

Reviews on

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Lectures: ICOM Glass Annual Meeting
in Toledo, Ohio (USA), 2024





Vase, hand-blown glass, hot-shaped and decorated, designed by Jiřina Žertová for *Ústředí uměleckých řemesel*, sklárna Škrdlovice (Directorate of Arts and Crafts, Škrdlovice Glassworks), 1968, MSB Collection. Photo: Aleš Kosina.

Edit

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Vases, hand-blown glass, hot-shaped and decorated,
designed by Miloš Filip for Borské sklo (Bor Glass),
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Barrel-shaped glass. Royal Crystal Factory. Museo
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Beaker with a paste of the Grand Duchess Sophie von Baden, Baccarat, around 1830; ©Reiss-Engelhorn-Museen Mannheim.
Photo: Maria Schumann.

FOREWORD

I am Ruriko Tsuchida, Chair of ICOM GLASS. I am deeply honored to have been given the opportunity, as Chair, to write the opening statement for *Review on Glass*, Issue 13.

Review on Glass, published annually without exception by ICOM GLASS, serves as a vital medium for sharing the activities of our International Committee and for showcasing the profound depth of scholarly research conducted by our distinguished members. This booklet is not for sale. By making it available not only in print but also online, we aim to make our presence known to as many people as possible while fostering connections among glass researchers worldwide.

Issue No. 13 primarily features research presentations and visit reports from the annual conference hosted by the Toledo Museum of Art in Ohio, United States, in 2024. The Toledo Museum of Art is the birthplace of the Studio Glass Movement, which spread worldwide beginning in the 1960s. Within the nearly 5,000-year history of glass, it is an indispensable location and topic when discussing contemporary glass art. In this sense, the annual meeting proved to be an incredibly exciting experience for all participants and served as a crucial study tour for understanding the current state of glass art and the glass industry in America. Seeing the small-scale melting furnace developed by Harvey K. Littleton and Dominick Labino in 1962 at the Ford Museum was a particularly valuable experience for me, as it had long been a personal dream.

We would like to express our sincere gratitude to the Toledo Museum of Art for hosting this year's meeting; to Diane Wright of the Toledo Museum of Art and Amy McHugh of the Corning Museum of Glass for organizing the program; and to everyone who supported their efforts.

Finally, this will be the last time I write this introductory note as Chair. I would like to express my deepest gratitude to Paloma Pastor, who edited each issue, and to Amy McHugh, who assisted with English proofreading. I also extend my heartfelt thanks to Secretary Anne-Laure Carré, Treasurer Eva-Maria Günther, and Board Members Amy McHugh, Milan Hlaveš, Valérie Montens, as well as former Chair Teresa Medici, for their support throughout these three years. The activities of ICOM GLASS would not be possible without the dedication of each member and their tremendous volunteer spirit. I ask everyone to support Eva-Maria Günther, our new Chair, and I look forward to even more vibrant activities ahead.

Ruriko TSUCHIDA
Chair, ICOM GLASS (2022–2025)
Director, Toyama Glass Art Museum, Japan



Pocket-glass with twisted threads of "encarnado" and emerald green glass. Museo Arqueológico Nacional. Royal Crystal Factory. Photo: Ariadna González Uribe.

LECTURES

The ICOM Glass Annual Meeting 2024 took place at the Toledo Museum of Art, a landmark institution internationally recognized for its outstanding glass collection and its historical role in the development of studio glass. The program of activities was developed in close collaboration with Diane Wright, Senior Curator of Glass and Contemporary Craft at the Toledo Museum of Art in Toledo, Ohio, and Amy McHugh, member of the Board of the ICOM Glass Committee and Curator of Modern Glass at the Corning Museum of Glass in Corning, NY. Their expertise and leadership were instrumental in shaping a rich and diverse schedule that brought together specialists, scholars, and professionals from across the globe.

Throughout the meeting, participants engaged in a series of lectures that explored the most recent research, innovations, and debates within the field of glass art and glass studies. The presentations addressed a wide range of topics, including historical perspectives on glass production, contemporary artistic practices, and the evolving role of glass in museum collections and cultural heritage.

The meeting provided a dynamic platform for exchanging ideas, fostering collaboration, and strengthening the global network of museum professionals dedicated to the study and appreciation of glass.

A selection of the lectures presented during the meeting is included below.

Dionisio Sibert (1706–1755) The latest research on this glassmaker of the Royal Crystal Factory

Paloma Pastor

Director of the Glass Museum. Royal Crystal Factory, Segovia, Spain

According to documents preserved in the Palace Archive of Madrid, Dionisio Sibert was considered one of the most talented glassmakers of his time. He claimed to have crafted the tableware used at the wedding of King Louis XV of France and Marie-Thérèse, the Dauphine, as well as chandeliers that illuminated several royal palaces in France.

