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ICOM Glass

Lectures: **ICOM Glass Annual Meeting in Innsbruck (Austria), 2023**

Covered goblet, Low Countries(?), 17th c. (Museum Angewandte Kunst, Frankfurt am Main, n.5098) Kathrin Röttger © Museum Angewandte Kunst.

Edit

GLASS ICOM international committee for museums and collections of glass

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SUMMARY

Rudi Gritsch “Males”, 2010.

FOREWORD

Dear Glass Members and Colleagues,

As the Chairperson, I am very proud to present the 12th issue of *Reviews on Glass* - the official publication of the ICOM Glass International Committee. This issue contains a selection of the papers presented at the 2023 ICOM Glass Annual Meeting titled « Symposium - Glass in Tyrol », hosted by the Tiroler Landesmuseen in Innsbruck co-organized by the Austrian Academy of Sciences, Institute for Habsburg and Balkan Studies, and Austrian National Committee of Corpus Vitrearum. This conference was also held under the patronage of the Tyrolean Governor.

In particular, I would like to take this opportunity to thank Christina Wais-Wolf of the Austrian Academy of Sciences, Vienna and Christina Zenz of the Tiroler Landesmuseen for their great efforts in the following matters, even though they are not members of ICOM GLASS. They made the annual meeting a truly enriching experience, not only by preparing the lecture sessions at the museum, but also by arranging special lectures, visits to the restoration workshop and the glass school, and extra-curricular activities such as city tours. I would also like to thank Milan Hlaveš, one of our board members and Eva-Maria Günther, our Treasurer for their significant contributions in finalizing the details of this conference.

In addition, I am pleased to share with you that one of our activities this year was to organize this year's Annual Meeting around the Toledo Museum of Art in Ohio, USA, the mecca of the studio glass movement, which spread in 1960 and subsequently started the rise of contemporary glass art. This was also a fruitful and meaningful experience, thanks to the excellent organization of Diane Wright of the Toledo Museum of Art and Amy McHugh of the Corning Museum of Glass. More details will feature in the next issue of the *Review on Glass*, so please don't miss out.

ICOM GLASS is dedicated to a diverse and far-reaching commitment to the art of glass, regardless of time periods, regions or cultures. Whether you are a current member or not, we invite you to share these ongoing activities and to become more deeply involved in this engagement.

In conclusion, I would like to express my gratitude to Paloma Paster, Amy McHugh and Anne-Laure Carré for editing and compiling this wonderful issue.

Ruriko TSUCHIDA
Director, Toyama Glass Art Museum
Chair, ICOM GLASS

Three glass flask. XVIII Century. Austria. Private Collection. Photo Rudi Gritsch.

LECTURES

The ICOM Glass Annual Meeting 2023 was organized by the glass school in Kramsach, the Tiroler Landesmuseen in Innsbruck, with the support of the Tyrolean Govern.

With the subject "Glass in Tyrol", the conferences were hosted in the Tyrolean State Museum and included lectures by ICOM Glass members and invited speakers on the Tyrolean stained glass window, historical Tyrolean factories and historical glass.

Below, we include a selection of these conferences:

The history of glassmaking in Tyrol

Rudi Gritsch.
Former head of the kilnforming hot glass department at the HTL Glass and Chemistry in Kramsach

The history of glassmaking in Tyrol/Austria dates to 1534, when the glassworks in Hall (Tyrol) was founded by Wolfgang Vitl from Augsburg. Until 1635, the glassworks produced Venetian-style luxury glassware, as well as utility glassware such as crown glass, bulls-eye glass, window glass and drinking vessels.

The glassmakers led by Wolfgang Vitl came mainly from Italy, presumably from the glassmakers' cooperative of Altare. Unlike the Venetians, their statutes from 1495 allowed – and often required – them to work abroad.

Surface designs included optical decorations, enamel painting and diamond incisions.

From 1570 to 1596, a glasswork was set up in Innsbruck under the patronage of Archduke Ferdinand II to produce Venetian-style ceremonial glass. It was operated by Venetian glassmakers with the permission of the Doges of Venice for a certain time, partly for representational purposes or for entertaining guests.

Hörbrunn around 1800. Private collection. Photo Rudi Gritsch.

Traditional Kramsach decanter and drinking glasses about 1850. Private collection. Photo Rudi Gritsch.

Lötz Enkel 1950. Photo Rudi Gritsch.

The glassworks in Kramsach were founded in 1626, shortly before the glassworks in Hall in Tyrol closed (1635). In contrast to Hall, German glassmakers worked here, producing simpler forms of utility glass, which was the customary practice in their original workshops. The navel bottles and so-called “schnapps dogs” are strongly associated with the Kramsach glassworks.

The Kramsach glassworks were in operation for 307 years, changing the products that were sold worldwide. They produced predominantly mouth-blown utility glass with a traditional character, and towards the end of its existence also pressed glass.

After 1920, the owners tried to attract designers for their production.

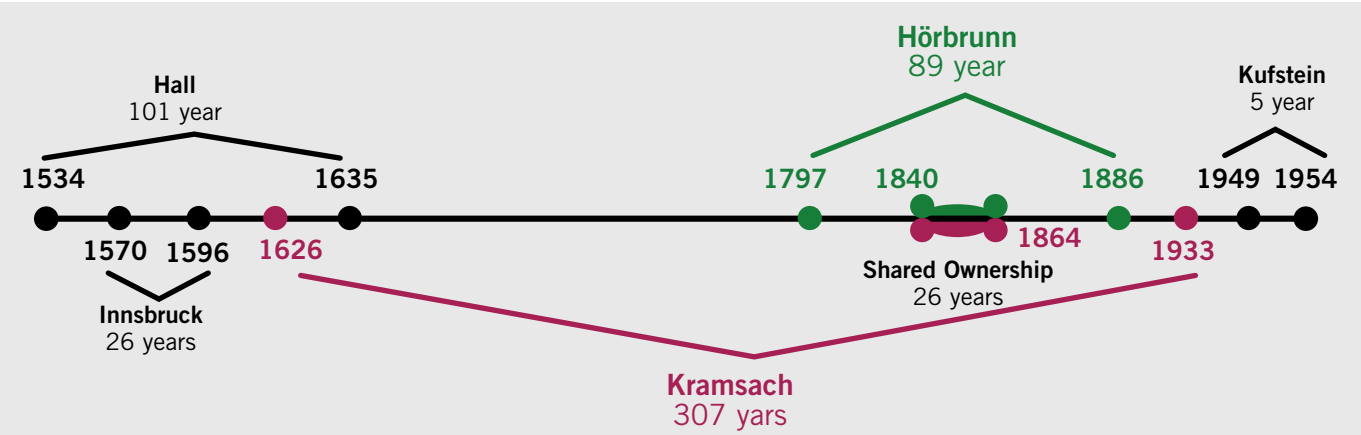
Among them were Josef Hoffmann, Karl Pferschy and Wolfgang von Wersin.

From 1797 to 1896, a glasswork was established in Hörbrunn, which merged with the Kramsach glassworks from 1840 to 1864. Bohemian glassmakers produced decorative glass, cut glass and utility glass, mainly from colorless base material.

In the short period from 1949 to 1954, the Lötz Enkel/Altmann Althausen company relocated its production from Klostermühle in the Bohemian Forest to Kufstein. In 1955, this business was taken over by the Riedel company and has been continued to this day.

The table shows the timeline in which Tyrolean glassworks were in operation.

After the Second World War, the Austrian and German teachers who had worked at the glass school in Steinschönau had to leave. With the help of the Lobmeyr company, Swarovski, and various official political and economic bodies in Tyrol and



Timeline: glassworks ownership-Tyrol.

Contemporary schoolbuilding. Photo Rudi Gritsch.

Fusingshop at The HTL Glas&Chemistry. Photo Rudi Gritsch.

Vienna, the Kramsach Glass School (Glasfachschule Kramsach) was opened in 1948 and is celebrating its 75th anniversary this year. Today the school is called HTL Glas&Chemie (Higher Technical College), which includes an integrated technical college and regional vocational school for glass (Apprentice Program).

Over the decades, new workshops have been added repeatedly, and today there are fourteen different specialized workshops with an artistic/creative and design orientation as well as a focus on glass construction technology and facades. The technical fields are especially sought-after, offering excellent career opportunities for both men and women. In addition to fundamental art/craft training, the curriculum also includes the most modern techniques in the combination of CAD and mechanical production such as water jet cutting, digital printing, cutting plotters and 3D printing. In 1989, the Higher Technical College for Chemistry was founded at the Higher Technical College for Glass Technology.

Rudi Gritsch

"Throughout my life, two hearts beat in my chest, one for the people who accompany me and one for creating with glass"

At the end of 1993, I returned from working at Bullseye Glass Company in Oregon. With the support of the then director, Professor Rudolf Trawöger, I established the department for melting and hot glass, which I supervised and managed for 30 years. When it came to building up the different workshops at school, I was able to make use of the experience and contacts gained while managing the factory's research and development department. The fusing workshop was one of the first of its kind at a European school, which made it possible to resume the tradition of the Kramsach glassworks and also to establish vocational training for glassmakers and secure it for future generations. The establishment of the hot glass workshop was supported by the collaboration of Mark Eckstrand (Seattle/Lithuania) and Eric Meek (Corning/USA).

I have been working as a freelancer in my own studio in Kramsach since 1989, specializing in artistic glass design using fused glass techniques. This has allowed me to pass on my enormous experience to many of my students through practical work in architecture and personal exhibitions. Robert Comploj in

Student working on a fusing project 2020. Photo Rudi Gritsch.

Fe&Male, rollup 2020 collaboration with Richard Weber 2020. Private collection. Photo Eder Studio Linz.

Following Water, Bullseye Gallery 2016. Private collection. Rudi Gritsch.

Vienna and Verena Schatz in Upper Austria run their own studios where glass is blown.

