

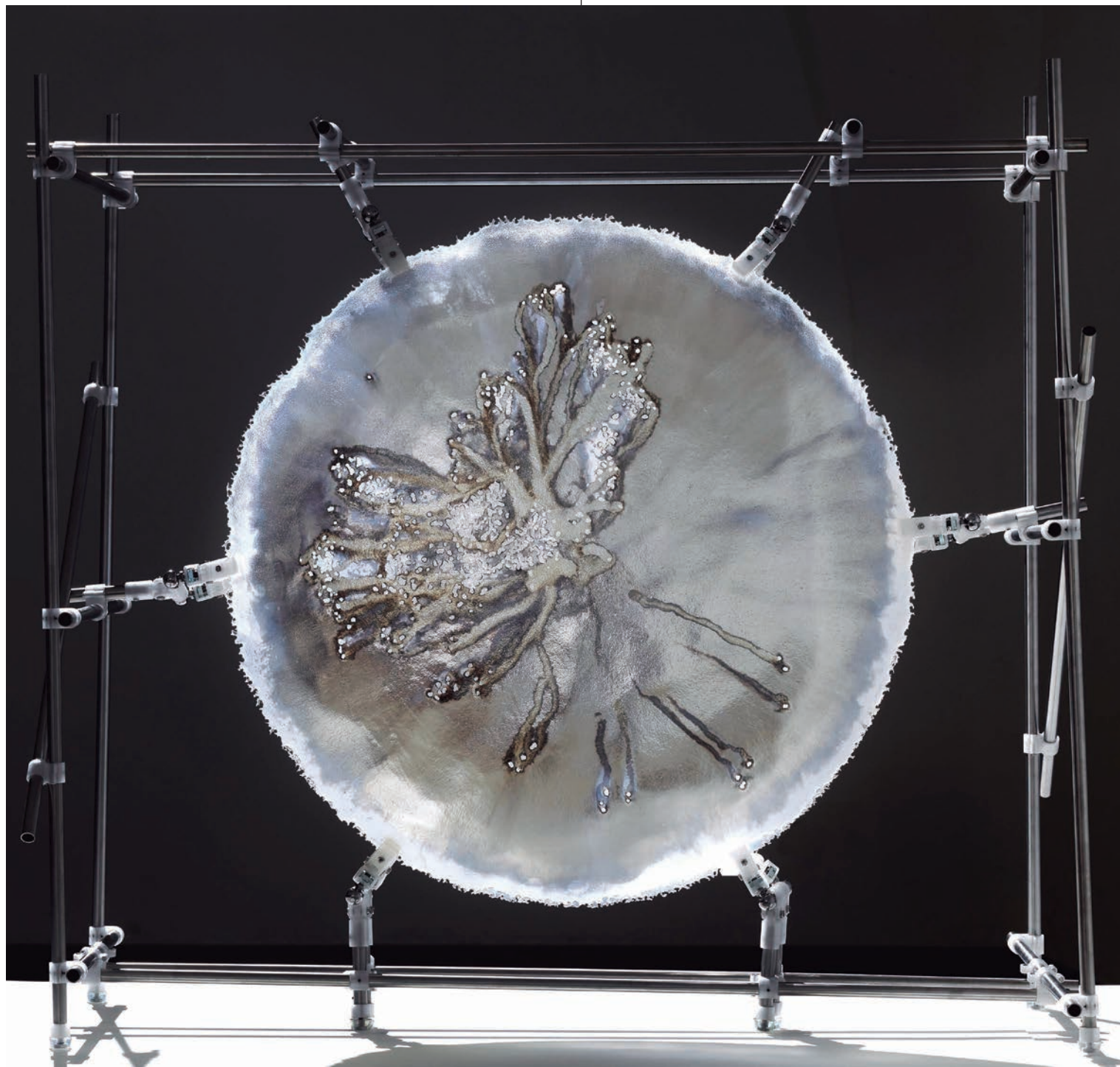
Reviews on

# GLASS

N° 11 | 2023

## ICOM Glass

Lectures: ICOM Glass Annual Meeting  
in Prague (Czech Republic), 2022





Bowl with parrot lid Guatemalan Lowlands Classic Period (300 -900 A.D.)  
Glass information: Yellow winged parrot U.S.A. All images Museo VICAL Collection

Edit

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

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Ceramic woman figurine with elaborated hairdress. Guatemalan South Coast. Classic Period (300-900 A.D.). Museo VICAL collection.

# FOREWORD

Dear Glass Members and Friends,

It is a great pleasure to introduce the 11th issue of *Reviews on Glass*, the official publication of the ICOM Glass Committee. With this publication, we hope to present news on our activities in 2022 and to provide a forum for our members for sharing their latest research, developments, and challenges.

In 2022, it was a great pleasure to attend the 26th ICOM General Conference in Prague from the 21st to the 27th of September, three years after ICOM Kyoto 2019. As you all know and it goes without saying, the last three years have been a testing time for all humanity on the planet. Although the conference was hybrid, held online and in-person, it was gratifying for ICOM GLASS that the setting for our reunion was Prague – a city renowned for its brilliant Bohemian glass, as well as its contemporary glass art. The Congress in the Czech Republic, one of the world's leading glass countries, was enriching and satisfying for every member, with so much to see and learn. We would like to thank Jan Merg and his family for their efforts in organizing all the programs, Milan Hlaveš for leading the city glass tours, and Milada Valečková for arranging the wonderful «Crystal Valley Trip» in north Bohemia, a region known for its long history of glass production.

The General Assembly, which took place online on the 5th of December, included a report on the year's activities, including the election of the 2022-2024 Board: Chair Ruriko Tsuchida, Secretary Anne-Laure Carré, Treasurer Eva-Maria Günther, and Members Milan Hlaveš, Amy McHugh, and Valérie Vontens.

Furthermore, 2022 was also the UNESCO-approved International Year of Glass, which ICOM GLASS actively supported. Former chair Teresa Medici represented the committee at the opening and closing ceremonies in New York and chaired the closing ceremony in Tokyo, contributing greatly to the wider recognition of ICOM GLASS.

In conclusion, I would like to express my gratitude to all the individuals and institutions that contributed to this issue. My special thanks to Paloma Pastor, Amy McHugh, and Anne-Laure Carré for organizing, editing, and putting together this beautiful issue.

**Ruriko TSUCHIDA**

Director, Toyama Glass Art Museum, Japan  
Chair ICOM Glass





Standing exhibit World of Wonders, photo Jolana Antořová. Museum of Glass and Jewellery in Jablonec nad Nisou

# LECTURES

The ICOM Glass Annual Meeting 2022 was organized by ICOM Czech Republic colleagues Milan Hlaveš, Jan Mergl, and Milada Valečková. The theme of the meeting was “The Power of Museums”. Conference highlights include two paper sessions, one organized jointly with ICDAD and COSTUME, with the theme “The Power of Collecting and Collections”, and a second session focused solely on glass with the themes of “Glass as a powerful (museum) material” and “Updates on glass.” Below we present some of the lectures and an article by Lily Martinet on the Inscription of handmade glass production on UNESCO’s Representative List and finally the interview of Zuzana Kubeková by Milan Hlaveš.

## From Czechia to New Guinea: Ceramic replicas of indigenous ornaments in the Glass and Jewellery Museum in Jablonec nad Nisou

**Maria Wronska-Friend.** Adjunct Senior Research Fellow Cairns Institute, James Cook University, Australia

The Archives at the Museum of Glass and Jewellery in Jablonec nad Nisou in the Czech Republic contain important material for studying the global trade networks of Bohemian glass and ceramic objects in the nineteenth and twentieth centuries. Of special significance is the Alfred Sachse archive and collection of objects. Their research importance was recognised already a century ago, when in 1926 the Czech Republic decided to purchase Sachse’s factory archives

(nowadays in the Glass and Jewellery Museum) as well as his extensive collection of ethnographic objects (today largely in the Náprstek Museum in Prague, with a smaller part remaining in Jablonec).

Alfred Sachse (1851-1921) was a German entrepreneur who in 1876 settled in Jablonec and Nisou (at that time known as the town of Gablonz), opening here a large factory for glass and ceramic jewellery that operated until the end of the First World

War. The products were exported to all parts of the world, frequently used by Indigenous people to create a wide range of personal ornaments. While glass beads were the core of the production, a smaller but culturally more significant group of objects were ceramic copies of bone, ivory, and shell items. In indigenous communities, especially in Africa and in the Pacific, shell and bone goods frequently were recognised as objects of status and prestige, traded over large areas and used



as currency units or as personal ornaments: armbands, necklaces, pendants, earrings, nose-pegs, etc.

The archives of the Glass and Jewellery Museum contain several hundred cards with thousands of numbered samples of goods that were produced by Sachse, as well as other entrepreneurs in Gablonz and in the vicinity of this town (Fig. 1). Recent field studies in the

Aitape area on the northern coast of Papua New Guinea revealed presence of a range of objects made with materials that might have originated from Gablonz, such as ceramic replicas of shell rings, dogs' teeth, and pigs' tusks, etc (Fig. 2). Those goods were traded to the colonies by employees of the Deutsche Neuguinea-Kompanie as well as missionaries of the Divine Word Society, who in 1896 opened the first mission

station on Tumleo Island near Aitape.

Thousands of objects produced in Jablonec and introduced to New Guinea villages had a profound impact on the local economy. Shell and bone goods enjoyed high status in local societies and the production of the most valuable items was limited. The introduction of tens of thousands of industrial replicas of those objects into



Figure 1. Factory card illustrating the diverse range of trade goods produced at Jablonec prior to the First World War. Among others, there are samples of beads, buttons, replicas of animal teeth and shell rings. Courtesy and copyright, the Museum of Glass and Jewellery, Jablonec nad Nisou, The Czech Republic.



New Guinea villages caused a significant inflation and disruption of the local economy, resulting in changes to customary trade routes, loss of skills and, at times, even in displacement of people. For example, on the small coral island of Angel near Aitape town, a group of elderly women used to specialise in the production of large shell rings, made of giant clam shell (*Tridacna gigas*) which were used as a highly treasured personal ornament and a currency unit. Following the introduction of ceramic copies of those objects, the local production of shell rings collapsed, and the inhabitants of Angel moved to other islands.



Figure 2. Head-band decorated with *nassa* shells and ceramic imitations of dogs' teeth. Collected in 1991 on the northern coast of Papua New Guinea. The British Museum collection (Oc1992,01.158). Courtesy and copyright, Trustees of the British Museum.

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# The impact of the Coburg Prize for Contemporary Glass (1977 to 2022) for the modern glass movement and the career of artists

**Sven Hauschke.**

Director. Arts and Crafts and European Museum of Modern Glass. Veste Coburg, Germany

The Coburg Prize for Contemporary Glass 1977 was the first international competition for artists working with glass. The competition was open for artists born in Europe or working in Europe. This meant that especially artists from Eastern Europe had the chance to participate in an open competition in Western Europe and present their work to a Western European audience. Many of them took the chance and more than a quarter of all exhibiting artists came from Eastern Europe. The accompanying exhibition presented for the first time an overview of the glass scene of Western and Eastern Europe. Nearly 200 artists presented more than 500 works of glass in Coburg, a small town in the Northern part of Bavaria, close

to the Eastern Germany border and the iron curtain. Many prizes were given to artists. There were three main prizes and many honorary prizes. Altogether 22 artists received prizes between 1.000 and 5.000 Euros and another 41 artists received a certificate for outstanding achievements.

The competition and exhibition were very successful and led to the acquisition of many works of glass by the Veste Coburg Art Collections, who organized the show. These works were the base and start for a new strategy in collecting modern glass in Coburg. The competition was organized for the second time in 1985. Again it was a successful event and the growing collection led to the opening of the first museum in middle Europe

devoted exclusively to modern glass. After a long break, the third Coburg Prize for Contemporary Glass was organized in 2006. Its success led to the establishment of a new museum building for the growing collection. And within two years, the building works were carried opposite the “old” Museum for Modern Glass at Schlosspark Rosenau in nearby Rödental. The new museum, now called European Museum for Modern Glass, opened in autumn 2008 (fig. 1). The Coburg Prize for Contemporary Glass was not only a successful story for the museum, but for the winning artists as well.