Born in Paris, Sibert arrived at the Royal Glass Factory of San Ildefonso in 1746, accompanied by his wife, Maria Menar, and their seven children. His arrival was not accidental: the Spanish Crown had secured his transfer through diplomatic maneuvering and even espionage, eager to bring his exceptional skills to La Granja.

Sibert spent the rest of his life there, passing away on October 17, 1754.

Sibert holds a special place in the history of Spanish glassmaking. He is the only French glassmaker documented to have introduced the coveted “encarnado” glass—a ruby-like color including gold- and arsenic-based hues—into Spain.



Jug with twisted filigree in "encarnado" color. Instituto Valencia de Don Juan, Madrid. Royal Crystal Factory. Photo: Cauhtli Gutierrez.



Lid with dolphins and flowers made of milky white, emerald green and “encarnado” glass, hot worked. Instituto Valencia de Don Juan, Madrid. Royal Crystal Factory. Photo: Cauhtli Gutierrez.

Beyond this remarkable innovation, he refined the production of lead crystal, milk glass, jade green glass, cobalt blue glass, and other richly colored materials.

Before his arrival in Spain, he had likely worked alongside the successors of Bernard Perrot at the Royal Crystal Factory of Orléans in the 1730s and 1740s. Despite his mastery, his name faded into near-oblivion for centuries, overlooked by historians until

recent research shed light on his contributions.

A careful review of factory records and inventories has now made it possible to attribute a group of *façon de Venise* glass pieces to Sibert that had long been misidentified as Catalan or Castilian work. Sibert was a virtuoso of Venetian-style techniques, creating delicate filigrees—a *fili* and a *retorti*—and applying hot glass with extraordinary precision. He mastered complex formulas: lead

oxide for crystal, calcium and bone ash for milk glass, and metallic compounds for deep cobalt blue, jade green, and the luminous ruby “encarnado.”

The “encarnado” color was produced only rarely and in very small quantities, usually as filigree threads or tiny floral adornments. Only on exceptional occasions did Sibert craft entire pieces in that radiant hue.

Perhaps his most extraordinary undertaking took place in 1750,



Lid with floral motif in milky glass, emerald green and “encarnado” glass. Royal Crystal Factory. Museo Arqueológico Nacional. Photo: Ariadna González Uribe.

when the celebrated musician Farinelli commissioned him to create 1,800 solid-glass columns for the opera *Armida Placata*, staged at the Royal Theatre of Buen Retiro in Madrid. Each column measured one meter and 67 centimeters and glowed in vivid colors imitating jade, marble, and precious stones. They formed a magnificent

classical temple built for the celebration of the marriage of Infanta María Antonia Fernanda—daughter of Philip V and Isabel de Farnese—to Duke Victor Amadeus III of Savoy.

Conclusions

Through these works, Dionisio Sibert emerges not only as an

exceptional artisan but as one of the great, though long-forgotten, innovators of 18th-century European glass.

Dionisio Sibert’s story reveals how the brilliance of an artisan can be lost to time, even when his creations once illuminated royal palaces and adorned grand operatic spectacles. His work at the Royal Glass Factory of San Ildefonso not only enriched the technical repertoire of Spanish glassmaking but also connected it to the most innovative European traditions of the 18th century.

Through his mastery of Venetian techniques, his daring experiments with color, and his introduction of the prized “encarnado” glass, Sibert helped elevate La Granja into one of the most sophisticated glassmaking centers of its time during the period of Fernando VI. The rediscovery of his contributions reminds us that the history of art is often built by the hands of forgotten masters whose ingenuity shaped entire industries.

Today, as research restores Sibert’s name to its rightful place, we are invited to look anew at the glass objects preserved in collections—objects that may quietly carry the signature of this extraordinary Parisian craftsman who made Spain his final home.



Jug with emerald green filigree. Museo Arqueológico de Madrid. Royal Crystal Factory. Photo: Ariadna González Uribe.

Two Elegant Glass Beakers with Paste Decoration

Eva-Maria Günther M.A.

Director and CEO, rem gGmbH (Reiss-Engelhorn-Museen), Foundation Museums; Scientific Curator, Research Center Glass Art

The art and cultural history collections of the Reiss-Engelhorn Museums in Mannheim, Germany, boast a small but exquisite collection of historical glassware. Among these are two interesting beakers (Fig. 1 and 2). Each of the two cylindrical glasses is 14.5 cm high and has an upper diameter of approx. 8 cm. Their rim is smooth. They are made of crystal glass using the pressed glass technique. The magnificent ceramic portraits deserve special attention, one of which has been placed in a recess in the middle of the strongly embossed wall of each cup. The art of portraiture flourished at the end of the 18th century. Inspired by ancient coins and stone carvings, artists of the Classical period created ceramic relief portraits of contemporaries and historical figures. The shiny portraits on the two colourless glasses reflect these models, while the lavish design of the wall and foot resembles the sometimes unusually sedate shapes of Biedermeier beakers and goblets.