I have always seen my work as a vocation and as an essential part of my life – it has been forged through many international seminar activities and my collaboration with glass artists. When working with Lino Tagliapietra in Pilchuck in 2004, we were able to combine both techniques (rollups), as Klaus Moje and Dante Marioni had done previously in Portland when I was in charge of the R&D department of Bullseye Glass.

In 2003, I was invited by the Corning Museum studio to create a video about kiln-formed glass and to produce new work for it.

In addition to more personal projects in the philosophical and artistic fields, I was able to design large projects in sacred architecture and carry them out with partner companies. The Austrian Millennium Church in St. Pölten/Lower Austria and the crypt of Salzburg Cathedral are the most prominent among them.

Floating stone, 2010 detail. Private collection. Rudi Gritsch.

Rudi Gritsch, two hearts 2023, one to share, one for glass.
Private collection. Photo Eder Studio Linz.

One of the most personal and successful works is the series “Floating Stones”, which “came to life” in a conversation with David Nash in Lybster.

An absolute highlight of my studio work was the solo exhibition at the Bullseye Gallery in the USA entitled “Following Water”. The centerpiece of the exhibition was a concept based on the Artist-in-Residency Program from La Granja in Spain which involved casting parts of the water canal ranging from the Royal Park up to the glass factory.

The exhibition is planned to be shown in La Granja in 2025.

Throughout my life, two hearts beat in my chest, one for the people who accompany me and one for creating with glass.

A Covered Goblet from Tyrol in the Collection of the Royal Museums of Art and History?

Valérie Montens. Curator of the Ceramics and Glass Collections (Europe) at the RMAH (Brussels)

The collection of antique glass in the Royal Museums of Art and History in Brussels includes a fine collection of engraved glasses produced in Europe between the 16th and the 18th centuries. Among these is a covered goblet that catches the eye because of its shape and gilded decoration, which is remarkable among 17th century production. The reputation of this artwork is not recent. At the end of the 19th century, the Ehrenfeld glassworks in Cologne already used this piece as the model for its 'Petronella Pokal'[1].

When a large part of the collection was presented in new exhibitions galleries 15 years ago, this covered goblet or "pokal" was identified as an object possibly made in Tyrol (due to its gilded decoration) or the Low Countries (Fig. 1). The ICOM Glass meeting organized in Innsbruck gave me the opportunity to examine it more closely and present it to the Tyrolean colleagues. This paper gives an insight into the first results of the historical, morphological, and scientific research conducted in 2023[2].

Historical background

This covered goblet or "pokal" entered the collection of the museum in Brussels only a few years after Belgian independence (1830) and the creation of its national museum of Arms and Antiquities. In the museum's first catalogue, published in 1854, it was referred to as a "Venetian glass", bought at the sale of the cabinet of curiosities Vanden Wiele in 1844[3]. Born in Mechelen (Belgium), Adolphe Vanden Wiele was an aristocrat, a politician, and an important collector who gathered more than 140 glasses, acquired under unknown circumstances. In the museum's acquisition register, drawn up in the 1880s, before the museum's collections were transferred to the Palace of the Cinquantenaire (where they remain today), this pokal was mentioned as a "German glass". Later, at an unspecified date, it was linked to a production center in the Low Countries (as shown in the inventory on paper).

1 W. SCHÄFKE (ed.), *Ehrenfelder Glas des Historismus. Die Preis-Courants der Rheinischen Glashütten-Actien-Gesellschaft inEhrenfeld bei Cöln Abteilung für unsterzeugnisse, 1881, und 1886, Nachträge 1888 und 1893,* Cologne, Verlag Walther König, nr.165.

2 I am particularly grateful to Janette Lefrancq, honorary curator, for her help in this research.

3 A. Schayes, *Catalogue et description du Musée royal d'Armures, d'Antiquités et d'ethnologie,* Brussels, 1854, n° 876.

Figure 1. Covered goblet, Tyrol or Low Countries, second half of the 17th c. (MRAH, I.A.173) © RMAH.

Description

This covered goblet was crafted by a very accomplished glassmaker in a decolorized glass with a smoky brownish tint. The glass contains bubbles. The cylindrical bowl is tall and rounded at the base. A thin thread is applied horizontally about 8 cm above the base and divides it in two portions. The lower portion of the bowl is adorned with nine applied vertical, pincered ribs and decorated with gilded flowers. The upper portion shows a nice gilded representation of a man and a seated woman in a natural environment of trees and plants. The stem is blown in a baluster shape tightened upwards to give the impression of a knop. It shows traces of gilding. The foot has a thin rim and presents a rough pontil mark. The cover is domed and features the same decoration as the bowl, with only 8 ribs.

Comparisons

Two comparable pieces were found in other museums' collections. A similar covered goblet is in the Museum of Decorative Arts in Frankfurt (Fig. 2). It is taller than the one in Brussels, but the diameter is very similar. It was donated to the museum in 1911 by the art dealer Jacob Rozenbaum[4].

The Corning Museum of Glass conserves a slightly larger goblet, but without its lid (Fig. 3). It was acquired in 2006 and was previously in the collections of E. (Teddy) Hall and Lord Willoughby de Eresby[5].

A closer comparison of the lower part of the bowls of these three pieces reveals a number of differences. The goblets from Frankfurt and Corning are adorned with ten applied vertical, pincered ribs instead of

4 Many thanks to Katharina Weiler, curator of the collection Applied Art of Europe, and Kathrin Röttger, restorer, Museum Angewandte Kunst in Frankfurt am Main, who shared this information and provided excellent pictures of this pokal (n.5098).

5 Many thanks to Julie Bellemare, curator of the Collection Early Modern Glass at Corning Museum of Glass, who shared the information and nice pictures of this pokal (n.2006.3.51).

Figure 2. Covered goblet, Low Countries(?), 17th c. (Museum Angewandte Kunst, Frankfurt am Main, n.5098) Kathrin Röttger © Museum Angewandte Kunst.

Figure 3. Goblet, Low Countries, 17th c. (Corning Museum of Glass, 2006.3.51). © CMOGI-CC BY-NC-SA 4.0.

nine on the one from Brussels. The ribs on the Frankfurt bowl are gilded, whereas those on the Brussels and Corning bowls are not. There are no traces of gilded flowers on this part of the Corning and Frankfurt bowls.

The stems of the goblets from Corning and Frankfurt are also very different from the stem of our goblet. In both cases, it is an openwork stem, consisting of a ribbed knop with an applied nipple on its base. Attached to the knop are three bands, each indented in their middle, looping downwards and reattached on the knop with their sheared, scrolled-in ends. To each loop is attached a rosette-shaped prunt. The loops sit on a solid stem (with an additional knop in the case of the goblet from Frankfurt). The scrolled ends of the loops and the prunts show traces of gilding.

Finally, the shape of the feet also seems different. On the Brussels goblet, the flat, circular foot has an added rim while the goblet from Corning has an underfolded rim.

It is probably because of the shape of their stems that both the pieces from the museums of

Figure 4. “Coupe à trois piliers” Bonhomme Glasshouse, Liège, 2nd half 17th c., H.27,3 cm (RMAH, I.A.253) © RMAH.

Frankfurt and Corning were attributed to the southern Low Countries. Indeed in the second half of the 17th century, the glasshouses directed by the Bonhomme family produced glasses known in their records as “coupe à trois piliers”.[6] (Fig. 4) But the construction of the stem is very different: it consists of two baluster-shaped knobs joined by nine colorless glass rods embellished with prunts.

The hollow stem of the Brussels goblet does not resemble any glass known from the Bonhomme glasshouses. They preferably assembled two, three, or four hollow bulbs to form the stem of their “verres à deux ou trois boutons”[7].

A remarkable gilded decoration

Alongside these investigations on the shape of the Brussels goblet, research was conducted into its gilded decoration. It runs around the entire surface of the upper part of the bowl and is placed between two wide borders made of gilded bands and fillets and stylized gilded motifs consisting of crossed arches and palmettes.

The decoration shows two figures: a seated woman and a standing man, each isolated in their own environment by trees and other plants. The Latin inscription “Tactus” can be read next to the female figure. There is no comparison possible with the goblet in the Corning museum: the upper portion of its bowl only shows traces of gilding. On the Frankfurt goblet, despite the poor condition of the piece, we can see an unidentifiable coat of arms and, on the opposite side, the Elector on horseback. These figures are, as on our goblet, inscribed all around the goblet in a space between gilded bands embellished with stylized motifs.

The model for the female figure on the Brussels goblet was identified as an engraving by Nicolaes de Bruyn[8] after

6 See LEFRANCQ J. (ed), *L’Art Vetraire de Jean Bonhomme. Un manuscrit d’art verrier du milieu du XVIIe siècle. Collection Willy Van den Bossche,* Brussels, 2024, p.328.

7 *Idem.*

8 Nicolaes de Bruyn (Antwerp, 1571 - Rotterdam, 1656) was a Flemish engraver who, after training in Antwerp, was active in the Dutch Republic. He worked in Rotterdam from 1617 and died there in 1656. He seems to have studied and formed his style from the works of Lucas van Leyden.

Maarten de Vos[9] (Fig. 5). The inscription "Tactus" painted next to the allegory of sight seems rather strange. How should this "mistake" be interpreted? Could it simply be that the painter-gilder was distracted or simply could not read?

The man in a 17th century costume is a fairly generic figure, for which it is difficult to find a model (Fig. 6). The costume seems more Dutch than French, as can be seen in figures drawn by Dierck Hals, Eglon van der Neer or even Vermeer. Particularly striking is the pair of gloves he holds in his hand. This could refer to the tradition according to which young brides from wealthy families wore leather gloves on their wedding day, a gift to them by their fiancé at the time of their engagement[10].

Finally, the combination of figures and flowers/plants calls to mind the *Livre nouveau de*

Figure 5. Detail: Allegory of sight: covered goblet, Tyrol of Low Countries, second half of the 17th c. (RMAH, I.A.173) © RMAH.

Figure 6. Detail: Dutch man: covered goblet, Tyrol of Low Countries, second half of the 17th c. (RMAH, I.A.173) © RMAH.

