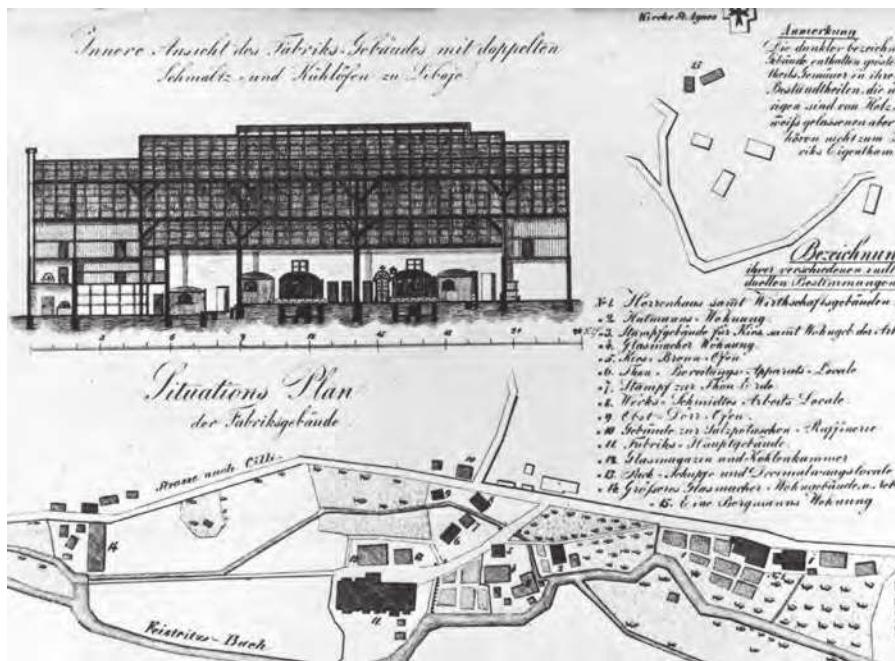
considers the only factory of its kind in our area.

A similar situation existed in the Celje area. An article by Hacquet describing the route from Jurklošter to Lisca mentions a potash hut located South of Lisca in as early as 1780.<sup>13</sup> During the same period an ash-man by the name of Mathias Ulrich, who supplied a forest glassworks below Boč, is mentioned as being in Lemberg pri Mestinju.<sup>14</sup> The glassworks at Log, on the river Sotla, was likewise still getting half of its potash needs from the forests of the Rogatec manor in the second half of the nineteenth century.<sup>15</sup>

13 Hacquet, Balthasar, *Oriographia carniolica*, Breitkopf, Leipzig, 1783, p. 67.

14 StLA, Registerband zu den Gubernial-repertorien für 1789/IV A.

15 The glassworks produced between 180 and 200 hundredweight of potash each year from its own forests (the Rogatec estates). Cimperšek, 2016, p. 52.



Glassworks and mine in Loboje. Allgemeiner historisch-statistisch-topographischer-Fabriksgesamtatlas, 1842. © Archive Celje Regional Museum.

Other glassworks in the heart of the forested Kozjansko region were also partially supplied by their own potash works or others in the vicinity. A small potash hut existed in Vetrnik, a location long believed to have been a glass melting site. Interestingly, even in the case of the glassworks in Dolž at the foot of the Gorjanci/Žumberak mountains, one Franz Schmidt of Kozje is mentioned as a supplier of potash. The state glassworks in Zagorje ob Savi obtained potash from the lands of the Žusem manor during the Napoleonic Wars. Its annual potash consumption amounted

to 300 hundredweight. Potash production was very intensive in the area between the Savinja, Sava and Sotla rivers, as demonstrated by records regarding the supply of potash to glassworks in Trbovlje and Hrastnik, which mention the localities of Kovk, Planina, Jurklošter and Loka pri Zidanem Mostu in connection with potash.

One interesting anecdote concerns the business relationship between Karl von Azula, the owner of the glassworks in Mišji Dol (Jurklošter) and a potash

supplier from the Žusem manor. Surviving documents tell of numerous lawsuits regarding consignments of potash that were paid for in advance but not delivered from 1816 to 1818 during the period when the glassworks owner died. Azula apparently handed over 800 florins as a down payment, but the potash makers sold their potash to other glassworks. This issue seriously hindered production at the Jurklošter glassworks.<sup>16</sup>

Similar problems with potash and the use of forests were experienced by Johann Friedrich and Joseph Gotscher, the owners of a glassworks in Loka pri Žusmu. Even before he began to build his glassworks, Friedrich signed a contract allowing him to cut 900 yokes of forest for glass production, but the lord of the manor, Count Harbuval-Chamaré, did not keep this agreement with Friedrich or with his successor Joseph Gotscher. The legal dispute in which Friedrich became embroiled with, reaching as far as the Court Chancellery in Vienna, only saw a conclusion with the arrival of Leopold Fieglmüller, the new owner of the glassworks. As well as the wood he needed for potash, Friedrich obtained additional permission to cut wood in Vodole forest in Velika Rudnica.<sup>17</sup> The practically

16 Jelovšek, Edo, Jurklošter nekoč in danes, Bodočnost, Maribor, 1983, p. 35.

17 The yoke (German: Joch) was used as the unit of area. One yoke is equivalent to 0.5755 hectares.



Rogaška Slatina Glassmaking School in late 1950s. © Archive Celje Regional Museum.

inaccessible terrain made any other use of the forest impossible.

Another operating condition, besides the source of water, was the possibility of transporting the essential raw materials for production and, later, finished products. Usually, in a contract permitting the establishment of a forest glassworks the lord of the manor defined specific area of forest available for the glasshouse use where potash and fuel could be obtained. Wood was cut in nearby forest areas, left to dry and then brought to the glassworks, usually in the winter months. In some locations water chutes were used, down which the logs were sent.

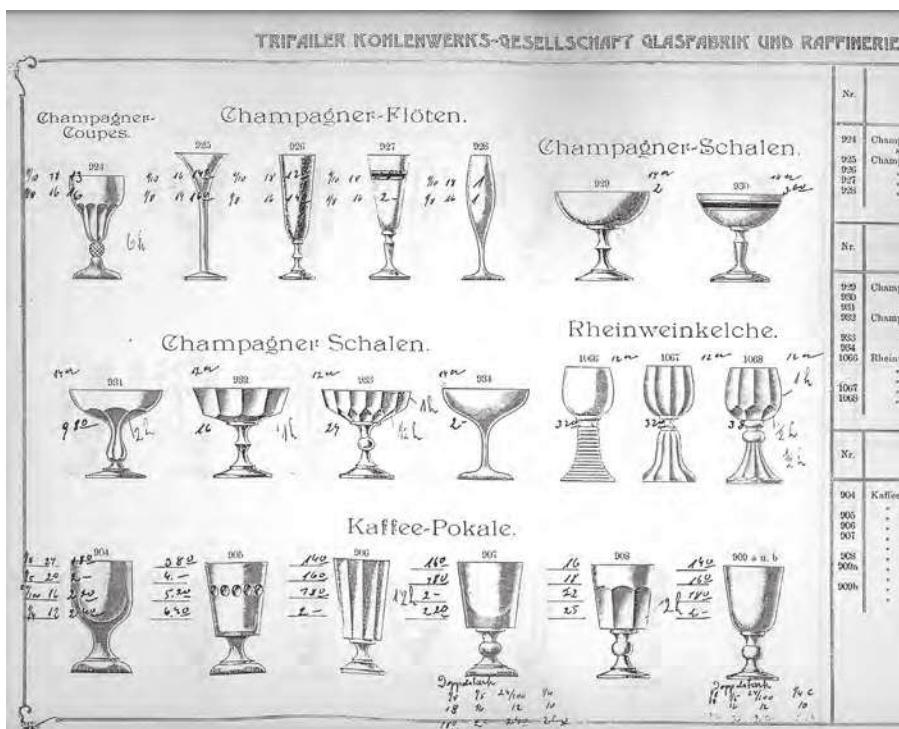
Transporting potash and quartz sand was less difficult since horses could carry these materials. As a result, raw materials were frequently purchased from a considerable distance away, for example in Upper Styria, the Drava Valley and even Hungary. Records of forest glassworks in the Celje area show that raw materials were obtained from Ligist, Dravograd, Polskava and Götweih near Melk in Upper Austria.<sup>18</sup>

Temporal lords or ecclesiastical foundations, particularly monasteries, established the first forest glassworks in Slovenia, creating glassware for their own use. Glassworks were built in areas where access was difficult

and the facilities were later leased to others. The most important conditions were dense forests, from which the hardwood needed for potash production, fuel, wooden moulds, and transport crates could be obtained. Wood was not particularly a valuable commodity in this period, so glassmaking was seen as one of the most appropriate ways to use it. The situation would later change radically when glassworks started using coal as fuel. The cutting of deciduous forests resulted in an increase in the area covered by conifers, which did not, however, provide suitable wood. Even today the areas where glassworks once operated still show evidence of changed vegetation, since the trees felled in the areas were not replaced. The abandoned slopes of inaccessible forests were overgrown by natural vegetation.

The invention of the steam engine, and above all the construction of railways, significantly changed attitudes towards wood. Prices rose and the increased demand began to drive out the glassworks. In 1870 Prince Weriand of Windisch-Graetz built a glassworks in Oplotnica in order to make good use of the leftover wood that had remained in the forests. Waste wood, or the wood obtained when cleaning up the newly planted

<sup>18</sup> Bericht der Grazer Handels- und Gewerbe kammer an das hohe k. k. Ministerium für Handel, Gewerbe und öffentliche Bauten über den Zustand der Landeskunst, der Industrie, der Gewerbsverhältnisse und des Verkehrs im Jahre 1853.



Muster-Buch Schleif- und Hohlglas der Glasfabrik und Rafinerie Sagor der Trifailer Kohlenwerks-Gesellschaft, 1903. © Archive Celje Regional Museum.

pine forests, was also used in the forest areas used by the glassworks in Rakovec. Gradually the vegetation began to change, as coniferous forest became more promising in the economic sense.

In old depictions of the glassworks in Rakovec above Vitanje it is possible to see the complex layout of the settlement in the valley of the Hudinja stream. The main building contained the furnaces, while the other structures included a grindery, warehouse, and stables for the horses. Nearby there were also several living quarters and

the “master’s house” (*Herrnhaus*), which also functioned as the glassworks’ administrative offices. A similar layout is suggested by a site plan for the glassworks complex in Liboje. This glassworks started using coal as fuel in as early as 1794. The glassworkers lived in so-called workers’ colonies with married workers living in their own quarters and unmarried workers housing in communal barracks.<sup>19</sup>

Glass products in the Celje region were made from green glass, although contemporary



Medicine bottles, Pohorje, second half of the 19<sup>th</sup> century. Photo © Tomaž Lauko.

reports, surviving glass vessels, and other fragments of glass prove that the region’s glassworks also made milky white (“opal”) glass and multi-coloured glass. In the eighteenth and nineteenth centuries they produced, in addition to standard glassware, more complex pieces that were the equal to the contemporary design achievements of other European countries. In some areas glassblowers limited themselves to simpler items for practical use like drinkware in made from green glass. In glassworks that expanded or

19 Frankenstein, Carl von, Allgemeiner historisch-statistisch-topographisches Fabriks-Bilder-Atlas der österreichischen Monarchie, Graz, 1842.



Souvenir mug with inscription “Gruss aus Cilli”, Styria, second half of the 19<sup>th</sup> century. © Photo Tomaž Lauko.



Beer mug with inscription “Na zdar SOKOL”, Styria, early 20<sup>th</sup> century. © Photo Tomaž Lauko.

grew into industrial operations, these simple products were joined by more complex design techniques. For example, simpler forms were decorated by adding applied glass to the surface or applying glass cutting, engraving and glass painting techniques.

The glassworks of Styria had a well-developed network for the sale of their products. In the mid-nineteenth century the glassworks in Loka pri Žusmu had its own representative office in Trieste, through which it sold its products – along with those of neighbouring glassworks to the Levant, Naples, Milan (and

rest of Lombardy) and Sicily. Glass was also exported overseas via Trieste.

The glassworks in the Celje region, like others in Styria, also made mineral water bottles, glass tableware and kitchenware, drinkware, medicine bottles, serving pieces, and chandeliers (examples of which still adorn numerous churches in the area). More valuable items were decorated using a range of cutting, grinding, engraving, and enamelling techniques. Glassware destined for domestic use was generally smooth, strictly functional, and aesthetically simple, although

some of its forms are still worthy of admiration today.

The rich glassmaking tradition of the region continues. Steklarna Hrastnik is continuing the work of the former forest glassworks below Lisca and in the area around Jurklošter. Steklarna Rogaška, established in 1927, concentrated on the production of crystal glass, has become famous throughout the world. Drinkware is also manufactured by the glassmaking school in Rogaška Slatina, which lead to the formation of the company Steklarska Nova in 2002, although the firm ceased trading in 2009.

# Georges Despret (1862-1952), l'aventure artistique d'un industriel verrier

**Anne-Laure Carré.** Musée des Arts et Métiers, CNAM

## Parcours industriel

Georges Despret est né en 1852 à Binche, en Belgique, dans une famille de maîtres de forge, proche des milieux d'affaires.

Il entreprend des études d'ingénieur à Liège, à l'école des Mines et très vite il est choisi par son oncle, Hector Despret comme successeur. Celui-ci est le directeur-fondateur de la glacerie de Jeumont, émanation de la glacerie belge de Floreffe, qui a été créée pour établir sur le sol français la concurrence belge à la toute puissante compagnie de Saint-Gobain.

Hector Despret meurt prématurément le 3 juin 1884 et c'est à 22 ans que le jeune Georges est appelé à Jeumont. Il relève le défi et mène à bien la remise à flot de l'usine, dont son oncle malade s'était tenu éloigné



Portrait de Georges Despret à sa table de travail, 1909. Album de photographies des Compagnies Réunies des Glaces et Verres Spéciaux du Nord de la France, 1909. Don Mme André Delloye. Collection département verre / Musée des arts décoratifs. © AL Carré.

plusieurs mois. Il s'intéresse de près à l'usine, travaillant au feu pendant ses deux premières années pour comprendre tous les

postes. Il introduit en 1895, la production des verres spéciaux puis celle du verre armé et des procédés Sievert enfin celle du

verre de couleur pour vitraux. Il engage la mécanisation du douci-poli de la glacerie, s'intéresse à la question de la recuisson et soutiendra bientôt les essais de verre à vitre étiré mécanique de Fourcault, son ancien condisciple de l'école des Mines de Liège.

Dans le domaine très cartellisé de l'industrie de la glace, Georges Despret se fait remarquer par ses qualités d'habile négociateur, et lorsqu'en 1908 les trois sociétés à capitaux belges : Jeumont, Recquignies<sup>1</sup>, et la nouvelle usine de Boussois – troisième entreprise créée sur ce territoire sambrien – fusionnent, il en devient le directeur gérant. Face à Saint-Gobain il a porté le quota des ventes à 42 % de la production nationale et emporté le droit d'exporter. Un bel album illustré commémore les 25 ans de la création de la glacerie de Jeumont et permet de mesurer l'ampleur de cette réussite<sup>2</sup>.

