

Reviews on

# GLASS

N° 9 | 2021

## ICOM Glass

Lectures: ICOM Glass Annual Meeting  
in Kyoto (Japan), 2019





Technical restoration “1599”. Photo by R. Kandori. © Kota town Board of Education.

Edit

## M GLASS ICOM international committee for museums and collections of glass

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FOR MUSEUMS AND COLLECTIONS OF GLASS  
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# FOREWORD

Dear Glass Members and Friends,

The ninth issue of *Reviews on Glass* - the official publication of the ICOM Glass International Committee - contains a selection of the papers presented at the 2019 ICOM Glass Annual Meeting, held in the frame of the ICOM 25<sup>th</sup> General Conference in Kyoto, Japan.

Under the theme “Glass Museums as Cultural Hubs”, many different aspects concerning the birth and the activities of glass museums were explored. The papers published in this journal well reported as glass museums act worldwide as the catalysts for new developments in education, social inclusion, and promotion of glassmaking as both a craft and an artistic medium. The complex and multifaceted relationship between East and West are explored by a surprising Japanese archaeological find and on a talk with a contemporary Japanese glass artist. More papers exploring cross-cultural artistic influences were presented at the meeting in Kyoto, in a joint session with ICDAD and ICFA. They will be published in 2022 in an online book of joint proceedings, as a result of the fruitful collaboration among different ICOM ICs. The Editor for Glass is our board member Ruriko Tsuchida.

I am pleased to report on some recent activities of our Committee. As in 2020, also in 2021 the spreading of the COVID-19 pandemic suggested to convert the planned meetings into online meetings.

The ICOM Glass Annual Meeting 2021, due to take place in Southern Germany, took place on the 6<sup>th</sup> and 7<sup>th</sup> May 2021 on the platform Webex. The theme of the meeting - ‘The End of Glass Production – The Beginning of Museums? Deindustrialization and museums in glass production areas’ – was kept. It was the first time ICOM Glass held its meeting online and I can say that it was a success, with about 50 attendants from 14 different countries. We had the traditional programme of lectures and the virtual tour of the Europäisches Flakonglasmuseum at Kleintettau and of the Glasmuseum Frauenau. Member Sven Hauschke initially, and then Treasurer Eva Günther looked after it.

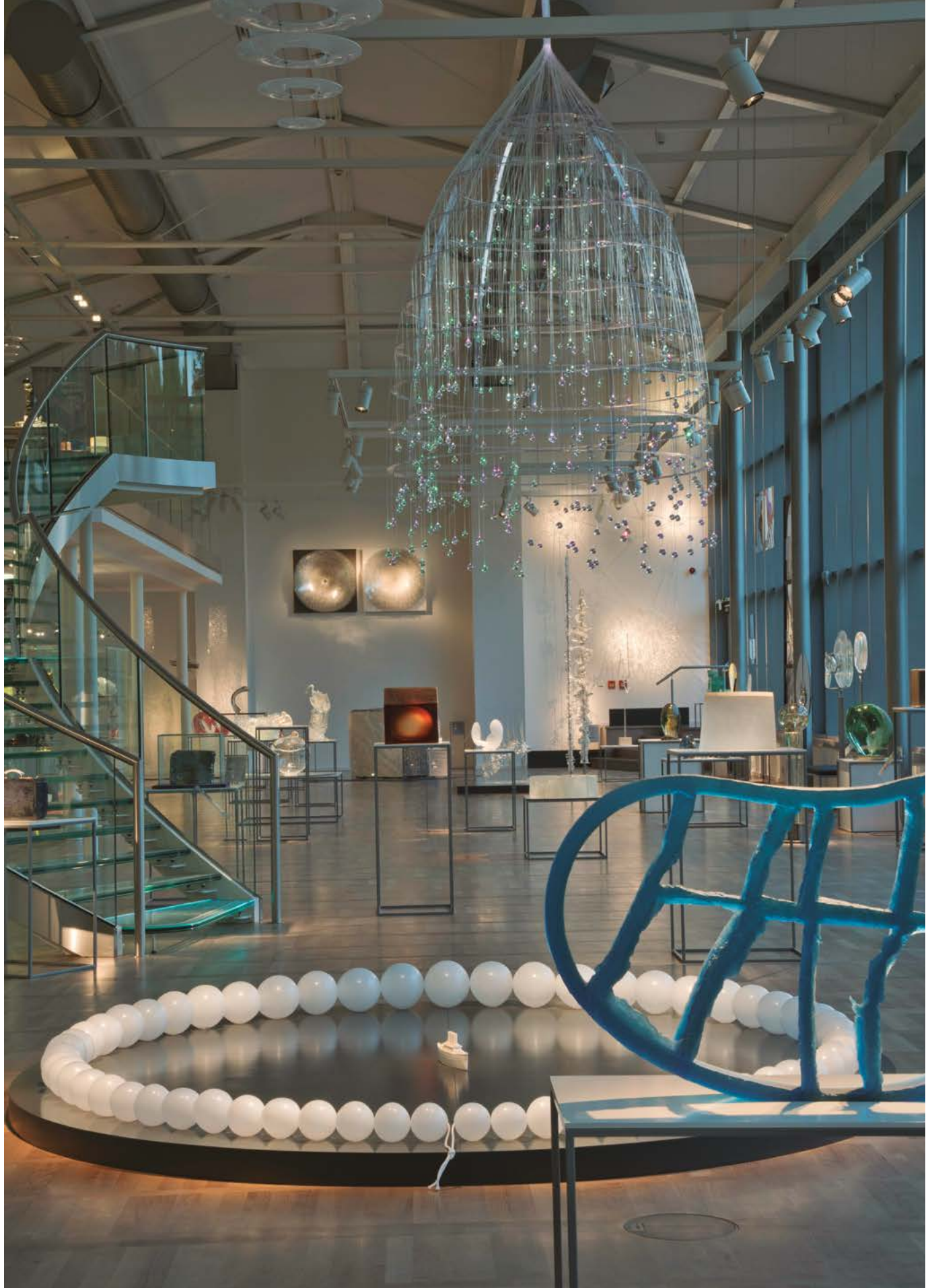
From 13<sup>th</sup> to 17<sup>th</sup> September 2021 ICOM Glass joined the 22<sup>nd</sup> Congress of the AIHV - Association Internationale pour l'Histoire du Verre, organised in a fully virtual mode by VICARTE – Research Unit “Glass and Ceramics for the Arts” NOVA School of Science and Technology, Caparica, Portugal. ICOM Glass was represented by 23 members from 10 countries. The joint meeting proved to be an excellent opportunity to hear about the latest in glass research, even if in virtual mode.

On Tuesday 18<sup>th</sup> May 2021 the United Nations finally approved the resolution promoting 2022 as a United Nations International Year of Glass. ICOM Glass is one of the main sponsors of the event and I invite you to be actively involved in the promotion of it. Glass museums are expected to play a major role in the IYOG2022, acting as Ambassadors of Glass. 2022 will be also the year of the 26<sup>th</sup> ICOM General Conference. It will be held in Prague, from 20<sup>th</sup> to 28<sup>th</sup> August, in hybrid mode. At the present, we are still facing the pandemic and the associated restrictive measures, but our Czech colleagues are preparing a gorgeous program of glass-related activities: let's hope that we will be able to meet in person again!

I would like to express my gratitude to all those who worked hard for putting together and editing this issue: the contributors, and specially Paloma Pastor and Amy McHugh. Thanks are due to Anne-Laure Carré for taking care of the membership list.

Welcome to the Age of Glass!

**Teresa Medici**, *Chair. ICOM Glass*



European Museum of Modern Glass, Rödental: main gallery. © Kunstsammlungen der Veste Coburg.

# LECTURES

The ICOM Glass Annual Meeting, 2019, was organised by Ruriko Tsushida, Deputy Director, Toyama Glass Art Museum (former Curator in Chief of the Suntory Museum of Art, Tokyo). The Theme of the meeting was “Glass Museums as Cultural Hubs”. We also organised a joint session of ICOM Glass, ICDAD and ICFA.

## How to start a museum

### The forming of the collection of the European Museum of Modern Glass in Rödentel

**Sven Hauschke**

Director Kunstsammlungen der Veste Coburg

The European Museum of Modern Glass is part of the Kunstsammlungen der Veste Coburg in Bavaria, Germany, which is famous for its collection of Venetian glass collected by Duke Alfred of Saxe-Coburg and Gotha (Figure 1). 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



Figure 1. Veste Coburg, glass treasury. © Kunstsammlungen der Veste Coburg.





Figure 2. Museum of Modern Glass, Rödentel (1989). © Kunstsammlungen der Veste Coburg.

speaking countries (Figure 2). In 2008 the collection was moved to a new building at Schlosspark Rosenau and was renamed European Museum of Modern Glass (Figure 3).

There are many museums with glass collections and their history is as broad as the variety of their collections. Some museums have a focus on antique glass, some are specialized in modern glass, and many show an overview from the antique to the 20<sup>th</sup> century. Many of these museums collect

within a broader context as the Germanisches Nationalmuseum im Nuremberg, which was founded in 1852 and includes the Bavarian Museum of Applied Arts (Bayerisches Gewerbemuseum). It's "collection of specimens" included glass. The idea was to present historic and historicist specimens as patterns to modern craftsmen.

This is one central motivation to collect art in general and glass in particular. In Murano the foundation of the Museo del Vetro

di Murano is linked to the revival of Venetian glass in the middle of the 19<sup>th</sup> century. Samples of historic glass were collected to present them to Venetian glassmakers who should learn historic techniques, unlocking the secrets behind certain types of glass and to reproduce glass after historic forms.

Some of the specialized glass museums are based on the activities of collectors. The Glasmuseum Hentrich, which is integrated in the Kunstpalast Düsseldorf, goes





Figure 3. European Museum of Modern Glass, Rödingtal (2008). © Kunstsammlungen der Veste Coburg.

back to the Düsseldorf architect Helmut Hentrich, who donated his collection of some 3.000 objects to the museum.

The Glasmuseum Lette, which belongs to the Ernsting Foundation Alter Hof Herding, consists of a studio glass collection formed by Kurt and Lilly Ernsting, which opened to the public in 1996.

In the year 2000 the Alexander Tutsek-Stiftung was founded in Munich, dedicated to modern glass and science.

The foundation collects modern glass and organizes exhibitions that are shown in its own museum rooms. In summer 2021 the collection, which has grown significantly in recent years, will move to new premises within Munich. These three collections are based on the personal passions and commitments of their donors.

The Hempel Glasmuseum in Nykøbing in Denmark can also be traced back to the initiative of a collector. The entrepreneur Jørgen Christian Hempel

collected glass all his life and set up a museum in 1964. The museum presents glass from more than 3,000 years and is best known for the Hempel Glass Prize, which has been awarded every year since 1988. The museum is run by the Hempel's Cultural Foundation.

Many of the larger glass museums have been established in areas where glass production has existed for a long time. These include the Corning Museum of Glass (1951), the MusVerre in Sars-Poteries

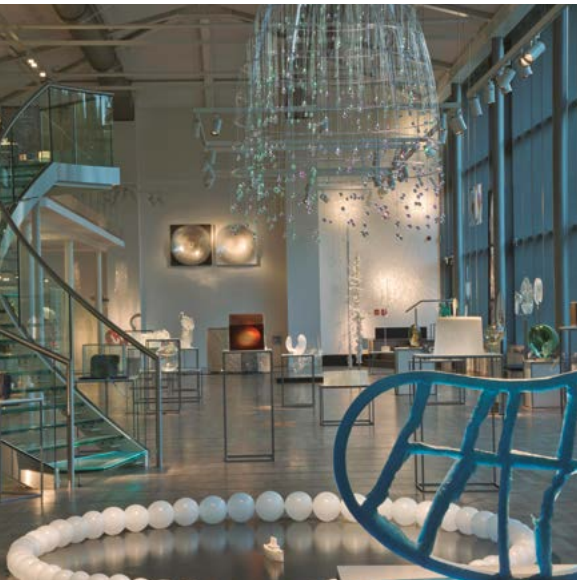


Figure 4. European Museum of Modern Glass, Rödentel: main gallery. © Kunstsammlungen der Veste Coburg.