9 Maarten de Vos (Antwerp 1532-1603) was one of the leading historical painters of the Spanish Netherlands. He was a prolific draughtsman and produced numerous drawings for Antwerp printers. They were widely distributed in Europe and contributed to his international reputation and influence. They were also used as models for tapestries and stained-glass windows.

10 See, for example, the pair of gloves shown in the portrait of Johanna le Maire, painted after 1622 by Nicolaes Pickeroy (Rijksmuseum, SK A 4957) and kept at the Rijksmuseum in Amsterdam (BK 1978-48), or the portrait of Pieter de Graeff's family by Emmanuel de Witte, dated 1678 (Altepinacothek, Munich).

fleurs, engraved by the French designer and engraver Nicolas Cochin, a copy of which was published in Amsterdam by Cornelis Danckerts[11].

In the Low Countries, this type of decoration, completely executed in gold, is very rare during the 17th century. The collection of glass at the Rijksmuseum conserves only two roemers (considered German) dating from the very beginning of the 17th century, which present traces of a gilded scene: one with a flute playing man and a bacchante; another with the coat of arms of Prince Maurits and his motto[12]. In the collection of the Kunstmuseum in The Hague, there are also two roemers whose gilded decorations are very poorly preserved: one depicting a man and a woman standing near a tree, a large rosette, and an oval shield of arm cartouche and a barely legible text; another with a representation of an angel playing flute and a coat of arms[13].

Scientific analysis

In order to further investigate the provenance of the Brussels pokal, basic analyses of the surface of the object, without sampling, were carried out using X-ray fluorescence (XRF). In addition to the glass material composition, the energy spectra revealed high intensities of both gold and lead. Observation under high magnification was performed: the images, taken with a 65X magnifying glass at different points on the object, clearly showed that a powdery substance was applied on the surface with a brush instead of a gold leaf. A whitish undercoat was also observed. Higher-magnification images of the gilding were recorded under the stereoscope (ZEISS, Stemi 2000-CS), which clearly display the grainy appearance of the two layers. The application procedure and components still need to be clarified[14].

Finally, analyses were carried out on a small sample using a scanning electron microscope coupled with an energy dispersive X-ray detection system (SEM-EDX). The results show that the glass is of the potassic type. Indeed, the K_2O content is clearly very high, while Na_2O is only a trace. The contribution of elements such as MgO and P_2O_5, together with the high K_2O content, suggests that wood was used as a source of potash. The fact that the contribution of Al_2O_3 is low may indicate the use of quartz pebbles instead of sand as a source of silicon.

Temporary conclusion

Although the gilded decoration seems to link this pokal to the Low Countries, the composition of the glass looks close to the rare "white glass" made by very few glasshouses in Bohemia at the end of the 17th century. However, the recent publication of the glassmaking manual written by the glassmaker Jean Bonhomme in Liège it the mid-17th century, showed that when soda ash was in short supply or overpriced, his glasshouses substituted it with high quality potash[15]. Therefore, we cannot rule out the possibility that this object was made in a Low Countries glasshouse, even if the shape is not listed by the Bonhomme glasshouses. Hopefully future research may shed more light on this.

11 C. Danckaerts (d'après N. Cochin), *Livre nouveau de fleurs très utile pour l'art d'orfevrerie et autres,* Amsterdam, 1645 (British Museum 1886,0111.51-62).

12 Rijksmuseum, Amsterdam, inv.nr. BK-KOG-147 and BK-NM-697.

13 Many thanks to Suzanne Lambooy, curator of Applied Arts, Kunstmuseum Den Haag, who gave me the opportunity to examine and make pictures of those two roemers (n.1005071 and n.1004926).

14 This first serie of analyses was carried out at the Royal Institute of Cultural Heritage in Brussels by Dr. Leen Wouters.

15 LEFRANCQ J. (ed.), *Op.cit.*, p.117.

20 Years of Research at VICARTE

An Exhibition at the Glass Museum in the International Year of Glass

Teresa Almeida.
Research Unit VICARTE - "Glass and Ceramics for the Arts", FCT/NOVA and FBAUL; i2ADS Research Institute in Art, Design and Society Faculty of Fine Arta, Porto University

The Research Unit VICARTE – that studies glass and ceramics for the arts – celebrated its 20th anniversary in the International Year of Glass with an exhibition at the Glass Museum. This exhibition featured artists who, at various points in their careers, have collaborated with this research unit. Some of these artists continue to work with VICARTE, where they engage in artistic and/or scientific research. VICARTE specializes in glass and ceramics, and the artworks displayed in the museum showcase an analogy between these materials. While many of the works were made on the premises of this R&D unit as part of master's, doctoral or post-doctoral studies, others were developed in partnership in a relationship of arts and craft. Their representations are varied, presenting a panoply of artistic possibilities that these materials allow for an artistic realization, from painting to sculpture and installation. The artworks relate to contemporary art.

Introduction

The Research Unit VICARTE aims to be a multidisciplinary research and development center dedicated to the study of glass and ceramics. The Unit emerged from a close collaboration of artists and scientists, and it is a collaboration of FCT/UNL and FBAUL. Its primary objective is to join specialists in art, science, technology, history, archaeology, and conservation of glass and ceramics. This pioneering encounter of know-how in different areas would be of interest to artists and scientists throughout the world.

VICARTE develops scientific projects funded by the Portuguese National Science Foundation. It also organizes

Figure 1. Clarissa Bakyay speaking about her work. Photo by Gabinete de Comunicação e Imprensa do Município da Marinha Grande.

workshops and conferences, such as GLASSAC – "Glass Science in Art and Conservation". Over its 20 years of existence, VICARTE has consolidated a group of specialists studying the mysteries of glass and ceramics and has established an extensive national and international institutional network. In 2009 a master's degree for science and art students called "Glass art and science for the Arts" was created. This program now also includes ceramics and has been renamed "Glass & Ceramics & Science for the Arts."

The year 2022 was designated the International Year of Glass by the United Nations, in collaboration with the International Glass Commission (ICG), the Community of Glass Societies (CGA), and the International Council of Museums (ICOM). This celebration coincides with the 20th anniversary of VICARTE – the Research Unit for Glass and Ceramics in Art.

The collaboration with the Glass Museum, particularly in the contemporary art section, has a longstanding history. The inaugural exhibition of this partnership, "Glass Seen Through Feminine Eyes," was curated by Teresa Almeida [1]. The exhibition held during the International Year of Glass sought to continue this collaboration by showcasing a selection of artists who, at some point in their careers, had a connection with the research centre (VICARTE). Some of these artists continue to work with the centre, engaging in both artistic and scientific research.

As this research centre is dedicated to glass and ceramics, the works presented here draw an analogy between these materials. Many of the pieces were centre's R&D facilities as part of master's, doctoral, or postdoctoral projects, while others were developed in collaboration through an arts and crafts approach or in individual

Figure 2. Elmira Abolhasani speaking about her work. Photo by Gabinete de Comunicação e Imprensa do Município da Marinha Grande.

studios. These diverse representations showcase a broad range of artistic possibilities enabled by these materials, including painting to sculpture and installation, encompassing productions and applications that fall within the realm of contemporary art [2].

The exhibition

Typically, the exhibition is display only on the first floor of the museum, however due to the large number of works, it was arranged across both floors.

On the day of the inauguration, the attending artists passionately discussed their works, offering insights into various aspects of their art. They delved into the reasons behind their selection of materials, the meticulous creative processes they followed, and the deep conceptual themes underlying each piece. Each artist shared personal anecdotes and challenges faced during the creation of their artwork, providing the audience with a richer understanding of the art on display (Figures 1 and 2).

For the artists who were unable to attend, the curatorial team took on the responsibility of introducing their works. They meticulously conveyed the absent artists' intentions and creative journeys, ensuring that their voices were still heard and appreciated by the audience. The curators highlighted key aspects of each piece, including its significance within the exhibition and the broader context of the artist's body of work (Figure 3).

Following these presentations, the audience was invited to participate in a question-and-answer session. This interactive segment allowed attendees to engage directly with the artists and curators, asking questions that ranged from technical aspects

Figure 3. Marta Castelo explaining the work of Virgínia Fróis. Photo by Gabinete de Comunicação e Imprensa do Município da Marinha Grande.

of the art-making process to broader inquiries about the thematic messages of the works. The discussions that ensued were lively and thought-provoking, fostering a sense of community and shared appreciation for the diverse array of artistic expressions featured in the exhibition. This dialogue not only deepened the audience's connection to the artwork but also created a dynamic exchange of ideas between creators and viewers.

Pieces

Forged by fire, these materials undergo transformations that alter their very nature. Glass and ceramics, often deemed fragile and brittle, are frequently associated solely with decorative art. However, the poetics of the works presented here transcend these functional and formal characteristics.

Glass and ceramics have long borne witness to civilizations, reflecting the evolution of humanity. Similar yet distinct, these materials continue to astonish us today with their technical, technological, and aesthetic qualities and applications. While their decorative aspect may resurge, their artistic value asserts its autonomy within the realm of contemporary art.

As materials that interact with others, glass and ceramics give rise to works rich in variety. They become works of art in their own right, intended for our enjoyment. These are not utilitarian or decorative pieces but, because they convey meanings and emotions, they elevate us to the creative plane where art manifests [2].

Teresa Almeida continues the artistic language and themes from her 2019 solo exhibition at the Glass Museum, where she explores environmental issues,

Figure 4. Teresa Almeida's piece, *Azul Abissal,* 2022. Photo by Teresa Almeida.

Figure 5. Fernando Quintas' piece, *Transparências II,* 2015–2022. Photo by Jorge Soares.

particularly global warming and its impact on nature. Her work expresses concern about the melting occurring in polar regions and high mountains, evident in the cracks forming in ice sheets and glaciers, once known as "eternal snows" [3]. In this work, she employs a palette of blues, creating a three-dimensional painting (Figure 4).

