

Program

Monday, September 2nd

PLENARY SESSION @ Kyoto International Conference Center (ICC) *See page 31

- 9:30-10:55 Ceremony: Opening of the 25th ICOM General Conference
- 10:55-11:25 Keynote Speech: Kengo Kuma
- 11:45-13:15 Plenary Session: Curating Sustainable Futures through Museums/
Workshop: Publishing and Writing Workshop-How to get your work published scholarly
and professional publications/
- 13:15-14:30 Lunch (**We can receive lunch box only at the ICC.**)
- 13:30 transfer to IMH, meeting point: main entrance of ICC *See page 33

GLASS SESSION @ Room: IMH-101, Inamori Memorial Hall 14:30-18:00

*See page 32. *It takes 30mins by subway and walk from ICC.*

Glass Museums as Cultural hubs

- 14:30-14:35 **Teresa Medici** Secretary of GLASS, Regione Lombardia / VICARTE_FCT-UNL Lisbon
Welcome
- 14:35-14:52 **Manuela Divari** Touring Exhibitions Coordinator, Le Stanze del Vetro
(15 mins) *LE STANZE DEL VETRO*
- 14:52-15:09 **Sven Hauschke** Director, European Museum of Modern Glass, Kunstsammlungen
der Veste Coburg
(15mins) *How to start a museum: The forming of the collection of the European Museum of
Modern Glass*
- 15:09-15:19 **Katie Buckingham** Curator, Museum of Glass, Tacoma, Washington
(7 mins) *Reflect/Refract: Collaboration and Innovation in the Museum of Glass Visiting Artist
Residency Program*
- 15:19-15:36 1 **Teresa Almeida** VICARTE_FCT/UNL Lisbon and Faculdade de Belas Artes Univer-
sidade do Porto
2 **Joana Silva** Cencal (Centro de formação para a industria ceramica); Nova University
of Lisbon-FCT; BF Glass Studio
(15 mins) *The future of glassmaking tradition in Marinha Grande- Portugal*

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Updating on glass

- 15:36-15:53 **Mgr. Nad'a Kančevová, PhD.**
(15 mins) *Glass: possibilities and limits in post-medium condition*
- 15:53-16:10 **Astrid Hertog** Directeur, Nationaal Glasmuseum, the Netherlands
(15 mins) *Glass in Architecture*
- 16:10-16:25 Short Break (15 mins, served just coffee and tea, not snacks at IMH)
- 16:25-16:42 **Maria Joao Burnay** Glass Curator, Palácio Nacional da Ajuda, Portugal
(15 mins) *Glasses at the table of the 19th century Portuguese court: ceremonial and usage*
- 16:42-16:59 **Kandori Ryusei** Curator, Kota's local history museum
(15 mins) *From Tadao Matsudaira tomb to Venice: the story of a wedding glass beaker*
- 16:59-17:09 **Maria Luisa Martinez** Directora, Contemporary Glass Art Museum in Alcorcón-MAVA
(7 mins) *A Japanese woman in Alcorcon. The Takako Sano collection at MAVA*
- 17:09-17:26 **Hsiang-wen Chang** Department of Antiquities, National Palace Museum, Taipei, Taiwan, R.O.C.
(15 mins) *Glass artifacts---viewed through painted images*
- 17:26-17:40 **Yuki Sasaki** Deputy General Manager, Suntory Museum of Art
(12 mins) *Glass Collection of the Suntory Museum of Art and the Recent Acquisitions.*
- 17:40-17:52 **Jan Mergl** Head of glass, ceramics and porcelain collection, Museum of Decorative Arts in Prague
(12 mins) *Japanese intermezzo in the production of Harrach Glassworks in Bohemia*
- 17:52-18:00 Conclusions - End of the session

OPENING PARTY

18:30-20:30 @ Kyoto International Conference Center

Tuesday, September 3rd

PLENARY SESSION @ ICC

9:00-10:00 Keynote Speech: Sebastião Salgado

GLASS members only: Tour to the MIHO MUSEUM

10:20 transfer to MIHO Museum by the chartered bus
 Meeting point: Main entrance of ICC ****See page 33***

11:30-12:30 Lunch @ Tanuki Chaya, nearby MIHO MUSEUM

13:00 arrive at the gate of MIHO MUSEUM

13:30-15:40 Introduction @Lecture room, by Yoko Azuma, curator of glass collection, and visit the galleries (ancient glass),

16:00-17:30 transfer to Kyoto station 1F Hachijo Gate

SOCIAL EVENT @ Nijo-castle

19:00-21:00

Wednesday, September 4th

PLENARY SESSION @ ICC

9:00-10:15	Plenary session: Museums in Time of Disaster
10:15-10:30	short break
10:30-11:00	Keynote Speech: Cai Guo-Qiang
11:00-12:15	Plenary session: Asian Art Museums and Collection in the World
12:15-13:30	Lunch

JOINT SESSION with ICDAD and ICFA @ Room: 510, ICC 13:30-18:00

I. The Future of Tradition in the Arts, East and West 13:30-14:15

Introduction

James Bradburne Director, Pinacoteca di Brera, ICFA

Helena Koenigsmarkova Director, Museum of Decorative Arts in Prague

(20 mins) *Museums of Art and the Art of Museum: Learning from the Past to re-invent the Future*

Stephan von der Shulenburg Curator of the Asian Collection, Museum Angewandte Kunst, Frankfurt am Main (ICDAD)

(10 mins) *AOUDO Meets Asian Art*

Rosina Buckland Bishop White Committee Curator of Japanese Art, Royal Ontario Museum, Toronto

(10 mins) *Displaying Japan in Canada in/for the 21st century*

II. Presentation of Asian Art in Western Museums 1 14:15-14:50

Introduction

Min-Jung Kim Curator of Asian Decorative Arts and Design, Museum of Applied Arts and Sciences at the MAAS in Sydney, Australia (ICDAD)

(10 mins) *Working in the Exotic West: A Case Study at MAAS*

Ileana Kurtovic Assistant Curator, Typological Museum, Croatia (ICDAD)

(10 mins) *Perspectives on Curating Asian Art in Different European Museums*

Shouji Sakamoto Researcher, Ryukoku University

(10 mins) *Japanese and Chinese Paper in Rembrandt Etchings*

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14:50-15:00 Short break

III. Cross-Cultural Influences of Japanese Art 15:00-15:55

Introduction

Ruriko Tsuchida Curator in Chief, Suntory Museum of Art (GLASS)

(10 mins) *Fusion of East-West Culture in the Vase with Floral Poem Design by Emile Gallé*

Teresa Almeida VICARTE_FCT/UNL Lisbon and Faculdade de Belas Artes Universidade do Porto (GLASS)

(15 mins) *Brazil and Japan Merge into Pottery Culture*

Kanae Aoki Curator, The Museum of Modern Art, Wakayama (ICFA)

(15 mins) *Japonisme as Cross-cultural Impact: German Woodblock Prints and Japanese Creative Prints Movement*

Meiko Nagashima Senior Curator of Lacquer, Department of Decorative Applied Arts, Kyoto National Museum (ICDAD)

(10 mins) *An Exotic Three-Centuries-Old Mirror: Traditions of Archival Practice and Cross-Cultural Curiosity in Japan*

16:00-16:30 break

IV. Tradition and Innovation in the Arts and in Museum Presentation 16:30-17:15

Introduction

Eva Kraus Director, Neues Museum, Staatliches Museum für Kunst und Design Nürnberg (ICFA)

(15 mins) *Aesthetics Signatures and Display Strategies*

Monika Bincsik Diane and Arthur Abbey Assistant Curator for Japanese Decorative Arts, The Metropolitan Museum's New York (ICDAD)

(10 mins) *Revisiting the Concept of Kogei and Integrating Contemporary Japanese Decorative Arts the Metropolitan Museum's Collections*

Reino Liefkes Chair of GLASS, Senior Curator and Head of Ceramics & Glass, Victoria and Albert Museum, London (GLASS)