The winner of the “Coburg Glass Prize 1977 for modern European studio glass” was Ann Wolff (\*1937), a German artist living



Figure 1. European Museum of Modern Glass, Rödentel, near Coburg. Foto credits: All images Veste Coburg Art Collection.

and working in Sweden and known till 1985 as Ann Wärrff. She received the prize for an etched bowl and two glass panels to be placed in front of a window (fig.2). This kicked-off Ann Wolff's international career with many solo exhibitions in Europe and the United States. At the Coburg Prize for Contemporary Glass in 1985 she was part of the international jury and exhibited glass objects within the exhibition, but without participating in the competition. Her work has been widely appreciated and honoured

with many prizes, including the Bayerischer Staatspreis 1988 (Gold Medal), Rakow Commission 1997, Lifetime Achievement Award, GAS Glass Art Society 2011, The European Culture Prize of the PRO EUROPA Foundation 2011, and the Award of Excellence, Fort Wayne Museum 2013. Over the years, the Veste Coburg Art collections had acquired a representative group of objects from her, including glass objects, vitreographies, drawings, and large sculptures like "furillen", an architectural work with maze-like



Figure 2. Ann Wolff (Ann Wärrff): There they are again, the jesters..., 1977. Foto credits: All images Veste Coburg Art Collection.

staircases and partially polished surfaces (fig. 3).





Figure 3. Ann Wolff: Furillen (Stairs), 2015. Foto credits: All images Veste Coburg Art Collection.

Erwin Eisch (1927-2022), the winner of the Coburg Prize for Contemporary Glass 1985, already had an international career, widely visible in the United States and Japan. He is regarded as the founding father of the studio glass movement in Germany and was a close friend of Harvey Littleton since 1962. In 1964 he was invited to the World Crafts Council, New York, had an installation of “8 heads” at the Corning Museum of Glass in 1976, received an Honorary Prize at the Coburg Prize for Contemporary Glass in 1977, and in 1978 won the Gold medal of the Bayerischer Staatspreis. In 1995 he received the Lifetime Achievement Award from GAS Glass Art Society and in 2022 the Lifetime Achievement Award from Urban Glass. Erwin Eisch won the first

prize in 1985 for his sculpture “Mr. Kawakami or When the sky is upside down, the clouds are our roots” (fig. 4). The portrait was modelled by his wife Gretel Eisch (1939-2022), blown into a mould, finished with hot glass, and painted over with enamel colours.

Eisch opened new ways. He broke with conventions and paved the way for new, opulent forms. And like no other, he took away any function from the glass. But it should not stop there. With Erwin Eisch, the material also becomes the image carrier. From the 1980s in particular, his glass was directly linked to painting as shown with “Mr. Kawakami”. Here he created one of his “speaking” works of art. The sculpture shows in an exemplary manner



Figure 4. Erwin Eisch: Mr. Kawakami, 1985. Foto credits: All images Veste Coburg Art Collection.

the change in glass production and the changed self-image of an artist working with glass. The portrait head “Mr. Kawakami” with its attached breasts demonstrates the change that was possible in glass production. The glass skin is covered with paint like a canvas.

The winner of the Coburg Prize for Contemporary Glass 2006 was Josepha Gasch-Muche (\*1944), a German artist who studied drawing and painting in Saarbrücken and printing in Trier. She received the award in 2006 for her collage “13.10.04 – 30.11.04” (fig. 5). The top honour thus went to an artist who had neither a traditional glass education, nor years of experience in working with this material. In fact, it was by chance that she gained knowledge of glass in 1998. Her two circular images, made of layered and bonded glass slices (so-called display glass), are relief-like wall objects that represented an entirely new artistic approach. In the 1970s and 1980s, Gasch-Muche specialized in collages, and she now translated this technique into glass. A special characteristic of her work consists in forging a new unity from the interplay of glass and light. It is hardly surprising that an artist who was never trained in working with glass looked at this material with a fresh eye and showed completely new ways and possibilities for shaping it.

After Gasch-Muche won the first prize, she received many requests from glass dealers and specialized galleries from all over the world. An international career in glass was the consequence of winning the award. Before 2006, Gasch-Muche was known only to a limited number of glass enthusiasts and collectors.

In 2014 the first prize was given again to a female artist. Karen Lise Krabbe (\*1955) from Denmark received the 1st Prize of the Coburg Prize for Contemporary Glass for three *pâte de verre* vessels (fig. 6). Her objects, made from glass powder and olivine, seem to have been created by nature. They have the appearance of sand layers formed by high and low tides. In fact, these small objects, which are only recognizable as boxes when they are opened, are cast layer by layer in a sand mold, a manufacturing method that resembles the technical process of a 3D printer. Despite their fragility and small size, the vessels do not look that way at all. Their abstract forms also evoke large rocks formed by erosion. Karen Lise Krabbe created timeless works of art and artifice that would seem equally at home in a Baroque cabinet of curiosities.

Since 2014 she gained an international exhibition career with exhibitions in Poland,

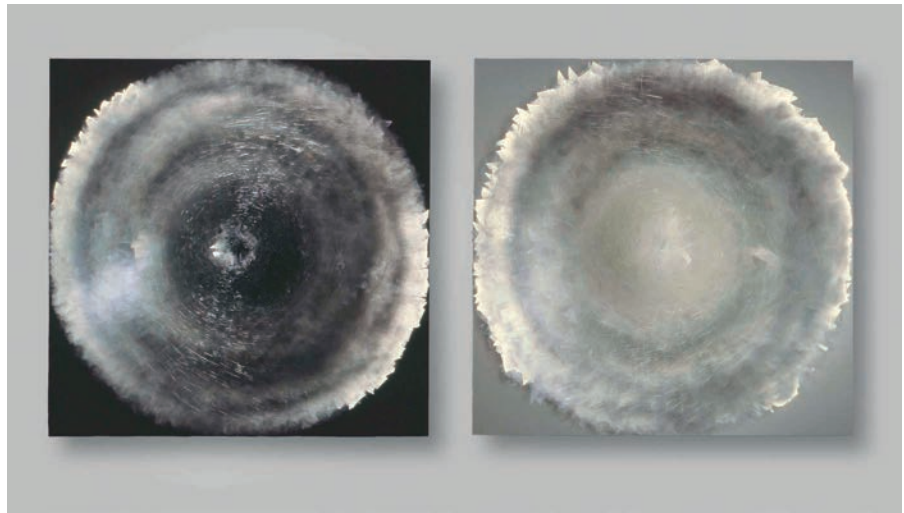


Figure 5. Josepha Gasch-Muche: 13.10.04 – 30.11.04, 2004. Foto credits: All images Veste Coburg Art Collection.



Figure 6. Karen Lise Krabbe: Blind Boxes for NoThing, 2012. Foto credits: All images Veste Coburg Art Collection.

Germany, Finland, Sweden, Italy, and Japan. In 2020 she won the Hempel's Glass Prize.

In 2022 the first prize was given to Æsa Björk (\*1979) from Iceland, who is living and working for many years in

Bergen/Norway. Her prize-winning work consists of two very large, convex lenses in *pâte de verre*, the production of which is extremely difficult (fig. 7). One of them is mirrored on the inside. Brackets produced by 3D

printing and mounted on metal rods hold the lenses together. This technoid montage has more than a simply functional importance; it is also a conceptual part of “Fragments”. A laboratory atmosphere comes to mind, a temporary arrangement for experimental purposes. The fragile *pâte de verre* texture of the blistered, in some places perforated glass surface, with its silvery sheen and resulting reflections has something magical about it, reminiscent of the Big Bang and the creation of the universe. The glass, shaped by slumping yet natural in appearance, looks like a relic from a past, primeval world. The mirror effect is one of many things that leads the observer to contemplative self-reflection, to retrospection about the origins of existence, and the resulting self-perception. Æsa Björk already has an international career before she won the Coburg Prize for Contemporary Glass. In 2018 she received at

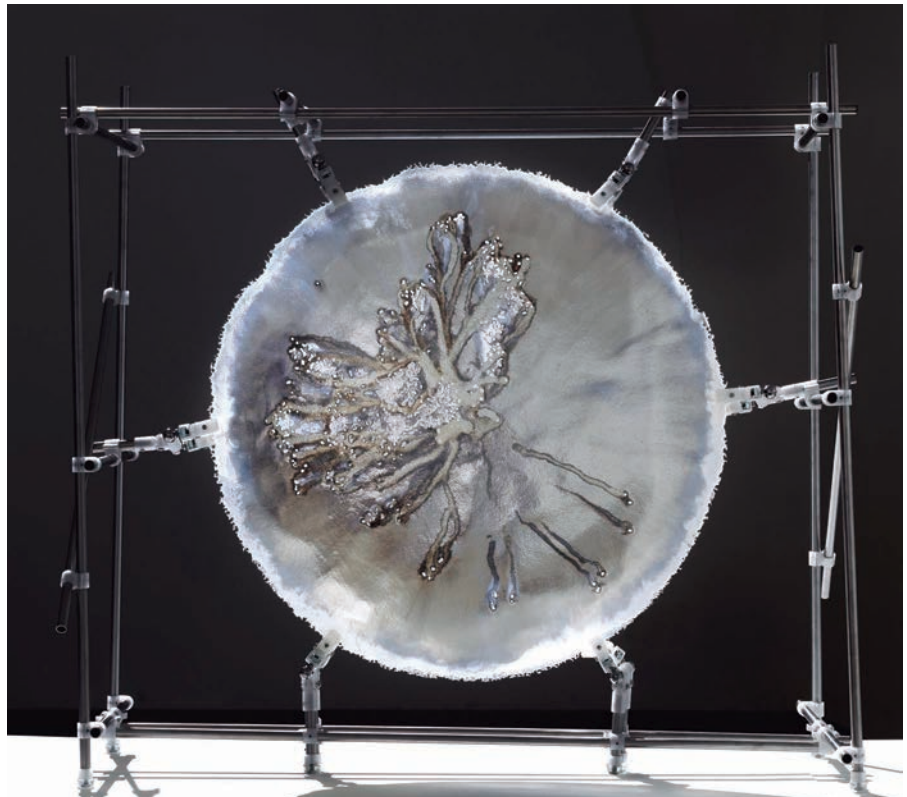


Figure 7. Æsa Björk: Fragments, 2021. Foto credits: All images Veste Coburg Art Collection.

the Toyama International Glass Exhibition the Grand Prize.

The invention of the “Coburg Prize for Contemporary Glass” in 1977 was a completely new tool designed to promote modern

glass in Europe. Without the competition, which was initiated by director Heino Maedebach, there would not have been a consistently growing collection of modern glass in Coburg nor a museum for contemporary glass.



# Challenges in the reconstruction of late medieval glass history in Portugal

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The history of Portuguese glass has been extensively studied when referring to glass finds from the Roman period and those dated after the 15th century, leaving out the medieval and late medieval periods. There is no documentation that mentions the presence of glassworkers in Portugal until 1459, when a document provides some insight into glass production at that time, naming one by one 11 glassworkers whose workshops were located in

Lisbon and neighbouring areas<sup>1</sup>. The PhD project entitled “Medieval glass in motion - Portugal within a European context” was undertaken at the VICARTE Research Unit at FCT NOVA, to address the lack of knowledge on the history of Portuguese glass during the medieval and late medieval periods. The main aims are to identify and characterize the glass objects in circulation in Portugal between the 12th and 16th centuries and to observe their

evolution over this period. The stylistic comparison with published material from the rest of Europe makes it possible to refine the dating, delineate economic-commercial connections with territories beyond Portugal, and advance preliminary hypotheses on the provenance of the glass objects. The chemical analysis of the finds aims to corroborate the hypothesis advanced about the origin of the glass and, eventually, to discuss the possibility of a local production

<sup>1</sup> Valente 1950, 23-27.

and possibly identify the characteristics that distinguish it<sup>2</sup>.

Fourteen late medieval glass assemblages are under study for this work (Fig.1). They have been selected after an inquiry in the archaeological offices and storages of the main Portuguese municipalities. The first obstacle encountered concerns the dating of the objects from medieval and late medieval contexts found in the archaeological deposits. Initially, it was thought that the available materials covered the period between the 12th and 16th centuries. However, on-site investigations and closer analysis revealed that the glass available for the project dated between the 14th and 16th centuries and almost no glass from the 12th and 13th century was found in the Portuguese excavations. Glass from this period was found in the cities of Mértola<sup>3</sup> and Silves<sup>4</sup> in the south of the country, in the Gharb al-Andalus, the western section of al-Andalus under Muslim occupation. Consequently, it was decided to narrow the time frame of analysis and exclude the 12th and 13th centuries. The reasons for this lack of material still needs investigation.