Fernando Quintas' sculptural work, developed since his doctoral studies, explores the forms and volumes of cities, interacting with various sculptural elements and materials [4]. He collects tiles from dilapidated houses in the city, walking the streets to gather small fragments that once belonged to buildings. These fragments are then repurposed, imbuing the pieces he creates with new significance (Figure 5).

Denis Dutton suggests that the creation of an artwork necessitates specific techniques and skills [5], a notion evident in the works presented at the exhibition. A profound understanding of the materials being used is essential to achieve the desired results, as each technique also has inherent limitations imposed by the materials.

María Renée Morales Lam, originally from Guatemala, was a student in the Glass Master's program in 2016. Many of her works focus on intricate details of remnants from architectural elements, such as the iron door from 1884. For her, "the physical nature of light and the transformation of matter are the main concerns" [6].

Amélie Girard, a Canadian artist who completed her Master's degree in 2016, creates work that questions human balance. Her pieces combine various materials, such as glass and plaster, in an exploration of maintaining equilibrium. In her recent project, the artist says she investigates "the patterns that sometimes emerge from the chaos of everyday life – fleetingly, unexpectedly – and which seem to express the very essence of the world" [7].

Figure 6. María Renée Morales Lam's piece, *Património do Estado,* 2021. Photo by the artist.

Figure 7. Amélie Girard's piece, *Prelude,* 2019. Photo by Jorge Soares.

Final remarques

Featuring thirty-three artists, this exhibition offered a multiplicity of works derived from the same materials which, transformed by fire and infused with aesthetic sensibility, technical expertise, and creative vision, warm our souls.

References

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Figure 1. Hansje in de kelder, silver, Gerrit Stoffels, 1600-1650. H 14,5 cm, diam. 10 cm. Collection Rijksmuseum Amsterdam, the Netherlands BK-NM-591.

Drinking for Life

Childbirth and Glass in the 17th Century

Maartje Brattinga. Curator of glass Rijksmuseum

In the 17th century childbirth was a perilous affair for both mother and child. This article explores three themes: a drink to the unborn, one to the mother and a sip for the infant itself. It shows how drinking customs related to childbirth and the associated glassware itself were intertwined with the high health risks of the time.

Rising up

In 1663, the Dutch textile merchant Pieter de la Court (1618-1685) kept his brother in law updated on his wife Catherina van der Voort's (1622-1674) pregnancy. He wrote *'(...) that everything is so very well here that not a meal goes by without drinking to the health of our hansken in de kelder (...)'*[1]. De la Court seems to be referring to a specific drinking ritual where one would toast to the unborn child (often called hansken/ hansje in de kelder[2], in English: Jack in the cellar) using a silver ceremonial dish (Fig. 1). With friends or family gathered at the table, this dish would be filled with wine. As the liquid was poured into the vessel, the silver ball at the center would open and a small figure would rise up. Once "Jack" had fully emerged, the guests would take turns drinking[3].

A festive way of announcing a pregnancy, one might think. However, having children in the 17th century was very uncertain. Research has shown that 50% of children would have died before reaching adulthood, with 80 to 85% of these deaths occurring among children under the age of five[4]. Considering these numbers, a toast to the unborn child wasn't merely a carefree "pregnancy

1 *'(...) dat alles hier soo wel is dat niet ééne maaltyd voorby gaat sonder te drinken opde gesondheid van ons Hansken in de kelder (...)'*, Pieter De la Court, (13 februari 1663), Municipal Archive Amsterdam, 172. Archive of the Backer family; 465.

2 Hansje in de kelder was synonymous with the unborn child, see: Wigardus à Winschooten, *Seeman: behelsende een grondige uitlegging van de Neederlandse konst, en spreekwoorden, voor soo veel die uit de seevaart sijn ontleend* (bij Johannes de Vivie 1681) 284.

3 The oldest description of the trick in the silver dish is from Johannes le Francq van Berkhey, who wrote in 1769 his *Natuurlyke Historie van Holland*, wherein he described and depicted the silver dish, see: Johannes le Francq van Berkhey, *Natuurlyke historie van Holland* (Amsterdam 1769) 1196-1200.

4 Jeroen Dekker, Leendert Groenendijk and Johan Verberckmoes, 'Trotse opvoeders van kwetsbare kinderen. De pedagogische ruimte in de Nederlanden', in: J.B. Bedaux en R. Ekkart, *Kinderen op hun mooist. Het kinderportret in de Nederlanden 1500-1700* (Gent 2000) 43-60, esp. 57.

reveal party". While toasting to one's health was a common practice, using an expensive ceremonial dish, pronouncing the toast, and passing the object from one guest to another, was a ritual that likely carried a serious undertone. It was a celebration, at the same time a means to forge social bonds, and, furthermore, with a silver infant rising from the liquid, it was a direct reference to childbirth. One would toast to the health of the infant, hoping and wishing for a successful birth.

There might be another aspect to these objects. In 17th century advice manuals, physicians gave pregnant women all sorts of tips and tricks. Eating healthy was, of course, one suggestion, but allowing the pregnant woman to give in to her cravings was also advised, as her desires were believed to reflect the wishes of the unborn child. However, much could go wrong – not only by *eating* the wrong kind of food, but also by merely *looking* at it. If a pregnant woman went to the market and stared too long at strawberries, for instance, this could result in pink spots on her infant; looking at fish might cause the baby to be born with a scale-like skin; and witnessing a brawl on the streets could result in a miscarriage. However, there was also an upside to this 'maternal imagination'. If a woman deliberately thought good thoughts, and especially *looked* at beautiful children, this could have a positive effect. So she was advised to have paintings or

Figure 2. Roemer with diamond-point engraving of a dancing boy and 'Hansie inde Kelder', second half 17th century. H 17,8 cm, diam. 7,5 cm. Collection Amsterdam Museum, the Netherlands, KA 15311.

Figure 3. Detail from figure 4.

sculptures of little boys in her chambers[5]. Turning again to little Jack in the cellar – might witnessing the figure rising up from the silver dish result in a healthy child being born? In any case, it could do no harm.

In time, engraved glassware started to be used for the same toast. The majority of the ceremonial goblets used for a toast to a healthy childbirth are from the 18th century, but there is a small group of glasses from the late 17th century that carry a diamond-point engraved inscription relating to Jack in the cellar. At least four glasses are known with an engraving of a pregnant lady and the inscription "Hansie" or "Hansje in de Kelder"[6]. Furthermore, there are at least two glasses with an image of a small boy and the inscription "Hansie" or "Hansje in de Kelder"[7] (Fig. 2).

However, the appearance of these glasses is very different from their silver predecessors. First of all, the inscription with "Hansie" or "Hansje in de Kelder" is very prominent, while on most of the silver objects the term is not mentioned. Furthermore, the iconography has shifted. The glasses with the engraving of a pregnant lady show her holding a flower, placing a hand on her belly (Fig. 3, 4), raising a glass or taking a drink[8], clearly referring to the toast to the unborn child. On the glasses with the small boys, Hansje is no longer a helpless naked infant, but a fully dressed little boy that appears to be dancing. These glasses appear to be the forerunners of the 18th century Jack in the cellar glasses where Jack is seen dancing in a wine cellar and that have a more frivolous character. Moreover, and most importantly, the special trick – the rising up (or

5 Tammerus Visscher, *Heelkonstige aanmerkingen: waar in, de manier van werking, ... beneevens een genees- en licchaamkundige verhandelinge van de kracht der moederlijke inbeeldinge op de vrucht* (Amsterdam 1696) 260-271; Jacob Cats, *Houwelick, dat is, het gansche beleyt des echten-staets; afgedeylt in ses hooft-stucken ../ door Jacob Cats* (Amsterdam 1657) 157; See for maternal imagination: Herman W. Roodenburg, 'The Maternal Imagination. The Fears of Pregnant Women in Seventeenth-Century Holland', in *Journal of Social History* (1988), 701-716; C. Naaktgeboren, 'Wonder en realiteit in verleden en heden; een verkenning van de gedachten over zwangerschap en baring bij onze voorouders', in: *Een kind onder het hart. Verloskunde, volksgeloof, gezin, seksualiteit en moraal vroeger en nu* (1987) 57-84, esp. 71. In Renaissance Italy women would receive terracotta or stucco baby boy dolls for probably the same reason, see: Jacqueline Marie Musacchio, 'Conception and birth', in: *At home in Renaissance Italy* (London 2006), 124-135, esp. 128, 130.

6 In the Badisches Landesmuseum, Karlsruhe, Germany; the Rijksmuseum, Amsterdam, the Netherlands; Corning Museum of Glass, Corning, United States; the former Guepin and Ritman collection. All are from the last two decades of the 17th century and either ascribed to or engraved in the manner of Willem Mooleijser.

7 A roemer in the collection of the Amsterdam Museum and a façon de Venise goblet from the former Ritman collection.

8 In respectively the Badisches Landesmuseum, Karlsruhe, Germany; the Rijksmuseum, Amsterdam, the Netherlands; Corning Museum of Glass, Corning, United States; the former Guepin and Ritman collection. The Karlsruhe glass shows a pregnant lady holding a flower, the lady on the Rijksmuseum glass holds one hand on her pregnant belly, the lady in Corning Museum of Glass is raising her glass, and the one from the former Guepin/Ritman collection takes a sip.

Figure 4. Façon de Venise wine glass with diamond-point engraving with a pregnant woman and 'Hansie in de Kelder', Willem Mooleyser, c 1680-1700. H. 15 cm, diam. 8.5 cm. Collection Rijksmuseum Amsterdam, the Netherlands, BK-NM-10754-100.

birth) of the little figure – is no longer present[9].

This group of engraved glasses would have been used for the same toast to the unborn child as the silver vessels. However, the phenomenon of 'maternal imagination', where one would witness the rising up of a little figure from the silver ball as a foreboding of childbirth, is no longer there. And with the more festive engraved images, the glasses seem to lack the more serious or superstitious connotations of the silver vessels, while at the same time, they were still used to wish for the birth of a healthy child.

