

ICOM Glass Annual Meeting Online

6 - 7 May 2021

Programme

Thursday May 6th, 13.30-15.30 CET (Paris time)

Milan /Berlin /Madrid	Seattle	Nueva Guatemala	New York/ Orlando/ Toledo	São Paulo	London /Lisbon	Moscow	Tokyo /Toyama
13.30 – 15.30	4.30-6.30	5.30 – 7.30	7.30 - 9.30	8.30 – 10.15	12.30 – 14.30	14.30 - 16.30	20.30 – 22.30

13.30 CET (Paris time)

Welcome

13.40 – 14.40 CET (Paris time)

Session I: The end of glass production – the beginning of museums? Deindustrialization and museums in glass production areas

- Mette Bielefeldt Bruun, Denmark

Holmegaard Works – building a new museum based upon 200 years of local identity and cultural heritage

- Regina Lara, Brazil; Teresa Almeida, Portugal

What will happen to the glass museums in industrial areas considering that there is a displacement of production sites?

- Ruth Fabritius, Germany

From the putting-out system to glassart craftsmanship: On the structural change of the North Bohemian glass finishing industry after the settlement in the Rheinbach area

- Sven Hauschke, Germany

Transformations within the glass industry in Southern Thuringia and Northern Franconia: Loss and Gain

14.45 – 15.30 CET (Paris time)

Session II: Updates on glass

- Olga Ivlieva, Russian Federation

On Soviet time glass collections formation and their role today

- Eva-Maria Günther, Germany

Electoral glass in Mannheim in the 18th century - a search for traces

- Marzia Scalon, Italy

Considering the role of the Centro Studi del Vetro Archives in the age of digital mediation

Friday May 7th, 13.30-15.40 CET (Paris time)

Milan /Berlin /Madrid	Seattle	Nueva Guatemala	New York/ Orlando/ Toledo	São Paulo	London /Lisbon	Moscow	Tokyo /Toyama
13.30 – 15.40	4.30 – 6.40	5.30 – 7.40	7.30 – 9.40	8.30 – 10.40	12.30 – 14.40	14.30 – 16.40	20.30-22.40

13.30 CET (Paris time)

Welcome

13.40 – 14.40 CET (Paris time)

Session III: Glass museums in Southern Germany

- *Europäisches Flakonglasmuseum Kleintettau*: guided virtual tour
- Karin Rühl, *Glasmuseum Frauenau* (Power point presentation)

14.40 - 15.40 CET (Paris time)

Glass IC General Assembly (members only)

Milan /Berlin /Madrid	Seattle	Nueva Guatemala	New York/ Orlando/ Toledo	São Paulo	London /Lisbon	Moscow	Tokyo /Toyama
14.40-15.40	5.40-6.40	6.40-7.40	8.40-9.40	9.40-10.40	13.40-14.40	15.40-16-40	21.40-22.40

ABSTRACTS

1. **Mette Bielefeldt Bruun**, Museum Southeast Denmark

Holmegaard Works – building a new museum based upon 200 years of local identity and cultural heritage.

Holmegaard Works is a new Danish museum focusing on design and craft, mainly glass and ceramics. It opened its doors in June 2020 as a venue under Museum Southeast Denmark. The museum has a collection of c. 42.000 glass items from Holmegaard Glassworks and is situated in the renovated historical environment in and around the old glassworks in Fensmark, Denmark.

When the glassworks closed in 2008 it made a huge impact on the local environment. Local families had been connected to the glassworks for generations and for many their personal identity and local pride was built upon the connection to the glassworks.

Even today, the local interest is very much intact. This has been very evident during the years of rebuilding the glassworks as a museum. It has caused hardships in terms of resistance and distrust from the local community. But has also proved a great resource and renewed local and national interest in glass.

The paper will explore how Holmegaard Works as a new museum venue has involved the local community in gathering information and interviews for exhibitions and other kinds of outreach; how material and immaterial cultural heritage is used in research and documentation as well as how the museum envision future scenarios for exhibitions, research projects and community-based outreach.