### Production artistique

Comment expliquer la démarche de ce chef d'entreprise de 38 ans qui présente à la fin de l'exposition de 1900 ses premières pâtes de verre ? En l'absence d'archives privées, les seules sources disponibles pour retracer cette courte carrière artistique, commencée au début



Vue générale de l'usine de Boussois, 1909. Album de photographies des Compagnies Réunies des Glaces et Verres Spéciaux du Nord de la France, 1909. Don Mme André Delloye. Collection département verre / Musée des arts décoratifs © AL Carré.

du XX<sup>e</sup> siècle et interrompue dès 1914 par le premier conflit mondial, sont les catalogues des salons, rapports des expositions internationales et universelles, quelques mentions aux archives nationales et quelques pièces dans les collections nationales.

Si les goûts et les pratiques artistiques de Georges Despret nous sont totalement inconnus, il faut préciser que la technique qu'il va mettre au point et utiliser est tout à fait propice aux collaborations artistiques. En effet, la pâte de verre impose le recours à un modèle qui permet

précisément une collaboration entre artiste plasticien et verrier, ce dernier se réservant la composition du verre coloré broyé et les problèmes de fusion. Ainsi faut-il imaginer un collaborateur modelant les coupes, les pièces en forme ; puis un ouvrier tirant des plâtres et mettant en forme le moule en terre réfractaire dans lequel sera cuite la pièce. Cette technique permet aussi la reproduction de modèles connus, par surmoulage.

On connaît deux autres techniques utilisées par Despret : les émaux, dont on ne

1 La glacerie de Recquignies est créée en 1859 par l'établissement belge de Saint-Marie d'Oignies pour les mêmes raison.

2 Cet album est conservé au Centre du Verre, au Musée des arts décoratifs à Paris. Il a été donné par la fille de Georges Despret en 1983.



L. Gérard. Notice sur les émaux de Jeumont, Maubeuge, 1896. Fonds catalogues anciens du Centre de Documentation du Musée des arts et métiers. © Al Carré.



Tirages en plâtre avant réalisation d'un moule de pâte de verre. Album de photographies des Compagnies Réunies des Glaces et Verres Spéciaux du Nord de la France, 1909, Don Mme André Delloye. Collection département Verre/Musée des Arts Décoratifs. © Al Carré.

conserve à ce jour aucune trace et les « verreries artistiques ». Ces dernières sont des pièces soufflées sur lesquelles des projections d'oxydes et de nitrate d'argent forment des cristallisations imitant le grès ; là encore une collaboration est indispensable, avec recours à un souffleur et à des moules métalliques selon la forme souhaitée.

### Premiers essais, premiers collaborateurs

Bien que le manque d'archives nous réduise à conjecturer sur

les liens qui les unissent, Georges Despret ne manque pas de citer ses principaux collaborateurs : Charles Toché Marguerite de Glori, Georges Nicolet, Yvonne Serruys.

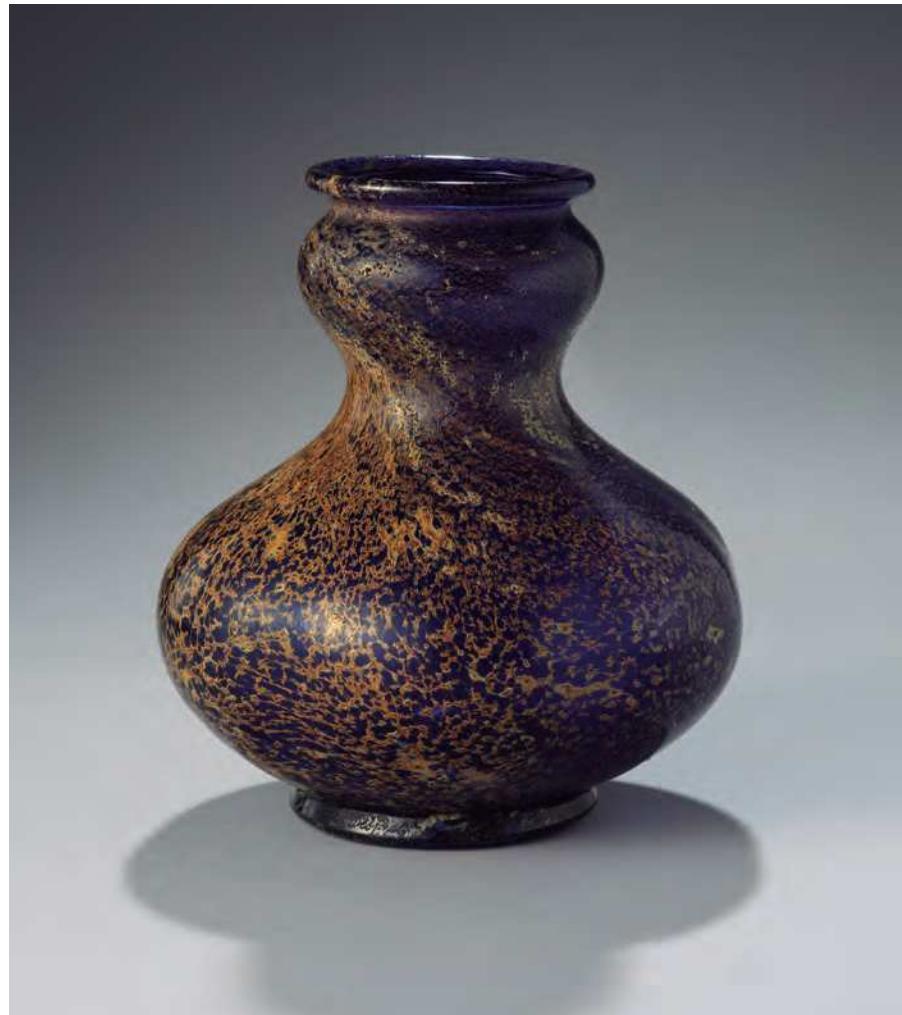
En 1899, Georges Despret qui se présente comme élève de Charles Toché, envoie au salon des artistes français un poisson en émail qu'il faut sans doute rapprocher des émaux signés Marguerite de Glori illustrés dans l'album de 1909. Cette dernière, élève de Charles Toché elle aussi, expose aux salons entre 1899 et 1904, des

éventails et des aquarelles. Elle ne figure dans aucun dictionnaire d'artistes et les renseignements la concernant sont extrêmement minces, pourtant cette jeune femme est sans doute la clé de l'engagement de Georges Despret dans cette aventure artistique. Elle est appelée à jouer un grand rôle dans sa vie car c'est elle qu'il épousera en 1920 après s'être séparé de sa première femme. Quant à Toché<sup>3</sup>, c'est un peintre décoratif, auteur de fresques et d'un tableau en émail « la Coulée des Glaces à Jeumont ».

<sup>3</sup> Charles Toché (1851-1916). Peintre orientaliste, auteur des fresques de la galerie de Chenonceaux, réalise une fresque sur l'histoire du travail à l'Exposition Universelle de 1889.

*A Gand en 1913,  
Georges Despret  
est qualifié  
d'exposant de  
pâtes de verre  
artistiques*

Georges Despret expose aux salons de la Société nationale des Beaux-Arts de 1901 à 1906, avec le concours de Georges Nicolet, personnage mystérieux, contributeur de revues artistiques<sup>4</sup>. En faisant une lecture attentive des catalogues, on constate que les envois baissent d'année en année, passant de 51 pièces en 1901 à 7 bols et coupes en 1906. Ces envois sont assez semblables d'une année sur l'autre, des coupes, vases et bols en pâte de verre translucide. En 1902, la participation de Despret compte deux numéros au catalogue et distingue un masque égyptien en pâte de verre polychrome, identifié aujourd'hui comme un portrait de Cléo de Mérode. Ce masque est sans doute une des pièces les plus célèbres de la



Vase en verre soufflé, avec projection d'émaux, inv. 2017.2.3. Don Barlach Heuer. © Musée du verre, Conches / Paul Louis.

production de Georges Despret, dont au moins trois exemplaires existent aujourd'hui.

Les envois au salon du Champ de Mars cessent après 1906, année

qui marque vraisemblablement la fin de la collaboration avec Georges Nicolet et les débuts de celle d'avec Yvonne Serruys. Celle-ci<sup>5</sup> est née à Menin (à la frontière franco-belge) en 1874,

<sup>4</sup> Nicolet est membre du comité de rédaction de l'éphémère revue illustrée *L'art dans les deux mondes* où il tient, sur 22 des 34 numéros publiés, en 1891 une chronique historique sur l'art de la céramique, proposant de « donner aux collectionneurs des indications claires, précises et complètes pour former une collection »

<sup>5</sup> Elle débute la peinture avec le peintre luministe Emile Claus, un ami de la famille puis se tourne vers la sculpture qu'elle étudie avec Egide Rombaux à Bruxelles. Dès 1897, elle expose ses premières toiles à Paris à la Société nationale des Beaux-Arts. Elle connaît un certain succès et reçoit des commandes en Belgique et en France. Elle meurt en 1953 à Paris en léguant

dans une famille d'industriels du textile qui rappelle le milieu des Despret. Installée à Paris avant 1906, elle fréquente grâce à son frère l'économiste Daniel Serruys, les milieux politiques et rencontre sans doute ainsi Marguerite de Glori<sup>6</sup>, nièce du sénateur François-Eugène Deloncle.

C'est sans conteste la plus douée des collaborateurs de Despret. Elle signe les pièces d'un monogramme formé par deux lettres YS entrelacées. Leur collaboration est matérialisée dans un unique envoi au Salon d'Automne de 1906 où Georges Despret expose « *10 coupes et vases en verrerie* ». Yvonne Serruys expose en son nom, des sculptures et des verreries artistiques, c'est-à-dire les verres soufflés moulés avec projection de nitrate d'argent, pour lesquels Georges Despret est cité comme collaborateur !

Les Compagnies réunies des glaces et verres spéciaux du Nord participent aux différents expositions industrielles jusqu'en 1914. Georges Despret expose souvent en son nom propre, une petite vitrine contenant ses réalisations en pâte de verre, en 1904 à l'exposition internationale de Saint-Louis aux

Etats-Unis, à Liège, en 1905 ou à Milan en 1906 lors de l'exposition internationale.

En 1910 lors de l'exposition universelle et internationale de Bruxelles, le rapport reproduit deux photos de pâtes de verre: le masque de Cléo de Mérode (sous le nom de masque antique) et une série de petites rondes-bosses genre Tanagra ainsi qu'un buste de satyre et une coupe aux grappes de raisins, dûes à Yvonne Serruys. En 1911, à Turin, il est récompensé d'un grand prix à titre personnel. A Gand en 1913, Georges Despret est qualifié d'exposant de pâtes de verre artistiques.

### Diffusion et réception des pâtes de verre

Cependant il est bien difficile d'évaluer l'ampleur de la production artistique de Georges Despret. La pâte de verre est une technique exigeante, toutes les pièces fabriquées sont loin d'être réussies et leurs effets de matière contrôlés. S'il est vraisemblable que l'entreprise mettait facilement à sa portée des moyens matériels : matières premières, broyeur, four, personnels, il est probable qu'il n'ait eu que peu de temps à consacrer à cette recherche. Tout

ceci plaide donc pour une production limitée. Toutefois le livre hommage de 1909, illustre un véritable musée des pâtes de verre et des verreries artistiques établit à la suite du musée commercial de la glacerie de Jeumont.

Les institutions publiques se sont très tôt intéressées aux pâtes de verre de Jeumont, le Musée des arts décoratifs achète plusieurs pièces entre 1900<sup>7</sup> et 1902. En 1907, le Conservatoire des arts et métiers achète pour ses galeries de céramique et verrerie auprès de la maison Rouard, sept pièces : quatre vases d'art soufflé (les verreries artistiques signées Yvonne Serruys) et trois pâtes de verre<sup>8</sup>.



Baguier en pâte de verre, inv. 14037, 1906. © Musée des arts et métiers-CNAM/Pascal Faligot.

son fonds d'atelier à sa ville natale. Eugène De Seyn. *Dictionnaire biographique des sciences, des lettres et des arts en Belgique*. Bruxelles, éditions de l'avenir, 1936, tome 2, p. 912.

<sup>6</sup> Au Salon d'Automne de 1906, elle expose un « buste de Melle de G » où il n'est pas difficile de reconnaître Marguerite de Glori.

<sup>7</sup> Il s'agit du masque, portant le n° d'inventaire 9375 et des bols et baguiers, inv. 9649, 9650, 9651, 9652 et 9653. Il s'agit des n° d'inv. 10297 et 10298. Ces achats seront complétés en 1953 par un don de Mme Despret.

<sup>8</sup> Entrés dans les collections sous les n° d'inv. : 14036 à 14042.

Enfin en 1912, Georges Despret fait don au musée Galliera de soixante pièces qui sont aujourd'hui inscrites à l'inventaire du musée du Petit-Palais.

La fortune critique de son œuvre est assez confidentielle, peu d'articles lui ont été consacrés<sup>9</sup>. Les commentaires des salons de 1901 et surtout de 1902<sup>10</sup> remarquent surtout le masque de Cléo de Mérode, « *il semble que le sang coule sous la peau, que la matière s'anime, que l'épiderme sous le doigt, va provoquer de la chaleur : c'est de l'art oublié, perdu, qui ressuscite soudain, avec quelle mystérieuse séduction d'aspect !* »<sup>11</sup>.

### Une aventure inachevée ?

Il est difficile de qualifier cette production, recherche personnelle, aventure artistique bien distincte de la production de son usine ? La réponse est assez ambiguë, même s'il est bien avéré qu'il a distingué cette production de celle de son entreprise - il reçoit d'ailleurs des récompenses à titre personnel, il n'est pas exclu qu'il ait recherché une



Coupe en pâte de verre, inv. 14038, 1906. © Musée des arts et métiers-CNAM/Pascal Falligot.

production industrielle, comme pour les émaux artistiques, en effet, dès 1913, les compagnies réunies des glaces et verres spéciaux produisent des tesselles de verre pour revêtement.

Dès le début de la première guerre mondiale, Jeumont est occupé et le front se stabilise, Georges Despret choisit de s'installer à Paris. Privé de ses moyens d'expérimentation et de son usine, il va vivre une autre carrière, au service de la mobilisation de guerre, s'intéresser à l'industrie des colorants et aux affaires coloniales avant de revenir à la glace lorsque sera venu le temps de la reconstruction.

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FRÉDÉRIC HAMAIDE (dir). De glace et de verre, deux siècles de verre plat franco-belge (1828-2028). Catalogue de l'exposition présentée à l'atelier musée du verre de Trélon du 8 juin au 21 octobre 2007. Fournies, Ecomusée de l'Avesnois, 2007

JEAN-LUC OLIVIÉ « Jalon pour une histoire des pâtes de verre » *Revue de la céramique et du verre*, 1982. p. 8-13.

<sup>9</sup> Seuls deux articles monographiques sont publiés du vivant de Despret, l'un par Raymond Escholier, l'autre par Gustave Kahn. L'un et l'autre insistent sur la qualité de matière des pièces. Escholier écrit ainsi : « *ces coupelles et ces patères qui semblent plutôt avoir été taillées au c'ur de l'onyx ou de la cornaline que moulées dans la pâte silicatique [...]* ».

<sup>10</sup> Voir *l'Architecture*, n°19, 11 mai 1901, p.160 ; Gustave Kahn « les objets d'art aux salons » *Art et Décoration*, Juil. Déc. 1902, p.24-32 ; Emile Sedeyn « les arts décoratifs aux salons de 1902 » *L'Art décoratif*, juin 1902, p. 110.

<sup>11</sup> Roger Miles s'exprimant sur le salon de la société nationale des Beaux-Arts de 1902, propos repris dans Jules Henrivaux, *La verrerie au XXe siècle*. Paris, 1903, p. 99.