Relief

Giving birth was also an extremely dangerous affair for the mother, and it was not uncommon for her to die during labor or in the days or weeks after giving birth. The high rate of women dying in childbed caused women to fear pregnancy[10]. Fathers were left with the infant (and often older children), and had to deal with practical affairs as well as with their grief. They would depend on neighbors and family members for help. For instance, the school teacher David Beck

9 There are 18th century exceptions known in Germany, such as the trick glass "Hansel im Keller" from 1720/1730 in the Düsseldorf Germanisches Nationalmuseum. See for 18th century glassware with Hansje in de Kelder: Kristin Duysters, *Facetten van glas: de glascollectie van het Historisch Museum Arnhem* (Arnhem 2003) 179.

10 Rudolf M. Dekker, *Uit de schaduw in 't grote licht: kinderen in egodocumenten van de Gouden Eeuw tot de Romantiek* (Amsterdam 1995), 231, 232.

Figure 5. Large roemer with diamond-point engraving with 'De Gesontheijt van de Kraamvrouw', 1675-1700. H. 26 cm, diam. 17,6 cm. Collection Kunstmuseum Den Haag, the Netherlands, OGL-1954-0031.

lost his wife Roeltje Belle in childbed. David missed his wife very badly and wrote sonnets about her. To help with his two older children, he invited his sister to come and live with him in The Hague. For his newborn daughter (named Roeltje after her deceased mother), he was able to hire a wet nurse in The Hague, where the little girl would stay for nine months[11].

Accordingly, when both mother and child had survived, the relief must have been immense and a cause for celebration. After the child was born, there were meals and other festivities to thank the midwife, the neighbors, family members, and friends that had assisted with the successful delivery of the child. The lying-in period was surrounded by customs and specific drinks to celebrate, enhance social bonds, and show off the baby. Kandeel, a caudle drink made with water, white wine, egg yolks, sugar, and herbs that needed a good stir, would help the mother gain strength and was passed around. During these festivities, a toast was raised to the health of the new mother[12]. The large roemer from the Kunstmuseum Den Haag collection that holds the diamond-point engraved inscription 'De Gesontheijt van de Kraamvrouw' (Fig. 5) is tangible proof of the relief and joy that the family must have felt.

Another drink that is closely associated with the customs surrounding childbirth is brandy. This was often

11 David Beck, *Spiegel van mijn leven. Een Haags dagboek uit 1624*. (Hilversum 1993); Dekker (1995), 150, 151.

12 Duysters (2003), 179; For the customs surrounding childbirth: Th. H. Lunsingh Scheurleer, 'Enkele oude Nederlandse kraamgebruiken', *Antiek* (1971) 297-332.

presented with raisins in a silver brandy bowl. An archaeological find in Amsterdam has uncovered a small bottle that, given its small size, might have been used for brandy. The bottle holds an inscription—not very common on bottles—that reads the name 'Cesar Verbeeck,' the year '1601,' and on one of the shards the letters 'SA…' (Fig. 6). Research in the Amsterdam Municipality Archive by Michel Hulst has uncovered that a boy named Salomon, registered as a son of Cesar Verbeeck, was baptized in 1601, making it likely that this bottle was presented as a gift for the birth of Salomon or as a so-called 'pillegift,' a baptism gift by one of the godparents[13].

The phenomenon of drinking alcohol was a ritualized aspect in 17th century society. Various occasions called for a drink: a business deal, a town fair, or a homecoming, but also transitions in life, such as marriage, funerals, and childbirth. "Healthing," drinking to the health of another, was a common phenomenon[14].

Figure 6. Bottle in fragments with engraving 'Cesar Verbeeck', 1601. Archeological find in 2016 in a cesspit in the Konijnenstraat Amsterdam. Monuments and Archeology, department of the city of Amsterdam, the Netherlands.

But these celebrations and festivities could also easily get out of hand and result in binge drinking. Contemporaries such as Constantijn Huygens would criticize healthing, naming 'health' as just another reason to fill one's glass again[15]. Authorities would try to limit the intake of alcohol during events such as funerals, weddings, or childbirth festivities, and in anti-alcohol treatises, drinkers were mocked and ridiculed or painted as treacherous people. In his anti-alcohol treatise of 1628, the author Dirck Pietersz. Pers mentions a group of women that are invited into a couple's home after a child has been born. They are served kandeel and wine. But the "inexperienced" new mother keeps pouring wine in the roemer that is passed around in an attempt by her husband to get the ladies drunk[16].

Pumping

The newborn child had to drink as well. Dutch moralistic writers and physicians were adamant that women breastfeed their own children. It was considered one of the most important deeds a mother could do – a moral duty.

One who gives birth to a child is only partly a mother,

13 Michel Hulst, 'Een bijzondere kelderfles uit de beerput', *De Oude Flesch* (2013) 13-15.

14 For healthing see a.o.: B. Ann Tlusty, *Alcohol in the Early Modern World* (London 2021); Benjamin Roberts, *Sex and drugs before rock 'n' roll* (Amsterdam 2012) 90-91; Rebecca Lemon, 'Compulsory conviviality in early modern England', in: *English Literary Renaissance* vol 43, no 3, 385.

15 Constantijn Huygens, 'Cluys-werck', in: *Gedichten. Deel 8: 1671-1687* (1898), 1683.

16 Dirck Pietersz Pers, *Bacchus wonder-wercken: waer in het recht gebruyck en misbruyck des wijns, door verscheyden vermaecklijcke, eerlijcke en leerlijcke historiën wort afgebeeld, ende lasteringe der dronckenschap met levende verwen afgemaelt* (Amsterdam 1628) 44, 45.

Figura 7. Breast pump, c 1600-1800. H.8.7 cm, w. 18,7 d. 5 cm. Collection Museum Boijmans Van Beuningen, Rotterdam, the Netherlands. Gift H.E. Henkes / Photography: Tom Haartsen, F 10117 (KN&V).

But she who breastfeeds her child is a whole mother[17].

Especially women who chose to hire a wet nurse for their infant were frowned upon, or even considered not worthy of motherhood. Physicians mentioned several reasons to breastfeed your own child. It was healthy, it was the way God wanted it, and the baby was used to the mother. But there was more to it. With the mother's milk, a baby would swallow her good qualities as well. So hiring a wet nurse entailed that the baby drank in the possibly bad characteristics of the nurse. For instance, hiring a widow that was still grieving was considered bad for the child[18].

However, sometimes parents had no choice. If the mother had died in child bed, for instance, or the mother had difficulty breastfeeding, a wet nurse would be necessary. The latter was the case with the Amsterdam couple Hermannus Verbeeck and Clara Molenaars. They had already lost an infant due to malnutrition because Clara had developed mastitis. With the next child, a boy named Gerbrandus, Clara again had trouble breastfeeding. So the couple decided to take matters into their own hands and hired a wet nurse, even though this was an expensive affair for them. To make matters worse, friends and family criticized the couple for their frivolity. But Clara and Hermannus stuck to their choice, and Gerbrandus was fed for over a year by a wet nurse. However, disaster struck. When the child was weaned and started eating more solid food, Gerbrandus died, probably because of a lack of hygiene[19].

In his autobiography, Hermannus does not mention what Clara tried to stimulate her lactation. A woman could use a wide range of recipes containing fennel and anise seed. But she could also use a glass device to help her with her milk production. A glass breast pump, a hollow glass object with a long glass sprout (Fig. 7), would enable her to stimulate lactation and collect the mother's milk. The object

17 'Een die haer kinders baert is moeder voor een deel / Maer die haar kinders sooght, is moeder in 't geheel.' From: Cats (1657), 162.

18 Steven Blankaart, *Verhandelinge van de opvoedinge en ziekten der kinderen* (Amsterdam 1684) 2-11; Johan Van Beverwijck, *De schat der gezondheid. Deel 2* (1636) 75-99.

19 Dekker (1995) 49-52; Hermannus Verbeeck, *Memoriaal ofte mijn levens-reijsinghe*. Jeroen Blaak ed. (Hilversum 1999), 105, 106; 109-111.

Figure 8. Woman using a breast pump, print, Louis Bernard Coclers, 1756-1817. Collection Rijksmuseum Amsterdam, the Netherlands, RP-P-1883-A-7121.

would be placed over the nipple, and the mother herself could suck on the glass sprout to stimulate lactation. These objects have been in use for over a long period of time, as becomes clear from archeological finds and visual sources (Fig. 8)[20].

Conclusion

As we have seen, childbirth and death were very much intertwined in the 17th century. Drinking related to childbirth was not just a carefree affair but held connections to superstition, health, creating social bonds and plain survival. In the three categories discussed, the glassware touches upon the themes of life and death: A toast for pregnancy is not merely a happy affair and holds superstitious undertones. Drinking after the child is born and everybody had survived was a relief and cause for festivities that could, at the same time, result in excessive drinking. A glass that could help a woman with lactating issues could be a life changer.

In October 2025 the Rijksmuseum will organize an exhibition focusing on Dutch domestic culture in the 17th century.

20 Ruben Verwaal, *Bloed, zweet en tranen: een geschiedenis van de vloeibare mens* (Amsterdam 2023) 237-240; Harold E. Henkes, *Glas zonder glans: vijf eeuwen gebruiksglas uit de bodem van de Lage Landen 1300-1800* (Rotterdam 1994) 334-335; Peter Bitter, *Schaven aan Alkmaar. 25 jaar archeologisch onderzoek in beeld* (Alkmaar 2016) 150; the glasses were still being made in 18th century Norway, see: Ip Olufsen Weÿse, *De Kongelige Allernaadigste Octroierede Nordske Glas Fabriquers* (1763).

Spun Glass: A Material to Rediscover

Anne-Laure Carré.
Responsable de collections. Musée des Arts et Métiers, Paris

The aim of this brief presentation is to advertise a two-day event programmed in Paris on October 18-19, 2023, which will bring together researchers from Germany, France, Italy and the United Kingdom to discuss the technique and history of spun glass, as well as remarkable textile creations with glass fibres from the 19th and 20th centuries.