Mette Bielefeldt Bruun, MA art history, Head of design and craft, Museum Southeast Denmark

Berit Christensen, MA history, Museum curator, Museum Southeast Denmark

Joachim Allouche, MA history, Museum curator, Museum Southeast Denmark

2. **Regina Lara**, Mackenzie Presbyterian University Brazil, **Teresa Almeida**, Faculdade de Belas Artes Universidade do Porto, Portugal

What will happen to the glass museums in industrial areas considering that there is a displacement of production sites?

The museums established in traditional glass regions such as Marinha Grande in Portugal, Prague in the Czech Republic, or Venice in Italy, aim to catalog and reflect on the memory of glass production related to the society that produced them.

They intend to tell the glass industry history through glass objects and their techniques of realization, as well as approximations with the art made in the same material. Considering that through time technology drives society, these places transform the live of the people who lives there. It is relevant as the workers involved their lives in this production, formed families that live in the surroundings and developed craft techniques, specific skills, often characteristic of each region.

At a time when the globalized economy requires the displacement of the means of production, what would be the social function of these museum that remains in place, telling and reflecting on this history?

Wouldn't it be fundamental to preserve these traditional techniques?

We believe in the museum's actions to educate, disseminate and preserve this very specific knowledge.

Thinking about this theme, this presentation aims to show some works developed in the traditional

sandblasting and acid corrosion techniques. Stained glass, glass objects and artistic works, since the beginning of the 20th century, in Portugal and Brazil will be stated. Recent artistic works will also be presented, in partnership with academic research, that is recovering ancient techniques.

3. Ruth Fabritius, Glasmuseum Rheinbach

From the putting-out system to glassart craftsmanship: On the structural change of the North Bohemian glass finishing industry after the settlement in the Rheinbach area

Before the Second World War, the Steinschönau-Haida region was a major export centre for Bohemian hollow glass. The glass processing industry was the dominant branch of the economy in this region, shaping almost all of commercial life.

After the expulsion of the German population from Czechoslovakia, a resettlement of this branch of industry in various regions of East and West Germany was initiated in 1946 and 1947. Because of the unfavorable post-war conditions, however, only fragmentary settlements by small company groups could take place. A settlement centre was established in 1947 in the Rheinbach-Düren-Euskirchen area.

The Second World War and the associated expulsion represented a major turning point for the Steinschönau-Haida glass processing industry, which was associated with considerable changes in the production area. The putting-out system with a purely external production was completely abandoned after company relocation. The dissolution of the domestic industrial production system thus appears to be the most striking socio-economic development process that occurred in the new settlement centres. The main causes of this process are:

- the general lack of capital in the post-war period, which initially did not allow many home traders to set up a new workshop.
- better paid employment opportunities in the new settlement area also offered greater social security, because the economic conditions fluctuations in the domestic industry were often unable to guarantee a steady standard of living.

For the former merchants, however, the dissolution of the putting-out system meant foregoing an important production advantage on which the economic success of the North Bohemian glass processing industry had once been based.

The commercial restructuring gave rise to a new group of independent small-scale artisans who themselves are responsible for the distribution of the goods, especially on the regional market. Putting-out companies in the classic sense no longer exist in individual settlement centres. During the resettlement process - behind a facade of apparent constancy - decisive change processes took place, which finally reflected in the social context within the family. A traditional professional consistency, taken for granted in Northern Bohemia, became less important in the new settlement centres. A branch of industry rooted in the landscape, as represented by the North Bohemian glass industry, ultimately abandoned due to its dissolution of historical ties resulted in the disintegration of a once relatively homogeneous economic group. The appearance of the Steinschönau-Haidauer glass processing industry has developed into a local small trade since relocation in the Rheinbach area almost 70 years ago.

In place of the leading economic role that the industry had in its traditional homeland, there were strong cultural impulses that contributed to a change in the public appearance of the city of Rheinbach.