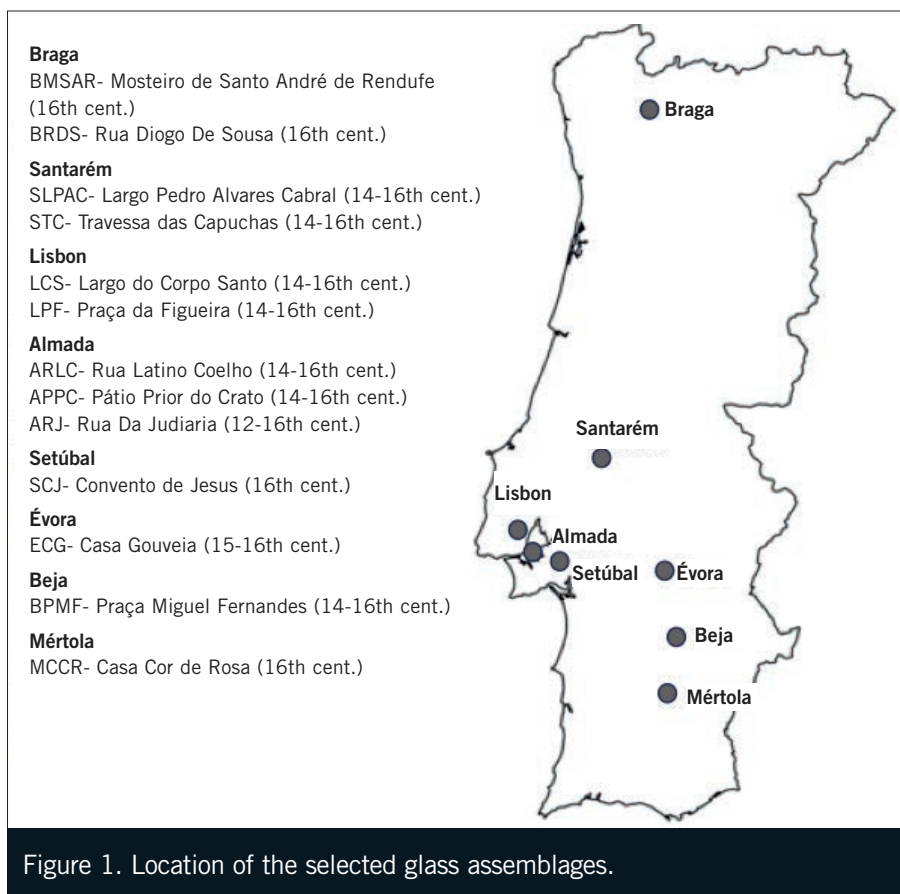


Figure 1. Location of the selected glass assemblages.

A significant issue that arose was the absence, in some cases, of a detailed archaeological report, probably related with the fact that the material under study is coming from old excavations. The reports are important tools not only to provide details on the context of origin of the glass, but also to give additional information used for the dating of objects. To date, archaeological excavations have yet to bring to light

evidence confirming a glass production in Portugal after the end of the Roman occupation until the pre-industrial era. The first archaeological evidence of furnaces for Portuguese glass production dates to the 18th and 19th centuries referring to the Real Fábrica de Vidros Cristalinos de Coima<sup>5</sup>. In addition to the above-mentioned documentation indicating the presence of glassmaking in the Lisbon area, references to

2 Archaeometric and chrono-typological studies of groups of glass objects from Almada (Medici 2005) and Beja (Coutinho et al. 2016a), dated between the 14th and 16th centuries, have led to the hypothesis of a glass production in Portugal.

3 Rafael – Palma 2010, 69-76.

4 Gomes Varela 2015, 439-444.

5 Custódio 2002, 45.

the importation of Venetian glass can be found in sources. For example, it is known that between 1495 and 1521, the period of regency of Don Manuel I, the king was privileged to trade Venetian glass in Portugal and its colonies<sup>6</sup>. A further indication of possible glass production in the late medieval period is the abundance of *erva de maçacote* on the southern coasts of Portugal<sup>7</sup>. Sodium carbonate was extracted from the ashes of this plant and used in glass production as a flux agent to lower the melting point of silica. Despite the challenges presented, the project uses a transdisciplinary approach to overcome the lack of data. The glass that composes the sets under study is analysed from an archaeological and chronological-typological point of view with the aim of placing all identified objects in a catalogue to get an overview of the shapes and types in circulation in Portugal in the late Middle Ages. A general trend that can be observed in all the collections is the numerically lower presence of material from the 14th-15th century phases, compared to glass from the 16th and early 17th century layers. Overall, considering all the assemblages, the chrono-typological study of the materials identifies mostly objects used in serving and consuming liquids,

such as drinking glasses, goblets, bottles, and jugs. In addition, there are some lamps, fragments of window glass and examples of personal ornament objects such as bracelets and rings made, mostly, of black opaque glass. Some fragments stand out for their decorations, suggesting a link with the Mediterranean and European production. The excavation in Santarém (14th-15th cent.) yielded a colourless wall with enamelled decoration, with

yellow and red dots and lines. Enamelled glass is known to be circulating in Portugal at least from the 14th century, as indicated by the beaker found in Rua dos Correeiros in Lisbon<sup>8</sup> (Fig. 2 a, b). A Venetian import is proposed for both on the base of the stylistic analysis. Similarly, a Venetian origin has been proposed for three fragments from Praça da Figueira in Lisbon: a colourless wall with filigree canes applied (Fig. 3a) and two wall fragments



Figure 2. a) Fragment with enameled decoration, Travessa das Capuchas, Santarém b) Beaker with enameled decoration, 14th c., Rua dos Correeiros, Lisbon. (Medici 2008, p. 321).

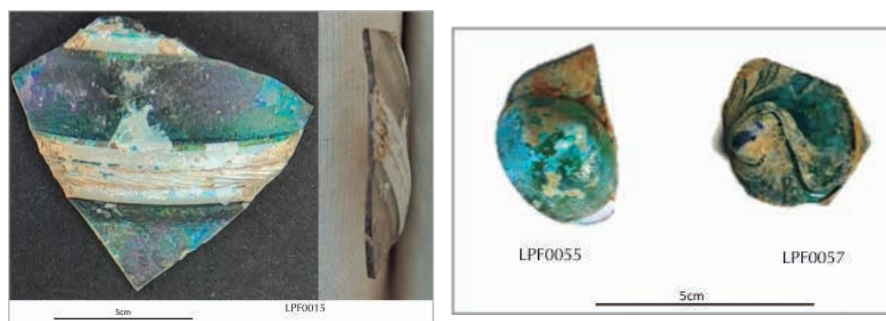


Figure 3. Venetian imports: a) Fragment with filigree canes applied, Praça da Figueira, Lisbon; b) Fragments with drop applied, Praça da Figueira, Lisbon.

<sup>6</sup> Custódio 2002, 43-5.

<sup>7</sup> Valente 1950, 23-24.

<sup>8</sup> Medici 2008, 316-318.



with applied drop decoration (Fig. 3b). The latter type of decoration is characteristic of a beaker commonly known as *kraustrunk* widespread in Central Europe, of which production is also known in the Netherlands and Venice<sup>9</sup>. In Portugal, fragments of the same type were found in Rua dos Correeiros<sup>10</sup> in Lisbon and in Beja in Praça Miguel Fernandes<sup>11</sup>.

Part of the assemblage of Rua da Judiaria in Almada are three goblets made from a single glass gather and then shaped by tooling, dated between the 14th and 15th centuries. Two of them have a blue decoration applied on a colourless wall (Fig. 4a, b), one of which has a blue frill applied (Fig. 4a). The same decoration can be found on a colourless wall fragment presumed to be part of a goblet, from the excavation of Praça da Figueira in Lisbon (fragment currently under study). Comparisons with materials from Monte Lecco<sup>12</sup> were proposed for this type of decoration, but the archaeometric study of these objects has not been able to

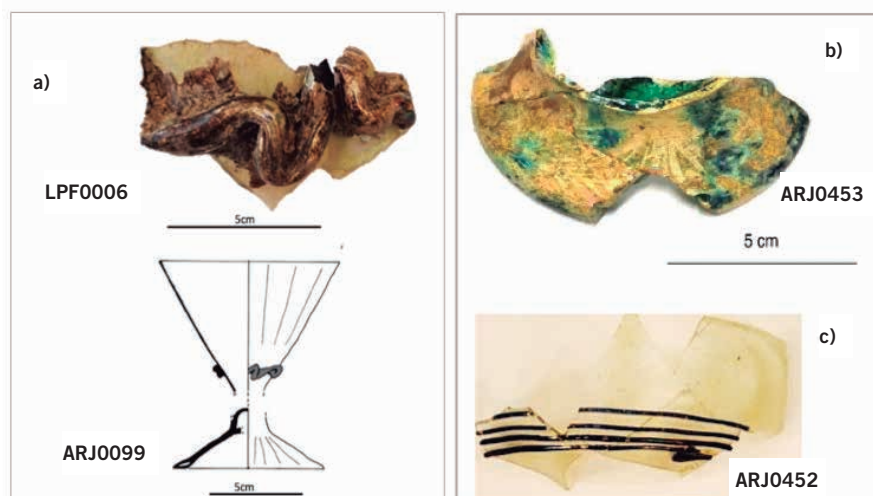


Figure 4. a) Fragment with opaque blue frill applied from Praça da Figueira, Lisbon (LPF0006) and goblet decorated with a mould-blown pattern of ribs in very low relief and a blue frill applied from Rua da Judiaria, Almada (ARJ0099). Drawing: T. Medici.; b) Dark green base of goblet with enamelled or gilded decoration, Rua da Judiaria, Almada (ARJ0453); c) Fragment of goblet with applied spiralling blue trails from Rua da Judiaria, Almada (ARJ0452).

confirm this hypothesis, identifying for the moment a common origin in an unknown location. The base of a dark green coloured goblet (Fig. 4b) shows a badly preserved enamelled or gilded decoration, for which a floral/vegetal pattern was proposed<sup>13</sup>. The layers of weathering that cover the fragment prevent an extensive iconographic study of the motif.

To support the research on the production sites of the finds, chemical characterization of the glass is carried out using analytical techniques, to try to reconstruct the supply routes of raw materials and trade networks. To date, a selection of fragments from Almada and Lisbon- Praça da Figueira has been analysed by means of particle induced X-ray emission ( $\mu$ -PIXE)<sup>14</sup>. The chemical

<sup>9</sup> Coutinho et al. 2016a, p.156.

<sup>10</sup> Medici 2011, 329-330.

<sup>11</sup> Coutinho et al. 2016a, p.165.

<sup>12</sup> Fossati & Mannoni 1975, 62.

<sup>13</sup> Medici 2005, 542.

<sup>14</sup> The analyses are carried out in collaboration with the Instituto Superior Técnico, Universidade de Lisboa (C2TN-IST/UL) using an Oxford Microbeams OM150 type scanning nuclear microprobe setup. The samples were irradiated with a in vacuum to detect efficiently lighter elements such as Na, with low-energy X-rays first -1 MeV proton beam for the detection of lighter elements as silicon and alumina. For the quantification of elements with a higher atomic number, such as lead, a higher energy was used, a 2 MeV proton beam. The chemical characterisation and the study of the results of most of the assemblages is still ongoing.

characterizations conducted so far have shown that all fragments consist of soda-rich glass from plant ash thus demonstrating a link to the Mediterranean glassmaking tradition. The results of the analysis confirmed the hypotheses advanced regarding the Venetian origin of the above-mentioned fragments, as their compositions are consistent. Most of the fragments of the sets that have been subjected to chemical characterization so far (ARJ, ARLC, APPC, LPF) have a homogeneous composition, with high levels of alumina, uncommon in European glass production of the time. Alumina is one of the elements that can unintentionally enter the batch, when adding silica. The presence of these elements is characteristic of different geographical areas and their detection can play a role in studying the origin of the raw materials<sup>15</sup>.

The composition identified suggests a common origin of the objects and an attempt to produce high-quality glass with

the probably locally available resources, implying the use of pure feldspathic silica source with low content of impurities and, as flux agent, pure ashes from coastal plants. The possibility of a Portuguese origin of these objects is still under discussion. A similar composition has already been identified in the coeval glass set from the excavation of Praça Miguel Fernandes in Beja<sup>16</sup> and in a group of glass objects unearthed in Coimbra, dated to the 17th century<sup>17</sup>. Thus, a recurrent pattern can be recognised in the composition of glass circulating in Portugal between the 14th and 17th centuries. For the other fragments (Fig. 4a,b,c) described above the origin is still under discussion or remains unknown.