(10 mins) *Ewin and Gretel Eisch, Radical Responses to Local Traditions: the Beginnings of Studio Glass in Europe*

V. Presentation of Asian Art in Western Museums 2 17:15-18:00

Introduction

Giuliana Ericani ICOM Europe board member, City of Bassano del Grappa manager (ICFA)

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- (15 mins) *Japan in the Italian collections from the eighteenth to the twentieth century. A museological opportunity*
Anika Reineke Research fellow, Staatliche Museen zu Berlin (ICDAD)
- (10 mins) *New Neighbors: Eastern and Western Folding Screens in the Collections of the National Museums of Berlin*
Sven Hauschke Director, European Museum of Modern Glass, Kunstsammlungen der Veste Coburg (GLASS)
- (10 mins) *East meets West: Shige Fujishiro's 'Hanami'- a Glass Installation from 2013*
Annie Ting-An Lin Recent MA Graduate, Universiteit van Amsterdam
- (7 mins) *Exploring the Role of Chinese Objects in an Ethnographic Narrative: an analysis on the permanent exhibition of Museo Delle Culture di Milan (MUDEC)*
Final comments

SOCIAL EVENT @ Kitayama area

19:00-21:00

Thursday, September 5th & Friday, September 6th

: GLASS members only: 2days Tour to Toyama/ Kanazawa

Thursday, September 5th

- 8:00-12:30 transfer to Toyama (by the chartered bus)
- 8:00 Meeting point: Bus stop across the Hachijo-gate of Kyoto Station ***See page 34**
- 11:30 lunch box supplied
- 12:30-13:15 Toyama City Institute of Glass Art, welcome by Shigeru Hosokawa, President, and visit the institute with Jin Hongo, Head Professor, Makiko Nakagami, Associate Professor, Koichi Matsufuji, Associate Professor, Brian Corr, Associate Professor, and Jaroslav Sara, Associate Professor
- 13:25-15:15 Toyama Glass Studio, welcome by Takao Shimizu, executive director, visit the studio with Ryuhei Nadatani, The Head of Promotion Section, and see demonstration of making glass
- 15:45-17:00 Toyama Glass Art Museum, beginning with an introduction lecture "Glass Art City, TOYAMA" by Ryoji Shibuya, Director of the museum, visit the Glass Art Garden by Dale Chihuly with Kaori Furusawa, Curator, the exhibition of the collection with Haruka Nakashima, Curator, the temporary exhibitions, "*Marta Klonowska*" with Maho Asada,

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Curator, and “*René Lalique*” with Tomoko Aoki, Curator, and the conclusion by the Director.

- 17:00-18:00 General Assembly at the museum. Annual report, ICOM GLASS Board Elections 2019-2021, and Call for “*cooperation on glassblowing*” by Maartje Brattinga, Curator of Nationaal Glasmuseum, the Netherlands (10mins)
- 18:00-19:00 Reception Party @ Fumuroya café in the museum, sponsored by Toyama City, welcome by Masashi Mori, Mayor of Toyama City

Friday, September 6th

- 9:30 transfer to Kanazawa (by the chartered bus)
Meeting Point 1: Daiwa Roynet Hotel Toyama
- 9:45 Meeting Point 2; ANA Crown Plaza Hotel Toyama
- 11:00-12:00 Kanazawa Utatsuyama kogei kobo (craft studio of Glass, Lacquerware, and Ceramics), welcome by Nobuhisa Kawamoto, Director, and visit the studio with Isao Uemae, Glass Studio Coordinator
- 12:30-14:00 Lunch @Saryo Utatsu Kanazawa <https://gurunavi.com/en/r191000/rst/>
- 14:15-15:30 Ishikawa Prefectural Museum of Art Visit to the exhibition, “*Arts and Crafts in Ishikawa: 60 years Advance in Ishikawa Prefectural Museum of Art*” with Murase Hiroharu, Ph.D., Executive Curator
- 15:30-20:00 transfer to Kyoto City
- 20:00-22:00 Farewell dinner
@Tsujiya Shijo Gokomachi https://sharing-kyoto.com/eat_Tsujiya

Saturday, September 7th

- 9:30-10:30 Statutory meeting: Extra General Assembly
- 10:30-11:00 break
- 11:00-13:30 Statutory meeting: 34th General Assembly
- 13:30-14:45 Lunch
- 14:45-16:00 Statutory meeting: 86th ICOM Advisory Council Meeting
- 17:30-21:00 Late opening for participants @Kyoto National Museum
- 19:00-21:00 Closing Party of the 25th ICOM General Conference @Kyoto National Museum
- 19:15-20:00 Closing Ceremony of the 25th ICOM General Conference @Kyoto National Museum

Sunday, September 8th

Optional day (Glass members only): Tour to the Suntory Museum of Art, at Tokyo Midtown, Roppongi, Tokyo

- 8:45 Group **Hikari**, transfer to Tokyo with Yuki (*Hikari460* 8:59 Kyoto→11:33 Shinagawa)
- 9:00 Group **Nozomi**, transfer to Tokyo with Ruriko (*Nozomi4* 9:21 Kyoto→11:26 Shinagawa)
Meeting Point: JR Kyoto Station Central Entrance (Ground Floor) ***See page 34**
- Around 11:30 arrive at Shinagawa Station
(around 11:40 leave luggage at hotels in Shinagawa)
- 12:00-12:30 transfer to Tokyo Midtown, Roppongi
- 12:30-13:30 Lunch @Tokyo Midtown
- 13:30-17:00 Suntory Museum of Art, see the masterpieces from the glass collection with Ruriko Tsuchida, Curator in Chief and Sachie Kubo, Curator at the storage.
- 17:00-18:00 Visit to the temporary exhibition about Japanese traditional ceramics, "Mino Tea Wares: Kiseo, Setoguro, Shino, and Oribe" at SMA

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GLASS SESSION @ Room: IMH-101, Inamori Memorial Hall

Glass Museums as Cultural hubs 14:30-15:36

Manuela Divari

Touring Exhibitions Coordinator, Le Stanze del Vetro

LE STANZE DEL VETRO

This presentation aims to give a comprehensive description of LE STANZE DEL VETRO, a joint cultural project of Pentagram Stiftung (a Swiss private not-for profit Foundation) and the Fondazione Giorgio Cini, on the Island of San Giorgio Maggiore in Venice, Italy.

The mission of LE STANZE DEL VETRO is to illustrate the potential of the art of glass making and to bring it back to the centre of the international art stage.

The permanent exhibition space of LE STANZE DEL VETRO was launched in 2012 to host a series of solo and group shows featuring international artists, both contemporary and historical, and glass manufacturers from the 20th and 21st centuries.

In addition to the exhibition program, LE STANZE DEL VETRO has set up a Glass Study Centre to create a specialised library and a comprehensive archive of Venetian glass. The Glass Study Center organises seminars, workshops and offers research scholarships to scholars from all over the world. Parallel to the exhibition program, LE STANZE DEL VETRO holds a series of glass temporary installations, involving internationally-renowned artists to plan and design site-specific architectural pavilions or installations on the grounds of LE STANZE DEL VETRO.

LE STANZE DEL VETRO was among the promoters of the Venice Glass Week, the first international festival devoted to Venetian glass, which took place in Venice in September 2017 2018 and 2019, with the aim of revitalising and sustaining one of the city's most important artistic and creative activities.

The goal of this presentation is to illustrate the many functions as cultural hub of LE STANZE DEL VETRO, establish and foster international contacts with those who are interested in promoting and sharing the knowledge of international, historical and contemporary glass making.

Sven Hauschke

Director, European Museum of Modern Glass, Kunstsammlungen der Veste Coburg

How to start a museum: The forming of the collection of the European Museum of Modern Glass

The European Museum of Modern Glass is part of the Kunstsammlungen der Veste Coburg in Bavaria, Germany. After 20 years of collecting modern glass in Coburg, space was running out at the Veste Coburg, a castle with 1000 years of history. In 1989 there was a chance to transfer the collection to the orangery at Schlosspark Rosenau. The collection opened as the „Museum of Modern Glass“, the first museum devoted solely to modern glass in the German speaking countries. In 2008 the collection was moved to a new building at Schlosspark Rosenau and was renamed „European Museum of Modern Glass“.