# The history and highlights of the glass collection in the **State Pushkin Museum of Fine Arts, Moscow, Russian Federation**

**Oxana Lopatina.** State Pushkin Museum of fine arts, Moscow

In the very beginning of my article, I would like to thank the International Committee for Museums and Collections of Glass for the chance to give a report about the glass collection of the State Pushkin Museum of Fine Arts (Moscow, Russian Federation) during the annual meeting 2017 in Sars-Poterie/Norther France and Belgium. A well-organized colloquium has given me the opportunity to look at the collection from a different angle and a better understanding of its value and originality.

My article represents the glass collection of the State Pushkin Museum of Fine Arts (Moscow, Russian Federation). I will discuss its formation and some highlights that make this collection unique in Russia.



The State Pushkin Museum of Fine Arts. Moscow, Russian Federation (photo 2016 by Olga Melekeszeva), 1898 - 1912. Architect – Roman Klein (1858 - 1924). © The State Pushkin Museum of Fine Arts, Moscow.

The State Pushkin Museum of Fine Arts is considered the largest collection of west European art in Russia after the State Hermitage Museum in

Saint-Petersburg. The collection includes masterpieces of Old Dutch, French, and Italian paintings and sculptures. The museum is world known due to



The founders and Maecenas of the museum: Ivan Zvetaev (1847 - 1913), Jury Netchaev-Maltsov (1834 - 1913) before the Museum of Fine Arts in 1913. © The State Pushkin Museum of Fine Arts, Moscow.



The interior of the hall for the Renaissance and middle age art. The State Pushkin Museum of Fine Arts (2016). © The State Pushkin Museum of Fine Arts, Moscow.

its valuable collection of French impressionism and post-impressionism art, collected by the Russian industrialists and mecenass Sergei Shukin and Ivan Morozov.

The museum was established during the reign of Alexander III and opened to the public in 1912 during the reign of the last Russian Emperor Nicholas II. The idea and initiative of its foundation belongs to the prominent Russian scholar Iwan Zwetaev – archaeologist, antique philologist, art historian, and the father of famous Russian poet Marina Zwetaeva.

Alexander III goal in creating the institution was to create a special education museum for the

Moscow University, a museum that could educate people in archeology and antiques, including the art of ancient world, as well as Middle Ages and Renaissance.

Originally, the museum was conceived to be a special educational institution for the Moscow University, but it grew into the largest museum of the west European art in Russia after the October Revolution of 1917. According to the orders from the new government, all private art collections were nationalized and converted from private into the state ownership.

From the beginning of the museum's existence, the founder and its first directors considered

the museum as an art gallery, without any thought for decorative arts. They concentrated all their efforts on preserving and acquiring pieces of west European old paintings and sculptures.

The acquisition of glass items was unintentional and accidentally happened without an outline plan or in any context. Glass objects such as mosaics and stained glass became a part of painting's department; vessels entered decorative arts department.

During the 20<sup>th</sup> century the museum glass collection hidden among the treasures of the picture gallery and it was not exhibited and studied well in all



Three mosaic scenes from the life of St. Mark. Salviati and Co. Venice, Italy, 1870<sup>th</sup> (copied from the vault of San Zeno Capella, Saint Mark Cathedral in Venice). © The State Pushkin Museum of Fine Arts, Moscow.

its beauty and significance. The collection was scattered thought the museum and not known to the public as well to the scholars.

The museum's glass collection includes glass from the sixteenth till the end of the twentieth centuries. It is primarily a collection of the historic glass. Its development reflects all the cultural and political collisions of 20<sup>th</sup> century Russia.

The glass collection was started by one of the most important museum's Maecenas – Yury Nechaev-Maltsov, who belonged to a family of industrial magnates and was the owner of one of the greatest glass factories in the Russian Empire, dating back to

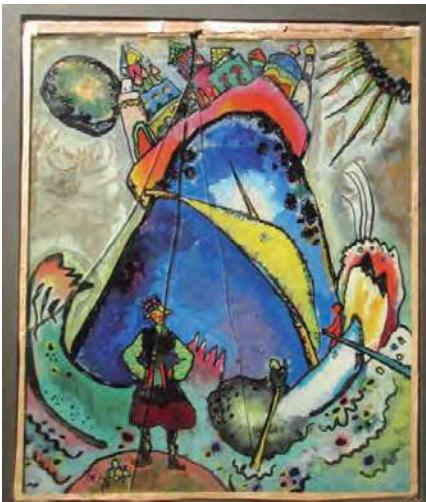
the middle of the eighteenth century and still in existence. They were located in Gus Hrustalny near Vladimir town and in the village Dyatkovo, near Bryansk town. The factory produced the glass for domestic use and the artistic objects in all styles. The products of Maltzov's glass factories are considered some of the best Russian glass art and extremely desirable collectible objects. Yury Netchaev-Maltsov made a major contribution to the museum to enable it to open. He paid two-thirds of the cost of the building and also sponsored a majority of the plaster casts manufactured after well-known masterpieces of west European sculptures dating to the Middle Ages and

Renaissance in the Louvre collection.

The museum's first glass acquisition is connected to him. It is a monumental mosaics executed in the byzantine technique by the famous Venetian glass firm Salviati and Co. during the second-half of the nineteenth century. The mosaics is related to the imposing restoration process of Venetian Saint Mark Cathedral initiated by Italian architect Giovanni Batista Meduna (1800 - 1886). The original mosaics of Saint Mark Cathedral, located on the vault of the Cardinal Batista Zeno's "capella" in St. Mark Cathedral in Venice, c.1260 - 1270, were identified as rapidly destroying and in need of replacement.

Copies were executed by Salviati, in collaboration with Antonio Paoletti (1834 - 1887) who was responsible for the sketches, and "il pittore ornatista" Germano Prosdocimi who was responsible for the decorative parts of the compositions. After the mosaics were finished they were exhibited, receiving negative reviews from the public and art critics. British art historian and critic John Ruskin opposed Salviati copies and the mosaics were never installed.

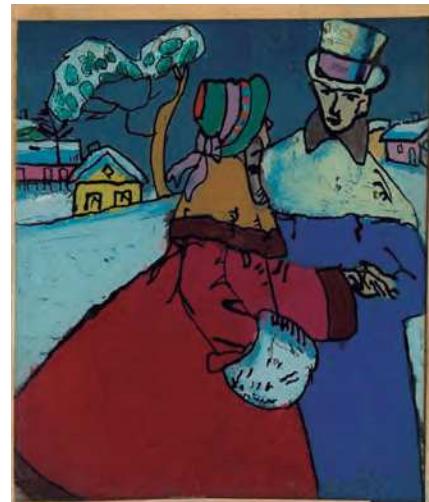
Pietro Saccardo (1830 - 1903), Venetian architect, who was responsible for the conservation of original mosaics in San Marco Cathedral, c. 1887 - 1902, recommended selling the



Accordionist player. Wassily Kandinsky (1866 - 1944), 1917 - 1920. Reverse painting on glass (glass, oil). © The State Pushkin Museum of Fine Arts, Moscow.



Young woman with a pink belt. Nina Kandinsky (1899 - 1980), 1917 - 1920. Reverse painting on glass (glass, oil). © The State Pushkin Museum of Fine Arts, Moscow



The promenade. Nina Kandinsky (1899 - 1980), 1917 - 1920. Reverse painting on glass (glass, oil). © The State Pushkin Museum of Fine Arts, Moscow.

reproduction mosaics or adapts them to another sacred building. On March 2, 1888 Italy's Ministry of the Public Education started to search for a customer for the basilica's expensive and high-quality copies. Only in 1898 through mediation by Ferdinando Ongania (1842-1911), a prominent Venetian publisher and bookseller best known for the published work on Saint Mark Cathedral, that the Puskin Museum received the mosaics. It was the museum's first acquisition and an incredibly successful beginning. The mosaics could educate the Russian public about the byzantine mosaic technique and the style of early Renaissance Christian images.

The mosaics were installed on the first floor of the museum in

the hall exhibiting Medieval and early renaissance copies.

For a long time, the Salviati mosaics remained the only art associated with glass in the museum.

During the first decade after the October Revolution, the museum was enriched with a unique and very valuable collection of reverse glass paintings (Hinterglasmalerei) and Renaissance glass panels, which came from private collectors. Viewed as a type of painting, they were taken into the museum collection which had been developed as a picture gallery.

Collection of eight very important reverse glass paintings and application on glass is connected with the name of famous artist,

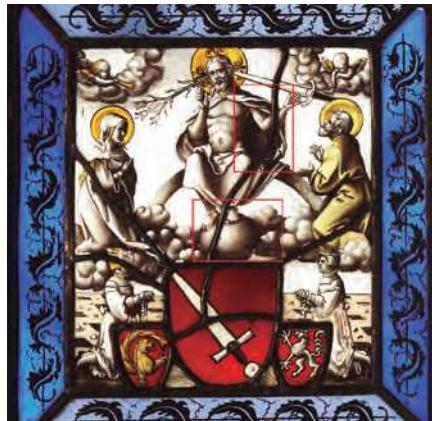
abstractionist, one of the founders of "Blau Reiter" and theorist of art - Vassily Kandinsky (1866 - 1944) and his young wife Nina Kandinsky (1899 - 1980).

Reverse paintings was a special part of the artistic heritage of German expressionists and abstractionists. Wassily Kandinsky was introduced to this technic first in Germany with some of his students, painter and beloved Gabriela Münter, Paul Klee, Franz Marc, and some others. Kandinsky had painted about thirty reverse glass works, which he called "bagatelles". This is very famous and high esteemed part of his creative activity.

Most reverse paintings belonging to the museum relate to a special



Three idols. Nina Kandinsky (1899 - 1980), 1917 – 1920. Reverse painting on glass (glass, tempera, foil). © The State Pushkin Museum of Fine Arts, Moscow.



Stained glass panel. The Last Judgment with Imhoff, Scheurl von Defersdorf and Kress zu Kressenstein coat of arms. Germany, Nuremberg, workshop of Augustin Hirschvogel (1503 - 1553), 1530<sup>th</sup> Collection of Dmitry Shukin (1855 - 1932). © The State Pushkin Museum of Fine Arts, Moscow.



Heraldic stained glass panel. Switzerland/Southern Germany, Bartholomaeus Holl, 1597 (glass, enamel painting) Collection of Dmitry Shukin (1855 - 1932). © The State Pushkin Museum of Fine Arts, Moscow.

occasion. They concern to the Moscow period of the artist's oeuvre (1915 - 1921) and develop a lyrical theme in his private life. The glass works were created under the special circumstances. Two of the eight reverse glass panels have a monogram of Vassily Kandinsky himself and the other six without monograms are attributed to his young wife Nina Andreevskaya who was not a painter.

These small-scale, reverse-glass paintings depict the Russian fairy tales, primitive motifs, portraits of Nina, and scenes of a newly married couple. It is executed using intricate lines, colors, and forms in an ironic and decorative manner. These works were not intended for public display. These

works are associated with the family, joint activity done by a married couple, where young Nina, who was not an artist at all, tried to be a painter under the supervision of the great master. This set of works is considered to be a very special among Kandinsky reverse painting oeuvres. They were exhibited for a first time in 2017 during the celebration of Kandinsky's anniversary.

The museum collection of west European stained glass panels is also a unique for the museums in Russia. It is the second largest stained glass collection in Russia after the Hermitage Museum (Saint Petersburg). There are German, Swiss, and Dutch stained glass panels dating to the

sixteenth and seventeenth centuries. This rare collection has never been exhibited in the museum during the twentieth century due to its poor condition and the museum's inability to restore it. Last year the museum initiated an important research and conservation project in partnership with Corpus Vitrearum (Freiburg) and Vitrocentre Museum (Romont). (<http://www.museumconservation.ru/data/specprojects/stainedglass/index.html>)

We are proud to be able to find several glass panels by famous Nuremberg stained glass artist Augustin Hirschvogel, created in the 1530<sup>th</sup> and commissioned by representatives of famous Nuremberg patrician families



Wooden crates. Exhibition “The Conservators. War and peace in the museum. 1941 - 1945” which was held in the museum from 30<sup>th</sup> of April till 21 of June 2015. © The State Pushkin Museum of Fine Arts, Moscow.

– Imhoff, Kress zu Kressenstein, and Scheurl von Defensdorf.

### The core of the stained glass collection

Augustin Hirschvogel's works and artistic Dutch and Swiss panels - came from the collection of the North Renaissance art assembled by a famous Moscow collector, Dmitry Shukin (1855 - 1932). His collection of old west European paintings belonged to one of the most significant art collections in Russia and was nationalized after the October Revolution of 1917.

Currently, the museum is preparing series of exhibitions that will introduce the public and researches to the museum's stained glass collection in a different context. The approach

will show the connections between German and Dutch stained glass panels, graphic art of the sixteenth century, Swiss Wappenscheibe, and heraldry art on glass and paper.

Many glass items and entire glass collections that were included in the museum's nationalized art collections were often redirected to the specially created museum of ceramics and glass in the Kuskovo estate that was organized in the 1930 in Moscow. Such a way the museum had lost many excellent items.

Before the beginning of the Second World War (1941 - 1945) the glass collection consisted almost exclusively of paintings on glass and mosaics.

After the victory over the fascism and the occupation of Germany by Soviet Army, the State Pushkin Museum of Fine Arts became the main place that according to order of the Soviet Government had to receive the trophy brigades, which in the implementation of compensatory restitution (that is, as compensation for cultural property destroyed or plundered on the Soviet territory by the German occupiers) were exported to the territory of the Soviet Union. The similar activity was held also by the American trophy brigades. The outstanding masterpieces of west European art from the German collections found their way to the State Pushkin Museum of Fine Arts in Moscow. There was a great deal of glass and porcelain objects.

The receipt of these items was documented by the museum stuff immediately. Among collaborators who described the new items were the names of two outstanding Russian specialists, experts in glass, porcelain, and especially ceramics – Boris Shelkovnikov (1897 - 1974) and Sergei Troynizky (1882 - 1948). They belonged to the Saint Petersburg school of art expertise and had extensive experience working with the Hermitage collection of glass and porcelain. We have not any photos or other images of the “Beute” (German) glass items in the museum archives. These items have never been exhibited, unlike the paintings from Gemäldegalerie Alte Meister (Dresden) that were shown in an exhibition held in May of 1955. The only information that can help identify these glass items are very brief but informative descriptions made by Shelkovnikov and Troynizky. Based on their inscriptions we can identified a big number of German enamel glass vessels of the seventeenth century and a Polish table glass vessel from the eighteenth to nineteenth centuries with engraved coat of arms. This was very precisely defined by Sergei Troynizky, who was a prominent heraldist.

Even before Iosif Stalin’s death in 1953, brining great changes to the Soviet society and



Fedor and Ekaterina Lemkul at home interior with glass vessels from their collection in 1993. © The State Pushkin Museum of Fine Arts, Moscow.

political system, and the country’s desire to reduce ties with its Europe neighbors, the Soviet Government decided to return most of Germany’s art in 1949. During the second half of the 1950s all the glass objects were return to the German museums. And the only trace left of their presence in the museum, except archive materials, are the wooden boxes with black inscription in Russian language “Glass” (“Стекло”), used to transport the items from Germany to Moscow. For the first time, these boxes were included in the exhibition “The Conservators. War and peace in the museum. 1941 - 1945,” held in the museum from April 30<sup>th</sup> to June 21st 2015 to commemorate the 70<sup>th</sup> anniversary of the end of the Second World War.