The challenges this project presents are related to the lack of available data on this period, such as the archaeological evidence or, in some cases, the impossibility of consulting archaeological reports. Archaeometric studies of contemporary glass assemblages

in the rest of Europe are limited, especially if considering the Iberian Peninsula. The primary objective of this research is to make a valuable contribution to the reconstruction of the history of Portuguese glass. Furthermore, it seeks to establish a solid basis for future investigations on medieval glass within the Mediterranean region.

### Acknowledgment

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The attendance of Anna Cristoforetti at the ICOM GLASS Meeting of the 26th ICOM Triennial General Conference, 20-28 August 2022, Prague, Czech Republic, was supported by the ICOM Glass grant for Young Members'.

15 Moretti & Hreglich 2013, 29.

16 Coutinho et al., 2016a, 160.

17 Lima et al. 2012, 1243; Coutinho et al. 2016b, 18; Coutinho et al. 2022, 18-19.

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# VICAL Museum of Pre-Columbian Art and Modern Glass in the colonial city of La Antigua, Guatemala

**Susana Campins**  
Director. Museo VICAL

Collecting as a practice and collections as a result of this practice are very often the focal point of a museum. Collecting and collections embody the power in many different levels - providing insights and basic knowledge, forming a basis for contextualizing our world, or illustrate the specific practices of our work to the widest audiences. How museums, collecting and collections have influenced communities, how groundbreaking exhibitions have impacted museums and collections, where lay the power of exhibitions and afterlife of exhibitions, impact of individual collectors?

The diagnosis that was made to decide the opening of the VICAL Museum of Pre-Columbian Art and Modern Glass in the colonial city of La Antigua Guatemala, founded in 1543 and declared Cultural Heritage of Humanity by UNESCO, was based on the study of tourist activity in this important city of the Hispanic period. It is the second most visited destination in the country by local and foreign tourists. It was decided that the inclusion of a new archaeological and glass museum to the cultural offer of La Antigua, was one more benefit to increase the sightseeing.



Whistle Figurine (Jaina) Classic Period (300 -900 A.D.) Glass information: Maternity DAUM France. All images Museo VICAL Collection.

Its location geographical just 45 km from Guatemala City, with good climate, infrastructure, colonial vestiges, hotels, restaurants, and museums, presented the city as the ideal place to carry out this cultural project finally accepted by the community, source of income for the sector and at the same time the great prestige to be housing his rich pre-Hispanic cultural heritage.

With all these parameters, a plan was drawn up to finally crystallize it. This plan included the community, which actively participated in the development



Bowl with parrot lid Guatemalan Lowlands Classic Period (300 -900 A.D.) Glass information: Yellow winged parrot U.S.A. All images Museo VICAL Collection.

of the project. The services of local painters, masons, blacksmiths, electricians, and carpenters were hired to do everything necessary in the assembly of the museum.

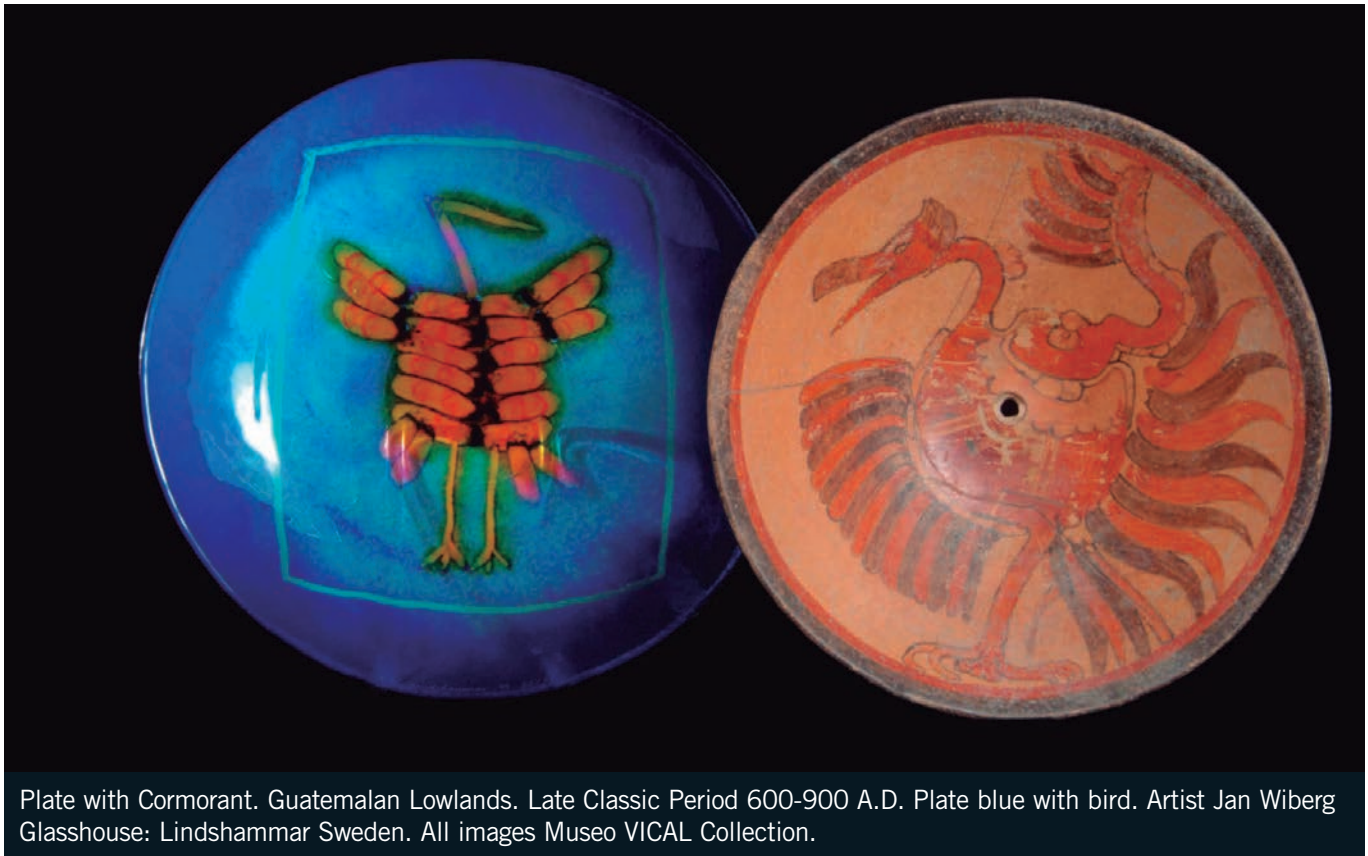
At the end of the assembly and reaching its operating phase, local personnel were hired to work in the museum (currently it is still being done). Additionally, local works were incorporated into the exhibition and a store that would sell the objects that the artisans made. This would help them obtain income for their merchandise. The educational mission is also

a main objective and is aimed at students of all levels. The goal is to help students understand and identify the features and symbols of our national cultural heritage and have an approach to works of art in glass of the most famous international glasshouses of the world.

In short, the creation of the museum has not only opened a door to culture – through knowledge of glass art and the dissemination of pre-Hispanic heritage – but it has also helped improve the socioeconomic situation of the community. It has in generating jobs, as well as supporting glass-blowing artists and jewelers who create works of art with glass and crystal stones for exhibitions.

*How innovative glass exhibitions have impacted audiences and how art finds its meeting point in specialized glass museums and museums with glass collections.*

Traditionally, glass in Guatemala was produced at an artisanal level, in different regions of the country, especially the West mainly for construction and decoration. In the second half of the 20th century, VICAL – Grupo Vidriero Centroamericano – emerged, which for more than 58 years has been recognized for its excellence in producing glass for industrial use, characterized by its high-quality containers.



The VICAL Group is also interested in the promotion and development of culture in Guatemala, which is why in the year 2000 it sponsored the creation of the VICAL Museum OF PRE-COLUMBIAN ART AND MODERN GLASS.

Mr. Edgar Castillo Sinibaldi, a collector at the time, proposed the concept of comparing similarities between pre-Columbian pieces and contemporary pieces of glass.

He had the vision of presenting a permanent exhibition of the highest quality, with a new and different concept, unique in the world, which shows how, through

time, in both collections the art bears an impressive similarity in forms, themes, colors and functions.

As we said before, it is very important in the national cultural sphere to have created this museum in La Antigua, Guatemala. It is the only glass museum in this country and it has greatly impacted the public, since prior to the museum the collection was not exhibited in an institution.

In addition, prior to the opening of the museum, the people have not seen works by renowned artists and glass houses such as Baccarat, Daum, Lalique, Kosta Boda, Mosser and others.







representing a musician blowing a wooden trumpet. The glass counterpart shows us a piece created by the Daum House in France in which the handle shows two musicians playing instruments.

The glass piece empowers the pre-Columbian object because it shows us that music has been and continues to be a part of humanity through time, and how it transmits feelings and emotions to people from all civilizations of the world.

We can conclude then, that the VICAL Museum of PRE-COLUMBIAN ART AND MODERN GLASS, is an Art Museum where glass has a powerful role because by presenting it together with similar pre-Columbian pieces, it makes it a living, current, and unique museum, as well as being a meeting point and a place to discover the cosmopolitan of the Mayan and Guatemalan culture.

The assembly of glass together with the lighting provides extraordinary beauty and clarity to the place.

As stated earlier, two simultaneous collections are presented. Visitors can discover

similarities in objects that date to more than two thousand years against contemporary pieces of glass from all over the world.

An example of this concept can be seen with this Mayan ceramic whistle figurine,

# International Projects of the Museum of Glass and Jewellery in Jablonec nad Nisou

**Petr Nový.** Chief Curator at the Museum of Glass and Jewellery in Jablonec nad Nisou, Czech Republic

The Museum of Glass and Jewellery, founded in 1904, is the only museum specialising in glass and costume jewellery in the Czech Republic. Consequently, as of 2003, it is not run by the city or the region, but by the state. The museum houses the largest exhibition of historical and contemporary glass in the Czech Republic, the world's largest exhibition of all types of jewellery, and a unique exhibition of Czech glass Christmas decorations. The museum consists of 4 buildings, 4 permanent exhibitions, a collection numbering 95.890 objects (2022), and 27 employees (including 5 curators). Approximately

45.000 visitors visit the museum annually.

The museum has a longstanding commitment to both researching historical topics and documenting the present. To this end, it actively cooperates with companies, designers, artists, collectors, professional and amateur organisations, and vocational schools. The goal is to annually update permanent exhibitions with the latest acquisitions.

The main project of the museum, which stems from this philosophy, is the **International Triennial of Glass and Jewellery**. Held since 2017, it is dedicated

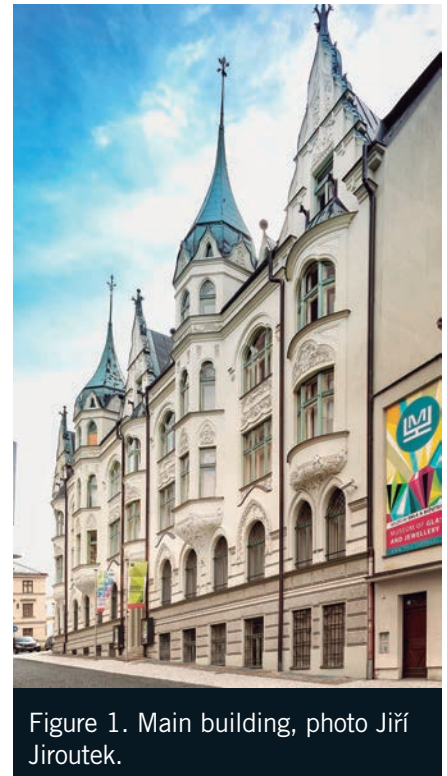


Figure 1. Main building, photo Jiří Jiroutek.





Figure 2. Main building – Crystal, photo Johana Antořová.

to contemporary glass and jewellery design, and art and technical disciplines. It is attended by about one hundred Czech and international exhibitors. It is the largest, non-profit project of its kind both in the Czech Republic and in Europe.

In addition, the Museum holds exhibitions promoting Czech glass and jewellery worldwide. Initially there was very little exhibition activity but now I am very proud to be able to demonstrate its development. Between 2012 and 2022, we

undertook 76 projects in 22 countries and 30 cities - 54 exhibitions and 22 lectures. I believe that we have found our niche, one that is not in competition with the big Czech museums, as we mainly focus on smaller, target-specific, and prestigious projects. Our main partners in these activities are the Czech Centres.