(1967, new building 2016), the Glasmuseum Frauenau (1975, new building 2005), the Finnish Glass Museum in Riihimäki (1981) and, most recently, Holmegaard Works in Fensmark/Denmark (2020).

In many of these places, glass production has meanwhile disappeared and the museum alone is a reminder of a once important branch of industry and old tradition (Immenhausen, Riihimäki, Sars-Poteries).

The Ebeltoft Glass Museum, which was launched in 1985 on the initiative of the Danish artist Finn Lynggaard, occupies a special position. Conceived as an “artist museum”, selected artists were initially asked whether they would like to donate one of their

works of art to the museum. With this concept a collection came together based on the cooperation and willingness of artists.

The European Museum of Modern Glass in Rödentel, near Coburg in Upper Franconia, has a different story. The museum is part of the Kunstsammlungen der Veste Coburg and was opened in 1989. There is no glass industry in Coburg and the collection does not go back to an endowment of a collector.

The formation of the collection of modern glass in Coburg is intertwined with the Coburg Prize for Contemporary Glass, which was awarded for the first time in 1977 and was repeated in 1985, 2006 and 2014. More than 250 objects were acquired during the exhibitions that accompanied the four competitions. There had never before been a call for entries in a Europe-wide competition like the Coburg Prize for Contemporary Glass. This international event thus represents a milestone in the spread of the studio glass movement in Europe, since it introduced the public to glass art through the numerous participants from Western and Eastern Europe. In 1977 the response of artisans and artists was overwhelming, and despite its lack of prior history, Coburg quickly became a center for the so-called studio glass movement.

Already in 1974, the director of the Art Collections, Heino Maedebach, brought the traveling exhibition “Contemporary Bohemian Glass” to Coburg and presented innovative glass art here. Maedebach also organized the “Richard Bampi Preis” in Coburg in 1975, which promoted young ceramic artists. This national competition, with an accompanying exhibition, was held every three years at different German museums. The “Richard Bampi Preis” in Coburg appears to have been the model and ‘test run’ for the very successful Coburg Prize for Contemporary Glass in 1977, which was dedicated to the promotion of contemporary glass artists. From all over Europe, 194 artists were selected. Seventy-one of them came from the western and eastern parts of Germany. For the artists from Eastern Europe in particular, the competition was not only an opportunity to show their own works in the West, but also to see the original works of Western artists at the opening reception and to meet their Western colleagues in person.

Following the second Coburg Prize for Contemporary Glass in 1985, and with it the growth of the collection of modern glass, the Museum for Modern Glass opened in 1989 in the former orangery located in the Schlosspark Rosenau in Rödentel. It was the first museum in the German-speaking world



Figure 5. European Museum of Modern Glass, Rödingtal: small gallery. © Kunstsammlungen der Veste Coburg.

dedicated exclusively to modern glass. Previously, only a few pieces from this relatively young field of collecting were shown at the Veste Coburg. The Veste Coburg Art Collections thus ventured into uncharted terrain when it established a branch in the Rosenau in Rödingtal. This special place told the story of the studio glass movement for nearly twenty years.

The success of the third Coburg Prize for Contemporary Glass in 2006 led to further growth of the collection, and helped to crystallize thoughts of expanding the exhibition spaces in the orangery. A thorough discovery

process resulted in the decision to construct a new museum building opposite the former orangery. This was the initiative of the Coburg businessman and philanthropist Otto Waldrich, who formed the “Stiftung Glasmuseum”, which provided generous financial support. After short planning and construction phases the European Museum of Modern Glass could finally be inaugurated in October 2008 (Figure 4). Designed by Albert Wagner from Coburg, the new museum had a considerably larger space to exhibit the permanent collection (Figure 5), as well as an area for temporary exhibitions, a lampworking studio

with space for five artists, a display space for the “modern ceramics” collection and extensive storage vaults. With its contemporary ambiance, sufficient space for temporary exhibitions, and the continuously growing glass collection, the museum now enjoys international renown.

Since its opening in 2008, the museum’s collection has grown significantly and the display of the permanent collection is being changed regularly. Its roots are going back to the initiative of the international glass competition, which will be organized for the fifth time in 2022.



REFLECT AND REFRACT

# Collaboration and Innovation in the Hot Shop

**Katie Buckingham**  
Curator, Museum  
of Glass, Tacoma,  
Washington

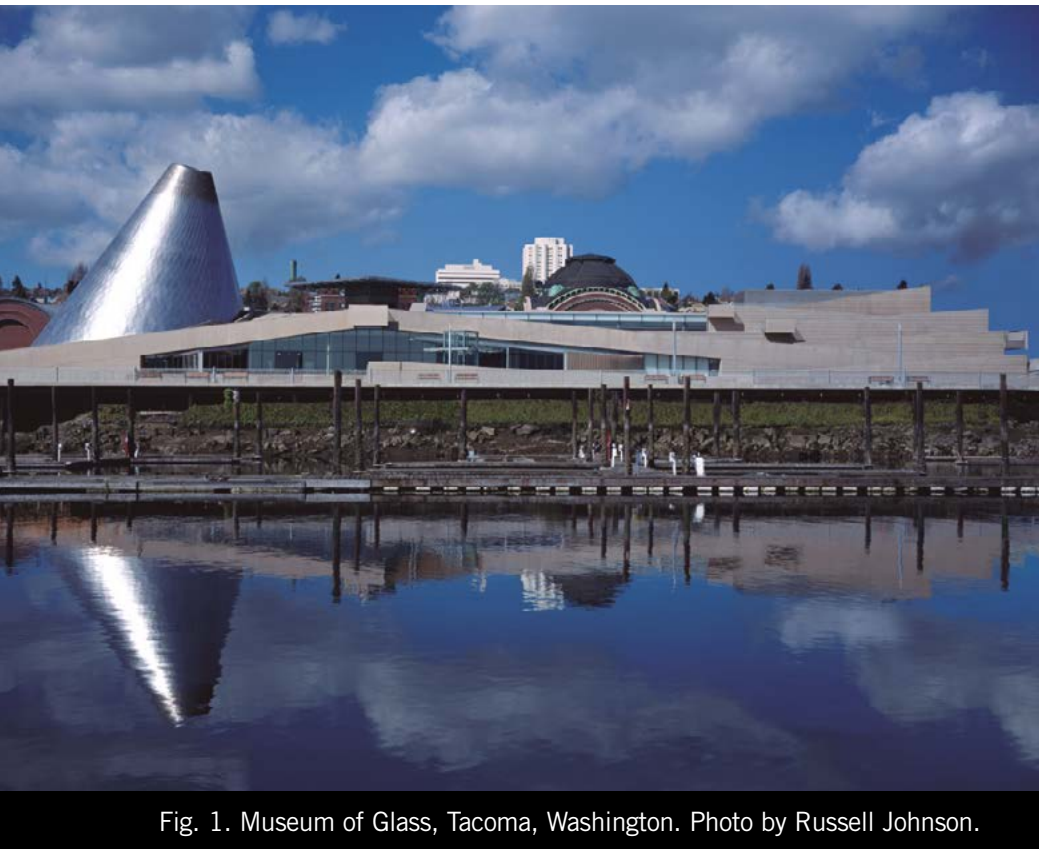


Fig. 1. Museum of Glass, Tacoma, Washington. Photo by Russell Johnson.

Located in Tacoma, Washington, Museum of Glass (MOG) is a museum dedicated to glass and glassmaking in the western United States. (Fig.1) Now in its nineteenth year, MOG has established a reputation for hosting impactful and engaging artist residencies, and using the collaborative nature of glassblowing to push the boundaries of glass, invite new voices to the material, inspire creativity, and shape the future of glass as an art medium.

Museum of Glass is relatively young – it was founded in 2002– as part of a United States federal government grant to revitalize the industrial core of Tacoma. Today, Museum of Glass is part of a downtown core



Fig. 2. Visitors watch Dale Chihuly and Team Chihuly work in the Hot Shop at Museum of Glass. Photo courtesy of Museum of Glass.

which includes five different museums within walking distance. Its exhibitions focus on glass as an art medium, primarily focusing on the Studio Glass movement in the 1960s, and its direct twentieth century antecedents.

Although some of the original ideas about the Museum changed over time, many of the initial elements remained constant. The concept of a large glass studio, where visitors could watch artists create art from molten glass, was an integral part of the original plan and the Hot Shop Amphitheater, located inside

the 90-foot tall steel cone, fulfills that description today. (Fig.2) MOG was envisioned as a center that would nurture artists, celebrate the dramatic new Studio glass movement, and encourage creativity.

The Hot Shop is one of the largest in the western United States and hosts between 35-45 Visiting Artist residencies each year. Artists are encouraged to experiment with new ideas and techniques, all while being observed in a stadium-like setting by visitors. During their residency, artists receive mentorship and assistance from the professional glassblowers

*The concept of a large glass studio, where visitors could watch artists create art from molten glass.*

that make up the Hot Shop team, as well as a full range of equipment. These artists create a sense of excitement and wonder as they experiment and explore new directions in their art that may not be possible in their own studios. Residencies



Fig. 3. Italian maestro Lino Tagliapietra works at Museum of Glass. Photo by Ken Emly.

range in length from single day visits to multiple weeks, and one piece created during the residency is selected for inclusion in the Museum's Permanent Collection. These residencies encourage emerging artists, masters of the material, like Italian maestro Lino Tagliapietra, or artists of other mediums, such as Hungarian fiber artist Andrea Deszö, to experiment with glass. (Fig. 3)

The result is an environment free from the financial and technical

constraints of working with glass, which encourages artists to experiment with new ideas and techniques, and push the boundaries of their own conceptual language.

This window into the creative process results in innovative connections between artists' creative process and the ways which museums share stories and inspire visitors. Establishing connections between glass processes in the Hot Shop and exhibitions and public programming serves to immerse visitors in the art-making process from start to finish. A memorable example was for an exhibition of Dale Chihuly's Irish Cylinder series, which was on display at MOG in Irish Cylinders by Dale Chihuly from the George R. Stroemple Collection in 2013. (Fig. 4) The work, inspired by James Joyce's novel Ulysses, was one of the last series Chihuly made before a debilitating car accident, and it had not been on view in over thirty years. The exhibition led to a very special residency, which reunited Dale Chihuly with his Irish Cylinder collaborators Seaver Leslie, Flora C. Mace and Joey Kirkpatrick. In a special event at the Museum, Chihuly designed a cylinder series, the Ulysses series, which was exhibited in an exhibition at Dublin Castle, in Dublin, Ireland. Allowing visitors to be a part of this "family" reunion was a remarkable look into the artistic process.

*This window into the creative process results in innovative connections between artists' creative process and the ways which museums share stories and inspire visitors. Establishing connections between glass processes.*

The Visiting Artist residency program frequently invites artists from outside the medium of glass to explore glass, and bring new perspectives to the material. Kenyan ceramicist Magdelene was invited to the Museum to create a remarkable installation which was subsequently displayed in the Museum. It was fascinating to see the material of glass through her ceramics-based perspective. Her work engaged with the transparent qualities of glass as a contrasting material





Fig. 4. Irish Cylinders by Dale Chihuly from the George R. Stroemple Collection, on display at Museum of Glass in 2013-2014. Photo by Duncan Price.

to the opaque ceramics. The interplay of light between the two materials changed the trajectory of her work. (Fig.5)

Artists seek out MOG's Hot Shop as a way to kickstart the development of new ideas. One such project was conceived by artist Ginny Ruffner, who created sculptures meant to interact with an Augmented Reality software, which would project images onto pieces of glass artwork. The result was her project Reforestation of the Imagination, which was on view at the Smithsonian's Renwick Gallery in Washington, DC in 2019. Using an iPad, viewers were able to watch a desolate glass forest regrow as a commentary on how we might recover from climate loss. Allowing artists like Ruffner the space to experiment with

new ideas is one of the highlights of the Visiting Artist residency program.