Katie Buckingham

Curator, Museum of Glass, Tacoma, Washington

Reflect/Refract: Collaboration and Innovation in the Museum of Glass Visiting Artist Residency Program

Since Museum of Glass (MOG) opened to the public in 2002 it has hosted over 550 Visiting Artist residencies in its Hot Shop in Tacoma, Washington. These residencies have featured a broad spectrum of artists - encouraging emerging artists, masters of the material, and artists of other mediums to create work and experiment with glass. Artists are encouraged to experiment with new ideas and techniques, all while being observed in a stadium-like setting by visitors every day. This window into the creative process results in innovative connections between artists' creative process and the ways which museums share stories and inspire visitors. Reflect/Refract, will highlight innovation and experimentation in the medium of glass, and will feature projects which originated during a residency in MOG's Hot Shop, and continued on to become a museum project. The PechaKucha format will feature photos and short videos of specific projects, with a narrative overview that focuses on connections between how glass is made in the Hot Shop, and how it impacted museum exhibition storytelling.

1 Teresa Almeida

Research Unit Vicarte "Glass and Ceramic for the arts", FCT/UN. Unidade de Investigação i2ads, Instituto de Investigação em Arte, Design e Sociedade. Faculdade de Belas Artes Universidade do Porto.

2 Joana Silva

Centro de formação para a industria ceramic a– Polo Marinha Grande

The future of glassmaking tradition in Marinha Grande- Portugal

In 1748 John Beare open a glass factory in Marinha Grande, and a glass production begun in this city, and the region became known as "the land of glass". Many factories were built, most of them family businesses, and till today this region is still famous for the glass industry.

In 1999, a governmental program was created. The initiative was to build the conditions for the glass manufacturing to change from mass production to high added value production. An original and very well promoted collective design product was a label with the first design exhibition in 2000, the Marinha Grande MGLASS whose aims were to promote the Portuguese design abroad and create new employ-

ments for young designers in the glass factories. The project flourished in the first years, but most of the designers that were hired did not get the renovation of their contracts, and the ones who stay in the factories, stay long enough to see then going backdrop. Jasmin, Glass studio close, and people thought that the tradition of glass blowing was going to become extinct in this region.

However today we witness a young generation that invest on the region creating new glass studios, I.glass and Glass studio & Gallery are a few examples. A person that had his education on glass (where is Cencal today) created Glass studio very well equipped and also a Gallery in front of the glass museum.

So, what is the future of glassmaking at Marinha Grande?

In our presentation we will present the tradition of glass blowing: factories, MGlass design and studios that no longer exist, as well as, the renovation that is being made on the glass production – new studios, relationship of craft/design and the improvements of the glass museum.

***Updating on glass* 15:36-**

Mgr. Nad'a Kančevová, PhD.

Glass: possibilities and limits in post-medium condition

This paper contributes to the ongoing discussions of contemporary changes in the understanding of glass as a visual medium in post-medium condition. These discussions often raise questions such as whether contemporary glass should be considered from the viewpoint of material, concept or utility value. The paper is based on a case study – exhibition concept presented in Bratislava (2017/2018) introducing various contrasting viewpoints on contemporary glass from all the generations of artists currently active in Czech Republic and Slovakia and across the imaginary media hierarchy. Audiovisual material with short statements of chosen artists investigates a phenomenon within its real-life context. The selection concentrates on artists who are “faithful to glass” alongside authors whose primary focus is on other media (painting, photography, video or conceptual art), for whom glass is just one of materials that they use to express themselves. Their more distant relationship with the medium and broader perspective bring out new possibilities for glass as a material and set it in new and surprising contexts. The study is not just an inter-generational dialogue but also a meeting of different worlds and ways of thinking. What links the authors is glass, a material with a very specific visual character and a technology with determined potential and limits for work.

Astrid Hertog

Directeur, Nationaal Glasmuseum, the Netherlands

Glass in Architecture

Shop windows. Transom windows. Windows. Bricks. Roof tiles. These are all examples of glass that are used in buildings. This exhibit shows the scope of such architectural glass since 1850. Glass that is incorporated in a building cannot be exhibited here: that is why we have photographs and videos to share

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the diverse use of glass in architecture.

Throughout history there have been many ways in which (mostly) flat glass was made. And there are many different techniques to further work and decorate glass. All of these processes are exhibited and explained here. By the end of your visit you should be able to recognize the different sorts of architectural glass and techniques. You will have gained insight in what you are looking at and why it looks the way it does. Glass in sight!

Photo and facebook project

Our aim with this project is also formulated for outside the museum walls. We would like to stimulate people to look around and discover all the beautiful glass in buildings close to oneself, just around the corner. Having been in contact with this project you will never walk in a street or city and not look up to seek for Glass in buildings. We therefore sought cooperation with Else Kramer, social media expert and photo specialist on social media. We set up a facebook group, had 10 commissions on decorated architectural glass to photograph and called for people to send in pictures to the museum, to be shown in the exhibition.

Accompanying this goal, we produced a small booklet for people to take home, about the various techniques of architectural glass, and how to recognize these.

Results in June: more than 1500 photos shared in the facebook group, cooperation with excursion companies for city walks in several cities and cooperation with Monuments day in Amsterdam, Leerdam and Utrecht. And a booklet that is very well received. Attached you'll find pictures of the facebook group.

We worked together with expert Laura Roscam Abbing on the content (1850-1930 Glass factory of Bouvy). Helene Besancon was our curator for the Leerdam period, contemporary glass and coordinating the exhibition. Me, the director, added the participatory plans on the photoproject, city walks and booklet, executed by colleagues.

Maria Joao Burnay

Glass Curator, Palácio Nacional da Ajuda, Portugal

Glasses at the table of the 19th century Portuguese court: ceremonial and usage

When D. Luis I (1838-1889), was proclaimed king, in 1861, a new chapter started in the Palácio da Ajuda, which finally became a royal residence and the center of the Portuguese court.

Shortly after the unification of Italy in 1861, Princess Maria Pia of Savoy (1847-1911), daughter of King Victor Emmanuel II of Italy (1820-1878) and Adelaide of Austria (1822-1855) married King Louis I and moved to her new residence in 1862. She was 15 years old.

During her stay in Portugal, from 1862 to 1910, the queen made several trips through Europe (until 1888 was accompanied by King D. Luis). They visited Madrid, Paris, Nice, Vienna, London, Carlsbad, Turin, Rome, Venice, Murano, among many other cities. On these occasions, she has purchased on department stores such as A. La Paix, Grand Dépot or Bon Marché, and manufacturers like Baccarat, Moser, J & L Lobmeyr, Compagnia di Venezia Murano, Salviati & co., among others. She took contact

with the very best of the European glass production.

D. Maria Pia had a cult for decoration and a particular taste for the applied arts, which included the objects and also the ornamentation of the table. Silverware and porcelain, towels, lamps and its accessories, glassware services and so many other items that she has gathered throughout his life, not only for everyday meals but also for more formal occasions and others, as in their leisure time such as picnics, are still present in the collections of Portuguese national palaces, in particular in the Palácio da Ajuda.

For this reason and still in our days it is possible to reconstitute a table of the Portuguese court of the second half of the nineteenth century and beginning of the twentieth century, with all its objects and in its full splendor.

Representing the habits, sociability and etiquette of the court, the crystal services acquired a place and an important statute on the table of the Royal House.

With the development of the glass industry in the second half of the nineteenth century, tableware became even more complete and acquired a relevant status throughout a complex ceremonial practiced in more intimate dining, and at court banquets.

It is intended to reveal a few of this collection, as well as its history and usage.