Figure 1. Beaker with a paste of the Grand Duke Leopold von Baden (1790–1852), Baccarat, around 1830; ©Reiss-Engelhorn-Museen Mannheim. Photo: Maria Schumann.

The two so-called paste beakers are part of an almost countless number of similar pieces featuring a wide variety of portraits, which were popular among Europe's wealthy population between 1820 and 1840. They were invented in

France, where large crystal glass factories opened at the end of the 18th century. At the same time, technical innovations opened up new possibilities for production and design, including the incorporation of these relief portraits into glass. They



Figure 2. Beaker with a paste of the Grand Duchess Sophie von Baden, Baccarat, around 1830; ©Reiss-Engelhorn-Museen Mannheim. Photo: Maria Schumann.

immediately became very popular with the nobility and the upper middle classes, who had come to power after the French Revolution. In addition, this technique made it possible to reproduce and distribute large numbers of (commemorative) portraits of the rapidly changing rulers and many representatives of the Napoleonic and post-Napoleonic era. French crystal glassworks in Lorraine, especially in Baccarat, produced countless glass objects with inlaid pastes in the first third of the 19th century,

primarily featuring profiles of historical figures such as Napoleon I, his main opponents Tsar Alexander I of Russia, Emperor Franz I of Austria, and King Frederick William III of Prussia, and later also the French King Louis Philippe. In addition, there were glasses decorated with poets and thinkers, as well as images of saints. The inlaid pastes adorned not only cups and goblets but also, depending on the motif, devotional objects, monstrances, pendants, and many decorative items.

Although paste jars were primarily a speciality of French and English glassworks, other glassworks also wanted to share in their success. In Bohemia, for example, they were part of the product range of the Harrach glassworks in Neuwelt from 1823 onwards. However, the products there were mainly made of cut crystal glass rather than pressed glass. Other countries followed. Germany adopted the technique, and glassworks in Russia and the USA also participated in this successful decoration.

Depictions

Frequent portrait inlays of German personalities include portraits of King Frederick William III of Prussia and depictions of the Bavarian King Max Joseph I together with his second wife Caroline of Baden. The couple depicted on the two glasses presented are not always immediately recognisable. Normally, one can assume that the details of the inclusions—the hairstyles, uniforms and medals—have been reproduced correctly in accordance with the underlying portrait medals. The gentleman depicted can be easily identified by comparing him with portraits and coin images. He is Grand Duke Leopold of Baden (1790–1852). A portrait of the regent, painted by the most famous portrait painter in Europe in the 19th century, Franz Xaver



Figure 3. Grand Duke Leopold von Baden, Portrait by Franz Xaver Winterhalter (1830); ©Badisches Landesmuseum Karlsruhe.

Winterhalter, bears a strong resemblance to the motif on the glass (Fig. 3). The youthful mop of hair, the uniform with epaulettes and the medals all match. In fact, this image has been used repeatedly as a template for various reproductions. The painting is one of the first official depictions of Leopold as Grand Duke of Baden. He is wearing the uniform of the Baden Life Grenadier Guard, of which he was commander-in-chief, and several Baden medals on his chest: the Star of the Grand Cross of the House Order of Loyalty, the Star of the Military Order of Merit of Charles Frederick, and the Grand Cross of the Zähringer Lion. All three orders are easily identifiable in the glass version, despite their reduced size. In 1830, on the occasion of Grand Duke Leopold's accession to the



Figure 4. Medal Baden-Durlach, showing a portrait of the Grand Duke Leopold von Baden by Carl Wilhelm Doell and Ludwig Kachel, 1830; ©photo: Eva Günther.

throne, his court medallist Carl Wilhelm Doell, together with the engraver Ludwig Kachel, created a coin portrait of Leopold, which remained the predominant one for a long time and appeared on all government medals until 1848 (Fig. 4). The similarities between the depictions show that the portrait of Leopold is based on this model.

Glasses like these have usually been preserved in pairs. The portrait of the woman looks to the right, while Leopold looks to the left. When the glasses are positioned accordingly, the two heads face each other. Based on the reliable attribution of the Grand Duke, the lady can be considered to be the Grand Duchess. Sophie Wilhelmine von Baden (maiden name Schleswig-Holstein-Gottorf, 1801–1865) was married to Leopold since 1819. However, no suitable medal

or coin portraits of Sophie have been found that could have served as a model for the depiction. In the official portrait by Winterhalter, which was painted at the same time as that of her husband, her depiction appears to be quite idealised (Fig. 5). Although the braided hairstyle and the relatively pronounced nose and the prominent chin resemble those on the coin.