Czech Centres are a contributory organisation of the Ministry of Foreign Affairs of the Czech Republic. Currently there are 28 branches on 4 continents, with its headquarters in Prague. They

are an integral part of Czech foreign policy and a key instrument of cultural diplomacy. They operate in the field of public diplomacy, with a mission to promote and support the good name of the Czech Republic abroad and to strengthen cultural relations between countries. Czech Centres have been an integral part of the EUNIC (The European Union National Institutes for Culture) network since its establishment in 2006.

The first travelling project curated by the Museum of Glass and





Figure 3. Standing exhibit The Endless Story of Jewellery, photo Jiří Jiroutek.



Figure 4. Standing exhibit The Endless Story of Jewellery, photo Jiří Jiroutek.



Figure 5. Standing exhibit The Magic Garden – Bohemian Glass in Seven Centuries, photo Jiří Jiroutek.

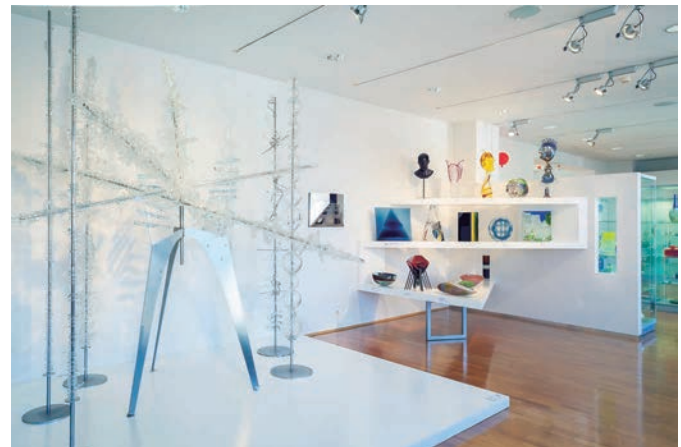


Figure 6. Standing exhibit The Magic Garden – Bohemian Glass in Seven Centuries, photo Jiří Jiroutek.

Jewellery for the Czech Centres was an exhibition of contemporary Czech glass and porcelain entitled *Brilliant by Design*. The aim of the exhibition was to highlight the quality and diversity of the work of Czech designers specialising in these materials. The exhibition placed contemporary products in the context of their historical antecedents, thus highlighting the diverse aspects of the development of Czech glass and

porcelain production. From 2013 to 2015, the exhibition travelled to nine countries, including Belgium, Bulgaria, Hungary, Lithuania, Germany, Romania, Russia, Slovakia and Sweden.

A second, even more successful project followed. From 2016 to 2020, the *Handmade Dreams* exhibition introduced contemporary Czech jewellery to visitors in 11 countries, namely Bulgaria, Greece, Hungary, Italy,

France, Japan, Portugal, Russia, Spain, Slovakia and Sweden. The exhibition showcased current trends in Czech jewellery, ranging from work inspired by traditional designs to contemporary trends, and included a selection of winning works from the Master of Crystal design competition. The selection also featured a number of Czech jewellery brands working with semi-finished jewellery.



Figure 7. Standing exhibit World of Wonders, photo Jolana Antořová.



Figure 8. Standing exhibit World of Wonders, photo Jolana Antořová.



Figure 9. Creative studio, photo Jolana Antořová.



Figure 10. Crystal – from Triennial 2020 exhibitions, photo Aleř Kosina.

*Christmas Treasure* is a travelling project created by the museum in 2021 and 2022 and is still active. It focuses on contemporary Czech Glass decorations (premiered in the Czech Centre Paris in 2021). The exhibition *CZECH IN* highlights world-renowned glass innovations from Czechia and

was put together as a part of the cultural program of the Czech Presidency of the EU (premiered at Real Fábrica de Cristales de La Granja, Spain in 2022).

A further chapter is collaboration with individual Czech Centres abroad or directly with the Ministry of Foreign Affairs of the

Czech Republic. *HOT & COLD*, an exhibition dedicated to contemporary glass and porcelain design from Central Europe, was curated by the museum for the Ministry (2014-2016, 3 countries – Albania, Azerbaijan, Greece). The project was created for “Platform Culture – Central Europe”



(Austria, the Czech Republic, Hungary, Poland, Slovakia) during the Czech Presidency of the EU. The museum mounted exhibitions on contemporary Czech glass for individual Czech Centres, entitled *CROSS THE LINE* (2019), which constituted the inaugural exhibition of the Czech House Jerusalem, Israel. Museum also co-organised the project *YEAR OF CZECH GLASS IN PARIS* (2021-2022), comprising three exhibitions of studio glass (Soul of Glass), studio jewellery (Sweet France) and glass Christmas decorations (Christmas Treasure).



Figure 11. Main building – from Triennial 2020 exhibitions, photo Aleš Kosina.

From 2013 to 2021, the museum collaborated with the private sector in activities abroad. Working together with the Kuzebauch Gallery in Prague, the museum curated exhibitions of contemporary Czech studio glass entitled *SLOW! GLASS!* (2015, AMBIENTE, Frankfurt am Main), *STRUCTURES* (2015, REVELATIONS, Paris), *SCULPTING IN GLASS* (2019, REVELATIONS, Paris), *GLASS RITUALS* (2019, COLLECT, London) and *METAPHORS OF NATURE* (2020, COLLECT, London).



Figure 12. From Handmade Dreams exhibition, photo Aleš Kosina.

The last chapter comprises exhibitions that the museum has produced independently. The largest of them was the exhibition *TWO AS ONE. Design of Czech and Slovak Glass 1918-2018*, the result of a research collaboration between

the Museum of Glass and Jewellery in Jablonec nad Nisou, the Museum of Decorative Arts in Prague and the Slovak Glass Museum in Lednice Rovne. The exhibition was featured at the Slovak National Museum –

Historical Museum in Bratislava (2019, in the prestigious surroundings of Bratislava Castle). *GLASS REPUBLIC* (2014) and *REDESIGN* (2017) were exhibitions of contemporary studio glass at the AMBIENTE



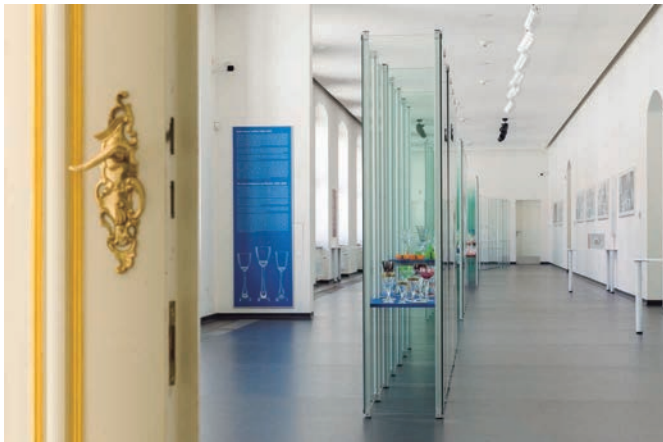


Figure 13. From Two as One exhibition in Bratislava Castle, photo Aleš Kosina.



Figure 14. Redesign exhibition on Ambiente Fair, photo Aleš Kosina.



Figure 15. Cross the Line exhibition in Czech house in Jerusalem, photo Amon Busani.

fair in Frankfurt am Main, Germany, and were very important for the image of the museum.

The Museum of Glass and Jewellery in Jablonec nad Nisou is a relatively small state

institution with a very limited budget. However, the last ten years have shown that, with the right choice of partners, it is well placed to participate in international events, often prestigious projects, or to

produce them independently. The past decade is proof that the museum has much to offer to both the public and private sectors and has become a sought-after reliable partner in the field of glass and jewellery.

# Toyama International Glass Exhibition 2021 amid the Coronavirus Situation

**TSUCHIDA Ruriko.** Director of Toyama Glass Art Museum

I would like to take this opportunity to report on the «Toyama International Exhibition 2021 amid the Coronavirus Situation» (fig. 1), which was presented at the ICOM Prague 2022.

The primary purpose of this exhibition is to grasp the latest trends of glass through contemporary glass artworks submitted to the exhibition from around the world. The first exhibition was held in 2018 and we planned to hold the exhibition in a triennial format every three years. In the first exhibition, 1.110 entries were submitted from forty-six

countries and regions and fifty-four works were selected by the first and second judging panels.

The Grand Prize winner in 2018 was an artwork titled «Shield II» (fig. 2) by Æsa BJÖRK, from Norway, which is a kind of media art with glass, movie, and sound. The work was highly acclaimed for its beauty and made with the *pâte de verre* technique, as well as for its excellence as contemporary art combined with sound and video. One gold medal (fig. 3) and five silver medals were also awarded to other outstanding entries from around the world.



Figure 1. Poster of Toyama International Glass Exhibition 2021.



Figure 2. Aesa BJÖRK, « Shield II », 2018, Toyama Glass Art Museum. Sound: Thorsteinsdottir Tinna, Technical assistant: Kopel Josh and Einarsdottir Nanna Photo: OKAMURA Kichiro.



Figure 3. FUJIKAKE Sachi, « Vestage », 2018, Toyama Glass Art Museum Photo: OKAMURA Kichiro.

2021 was due to be proceeded according to the schedule as below. But after careful consideration of the situation at the time, the schedule had to be changed again and again, moment to moment.

#### The Original Schedule

- Application Period: July 1st to December 10th, 2020
- First Screening panel: February 20th and 21st, 2021, 50 selected exhibit works, with document and images, by the following six international jurors:
  - Susanne Joker JOHNSSEN, Head of Exhibitions, The Royal Danish Academy of Fine Arts, Denmark.
  - Diane C. WRIGHT, Senior Curator of The Toledo Museum of Art, USA.
  - ZHANG Lin, Director of Shanghai Museum of Glass, China.
  - ITO Junji, Professor at Tokyo University of the Arts, Japan.
  - SHIMA Atsuhiko, Director of The National Museum of Art, Osaka, Japan.
  - SHIBUYA Ryoji, Director of Toyama Glass Art Museum, Japan.



- Second Screening Panel: April 17th and 18th, 2021, selects 1 Grand prize, 1 Gold prize, 5 Silver prize, and 2 Special Juries' prize with real art works, by the following six international jurors:

- Sven HAUSCHKE, Director Kunstsammlungen der Veste Coburg, Germany.
- Devin MATHIS, Executive Director of Urban Glass, NY, USA.
- Susie J. SILBERT, Curator of Postwar and Contemporary Glass, The Corning.
- Museum of Glass, USA
- AKIMOTO Yuji, Director of Nerima Art Museum, Japan.
- ITO Junji, Professor at Tokyo University of the Arts, Japan.
- TAKEDA Atsushi, Visiting Professor at Tama Art University, Japan.

- Exhibition Period: July 10th to October 3rd, 2021.

As early as mid-April in 2020, we were forced to decide on whether we should go ahead, postpone, or cancel the exhibition. This was during this period that the first declaration of a state of emergency was enforced at the global level. We needed to decide in April because we needed submit contents for posters, flyers, homepage, and so on by the end of April 2020 at the latest if we wanted to call for glass

submissions on July 1st. It was at this point that we decided the following policy we would be respected in preparing this exhibition:

No one can predict the future. We will not postpone nor cancel the TIGE and we will do our best to hold it by examining all the possible social situations and changing the details depending on the timely circumstances.

Then, from the 1st of July, we started to call for submissions. As mentioned above, we had 1.110 entries from forty-six countries and regions in 2018, but we were afraid that the number of entries would drop to about five hundred works because of the Coronavirus situation. However, this was not the case and we had 1.126 entries from fifty-one countries and regions. We were so surprised and absolutely gratified at the number of entries. This showed that under no circumstances would artists lose their creative desires. At the same time, we rediscovered our responsibility that the museums must continue to provide the space to show fantastic works of art.

The first screening panel judged the entries' data and three images of each object as scheduled. We had four meetings to confirm the selection of 100 works by the

first jurors. We held online meetings with the three jurors who live in Denmark, United States, and China, and had an in-person meeting with the three Japanese jurors at Toyama. As a result, 108 entries passed the first screening.

In the second screening panel, 108 works were supposed to be transported to Toyama, viewed by the second panel of judges, and fifty works selected. But, at that point, after frequent discussion and consultation, we decided to select the fifty works the same way as the first panel, by images and info. It was also decided to select the Prizes just before opening the exhibition by appreciating the 50 exhibits in person. We hoped to be able to invite the foreign jurors to the final judgement.