It is organised by Jean-François Luneau (curator, Corpus Vitrearum, Centre André Chastel, Sorbonne Université) and Anne-Laure Carré (curator, Musée des Arts et Métiers, Paris) as well as Muriel Barbier (curator, Musée du Château de Fontainebleau). It takes the opportunity to showcase recent research by Charlotte Holzer (conservator, Deutsches Museum) and Edwina Ehrman (former curator, Victoria & Albert Museum, London).

Spinning glass is a very ancient technique used before glassblowing. However, new developments appeared around 1740: glass threads were used either to make wigs or dolls' hair or brushes. In 1826, Edmond Pelouze's handbook "Récréations tirées de l'art de la vitrification" popularized its recreational uses.

During the 1830s, the first woven textile applications of glass appeared in Italy, England and France. In 1837, a weaver and dyer from Lille, Ignace Dubus-Bonnel, filed a patent for glass fabrics. Within five years, he produced luxury upholstery fabric ordered by both the King of France and the King of Bavaria, provided drapery for the return of the ashes of Napoleon,

Program of the conference.

and manufactured liturgical ornaments. In England, from 1837 to 1841, the glass worker Richard Baker made glass fabric for clothing, especially waistcoats. At the end of the 19th century, the Toledo (Ohio)

Glass and silk brocade, Dubus-Bonnel, 1839, inv. 5863. © Musée des arts et métiers-Cnam/photo Franck Botté.

manufacturer Edward Drummond Libbey made dresses, ties and lampshades of woven glass fibres that he presented at the Columbian Exhibition in Chicago in 1893.

In the interwar period, new manufacturing processes gave impetus to fiberglass, which developed strongly in the field of insulation. In 1936, the Owens Corning Fiberglass Corporation developed an industrial method to draw long glass fibre filaments. The same year, Saint-Gobain created the company *La Soie de Verre*, and promoted these new materials to textile manufacturers. Wide varieties of applications were designed for thermal insulation, soundproofing or fireproof fabrics.

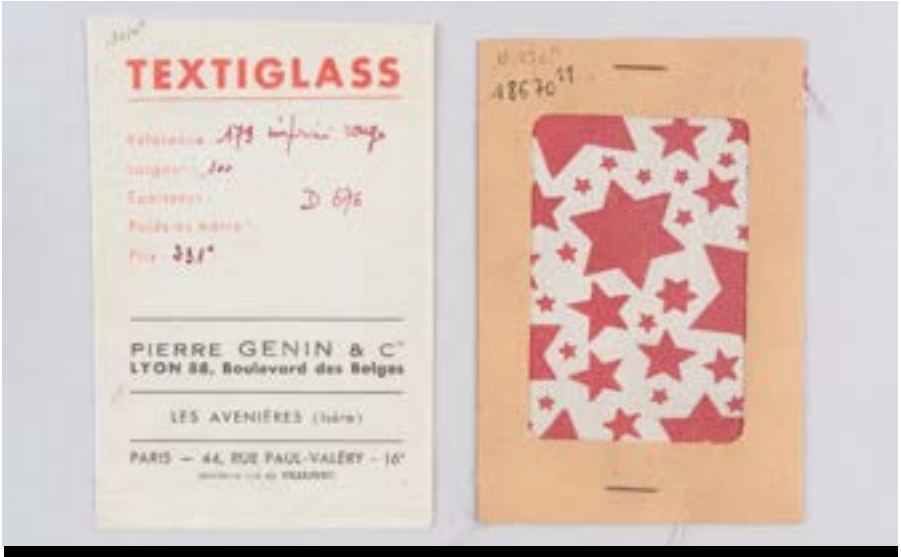
These study days will bring together topics, ranging from the early activities of Carlo Olivi and Benedetto Polacco in Venice by Elda Danese (lecturer in fashion and textile history, IUAV Venice). Edwina Ehrman (dress and textile historian, formerly V&A) will talk about Richard Baker and Louis Schwabe in Great Britain. The patent and Ignace Dubus-Bonnel will be discussed by Jean-François Luneau (Centre André Chastel, Sorbonne Université), while Caroline Challes (attaché de conservation du patrimoine) will tell the story of drapery ordered to the Dubus-Bonnel for the ceremony of the return of Napoleon's ashes in 1840. Ann Marie Löfflad (independent furniture conservator, Munich) will talk about the conservation of a set of chairs designed by Leo von Klenze for the King of Bavaria.

Charlotte Holzer (conservator, Deutsches Museum, Munich) will present the extensive research she did for her PhD on the conservation of Infanta Eulalia's glass dress and tell about the challenges of restoring and exhibiting these items. Special attention will be given to contemporary use of glass textiles in the composite manufacturing with early examples from the collection of the Musée des Arts et Métiers, Paris (Anne-Laure Carré) and testimony from Claude Genin, former head of Hexcel Genin France who will recall the early history of the material after World War II.

The aim is to help those in charge of collections – curators, restorers or administrators – in identifying this material and understanding conservation techniques.

Lion and snake in glass fibres, René Lambourg, Paris Universal Exhibition 1855, inv. 7009. © Musée des arts et métiers-Cnam/photo Philippe Hurlin.

Infanta Eulalia's dress, 1893, Libbey Glass Company, inv. Nr. 1924-51952 ©Hubert Czech, Deutsches Museum.



Sample from Textiglass, Pierre Genin et Cie, Saint-Gobain, Rantigny, 1946, inv. 18670. © Musée des arts et métiers-Cnam/photo Franck Botté.

A visit will be organised at the Mobilier National storages with special access granted to the Dubus-Bonnel textiles thanks to Muriel Barbier (former curator of textiles at Mobilier National and now in charge of collections at the Musée National du Château de Fontainebleau) as well as in the storage of the Musée des Arts et Métiers.

The publication of the conference proceedings is expected in 2025.

Doomed to perish?

Rescue and Metamorphosis of a Saxon Glass-Arm Chandelier from the 18th century

Käthe Klappenbach. Curator of Luminaria and Minerals Prussian Palaces and Gardens Foundation Berlin - Brandenburg (retired) and **Bettina K. Schneider.** Conservator. Fine Glass Restoration.

Introduction

Chandeliers with arms made entirely of glass, so-called glass-armed chandeliers, were often referred to in the 18th century as "ordinary glass crowns" („ordinaire gläserne Cronen") in the sense of being simple or common. Unlike many other glass objects, they are, to date, far from being sufficiently researched, and much is surely still to be discovered.

With the introduction of crystal glass towards the end of the 17th century, glassworkers were able to produce these fragile works of art for princely courts and churches. The stabilizers – chalk, lime, or lead – made this possible, as they made the glass sturdier and more resilient.

Compared to chandeliers with a metal frame and rock crystal or glass pendants, they had the advantage of blending into many rooms. Thanks to their transparency, they themselves were subordinate within the rooms while reflecting their surroundings. During the day, they reflected the sunlight, and at night, magnified the candlelight during festivities.

The earliest known evidence of their production comes from the "Italian" glass factory in Kursachsen (Körbin near Pretzsch) and Dessau. There, the glass manufacturer, Ludovica Savonetti-Fremel, who came from a Venetian glassmaking family, as well as her own family, played an important role. At the factory, between 1679 and 1686 and

after 1690/1691, the production of chandeliers in the glass factory run by her, was recorded for the first time. This meant that the first glass chandeliers made by Venetians were produced in Electoral Saxony towards the end of the 17th century.

Of the numerous chandeliers from Körbin delivered to the court in Dresden between 1692 and 1693, five are preserved in Moritzburg Castle near Dresden. The description "gläßerne Cronleuchter mit 16 Arme und Meßingen Tüllen" (glass chandeliers with 16 arms and brass candle holders) found in the Saxon inventories from around 1700 coincides with the description.

These chandeliers, assembled by means of a modular system, were very fragile, but damaged parts could be replaced relatively easily. This also means that few, if any, chandeliers still exist in their original condition. If it was not possible to replace damaged pieces, they were removed from their original context and stored in attics or furniture closets, losing their provenance, history and former value. The next step then, was often disposal. Such a fate almost befell a glass chandelier, which Käthe Klappenbach received as a gift in 2017. This chandelier most likely once hung in a noble household in Saxony. Only the shaft was preserved and undamaged. The glass chandelier arms and the intermediate arms, also known as crescents or bishop's staffs, were found broken into many pieces in a cardboard box along with a number of pendants dating from the 18th and some from the 19th or 20th centuries.

Upon closer examination, and because the chandelier's last known location was Leipzig, a comparison of the shaft parts, arms and candle holders with glass-armed chandeliers of various European provenances led to the hypothesis that it could well have originated in a Saxon glass factory during the mid or second half of the 18th century.

This concerns the shaft parts, some of the arms and the small hanging ribbed beads. However, such beads are also found in chandeliers of other provenances. Since the shaft parts are still very coherently assembled, a later change can most likely be excluded, making disassembly unnecessary. Only the plate-shaped glass bowl with holes for hanging parts at the end of the chandelier, seems to be from a later period due to the manufacturing technique used. The candle holders as well as some pendants pose a riddle, as they have never before been seen in this form.

But the most pervading question was what to do with such a chandelier fragment? Might there be a museum that is interested in it and that would hopefully conduct further research on it? Or should the missing glass arms be replaced with new ones so that the chandelier could be used, or better yet, sold? Or would it be better to simply dispose of it?

We decided to keep it for the time being.

Then, during the preparation of the exhibition content "Of Spiders, Angels and the Light of the World – The Chandeliers of the Ore Mountains" in the Museum of Saxon Folk Art in Dresden, the idea of a transformation arose. How could the reception of the courtly chandeliers to the craftsmen's interpretation in the Ore Mountains be conveyed to the museum's visitors? The idea that came up was to use this fragment as a symbol of this transformation by completing it with typical figures of the Christmas culture from the Ore Mountains. But before it could be installed in the exhibit, there was much work to be done. First, it was necessary to reassemble as many of the remaining original fragments as possible.