The Grand Duchy of Baden was created in 1806 from a patchwork of territories along the Upper Rhine during the great historical upheavals following the French Revolution and the subsequent coalition wars. In March 1830, the third Grand Duke Ludwig von Baden died. As he left no equal descendants, he was succeeded by his half-brother Leopold on 30 March 1830. Following the assumption of the regency, the Grand Ducal couple visited several



Figure 5. Grand Duchess Sophie von Baden, portrait by Franz Xaver Winterhalter (1830); ©Badisches Landesmuseum Karlsruhe.

cities in their duchy, including Mannheim. In the former capital of the Electoral Palatinate, which after its annexation to Baden was more of a “border town” of the Grand Duchy, Mannheim citizens placed great hopes in the new ruler. The welcome ceremony and celebrations in his honour lasted from 6 May through to 13 May 1830. Pictures, trophies, books, newspaper reports and documents from May 1830 record the Grand Duke’s first official visit. The assumption of the regency and the subsequent travels may have been the reason for the production of these glasses. Perhaps they were gifts for the guests at the inauguration and during their visits to cities in the Grand Duchy.

Technique

The first thing you notice about these two cups are the silvery

images on the front. They are completely covered in clear glass, which is the result of a technically challenging process. The portraits are made of thin plates, about 3 millimetres thick, from a porcelain-like white material fired at high temperatures. Their backs are smooth, while the motif is visible in relief on the front. Skilled workers enclosed the images in transparent glass. Only a few details are known about who these producers were. Most of the pastes were produced by the company of the ceramist Desprez d. J. in Paris, who is listed in the 1819 trade almanac as a manufacturer of “*de médailles dans l’interieur du cristal*” (medals inside crystal). Portrait medals served as models for the paste portraits, as numerous examples show. In the glassworks, the glass portraits were then pressed together with the drinking glass using a special mould and finished. In this technique, hot glass was placed in a metal mould and then shaped manually or mechanically by pressing a stamp onto it. The decoration was already predetermined on the inside of the mould. The soft-glass mass adapted to the indentations and elevations and took on the pattern. The indentations and knob decorations on these cups are so elaborate that grinding them by hand would have been prohibitively expensive. In the process described, the glass mass solidified, the stamp was lifted,

the mould opened, and the glass was removed and reworked. This technique made it possible to produce intricately decorated pieces in large series at a relatively low cost.

Origin

Based on the shape and decoration of the two cups, it seems likely that they were manufactured in France. The large crystal glass manufacturers in France produced luxury glasses made of richly cut lead crystal, but also pressed glass, such as Baccarat, Saint-Louis and, to a lesser extent, Montcenis. Among the producers was a factory in Vonêche, France. Its owner Gabriel-Aymé d’Artigues (1778–1848), a French engineer and industrialist, acquired the Cristallerie de Vonêche in 1802, which was established in 1778 under the patronage of the French king. D’Artigues, who managed the royal crystal factory in Saint-Louis from 1791 to 1797, introduced a process for manufacturing lead crystal, and as a result, Vonêche grew to become one of the largest crystal factories on the continent. Together with other glass factories and glass paste manufacturers, his company supplied the famous “L’Escalier de Cristal” shop in the Palais Royal in Paris with luxury glassware. From this exclusive shop, expensive goods were sold

to all the wealthy aristocrats and the financially powerful bourgeoisie, who now indulged

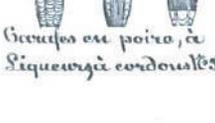
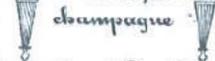
in fashions that had previously been reserved for the nobility, not only in France but also in

neighbouring countries. Almost all royal houses in Europe since the era of Napoleon I ordered crystal glasses with their portraits or coats of arms and were happy to place orders with the high-performance French manufacturers. These were able to rely on strong financial demand and thus created a material basis for themselves, while at the same time competing with each other for wealthy customers and awards at exhibitions in Paris. Only a few foreign crystal glassworks were able to supply glasses of the same quality.