However, there are missing glasses taken from German museums and from private collections. Throughout the 20<sup>th</sup> century access to the archives were restricted, even the museum researches could not access to these materials. During the last few years the situation has changed and now we are able to utilize the archives, gaining a better understanding about the glass history, what objects were victims of war. You can find more information about this on internet pages: <http://www.lostart.ru> and <http://www.lostart.de>.

The last important episode reflecting the glass collection of the State Pushkin Museum of Fine Arts in Moscow is the acquisition of a unique private collection of glass. It is considered one of the best collections assembled during the 20<sup>th</sup> century in Russia by Lemkul Family. They have showed incredible generosity by donating the collection in 1995 to the museum. The collection contains of some antique, but mostly west European and Russian vessels dating to the seventeenth through nineteenth centuries. Numbering about 300 pieces, this is a very special phenomena in the history of collecting art.

Fedor (1914 - 1995) and Ekaterina (1918 - 1996) Lemkul belonged to the artistic circle and came from the old families

## *Fedor and Ekaterina Lemkul collected a wonderful circle of glass items*

interested in art collecting. Fedor Lemkul was a painter and book illustrator, focusing on children's books. He liked to depict glass objects from his collection in his illustrations. For example, he often depicted an opal glass vessel with a big cup and figured stem produced by Salviati and Co in the end of the 19<sup>th</sup> century from his collection. His wife Ekaterina Lemkul became a fine connoisseur of glass and also restored the items herself.

English glass vessels of the last-quarter of the eighteenth century, wine glass service related to the earliest Emil Galle's oeuvre. It is made at the time when the great maestro art nouveau worked in the traditions of the old Bohemian glass.

Considering all the value and beauty of the Western European



Green glass shtof with enamel painted cranberries. Russian folk glass. Second half of the 18<sup>th</sup> century. Lemkul's collection. © The State Pushkin Museum of Fine Arts, Moscow.

part of the collection for us of particular importance is the part representing the Russian art glass. Among these glass objects we can find first class glass vessels of noble forms and superb Baroque – style engraving produced by important Russian factories – Saint Petersburg and Yamburg glass factories. The so-called "folk glass," with its polychrome clumsy paintings, is perceived in bright contrast against the background of these above-mentioned elegant glasses.

Remarkable is the fact that this brilliant and very expensive collection was gathered by two simple soviet people, who did not have a lot of money. Fedor and Ekaterina Lemkul were not rich, they lived they life according to standard Soviet earnings, but collected a

wonderful circle of glass items which admired the glass specialists and was a desired contribution for the museum.

After Iosif Stalin death the antique market in Russia began to develop. During the Stalin period to collect or to have an art collection was forbidden, the collector could be repressed easily. Antique glass, like other objects belonged earlier to the noble families or representatives of intelligentsia (which was emigrated after the Revolution or repressed by Stalin in the 1930s) or their former servants, appeared on the market. Often these items did not have any market value. They were simply exchanged for clothing or household items. During all the twentieth century, the foreign-made art never came to Russia. The glass collection of Lemkuls was formed from the fragments of the former Russian Empire, specifically from destroyed private collections and interiors of the rich and nobility. That is why Lemkul's collection is so much important for the museum and our society.

The glass collection of the State Pushkin museum in Moscow is not as big and famous such as glass collection of Historical museum, Kremlin Museum, or the Glass and Ceramics Museum in Kuskovo estate in Moscow, but it has unique history.

# Le Musée du Verre de Charleroi: une histoire, un musée, une collection

**Catherine Thomas,**  
Musée du Verre  
de Charleroi



Bâtiments de l'ancien Musée du Verre à Charleroi (Collection iconographique, Musée du Verre de Charleroi).

Le Musée du Verre de Charleroi présente une spécificité toute particulière en Wallonie. En effet, il est le lieu de rencontre entre le passé et l'avenir de la matière verre mais aussi la mémoire vivante de l'histoire de son industrie en Wallonie, qui est extrêmement riche et fait partie intégrante de la construction de l'identité de notre région. Préserver cette région mais aussi la valoriser participent à la mission essentielle de notre institution.

## Brève histoire du verre à Charleroi

Dès le XVI<sup>ème</sup> siècle, la présence de houille dans les environs immédiats de la future citadelle de Charleroi encourage les maîtres-verriers, en recherche constante de combustibles, à rejoindre cette région pour y

installer et y développer leurs activités. À cette époque, ces artisans ne s'intéressent que moyennement à la production du verre à vitres. Il a fallu attendre le milieu du XVIII<sup>ème</sup> siècle et l'importation de la technique du soufflage au canon par des verriers venus de la Sarre (Allemagne) pour voir cette activité prendre une ampleur considérable et devenir finalement une spécialité de la région de Charleroi. Après la déclaration d'indépendance de la Belgique en 1830, l'industrie du verre à vitres connaît un formidable développement et emploie à la fin du XIX<sup>ème</sup> siècle plus de 9000 personnes. Et, jusqu'à la Première Guerre mondiale, Charleroi inonde le marché international de verre plat. En 1902, Émile Fourcault et Émile Gobbe mettent au point l'étireuse mécanique de verre plat, qui va révolutionner la

production du verre à vitres dans la région : elle n'est plus le fruit d'un savoir-faire mais d'une machine, rétrogradant le verrier à l'état d'ouvrier. Avec le développement rapide de la mécanisation et la concurrence de plus en plus rude de l'étranger, des verreries périclitent mais d'autres s'allient pour former deux grands groupes de fabricants de verre plat « UNIVERBEL » et « GLAVER ». En 1961, ces deux sociétés fusionnent pour donner naissance à Glaverbel. La mondialisation ne s'arrête pas là et finalement, Glaverbel intègre AGC-Glass, toujours présent sur le marché mondial aujourd'hui.

### Une mémoire à sauvegarder, un matériau à valoriser !

De cette fabuleuse épopée industrielle, il fallait conserver la trace. Après la Seconde Guerre

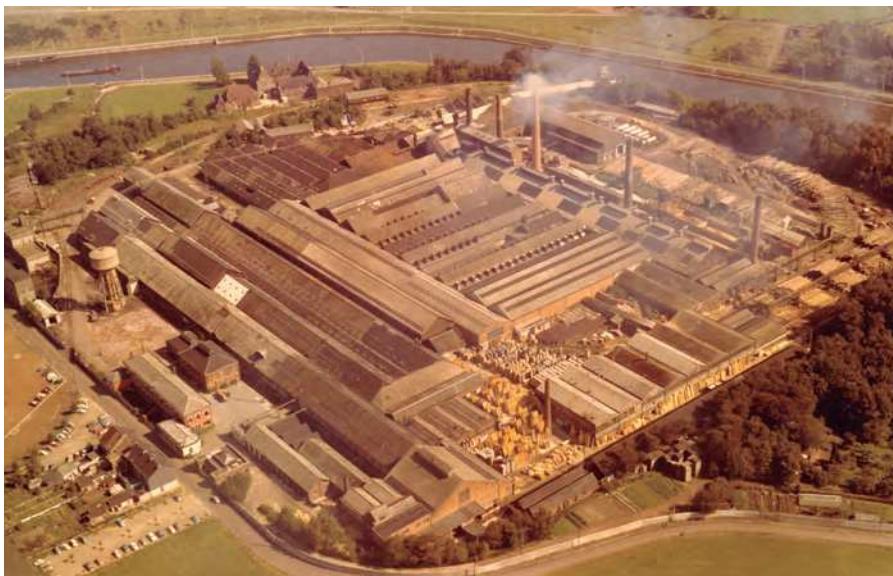
mondiale, l'industrie belge du verre, confrontée à des difficultés économiques, se trouvait dans l'impossibilité financière d'investir dans les indispensables travaux de recherches scientifiques, nécessaires pour le développement et l'innovation de ce secteur industriel.

L'Association belge « pour favoriser l'étude des verres et composés siliceux » lance alors le projet de créer l'Institut national du Verre, qui se chargerait des travaux de recherches et qui communiquerait ses résultats aux industries qu'il compterait parmi ses membres. À la même époque, le maire de Charleroi, Joseph Tirou, a l'idée d'ériger à Charleroi un Musée du Verre. Mais les locaux et les moyens manquent et des pourparlers sont alors entamés avec l'État pour réaliser ce double projet. Ils aboutissent le 27 mars 1950 à la signature d'une convention concernant la construction à charge de l'État d'un bâtiment qui abriterait l'Institut national du Verre et le Musée du Verre, sur un terrain encore à déterminer de Charleroi. Ce n'est qu'en 1959 que le choix se portait définitivement sur la Plaine des manœuvres pour la construction du bâtiment. Le projet était confié aux architectes Simon de Brigode et Jacques Depelsenaire.

Le 11 décembre 1961, une convention entre la Ville de Charleroi, Glaverbel et l'Institut national du verre décidait que la



Souffleurs de canons, Verreries de Jumet, Belgique (Collection iconographique, Musée du Verre de Charleroi).



Site de Glaverbel, Houdeng, Belgique (Collection iconographique, Musée du Verre de Charleroi).

gestion du Musée du Verre relèverait d'une commission mixte Ville/ Fédération des industries du verre. Le gardiennage et l'entretien des futurs locaux de l'Institut ainsi que l'équipement et l'exploitation du Musée, consacré à la technologie du verre, sont confiés aux bons soins de la Ville de Charleroi.

Celle-ci décide alors d'acquérir la collection de Raymond Chambon sur proposition de ce dernier. En effet, collectionneur passionné par l'histoire du verre avait rassemblé une collection remarquable de pièces et d'archives, qui illustraient les progrès réalisés au cours des siècles dans l'élaboration de la matière, des techniques de façonnage et de décoration du verre et la mémoire de la verrerie en Belgique. Des tractations débutent dès 1963 entre les

autorités municipales et le collectionneur. En 1964, il propose sa collection de pièces et de documents d'archives pour la somme de 3.500.000 francs belges. L'archéologue Waldemar Haberey, directeur du Rheinischen Landesmuseum de Bonn est sollicité pour évaluer la collection et c'est sur base de ses conclusions, favorables à l'acquisition, que les autorités communales décident l'achat de la collection. Finalement, pour une raison qu'on ignore encore, la Ville ne se décidera que pour la collection de pièces, au nombre de 1082. Les archives et la bibliothèque ont quant à elles été acquises par le Corning Museum bien des années plus tard.

L'Institut national du Verre investit ses nouveaux locaux en 1966. L'ouverture du Musée du

Verre se fait attendre. Pour palier ce manque, on organise en 1969 une exposition pour commémorer les 300 ans de la lettre d'octroi de Louis XIV à Jean de Condé pour l'installation de la première verrerie à Charleroi.

Le Musée du Verre est finalement inauguré le 25 juin 1973, en présence du Prince Albert de Belgique et du Premier ministre de l'époque, Edmond Leburton. Dès le départ, ses missions sont clairement définies:

1/ faire connaître le verre en tant que matériau

2/ rappeler les grandes étapes de l'histoire, de la technique et de la science du verre

3/ situer la part de la Belgique et de Charleroi dans l'expansion de la verrerie dans le monde

La conception et la présentation du Musée ont été saluées par la critique, la scénographie se voulant résolument pédagogique, afin de permettre au plus grand nombre de comprendre la matière verre, à travers la science, les techniques, l'histoire et les courants artistiques. Le Musée du Verre participait alors à la promotion des nouveaux produits verriers par l'intermédiaire de la Fédération des industries du verre. La proximité avec l'Institut national du Verre permettait, par ailleurs, de bénéficier de toutes les avancées techniques et expérimentales. Il a poursuivi ses



Vitrail Art déco, c. 1930, Binche, Belgique. © Vincent Vincke.

missions de valorisation de l'art, des techniques et de l'histoire du verre pendant plus de trente ans dans le centre ville.

Mais en 2002, le couperet tombe. L'État fédéral, propriétaire du bâtiment occupé

par le Musée, désirait mettre fin au bail emphytéotique pour y installer les nouveaux locaux du Palais de justice, celui-ci étant devenu trop exigu.

Pendant cinq ans, le Musée du Verre est resté en boîte jusqu'à

son inauguration en 2007 sur le site du Bois du Cazier à Marcinelle, complétant utilement la mise en valeur des racines et de la mémoire vivante du verre au pays de Charleroi.

Le Musée actuel s'étend sur une superficie de 400 m<sup>2</sup> dans l'ancienne lampisterie du charbonnage du Bois du Cazier dont les architectes du maître d'ouvrage délégué ont su préserver les caractéristiques originelles. Une annexe en verre parachève la construction. Une mezzanine permet de dédoubler la surface afin d'optimaliser la scénographie. Au-delà de la problématique du rapport contenant/contenu, son architecture ouverte sur l'extérieur, associée à une volonté de respect de l'existant, se joue des transparences, de l'éclat du verre et participe à la cohérence d'intégration au site.

Le Musée du Verre, c'est une collection de près de 5200 pièces et l'enrichissement de son patrimoine est une action menée au quotidien, que ce soit au travers les dons, les dépôts, les acquisitions et parfois même des sauvetages !

Depuis son inauguration en 1973, la politique d'acquisition est restée constante. La technique, l'histoire et l'art du verre, sont toujours les trois axes majeurs qui ont présidé à la création des collections du musée. Ainsi, l'équipe

scientifique du Musée du verre met tout en œuvre pour continuer à développer son patrimoine dans cette voie.

L'accroissement des collections se focalise sur plusieurs points. Une nécessaire actualisation est en cours via l'acquisition de créations contemporaines et de témoins de l'innovation technologique du verre. Le circuit de l'exposition permanente est progressivement complété des jalons incontournables de l'histoire du verre. Un travail de collecte de témoignages et d'archives est mené au quotidien pour la sauvegarde de la mémoire verrière de Charleroi et plus largement du « Grand Hainaut », terre de tradition verrière, notamment au travers du projet sur le vitrail dans les espaces privés, lancé en 2012.

### **Quand les collections racontent l'histoire du verre**

Le Musée du Verre a la particularité de présenter ses collections sous un angle original. Une chronologie à rebours invite le public à remonter le temps jusqu'aux premiers soubresauts du verre dans l'histoire humaine.

Grâce aux outils interactifs mis à sa disposition, le visiteur découvre d'abord le verre, corps solide, transparent et fragile, avec ses propriétés physico-chimiques et son histoire dans le pays de Charleroi. À côté d'objets insolites, comme les bousillés, le



Tazza, Venise, fin 16<sup>ème</sup> siècle.  
© IRPA.

public peut aborder cette épopée industrielle, au travers des photographies, des documents iconographiques et de pièces d'archéologie industrielle comme un creuset de glacerie, un four à pot, la débiteuse Fourcault et des canons de verre produits dans le bassin de Charleroi. Fort de ses valeurs, le Musée donne également sa place aux nouvelles technologies développées par les grands groupes verriers, toujours actifs aujourd'hui.

La plupart des mouvements sont représentés dans la collection, au niveau international comme au niveau belge, et offrent une vision complète du verre, artistique, historique et technique.

Au début de l'histoire du verre, l'homme n'a que très peu d'emprise sur la matière, qu'il considère comme un matériau précieux. Il façonne le verre, réalise des bijoux, des

incrustations pour le mobilier et élabore les premières techniques (façonnage sur mandrin) qui vont lui permettre de réaliser des petits contenants pour le parfum et les onguents sacrés.