Then, at the second screening panel, fifty-two glass art works were selected for the exhibit at the Toyama Glass Art Museum. However, the Coronavirus situation did not improve, so we abandoned the plane to do the final judgement in front of the actual works. We instead filmed the exhibits as soon as we finished displaying them and send the VR video to the international jurors before the final judgement.

The final judgement was held, via a connection between Germany, United States, and

Toyama online. We also allowed the shooting staff that night provide the jurors with details of the works. As a result, the jurors selected one Grand prize, one Gold prize, five Silver prizes, and two Judge's special prizes. These are the important conditions jurors used to evaluate when selecting the prize winners:

1. The work can be expressed by a glass material, or a material related to glass.
2. The work should be original.

3. The work should be beautiful.
4. The work should have the dignity.

As all the jurors said, throughout the exhibition, we saw how the glass art was increasingly diverse, regardless of whether it was a selected work or not. Two pieces that show how diverse glass has become are below. The first piece is the Grand Prize-winning artwork, «Subtle Intimacy», by SASAKI Rui (fig. 4). Rui collects memories – plants from

places she visits, gathering the plant's roots and ground containing traces of the land. When it is sandwiched between glass and fired, the plant leaves its shape with white ashes. This is how she stores the trace of land in the glass. The LED lighting pieces look like a kind of sample. When she burns a plant collected in spring, it breaks the glass with its intense breath.

The second piece is the Gold prize-winning artwork, «Hatate #12» by KOJIRO Yoshiaki



Figure 4. SASAKI Rui, « Subtle Intimacy », 2019, Toyama Glass Art Museum. Photo: YANAGIHARA Ryohei.

(fig. 5). Hatate is an ancient Japanese word that means end, ultimate, or limit. Perhaps, you can feel the quiet, yet solid strength and spirituality of a mass of glass, which is just one step away from flying apart, but somehow manages to hold on and endure.

Kojiro adds foam material to glass and fires it twice in kiln. The first time he puts it in a square mould, the second time he removes it. Then, he waits for the moment when the natural shape of the glass and the shape

he wants coincide. Kojiro compares himself to a bread baker. Perhaps he listens to the voice of the glass, just as a baker pays attention to the sound of the bread to know when it is ready.

Finally, the exhibition opened on the 10th of July. We deeply regret that half of the jurors could not appreciate the real works and we know this will cause us to be criticized. However, the jurors and the artists told us how encouraging it was amid the Coronavirus

situation that we had not given up on the exhibition and did our utmost to hold it and how it had given them something to live for. Moreover, it is obvious that their opinions impressed and encouraged us. In addition, other than works purchased by the city, a private collector decided to buy over twenty works – about half of the exhibition. These works were shown to the public in Spring 2022 at his private museum in Toyama.

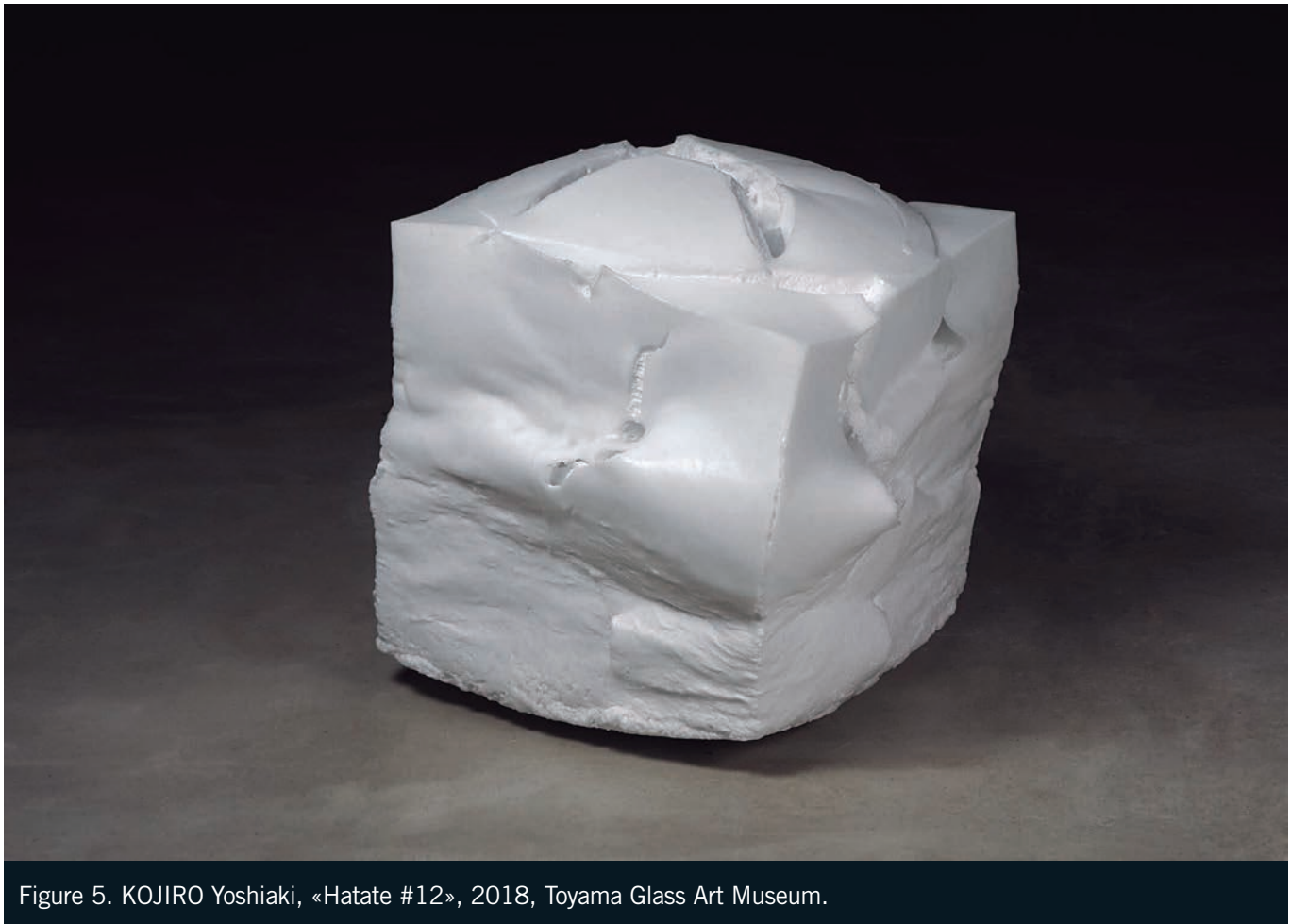


Figure 5. KOJIRO Yoshiaki, «Hatate #12», 2018, Toyama Glass Art Museum.



# The inscription of the “Knowledge, craft and skills of handmade glass production” on UNESCO’s Representative List of the Intangible Culture Heritage of Humanity

**Lily Martinet.** Officer in charge of intangible cultural heritage, in the Department of Research, Promotion, and Intangible Cultural Heritage at the French Ministry of Culture; Co-Editor-in-Chief of the journal *In Situ*. Au regard des sciences sociales.

On December 6, 2024, UNESCO’s Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (ICH) decided in Kasane (Botswana) to inscribe the “Knowledge, craft and skills of handmade glass production” on the Representative List of the ICH of Humanity.<sup>1</sup>

This decision has manifold implications. First, it confirms that this knowledge, craft and skills, qualify as an element of the ICH, in accordance with the definition set out by the Convention for the safeguarding of the ICH<sup>2</sup>, meaning that they are recreated and transmitted intergenerationally by a community, which recognizes

them as part of its cultural heritage since they provide it a sense of identity and continuity.<sup>3</sup> Second, this inscription pursues the international goal of increasing visibility and awareness of the significance of ICH and encouraging “dialogue which respects cultural diversity” at the local, national and international level.<sup>4</sup> In the case

1 Decision 18.COM 8.B.29 of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (18th session).

2 Convention for the Safeguarding of the ICH (adopted 17 October 2003, entered into force 20 April 2006) 2368 UNTS 3.

3 *ibid.* art 2.1.

4 *ibid.* art. 16.1.



18th Session of the Intergovernmental Committee for The Safeguarding of the Intangible Cultural Heritage. Botswana, Kasane, december 2023. Photo Lily Martinet.

of the “Knowledge, craft and skills of handmade glass production”, the inscription will not only help to strengthen the link between intangible and tangible heritage, but also shine a light on the skills behind the production of common everyday objects and their irreplaceability. It also demonstrates how a traditional craft, far from being an obstacle, can sustainably contribute to economic success.

This decision represents the culmination of a demanding process spanning several years. The nomination for the “Knowledge, craft and skills of handmade glass production” was the fruit of European cooperation between Czechia, Finland, France, Germany, Hungary, and Spain. Each community had to include first the living heritage associated with glassmaking in its national

inventory. This European cooperation has already fostered knowledge transfers and cultural exchanges. Glassmakers (glassblowers, flameworkers, decorative glassmakers) alongside museums, educational institutions, collectors, and experts participated throughout the preparation of the nomination, which comprises a file, pictures, and a 20-minute



18th Session of the Intergovernmental Committee for The Safeguarding of the Intangible Cultural Heritage. Bostwana, Kasane, december 2023. Photo Lily Martinet.

film.<sup>5</sup> The latter was commended by the Committee.

The file gives a common definition of the “Knowledge, craft and skills of handmade glass production”: “Traditional handmade glass production consists of shaping and decorating both hot and cold glass. It is used to produce hollow glass objects, flat glass,

and crown glass”.<sup>6</sup> The nomination draws a contemporaneous panorama of this traditional craftsmanship and its diversity. It explains how it is practiced collectively in glassworks through a division of tasks between practitioners and also individually in studios. It describes the way the know-how and skills are transmitted through informal training,

including within families, and formal training (vocational programs, apprenticeships). As a craft requiring a high degree of mastery, the file highlights the considerable amount of time needed to acquire basic craftsmanship: 10 years. It also stresses the strong sense of belonging and cohesion provided by this living heritage, its role in sustaining livelihoods and

<sup>5</sup> The complete file is available at: <https://ich.unesco.org/en/RL/knowledge-craft-and-skills-of-handmade-glass-production-01961> accessed 3 March 2024.

<sup>6</sup> Nomination file 01961 for the inscription of the “Knowledge, craft and skills of handmade glass production”.



achieving sustainable development goals (SDG), namely clean water and sanitation (SDG 6), decent work and economic growth (SDG 8), and sustainable consumption and production (SDG 12).

This international recognition draws a roadmap of the safeguarding measures that aim to ensure the viability of this traditional craft. The communities and the States identified five chore objectives: encouraging transmission by sustaining a broad spectrum of glassmaking training, increasing the accessibility of knowledge

related to the craft, raising awareness of handmade glass production amongst the public, strengthening community spirit and cohesion, and fostering international cooperation and joint projects. An important outcome of this inscription is the consolidation of national and European networks.

The inscription has promoted the active role that museums play in the safeguarding of the knowledge, craft, and skills of handmade glass production. It lists extensively the museums, which contribute to the safeguarding of this traditional

craftsmanship in the five States. It also recalls how ICOM Glass offers an international forum to share information, experience, and expertise. Hopefully this international recognition will further the role of ICOM Glass in safeguarding this traditional craftsmanship. Finally, it is worthy to note that during the same session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, “Traditional Syrian glass blowing” was inscribed on the List of ICH in Need of Urgent Safeguarding.<sup>7</sup>

<sup>7</sup> Decision 18.COM 8.A.1 of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (18th session).



Simone Fezer greenwoman.





## Interview with **Artist Zuzana Kubelková** about **Contemporary Glass**

Interviewed by Milan Hlaveš

At the end of the UNESCO International Year of Glass 2022, an expert conference was held in Tokyo, where the ICOM Glass Committee had several representatives. For the presentation of contemporary young art glass, ICOM Glass chose Zuzana Kubelková (\*1987) from the Czech Republic. This glass artist has already won many prizes for her creative work, for example in 2022 - Coburg Glass Prize: Special Prize of Achilles Stiftung; 2022 - Milano Vetro -35: 3rd Prize; 2017 - Young Glass 2017, Ebeltoft: 1st Prize. We present a short interview with her.