Kandori Ryusei

Curator, Kota's local history museum

From Tadao Matsudaira tomb to Venice: the story of a wedding glass beaker

In April of 2009, Ryusei and his excavation team discovered the tomb of Tadao Matsudaira, Once the lord of Shimabara in Kyusyu island and a close relative of the Shogun family, in Honkoji temple. In Tadao Matsudaira's tomb, among his body, uncovered were a variety of artifacts including: decorated Edo style swords, gold coins, traditional Japanese cases (also known as inrô), make-up tools, calligraphy tools, porcelains, and most importantly, a European style glass beaker.

The European style glass was visibly damaged so Ryusei and his team tasked themselves with restoring and replicating the fragile artifact by collaborating with Dr. Rossella Menegazzo and glass expert Giordana Naccari, Their main focus was to retain the original material and design while also creating a perfect replica. With the help of Gianne Seguso, a glass artisan, and Onesto Nicoletta, a skilled painter, an indistinguishable glass replica was created.

Since then, both the original and replica are now displayed in Local History Museum in Kota. Currently, Ryusei is actively working to share the rich history and beauty of the artifacts.

Maria Luisa Martinez

Directora, Contemporary Glass Art Museum in Alcorcón-MAVA

A Japanese woman in Alcorcon. The Takako Sano collection at MAVA

Contemporary Glass Art Museum in Alcorcón-MAVA was opened to the public on October 23, 1997, ex-

posing 107 works from around the world, 60 of which correspond to the Takako Sano Collection. Who was Takako Sano? Why did she donate most of her private collection to MAVA? What is the legacy of Takako Sano?.

Takako Sano's profile is difficult to address because there is little bibliography –most of them in Japanese- and information about her.

She was an extremely discreet in her personal life. However, through the letters of presentation of Glass Now catalogs - the only text in English of the entire Japanese publication - a conference within the framework of GAS in 1990, and especially for the testimony of the person who knew her, I have been able to reconstruct that profile, at least a little, and above all her legacy.

Takako Sano dedicated her personal and professional life to spread the knowledge of glass art around the world.

Hsiang-wen Chang

Department of Antiquities, National Palace Museum, Taipei, Taiwan, R.O.C.

Glass artifacts---viewed through painted images

Glass objects feature significantly in archaeological excavations and extant artifacts from historical collections of Chinese civilization and neighboring regions. Apart from material remains and literary texts testifying the gradual process of manufacturing the vitreous medium for different application, painted images dating to various historical periods contain valuable information of the form, decoration, as well as usage of glass artifacts in social context. Examples of paintings from the Dunhuang grottos dated to the 6th to 13th centuries, together with painted images on silk and paper along the silk road and historical paintings from prestige or literati art collections from the 10th century to the 19th century reveal types of glass objects used as costume accessory, containers for religious offerings, interior decorative items, and utensils for pleasure and enjoyment. Comparison between painted images and extant artifacts, such as similarities of objects along the Silk Road from Central Asia to Nara Japan, or depictions showing variation types rare to be found in actual remains, open up areas for further exploration of cultural interactions in the art and application of glass.

Yuki Sasaki

Deputy General Manager, Suntory Museum of Art

Glass Collection of the Suntory Museum of Art and the Recent Acquisitions.

Suntory Museum of Art is one of the well-established museum in Japan, which is a subsidiary of the Suntory Foundation of Arts. The Museum was originally owned by the Suntory Limited, one of the biggest liqueur company in Japan. At that time, President Saji Keizo often went to various European countries for work. He was moved by the fact that there is a museum that tells the history of each city. And he also wanted to create an art museum where we could see the real Japanese art that tells us our own history in our city. Then, the Museum was founded in 1961, but at that time, it had no collection at all. So, we started

building our collection on the concept of "Art in Life" in our very first year, and this effort has continued over years side by side with our exhibits.

At present, our collection numbers some three thousand objects, including paintings, pottery lacquer ware, textile and costume, and glassware. Especially regarding glassware, we have more than 1000 collection and includes an extensive collection of ancient Roman glass, European glass from 15th to 19th century, Chinese Qing Dynasty glass, Japanese glass since 17th century, and wonderful works by Emile Galle.

In this speech, I would like to introduce the glass collection of the Suntory Museum of Art and some new recent acquisitions we have not shown to the public yet.

Jan Mergl

Head of glass, ceramics and porcelain collection, Museum of Decorative Arts in Prague

Japanese intermezzo in the production of Harrach Glassworks in Bohemia

In the Czech lands, the term oriental glass is most commonly linked with the production of Meyr's Neffe glassworks in Adolfov near Vimperk in South Bohemia, more specifically with the series of vases produced there from the early 1870s onward and painted after the designs by the leading representatives of Viennese Historicism, originally produced for the J. & L. Lobmeyr Company in Vienna. The term is also sometimes used for works produced at the two North Bohemian glassmaking schools in Bor and Kamenický Šenov.

However, an analysis of production an another famous Glassworks, the Harrach glassworks in North Bohemia, shows that here the widest range of glass on offer now termed as oriental was produced. In Harrach glass, the influence of an increasing fascination with the arts of the Near and Far East can be observed in several progressive phases. Already at the Great London Exposition of 1862, the glassworks exhibited vases with painted scenes of Chinese ladies in an exotic park or vases painted in Japanese kachoga style. This was followed around the mid-1870s by a focus on the study of Japanese culture. The formal qualities of the Japanese draughtsmen's observations of the themes from nature became reflected in the subject matter and stylisation of paintings on Harrach glass.

These were predominantly compositions with meadow flowers and grasses, with aquatic plants, butterflies and exotic birds, rendered with lively, almost sketchy strokes of paint in different colour enamels.

Glass vessels adorned with floral motifs and birds already formed a significant part of the Harrach collection prepared for the Centennial International Exhibition in Philadelphia of 1876.

The third Paris World's Fair of 1878 was a significant catalyst for the further development of decoration inspired by the arts of Japan. It included exhibitions from the East Asian countries, led by Japan, which strongly revived the interest in the arts of the Far East.

The Fair also included European works, above all items by French companies and artists, inspired by the Japanese arts. The Harrach glassworks did not partake in the exhibition, yet it followed all the exhibited

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novelties in glassmaking, above all those produced by the French, The works of Eugène Rousseau and Auguste Jean proved the most inspiring. The glassworks responded quickly to the new incentives.

From the mid-1870s onward, another line of Harrach painting began to gain prominence. Its source of inspiration was the ornamental art of the countries of the Near and Far East.

A series of vases produced in Neuwelt in the year 1877 supplied to the Riedl & Keller glass shop in Karlovy Vary, holds an exceptional place in this development of ornamental decorations. The designs for these vases with decoration described as *mit japanesischem Décor* seem to have originated with the Riedl & Keller shop. Painting in coloured enamels complemented with contours in gold covered the entire outer surfaces of the vessels were composed of selected motifs borrowed from Chinese and Japanese ornamental art.

These templates are relatively easy to locate, as the decoration most frequently reproduced, in an almost unchanged form, motifs published in *L'ornement polychrome*, an famous sample collection first published in Paris in 1869 by Charles Auguste Racinet.

There are also numerous examples that document the use of other editions of a similar type, above all the famous *The Grammar of Ornament* by Owen Jones, and the volume *Ornaments du Japon* from the *Encyclopédie des arts décoratifs de l'Orient*, encyclopaedic series published by Eugène-Victor Collinot and Adalbert de Beaumont.

The modelling of the vessels was likewise based on Japanese templates. This is most distinctly visible in the forms of bulbous vases with tall tubular necks, emulating historical models of the ceramic saké bottles from the province of Bizen.

A very important role in the replacing of not only Japanese glass was played by the company draftsman and designer Josef Petříček.

On the virtual very impressive designs we can describe in detail the essential principles of Petříček's work: a creative ability – based on a deep knowledge of the elements of a certain style, and linked to exceptional draughtsmanship – to create objects whose form and decoration are not simply an eclectic repetition and formal union of disparate models but an entirely new evaluation of the typical symbols, in the spirit of the idea of a “revival” and with full awareness of the possibilities offered by the craft of bohemian glassmaking.