The conservation and restoration were carried out by Bettina K. Schneider from Berlin. Finally, we had to find an artist who would then complete the chandelier's metamorphosis.

Conservation & Restoration

"Do what you can, with what you have, from where you are."

After going through all the parts and cleaning them, it was possible to find the fragments of glass arms and horns, or bishop's crooks that belonged together. After sorting and classifying them, it turned out that four of the original six glass arms were almost complete. The remaining pieces included the fragments of three croissants and parts of a drip plate. Originally, the conservation was planned to be carried out in a conventional way, namely by consolidating and securing the fragments with epoxy resin. However, this proved impossible for some of the fragments due to the complexity of the fractures and the missing parts. Another solution had to be found. One that would not accentuate the damage but would provide the necessary stability and would not exceed the time frame and minimal budget. The first step was the conservation of the other fragments. Matching fragments were joined together, balanced, stabilized and bonded with epoxy resin. Smaller missing parts and chips could be filled step by step.

In order to re-attach the candle holders, it was necessary to create loss-fill replacements for two of them. In the first step, the loss was filled with plaster and mechanically fitted. From this positive plaster mold, a negative silicone mold could then be made, in which the matching epoxy resin loss-fill was produced. This "replacement" made it possible to reattach the candle holders and, most importantly, to balance the arms of the chandelier.

The upper end, or canopy, from which small beads and other hanging parts hung, was also damaged and only provisionally fixed. Since there were also hangings attached to the broken

Conservation and Restoration in progress. Photo Bettina K. Schneider.

Cleaned fragments. Photo Bettina K. Schneider.

Bettina K. Schneider. Flameworking the fragments.

area, this loss had to be visually reconstructed. This was done with brass wire that mimicked the curvature of the canopy in the missing area.

Once all the fragments were matched and conserved, the leftover fragments remained, patiently awaiting restoration. These remaining fragments were all from the same furnace batch, so the question was how to assemble them. As is well known, glass is formed in a hot state. The conventional way of assembling these pieces was – as already mentioned – difficult, because of the fracture points, missing glass and of the considerable time expenditure. So, the idea arose: why not "just" melt the parts back together and manipulate them while melted and pliable?

The Charta von Venedig (The Venice Charter, May 25-31, 1964: 1989 version) states that, in order to meet conservation requirements, certain framework parameters must be observed:

Article 10

When traditional techniques prove insufficient, any modern conservation and construction techniques whose effectiveness has been scientifically proven and tested by practical experience may be used to safeguard a monument.

Article 12

The elements replacing missing parts must fit harmoniously into the whole and be distinguishable from the original, so that the restoration does not distort the value of the monument as an art and historical document.

In consultation with Käthe Klappenbach, who still owned the chandelier at that time, we decided to rejoin the fragments at the flame. The individual pieces were slowly heated over

Village scene portraying a miner and the court. Museum für Sächsische Volkskunst (SKD), Photo: Karsten Jahnke.

St. Barbara.Museum für Sächsische Volkskunst (SKD), Photo: Karsten Jahnke.

Hand holding a piece of Ore. Museum für Sächsische Volkskunst (SKD), Photo: Karsten Jahnke.

Miner in traditional attire Museum für Sächsische Volkskunst (SKD), Photo: Karsten Jahnke.

Light bearing Angel. Museum für Sächsische Volkskunst (SKD), Photo: Karsten Jahnke.

Conserved and restored chandelier.Museum für Sächsische Volkskunst (SKD), Photo: Karsten Jahnke.

the flame and then fused together, fitted and then placed in Fiberfrax mats for temporary tempering. Later, a controlled heating and tempering took place in the kiln and was followed by stress testing with polarizing filters. This ensured that the recovered horns and glass arms were free of internal stresses.

This solution proved to be the only practical one in this particular case.

The object could thus be secured and among other things, preserved with more of its original substance. Another alternative, for example, would have been to dispose of the severely damaged fragments and be done with it.

With this solution, the original form and structure of the chandelier remain coherent. The historicity has been preserved, and the further history of the chandelier can be recognized and seen in it.

This is the most plausible solution for this extraordinary object, which aims to show the

reception and metamorphosis of the chandelier into a symbolic Ore Mountain chandelier light-spider, removed from its original context.

For the record: In museum collections, such an intervention into the original substance is in no way justifiable.

After the conservation, restoration and consolidation of the fragments, the chandelier was passed on to the Dresden artist Friederike Curling-Aust.

Peace on Earth. Museum für Sächsische Volkskunst (SKD), Photo: Karsten Jahnke.

Metamorphosis

Friederike Curling-Aust, in Dresden, was chosen as the artist for the realization of this unusual project. The idea of using this chandelier fragment as a symbol for the metamorphosis from the courtly to the Ore Mountain (Erzgebirge) chandelier by completing it with figures typical of the region's Christmas culture.

The concept required that the courtly fragment be supplemented with the most important figures associated with the Ore Mountains (Erzgebirge): the proud miners with their longing for the divine light and the indispensable guardian angel as a symbol of their deep piety. These symbolic figures were to complete the chandelier. At the same time, the close ties between the miners and the Saxon court and the resulting influence of this on the regional mining industry should become visible.

Most important to Friederike Curling-Aust was – I quote – "to find a plausible approach addressing the how and why of finding a way to develop an artistic dialogue with my wooden figures that connected me with them and the glass chandelier. My first working idea was the meeting of the worlds of thought and feeling of the court as well as the Ore Mountain (Erzgebirge) miners on the subject of "light" – a question I asked myself today. Light in the religious and life-sustaining sense, as well as the splendor of light in and of itself, which is always present.

I have been preoccupied with light – its nature, the bringers of light, and the receivers of it. The chandelier and light-spider both should illuminate the room and present themselves. It occurred to me that "light" surrounds and connects everything as a whole. It shines into our hearts and from the hearts the spiritual and divine light – that is carried by the angel – should therefore also surround everything from the outside."

Friederike's core idea was to implement the pursuit of light and what it can, and might, mean.

Metamorphosis. Museum für Sächsische Volkskunst (SKD), photo: Karsten Jahnke. Bettina K. Schneider.

"On the console – in the mundane – there is the miner, working hard in service, pulling treasures out of the earth, creating great wealth and basically the whole human story – cultural development, hierarchies, power, pageantry, arts, science, progress. So, it is a kind of dichotomy between this splendor, which man needs and strives for and the light, which we receive in humility and in awe of the world and everything around us...

I replaced one of the missing glass chandelier arms with one adapted to the original shape made of wrought iron and created a composition that is made of four arms to three ornamental glass arms. These contain four small arrangements: one is a depiction of St. Barbara, the patron saint of miners, another a village scene with the meeting of a miner with the court, then an "orderly" miner portrayed as the candle bearer and lastly a piece of mined Ore. They are all connected to the console on inconspicuous metal arches.

This symmetrical placement correlates to a light-spider as well as a glass-arm chandelier.

The main figures, the angel and the miner, represent the supernatural and the secular. The miner stands on the console, in the mundane world, earthly realm. The angel – disguised in human form – floats from outside towards the light of the candle. They both form a pair, like angel and miner in Ore Mountain (Erzgebirge) folk art, but are asymmetrical in the overall composition. Into them, I project the questions of light and illumination. They tell the stories of all people, big or small: achievements, progress, change, preservation, the longing for beauty and light and how to deal with it. Each figure stands on its own and yet is still subordinate in the series of human hierarchies. From this perspective, the most diverse stories emerge, because for everyone this question plays an important role. Both then and now."

The chandelier is concluded by an angel holding a sign "Frieden auf Erden" – Peace on Earth.

Conclusion

To return to the original question: Is this object doomed to perish? Obviously not. Is it necessary to preserve everything?

Maybe, maybe not – it's an impossible endeavor, but sometimes definitely worth trying. Is it necessary to occasionally choose alternative methods and techniques to preserve a unique object? Definitely.

Is it worth the effort to create something new utilizing what has been preserved so far? Absolutely.

The Metamorphosis of this Chandelier – which spans over 300 years of history – is an example of what can be done to maintain history and heritage for future generations, making concepts tangible and understandable.

And last but not least: In these times of turmoil and uncertainty "Peace on Earth" is more relevant than ever – not only during the Christmas season.

Congress, Exhibitions & News

EXHIBITIONS

Toyama Glass Museum
(Toyama, Japan)
Émile Gallé: Longing for Paris
November 2, 2024 – January 26, 2025
Gaze and Rhythm: Toyama Institute of Glass Art Educators
February 8 – 16, 2025
Toyama Glass Studio 30th Anniversary: Gathering
March 8 – June 22, 2025
10th Anniversary: Lives - Masterpieces
July 17 – October 13, 2025
10th Anniversary: 50 Years of Japanese Glass Art
November 1, 2025 – January 25, 2026
toyama-glass-art-museum.jp/en/

Le Stanze del Vetro
(Venice, Italy)
1932-1942: Murano Glass and the Venice Biennale
The second chapter dedicated to the history of Murano glass at the Venice Biennale will examine the period from 1932 to 1942—covering the 18th to the 23rd Biennale. This span corresponds to the inauguration of the Venice Pavilion (1932) and the last edition of the Biennale before the interruption caused by the Second World War.
April 13 – November 23, 2025
rsvp@lestanzedelvetro.org

Corning Museum of Glass
(Corning, USA)
Glass in the Gray Zone of Censorship
Junior Curators showcase 1950s-60s Czechoslovakian glass for this year's exhibition. These objects tell stories of abstraction, resistance, and self-censorship – themes that resonate personally with the participants. Students were intrigued by how glassworkers challenged the expectations of the post-WWII Communist regime in Czechoslovakia and the repercussions artists often faced as a result.
May 2025
whatson.cmog.org

Glass Museum, Royal Crystal Factory
(La Granja, Segovia, Spain)
AMORAROMA: Teresa Esteban Sculptures
March 26 – September 30, 2025
Connected by Hands and Hearts
Twelve artists from six countries participate in a UNESCO-recognized international glass symposium organized by our museum from September 2 to 7. The project is supported by the National Recovery Plan's Mobility III program, with patronage from UNESCO's international headquarters in Paris. Glassmakers from nations that have jointly registered handmade glass production on the UNESCO List of Intangible Heritage will engage in two days of work at four Czech glassworks, attend a public seminar, and open an exhibition at Sýpka Lemberk.