### **1. What attracted you during the conference in Japan?**

I was interested in the fields and areas presented at the conference in Japan. Whether it was gallery operations and artists' activities, research, chemistry, sustainability or historical research. Although for me, as a visual artist, not all the areas of glass presented were understandable, I also found it an interesting connection. I believe there was much for the general professional and general public to discover.



## 2. How do you see the current young art glass scene and its direction in the international context?

The current young scene has started to experiment a lot with glass, to look for its limits and try to cross them. There is a tendency to move away from materiality, a tendency to approach glass and work with it as if it were a neutral material, to get rid of the properties of glass and thus look for new possibilities. I would call it that they are no longer afraid to make „ugly glass“. Very often it becomes part of the work, it is even sought after when working with the devitrification of glass and working with its structure and properties.

Defects as such - scratches, bubbles, deformations etc. cease to exist and become a sought after part of the work. These „flaws“ inspire further steps and ideas and move the work forward.

There is a connection between traditional glassmaking techniques and modern technology. Sometimes it may not be so obvious, but sometimes digital tools help create craft pieces that would not be possible without them.

So the trends in the current young scene are much more experimental. Just like today, glass is very fast paced. The



Juli-Bulanos Durman Harewood House Christmas 2022.

young generation is pushed by time and is changing technologies, materials and concepts more often. They focus on what is popular - recycling, sustainability, new materials, chemicals, new technologies and much more.

## 3. Can you name some specific interesting artists on the glass scene and briefly describe their work?

Simone Fezer (German) - in her projects she creates interdisciplinary environments that literally immerse the viewer.



SF trashy diva. Simone Fezer Photo Ele Runge.

Personally, I perceive her as a very energetic woman who puts this energy into her work, even though her projects deal with the fragility and interdependence of all life. She collaborates with other artists and combines multimedia with installation, performance and allows the viewer to explore the scenes created.

Anna Mlasowsky (German, based in USA) - she is known for her experimental, almost borderline work with glass, and is considered one of the leading contemporary glass artists who is dedicated to creating objects, as well as site-specific installations, performances or Video Art in which glass is the main medium.

Michala Spružinová (Czech) - is a glass artist and curator who developed an aversion to glass during her studies at university, but fortunately has now returned to it and creates new reflective works from old glass found in the now closed Egermann company in Nový Bor, and in a funny and even cheeky way criticizing today's consumer society, the artificial perfection of the human body and especially queer identity, which I have never encountered in art, I mean especially in glass, so I keep my fingers crossed for Michaela and look forward to more pieces.

Lotte Schlör (German) - she works mainly with porcelain, but



Torsten Röttsch 5 km.



Michaela Spružinová Poodle Foto.

is not afraid to experiment with glass in her projects. Thanks to her experience in the production of porcelain moulds, glass also displays a great deal of precision, minimalism and purity. Her main prerogative, however, is the combination of traditional materials and techniques with 3D printing

and the programming of robotic hands, thus cleverly combining the "traditional" world with the modern one. She even constructs and uses some of the mechanisms herself in her work. I admire this technical level very much and I believe that we still have a lot to look forward to in this field.



John Moran New Times Roman.



John Moran OURLady.

Juli Bolaños-Durman (Costa Rican, based in Scotland) - this artist originally studied graphic design, has only „recently“ begun to work with glass, and already has a wealth of successes to her credit. Her passion is mixed media and found old glass, which she recycles. She cuts the found glass into pieces, cuts and grinds them into the desired shapes, and then assembles them into installations, breathing new life into old glass. Her graphic design

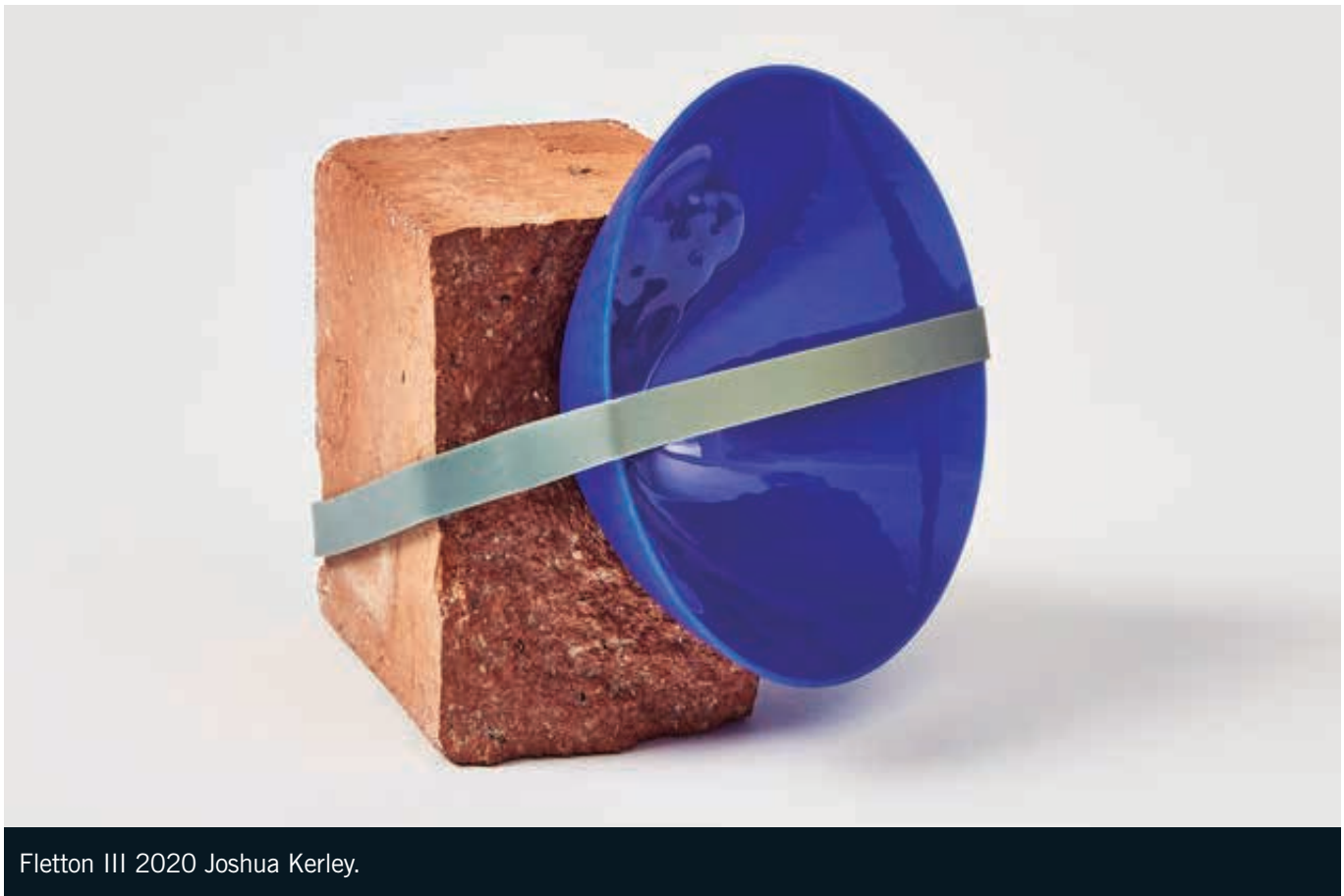
background is undeniable in her work.

Torsten Röttsch (German) - is a glass artist who creates dense installations and minimalist objects, and has done no small amount of historical glass, which he tries to blow using original glass techniques that he sometimes comes across himself, and which he breathes new life into. In his own work, as already mentioned, he deals with minimalist morphology with a hidden inner life in glass, which

he partially reveals through the contrasting structures on the surface of individual objects, which sometimes arise accidentally, by „mistake“, and sometimes by design. In this case, the „mistake“ is, I would say, a very desirable and inspiring element.

John Moran (American, based in Belgium) - is dedicated to the technique of blown glass. I had the unique opportunity to meet and work with him at Bild-Werk Frauenau in Germany. His





Fletton III 2020 Joshua Kerley.

unique technique of combining almost realistically processed glass into a variety of forms using coloured powders, combined with parts cast in epoxy, allows him to respond in his work, aptly and with a humour all his own, to contemporary events - be they political or social.

Joshua Kerley (British) - is a glass artist working predominantly with the *pâte de verre* technique, which he experiments with at a highly technological level. In particular, these experiments go as far as denying glass as a material,

transforming it and embracing its other technological challenges, for example in the form of foam glass.

#### **4. What is your current artistic direction?**

My current artistic direction is very much influenced by the market situation. I am always trying to experiment and find new positions to work with glass, but besides that, probably like most contemporary glass artists, I am forced to do smaller and more marketable things as a side production. Just as times change, so does the approach to

glass production, everything adapts and evolves.

#### **5. What are you working on now?**

I'm currently working with recycled glass, working on a couple of glass projects for international artists, and probably applying to Open Calls like everyone else. At the same time, since 2020 we have an art association called GlassJam, with which we organize exhibitions and participate in competitions at international levels.

# Congress, Exhibitions & News

## GLASS CONGRESS

### **AIHV. Association Internationale pour l'Histoire du Verre.**

*Glass in the Middle (East) – Bridging East and West*  
Jerusalem. Israel, 2024

The 23rd Congress of the Association Internationale pour l'Histoire du Verre will take place in Jerusalem, Israel, from Monday, 9th September to Friday, 13th September 2024. The Congress is organized by the Israeli Glass Committee. The Land of Israel was one of the major centers of glass production in the eastern Mediterranean basin, playing a key role in its discovery, manufacture, technological development, and trade. Jerusalem, which will be the focal point of the 2024 conference, is renowned as one of the most ancient cities in the world, holy to the three major monotheistic religions, and famous for its beauty and its unique historical sites. Jerusalem. Israel, 2024. From Monday, 9th September to Friday, 13th September 2024  
<https://aihv.org/congress/>

### **GAS Conference**

The annual GAS conference will invite glass enthusiasts from around the world to discover the vibrant energy of Berlin, Germany. From the sparkling glass panes of the Reichstag

Dome to the iconic murals of Berlin's East Side Gallery, conference attendees will be dazzled by the host city and GAS's conference program in equal measure. The conference theme is Berlin: Where Art + Design Meet, focusing on the space where art meets design, the synergy between the two, and the relationships between artists and designers. Exciting add-ons for conference registration will include a half-day trip for attendees wishing to experience the highlights of Berlin and excursions to other glassy locations in Germany. Registration for the conference will open on November 13, 2023.

Berlin. Germany, 2024, from May 15–18, 2024

<https://www.glassart.org/conference/berlin-2024/>

### **The International Ibero-American Glass Biennial**

*Origins.* 2024

The International Ibero-American Glass Biennial – Mexico 2024 will have its second edition in September 2024. This time the venue is Mexico, where activities will take place in Mexico City and Oaxaca. The Biennial is an Ibero-American event that brings together glass artists from all over the world. The largest of its kind. Organized by and for glass artists.

The first biennial meeting held in Costa Rica, during 2022, more than two hundred artists participated, and more than six thousand people visited the art glass exhibition. The International Ibero-American Glass Biennial – Mexico 2024 will be between September 16 and 30. The Biennial will be composed of: Courses, master classes, demonstrations, excursions, visits to workshops, expo sales, glass costume parade, conferences and an art glass exhibition and workshops with Narciso Quagliata and Miriam Di Fiore.

Mexico 2024

The call is open until May 15, 2024, artists from all over the world may participate.

<https://arteenvidrioiberoamerica.com/en>

### **The Fourth Biennial of International Artistic Glass in Milan, 2024**

Competition Notice Milano Vetro-35 IV Edition. Biennial of International Artistic and Design Glass Competition for young people.

The international artistic and design glass competition is organized by the Museums of the Sforza Castle of the City of Milan, following as the “Organizer of the Competition” with the support of the collector Sandro Pezzoli (who has always promoted initiatives connected



to glass), the “Amici di Sala delle Asse” Association, and the artist Silvia Levenson.