Wednesday, September 4th

JOINT SESSION with ICDAD and ICFA @ ICC, Room: 510

***The Future of Tradition in the Arts, East and West* 13:30-14:15**

James Bradburne

Director, Pinacoteca di Brera, ICFA

Herena Koenigsmarkova

Director, Museum of Decorative Arts in Prague

Museums of Art and the Art of Museum: Learning from the Past to re-invent the Future

Our cultural institutions are born within a cultural context, and are developed according to a series of implicit and explicit practices about what works are acquired, how they are to be conserved, and how they are to be displayed. In this introductory presentation, two experienced museum directors will discuss the principles that have informed their work and reflect on differences between Western and Asian museum traditions.

Stephan von der Shulenburg

Curator of the Asian Collection, Museum Angewandte Kunst, Frankfurt am Main (ICDAD)

AOUDO Meets Asian Art

Germany's oldest museum of Asian Art, founded in Berlin in 1906, recently closed to become part of the Humboldt Forum (to open 2020) – sign of a slow good-bye to Asian Art museums in this country? Most other Asian collections in Germany are just special departments in larger museums. This ppt presentation will introduce one of them, Frankfurt's Museum Angewandte Kunst, looking at the daily challenge of presenting Asian Art in an appropriate way for a museum of the 21st century.

Rosina Buckland

Bishop White Committee Curator of Japanese Art, Royal Ontario Museum, Toronto

Displaying Japan in Canada in/for the 21st century

The Japanese collection at Royal Ontario Museum in Toronto numbers approximately 10,000 items. The Museum is now considering a plan for the reinstallation of the displays in the Prince Takamado Gallery of Japan. Which objects are most important, most appealing? How can we connect with visitors' everyday experiences? Are comparisons odious or illuminating? The resolution of these questions will be reached through extensive dialogue within the museum, with our colleagues further afield, and with our audiences.

***Presentation of Asian Art in Western Museums 1* 14:15-14:50**

Min-Jung Kim

Curator of Asian Decorative Arts and Design, Museum of Applied Arts and Sciences at the MAAS in Sydney, Australia (ICDAD)

Working in the Exotic West: A Case Study at MAAS

The paper focuses on cross-cultural aspects of collecting, researching and exhibiting an Asian art collection in a Western museum setting. It is informed by the author's experience working as a Korean curator in an Australian museum. Using the exhibition 'Reflections of Asia: Collectors and Collections' as a case study, the paper will discuss how historical Asian artworks can be reinterpreted in contemporary museums and how this new approach can become a creative catalyst for better representation of Asian arts in the future.

Ileana Kurtovic

Assistant Curator, Typological Museum, Croatia (ICDAD)

Perspectives on Curating Asian Art in Different European Museums

Asian art, due to its complexity and variety of styles, materials, and techniques, can be observed within many different narratives and theories, sometimes as part of the tradition sometimes as part of modern art theories. The main questions answered in this paper are the following: How is Asian art interpreted in different types of museums in Europe? Are there any similarities between the same kinds of museums and ways of interpreting Asian art?

Shouji Sakamoto

Researcher, Ryukoku University

Japanese and Chinese Paper in Rembrandt Etchings

Rembrandt frequently printed his etchings on Oriental (Asian) papers, described as Chinese or Japanese. Actually Japanese and Chinese papers are respectively Gampi paper and Bamboo paper. But some researchers argue that both types of paper were made in Japan. From historical records on papermaking and vegetation analysis, we show that gampi paper was made in Japan and bamboo paper in Southern China.

***Cross-Cultural Influences of Japanese Art* 15:00-15:55**

Ruriko Tsuchida

Curator in Chief, Suntory Museum of Art (GLASS)

Fusion of East-West Culture in the Vase with Floral Poem Design by Émile Gallé

In the late nineteenth and early twentieth century, Emile Gallé (1846 – 1904), developed an excellent

world of expression in glass, ceramics and furniture in the ancient city of Nancy in the Lorraine region of eastern France. In particular, with regard to glass, Gallé can be said to be the first person to bring "spirituality", which has been rare in previous glass works, into this field.

Today, it is well known that in the late 19th century many European painters, artists and artisans were fascinated by foreign art and incorporated exotic elements into their art. As many researchers have already pointed out, Gallé has greedily absorbed the essence of foreign arts like Egypt, Islam, China, and Japan to establish its artistic nature. However, unlike many artists who remained in the conversion of motifs and copies from various materials, Gallé gradually merged the artistic essence of the world and abroad. It sometimes succeeds in clever and very sophisticated fusion, even it seems seemingly incomprehensible.

In this presentation, I would like to introduce "Vase with Floral Poem Design" from the collection of the Suntory Museum of Art as an example. In recent years, the production process of this work has become clearer. In his collection, there was also a Japanese metal vase that seemed to have inspired him strongly. Furthermore, as a result of analyzing the sentences written by Gallé on this vase, it is considered that he sublimated the cultural essence of the West and the East into this work.

Teresa Almeida

(GLASS)

Brazil and Japan Merge into Pottery Culture

Introduction

Japanese immigration in Brazil began in 1908 with the arrival of Kasato Maru, the first ship to bring 165 families, 781 people, to work in the coffee plantations of the state of São Paulo, Paraná and Minas Gerais. At the end of the colonial period and beginning of the Brazilian republic, it was decreed the liberation of the slaves, who left the farms provoking a great rural exodus, creating the necessity of skilled labor in the agriculture. The Japanese brought in their luggage their millennial culture that profoundly influenced society, especially the state of São Paulo. Brazil currently has the largest population of Japanese and descendants living outside Japan, 1.6 million people, according to data updated in February 2019. The two countries have developed a long history of cultural and economic exchange that is cultivated until the days of today. The Liberdade (Freedom) neighborhood, in São Paulo, is the largest Japanese colony in the world, just as Brazilians living in Japan represent the largest "non-Asian" ethnic group, about 220,000 people. Typical Japanese festivals such as the Cherry Blossom Festival take place in various parts of Brazil, as well as the "Asakusa Samba Carnival" is very popular in Tokyo.

The expansion of pottery in the region

Among the many artists who came to Brazil, we especially highlight a group that settled in the city of Cunha, near the colonial city of Paraty in 1975. The town lies in a region where the Tamoios Indians lived, producing pottery for their own use with rudimentary techniques, burned in kilns excavated in ravines. The city was founded in 1760 and today has about 22000 inhabitants. The potters of the region, pottery

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women who produced clay pots, aged without leaving their successors, and the local tradition was almost lost. Until six artist friends arrived and gave new impetus to the development of pottery in the region. The Portuguese architect Alberto Cidraes, who escaped from military service in Portugal, where he would be sent to the African colonies, went with his wife Maria Estrela to study in Tsuru, a village in southern Japan, and the couple fell in love with Japanese pottery. The couple came to Brazil to work in a Japanese company, but decided to leave the big city and convinced their friends, a couple of potters from Fukuoka, Mieko and Toshiyuki Ulkeseki, to come to Brazil. Two Brazilians joined the group, the brothers Vicco and Antônio Cordeiro and sought a place to settle in the region, choosing the city of Cunha for the pleasant climate and strategic location between the cities of São Paulo and Rio de Janeiro.

The group builds a large Noborigama kiln in a disused place and founds the Studio Old Slaughterhouse. Soon they discover the plasticity of the local clay and begin to produce their pieces, in this type of kiln, still unknown in Brazil. The kilns dug in the ravine already existed in Brazil, burning wood with some cameras, but they were not sophisticated like the Japanese technique of burning wood. Noborigama means furnace ascending in Japanese, which was widely used in Japan of the pre-industrial period, maintaining until today in the artistic ceramic. A succession of interconnected chambers at levels ensures localized temperature control and fuel economy by utilizing the heat used in the anterior chamber. Allows simultaneous burning of large quantity of pots. The heating and cooling are time consuming and the opening of the oven after the firing is a unique moment, which takes on a ceremonial character, made in the presence of special guests. The Noborigama kiln have spread throughout Brazil, there are now 18 in all, 13 of which were built by ceramists who learned in Cunha.