Plus tard, il apprivoise le verre: la technique du soufflage (1er siècle avant JC) et celle du soufflage au moule (1er siècle après JC) sont mises au point dans le bassin méditerranéen à l'époque romaine. Ces techniques permettant une fabrication rapide de toutes formes de récipients, le verre se démocratise et devient accessible au plus grand nombre. De nombreux témoignages de cette production sont présentés dans les vitrines.

Les objets mérovingiens et carolingiens, issus de chantiers de fouilles, avoisinent les productions des ateliers verriers du Proche-Orient qui montrent la richesse et la qualité du savoir-faire de cette région, notamment dans la production de formes typiques comme les aspersoirs, flacon à long col avec étranglement destiné à l'eau de rose ou la verrerie taillée, dont les petites fioles « molar flask » produites sur le sol de l'ancienne Mésopotamie présentées dans l'exposition permanente en sont un beau témoignage.

Une activité verrière est déjà attestée à Venise dès le X<sup>e</sup> siècle. Elle s'est ensuite considérablement développée et spécialisée dans la verrerie d'art.



Calice sur pied, Utrecht, Pays-Bas, 1757. © Paul Louis.



Flacon lenticulaire, Egypte, 15<sup>ème</sup> siècle ACN. © IRPA.

Sur l'île de Murano étaient formés des verriers qui, malgré l'interdiction de divulguer le savoir-faire vénitien, n'hésitaient pas à quitter la lagune pour répandre en Europe le secret du verre qui ambitionnait d'être aussi clair que le cristal de roche. Ils excellents dans la technique du soufflage, du travail à la pince, du filigrane. Les pièces produites sont raffinées et d'une légèreté sans pareil, celles présentées dans le Musée l'attestent, comme les verres à jambe de serpent ou les « tazza ».

La Bohême du XVII<sup>e</sup> siècle côtoie Venise sans rougir. Les verriers sont passés experts dans la gravure à la roue, rendue possible grâce à la

dureté du verre de Bohême. De nombreux calices présentés dans les vitrines prouvent à quel point la technique est maîtrisée.

L'Angleterre de la fin du XVIII<sup>e</sup> siècle s'illustre par la mise au point de la formule du cristal, tandis que la Hollande des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles développe la gravure à la pointe de diamant, comme le montre ce très beau verre sur pied dont la gravure « en pointillé » représente un couple de gallinacés. Et à la fin du « Siècle des Lumières », la taille du verre n'est plus accessoire, elle se suffit à elle-même en tant qu'élément de décor.

C'est en 1760, au sein de la verrerie de Sébastien Zoude à

Namur qu'est attestée, pour la première fois sur le continent, la fabrication de pièces en cristal. En France, les Cristalleries de Baccarat et de Saint-Louis voient successivement le jour en 1764 et en 1767. Les Cristalleries de Vôneche, dans l'actuelle province de Namur, sont fondées à la fin du XVIII<sup>ème</sup> siècle. Ces établissements ont connu un développement important suite au blocus continental imposé à l'Angleterre à l'Empire français. De nombreux exemples de la production sont présents dans la collection du Musée, dont une coupe en cristal clair taillée avec sa monture en bronze ou encore un vase de la Cristallerie Baccarat, plus tardive, représentant une sirène.



Perles rectangulaires mycéniennes , Mycène, 14<sup>ème</sup>-12<sup>ème</sup> siècle ACN.  
© IRPA.

Le XIX<sup>e</sup> siècle s'attache aussi à l'imitation des anciens et, comme dans d'autres formes d'art, nous laisse des productions néogothiques, néoclassiques, orientalistes... Le verre imite alors le marbre, les pierres semi-précieuses... comme le montre un vase hyalite noir de la collection au décor imitant une laque de Chine. Le répertoire décoratif et les techniques du verre de Venise de façonnage et du travail à la pince reviennent également au goût du jour. Ce siècle marque également le début de la production mécanique et en série, dont un ensemble tasse et soucoupe, attribué à la verrerie Zoude de Namur, en est un bel exemple.

L'élosion de l'Art nouveau à la fin du XIX<sup>ème</sup> siècle marque

durablement l'histoire du verre. Émile Gallé (1846-1904), figure de proue de l'École de Nancy, met au point la technique de la gravure à l'acide fluorhydrique qui va permettre la création de décors sublimes, qui met en exergue la beauté de la nature. Maître incontesté de l'Art nouveau, Emile Gallé contribue largement au renouvellement des Arts décoratifs. À sa suite, les frères Müller à Lunéville, les frères Daum à Nancy (1878) et Léon Ledru (1855-1926) au Val-Saint-Lambert ont été fortement influencés par le style « Gallé ».

L'Art déco succède à l'Art nouveau et avec lui, un décor plus dépouillé et des lignes plus strictes qui n'ont rien enlevé à

l'intérêt des pièces produites à l'époque et dont le Musée présente de très beaux exemples. René Lalique (1860-1945) occupait alors le devant de la scène et il présentait sa célèbre fontaine lumineuse à Paris à l'Exposition internationale de 1925. Le souffle novateur de l'Art déco est également bien présent aux Cristalleries du Val-Saint-Lambert, avec les créations de Joseph Simon (1869-1940) et les gravures de Charles Graffart (1893-1967). Les Verreries du Centre démontrent leur savoir-faire. Des départements artistiques sont créés dans les verreries et voient exceller des artistes comme Henri Heemskerk (1886-1953) aux Verreries de Scaïmont à Manage, Paul Bernard (1910-1972) aux Verreries de Familleureux et Léon Mairesse (1903-1985) à Vercenre à Houdeng.

On note également un retour en grâce de l'art du vitrail, qui va de pair avec l'apparition de l'Art nouveau, et pour lequel l'engouement perdure à l'époque Art déco. En effet, le vitrail se marie parfaitement à d'autres matériaux très prisés par les architectes de l'époque : pierre, faïence, marbre, céramique, béton... On le retrouve dans de nombreux projets d'architecture civile : imposte de porte d'entrée, imposte de fenêtre, brise-vue, fenêtre de porte intérieure, cloison intérieure, baie vitrée, lanterneau. Le vitrail contribue au prestige du lieu qu'il intègre. La



Harvey K. Littleton, Sculpture, 1968. © Paul Louis.

commande de vitraux émane de plus en plus souvent de commanditaires individuels, issus de classes sociales aisées, exerçant une profession libérale (notaire, médecin, pharmacien...) ou un mandat public (bourgmeestre, échevin...). On le retrouve aussi chez des artisans et des commerçants (cabaretiers, ganterie, épicerie,...) chez qui il joue alors le rôle d'enseigne publicitaire ou décore utilement le commerce. Le Musée du Verre

en compte plusieurs beaux exemples dans sa collection, dont une magnifique verrière Art déco représentant une demoiselle nourrissant des oiseaux.

Au début du XX<sup>e</sup> siècle, il est devenu courant que des artistes créateurs, issus d'autres disciplines aux antipodes de l'art verrier, découvrent et exploitent les possibilités artistiques du verre. Des artistes français

comme Maurice Marinot (1880-1960), André Thuret (1898-1965) ou Henri Navarre (1898-1983) sont de ceux qui font le choix d'un travail traditionnel de mise en forme du matériau, de soufflage, de modelage, au service d'une production artistique de pièces uniques et de recherches incessantes sur la matière. En Suède, la Cristallerie de Orrefors fait sensation dans les années 20. Deux artistes de renom, Simon Gate (1883-1945) et Edward Hald (1883-1980) vont faire la renommée de cette manufacture et fonder le design verrier scandinave. Ensemble, ils mettent au point la technique du « verre graal », verre ou cristal multicouche, ornementé à chaud en sous-couche d'un motif décoratif en poudre d'émaux.

Dans la tradition de la production industrielle, on assiste dans l'entre-deux-guerres, à l'exploitation du talent des concepteurs au sein même de l'industrie verrière, via les studios et départements créatifs des cristalleries et des verreries de luxe. Les étroites collaborations qui s'instaurent aboutissent au triomphe du design dans les années 1950. Parallèlement au développement du design, une autre voie se dessine qui va déboucher sur une rupture entre le « medium » verre et l'étiquette de matériau industriel qui lui colle à la peau. Ce nouveau positionnement se cristallise dans le Studio Glass, initié par l'Américain Harvey Littleton



Musée du Verre de Charleroi. © Ville de Charleroi.



Yan Zoritchak, Naissance d'un espoir, 1978. © Paul Louis.

(1922-2013). Les artistes-verriers prennent alors leur indépendance. Des artistes contemporains ou récents, internationalement connus en témoignent dans la collection: Erwin Eisch (Allemagne, 1927),

promoteur du mouvement Studio Glass en Allemagne et fondateur du groupement d'artistes Radama, Ian Zoritchak, artiste prolifique et chercheur talentueux, qui enferme dans le cristal des portions d'espace

(Slovaquie, 1944-), Mattei Negreanu (Roumanie, 1941), Richard Meitner (États-Unis, 1949) et Louis Leloup (Belgique, 1929), orienté vers la sculpture monumentale en cristal. Ils sont toujours aujourd'hui les figures de proue du verre contemporain.

Encore aujourd'hui, la liberté dans la démarche artistique est toujours bien ancrée chez les verriers: Barbara Nanning (Pays-Bas, 1957) et Chantal Delporte (Belgique, 1967), trouvent chacune leur inspiration dans la nature, Xavier Le Normand (France 1978), lauréat en 2009 du prix Liliane Bettencourt pour l'intelligence de la main, saisit l'émotion de l'instant dans la pièce qu'il crée, et Olivier Devos (Belgique, 1973 -) trouve dans le verre un ancrage avec le textile, le démontrent dans les œuvres présentées dans la mezzanine du Musée. La création contemporaine a encore de beaux jours devant lui et le Musée du Verre en attestent dans ses collections.

À côté de ces pièces prestigieuses, emblématiques de l'art verrier à travers le temps, une place est également donnée au verre utilitaire: bouteilles, verres, carafes, matériel de pharmacie... Autant d'objets qui nous rappellent à quel point la matière verre est présente dans notre quotidien. Sans oublier une magnifique collection d'outils (cannes, pontils, creusets, four à pots,...) témoins du travail laborieux des souffleurs de verre.

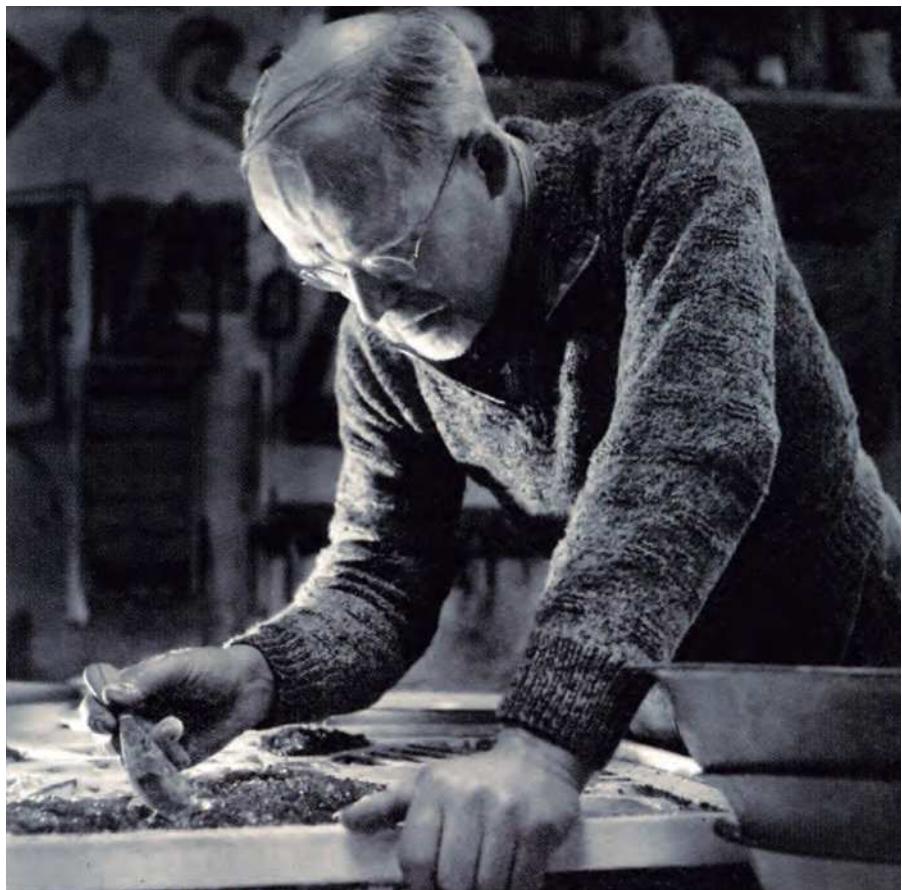
# The Conches Glass Museum: its creation, collections and future

**Eric Louet**, Conches Glass Museum

Founded in 1996 by the city of Conches to conserve a set of François Décorchemont's pâte de verre stained glass windows, the Conches Glass Museum has since expanded. Collecting glass from the late 19<sup>th</sup> century to the beginning of the 21<sup>st</sup> century, the museum's glass collection is divided into three themes: Art Nouveau until the 1950s, stained glass in the twentieth century, and contemporary works. After being around for over twenty years, a new museum is being built and its doors will open in 2021.

## Conches in Normandy

Conches is a small town with approximately 5,000 inhabitants, located about a hundred kilometres west of Paris. Before the end of the twentieth century, there was nothing that



Portrait of François Décorchemont (1880-1971), French master glassmaker, 1937, photo by Roger Schall.

predisposed the city to open a glass museum.

Conches does have a church that has magnificent stained-glass windows from the sixteenth century, but except for a few fragments of one of its windows which was damaged in 1842 and now conserved at the museum, all its windows are still in place.

There also was a glassworks in the forest surrounding Conches, called the Beaubray glassworks, where flat glass and household glassware was produced between the sixteenth and eighteenth centuries. Unfortunately, except for a few glazed fragments from the melting pots and a few bottles, the archaeological material found was insufficient to warrant opening a glass museum.