Educating our visitors includes connecting the Hot Shop with the history of glass. Irish artist Róisín de Buitléar completed a residency which resulted in the exhibition CAUTION! Fragile - Irish Glass: Tradition in Transition, which debuted at MOG in 2014. The exhibition challenged master engravers from the Waterford Crystal Factory to find their own artistic voice outside of the factory walls. The residency engaged three master engravers from Waterford's factories, including Greg Sullivan, who was presented with a group of glass blanks created by de Buitléar, and challenged to carve whatever inspired him. These

*The Visiting Artist residency program frequently invites artists from outside the medium.*



Fig. 5. Magdalene Odundo inspects a piece during her Visiting Artist residency. Photo by Ken Emly.

pieces showcase the dynamic result of this collaboration - you can see how the spontaneous drip of molten glass (poured directly onto the marver) inspires the composition of the



Fig. 6. Artworks by Waterford master engraver Greg Sullivan, on display in the exhibition CAUTION! Fragile - Irish Glass: Tradition in Transition. Photo by Duncan Price.

entire engraving. (Fig.6) This project was key in building momentum to revitalize interest in glass art in Waterford and through Ireland.

Recently, MOG collaborated with an indigenous arts education

center called the Longhouse Education and Cultural Center at Evergreen State College in Olympia, Washington, to invite native carvers and weavers for a residency in the Hot Shop. The goal of the collaboration was to invigorate traditional indigenous

*MOG collaborated with an indigenous arts education center called the Longhouse Education and Cultural Center at Evergreen State College in Olympia, Washington, to invite native carvers and weavers for a residency in the Hot Shop.*

art-making techniques through an exploration of hot glass. The works that resulted from the residency were inspired by traditional woven baskets, which were translated through traditional murrine techniques, hot-sculpting and sandblasting. (Fig.7)



Fig. 7. Ho-Wan-Ut “Halia” Old Peter, Yvonne Peterson, Cody Higheagle, Billie Higheagle, Ts Stable and Trudy Marcellay holding the traditional basket that inspired the glass cane design created by Old Peter. Photo courtesy of Museum of Glass.

Watching multi-generational families work together to find a contemporary voice was so powerful that the body of work resulted in an exhibition.

These baskets were included in the exhibition *Translations: An Exploration of Glass by Northwest Native Carvers and Weavers*. Allowing this group of makers, who had never worked in glass, access to a Hot Shop inspired a younger generation of native artists, and has resulted in momentum to continue finding opportunities for indigenous artists in glass. One of the

weavers, HoWanUt Old Peter, spoke elegantly about the need to seek out new materials as her traditional ones, such as cedar bark, become increasingly unavailable. Introducing Old Peter to glass (Fig. 8) sparked a new body of work for the artist.

Museum of Glass also has several programs that bring our visitors into the glassmaking process, including Kids Design Glass. MOG’s Hot Shop Team has been creating works of art designed by children as part of Kids Design Glass program since 2004. It was inspired by an exhibition the



Fig. 8. HoWaNeetzl Ho-Wan-Ut “Haila” Old Peter (Skokomish/Chehalis, born 1986). Chehalis Diamond, 2015. Blown glass; 9 ½ x 8 ¾ inches (24.1 x 22.2 cm). Collection of the artist. Photo by Duncan Price.

*Educating our visitors includes connecting the Hot Shop with the history of glass.*

Museum hosted celebrating the relationship between designers and master glassblowers. This designer-maker relationship begged the question: Can children be designers of fine art too?





Fig. 9. Eight-year old Bryce Hill sits on a glassblowing bench with studio glass artist Richard Royal, the gaffer for Hill's piece Crystal Horned Dragon. Photo by Ken Emly.

*MOG began a program called Hot Shop Heroes, a glassblowing class for active duty military members and veterans who are recovering from physical and mental injuries.*



Fig. 10. United States Army soldiers from the Warrior Transition Unit at Joint Base Lewis-McChord take an introduction to glassblowing class as part of the Hot Shop Heroes program. Photo by Dane Gregory Meyer.

Each month kids age 12 and under submit designs for the Museum's Hot Shop Team to review and one is chosen to create in glass, to the child-designer's exact specifications. The child-designer is an integral part of the creation of the piece, interacting with the Museum's resident glassblowers to ensure all elements are made correctly. The whimsical designs are often extraordinarily difficult to create with glass. MOG's Hot Shop Team relishes the challenge of being pushed into uncharted territories. (Fig. 9) The program comes alive in the Hot Shop, where our gaffers try to stay as faithful to the child's design as possible. Each child, and their family, are invited to the Hot

Shop, so that they can participate in the design process in the same fashion as any adult Visiting Artist. During the two-day event, the team makes two copies of the work, one for the Museum's collections and another for the designer to keep. It is a fun mix of technical challenges for our glassblowers, and a celebration for the uninhibited creativity in children.

Several years ago, MOG began a program called Hot Shop Heroes, a glassblowing class for active duty military members and veterans who are recovering from physical and mental injuries. Hot Shop Heroes is a collaboration with the Warrior Transition Unit at Joint Base Lewis-McChord, the American Lake Veterans Administration, and MOG. It offers participants an opportunity to take up to two eight-week courses in basic glassblowing. (Fig. 10) The rigorous glassblowing process, combined with the familiarity of a team dynamic has been shown to be both popular and effective for participating soldiers and veterans. The attention and teamwork needed to blow glass can be therapeutic, especially for individuals with traumas and injuries that have occurred during military service. Previous participants have identified the social and emotional benefits of Hot Shop Heroes, recognizing that through the team environment, they have become open to the joy in creating art,



Fig. 11. Pieces made by soldiers in MOG's Hot Shop Heroes program were featured in the soldier-curated exhibition Healing with Flames. Photo by Duncan Price.

coping with anxiety, and interacting with others in a healthy manner. MOG hosted an exhibition of artwork from the inaugural class, and the result was a powerful display which allowed soldiers to tell stories that were sometimes too difficult to verbalize (including the impact of loss and danger of a military deployment), but could be shared visually. The soldiers helped the curatorial team design and install the exhibition, which was an impactful way for them to see a possible outcome for creating glass artwork. (Fig. 11)

MOG's residency program is at its best when it is pushing the boundaries of how glass can be used to make art, and is inspiring our visitors to be creative. This is accomplished through the artists we invite, the exhibitions we share, and the programs that tell the story of creativity for our visitors. In sharing some of the ways our Hot Shop functions and invites new stakeholders into the process, we hope other glass organizations will be encouraged to do the same.

# The future of glassmaking tradition in Marinha Grande-Portugal

**Teresa Almeida.** Research Unit Vicarte “Glass and Ceramic for the arts”, FCT/UNL. Unidade de Investigação i2ads, Instituto de Investigação em Arte, Design e Sociedade. Faculdade de Belas Artes Universidade do Porto.

**Joana Silva.** Cencal – Centro de formação para a indústria cerâmica – Polo Marinha Grande.

## Introduction

In 1748, John Beare opened a glass factory in Marinha Grande, Portugal, marking the start of glass production in this city. The region became known as “the land of glass”, and many factories were built, most of them being family businesses. Today, this region remains famous in the glass industry.

In 1999, a government programme was created. The initiative was to improve existing glass manufacturing, changing the industry’s focus from mass production to high value, one-of-a-kind production. An original and very well promoted collective design product was a label with the

first design exhibited in 2000, the Marinha Grande MGLASS whose aims were to promote Portuguese design abroad and create new employment for young designers in the glass factories. The project flourished during its early years, but eventually many of the designers that were initially hired did not get their contracts renewed, and the industry in Portugal began to decline. Jasmin Glass studio closed, and people thought that the tradition of glass blowing was going to become extinct in Portugal and this important glass production region.

However, today we witness a new, young generation that invests in the region, creating

*John Beare opened a glass factory in Marinha Grande, Portugal, marking the start of glass production in this city.*

new glass studios, Iglass, and establishing the BF Glass Studio. A person that had his education in glass (where Cencal is today) created a very well-equipped glass studio which also has a gallery in front of the glass museum.



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

In this article we will present the tradition of glassblowing established in the early factories, discuss MGlass design and studios that no longer exist, as well as the present renovations that are being made in glass production – new studios, relationship of craft/design and the improvements of the glass museum.

### **Glass factories, artists, designers and glassworkers**

#### **The Past**

In the 1920s artists became involved with glassblowing tradition, and there was a growth in appreciation of this field of art, with more and more artists working with glass. This era paved the way to the introduction of designers in the glass industry of Marinha Grande.

In 1929, the Lisbon based painter Jorge Barradas visited the glass factory Companhia Industrial Portuguesa and started collaborating with the glassblowers there to produce glass objects. By the 1950s, more Portuguese artists started to work with the glassblowers of Marinha Grande factories, including Alice Jorge, Júlio Pomar, Sá Nogueira, Lagoa Henriques. (Almeida, 2020)

Regarding the designers we give notable mention to Carmo Valente (1930) and Maria Helena Matos (1924-2015) as the great visionaries of Portuguese glass design.

The first glass design exhibition planned in Portugal was in 1971 and held in Lisbon. Two years later the second exhibition was organized.

Historically, Marinha Grande had more active glass factories than any other part of Portugal. In 1996 Jasmim Glass Studio opened (Mendes, 2002) as both a studio and a company, maintaining collaboration with Portuguese and foreign designers, such as Sara Paiva and Yolanda. The Studio gave live demonstrations that visitors could see when touring the studio. Unfortunately, Jasmim Glass Studio closed its door to glass production in 2010 (Almeida, 2020).

Glass Showcase (Montra de Vidro) was a family studio that operated from 2003 to 2018 that undertook more commercial and decorative work.

Today, we assist a young generation of Portuguese designers working with glass. In 1992, atelier Prodesign was created, and the designer Marco Sousa Santos developed several international projects. In 1999, a project named SRW aimed to develop design projects using

*The first glass design exhibition planned in Portugal was in 1971 and held in Lisbon. Two years later the second exhibition was organized.*

revolutionary glassblowing techniques (Almeida, 2020).

#### **The Present**

##### *Factories*

In this paper we are going to mention four factories that produced manual blowing glass, Crisal, Vista Alegre – Atlantis, Iglass, and Ifavidro.

Crisal open in 1944 in Alcobaça and relocated to Marinha Grande in 1970. It was the first fully automated production plant in Portugal. They have a permanent designer who works in the factory and provides open competition for other designers. Glassology is a design competition for bartenders to produce glass (<https://libbey.eu/foodservice/glassologies/glassology-third-edition/>).



Figure 1. Hugo Amado pieces. © Hugo Amado.

Vista Alegre - Atlantis is the biggest factory operating in Portugal and its location is about 30km south of Marinha Grande in Alcobaça. It was founded in 1944, and in 1999 they developed a new product called Think Tank, which was intended to create new objects made with innovative techniques (Santos, 2004). Many renowned designers such as Venetian, Alessandro Mendini (1939), American, Gerald Gulotta (1921-2018) went in the 1970s to Atlantis. Franco-German designer Mendel Heit,

among other Portuguese designers including Hugo Amado, also conceived pieces that were produced by special glass craftsmen. Hugo Amado is a well-known designer and was selected to participate in the European Glass Context exhibition in the industrial design category (Almeida, 2020). The designs for his pieces, for mainly daily use, were manufactured in lead crystal glass (Figure 1). At the moment Atlantis has great glass masters such as *Mestre* José Esteves; who worked at

*In the 1920s artists became involved with glassblowing tradition, and there was a growth in appreciation of this field of art.*



Figure 2. Rita Barata working at Atlantis with Mestre José Esteves. © Rita Barata.

Jasmim and is widely considered the most permanent glass craftsman due to his education in this studio, and Rita Barata the only woman glassblower in Portugal who assists *Mestre Esteves* (Figure 2). Rita Barata also works with lampworking and gives workshops at Cencal.

Iglass opened in 2016 and its main line of production is glass lighting. They also work with designers to develop their individual work.

Ifavidro opened in 1989 and currently operates in a more traditional factory setting, relying more on handmade processes and not large machinery. The company produces utilitarian and decorative pieces that are made by hand by highly skilled glass craftsmen.



Figure 3. Claudio Duarte working at Ifavidro on Martinho Pita pieces. © Joana Silva.