The group of the Studio Old Slaughterhouse used the kiln for two years, artists left and others approached, but the pottery grew and designed Cunha in the Brazilian artistic scene. At the end of the 1980s, other potters from São Paulo and Rio de Janeiro migrated to the city to set up their studios, expanding the systematic production of pottery. Were built new high temperature kilns (1300 degrees Celsius), firewood, gas or even electric, but remain the burnings, glazes and ceramic pigments inspired by the millennial techniques of Japanese pottery. Today the city has 17 studios, six of which use original Noborigama kilns. The opening of the kiln has become a special attraction, which has increased the flow of tourists in the region.

A cultural center for the formation and dissemination of high temperature pottery

In 2005, the 30th anniversary of the construction of the first Noborigama kiln in Cunha was celebrated and the first Cunha Ceramic Festival (July 16 to September 11) was held to this day. The Festival offered several workshops involving the specificities of ceramics, such as clay mixing, glazes, pigments and ceramic creation process. In 2009, the ICCC - Cultural Institute of Ceramics of Cunha was created which intends to constitute a local museum. It has promoted educational activities and the registration of local ceramics activities, struggling to keep alive the cultural heritage conquered in the city. The opening ceremonies of the workshops have been combined to take place throughout the year, attract many people and are excellent lessons as the pieces are being taken from the kilns, their manufacture is explained in

simple terms to visitors. To acquire more knowledge it is necessary to attend the courses, but this initial stimulus really conquers future potters. Among the training options is the Studio Suenaga & Jardineiro, formed by the couple of potters. Gilberto Jardineiro attended the Studio Old Slaughterhouse in the early days, left Cunha to live in Japan for nine years, where he married the ceramist Kimiko Suenaga, returned to the city, and built a huge Noborigama kiln. The Portuguese ceramists Alberto Cidraes and Maria Estrela receive students in a hostel system in the studio, having made cultural exchange with ArCo - Center of Art and Visual Communication, of Lisbon, Portugal, and received three young learners. Many active ceramists spend short seasons at Cunha to learn specific techniques from local potters.

Conclusion

The city of Cunha has become a reference center for high temperature pottery, with a strong aesthetic influence of Japanese art. Brazilian and Japanese culture formed an original plot, which integrates references from the legends of the Brazilian popular imagination to the traditional rituals of Japanese. In Brazil, low-temperature red clay are widely used in bricks and roof tiles, and popular pottery, among the low-income people. In the richest houses, the families use dishes decorated in faience and porcelain that arrived in Brazil with the Portuguese during the colonial period. The arrival of Japanese pottery brought to Brazil the valorization of the rustic looking, yet extremely sophisticated, burned at high temperature and very resistant. Today, it is possible to find this ceramic dish in the style of Japanese crockery in restaurants of high gastronomy in the great Brazilian cities, thanks to the integration of cultures and the improvement of common aesthetic values. The city of Cunha has been an important reference in the divulgation of this cultural patrimony, fomenting the interest for Japanese pottery of high temperature in Brazil.

Kanae Aoki

Curator, The Museum of Modern Art, Wakayama (ICFA)

Japonisme as Cross-cultural Impact: German Woodblock Prints and Japanese Creative Prints Movement

At the end of the 19th century, the new sense of beauty from Asia changed the fundamental rules of art in Europe. On the other hand, information from Europe was also flowing into Japan at that time, and these two revolutions were echoing to each other like synchronicity in the field of graphic art. This presentation discusses how the graphic culture in Europe changed the meaning of printing in Japan. It also proves that Japonisme was not the one-way influence but the cross-cultural communication.

Meiko Nagashima

Senior Curator of Lacquer, Department of Decorative Applied Arts, Kyoto National Museum (ICDAD)

An Exotic Three-Centuries-Old Mirror: Traditions of Archival Practice and Cross-Cultural Curiosity in Japan

One of the Kyoto National Museum's missions is to evaluate works of art kept in shrines and temples in and around Kyoto. A decade ago, we encountered a broken framed mirror in one of the Nichiren sect Buddhist temple, Honman-ji. Thanks to the inscription on the outer box, the kind cooperation of our Eu-

ropean colleagues, and our love for jigsaw puzzle, we could reveal something of the mystery of this exotic mirror's possible origin.

***Tradition and Innovation in the Arts and in Museum Presentation* 16:30-17:15**

Eva Kraus

Director, Neues Museum, Staatliches Museum für Kunst und Design Nürnberg (ICFA)

Aesthetics Signatures and Display Strategies

Neues Museum Nuremberg aims to blur the boundaries between art, crafts, design, architecture, film, and discourse. The presentation showcases three exhibitions, in which the division between fine and applied art no longer exists: "Excursions into Japanese Aesthetics" (2017/2018), "WEtransFORM" (2016) and "BAU [SPIEL] HAUS" (2019). Interdisciplinarity is for me not only a significant chance to cross borders between creative disciplines, but also to finally link cultural entities on a global level.

Monika Bincsik

Diane and Arthur Abbey Assistant Curator for Japanese Decorative Arts, The Metropolitan Museum's New York (ICDAD)

Revisiting the Concept of Kōgei and Integrating Contemporary Japanese Decorative Arts in the Metropolitan Museum's Collections

Over the last few years The Met added numerous contemporary Japanese artworks to its collections, including lacquers, ceramics, bamboo, and textiles. Displaying these artworks prompted the reexamination of the concept of *kōgei*, as the Museum started collecting Japanese decorative arts in the 1870s, when the interest in this genre was growing in America. I will discuss the changing reception of this term, focusing on subjects such as juxtaposing historical and contemporary artworks in installations.

Reino Liefkes

Chair of GLASS, Senior Curator and Head of Ceramics & Glass, Victoria and Albert Museum, London (GLASS)

Ewin and Gretel Eisch, Radical Responses to Local Traditions: the Beginnings of Studio Glass in Europe

Ewin Eisch (German, b. 1927) was one of the very first studio-glass artists in Europe. In 1965, he set up Europe's first studio glass furnace, within the building of the Eisch family glassworks. More than anyone, Eisch was responsible for developing glass as a material for artistic expression, liberating the material from its previous almost exclusive use for vases and decorative objects.

This paper explores how Eisch remained working within his local, traditional glass-making community, after his game-changing meeting with Harvey Littleton, the American glass artist and 'founder' of the Studio Glass movement. Working closely together with his wife Gretel, the Eisch's work is defined by their very personal responses to local traditions and prevalent aesthetics, often challenging or subverting

commonly held views or ideas. Over the last fifteen years, the V&A has built up a small but representative collection of their work.

Presentation of Asian Art in Western Museums 2 17:15-18:00

Giuliana Ericani

ICOM Europe board member, City of Bassano del Grappa manager (ICFA)

Japan in the Italian collections from the eighteenth to the twentieth century. A museological opportunity

This presentation presents the findings of a survey of Japanese art in 18th through early 20th century Italian art and decorative art collections. It focuses on museological challenges for displaying works of art from a different world—particularly those from the Far East or imitating art from the Far East—to a globalized audience. Difficult to understand, the images and works of that distant world are however carriers of stories, tales, visions. As such, they can be tools of knowledge.

Anika Reineke

Research fellow, Staatliche Museen zu Berlin (ICDAD)

New Neighbors: Eastern and Western Folding Screens in the Collections the National Museums of Berlin

In times of Global Art History the folding screen became a popular symbol for cross-cultural exchange in decorative arts. However, this history has yet to be written. By following the folding screen through the fifteen collections of the National Museums of Berlin – from a Chinese Koromandel to a folding screen by Max Pechstein – this paper reflects on different notions of tradition, beauty and heritage as well as the coexistence of western and eastern art objects in the Berlin museum collection.