So, it was more recent history, the artistic personality of François Décormont, a master glass artist from the twentieth century, that caused the city to open a glass museum

### François Décormont (1880-1971), a pâte de verre artist

François Décormont was born in Conches, where he lived and worked for his entire life. He was one of the artists who contributed to reviving pâte de verre at the beginning of the twentieth century. He started by producing thin and embossed

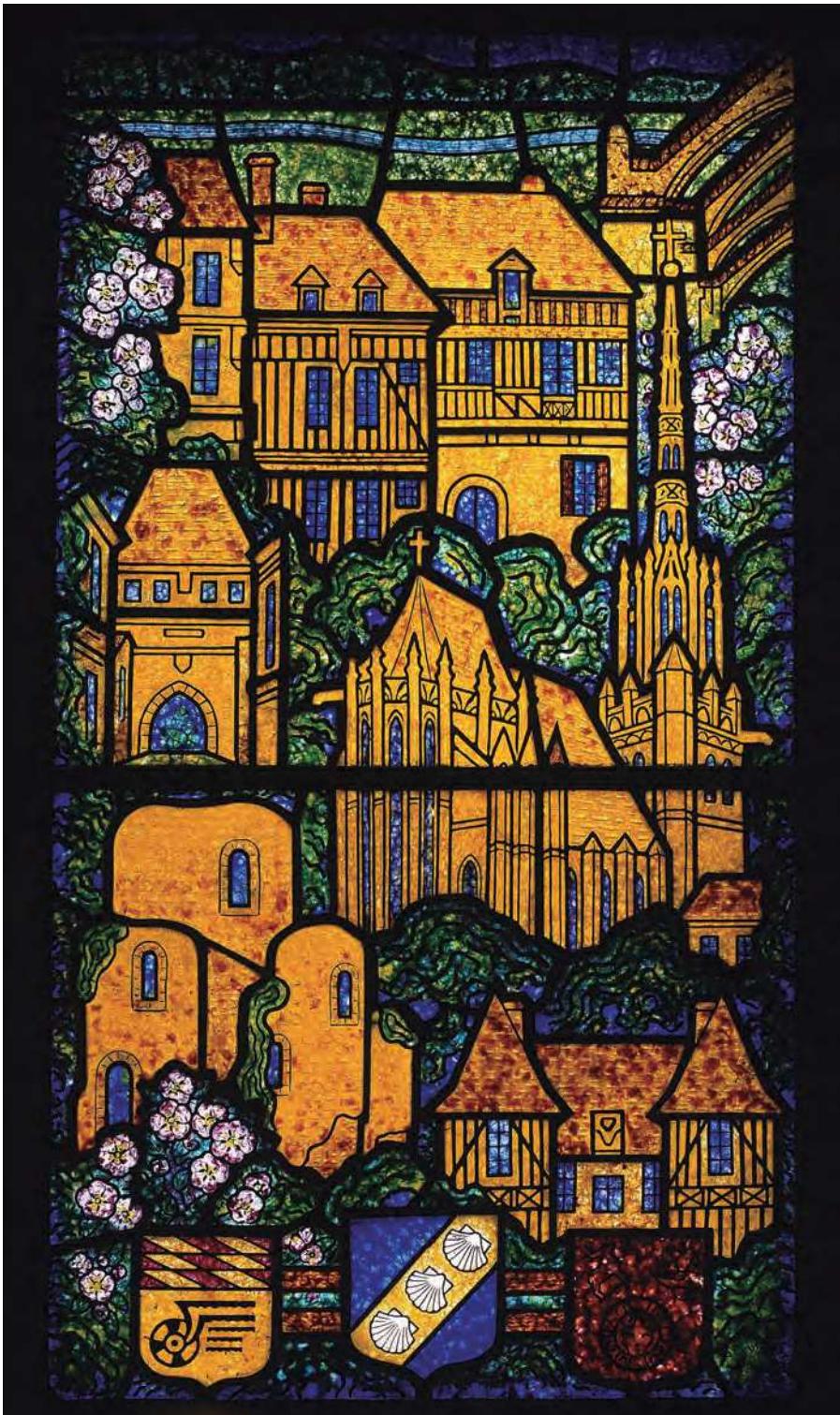
pâte de verre artworks progressing to adapting the technique of melting bronze in lost wax casting to pâte de verre and producing thicker and more transparent objects. After the 1929 Crash, Décormont began producing stained glass windows made from pâte de verre with cement joints, alongside of his other work. To this day, his technique and aesthetic results have still not been equalled. Most of his stained-glass windows were commissioned by churches in Normandy.

Aware of the interest in this glass artist, born in Conches, the City consequently decided to create a glass museum at the beginning of the 1990s.

*Décormont began producing stained glass windows made from pâte de verre with cement joints, his results have still not been equalled*



François Décormont, Pâte de verre bowl, jar and cup, approximately 1920-1930. Coll. Glass Museum, Conches. © Paul Louis.



François Décorchemont, pâte de verre stained glass window *Monuments de la ville de Conches*, (Monuments in Conches) 1962. Coll. Glass Museum, Conches. © Siloé.

## Our first acquisitions

The history of the museum actually began in 1992, when the City decided to acquire one of Décorchemont's stained glass windows from the private grade school Saint-Foy de Conches, dating back to 1934 called Christ Teaching Children. The artist had donated this work of art to the school for its catechism room. In the following years, the City also acquired other stained-glass windows produced by the artist.

In the same year, 1992, the City of Conches also decided to help two contemporary glassmakers from Conches, Etienne and Antoine Leperlier, who are François Décorchemont's grandsons. In 1981 these two glassmakers had restarted their grandfather's kiln and began production of Pâte de Verre objects. They quickly realised there was not enough room in Décorchemont's old studio and that it was poorly adapted to modern production techniques. They decided to relocate and to help them open their personal studios in pâte de verre production, the City of Conches decided to purchase contemporary works of art from each of them. Thirteen pâte de verre sculptures were thus acquired in four years.

In 1996, the City of Conches opened a museum with François Décorchemont's stained glass



Antoine Leperlier, pâte de verre sculpture *Evidence de la pierre*, (Stone evidence) 1992. Coll. Glass Museum, Conches. © Paul Louis.

windows and the Leperlier brothers's pâte de verre objects to exhibit these recently acquired works of art.

### Contemporary glass

Beginning in 2000 and for nearly ten years, the museum only organised temporary exhibits of contemporary glass artists and acquired some of their works, purchasing them directly from these artists.

This series of exhibitions began with contemporary French artists or those who were working in France, such as Jean-Claude Novaro in 2001, Etienne Leperlier in 2004, Erich Schamschula in 2003, Alain Bégou in 2004, Yan Zoritchak in 2005, Jean-Pierre Umbdenstock in 2006, Mateï Negréanu in 2007, Bernard Dejonghe in 2008, Raymond Martinez in 2009, Isabelle Monod in 2011, and Vladimir Zbynovsky in 2013.

*In 1996, the City of Conches was able to open a museum with François Décorchemont's stained glass windows and the Leperlier brothers's pâte de verre objects*

All these exhibitions resulted in many acquisitions, allowing the museum to establish a collection representing contemporary French glass creations. These acquisitions do not only include French works of art, but there were also several donations and acquisitions outside of these temporary exhibitions. This afforded the museum the ability to purchase works of art by contemporary artists working in other countries such as Lubomir Arzt and Eva Fiserova in Slovakia, Diana Hobson and David Reekie in Great-Britain, Joel Philippe Meyers in the United States and Bertil Vallien in Sweden.



Yan Zoritchak, optical crystal sculpture *Fleur céleste* (Unearthly flower), 1992. Coll. Glass Museum, Conches. © Michel Wirth.

*The extension of our museum's scientific target area to include these new domains was made possible thanks to help from the collector Barlach Heuer*

The development of the museum, however, could not be limited to contemporary glass creations, as our collections of François Décorchemont's pâte de verre, dating back to the first half of the twentieth century, would become too isolated. As of 2010, it was proposed to open the museum's collection to other domains in the history of glass arts, also linked to the personality of François Décorchemont.

### **Twentieth century stained glass**

We decided to focus on twentieth century stained glass windows as François Décorchemont's work spanned the 1932 to 1970 period. In addition, since most of his stained-glass windows were made from pâte de verre with cement joints, we started to investigate modern and contemporary stained glass windows, where cement joints replaced lead ones. That led us to exhibit works of Henri Guérin (1929-2009) in 2010, followed by works of Gabriel Loire (1904-1996) in 2014. Lastly, we focused on stained glass windows from the twentieth century more generally speaking, with religious windows by the Hébert-Stevens studio dating from the 1930s and civil Art Déco windows from the Manufacture Schneider.



Gabriel Loire, glass panel stained glass *Le Christ en Majesté*, (Christ in Majesty) 1950. Coll. Glass Museum, Conches. © Siloé.



Manufacture Schneider, Vase and bowl, approximately 1925. Coll. Glass Museum, Conches. © Paul Louis.

### From Art Nouveau to 1950s design

François Décorchemont led us to focus on the domain of stained glass, and the career of this artist born in Conches also led us to look at other artists using pâte de verre (Henry Cros, Gabriel Argy-Rousseau, Amalric Walter, etc.) as well as, more generally speaking, all types of glass arts from the Art Nouveau era to the 1950s designs.

The expansion of our museum's collection, to include these new domains, was made possible thanks to help from the collector, Barlach Heuer. In 2012, the museum hosted a collection of Schneider glass, including approximately two hundred objects collected over a forty-year

period by this collector and his friends, Laurence and Jean-Pierre Serre. After this event, the collectors donated three Schneider glass objects to the museum. Since that time, Barlach Heuer has donated nearly a hundred and fifty glass objects dating from the end of the nineteenth century to the 1950s.

Amongst these are Art Nouveau glass objects from French and Bohemian studios: Gallé, Muller, Reyen, Loetz, Palme-Koningetc. Others come from the inter-war period: Aristide Collette, Jean Sala, Henri Navare, André Thuret, etc. And finally, others include the production of French crystalworks from the 1950s, and in particular Daum and his famous stretched crystals.



Former hospital in Conches that will house the new glass museum in 2021.  
Documentation, Glass Museum, Conches.

### A new glass museum for 2021

Though our collections are still quite modest, about five hundred works of art, the space we have in our current museum does not allow us to exhibit all of our collections and present a coherent and balanced exhibition of the three themes that influence our museum's development.

For a while, we thought about enlarging the current museum onto a vacant lot next to the building. That would have allowed us to have a modern building. But we finally decided that the current museum was too far from our city centre, and that expanding the museum would not contribute to the attractiveness of our municipality. That is why we decided to install the future

museum in an old but well-located building, which is a former hospital created in 1860 on the site of the former Benedictine abbey in Conches. By locating to this historic site, we could bring the museum back to a place filled with memories, in a venue where the intellectual and artistic life of our town grew during the previous centuries, and last but not least, in a venue near the historic city centre and the other museum in Conches, which conserves our town's historic collections.

This building has a main body, facing south, and two symmetrical wings. It has a floor area of 1,200 m<sup>2</sup>, on two floors, which will cater to visitors and house our exhibitions (there are also 600 m<sup>2</sup> of storage areas in the

basement of a modern building right across from it). This building also has a chapel across from the main entrance, which is very interesting as it is decorated with stained glass windows from the painter and glassmaker Duhamel-Marette and François Décorchemont. Lastly, the Neo-Gothic furniture in this chapel was produced, when it was created, by Jean-Edmond Laumônier, François Décorchemont's grandfather.

The museographical path of the permanent collections in this new museum will be shown on a 600 m<sup>2</sup> area. It will present our collections in a chronological manner, without however forgetting a few thematic approaches, which will begin on the first floor by a gallery opening onto four rooms: the Art Nouveau glassware room; the Art Déco glassware room, the François Décorchemont room, and the Schneider room. After that, in the continuation of the first floor gallery, the museographical path will have a collection of stained glass windows from the twentieth century in one wing of the building, before continuing on the ground floor with glass arts after the Second World War, the revival of glass in the 1980s, and contemporary glass sculptures.

The new museum is expected to open in the spring of 2021.



# Le musée Lalique

## Bientôt 10 ans

Musée Lalique - aile sud © D. Desaleux.

**Véronique Brumm,**  
Musée Lalique

Créé en 2011, le musée Lalique rassemble aujourd’hui des collections exceptionnelles mais est également devenu un acteur majeur du tourisme en Alsace. A l’approche de son dixième anniversaire, il s’interroge sur la façon de se renouveler afin de conserver son attractivité et de continuer à renvoyer une image moderne et dynamique.

**La création du musée Lalique**

Artiste d’exception, René Lalique a incontestablement marqué l’Art nouveau et l’Art Déco par ses bijoux puis ses créations verrières. Au lendemain de la Première Guerre mondiale, il construit une manufacture à Wingen-sur-Moder, profitant de la tradition verrière locale



Entrée Musée Lalique. © Musée Lalique.

remontant à la fin du Moyen Age. Celle-ci emploie aujourd’hui encore près de 250 personnes et est l’unique lieu de fabrication de cristal Lalique dans le monde.

Si des œuvres Lalique étaient mises en valeur à travers le monde, aucun musée ne lui était jusque-là spécifiquement dédié en France. Aussi, les collectivités territoriales ont-elles initié le projet de musée dès les années 1990, non seulement afin de conserver et mettre en valeur les créations de René Lalique, mais également celles de ses successeurs. Le soutien de l’Etat et de l’Europe ont permis le financement de la construction, tandis que la

Région, le Département, la Communauté de Communes et la Commune se sont associées pour constituer un syndicat mixte qui assure désormais la gestion de cet établissement.

Le site retenu pour la construction du musée est un ancien site verrier, celui du Hochberg, en activité aux XVIII<sup>e</sup> et XIX<sup>e</sup> siècles. Ayant subi les outrages du temps, il a été restauré puis aménagé par l’architecte de renommée internationale, Jean-Michel Wilmotte. Son projet avait été sélectionné au moment du concours pour sa bonne intégration paysagère : une toiture végétalisée mais également l’utilisation de pierre verte et de verre.



Espace consacré aux arts de la table. © D. Desaleux-Musée Lalique.

### **Une collection riche et accessible**

Le musée a par ailleurs ceci de particulier qu’il n’est pas né d’une collection. La première pièce a été acquise en 2002. Aujourd’hui, il compte plus de 650 œuvres lui appartenant en propre, mais bénéficie également de nombreux prêts et dépôts, que ce soit d’autres musées ou de collectionneurs privés. Ce fonds riche permet de présenter la création Lalique de façon à la fois chronologique et thématique, des bijoux de René Lalique au cristal actuel, en passant par les flacons de parfums, les arts de la table et les objets décoratifs. En complément de ces espaces muséographiques dévolus à la



valorisation des œuvres, proposant différents niveaux de lecture, l'objectif est également de proposer aux visiteurs des clés d'interprétation pour comprendre le contexte artistique, technique, artistique, social... qui les a vues naître. Ainsi photographies grand format, films et multimédias permettent-ils de se plonger dans des univers spécifiques, telles les expositions de 1900 ou 1925. La manufacture ne se visitant pas, des audiovisuels rendent hommages aux hommes

et aux femmes qui perpétuent aujourd'hui encore les savoir-faire et une table tactile permet de découvrir les différentes étapes de fabrication du vase Bacchantes, création emblématique de la Maison.

### Une programmation diversifiée

Si tous les textes sont trilingues, le musée s'attache aussi à faire découvrir ses collections grâce à un visioguide en français, allemand, anglais et LSF avec également une version enfants.

*Le site retenu pour la construction du musée est un ancien site verrier, celui du Hochberg*



Les savoir-faire à l'honneur. © D. Desaleux-Musée Lalique.



Mur d'écrans. © Musée Lalique.

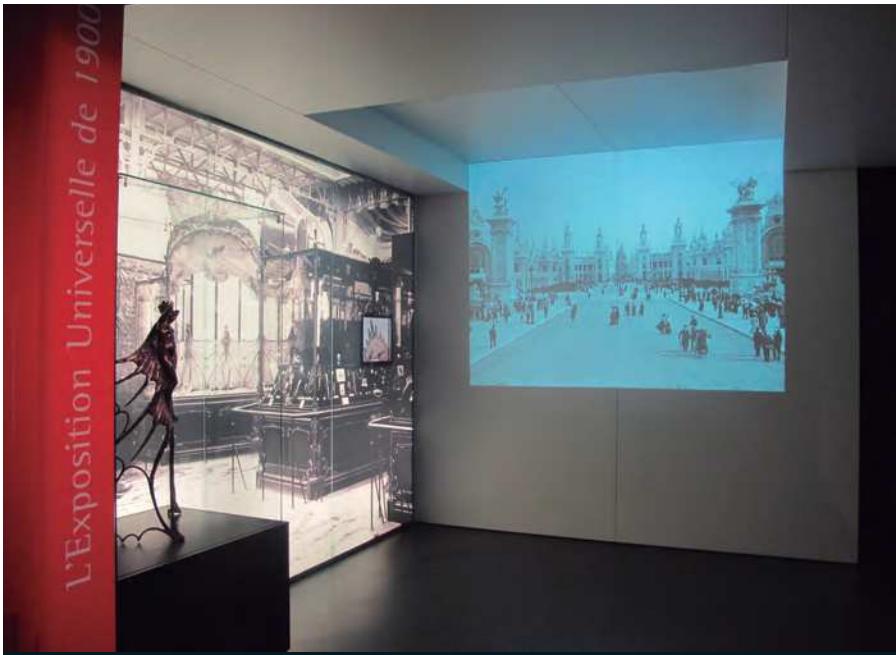
Des visites guidées sont proposées à heures fixes pour les individuels et sur réservation pour les groupes et des conférences sont programmées régulièrement. Des visites guidées, visites contées et visites-ateliers ont été

développées tout spécialement pour les enfants, à la fois à destination des classes mais également des individuels pendant les vacances scolaires.