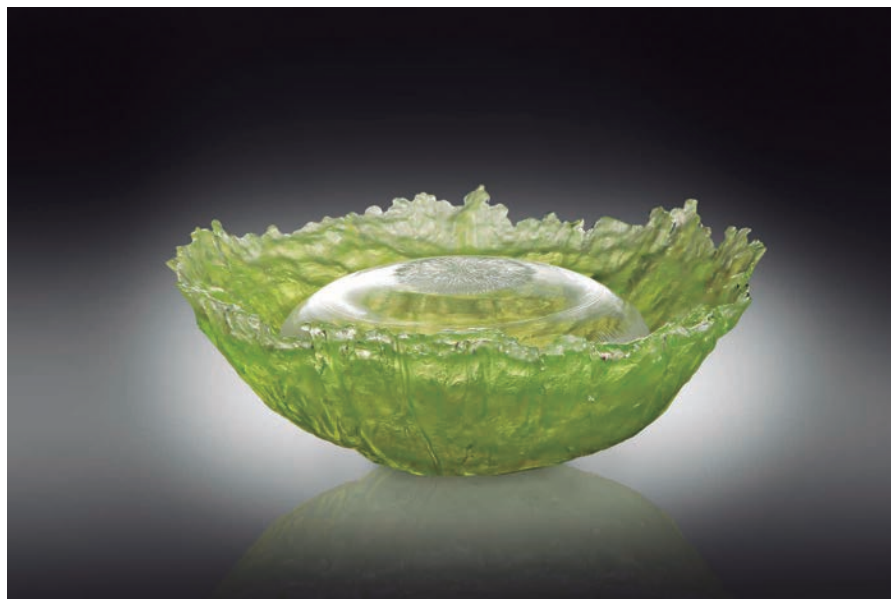
The international artistic and design glass competition, proposes a process of development of the innovative work with the glass material both in art and in contemporary design. The choice of the City of Milan and the Sforza Castle has the intention of reiterating the historic continuity and the centrality of the Provincial capital of Milan in creating and exhibiting glassworks.

Milan, 2024

<https://artidecorative.milanocastello.it/en>

### **120 years of the Museum of Glass and Jewellery in Jablonec nad Nisou**

The Museum of Glass and Jewellery in Jablonec nad Nisou (Czech Republic) opened its first permanent exhibition in March 1904, so this year it celebrates 120 years of its existence. Its collections number 12 million objects - glass from utility to artistic, costume jewelry of all materials and technologies, collections of glass Christmas ornaments or glass buttons are also extremely numerous. On the occasion of the anniversary, the museum prepared a new visual style, including a website, and a series of special programs for the general public.



But the activities of the museum are much broader. It is also a research institution, significantly participated in the successful nomination of handmade glass production to UNESCO's Representative List of the Intangible Heritage of Humanity, museum was also nominated for the shortlist of the European Museum of the Year competition 2024 (EMYA). Its founder is the Ministry of Culture of the Czech Republic.

### **ALONE TOGETHER. International exhibition of contemporary art glass 17. 5. – 15. 9. 2024**

In principle, artistic glass creation knows no formal or content boundaries. Whether the author chooses his or her own approaches to free art or art design, or a combination of both,

everything is allowed. The exhibition entitled SAMI SPOLU tells about contrasts, oppositions, which together create a new quality.

### **HARMONY. František Janák and guests – Martina Janáková & Alena Matějka**

**17. 5. – 13. 10. 2024**

The Czech glass art scene offers a varied palette of creative personalities of several generations, many of whom approach their work in an unmistakable way. This is also the case with František Janák, Martina Janáková and Alena Matějka. They are united not only by their approach to creation, but also by the glassmaking school in Kamenický Šenov, where they studied, and the Vysočina Region, where they live.





### **NO/REMAINING DETAILS. Buttons from Jablonec and the Jizera Mountains**

**24. 10. 2024 – 7. 9. 2025**

The exhibition presents the button as an artefact, which can be removed from the traditional position of a switch and a product subject to fashion and perceived as a tool for identification, communication and promotion or a space for author's creation or reaction to social milestones.



### **3 x KOPŘIVA**

**7. 11. 2024 – 27. 4. 2025**

One family, two generations of glass makers. Spouses Pavel and Karolina Kopřiva and their son Pavel Kopřiva Jr. for the first time together they will exhibit not only their individual works, but also joint works created directly for the exhibition spaces of the Jablonec museum.

<https://www.msb-jablonec.cz/en>.

### **GLASS EXHIBITIONS**

Musée du verre François  
Décorchemont de Conches-en-  
Ouche

### **VERRES À INCLUSION DU XIXe SIÈCLE. Cristallo-cérames et émaux de la collection DarDarnis**

**24 février au 22 septembre**

Tandis qu'apparaît à la fin du XVIIIe siècle le cristal français, des innovations techniques

favorisent l'inclusion de camées en céramique et d'émaux dans ce nouveau matériau clair et limpide. Très appréciés par la noblesse d'Empire puis par la nouvelle bourgeoisie qui fleurit à la Restauration, de très beaux verres à inclusion décorés de motifs reprenant les insignes de la Légion d'honneur, les profils de personnages historiques et religieux, ainsi que des symboles amoureux sont alors produits dans les grandes cristalleries françaises telles que Montcenis, Saint-Louis, Baccarat, et Bercy. Présentés pour la première fois au musée du verre François Décorchemont, les cent verres à inclusion de la collection Darnis témoignent ainsi du Romantisme, de l'histoire et du goût pour les décorations au XIXe siècle.

[musees@conchesenouche.com](mailto:musees@conchesenouche.com) - [www.museeduverre.fr](http://www.museeduverre.fr)

### **LE STANZE DEL VETRO**

**1912-1930 IL VETRO DI MURANO E LA BIENNALE DI VENEZIA.**

14 April 2024

[info@lestanzedelvetro.org](mailto:info@lestanzedelvetro.org)  
[www.lestanzedelvetro.org](http://www.lestanzedelvetro.org)



### **Toyama Glass Art Museum TOYAMA INTERNATIONAL GLASS EXHIBITION**

The TOYAMA INTERNATIONAL GLASS EXHIBITION is an open-call international triennial competition that showcases the outstanding works of



contemporary glass art from around the world. The first competition and exhibition were held in 2018. This year, the second competition attracted 1,126 entries from fifty-one countries and regions all over the world. The next triennial are going to be held 2024.

<https://toyama-glass.jp/english/2024/exhibition/>  
Saturday, July 13- Sunday, October 14, 2024

### **Museo. Real Fábrica de Cristales SIMPLY THE BEST. CONTEMPORARY GLASS DESIGN FROM CZECHIA AND SPAIN**

Organizers: Real Fábrica de Cristales and Museum of Glass and Jewellery in Jablonec and Nisou, Czech Republic.  
From the 23 th to the 29th of September 2024

[www.realfabricadecristales.es](http://www.realfabricadecristales.es)

### **Alexander Tutsek-Stiftung THE WORLD IN MY HAND**

From the 19 th April to the 31st of September 2024

[www.atstiftung.de](http://www.atstiftung.de)

### **NEWS**

### **ICOM Glass Annual Meeting in Toledo, Ohio, USA**

Toledo Museum of Art  
From the 20th to the 24th of August 2024

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

### **BOOKS**

#### **L'Art Vetraire de Jean Bonhomme. Un manuel manuscrit d'art verrier du milieu du XVIIe siècle. Collection Willy Van den Bossche par Janette Lefrancq**

Dans cet ouvrage, Janette Lefrancq transcrit et étudie le premier manuel complet d'art verrier. Écrit en langue française par un membre de l'emblématique famille des verriers liégeois Bonhomme, dans les années 1650-1655, ce manuscrit est totalement inédit. Il est conservé dans une collection privée belge. Composé pour une moitié de la toute première traduction de l'Arte Vetraria de Neri et pour l'autre moitié de descriptions techniques des fours de verrier de Liège, de la gestion des verreries et de leur organisation commerciale.

Cet ouvrage scientifique et didactique touche tant à l'histoire des techniques, l'histoire économique et sociale, qu'à l'histoire des arts décoratifs. Il est illustré de nombreuses photos de pièces des Musées Royaux d'Art et d'Histoire et d'autres musées belges et étrangers, objets de fouilles, etc.

<https://www.safran.be/proddetail.php?prod=TdH12>



# MEMBERS

## INSTITUTIONAL MEMBERS

### ALEXANDER TUTSEK-STIFTUNG

München, GERMANY  
<http://www.atutsek-stiftung.de>

### GLASMUSEUM FRAUENAU

Frauenau, GERMANY  
[www.glasmuseum-frauenau.de](http://www.glasmuseum-frauenau.de)

### SCHLOSSMUSEUM BRAUNSCHWEIG

Braunschweig, GERMANY  
[http://www.braunschweig.de/kultur\\_tourismus/museen\\_gedenkstaetten/schlossmuseum/index.html](http://www.braunschweig.de/kultur_tourismus/museen_gedenkstaetten/schlossmuseum/index.html)

### THE CORNING MUSEUM OF GLASS

Corning NY, USA  
<http://www.cmog.org>

### KNAUF GIPS KG KNAUF-MUSEUM IPHOFEN

Iphofen, GERMANY  
<http://www.knauf-museum.iphofen.de>

### MUSÉE DE L'ÉCOLE DE NANCY

Nancy, FRANCE  
[www.ecole-de-nancy.com](http://www.ecole-de-nancy.com)

### MUSÉE DU VERRE DE CHARLEROI

Marcinelle, BELGIUM  
<http://www.charleroi-museum.org>

### MUSEES ROYAUX D'ART ET D'HISTOIRE

Bruxelles, Belgique  
<https://www.artandhistory.museum/>

### MUSEUM SYDØSTDANMARK

Holmegaard, Denmark  
<https://www.museerne.dk/>

### MUSÉE LALIQUE

Wingen-Sur-Moder, FRANCE  
[www.musee-lalique.com](http://www.musee-lalique.com)

### MUSVERRE

Sars Poteries, FRANCE  
<http://musverre.fr>

### GALERIE-MUSÉE BACCARAT

Paris, FRANCE  
<http://www.baccarat.fr/fr/univers-baccarat/patrimoine/musees.htm>

### MUSÉE/CENTRE D'ART DU VERRE

Carmaux, FRANCE  
<http://www.museeverre-tarn.com>

### MUSÉE MUNICIPAL DE CONCHES

Conches, FRANCE  
<http://www.musees-haute-normandie.fr>

### REGIONE LOMBARDIA - DIREZIONE GENERALE

AUTONOMIA E CULTURA  
Milano, ITALY  
<http://www.cultura.regione.lombardia.it>

### FONDAZIONE MUSEO POLDI PEZZOLI

Milano ITALY  
<http://www.museopoldipezzoli.it>

### RÖHSSKA MUSEET (RÖHSSKA MUSEET

FÖR MODE, DESIGN OCH KONSTSLÖJD)  
Goteborg, SUEDE  
<http://www.rohska.se>

### SHANGHAI MUSEUM OF GLASS

Shanghai, CHINA  
<http://www.shmog.org>

### MUSEUMPLEIN LIMBURG

Kerkrade, NETHERLANDS  
<http://www.industrion.nl>

### UMELECKOPRUMYSLOVÉ MUSEUM V PRAZE

(MUSEUM OF DECORATIVE ARTS PRAGUE)  
Praha, CZECH REPUBLIC  
<http://www.upm.cz>

### MUZEUM SKLA A BIŽUTERIE V JABLONCI NAD

NISOU (MUSEUM OF GLASS AND  
JEWELLERY IN JABLONEC NAD NISOU)  
Jablonec Nad Nisou, CZECH REPUBLIC  
<http://www.msb-jablonec.cz>

### GLAZENHUIS - VLAAMS CENTRUM VOOR

HEDENDAAGSE GLASKUNST (The Flemish  
Centre for Contemporary Glass Art)  
[www.hetglazenhuis.be](http://www.hetglazenhuis.be)

### THE TOLEDO MUSEUM OF ART

Toledo OH USA  
<http://www.toledomuseum.org/>

### THE GLASS FACTORY

Boda Glasbruk SWEDEN  
<http://www.theglassfactory.se>

### TOYAMA GLASS ART MUSEUM

Toyama, JAPAN  
<https://toyama-glass-art-museum.jp/en/>

### FONDAZIONE IL VITTORIALE DEGLI ITALIANI

Gardone Riviera, ITALY  
<https://www.vittoriale.it/>

### FONDAZIONE MUSEI CIVICI DI VENEZIA

Venezia, ITALY  
<https://www.visitmuve.it/>

### NATIONAL PALACE MUSEUM

Taipei, TAIWAN  
<https://www.npm.gov.tw/?l=2>





From Handmade Dreams exhibition, photo Aleš Kosina. Museum of Glass and Jewellery in Jablonec nad Nisou



# MEMORIES

## ICOM Glass Annual Meeting 2022 in Czech Republic











KOJIRO Yoshiaki, «Hatate #12», 2018, Toyama Glass Art Museum.