The Grand Duke and Duchess of Baden were also part of the select circle of customers of these manufacturers, but where did their glasses come from? By a lucky coincidence, a price list from the Cristallerie de Vonêche has been preserved. It is entitled “Le Tarif des cristaux de M. d’Artigues, propriétaire des Verreries et Etablissements de Vonêche” and was printed by Bachelier Frères in Paris (no date). A similar goblet is listed here. The pattern of the “Gobelets cylindrique” is called “Mamelons” (English: nubs, spikes, elevations) (Fig. 6). The outside of the beaker is decorated with similar almond-shaped indentations. The strong lower edge tapers off in an arc. The nubs are located in the indentations, whereas on the Mannheim cups they adorn the entire circumference of the foot. It would be easy to attribute the

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Moulures en Plein

	Carafes à Etoile N°5	Draperies portiques Bambous Diamants et feuilles	2 2 2	50
	Carafes en poire, à Liqueurs N°3	Draperies portiques Diamants et feuilles	1 1	50
	Carafes en poire, à Liqueurs à cordons N°5	Draperies portiques	1 1	75
	Gobelets cylindriques N°2	Bambous Mamelons	1	80
	Gobelets cylindriques N°3	Bambous Sablé et arabesques	1	70
	Gobelets baril N°6	Bambous / feuilles à portique portiques Draperies	2 2	95
	Verres à bouton Extra	Bambous feuilles à Liqueurs	1	50
	Verres à Liqueurs sans bouton	Draperies portiques Diamants et feuilles	1 1	50
	Verres à Douceur, à Vin de champagne	Bambous, Diamants et feuilles	1	90
	Compotiers et Sucreries	Anglais à Bambous en Boute et à rebord Bambous Chinois Chinois Autres Autres	3 3 5 5 5	75
		Bambous à draperies	5	75
		Bambous à draperies feuilles à Liqueurs	5 5	50

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Figure 6. Price list crystal glass de Vonêche, 1823–1825; ©Rakow Library Collection, CMOG.

Mannheim cups manufactured around 1830 to Vonêche. However, a look at the company's history casts doubt on this assumption.

With the fall of Napoleon I and the subsequent political and economic reorganisation of Europe after the Congress of Vienna in 1815, the French Vonêche was integrated into the Kingdom of the Netherlands (later to Belgium) and deprived of a large part of its former sales market through the establishment of customs barriers. As a result, on 15 May 1816, Mr d'Artigues purchased the Verrerie de Sainte-Anne in Baccarat and expanded it into the Établissement de Vonêche à Baccarat. Vonêche was neglected and closed in 1830.

The factory in Baccarat initially produced glasses in the typical Vonêche shapes. It would therefore seem logical that production took place in Baccarat. Initially, little changed in terms of the products manufactured there, even after d'Artigues sold the factory in Baccarat in 1822. Unfortunately, this does not mean that the search for the place of manufacture can be declared over. Two further identical price lists—with few exceptions in terms of product range and prices—have been preserved from Val Saint Lambert and Zoude. The Vonêche price list was drawn up between 1823

and 1825, while those of Val Saint Lambert and Zoude were drawn up in 1829 and 1831/32 respectively. Accordingly, the glasses could have been made in Baccarat or Val Saint Lambert, whereas Zoude would have been a little bit too late.

Perhaps examining other glass models bearing the portraits of Leopold and Sophie will provide clues as to where the glass was manufactured. The pastes of the Grand Dukes of Baden can be seen not only on beakers but also on goblets. A comparable model can be found in the 1840 sample book of the Parisian glass wholesaler Launay & Hautin and originates from the Cristallerie St. Louis. The sample book also contains goods that were already offered in earlier catalogues. The beaker model is crossed out, indicating that it was no longer in production in 1840. This means that the previous date of manufacture around 1830 would also be possible for this item.

A glass published in 1981 depicting Grand Duchess Sophie was attributed to Bohemian production. The design of the glass does not match the Mannheim beakers, and it is also assumed to have been produced by a glass manufacturer in eastern France. A cup with the paste of Queen Marie Amélie de Bourbon of France (1782–1866) is identical in shape and design.

This is estimated to date from around 1820/30 and is attributed to Vonêche/Baccarat. Ultimately, it cannot be determined with certainty which glass factories produced the paste glasses belonging to the Grand Ducal couple of Baden. The assumption that they originated from a French crystal factory is plausible. Based on the sample and price books consulted, an origin from Baccarat would be plausible. It is possible that the couple selected models through a dealer, which were then ordered in the desired quantity from one or more factories via the wholesaler and decorated with the appropriate paste portraits. It is not possible to determine where the encased paste was produced, but it is very likely that it was also produced in France.

The two beakers bearing the portraits of the Grand Duke and Duchess of Baden illustrate the period when Mannheim belonged to the Grand Duchy of Baden. The reason for their production probably lies in the takeover of the government in 1830. Paste jars went out of fashion from the end of the 1840s.

The lecture refers to the Parisian dealer lists that are now kept at the Corning Museum of Glass in the USA. This connection to the USA was the inspiration for the lecture topic.

From the Studio to the Factories:

Examples of Portuguese and Brazilian Studio Glass

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Introduction

In the early 1960s, several North American artists sought to demonstrate the importance of glass as a plastic material, independent of architecture, design, or craft. These pioneers of glass art created free works without constraints, in a sense reflecting the absence of ties to an established tradition. They combined aesthetic diversity with technical skill in an artistic approach where innovation

prevailed. Ideas were merged, opinions converged, and the quality of works steadily increased, with blown glass becoming the principal technique employed.