Une programmation d'expositions temporaires riche

est également développée, avec quatre grands rendez-vous annuels : *Un amour de Lalique* en début d'année autour de la Saint-Valentin, *L'art de la main*, exposition sur les savoir-faire au printemps, à la période des Journées des Métiers d'Art ; *Happy Cristal* à l'approche de Noël afin de mettre en valeur les créations actuelles. L'exposition d'été, qui dure généralement 6 mois, s'attache à aborder une facette particulière de la création Lalique. Ainsi *Retour aux sources. Quand Lalique s'inspire du monde* mettait en valeur les sources d'inspiration de René et Suzanne Lalique ; *Lalique et l'art du voyage* soulignait sa créativité pour les automobiles, les trains et les paquebots ; *L'invention du parfum moderne* remet en contexte et en perspective le rôle de Lalique dans l'histoire de la parfumerie.

Parallèlement, le musée joue sur l'événementiel, en particulier en participant à des événements nationaux, tels que les *Journées européennes des Métiers d'Art*, les *Rendez-vous aux Jardins* ou les *Journées européennes du Patrimoine*, ou à des festivals locaux, comme un festival de jazz ou un festival jeune public. Il a également développé une programmation propre : pour la réouverture du musée, le premier week-end de février, *C'est tout verre* permet de découvrir les collections à travers des animations familiales et festives; *Vive les vacances* début juillet est



Espace 1900 avec Femme ailée. © Musée Lalique.



Visite guidée au musée Lalique. © R. Letscher.

axé sur une offre décalée, permettant, entre autres, de découvrir les techniques verrières au moyen des objets que l'on trouve habituellement sur la plage ainsi qu'un rallye des verriers ; *Eveil des Sens*,

moment de rencontre entre personnes valides et personnes en situation de handicap, où sont déclinées visites interprétées en LSF, visites sensorielles... Cette programmation autour de

*Le musée est implanté sur un ancien site verrier et les fonctionnalités des différents bâtiments*

l'accessibilité a fait des émules, si bien qu'aujourd'hui une vingtaine de sites culturels des Vosges du Nord développent également à la même période des animations spécifiques à destination des personnes en situation de handicap.

En complément, de la découverte de ses collections permanentes et temporaires, le musée accorde une grande importance aux jardins. Un parcours d'interprétation mis en place à l'ouverture permet de comprendre que le musée est implanté sur un ancien site verrier et les fonctionnalités des différents bâtiments. Un second, développé quelques années plus tard, fait le lien entre les plantes et les créations Lalique, la flore étant une source d'inspiration majeure des créateurs de la

*Le musée Lalique accueille près de 50.000 visiteurs par an dans un village de 1.500 habitants*

Maison, à côté de la faune et de la femme.

#### **Communiquer et se renouveler**

Le musée dispose également de la plupart des services développés dans les musées créés à l'aube du XXI<sup>ème</sup> siècle : un auditorium – où est projeté en boucle un film sur les savoir-faire, mais où ont également lieu des conférences ou des spectacles ; une boutique, où sont vendus à la fois des œuvres Lalique mais également des livres, de la papeterie et des produits pour les enfants ; un café-restaurant, situé dans l'enceinte du musée et ouvert aux mêmes horaires.

Concernant la communication, outre les canaux de communication classiques – affiches, flyers, médias – le



Flacons de parfum. © Musée Lalique.



Cachets Poissons. © Musée Lalique.

musée est également présent sur les réseaux sociaux – facebook, instagram, twitter... Il communique aussi avec des partenaires, parmi lesquels les sites touristiques d'Alsace, mais également les sites verriers de Meisenthal et de Saint-Louis. Rassemblés au sein des Etoiles terrestres, les trois sites jouent sur la complémentarité des

établissements, tant au niveau des œuvres exposées que des scénographies. Site internet commun, affiches et flyers déclinés à certains moments de l'année, le réseau propose aussi des renvois de visiteurs avec des bons de réduction. Parmi les projets communs, citons également une exposition prévue à la période de Noël 2019.



Table tactile. © Musée Lalique.



Femme libellule ailes ouvertes.  
© Studio Y. Langlois - Coll. Musée Lalique.



Les mascottes. © Musée Lalique.

Aujourd’hui, le musée Lalique accueille près de 50 000 visiteurs par an dans un village de 1 500 habitants, situé à une heure environ de Strasbourg ou Metz. Afin de conserver cette dynamique, qui lui permet d’être une tête de pont pour le territoire, il est important pour le musée de se renouveler. La programmation d’expositions temporaires est un élément fondamental de ce renouveau car elle permet d’explorer des thématiques diversifiées et de toucher d’autres profils de visiteurs ; celle d’événements incite plus particulièrement les locaux à revenir. A la veille de son dixième anniversaire, le musée réfléchit également à des projets de fond, en particulier au renouvellement de ses audiovisuels et multimédias qui sont aujourd’hui des éléments qui contribuent à l’attractivité des sites.

# Museum/Center of Glass art, Carmaux, South of France

A living museum:  
reactivate heritage

**Laurent Subra**, Musée/  
Centre d'art du Verre

In France, several regions are strongly influenced by the production of glass at different times. This is the case of Occitanie, a large region in the South of France bordering Spain. It is in the heart of this region that remains an old glass factory

established in the 18<sup>th</sup> century in Carmaux (Tarn), a site that has produced bottles for over 100 years and where is installed the Museum / Center of Glass art.

Today in Carmaux, a museum, an art center and a center for conservation and archaeological studies dedicated to glass combine heritage and glass uses in contemporary art. The scientific and cultural vocation of the Museum is to associate conservation of glass heritage of the South of France since Antiquity, and to contribute to the dynamism of contemporary creation in the field of glass in France and abroad.

**A place of history: the  
« domaine de la verrerie »**

Place of life and work of the de Solages family, the domaine de la verrerie is the heart of industrial



The Museum today. © MCDAV, photo Alain Baschenis.



The « Château » of De Solages family in « Domaine de la Verrerie » at the end of 19<sup>th</sup> century (destroyed in 1895). © Private archives.

activities and power stakes at work in the Carmausin in the second half of the 18<sup>th</sup> to the 20<sup>th</sup> century.

Atypical, this vast domain shelters from its construction in 1754 by the Knight de Solages a Glass factory, a castle, a chapel, a stable, mine shafts, a cooler, administrative buildings, a hunting lodge (19<sup>th</sup> c.) ... testifying of the corporate will of this aristocratic family whose motto was «Sol agens» (acting sun).

The 18<sup>th</sup> century manor house built by Gabriel de Solages was transformed into an imposing castle under the Restauration by Achille de Solages. Unfortunately the building was destroyed during a fire in 1895 while Carmausin is the theater of bitter social and workers struggles whose leader is none other than Jean Jaurès, Carmaux deputy.

## The museum

Created in 1985 by an association and managed since 2005 by the Community of Communes Carmausin-Ségala, the Museum is installed from the very beginning in the former Royal Glassfactory, transformed in the 19<sup>th</sup> century in Orangery.

### Some numbers:

- 10,000 visitors / year over 6 months
- 800 m<sup>2</sup> of exposure
- 1 to 3 temporary exhibitions / year: contemporary and old glass, but also exhibitions outside the walls

### Exhibition 2018:

« TODAY & TOMORROW »  
*Young french glass creators*  
 A selection of 70 creators, who work glass in France since 2000



Map of France.

until today. The exhibition reflects the diversity of plastic, aesthetic and technical expressions at the beginning of the 21<sup>st</sup> century in France: objects, sculptures, installations, and performances.

The Museum has, in the chapel of the domain, a workshop welcoming artists in residence: some 40 young glass masters or designers were welcomed to realize their project. After 18 years of activity, the workshop closed for work.

The Young French Glass Creation Award: launched in 2018, this is a 5,000 € scholarship to a young designer / designer with a glass technical education who works in France for less than 10 years. The endowment is used for the realization of a project of creation of a work in progress. A jury of professionals is constituted on this occasion.

A biennale of glass: 1<sup>st</sup> exhibition of contemporary glass in France, this glass fair brings together

about fifty glass designers representing all techniques. Around the show, conferences, demonstrations, workshops all public...

Editions: exhibition catalogs, notebooks of artist residencies, scientific publications

### Collections between regional heritage and contemporary art

The collections cover 2000 years of glass history in the South-West of France until the international contemporary creation. They have been actively enriching since 2011 and to date include:

- 4000 works, objects, works of art, fragments of objects, tools, archives, objects and study documents.
- Long-term deposits (Antiques, Medieval, Contemporary).
- New donations and new annual acquisitions.



« Gourde réniforme », Montagne Noire forest, mid 17<sup>th</sup> century.  
© MCDAV, photo Vincent Boutin.



Glass, Sud-Ouest Languedocien, 2<sup>nd</sup> half of 17<sup>th</sup> century. © MCDAV, photo Vincent Boutin.

In addition to the Museum's own collections, a CCE (Center for Conservation and Archaeological Studies) was created in Carmaux. This system was set up in France by the Ministry of Culture to preserve and enhance archaeological collections owned by the State from excavations conducted in the region. In the Occitanie, any object or archaeological fragment testifying to a glass production is inventoried and preserved in the Museum of Carmaux. These collections are available to researchers.

Among the collections of the Museum, an archaeological fund testifies to the occupation of the territory around Carmaux by men from the Neolithic until the medieval period and attests to the

presence of glass in the Carmausin from the 1<sup>st</sup> century AD.

Another important collection is the «Verreries forestières» (glassworks in forests) (15<sup>th</sup>-19<sup>th</sup> century), made up of archaeological furniture from excavations carried out on twenty production sites in the region, but also a collection of objects dated from the 16<sup>th</sup> century to the 19<sup>th</sup> century (about 250 pieces) acquired by the Museum: an usual glassware, typical of the region, known under the name «Grésigne» (often wrongly), very popular with collectors and a few pieces of prestige glassware, typical of the 17<sup>th</sup> generation in the Montagne Noire forest.

The Museum also owns artefacts produced in the 18<sup>th</sup> century at



Médailon millefiori, 1<sup>st</sup> century AD.  
© MCDAV.



Carmaux glass corporation, the glassfactory in Arlac-Mérignac. © Archives départementales du Tarn.

the Royal Glassfactory: created in 1754 by the Knight of Solages, it was working with coal, at a time when any initiative to save wood (reserved for the industry naval and household heating) and to exploit coal was then encouraged. This is the second glassfactory of



Richard Meitner, Ample considération, 2010. © MCDAV, photo Vincent Boutin.

this type created in France. It mainly produced bottles for the transport and preservation of wine.

About 400 pieces (archives, bottles, tools and objects) illustrate the entry of the Carmaux glassworks into the large-scale industrial era: in the middle of the 19<sup>th</sup> century, the corporation was rented to Eugène Rességuier, a rich bottle merchant in Toulouse, who left it to build the Verrerie Sainte Clotilde near the station at Carmaux. The glassmakers of Carmaux were then the best paid in France, recognized for their expertise in the field of glassware (bottles).

The Verrerie Sainte Clotilde will be the scene of the great strike of 1895 which will lead Jean Jaurès to impel the creation of the Verrerie Ouvrière d'Albi (VOA), «where will find a shelter those who the boss wants to starve...



Dafna Kaffmann, Persian Cyclamen, *Carthamus tenuis* Bornmueller, 2006, courtesy Lorch + Seidel gallery.

A glass for the French proletariat ». The Museum has a large collection of objects for this period (600 pieces).

While the different historical periods of the region's glass production are well represented in the collections, the Museum also honors contemporary creation, with a collection of works covering the period from Studio Glass to the present day, constituted around crafts, visual arts and design, thanks to a dynamic acquisition policy conducted since 2010.

### Development prospects: studies in progress

The Museum / Center of Glass Art is going to be deeply transformed. The Carmausin-Ségala Community of Communes, which manages the establishment, has launched a series of pre-investment studies. The buildings of the Domaine de la Verrerie (2500 m<sup>2</sup>) should be renovated, the museum's itinerary redesigned and articulated around three major axes: the history of the places and the production of glass on the territory; the discovery of the glass material (Shapes, Techniques and Tools...); creation (the great stages of artistic creation in the field of glass from the 20<sup>th</sup> century to the present day). Finally, a new glass workshop (350 m<sup>2</sup>) should be entirely built: work tool, space of exchanges, and perhaps future place of training, the first phase of work should be devoted to it.



Converging Connections I, 30 x 40 cm. © Paul Louis.

# INTERVIEW

Artist in residence in Sars-Poteries:

# Vice VERsa Sally Fawkes



Interviewed by  
**Anne Vanlatum**  
Artistic Director  
MusVerre

In 2017, MusVerre invited the English artist Sally Fawkes to come and explore the Avesnois region, before translating her impressions into glass, during an artist's residency in the Glass Studio.

Upon her arrival, in July, she began cycling around the countryside, camera in hand and sketchbook in her pocket, to record each and every image, detail and trick of the light. While wandering hedge-lined meadows and leafy forests, skirted by winding rivers, exploring the streets and paths of neighbouring villages and seeking out the local people, Sally Fawkes examined the unique details of this varied and contrasting region. Leaving no stone unturned, she continued her research in the MusVerre documentation centre, keen to learn about local history and the residents' way of life. She has a

particular sensibility, as an artist, for the simple things that surround us, which she then interprets in her own individual way. She successfully captures the extraordinary within the ordinary.

A few weeks after this initial observation phase, Sally Fawkes returned to Sars-Poteries for a longer residency period, during which she materialised her perception of the local area and expressed her feeling that the present is infused with the memory of the past. She explores the interactions between people and their environment.

The artist's eye also detected the omnipresence of the number two: two sides of the border, just a stone's throw away, two roundabouts at the boundaries of Sars-Poteries and Beugnies, two sides of the road leading straight from the previous museum

building to the new one, two former glassworks, etc.

Using this personal reflection on duality as a starting point, Sally Fawkes invites visitors to experiment with and explore her works.

The exhibition opens with two large-scale works, *Converging Connections I* and *II*, which combine the transparency of glass, with the opaqueness of Jesmonite, a composite material made with acrylic resin, and the reflections of the mirror. The mirror encourages the eye to lose its bearings within the depths of the space; as is often the case in the artist's oeuvre, it invites us to become part of the work itself.

These works consist of a shape and an inverted equivalent, *Vice Versa*. The form is inspired by the onion-domed churches in the Avesnois region, by the blue-stone wayside shrines and the chimneys dotted across the landscape that remind us of the area's industrial past. Opaque, the lower part features motifs that the artist happened upon while exploring the region: tracks left in the earth by a tractor, fragments of pottery, reminding us of the craftsmanship of yesteryear, imprints that encourage the onlooker to set out on their own journey and discover or rediscover their environment. Both works appeal to our sense of touch, attracting the gaze and creating a feeling of wellbeing. For the artist, they symbolize links that can be created with our



*Between Rhythms* (230 x 110 x 153 cm). © R. Jackson.

environment, they encourage connections which are open to anyone, irrespective of their culture or origins.