Sven Hauschke

Director, European Museum of Modern Glass, Kunstsammlungen der Veste Coburg (GLASS)

East meets West: Shige Fujishiro's 'Hanami'- a Glass Installation from 2013

Japanese artist Shige Fujishiro (*1976) is based in Hannover, Germany, and is specialized in performances and installations with a socio-cultural focus. His installation „Hanami“, which was presented at the Coburg Prize for Contemporary glass, discusses the difference between the two regions. In his glass installation he opposes the German tradition of stag-hunting with the Japanese celebration of the cherry blossom – Hanami.

Standard presentation, ca. 10-15 minutes (Cross-cultural international influences on the creation , collection and presentation of art)

Annie Ting-An Lin

Universiteit van Amsterdam

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"Exploring the Role of Chinese Objects in an Ethnographic Narrative: an analysis on the permanent exhibition of Museo Delle Culture di Milano (MUDEC)

Many Chinese collections entered Europe due to maritime trade, and this has often excluded them from the post-colonial discussions currently prevalent in ethnographic and world culture museums. This presentation reviews the Chinese objects on display at the permanent exhibition Objects of Encounter at Museo Delle Culture di Milano (MUDEC). Art historical analysis is employed to reveal the storylines embedded in the objects' own materiality and history, providing an alternative to the museum's narrative.

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LIST OF VISITING INSTITUTIONS

	institutions	representatives	address	phone
1	MIHO MUSEUM	Yoko Azuma, Chief Curator, Manager of Educational Activities Section	300 Momodani; Tashiro Shigaraki Koka City, Shiga 529-1814	+81 (0)748 82 3411
	Toyama City	Masashi Mori, Mayor of Toyama City	7-38 Shinsakuramachi, Toyama City, Toyama 930-8510	+81 (0)76 431 6111
2	Toyama City Institute of Glass Art	Shigeru Hosokawa, President/ Jin Hongo, Head Professor/ Makiko Nakagami, Associate Professor/ Koichi Matsufuji, Associate Professor/ Brian Corr, Associate Professor/ Jaroslav Sara, Associate Pro- fessor	80 Nishikanaya Toyama City, Toyama 930-0143	+81 (0)76 436 2973
3	Toyama Glass Studio	Takao Shimizu, executive di- rector/ Ryuhei Nadatani, The Head of Promotion Section	152 Furusawa Toyama City, Toyama 930-0151	+81 (0)76 436 2600
4	Toyama Glass Art Museum	Ryoji Shibuya, Director/ Kaori Furusawa, Curator/ Haruka Nakashima, Curator/ Tomoko Aoki, Curator/ Maho Asada, Curator/	5-1 Nishi-cho Toyama City, Toyama 930-0062	+81 (0)76 461 3100
5	Kanazawa Utatsuyama Kogei Kobo	Nobuhisa Kawamoto, Director/ Isao Uemae, Glass Studio Coordinator	To-10 Utatsu-machi, Kanazawa City, Ishikawa 920-0832	+81 (0)76 251 7286
6	Ishikawa Prefectural Museum of Art	Murase Hiroharu, Ph.D., Executive Curator	2-1 Dewa-machi, Kanazawa City, Ishikawa 920-0963	+81 (0)76 231 7580

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10	Culman	Daniela Carmen		Romania	
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21	Katsuta	Tetsuji	Volunteer, ex-Managing Director, Suntory Museum of Art (by March, 2019)	Japan	kacchan1029@ct.em-net.ne.jp
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32	Saito	Haruko	Curator, Machida City Museum	Japan	
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36	Sprätz	Pamela		Spain	
37	Torge	Manfred	Federal Institute for Material Research and Testing	Germany	manfred.torge@bam.de
38	Tsuchida	Ruriko	Curator in Chief, Suntory Museum of Art	Japan	Ruriko_Tsuchida@suntory.co.jp
39	Wright	Diane	Curator of Glass, Toledo Museum of Art	US	DWright@toledomuseum.org

VENUES

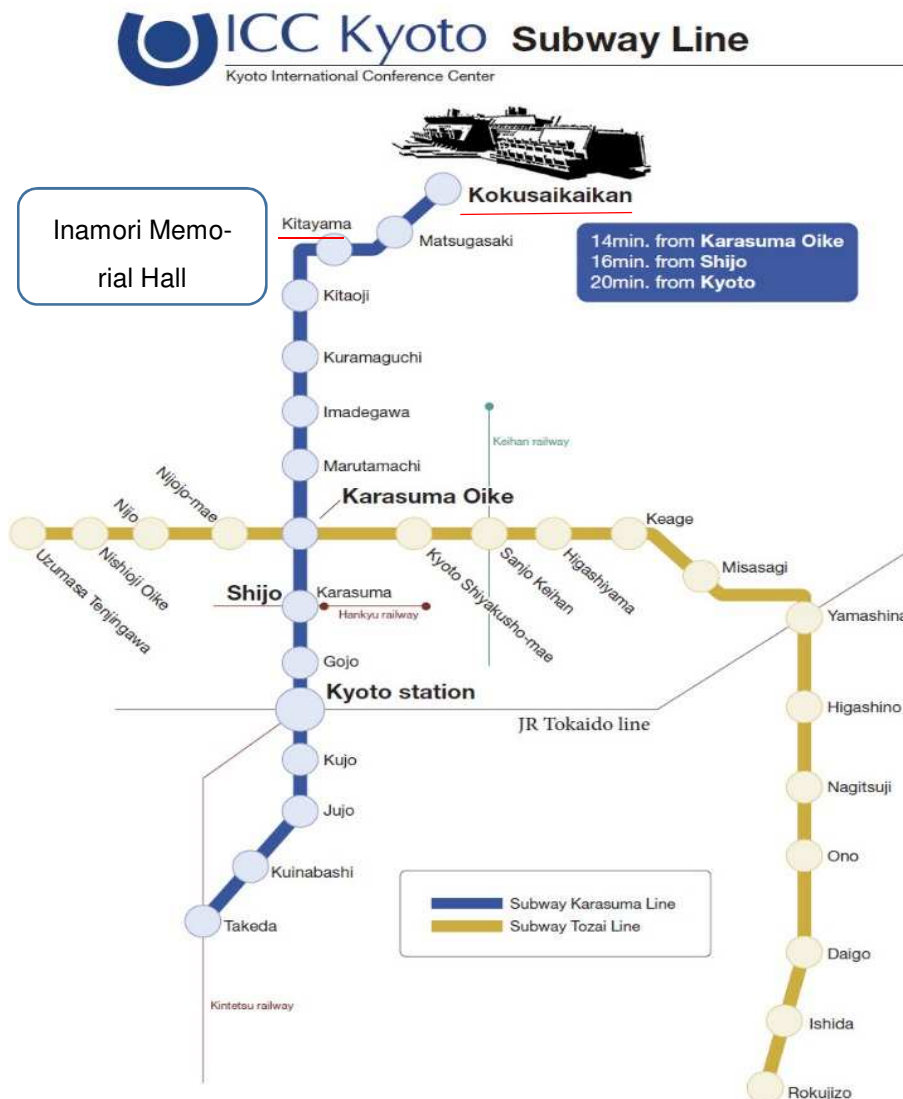
Main Venue: Kyoto International Conference Center (ICC)

Takaragaike, Sakyo-ku, Kyoto 606-0001

Nearest station:

Kokusaikaikan Station (Karasuma Subway Line), Five-minute walk from Exit 4-2

* Travel time from Kyoto Station: about 25 minutes by subway / 35 minutes by taxi



Satellite Venue: Inamori Memorial Hall (IMH)