4. Sven Hauschke, Director, Kunstsammlungen der Veste Coburg and European Museum of Modern Glass

Transformations within the glass industry in Southern Thuringia and Northern Franconia: Loss and Gain

The forests in Southern Thuringia (Thüringer Wald) and in the Northern part of Franconia (Frankenwald) supplied an important natural resource: wood, which was used to fire the many glass furnaces documented in these areas. One centre was Lauscha, which prospered when Duke Johann Casimir of Saxe-Coburg gave a privilege in 1597. Lauscha has remained a glass centre till today, although there are far less artists working nowadays than thirty years ago. Beside the artistic area, there are still some prospering glass factories with a long lasting tradition, partially going back to the early 17th century. The paper will focus on the historic and modern glass activities in this area which led to the establishment of some related glass collections and glass museums.

5. Olga Ivlieva, Curator of Modern Glass Collection in the Museum-Estate "Kuskovo", Moscow, Russia

On Soviet time glass collections formation and their role today.

After the largest glass factories were stopped or transformed into small private enterprises, museum collections and items from factory's rooms of samples gained special importance in preserving the memory about glass industry development in our country. In this context, the particular interest are the materials and documents of the Soviet time covering the history of preserving the best samples of art industry, including glass production. Using the example of pieces from the collection of Soviet glass in Kuskovo and documentary information, the general principles of forming museum and factory collections will be identified and analysed, the criteria for selecting items will be considered, and significance of these activities will be rethought for the present time.

6. Eva-Maria Günther M.A. Reiss Engelhorn Museum Mannheim

Electoral glass in Mannheim in the 18th century - a search for traces.

The Reiss-Engelhorn-Museen (REM) in Mannheim/Germany have established themselves in recent years as an internationally operating complex of museums, an outstanding venue for exhibitions, and an important centre of research. The roots of the collections' holdings go back to the day of the Prince Electors Carl Philipp and Carl Theodor in the 17th and 18th century. They lay the foundation for the painting gallery, the drawing and print collection, the cabinet of natural curiosities, the numismatic collection, the antiquities collection, the cabinet of scientific curiosities, and the treasure chamber.

Carl Theodor was not only an art collector, but also promoted the sciences and supported musicians. Furthermore, he encouraged the establishment of businesses such as a silk production and many more. Moreover, he is the founder of the famous Frankenthal porcelain manufactory. Therefore, it would only be logical that he would have had glass made for his court in Mannheim, too. However, examples of an 18th century glass production in the Mannheim Area are extremely rare, nearly not existing. Through archaeological excavations in the city of Mannheim, the museum also possesses many glass fragments. These demonstrate the prosperity of the bourgeois households in the 18th century. So far, this glass has not received attention yet. The history of a single preserved glass brings light to glass production in the 18th century electoral Mannheim and its region.

7. Marzia Scalon, CENTRO STUDI DEL VETRO, Fondazione Giorgio Cini, Venice

Considering the role of the Centro Studi del Vetro Archives in the age of digital mediation

In recent years, museums, archives and other cultural institutions have started major programs to digitize their collections. An increasingly large part of their assets is now settled in digital format in the databases of the institutions themselves, in our computers and in the so-called "infosphere". Millions of artifacts are therefore 'split' and represented in digital format, offering access to an almost infinite quantity and variety of sources and interconnections. The digital mediation of documents and materials of different nature certainly opens up new possibilities for their use, and also boosts numerous reflections related to the new social and democratic role of museums and archives.

Following a brief overview of the main archives owned by the Centro Studi del Vetro, we will highlight the major role that our archives can play in preserving the memory of glass making art and in illuminating important aspects related to the working processes of the twentieth century 'muranese' production. Murano works were actually unique in a global context: workshops such as Seguso Vetri d'Arte, Venini, Antonio Salviati, Pauly & C. – C.V.M, M.V.M. Cappellin & C., to name just a few, managed to develop a proper formal language and assumed a leading role worldwide. For glass making art scholars, but also for students and for the general public, the archives preserved by the Centro Studi del Vetro represent the memory and the mirror of remarkably fecund times that still need to be studied and enhanced with new critical methods and interdisciplinary approaches