Cláudio Duarte is a glassblower who works at this factory and collaborates with designers, such as Martinho Pita, Joana Silva, Samuel Reis, outside of working hours (Figure 3). Designers who wish to work alongside Cláudio Duarte meet him at the factory between 3 and 5 AM, where they work on the piece(s) together

(Almeida, 2020). Some designers are considered glass designers, such as Joana Silva, alongside others who work with different materials. Samuel Reis is inspired by nature and considers himself a 're-collector'. His glass pieces are made with wooden molds that have the texture of tree trunks as the 'cerne' bottles (Figure 4).





Figure 4. Samuel Reis Piece. © Samuel Reis.

*Ifavidro opened in 1989 and currently operates in a more traditional factory setting, relying more on handmade processes and not large machinery.*



Figure 5. Poeiras studio. © Joana Silva.

Martinho Pita pieces feature free-style, hand-blown lamp work.

### **Studios**

Today, there are two studios operating in Marinha Grande, Poeiras Glass and BI Glass.

Poeiras Glass, situated next to the Glass Museum of Marinha Grande, has been open since 2012 to the general public,

including doing live demonstrations (Figure 5). People who visit the glass museum can pass through this studio and visualize the actual 'making of' the glass pieces that are displayed and sold in the shop. The Master (mestre-vidreiro) Alfredo Poeiras is the glass craftsman who produces the pieces.

The second studio, BF Glass, was opened by Nelson Figueiredo in 2015. It is a very well-equipped studio for glass blowing (Almeida, 2020) located near the industrial area (Figure 6). At the studio, Figueiredo continues to develop his work and also works by other designer workers including António Bolota. He also has a small gallery near the Glass Museum (Figure 7).

### Glass Museum

Across present-day Portugal there is a young generation of artists working with glass and participating in exhibitions. Some of them are working with installations, site specific pieces as well as 'landscape art'.

João Silva is an architect who has worked with the glassblowers from CRISFORM to produce 'landscape art' from glass, "Lugares perdidos" (lost places) is one exemplary work. João Silva has made several installations for the gardens and lakes of Marinha Grande.



Figure 6. Nelson Figueiredo Studio. © Joana Silva.



Figure 7. BI Gallery. © Joana Silva.





Figure 8. Murjonas. Klaus U. Hilsbecher. Back entrance of Marinha Grande, glass Museum. © Teresa Almeida.

*Bert Holvast and Barbara Walraven are foreigners who have chosen to live and work in Portugal, they 'fell in love' with glass.*

Cristina Camargo, António Dias Ribeiro, Bert Holvast, Barbara Walraven, Alberto Vieira, Conceição, Cabral Abílio Febra, Rui Nunes, and Teresa Almeida are also other notable artists working with glass as a core material for their works of art. Bert Holvast and Barbara Walraven are foreigners who have chosen to live and work in Portugal, they 'fell in love' with glass and made collaborations with CRISFORM to realize their glass pieces that have been

widely exhibited in solo exhibitions. Barbara Walraven's untitled exhibition on "walking the dog" was displayed in the Glass Museum of Marinha Grande.

In 2017, Klaus U. Hilsbecher, a German artist, made an individual exhibition on the new building for contemporary art of the Glass Museum. His Murjonas pieces (Figure 8), were installed in one of the museum entrances. This work is inspired





Figure 9. Cencal installations, students working on glassblowing. © Joana Silva.



Figure 10. Cencal installations, students working in kilncasting. © Joana Silva.

by Portugal's traditional handmade shellfish trap. When speaking about this work Hilsbecher stated: "my intention is to preserve these national items transformed into art" (Hilsbecher, 2017). His installation became property of the museum and remains on permanent display in the entrance as public glass art.

## Cencal

CENCAL (an institution for ceramic training) took over the facilities of CRISFORM and carried on with its glass programs, maintaining the protocols with universities and organizing glass workshops for students and other people who want to learn about glass (Almeida 2020). Joana Silva has been the coordinator of the glass training course at CENCAL since

2011 and the program is vast - being the only institution of its kind in Portugal that offers a range of courses for free. It has a very important role in glass education in Portugal. Being well established and positioned across many, if not, all glass categories. The existing protocols with universities provide a good opportunity for students to develop their work outside of the university environment (Figure 9,10).

## Final Remarks

With all the difficulties that Marinha Grande has had in the past, and is still having today, glass design is gaining followers and enthusiasts, with both students and designers becoming increasingly interested in this area. We continue to witness work produced with factories and

studios. CENCAL remains active in supporting new projects, ideas and designers who are interested in working with glass, and the Glass Museum shows works, not only of Portuguese artists, but also of international artists from around the world.

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# Possibilities and Limits in the 19<sup>th</sup> century

(in Post Medium Condition)



**Nad'a Kančevová**

PhD, independent  
Scholar, Slovakia

*I make glass which doesn't want to become art  
but rather a means of viewing and watching.*

Václav Cigler<sup>1</sup>

**Perspective**

Internal and external forces have drawn me towards glass art over the last few years. I approach this subject from the liminal position. I find myself at the intersection between theory and practice, between writing and curating. My interest in glass deepened in 2016, when I became a manager of Gallery NOVA in Bratislava – a small but important space for presenting glass art. When the gallery was founded in 1991 it was open for all disciplines

of the visual arts. However, between 2006 – 2016 it has had a special interest in the *Cigler school of glass art*.<sup>2</sup>

The Slovak glassmaking scene has made remarkable development especially after the 1965 establishment of the Glass in Architecture department at the Academy of Fine Arts in Bratislava. Besides Libensky's studio in Prague, the program became the second place for the study of professional art glass in former Czechoslovakia. The head of

1 Online: <http://www.gallery.cz/gallery/cz/vaclav-cigler-cigler-vystava.html> (11.11.2015)

2 Gallery published several books on the history of Slovak glass. E.g.: *Slovak Contemporary Glass* in 2007 and the *Slovak Glass: Decades 1960 –2010* written by Sabina Jankovičová.





the Bratislava glass department was Vaclav Cigler, whose personal style was based on a conceptual approach and minimalism. Cigler often expressed himself using optical glass, which was the best medium for exploring the

“fourth dimension”. Cigler’s approach inspired whole generations, however some of his students gradually moved away from glass to other mediums such as painting, conceptual photography, or even video art. As all of them

recall, while studying it was important, not just to complete the semester but also to present the work in an appropriate way. Cigler cultivated the perception of space, and the way objects are presented in his students.

### Updating on glass – exposure

The following article partly refers to Cigler’s approaches. It is based on an exhibition project *Glass: Possibilities and Limits* presented in Bratislava in 2017/2018.<sup>3</sup> The project introduced 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. During the meetings with individual artists, various questions gradually arose, such as: Does technology in glass function as a tool or as a medium? Is the valuable/expensive glass art turning it into a highly privileged (exclusive) one? And if so, who is the audience? Does a post-medium condition encompass the acknowledgement of the exhibition as a medium? What is the role played by the installation of glass art in relation to the definition of a post-medium condition? These questions also shaped the final form of this exhibition project.

<sup>3</sup> The exhibition took place in City Gallery – Bratislava between 5. 12. 2017- 3. 11. 2018.

The way glass is presented was a key factor in this exhibition. Although glass exhibitions typically take place in a white space with full lighting to bring out the formal, beauty of the glass artifacts, this exhibition deliberately controlled the exposure of the objects and their contours. The aim was to make the objects part of a broader experience that included audiovisual materials with artists statements and directed lighting. The exhibited artifacts were presented in darkness, revealing themselves to viewers in stages in parallel with a short commentary from the artist in a video recording.

### Glass – possibility or limit?

Besides works by artists who have dedicated their lives to glassmaking (V. Cigler, Z. Palová, P. Stanický, P. Illo, P. Macho and others), the selection deliberately included artists primarily associated with other media (painting, photography, video or conceptual art) who incorporated glass into their works (M. Krén, L. Teren, J. Hojstričová). Their more distant relationship to the glass and broader perspective have helped to identify new forms for glass or surprising contexts in which it can appear. The asked question in video recordings was common to all of the artists: “Your relation with glass – possibility or limit?” Chosen transcriptions of some responses are listed below:

#### Luba Bakičová (glass artist)

I like to think about how old glass is, how it has developed over several millennia alongside our development as human beings. It gives me a lot of pleasure and makes me think about history flowing into the present and how it will flow onwards in the future, when I am no longer here. All I can do in the present is watch it and put some barriers in its way, which glass will flow over and continue onwards.

#### Václav Cigler (conceptual artist, glass artist)

My greatest joy with glass is the fact that this material exists, that nobody discovered it but that it was created by alchemists and laboratory workers, that people created something to prove themselves... It is complicated. I found it stimulating that glass had a mystery that was always open.

#### Pavol Hlôška (glass artist)

Glass is a way of being silent. If I wanted to talk, I would write poems or literature. But since I don't know how to talk, I express things just through glass. That's the one thing I find fascinating about silence. When I was a student, I picked up the “Book of Silence” which was a translation from Chinese. I thought that was the best sort of

*The exhibited artifacts were presented in darkness, revealing themselves to viewers in stages in parallel with a short commentary from the artist in a video recording.*

literature because it made a person think more than read.

#### Jana Hojstričová (photographer)

For me, glass is a material that allows a photo to extend into space, into 3D objects. Even though not all our things are so quick to leap out into space, it really gives a photo something new, a third dimension with a lot of possibilities. The fascinating thing about glass as a material is that a photo is created by capturing light and glass is a material that is very responsive to light. One limit is the need to work with conceptual rather than narrative photographs. Linear or



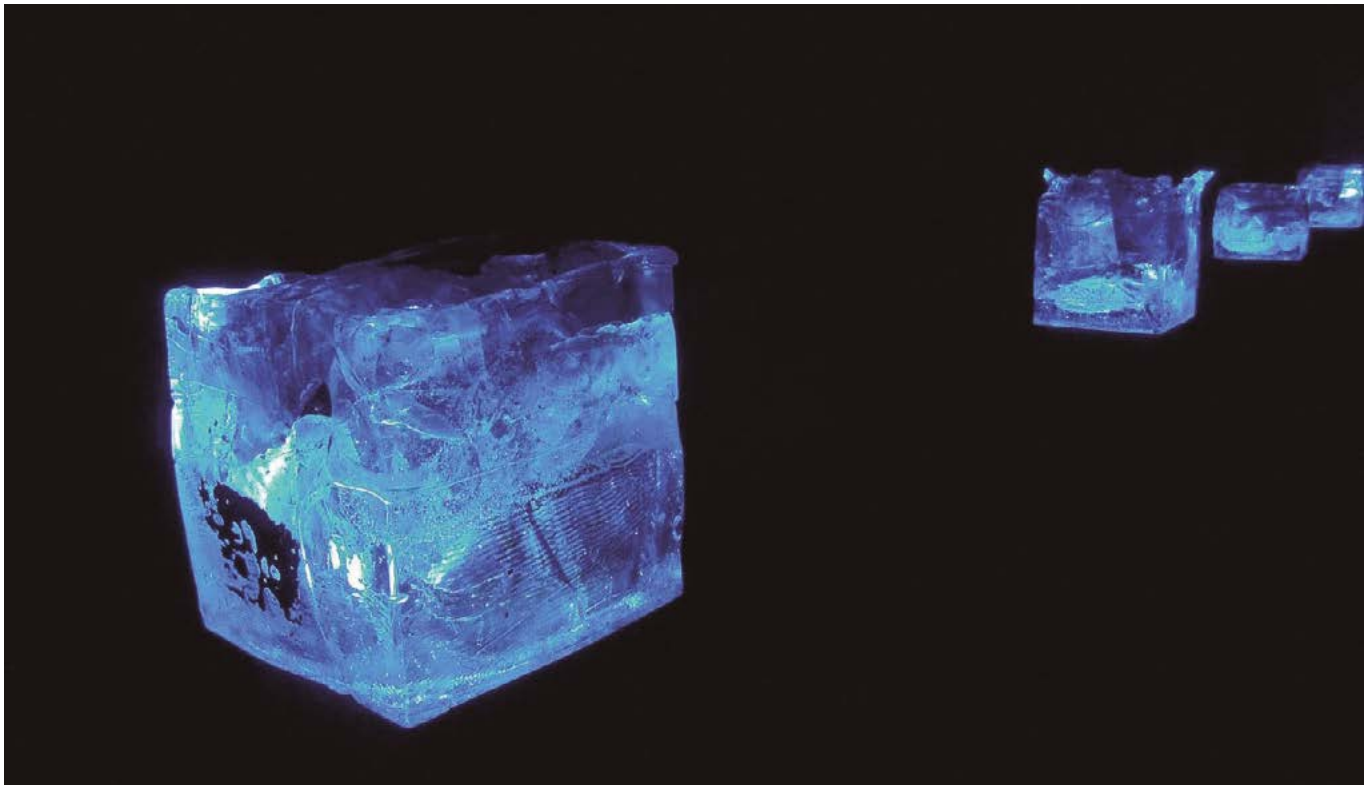
structural narratives are common in photographs but do not work in the objects. That is why we need conceptual photographs rather than narratives. Because when you have a repeating figure of an object or similar motifs then it becomes decorative and that's not what we are aiming at.