Artists generally worked independently, deliberately distinguishing themselves from factory glassblowers. The renowned Toledo workshop, held in the United States in 1962, is considered a landmark in the Studio Glass Movement

(Dreisbach, 1998). In 1971, the Glass Art Society was founded, alongside the internationalisation of the Pilchuck Glass School, an institution dedicated entirely to glass art and offering an “alternative education” to those wishing to learn this craft (Oldknow, 1996; Lynn, 2004). From 1964 onwards, the study and practice of glass art were incorporated into the curricula of fine arts programs at North American universities.

However, according to Noris, this movement did not spread uniformly across the rest of the world. In Australia, the “Studio Glass” movement only emerged in the 1980s and took nearly a decade to achieve international recognition (Noris, 1995). By contrast, the historian Susanne Frantz argues that when the Studio Glass Movement began in the United States, the study of glass art was already established within European educational institutions (Frantz, 1989).

Indeed, Europe has a long-standing tradition linked to stained glass, which, combined with this heritage, had already found its way into academic teaching. For example, in the Czech Republic, at the Academy of Fine Arts in Prague (now the Academy of Art, Architecture and Design), students had been taught by sculptors since 1885. Glass engraving was introduced in 1926, and in 1946 a dedicated Department of Glass was established.

Similarly, at the Academy of Fine Arts in Bratislava, Václav Cígler founded the Department of Glass in Architecture in 1965 (Balgavá & Eliëns, 2005). In the Baltic countries, glass education also developed early on: at the Art Academy of Latvia, the teaching of glass began in 1963, initially including engraving, cutting, and stained glass. By the

1990s, kiln casting was added to the curriculum (Martinsone, 2000). At the Estonian Academy of Arts, the Department of Glass was established even earlier, in 1936 (Raun, 1996). In Lithuania, the Kaunas Art Faculty founded its Department of Glass in 1979 (Simanaitienė, 2003).

In Portugal, stained glass has been taught at the Fine Arts Schools of Porto (FBAUP) and Lisbon (FBAUL) since 1957, and after the appointment of João Aquino Antunes as a professor in 1973 at FBAUP, glass art had a great growth in the academy. In 2009 Teresa Almeida became a professor and introduced new techniques and contemporary approaches. Entering the 21st century, new courses emerged in several academies, and glass became integrated in the curricula. An example is the Master’s degree program for science and art students entitled “Glass Art and Science for the Arts” —now named “Glass and Ceramics and Science for the Arts”— which was created in 2009 at Vicarte, a Research Unit dedicated to glass and ceramics (Almeida, 2024).

In Brazil, stained glass education was briefly introduced in the 1950s at the Liceu de Artes e Ofícios, a school of Arts and Crafts dedicated to training artisans such as cabinetmakers,

façade sculptors, and column carvers, among other trades supporting civil construction in São Paulo. At the higher education level, both undergraduate and postgraduate, the Presbyterian University Mackenzie pioneered the establishment of a glass studio in 2003; Regina Lara’s initiative aimed at design and architecture courses. Glass research has advanced and become part of the Postgraduate Programme in Education, Art, and History of Culture. This initiative remains active today (Mello, 2024).

Brazilian Context

In Brazil, glass art developed primarily in connection with stained glass, beginning in the late nineteenth century with the establishment of Casa Conrado in São Paulo, founded by Conrado Sorgenicht (Mello, 1996), a German immigrant from the Catholic Rhineland. In the early twentieth century, other European glassmakers arrived: the Germans of Casa Genta e Veit (2023) in Rio Grande do Sul (Wertheimer, 2023), and the Italian Formenti family in Rio de Janeiro, who expanded their practice across the country while training future craftsmen.

Blown glass emerged in industrial production, initially in Bahia, São Paulo, and Rio de Janeiro, to meet the demands



Figure 1. Crystal Collection Blownglass: 1. Quartz crystal with tourmaline | 2. Citrine crystal | 3. Amethyst crystal | 4. Calcite Crystal, Carol Gay, 2017.

of a rapidly growing population (Sandroni, 1983).

Over the past two decades, numerous artistic glass studios have appeared, exploring techniques such as fusing, slumping, and casting, generating an independent production that has engaged in dialogue with academic teaching and research. Gradually, collaborations have begun to emerge between artists, designers, and traditional glassworks, enabling partnerships in the creation of artistic works using the glassblowing technique.

This was the case with designer Carol Gay, renowned for exploring a wide range of

materials in her creations, including plastic, metal, and wood. She introduced an innovative collection of blown glass vases “supported” by semiprecious stones found exclusively in Brazil.