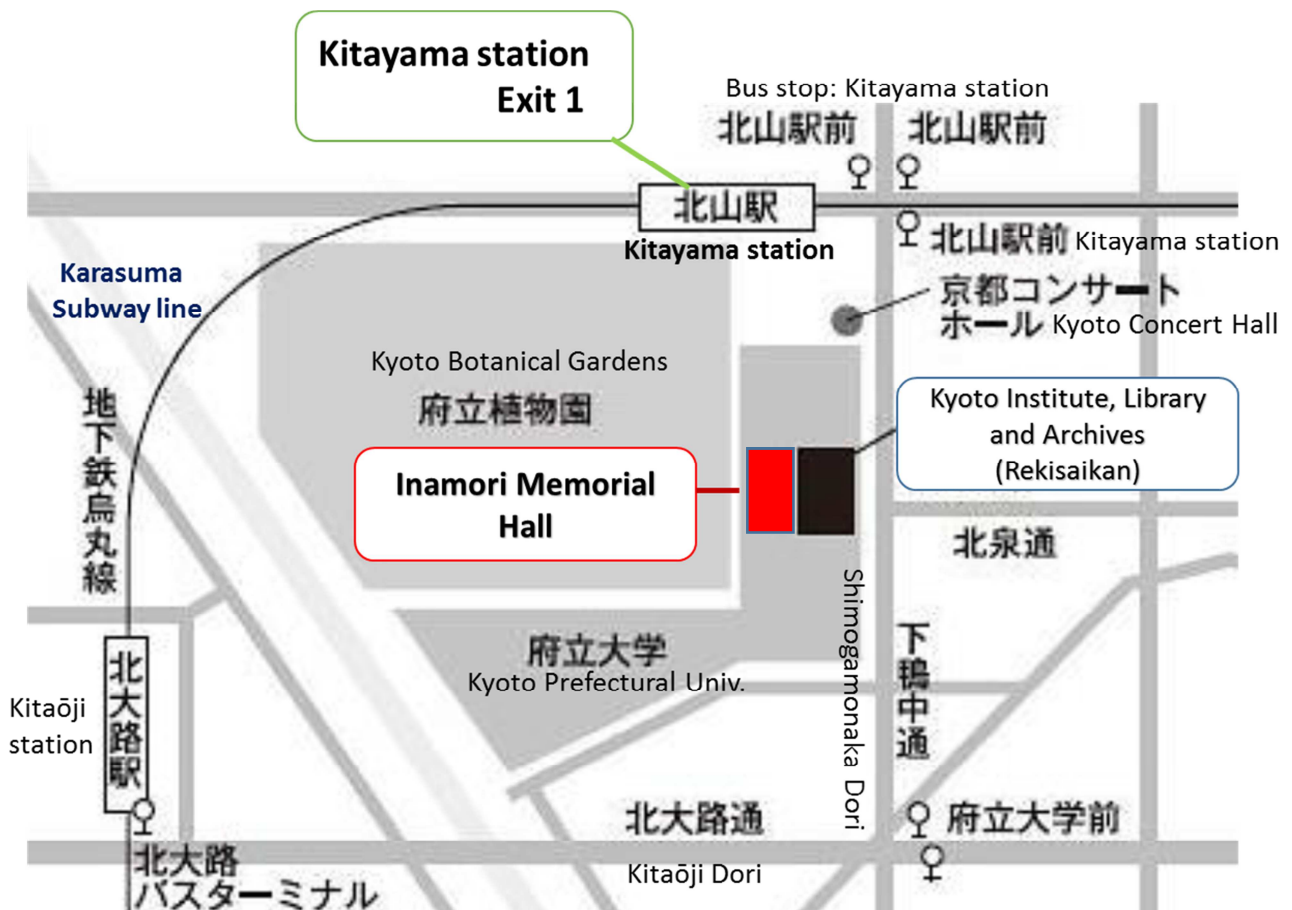
1-5 Shimogamo Hangicho, Sakyo-ku, Kyoto City, Kyoto 606-0823

* Accessible through “Kyoto Institute, Library and Archives (Rekisaikan)”

Nearest station:

Kitayama Station (Karasuma Subway Line), Four-minute walk from Exit 1

* Total travel time from ICC Kyoto: about 30 minutes



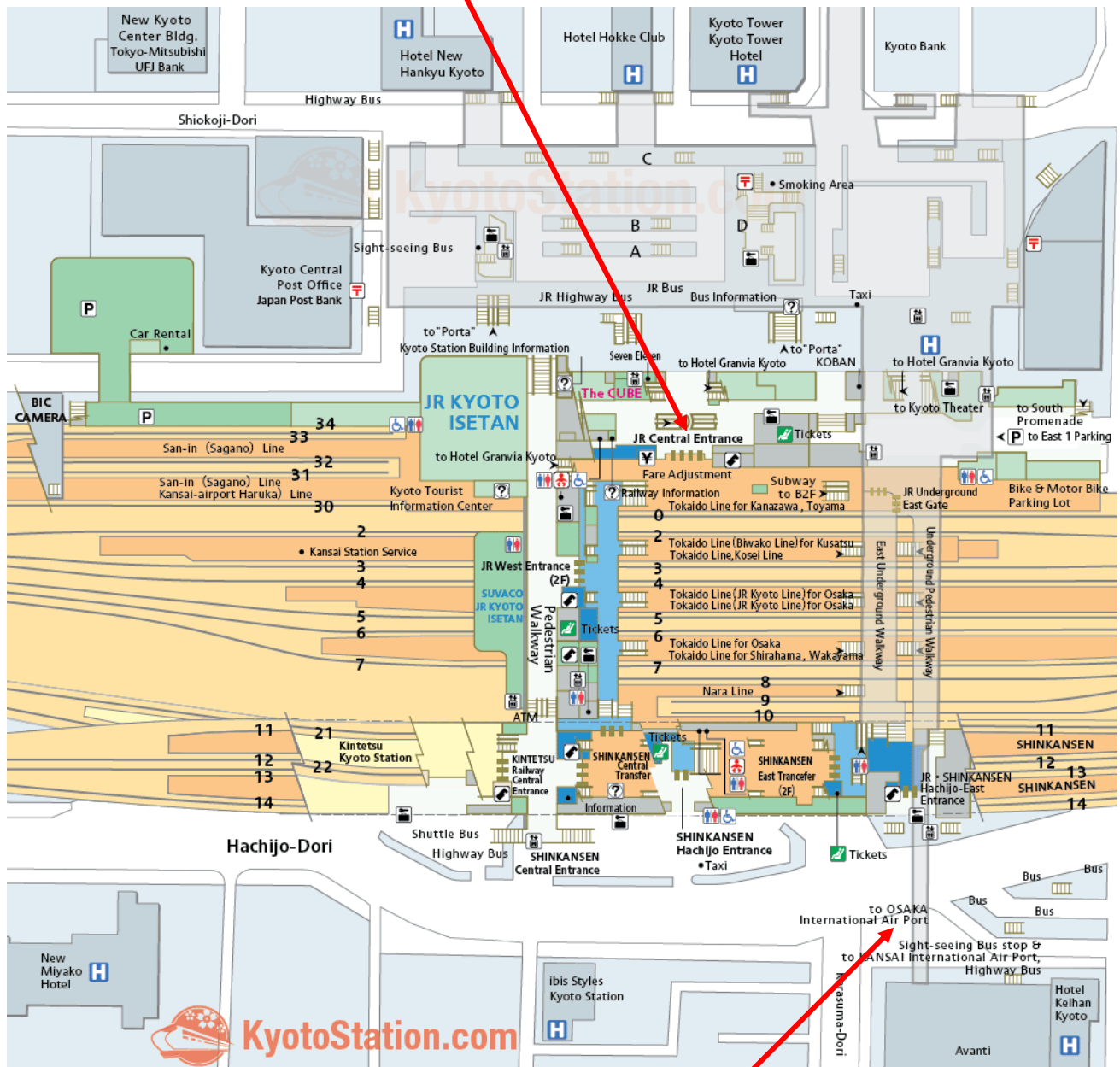
MEETING POINTS

13:30, Monday Sep. 2nd & 10:20, Tuesday, Sep. 3rd: main entrance of ICC



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8:45, 9:00, Sunday, Sep. 8th: JR Kyoto Station Central Entrance (Ground Floor)



8:00, Thursday, Sep. 5th: Bus stop across the Hachijo-gate of Kyoto Station