**Patrik Illo  
(designer)**

I wouldn't like to define myself as a glassmaker or someone who makes glass objects. I feel more like a designer or an artist in mixed materials. Even if most of what I make is using glass. For

me it's a question of the materials and technologies that are available. Because when I look back, I see that the technology made a dramatic difference to my work. I feel like it wants to tell me what it can do and when I understand it, then my work makes a big step forward.





Matej Krén: Art and Mankind: Larousse encyclopedia of modern art, 2015. (Encyclopedia destroyed in the glass cube – picture from the process) photo from the personal archive of Matej Krén.

**Matej Krén**  
(conceptual artist)

I must confess that I have an ambivalent relationship with glass because although I use it very often in my work, the way I use it means that it is actually never present. I have spent many years working with glass in the form of a mirror and its presence is hidden because what viewers see is the thing that it reflects. I am still exploring the many ways things can be reflected. One time, I noticed that the way a mirror reflects means that it absorbs the world around us, and my

world is largely made up of books. In a way it was swallowing up all the books. In response I started a line of work where the books were directly swallowed in glass. I put together two contrasting media, the world of paper and the world of glass – and I tried to link them to create a third way that was neither glass nor paper not a book but the outcome of a unique dialogue.

**Milan Knížák**  
(conceptual artist)

For me, glass's most interesting property is its resistance. I like

*Matej Krén spent many years working with glass in the form of a mirror and its presence is hidden because what viewers see is the thing that it reflects.*



Glass: Possibilities and Limits – exhibition poster with all participating artists, 2017, Gallery NOVA.

it when a material imposes some restrictions but also offers something new. What I don't like in contemporary art is that people look down on knowledge, craft and skill. There's a sort of "creativity" that lords it over all the other areas and that irritates me. I think that having to struggle with a material, techniques and content makes things more attractive. The struggle to master something is an important part of art.

### **Palo Macho (glass artist)**

I've been exploring the possibilities of glass since 1980. That's why I can't imagine my life without it. I built up experience with the equipment during my studies at the secondary school of applied arts and as an employee in plate glass manufacturing. I decided to go back to painting on glass and working with plate glass

because that gave me the most space to be myself, to paint and to draw. The second question – what the limits are: art glass depends on how the technology of glassmaking develops. That's a limiting factor because sometimes technology forces us to choose different weights, dimensions or colors. That is a limiting factor, but I don't think it makes it impossible to express yourself. It is just a technological consideration.

**Pavel Mrkus**  
(video artist)

Working with glass means working with material and stopped time. I missed that time in motion and the possibility to work without material.

**Jiří Pelcl**  
(designer, architect)

Me and glass? I'm a designer, a qualified architect and I have dedicated my whole life to design. I make various products using various materials and glass is one of them ... It is a wonderful material and I see what I do as industrial design. I make applied objects, like drinking glasses, rather than artefacts... Well, I do make them sometimes, but just for me to take a rest. That's enough, isn't it?

**Petr Stanický**  
(glass artist)

Glass fascinates me because it is a different space. I think what makes the material special is the fact that it opens a way into itself, which is something unique. Of course, there are some other materials like this, but glass has an amazing ambivalence. It can be both fragile and rigid, sharp and fluid as lava. Those contrasting possibilities fascinate me. I would say that glass has a lot of disadvantages for sculpture but

there are some fascinating possibilities that it offers.

**Gizela Šáboková**  
(glass artist)

Limits, glass and me. When I use glass as utility form or material for applied arts, I don't have limits because I need to give it better chances and use all the possibilities of the glass. However, I limit myself in my personal work because there are many things that I don't want to do and which I won't do. That's where limits come in. I have my opinion about it and I am quite strict. So, in fact, I am the limit.

**Patrícia Šichmanová**  
(glass artist)

Glass is a beautiful material, but it imposes limits, that artists have to struggle against both in technology and the expressive possibilities. Slovakia has a strong glassmaking tradition, which can feel like a restriction, especially for young artists. They have to break out of it and look for new approaches.

**Laco Teren**  
(painter)

With glass it's simple. Glass is magical. I was introduced to it by Patrik Illo and other friends who worked with glass, and I'm delighted to be part of this community. For me, the drinking glass is the paradigmatic object for this material. Like every

glass object, it ends up getting broken, but until then it provides us with wonderful service. So, cheers!

**Zora Palová**  
(glass artist)

Glass is an amazing material, but for me it is still a sculptural material. It is like bronze, wood or stone... although it does have some unique properties that many artists have over-exploited. For me it is a material that lets me express my feelings, my thoughts and ideas. It is difficult to work with and it has its limits. It requires demanding processing; it has a limit in size; but you can use glass to make anything from things that fit in your hand to large architectural components. Glass is still a material with a future and a material for the future.

## Conclusion

As presented, the exhibition was not just an inter-generational dialogue but also a meeting of different worlds and ways of thinking. What links the authors was glass – a material with a very specific visual character and a technology with determined potential and limits for work.

My participation in the conference in Kyoto was supported by ICOM Glass and partly by using public funding by the Slovak Arts Council.



## From Shimabara Domain Lord Tadao Matsudaira Tomb to Venice and the World

# The story of a wedding glass beaker

Ryusei KANDORI. Kota town Board of Education.



The Wedding glass footed beaker of blue glass "1599" Photo by M. Kuriyama  
© Kota town Board of Education.

### Introduction

This paper aims to reports the investigation, technological restoration, and utilization of the blue glass excavated from the tomb of Tadao Matsudaira (1673-1736) built in the Fukozu Matsudaira family tombs of the Shimabara domain, Kota Town, Aichi, Japan. The content of the paper is reconstructed by adding information after the report, "Excavation from the Tadao Matsudaira tomb- the research report about the Wedding glass footed beaker of blue glass," written and edited by the author.

### The Discovery of the Glass & Excavation of Tadao Matsudaira Tomb

An archaeological excavation was conducted to repair Tadao Matsudaira tomb from March to

May 2009 due to damages caused by a natural disaster. A stone chamber was built in the basement of the tomb, it has a wooden casket- inside is a corpse, a sword, and an oval, as well as some grave goods such as incense tools, a lacquer Inro, and a piece of blue glass that fits in a Magemono.

When compared with the huge number of other excavated burial items, we might come to know, to a certain extent, how much the blue glass means to Tadao. The glass was excavated on the left of Matsudaira Tadao together with the Inro, which is commonly considered to be a gift from General Tokugawa, along with a decorative sword with his family emblem treated as the proof of his identity and official title. In other words, they are particularly important items. Since ancient times, the left has been



Glass excavated: packed in charcoal and quicklime. Photo by R. Kandori  
© Kota town Board of Education.

positioned higher than the right in Japan; the concept is, actually, reflected in the burial of the Tadao, the domain lord. Based on this, the blue glass on the left could be considered as a crucial personal item for him.

Fortunately, the glass was in very good condition with no damage and visible scratches found on its X-ray transmission image. However, since it was buried underground for more than 270

years, a weathered layer was formed on the surface when some alkali metal elements leached. Additionally, some fine cracks were found when observed using a microscope. Instantly the glass returns to its cobalt blue color when water is poured in and fills up the small cracks. Yet, when it dries, the weathered surface turns white. If the weathering progress continued, severe damage may have resulted so we asked the

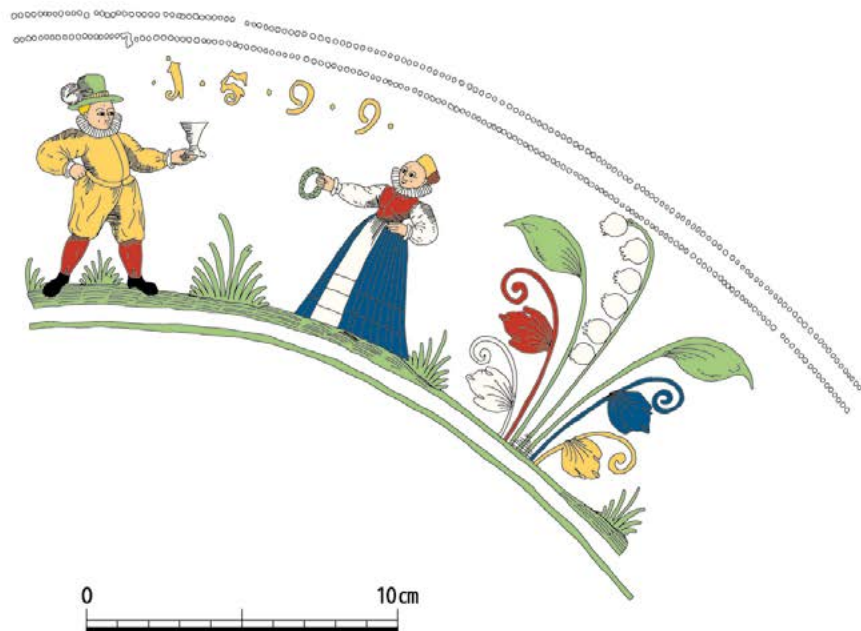
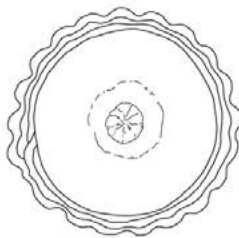
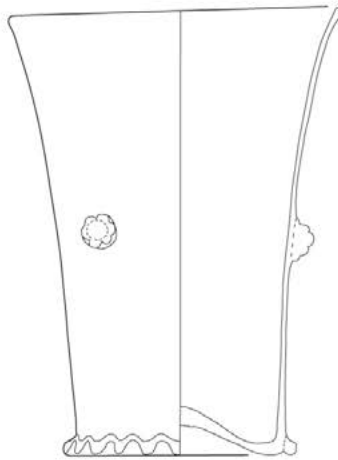


X-ray transmission image. Photo by T. Tamura © Kota town Board of Education.





Height	: 14.0 cm
Diameter	: 10.5 cm
Bottom diameter	: 7.4 cm
Thickness	: 2 mm
Bottom thickness	: 6 mm
Weight	: 208.86 g
Ponte	: 1.2 cm
Chemical component	: 61.4% silica, 11.9% potassium, 15.9% calcium



Archaeological measurements. © Kota town Board of Education.