The Crystal Collection (2017) (Figure 1) includes pieces such as Quartz Crystal with Tourmaline, Citrine Crystal, Amethyst Crystal, and Calcite Crystal. Beyond making an important reference to Brazilian culture by emphasizing the beauty and vivid colors of its minerals, the collection highlights the striking contrast between the lightness and transparency of colorless blown glass and the strength, density, and weight of raw semiprecious

stones, incorporated into the work in their natural state.

Lila Nemirovsky, an Argentine artist based in Brazil, first learned to work with glass in studios and went on to study under renowned glass masters in the United States, Italy, and Ireland. Holding a master’s degree in Education, Art, and Cultural History from the Presbyterian University Mackenzie, she has reflected on her artistic journey and on the contemporary glass studio.

In her work *Breathing* (2017) (Figure 2), she revisits her origins by creating glass forms stretched through slumping, resembling a resilient skin, which enclose raw Patagonian

wool dyed with drops of her own blood. Through the metaphor of skin—the body’s largest organ—she delineates the boundaries between self and other, joy and pain, expansion and contraction. The work questions the limits of migration, portraying the search for identity and belonging as one moves across the world.

Desirée Sessegolo exhibited her work *Amazzonia* (Figure 3) at the Veneto Institute of Science, Letters and Arts – Palazzo Loredan, in Venice (2022). Inspired by the Brazilian forest, the piece reflects her fascination with themes of nature and sustainability. Since 2018, she has participated regularly in The Venice Glass Week in Italy, as well as in the Glass Biennales of Bulgaria and Costa Rica, among other international exhibitions.

An active artist dedicated to promoting and expanding glass art, she co-organized, together with Edilene Guzzoni, the *Salão do Vidro do Brasil* in 2022 and 2025. She also leads the social project *Fundição Guará*, which fosters human development through glass art. Students learn glass techniques such as painting and fusing, and develop their own artistic expression (Figure 4).

The work *Installation Autumn* by Jaqueline Noleto was exhibited at the Municipal Museum of Art in Cartago, Costa Rica, during



Figure 2. *Breathing*, 2017, Lila Nemirovsky.



Figure 3. *Amazzonia*, The Venice Glass Week, Italy, 2022. Desirée Sessegolo.



Figure 4. Maria de Fátima Ferreira, Veronica Piekzoski, Angélica Poncio and Reinaldo Gonçalves da Silva, students of the social project *Fundição Guará*, led by Desirée Sessegolo. Matinhos, Paraná, Brazil, 2024.

of significant aesthetic value regarding architectural glass, in other areas of glassmaking techniques, such developments emerged only belatedly. This progress was made possible largely through the integration of glass into university curricula and the establishment of collaborative relationships between art and craft. The emergence of Crisform and later Cencal (training institutions) introduced new glass techniques in several short courses, supporting many designers and artists with innovative projects that allowed growth in glass art.

This section presents four artists from different generations, all of whom have received academic training in fine arts, and are not considered glass artists, but just fell in love with glass.

Pedro Tudela (b. 1962), professor of multimedia at the Faculty of Fine Arts of Porto, develops his artistic practice through a distinctive sound-based plasticity, where the presence of sound remains a constant. In his work, he incorporates a wide range of materials, and glass emerges as a material of fascination, previously unknown to him in terms of its technical potential. His work *]]—[[* (2018), (Figure 6) was exhibited in a group show at the Colégio das Artes in Coimbra and was conceived in

the International Ibero-American Biennial of Glass. Inspired by the constant cycles of nature, it presents small leaves created using the *pâte-de-verre* technique, arranged as if drifting through the air like dry leaves at the end of summer. The porosity of the glass evokes a state of incompleteness, expressing the fragility of decaying autumn leaves and drawing attention to nature's inherent capacity for renewal.

Portuguese Context

As mentioned before, Portugal has had a long history of glassblowing industry since the middle of the 15th century, especially in the *Marinha Grande* Region (Almeida, Silva, 2021). Concerning glass art, although stained glass in Portugal has produced works



Figure 5. *Installation Autumn*, International Ibero-American Biennial of Glass Art, Museo Municipal de Cartago, Costa Rica, 2022. Jaqueline Noieto.



Figure 6.][—][, Pedro Tudela, 2018.

dialogue with Malevich's *Black Square*, a painting composed of multiple layers of black. Similarly, Tudela's work features several layers of black glass interwoven with colored ones. It was produced at Cencal (a glass training centre), with the assistance of Jérémy Pajeau, then a student, and later completed in the workshop of Nelson Figueiredo, which specializes in glassmaking. The longitudinal cut made in the piece allows viewers to perceive the multiple colors embedded within the work.