As soon as she began exploring the village, Sally Fawkes was

attracted to the architectural elements typical of the region, which never failed to catch her eye. This is how she came to spot the anchor plates with a floral design. With the owner's permission, she took an imprint of



Echo Stones-Eternal Echoes, (120 x 103 x 78 cm). © P. Robin.

the plates, the mould would then provide the basis for a motif that recurs within many of the works produced during her residency. This flower element has been transposed into pate de verre, whether actual size or expanded to giant proportions (in Converging Connections). From a functional architectural element, designed to support and reinforce, the motif is transformed into a memory-charged keepsake that can be picked up, held and felt. Sally Fawkes also transforms it into a glass pebble or 'glette' (from the

French word 'galette') used by glassworkers' children to play hopscotch in the 19<sup>th</sup> century. Intrinsically linked to the history of Sars-Poteries, many of these glettes are featured in the museum's collection of 'bousillés' or 'whimsies'. Sally Fawkes was interested in this historical aspect, in the pleasure of creating once the work is done, as well as in children's games.

She decided to create a pile of three-hundred glettes, collected together like accumulated

*As soon as she began exploring the village, Sally Fawkes was attracted to the architectural elements typical of the region*

memories, and thus establish a symbolic link to the past, with history and the traces it has left on the landscape: piles of pottery, evoking industrial heritage, piles of tires, etc. Revisiting forms, she reinvents the hopscotch board, using a mirrored surface to add a fourth dimension. Marks left by children's shoes show the traces of a game and contrast with the mirror, which reflects our world, encouraging the visitor's involvement and reflection. The glette provides a link between the various works, opening up a dialogue between the past, present and future. This unassuming everyday object becomes something extraordinary that we want to pick up and keep. Touching and holding it creates a strange mix of feelings, part nostalgia, part enchantment.

Further on, these little glettes have metamorphosed into spinning tops, the imprints on their lower ring evoking the four local municipalities with characteristic finials (Sars-Poteries, Beugnies, Dimont and Lez-Fontaine) and Solre-le-Château, with its distinctive bell-tower. The five objects are placed on a mirrored map, depicting their geographical position and reflecting details of traces from the past, which dialogue with the forms (*Revealing Traces*). All Sally Fawkes' works are concerned with the perception of details and interaction with places and spaces. How the present reflects history or, vice versa, how history informs the present.

Sally Fawkes was struck by the characteristic features of the Avesnois region and went beyond the famous bocage landscapes, with their alternating linear hedges, grassy fields and meadows, to explore the vernacular heritage. Elements of this local cultural heritage – such as the numerous bandstands, dance pavilions and over 800 wayside shrines and chapels, usually in blue-stone – contribute to the region's identity and have come to symbolize the local area. Erected periodically along roads and pathways, they serve as landmarks for the locals.

The niches in wayside shrines are often closed by an iron grating: Sally Fawkes views its role as a protective one. During her



View of permanent collection MusVerre.

wanderings, she stumbled across a large grating, abandoned near a house that was undergoing restoration. Seeing a link between the wayside shrines and this grating, she decided to use it as the central element of a large installation.

This work, *Between Rhythms*, articulates the visible and invisible possibilities. The artist toys with carefully chosen surface combinations, whether coloured, translucent or mirrored. The grating is at the centre of the work, like the road running through the centre of a village. The artist dwells on notions of place and boundary, the past and the future, as well as duality: the two sides of a long straight road. Tall and narrower, two mirrors placed on either side of the work reflect everything around it. Each mirror is engraved on one side and painted on the other. Sally Fawkes seeks the interaction between the two: Vice Versa; she allows the

gaze to travel through real or virtual spaces in search of meaning. The surface textures obtained by applying paint encourage the spectator to contemplate the artwork, seek its meaning and interact further. The work comes to life with layers of shifting imagery that blur the boundaries and capture the imagination in a journey of intense visual exploration. Rather than static, the entire environment appears and reappears in different ways, from the front or the rear, with new perspectives, creating an image within the image.

Without wishing to go too far into etymology, it is worth taking a brief look at the roots of the word "reflect". "Reflect" comes from the Latin *reflectere*: to bend back in another direction, and therefore has a purely optical meaning. In French, the verb 'réfléchir' covers both cerebral reflection and the reflections of a mirror. Mirrors 'reflect' in English and the

expression, *on reflection* involves reconsidering something carefully. Both approaches are present in the work of Sally Fawkes: the thought process and the reflection of light. There is the reflection of reality, one's double, inverted images (*Vice Versa*) ... as if to mirror our own complexity. Mirrors boast a unique capacity to create duplicates, multiply subjects, broaden our perception by offering various points of view, sometimes even causing confusion and loss of bearings. Here, spectators discover what is behind them. The mirror is an invitation to question what we see or what we think we see, to contemplate the way in which we interpret the world.

In a series of smaller works, *Motion I, II and III*, Sally Fawkes allows the brushstrokes to express their sensuality and focuses on translating movement observed in nature, marks on the ground, architectural lines. During her travels, she took photographs, sketched and engraved small plates of glass "in situ", surrounded by nature. This enabled her to transfer a sensorial experience directly onto the glass. The artist then reworked the surfaces to explain and express the rhythm of the local area: paint (several layers), mirror, engraving. She thus recreates the resonance found in nature and invites the spectator to contemplate what is revealed and concealed.

The exhibition title, *Vice VERsa*, comes from the Latin *vicus* and



*Motion III*, 26x 18 x 10 cm. © P. Robin.

*versus*, which means "the position having been reversed", i.e. the other way around. The title works equally well in English and French ("inversement").

Sally Fawkes explores the relationships between humans and their environment. Using glass

and mirror, she captures the visible and suggests the invisible. She creates a space, infused with multiple narratives, in which the mirror's impact and natural reflections on our perception of architecture and landscapes invite us to take a closer look at the world.

# Congresses & Exhibitions

## GLASS Exhibitions

### 2019

*The GlazenHuis, Lommel (B)*

#### **"SE GLASS"**

From 6 April to 13 October 2019  
Through the works of twenty-two Swedish artists and designers, SE GLASS tries to identify the characteristics techniques, form language, use of colour, and expression of Swedish glass. Included in the exhibition is artworks by Ann Wählström, Ann Wärff, Åsa Jungnelius, Bertil Vallien, Birgitta Ahlin & Sirkka Lehtonen, Carin Ellberg.

<http://www.hetglazenhuis.be/>

*Ital Reding-Hofstatt, Schwyz (CH)*

#### **GLASSWORKS - Höhepunkte zeitgenössischer Glaskunst / Highlights of contemporary glass art**

From 11 May to 27 October 2019  
An exhibition by verarte - Forum Swiss Glass Art. Verarte is the Swiss platform for people specializing in glass and art. The association has been active since 1990; its founding objective is to offer a place for its members to network, enabling the exchange of ideas to further expand their knowledge base. It also communicates to the public the potential that glass can offer within the sphere of design and art. With regular exhibitions, verarte presents itself and its members to the general public.

Digital catalogue available at

[https://issuu.com/verarte10/docs/glassworks\\_katalog](https://issuu.com/verarte10/docs/glassworks_katalog)

<https://www.verarte.ch/>

*Museum of Glass, Tacoma (WA, USA)*

#### **"Translations: An Exploration of Glass by Northwest Native Carvers and Weavers"**

From 30 March to 10 November 2019

[info@museumofglass.org](mailto:info@museumofglass.org)  
<https://www.museumofglass.org/>

*The Corning Museum of Glass, Corning (NY, USA)*

#### **"New Glass Now"**

From May 12, 2019 to January 5, 2020

#### **"Journey to the Moon: How Glass Got Us There"**

From 29 June 2019 to 31 January 31 2020

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

*Le Stanze del Vetro, Venezia, (I)*

#### **"Thomas Stearns at Venini"**

From 9 September 2019 to 5 January 2020

The aim of the exhibition is to emphasize the importance of the association of Thomas Stearns with the Venini glassworks in the early 1960s. In preparation for the exhibition and the catalogue raisonné, thorough research of documents and glass works has been carried out. If you know of any historical photos, drawings, original documents, and glass

objects relating to the collaboration between the artist and the Venini glassware production, please notify consulting@barovier.it, +39 041 5236748

<https://lestanzedelvetro.org/en/category/exhibitions/>

*European Museum of Modern Glass, Rödental (D)*

#### **Fulvio Bianconi – Die Sammlung Ursula und Rainer Losch / Fulvio Bianconi – The Ursula and Rainer Losch Collection**

From 13. September 2019 to 19. April 2020

The Venice-based artist Fulvio Bianconi (1915-1996) designed vessels, objects, and figures for a variety of glass manufacturers over several decades. They were shipped all over the world in differing quantities. His collaboration with Paolo Venini was noteworthy, resulting in several hundred designs. Over a period of thirty years, the collectors Ursula and Rainer Losch compiled the world's most extensive and most important collection of around three-hundred works by Fulvio Bianconi. This is now permanently housed in Coburg, where a representative cross-section of the entire collection is now on display for the first time.

[glasmuseum@kunstsammlungen-coburg.de](mailto:glasmuseum@kunstsammlungen-coburg.de)

[www.kunstsammlungen-coburg.de](http://www.kunstsammlungen-coburg.de)



## by Dr. Teresa Medici. VICARTE

*Suomen Lasimuseo (The Finnish Glass Museum), Riihimäki (FI)*

**“From The Glass Factory To The Museum - Wirkkala And The**

**Building Of The Finnish Glass Museum”,**  
from 8.9 to 27.10.2019

**“The Finnish Glass Museum’s Summer Exhibition Of 2020: Gunnel**

**Nyman - A Pioneer In Finnish Glass Design”,**  
from May 15 to August 30, 2020

<https://www.suomenlasimuseo.fi/>



## Book review

**Vetri da Laboratorio e Farmacia nella Produzione della S.A.V. di Altare /Laboratory and Pharmaceutical Glassware Made by the S.A.V. of Altare, ed. Mariateresa Chirico e Alberto Saroldi, Italian and English texts, Genova, SAGEP, 2019, pp. 152, ill.**

Altare, a small village in the hinterland of Savona, Liguria, Northern Italy, has been for centuries a glass production center, with many furnaces operating locally. Glassblowers from Altare migrated throughout Europe and are at the origin of the establishment of renowned glass atelier, for example in Orleans and Nevers in France.

The production of glassware at Altare is characterized by a specialization in glass for general use, designed to meet daily needs, including objects for arts and professions.

Above all, the production of glass for pharmacies and laboratory

instruments was developed by the S.A.V., (Artistic Glassmaking Cooperative Society), active from 1856 to 1978.

An in-depth survey was carried out by a team of scholars from different disciplines on a collection of about seven-hundred objects preserved at the M.A.V., the Museum of Glass and Glassmaking of Altare, with the aim of understanding the use of the instruments and how they were made. The Italian Committee of the AIHV took also part in the project, facilitating the museum's contacts with the Department of Chemistry at the University of Pavia and assuring in this way a scientific supervision of the project.

As a result, a new display of the collection opened last spring and a publication presents the complete inventory, the detailed description, and photographs of these instruments, with technical

notes about the production and documentary sources.

A good example of multidisciplinary collaboration!  
<http://www.museodelvetro.org/>

**Vidrio español en la Habana, S.XVI-XIX, por Jaime Barrachina, con prólogo de Lidis Nuvia Rodríguez Díaz y editado por el Museo del Castillo de Peralada en Junio de 2019, pp. 111, ill.**

Libro que presenta la colección de vidrios españoles del Museo Nacional de Artes Decorativas de La Habana. Se trata de un total de 82 piezas de vidrio prácticamente inéditas que fueron donadas al museo por el coleccionista Raúl de Zárraga. La colección ha sido estudiada por Jaime Barrachina Navarro, director del Museo del Castillo de Peralada y uno de los máximos especialistas sobre vidrio catalán en España.

# News

## Manual Glass Production – soon to become a Global Intangible Cultural Heritage?

Craftsmen, Vocational Training Facilities and Museums discuss Strategies regarding the Application for the Inclusion in the UNESCO List.

### Berlin/Zwiesel

The “manual production of mouth-blown hollow and flat glass” was included in the Federal List of Intangible Cultural Heritage in 2015. Thereby, an expert committee of the German UNESCO Commission supported by the Conference of Culture Ministers and the state minister Monika Grütters acknowledged the major cultural significance of the difficult-to-learn trade in design, technical applications and art. Encouraged by this recognition, experts from glass factories, museums and governmental authorities organized a conference in December.

Encouraged by the recognition of the expert committee, experts from glass factories, museums and governmental institutions initiated a meeting in December 2018 to map out a strategy for an application on an international level. The participants from Germany,

Finland, Spain, the Czech Republic and Turkey quickly reached a consensus regarding the often difficult situation of the factories and glassmakers in Europe. They identified measures to pass on the trade focusing on vocational training, networking or documentation of craft techniques. This meeting ended with a joint statement to initiate an application for the inclusion into one of the UNESCO lists of intangible cultural heritage.

In May 2019, a now extended group of glassmakers, factory owners, designers and representatives from museums gathered in Zwiesel to plan further strategies. The present situation of the bearers of the

heritage and the still existing glass factories was discussed in work groups. There is a consensus on the objective regarding the expansion of the network and, accordingly, the application to secure the future of the trade. In addition to a more attractive configuration of vocational training, potential measures were subject to discussion of how to promote an international cooperation and exchange of glassmakers. This is deemed to be urgent in view of that generational changes and the lack of future craftsmen to pass on the trade. For this reason, in general, projects should be initiated focusing on the manual production of hollow and flat glass production for a long-term support.



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## by Dr. Katrin Holthaus

In the meantime the manual glass production has been included in the respective national list of intangible cultural heritage in Finland, France, Spain and Turkey. These countries pursue an intensive cooperation as part of a multinational application, while representative of further nations support this initiative (status as of June 2019). The expert committee of the German UNESCO Commission is expected to issue its decision on the UNESCO nomination.

### Background

The manual glass production has existed for thousands of years as a form of cultural expression operated in certain regions and “selective industrial places” exerting quite an impact on the local culture. Since the technical skills of a glassmaker requires several years of ongoing practice and tryouts (at best, perfection can be reached after 10 years), it is indispensable to constantly apply a maximum spectrum of techniques of hot glass processing to maintain a professional craft level and to trade these techniques.

At present, there are just about 500 craftsmen left with this implicit expertise keeping this heritage alive as an industrial

craft or on an individual basis. This craft is still exercised with epoch-transcending instruments (blowpipe, jacks and tongs, glassmaker scissors, wood molds and smoothing spoon).

Compared with the industrial application, which only plays a minor role now, the work distribution is not as strict any more but is still visible depending on the pressure of production figures (starter, pre-blower, finisher/master, inserter): Difficult or elaborate objects still require the cooperation of several glassmakers. Internationally, there are still three glass factories manufacturing flat glass with the mouth-blowing technology. There are also

individual glassmakers in industrial glass factories producing small series or unique objects. Over the past year, an increasing number of international small hollow-glass factories produced applying the mouth-blowing technology. In addition, art crafts and artistically oriented glass studios are founded primarily dedicated to the ambitious creation of unique objects and small series.

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**Headline:** International meeting on the intangible cultural heritage at the glass college Zwiesel.



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