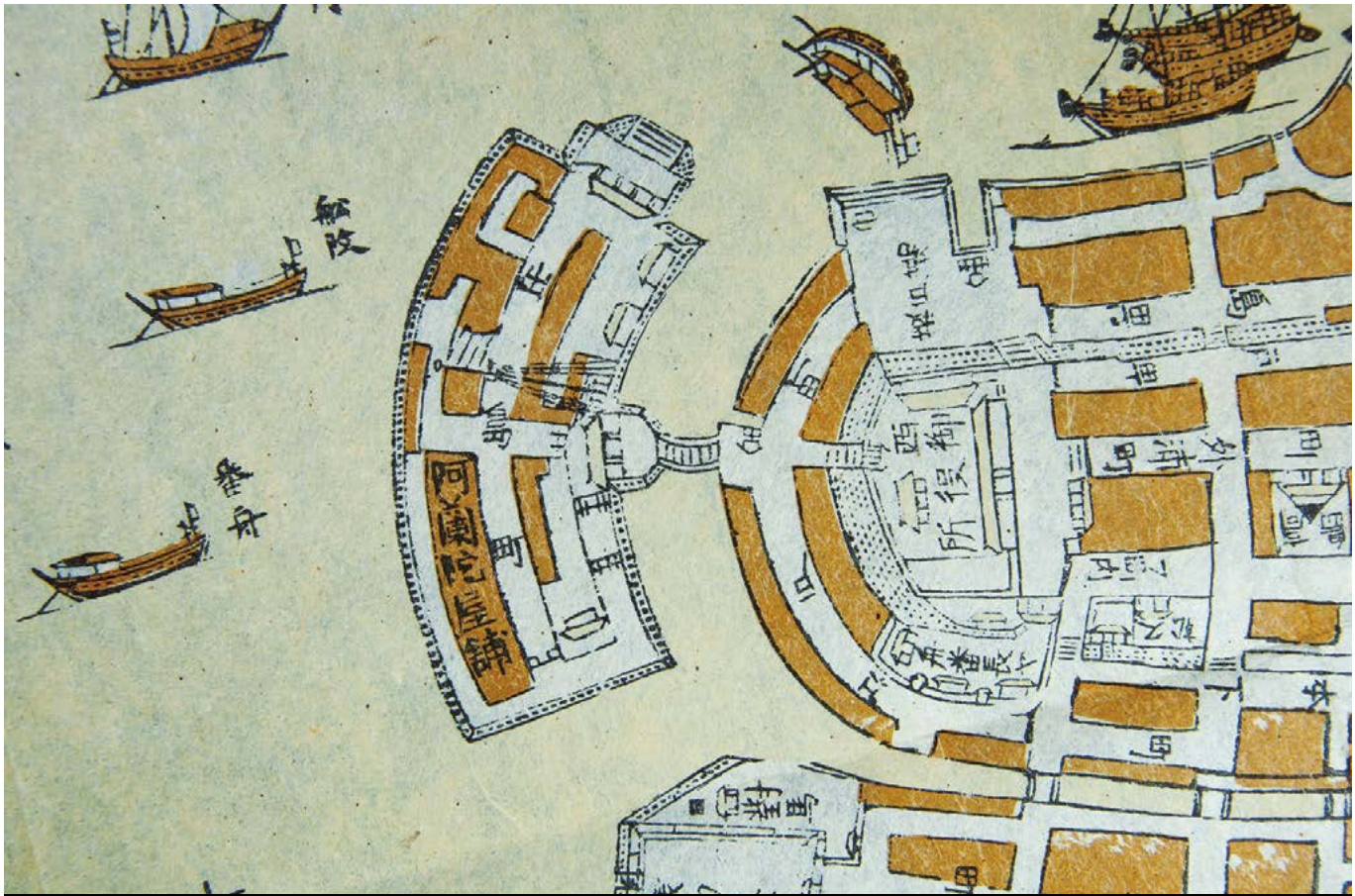
Nara National Research Institute for Cultural Properties to help carry out scientific preservation treatment for the glass. The institute first cleaned it with alcohol, and when it gradually dried over time, thermoplastic acrylic resin (Pararoid B72) was added for scientific preservation.

### Observation of the Blue Glass

A conical protrusion formed by pressing a Ponte rod is seen at the center of the inner surface of the bottom of the glass. Also, some string glass is wrapped around the outer surface as decoration, and wavy notches with almost constant depth are made

on the surface at regular intervals. Non-slippery plants with a raspberry design are welded in three directions to the middle bowl. The rim shape is carefully arranged to spread outward. Considering the lateral streaks on the outer surface, leather or cloth was pressed against the surface to form such a shape. Another





The drawing of Dejima and Nagasaki public office. Photo by R. Kandori ©Kota town Board of Education.

notable feature is its lightness despite its height realized by the unified thickness of 1.5 mm from the rim to the bowl. Thicker glass can increase weight and thus stability, but the overall image would become less sophisticated. The glass is thin but stable.

The outer surface is divided by plants, and the pictures are arranged so that they fit in those small sections. First, the number "1599" is written in an expressive calligraphic design on the upper front. A man in a folk costume from Bohemia is

holding a white goblet is drawn to the left of the number. The man is wearing a hat with a green feather as one wore in Bohemia, Austria, and southern Germany - it might be Gämsbart. To the right of the date is a woman in traditional Bohemian costume holding a laurel crown in her right hand. She has a golden cylindrical hat with discernible red decorations - a gold threaded formal hat called "Golden haube" for Bohemian women. Lily of the valley and ferns are drawn on the glass' back. Two rows of white

pointillism decorate below the rim and gold leaf is pasted between the rows. The paintings are first drawn with blue, green, white, yellow, red, and black enamel glazes then placed in a furnace for fixation. The overall shape and drawings are indisputably from the Bohemian region, but the techniques (enamel painting technique and sharp expressions using gold leaf and enamel dot coloring) are Venetian.

By the way, in the quantitative fluorescent X-ray analysis



Technical restoration "1599". Photo by R. Kandori © Kota town Board of Education.

*The restoration project was conducted in Venice under the guidance of Mr. Yasumasa Oka.*

the Dutch as one of the imports of the Japan-Netherlands trade in the first half of the 18<sup>th</sup> century. Now, let's look at some historical materials and see how this glass reached Tadao Matsudaira. Rational possibilities include it could have been a gift from the shogun, the local community or merchants, or the director of the Dutch trading house (Capitan). If it was from the shogun, why was it put in a tomb instead being passed from generations to generations as a pride and treasure of the family? Moreover, as some Shimabara feudal lords also received drinking glasses from Nagasaki merchants, it might be possible that the gift was from a merchant but there are no records to prove it. Hence, the glass was probably a gift from a Capitan. In different generations, Shimabara feudal lords were all appointed by the Edo Shogunate to be "Nagasaki Goyo", the director of Dejima, as the only contact point to the overseas during the Edo period. To carry out the tasks as a feudal lord,

conducted as the basic survey for scientific preservation, the potassium lime glass shows 61.4% of SiO<sub>2</sub>, 11.9% of K<sub>2</sub>O and 15.9-16.0% of CaO. This analytical data supports the report that the glass was made in southern Germany or Bohemia as

in the estimations in art history and archaeological observations.

### **Tadao Matsudaira and the Glass in Historical Materials**

Without a shadow of doubt, the item was brought to Dejima by

Tadao visited Nagasaki 78 times and traveled to Dejima several times during his tenure to meet and dine with the Capitan. It is known that the Captain sent European desserts and liquors to the Shimabara Domain. It is very likely that the European liquor glass was given to the Domain in some similar drinking circumstances. Another undoubted fact is Tadao Matsudaira loved this glass so that it was chosen as one of the grave goods by his family and servants and put right next to the corpse, as a wish that Tadao could use that in his afterlife.

### Restoration of the Blue Glass in Venice

This glass is the only excavated grave good in Japan, but because of its condition it cannot be publicly displayed even with scientific preservation. Therefore, there was a restoration project for utilizing the glass and understanding its production process. The glass could have also been produced domestically in Japan, but then, the atmosphere of the original and its accumulated value – the glass imported from Europe was very much loved by Tadao Matsudaira, and it was buried after Tadao's death, then resurfaced in world through an excavation 274 years later simply cannot be carried as a miracle; it would be nothing more than merely a replica. The restoration project was

conducted in Venice under the guidance of Mr. Yasumasa Oka, with the cooperation from Dr. Rossella Menegazzo and Ms. Giordana Naccari. The glass was created by Mr. Gianni Seguso. Painted by craftsman Ms. Onesto Nicoletta. The restored glass was brought to Japan from Venice by Dr. Rossella Menegazzo. Here, Bohemian glass technology in the 16<sup>th</sup> century was completed by the glass manufacturing technology of Murano Island.

### Conclusion

The original blue glass was made in Bohemia in 1599 and the new blue glass was created on Murano in 2014. The scientific preservation on the original blue glass was completed in the spring of 2017 and now the glasses can be exhibited together. Visitors are able to compare the two and examine them as independent works. They can craft their memory of the glass through observation or it can be captured by a camera. The replica was carefully made without compromise.

Now that we have a general idea of the movement of the glass in Japan, it is important to understand how and where it travel in Europe before it arrived in Japan. Naturally, there is no doubt that the glass originated in the Bohemia area, and traveled to the Netherlands, the export spot. The Victoria & Albert

Museum, Curtius Museum in Liège, Museum of Decorative Arts in Prague, as well as some other museums have similar drinking glasses that may have been made in similar specification or made at the same workshop. Additionally, information on drinking glasses in Europe is increasing, such as information about the ones in the British Museum and similar glass fragments excavated in Hoorn and Harlem in the Netherlands. I sincerely hope that this report will arouse opportunities for more new discoveries and reveal the truth about the unknown drinking glasses.

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Figure 1. *Liquid Sunshine / Soranimitsurouka* at Toyama Glass Art Museum, 2020 © Ryohei Yanagihara.

## Living with Glass

### Sasaki Rui

by Tsuchida Ruriko,  
Deputy Director, Toyama Glass Art Museum

#### Introduction

For more than a decade, Sasaki Rui has been among the most brilliantly active artists in the world of glass art, both in Japan and abroad. After graduating in 2006 from the industrial, interior, and craft design department at Musashino Art University with a major in glass, Sasaki went to the United States, and in 2010 completed her Master of Fine Arts degree in the glass department of Rhode Island School of Design (RISD).

Since then, she has been recognized as a leader in glass art in both Japan and the United States. Her passion for her work is reflected in the many international awards she has received. Her work spans a wide range from objects and installations to performances and live art, all involving glass in some way. In 2018 her work *Liquid Sunshine / I am a Pluviophile*—an installation of over 200 glass raindrops formed from meter-length pieces of phosphorescent crystal mixture

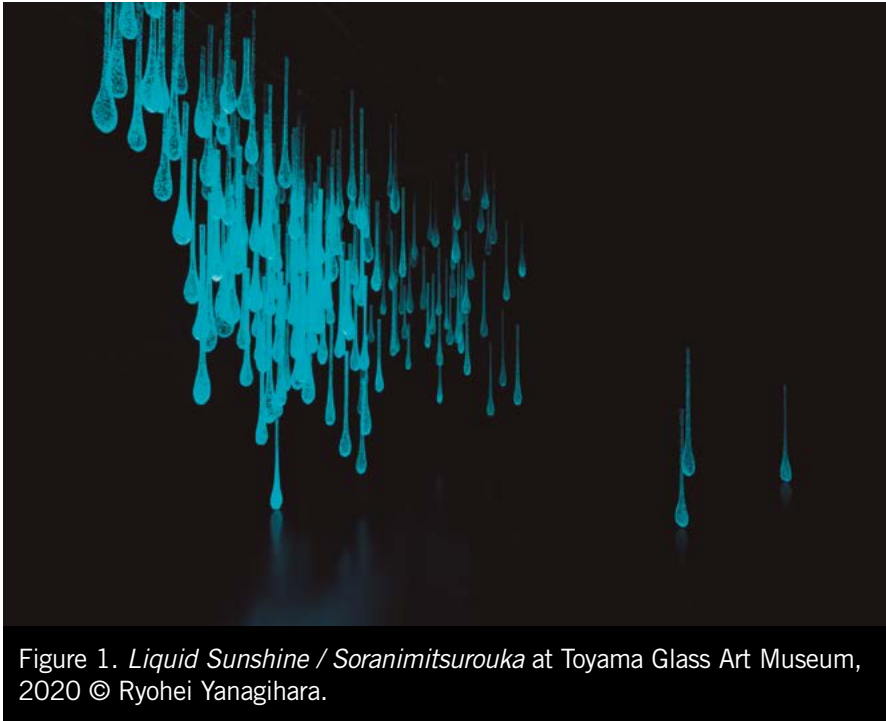


Figure 1. *Liquid Sunshine / Soranimitsurouka* at Toyama Glass Art Museum, 2020 © Ryohei Yanagihara.

received the 33<sup>rd</sup> Rakow Commission Award from the Corning Museum of Glass (New York, USA)<sup>1</sup>. It was included in the Corning Museum's New Glass Now exhibition (May 12, 2019 - January 5, 2020), and prominently featured on the cover of the exhibition catalog.