Their collective efforts will conclude at the Florian Glasswork's traveling furnace in Kristiánov during the local Glass Festival.
October 2025 – February 2026
www.realfabricadecristales.es

The Finnish Glass Museum
(Riihimäki, Finland)
Sparkling Aspirations: Finnish Crystal. February 8 – May 11, 2025
Finnish Glass Lives 9. February 8 – May 18, 2025
Tamara Aladin. May 24 – September 28, 2025
Jasmin Anoschkin. May 24 – September 21, 2025
www.suomenlasimuseo.fi/museum

Reiss-Engelhorn-Museen Mannheim
(Mannheim, Germany)
Marta Klonowska – Glassmenagerie. October 2, 2025 – June 22, 2026
www.rem-mannheim.de/

Musée du Verre François Décorchemont
(Conches, France)
Verre Contemporain: Recent Acquisitions. May 1 – August 31, 2025
François Décorchemont. May 24 – November 30, 2025
www.museeduverre.fr/fr

Koganezaki Crystal Park Glass Museum
(Ugusu, Japan)
Diversity of Surfaces in Glass Works. December 14, 2024 – June 18, 2025
www.tokyoartbeat.com

International Biennale of Glass
(Sofia, Bulgaria)
International Biennale of Glass. September 18 – November 30, 2025
glassbiennale.nbu.bg/

NEWS

MAVA - Museo Municipal de Arte en Vidrio, Madrid, Spain
FUSION: Biennial of Contemporary Jewelry in Glass
FUSIÓN, is a competition aimed at showcasing this artisan subsector, uniting emerging talents

and established artists working with glass. It fosters collaborations between artisans and artists from various disciplines. The event features a curated selection of contemporary glass jewelry, using techniques like borosilicate, Murano, and fused glass, alongside materials such as sterling silver, stainless steel, wire, brass, and precious metals. Techniques include casting, fusion, torch work, and cold working, offering a broad view of contemporary glass jewelry design.
Alcorcón, Madrid, March 3 – December 31, 2025
https://madriddesignfestival.lafabrica.com/eventos/fusion-bienal-de-joyeria-contemporanea-en-vidrio/

Finnish Glass Biennale
The Finnish Glass Biennale, an international glass industry event held every other year, will debut in Riihimäki from June 5 – 8, 2025. Produced by Luovi Productions (founder of Helsinki Design Week and Fiskars Village Art & Design Biennale) with the Finnish Glass Museum and City of Riihimäki, it features a professional seminar, expert visits, exhibitions of Finnish art glass, and Satellite Events in Riihimäki, Iittala, and Nuutajärvi. The open call for programs runs until February 16, 2025; the program launches March 19, 2025. Events begin June 2 with Tapio Wirkkala's birthday, with a preliminary program for the week, all open to the public.
Riihimäki, Finland, June 5 – 8, 2025
https://www.suomenlasimuseo.fi/info_fin

Istituto Veneto di Scienze, Lettere ed Arti
STUDY DAYS ON VENETIAN GLASS: Venetian Glass in France and England
In the Renaissance, Venetian glass vessels were exported to France and England through naval convoys organized by the Serenissima (called *mude*) or by Florentine merchant banks. These items were often sent as diplomatic gifts or commissioned by royalty and the wealthy. Notable among the pieces sent to France were those enamelled with the coat of arms of Queen Anne de Bretagne (1499 – 1514), and to England, the rare white opaque glass vase with the portrait of King Henry VII. Documents confirm the export of various Venetian glass items to these countries, designed to reflect popular tastes in France and England. In the late 16th century, London began producing glass items *à la façon de Venise*, partly due to the arrival of Murano glassmakers like Jacopo Verzelini. Later, England developed its own glass industry, notably with George Ravenscroft's lead-crystal glass. Meanwhile, Venetian glass influenced French glassmakers, who adopted their own distinct style, producing enamelled vessels for export, including to England.

How to participate:
Applications must be submitted via email (laura.padoan@istitutoveneto.it) by 9th May 2025.
Your application should include a CV outlining your interest in

the topic and any relevant previous studies.
The Scientific Committee will review applications and select participants based on their qualifications and motivations, aiming for a diverse group of candidates from different cultural backgrounds.
Participants must commit to attending all courses, seminars, and visits. At the end of the course, a certificate of participation will be awarded.
The number of places is limited to 30.
Venice, Italy, September 16 – 18, 2025
https://www.istitutoveneto.it/flex/cm/pages/ServeBLOB.php/L/IT/IDPagina/2036

Vitrum 2025
Milan, Italy. 16 – 19 September
vitrum@vitrum-milano.it
www.vitrumlife.it

Association Internationale pour l'Histoire du Verre (AIHV)
23rd Congress of the AIHV
The event is organised by the Leibniz-Zentrum für Archäologie (LEIZA). The congress will take place from 8 to 12 September at LEIZA. Interested participants are invited to submit an abstract (250 – 300 words) by 7 April 2025. Please use the provided form and send it to *AIHV23submission@leiza.de*.
Presentations should be limited to 20 minutes. The conference will be conducted in English, French, and German, with no simultaneous translation available. Topics will cover the history, art history, archaeology, technology, archaeometry, and conservation of glass worldwide.
Timetable: February/March 2025 – Circulars and Call for Papers; April 20, 2025 – Acceptance notifications; May 2025 – Program announcement; May/June – Early bird registration; December 31, 2025 – Manuscript deadline for Annals.
Mainz, Germany, September 8 – 12, 2025
https://aihv.org/

Glass Art Society (GAS)
GAS Conference in Arlington and Fort Worth
Texas, USA, May 14 – 17, 2025
https://www.glassart.org/conference/texas-2025/exhibitions-activities

27th General Conference of ICOM
In today's world, a whirlwind of global events has reshaped our understanding and our place in it, ushering us into an era of constant transformation. As we navigate this ever-evolving landscape, we are all striving to adapt, innovate, and stay ahead. Museums are part of this journey too, though their pace may differ due to their diversity. As they evolve, museums are reimagining their roles and forming new connections.
ICOM Dubai 2025 invites us to envision the future of museums and communities together. It will bring together museum professionals and community members to seize opportunities and collectively shape our future. The goal is to work together to preserve, share, and explore our cultural identities, reinforcing museums as vital societal pillars and catalysts for growth.
"*The Future of Museums in Rapidly Changing Communities*" reflects the dynamic challenges faced by museums and communities today. The event will focus on three interconnected sub-themes: safeguarding intangible heritage, empowering youth, and exploring the rise of new technologies.
Dubai, UAE, November 11 – 17, 2025
https://icom.museum/en/general-conferences/

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ALEXANDER TUTSEK-STIFTUNG
München, GERMANY
http://www.atutsek-stiftung.de

GLASMUSEUM FRAUENAU
Frauenau, GERMANY
www.glasmuseum-frauenau.de

SCHLOSSMUSEUM BRAUNSCHWEIG
Braunschweig, GERMANY
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'ECOLE DE NANCY
Nancy, FRANCE
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

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

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

GLASS MUSEUM OF MARINHA GRANDE
Marinha Grande, PORTUGAL
https://www.cm-mgrande.pt

MUSÉE D'ART MODERNE DE FONTEVRAUD
Fontevraud, FRANCE
https://www.fontevraud.fr

UNIVERSITY OF PRETORIA
Pretoria, South Africa
http://www.up.ac.za/tangible-heritage-conservation

ECOMUSÉE DE L'AVESNOIS
Fourmies, FRANCE
https://ecomusee-avesnois.fr

MUSEE OPALE SUD
Berck-sur-mer, FRANCE
https://musee.berck.fr

ST. PETERSBURG STATE BUDGETARY CULTURAL INSTITUTION MUSEUM AND LEISURE COMPLEX "CENTRAL PARK OF CULTURE AND RECREATION NAMED AFTER S.M. KIROV" (KIROV CENTRAL PARK)
Saint-Petersburg, RUSSIA
http://elaginpark.org/

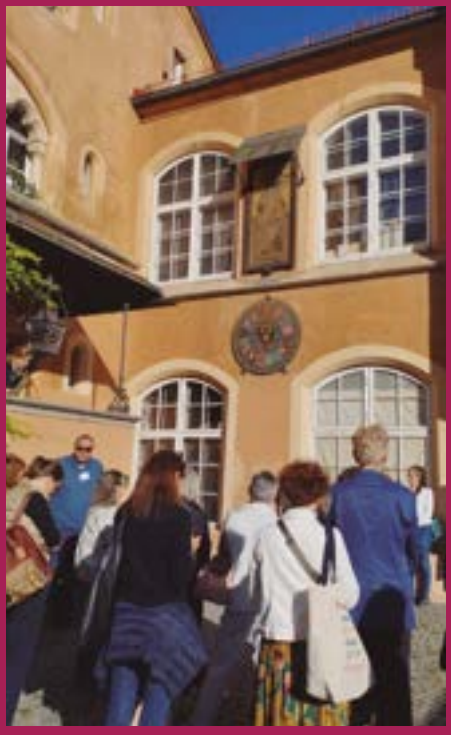
Wolfganf von Wersin, 1029. Photo Rudi Gritsch.

ICOM Glass Annual Meeting 2023 in Innsbruck








Large roemer with diamond-point engraving with ‘De Gesontheijt van de Kraamvrouw’, 1675-1700. H. 26 cm, diam. 17,6 cm. Collection Kunstmuseum Den Haag, the Netherlands, OGL-1954-0031.

M GLASS
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