In the exhibition *Interaction: Souls in Synchronicity* (December 12, 2020 - March 14, 2021), the Toyama Glass Art Museum highlighted three contemporary artists whose work engages all five of the visitors' senses. We asked Sasaki to participate because we really wanted to present her Liquid

Sunshine. That work specifically seems to be closely tied to the changeable weather of Toyama and the entire Hokuriku region, which was part of the impetus for this entire series.

A recent interview covered a wide range of topics, beginning with her thoughts on the Toyama exhibition, the themes that run through her work, her relationship with glass, and the concepts behind her latest projects. Sasaki is currently working in two locations: her home/studio in Kanazawa, and the Kanazawa Utatsuyama Kogei Kobo, where she serves as specialist of the glass studio. At

her home/studio she focuses on a variety of experiments to refine her ideas, while at the Kobo she actually blows glass and creates larger works. I visited Sasaki in her home/studio in a quiet residential area of Kanazawa, almost an hour from Toyama by car. In its entryway, kitchen, study, storage space, and garage ... in every space were experiments from a series of several types. It was as if her home were the secret hiding place for Sasaki's glass works.<sup>2</sup>

### **Liquid Sunshine / Soranimitsurouka<sup>3</sup> (Figure 1) exhibition in Toyama**

Sasaki was born in Kochi prefecture, but has spent most of her life in sunnier Kanto. The weather in the Hokuriku region, where she moved in 2013 to begin working at the Toyama City Institute of Glass Art, has been quite a change for her. This writer, who was born and raised in Tokyo, feels the same way. In Toyama, the weather may change many times in a single day. Much of the year is rainy, and humidity is generally high. Seldom does the sun shine for an entire day. The sky is always hazy, a very pale shade of blue. Days that start out sunny and remain clear are a rarity, a reason to give thanks. Living in Toyama has made Sasaki more attuned to

1 Prize awarded in 2018, ceremony held in March 2019; the work was completed in March 2019.

2 This interview took place on the afternoon of May 15, 2021 (Saturday).

3 The title, *Liquid Sunshine / Soranimitsurouka*, contains a few Japanese-language puns related to the sky.



precious nature, honing her five senses to perceive even the smallest changes. With the difference in weather patterns, her thinking also changed. Now, days that are even a little sunny make her happy. And that is how her fascination with glass made with a phosphorescent crystal mixture was born. “I wanted to take a little bit of sunlight and make it visible, to capture it.”<sup>4</sup>

**Tsuchida:** First of all, I want to thank you for submitting your work to the Toyama Glass Art Museum’s exhibition, *Interaction: Souls in Synchronicity*. I myself have been working on this exhibition from the outset and right through the completion of the installation. I have seen the entire process directly, up close, and this has been a valuable experience for me. The *Liquid Sunshine* series, with its phosphorescent crystal mixture, is a direct result of your move to Toyama, and now it is being shown in Toyama. I am curious to know how you feel about that.

**Sasaki (Figure 2):** I am very happy that this work is being shown in Japan. This work is the result of things I felt here in Toyama, and I wanted it to be shown here in Toyama. This is the fourth the series of “Liquid Sunshine” is being shown. The first was in Bergen, Norway, during my

residency there in 2016. That is a very rainy place, too. Then it was shown at the Corning Museum of Glass in 2018. This was another rainy place, with very changeable weather. The third place was Nagoya. That was a sunnier place. I was curious to see how it would look there. And now we are showing it in Toyama. The weather here in Toyama suits me. In places where the weather is too good, I want to be outside all the time, and that is bad for my work (laughs). Glass has no intrinsic geographic or regional quality, and it is always my ambition to imbed that geographic quality in my glass work.

Another interesting thing has been the different way the visitors react. In Bergen and at the Corning Museum of Glass, I saw more than a few people who stood in front of my piece and watched for a whole hour as the gradations changed and the light faded. Here in Japan, not many people stand there for very long. They just seem to enjoy the fact that it is lit up. They seem to see beauty in the appearance of the lit-up phosphorescent crystal mixture. That surprised me, because I would have thought that Japanese people would appreciate the changes more.

**Tsuchida:** I can see that. Yes, it is surprising. I may be reading too



Figure 2 . Rui Sasaki Bullseye Projectus/ Hammi Meyer.

much into this, but the Japanese visitors may be thinking about the people in line behind them, so they may be trying to move on quickly.<sup>5</sup>

### Before going to the U.S., and after

**Tsuchida:** Your work spans a wide range of categories, from objects to installations, among other things. It seems, though, that there are common threads that run through them. Is that so?

<sup>4</sup> Excerpted from the exhibition catalog for *Interaction: Souls in Synchronicity*.

<sup>5</sup> At the exhibit in Toyama, there is a darkened room measuring about 49 m<sup>2</sup>, and only five people may enter at one time.

**Sasaki:** Yes, there are patterns to the works that I make. Although I take different approaches, if you dig down, there are consistent themes that run through them. There are things I wish to express, that I wish to record somehow in glass, to give them a visible form.

Within myself, I can see big changes between before I went to America and after. The standards were different, in every possible way, from when I was in Japan. I was at a loss, trying to figure out how to reconcile those standards with my own sensations. It was hard for me to see how I related to this place. For example, let's say I was sharing a house. In America, I was never able to close the door to my own room. That's because the other people in the house would think I was cutting myself off from them. It may be that all I wanted was a little space for myself, but that was not allowed.

My relationship to glass also changed. When I was studying at Musashino Art University, I made vessels as work. I was engaged in the process of "making things", and that meant I had to think about "who will use this?" I had to think about marketing, and who was my target. I wanted to get better at glass-blowing. That was how I thought about it, how I made things. But in America I was desperate to get used to my new

environment. Without glass in my life, I would not have survived. My creations were an intimate part of my everyday life. My approach to glass changed. I began to see glass as a concept rather than as a thing. I began to think about how I could use glass to do the things I wanted to do.

My work in the classroom was also different. For example, I had assignments to make things that were like glass out of materials that were similar to but not glass. It was through exercises like that that I came to realize there are things that can only be done in glass. In Japan, there is a tendency among glass artists to decide or define what techniques they use in their work. But I don't do that. When working with glass, there are things that can only be seen if you use different methods. There are expressions that cannot be understood otherwise. A completed piece of glass art retains the traces of its creation. What I want to accomplish is to draw out the many kinds of things that glass can express, while remaining true to its nature.

### Glass as tranquilizer

**Tsuchida:** Looking at your work, I get the feeling you are using glass to create safe spaces, shelters, places that will protect you, where you can relax, both physically and mentally. As we

have already touched upon today, and in previous conversations, when you went to America you experienced culture shock, and when you returned to Japan you experienced reverse culture shock. With anxieties like that, would you say that glass was a medium for you to build shelters that would allow you to regain the home you felt you had lost? That is the feeling I get. I have to apologize for even using an expression like this, I am on shaky ground here, but it seems to me that for you, creating in glass is almost like a kind of tranquilizer.

**Sasaki:** Tranquilizer... You may be onto something there. Without glass in my life, I would not be able to survive. Creating, working, private life: there is no "on" and "off" in my life. Glass is an intimate part of who I am. I have no need to be switching back and forth. The inspirations for my work are the sensations I have in my everyday life, including the oddities, the doubts. There is no way I could ever separate my work from my life.

What I want to express in my work is the duality, the ambiguity of glass: it is strong but it is also fragile, it breaks but it is also durable, it seems to be a solid but is really a fluid. It really makes me so happy that I have glass in my life. Glass is a substance no one can control. It has many aspects no one can



Figure 3. Self-Container No. 1, 2015.

understand. That is what it makes it possible for me to do so many things with it.

### Self-Container

**Tsuchida:** The first time I ever saw your work was in a video about the creation of *Self Container No. 1* (Figure 3). It was in 2017, at Glazenhuis in Lommel, Belgium, where ICOM Glass annual meeting was being held<sup>6</sup>. My first impression was one of sadness, as if a hole had been opened in my heart. I felt like I was looking at the empty husk of something, or an empty

nest. At the same time, it had a strange vitality. It seemed like something very personal. I felt warm and damp, as if I had seen something I shouldn't have seen. I had a very complicated reaction. Thinking about it now, I feel like I was seeing traces of you in a shelter you had left behind. Could you tell me a little bit about that piece, *Self Container*?

**Sasaki:** I made that piece in five days. I worked from 9:30 in the morning to 10:30 at night. A staff member at Glazenhuis, a local glass artist named Nadia,

helped me. She gathered molten glass, and kept handing them to me. My job was to keep turning, letting the glass fall in ribbons around me, surrounding me, building up layers. All day long, around and around, spinning this work, stopping only for meals and a few other short breaks. I wanted to minimize my trips to the bathroom, so I was restricting my fluid intake. The first day, I got dizzy (laughs).

I agree with your characterization, that I was building a nest. I even spent time studying how birds build

<sup>6</sup> The actual glass work discussed here, whose creation was documented in the film the interviewer saw, was created in 2015 when Sasaki was an artist in residence in Lommel, Belgium; it was later moved.





Figures 4-5. *Unforgettable Gardens* at Gallery DiEGO, Omotesando, Tokyo, 2021 © Koya. Yamashiro.

nest. Birds' nests have different forms, depending on their emotions and their environment. If I were to redo that work today, it would undoubtedly turn out very differently. At first, I planned to make a nest tall enough to cover me completely, but there was not enough glass in the kiln for that. In the end, it only came up to my chin. Seen from inside, the glass nest is very beautiful, layers of waves of colorless, transparent glass.

Each of the glass ribbons may be weak on its own, but in layers like that, they are very flexible and strong. In the end, we had to set up ladders on both sides so I could get out of there (laughs).

#### **Latest work:** *Unforgettable Gardens*

**Tsuchida:** Right now, your work *Unforgettable Gardens* is being shown in a solo show at

Gallery DiEGO in Omotesando, Tokyo (May 8 - June 5, 2021) (Figures 4, 5). What can you tell us about this latest work of yours?

**Sasaki:** The central idea is "the garden." All my life, whenever I went somewhere, I wouldn't take photos as souvenirs. I always came home with plants from that place instead. For my *Garden* series, I took some of these plants, and I sandwiched them between layers of glass, and fired them in an electric kiln, creating a glass record of those places. When I was forced to stay home due to the pandemic, I stuck to places that were nearby... I was able to make many new discoveries.

Among the plants I used in this solo exhibition, many of them came from my own garden at home. One day in my very own garden I found some tulips and sunflowers I have no memory of ever having planted, but there they were. It could be that some seeds blew over from next door... It reminds me of that time in America when it seemed my private space was being encroached upon. When you think of a place, all the people might disappear, but traces of their presence are still there. Plants can preserve the record of a place, from the inside, from their roots, from the past to the present. Spring



Figure 6. Glass blown in snow mold at the Glass Factory in Boda Glasbruk, Sweden.



Figure 7. Storm Glass and Radiometer at Rui's Kitchen.

is fantastic because of the breathing of the plants, because of their vitality. When I heat

them in the kiln, they explode. Bubbles form and sometimes even crack the glass over them.

The plants carry within themselves the record of the place where they grew. Preserving them in glass makes visible aspects that were previously unseen. That makes a record, and I think that is a good thing.

**Tsuchida:** I am looking forward to seeing your latest work! Thank you for giving so generously of your time today. You and I may take different approaches, but we are both full of love for glass. We are just a couple of glass nerds.

**Sasaki:** You can say that again (laughs) (Figures 6, 7).

# News

## International Year of Glass: 2022

John M Parker. Professor Emeritus at the University of Sheffield, for 25 years he has worked with the International Commission on Glass supporting its many activities.

Alicia Durán. Past President of the International Commission on Glass Chair of the International Year of Glass 2022

Tuesday 18<sup>th</sup> May 2021 is a date that will be etched in our memories for many years; it marks the date when the United Nations finally approved the resolution promoting 2022 as a *United Nations International Year of Glass*. This carefully crafted resolution was submitted by the Spanish Ambassador and had 19 co-sponsoring countries. Its origin was rooted in the concept of 'A Glass Age' developed by American colleagues within the International Commission on Glass (ICG), and gained the support of the Community of Glass Associations (CGA) and ICOM-Glass. Its aims: to promote the scientific, economic, and cultural roles of glass throughout the world and to celebrate various key anniversaries. Glass supports many vital technologies and facilitates sustainability and a green world; it enriches our lives, yet often goes unnoticed.

This exciting journey began in 2018 and has gathered backing from 1,600 Universities and research centres, societies and associations, museums, artists, educators, manufacturers, processors, and related industries in 81 countries on five continents. Having successfully navigated the disruption caused by a pandemic, a draft resolution outlining our goals was created by the Missions of several UN countries in April 2018 and passed the silent process on May 11. Heartfelt thanks go to the Spanish Mission at the UN, particularly the Spanish ambassador Agustín Santos Maraver and Ana Alonso, who led this process through the difficult twists and turns of diplomacy in stressful times.

Our deepest thanks go to all who responded to the vision, the many experts and colleagues who collaborated to create splendid videos and documents justifying the project; they were always ready and overflowing with ideas and support.

Now we are immersed in the task of dissemination and coordination of thousands of activities across the planet: congresses, seminars, industrial fairs, and glass schools will coexist with artistic exhibitions, books, social media, and scientific, technical, and



Royal Glass Factory. La Granja  
© Concha Juárez.

general interest magazines. Event planning will rely on grassroots organization and a network of volunteers; delegation will be indispensable.

Individual efforts will be guided and supported by national committees which are currently being set up throughout the world. A list of contacts will be





made available through our website. The same website will be used as a portal for distributing advice, sharing best practices, and creating lists of planned activities throughout the world, sortable by geography, date, and type.

Dedicated issues of international journals will be printed. Exhibitions are planned by museums of public and private glass collections and educational materials will be available for universal dissemination.

For example, the Spanish Research Council, CSIC, is committed to publishing a celebratory book and organizing exhibitions on: a) IYOG objectives and b) creating a Circular Economy based on recycling and glass containers. English and Spanish versions of these exhibition materials will be offered to all supporting countries with translation into other languages also available.

Another important task is fundraising. It is particularly needed to support the opening event in Geneva. A team is ready for action and the IYOG website will be able to accept smaller donations. If you are able to give more or wish to have your name attached to a specific event, please contact the ICG treasurer

directly through the Donations tab on the website. It is likely that similar fund-raising teams will also be created to support local events.

IYOG and history of glass History is packed with milestones where glass has changed the world: 3,500 years of glass beads and jewellery; exquisite Egyptian containers for expensive perfumes; and ossuaries holding the bones and treasured possessions of loved ones. As BC became AD, glass blowing created intricate objects suitable for collecting and giving as diplomatic gifts. In the last millennium, glass windows have flooded sacred buildings with light, glass gems have decorated goblets that celebrate dynasties, and mosque lamps of enameled glass have signalled a patron's generosity.

IYOG 2022 will celebrate the glass art that is at the core of our vision and accompanies our evolution. It supports our culture and is an essential element, enhancing the well-being of citizens. Museums play a strategic role in sharing glass culture. They preserve and exhibit the tangible and intangible heritage of humanity for scholarship and enjoyment. Art, science, archaeology, history, and social sciences meet in museums

with glass collections. Glass objects spanning history, works of art, and purpose of use, are displayed with specialized glassware for industry and science. They describe raw materials and production methods, telling the stories of those who created and used them. Glass museums, particularly ones with hot and cold workshops, promote lifelong learning through programs for young and old.

Glass, focusing on art, history and museums, will occupy a stellar place among IYOG events, from the Opening Ceremony in the wonderful Room of Human Rights in the Palace of Nations of Geneva (10-11 February 2022) to special exhibitions, congresses, and activities developed around the world. More than 380 endorsers from this community are helping to ensure the success of this year; coordination of their dreams has begun with the help of ICOM Glass and a small team. Planned activities will be listed on our website: [iyog2022.org](http://iyog2022.org).

IYOG2022 is a dream come true for so many of us in the Glass World, one that we scarcely dared to anticipate. We are moved by the joy to fulfil dreams, prepared for challenges ahead, and limited only by our imaginations.



### **Handmade glass production, a candidate for the Unesco Intangible Cultural Heritage list in 2023**

Dr Sylvie Grenet, coordinator of the Unesco candidacy, July 2021

In the world of glassmaking, 2021 and 2022 will be landmark years. Indeed, along with the proclamation of 2022 as the International Year of Glass, a multinational application on the Unesco Representative list for the safeguarding of Intangible Cultural Heritage of Humanity is now in progress.

The purpose of this application, coordinated by France, is to inscribe the knowledge, craft techniques, and skills of handmade glass production. Germany, Finland, Czechia, Hungary, and Spain are also involved in the application process. The final document will be submitted to UNESCO in March 2022 and UNESCO is expected to issue its decision in December 2023.

This application marks the end of a long process that has brought together designers, museum, and bearers, directors, and owners of glassworks or hot shops. More particularly, two international meetings took place in 2018 and 2019. In December 2018, an international meeting took place in Waldsassen, Germany, where

planning strategies for the application and safeguarding measures were set, along with a letter of consent signed by all participants. Then, in May 2019, in the famous glass town of Zwiesel, Germany, professionals and experts gathered together in workshops to define concrete measures for the UNESCO application. One result of both meetings was a declaration of measures to safeguard the practice of glass blowing in the hot shops, to which glassmakers, owners of glassworks and studios, museums, and designers from all participating countries agreed.

The writing process of the UNESCO file started in the summer of 2020. Since then, regular meetings among community delegates and States members have been taking place. All participating States have agreed to inscribe on the Unesco list the following steps of handmade glass production: the creation of a substance used to produce objects, the shaping of the material in its viscous state with a blowpipe or by flame working with a torch in a hot shop, and then finally the blowing, flameworking, and then cold work, which includes many techniques used to alter or decorate glass when it is cooled (cutting wheel with abrasives, engraving, polishing, painting,

gilding, application of illustrations or decorative patterns).

Through this inscription, the glassmaking community wants to convey a special message. They wish to state that the high degree of craftsmanship inherent to the work and the necessity of respecting each step, practiced by a different glassmaker, has framed among them a spirit based on team values, while each practitioner develops its own style, even when creating identical pieces. It takes many years of continuous practical work, of failure and success, of team work and solitary endeavours, to reach the expertise of basic craftsmanship, which in turn is the prerequisite for passing on the practical and implicit knowledge acquired over decades.

As Leena Marsio, Senior Advisor from the Finnish Heritage Agency and a participating member of the candidacy process, stated: "The application related to handcrafted glass reinforces the appreciation of handcrafting know-how while also bringing the perspectives of design and cultural heritage closer to each other."

<https://www.aineetonkulttuuriperinto.fi/en/article/finland-joins-unesco-application-related-to-handcrafted-glass>

# Congresses

## Glass Congresses

### 2022: The UN International Year of Glass

The International Commission on Glass (ICG), along with the Community of Glass Associations (CGA) and ICOM-Glass recently applied for a United Nations International Year of Glass of 2022 and the UN General Council meeting on 18<sup>th</sup> May 2021 gave its formal approval!. Upcoming Events: [https://www.iyog2022.org/home/upcoming\\_events/](https://www.iyog2022.org/home/upcoming_events/)

*Musée national de la Renaissance – Château d'Écouen, musée du Louvre, Centre de Recherche et de Restauration des Musées de France*

### Verres émaillés et dorés de la Renaissance. Nouvelles perspectives

Conferences on line  
À la suite de l'exposition Émailler le verre À la Renaissance. Sur les traces des artistes verriers, entre Venise et France, organisée au musée national de la Renaissance, Château d'Écouen (13 octobre 2021-14 février 2022), le colloque s'intéresse aux questions soulevées par l'impact de la production de verres émaillés et dorés vénitiens sur les productions verrières européennes à la Renaissance.

22-23 March 2022

<https://musee-renaissance.fr/agenda/evenement/verres-emailles-et-dores-de-la-renaissance-nouvelles-perspectives>

*Museo de Cerámica y Artes Suntuarias González Martí, Valencia*

### The Emergence of Contemporary Glass Art. Recalling "VICOINTER '83"

The impact of the exhibition "Vldrio COntemporáneo INTERnacional" ("VICOINTER'83"), held at the Feria de Valencia in 1983, is a before and after on the pathway of the history of glass art in our country. "The Emergence of Contemporary Glass Art. Recalling 'VICOINTER '83'" will present, in two main areas, the success of this call, which presented works from the glassmaking tradition of 21 countries, and the impact this artistic trend has had in our country.

28 February-1 March 2022

<https://www.culturaydeporte.gob.es/mnceramica/home.html>

*Museum of Decorative Arts in Prague, u(p)m and Museum of Glass and Jewellery in Jablonec nad Nisou. Check Republic*  
**26<sup>th</sup> ICOM Glass Annual Conference. Joint session with ICDAD and COSTUME**

20-28 August 2022

<https://glass.mini.icom.museum/>

### United Kingdom, STOURBRIDGE International Festival of Glass 2022

The International Festival of Glass is the only festival for contemporary glass in the UK with an international reputation for its creative programme of activities across the whole spectrum of glassmaking. Based in the historic Stourbridge Glass Quarter and Wolverhampton it showcases British and international artists and holds the flagship British Glass Biennale exhibition. The 2022 festival explores and displays the beautiful, skilful glass and culture from Korea, Japan, China and Taiwan.

26-29 August 2022

<https://www.rmlt.org.uk/international-festival-of-glass>

### First International Glass Biennial of Glass Art in Iberoamerica

Cartago, Costa Rica

The Organizing Committee calls for the First International Biennial of Glass Art in Iberoamerica to be held from August 28 to October 23, 2022, at the Municipal Museum of Cartago, Costa Rica.

Artists working glass, individually or collectively, professionals, graduates or self-taught, of all nationalities, with a minimum age of 18 years old at the time





of the opening of the call, may participate.

The Jury will be composed of five experts in the different glass techniques and will be appointed by the Organizing Committee of this Biennial.

Contact: [ruth@ruth-moreno.com](mailto:ruth@ruth-moreno.com)

28 August-23 October 2022

<https://www.artnexus.com/en/6198>

[27d1086c35455a76d81e/first-international-biennial-of-glass-art-in-iberoamerica](https://www.artnexus.com/en/6198)

*Kulturhistorisches Museum  
Rostock, Rostock, Germany*

**Jahrestagung des FAV für**

**Glasgeschichte und Glasgestaltung  
der Deutschen Glastechnischen  
Gesellschaft**

7-8 October 2022

Abstract before 28 February  
2022

*XXI National Glass Study Days  
of the AIHV Italian National  
Committee*

**Glass in the Middle Ages**

XXI Edition of the Study Days of the Italian National Committee AIHV, entitled “Glass in the Middle Ages”, organized in collaboration with the University of Genoa, Chair of Christian and Medieval Archeology. The call for intervention proposals by interested scholars will be published shortly. Genova, Università degli Studi e Palazzo Ducale

28-29 May, 2022

<http://www.storiadelvetro.it/>

**Where Glass Science, Art and  
Technology Meet Together**

*34<sup>th</sup> ATIV International Conference*

ATIV, Italian Association of Glass Technologists organizes every year one General Congress and some

schools on particular aspects of Glass technology. Next year it will be the 34<sup>th</sup> edition. In occasion of the IYOG we wish to have a wider attendance including not only Technicians, but also Scientists and Experts on Art and History so that they can exchange experiences and skills for a better comprehension of the Glass as an Old and Ever-Young Material.

Parma. University Campus, Italy  
Postponed to 19-21 October 2022

<http://www.ativ-online.it/>

*Bildungszentrum Adler,  
Historisches Museum Thurgau*

**Glass in Museums: Research,  
Context, Communication**

Frauenfeld, Switzerland

5 November 2022

<https://www.infoclio.ch/en/cfp-glass-museums-research-context-communication>

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