Rute Rosas (b. 1972), professor of sculpture at the

Faculty of Fine Arts of Porto, has developed a significant body of work in glass. In 2017, she held the exhibition *Leveza do Silêncio* (Lightness of Silence) at the Nogueira da Silva Museum, where she presented a series of installations that combined blown glass with textiles. The artist herself notes: "In an interweaving of Time with Space, between the tangible and the visible, simultaneously entering and departing from within me, I continue in the discovery of other times and spaces, where each individual may encounter their own, electing them" (Rosas, 2017).

Patrícia Oliveira (b. 1983), lecturer at several higher education institutions, develops an authorial body of work characterized by interdisciplinarity, combining glass, textiles, and ceramics. Her artistic practice is further enriched through residencies and workshops undertaken in diverse contexts across Portugal, where she explores the dialogue between traditional techniques and contemporary languages. In the work *Olhal* (Figure 8), presented in the exhibition *Lessons in Transparency: Contemporary Glass Techniques* (Glass Museum of Marinha Grande – Contemporary Art Section, 14 November 2024 to 31 January 2025), the artist explores the interplay between blown glass and textiles. The exhibition brought together works developed at Cencal (Professional Training Centre for the Glass Industry), within a pedagogical framework that fostered both technical experimentation and critical reflection on the expressive potential of glass within the field of contemporary art.

Jérémy Pajeau (b. 1988), professor and artist, directs his research towards living migratory flows and the great exoduses that have shaped contemporary Western culture. In the work *Parto em Mares nunca antes navegados* (Figure 9), presented in the exhibition *Y (Why?)*, held at the Porto City Hall in 2015,



Figure 7. Rute Rosas, installation from the exhibition *Leveza do Silêncio* at Nogueira da Silva Museum, 2017. @ João Lima.

he states that “The departure becomes imminent...”, evoking the defining years of mass migrations, during which entire families were dispersed, allowing only a part to reach the final destination: another place, an escape from the stagnation of the present and the obscurity cast over the future.

Conclusions

The expansion of educational initiatives in recent years in Portugal —such as the creation of new courses within art faculties and the master’s program “Glass and Ceramics and Science for the Arts” offered at VICARTE— has played an important role in the growing number of artists choosing glass as a medium for fine art. Also, in Brazil we witness an interest of many artists in using glass on their art and design creations.

Nowadays, more artists are engaging in glass-related projects, and showcasing artworks in exhibitions that highlight glass as a fine art medium has become an integral component of students’ training. This ongoing practice has steadily contributed to the wider recognition of glass as a material for artistic creation.



Figure 8. *Olhal*, Patrícia Oliveira, opening of the exhibition, 2024.



Figure 9. *Parto em Mares nunca antes navegados*, Jérémy Pajeanc, 2015.

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Figure 1. Vase, hand-blown glass, etched and painted, designed by *Stanislav Libenský* for *Výtvarné ateliéry – Borské sklárny* (Art Studios – Bor Glassworks Company), Nový Bor, 1947–1948, MSB Collection. Photo: Aleš Kosina (MSB).

Tradition and Innovation in Czechoslovak Glassmaking during the Socialist Period

Petr Nový

Chief Curator of the Museum of Glass and Jewellery in Jablonec nad Nisou, Czech Republic

The designing, production, and trade in glass between 1948 and 1989 cannot be seen in isolation from the contemporary political, socio-economic, and cultural context that defined and determined the form of these activities. A periodisation into two periods, called Building and Normalisation, seems to me most appropriate in terms of the opportunity to trace longer-term tendencies.

Building (1948–1970)

Stagnation (1948–1955)

February 1948, when the communists took power in Czechoslovakia, brought fundamental changes to all aspects of life in the country. In 1948, the government seized private enterprises through

consistent nationalisation. The national enterprises were the backbone of the state-controlled economy. Export was taken over by the State Joint Stock Company Glassexport (1949). In 1952, the central coordination of glass design became the task of the newly established Main Art Centre of the Glass and Fine Ceramics Industry.

Czechoslovak glassware, primarily traditionally intended for export to the USA and Western European countries, went through a deep crisis. Exporting glass from a Soviet satellite to the West became very difficult. Additionally, the rapid loss of the professionally skilled population, due to the displacement of Bohemian Germans, also contributed to this negative shift.

The hope for the survival of glassware lay in the prospective calming of the tense international political situation and the revival of foreign demand, as well as —according to the ideologues of the time— in new designs emancipating themselves from the inter-war and older Bohemian-German tradition. Theorists and artists were actively trying to promote them with the aim of implementing them into production practice and emphasising artistically ambitious designs. The teachers and graduates of the Academy of Arts, Architecture and Design in Prague had a significant influence on the formation of new aesthetics (Figure 1).

Things started to turn for the better for the whole field of



Figure 2. Vase, hand-pressed lead glass, designed by Ladislav Oliva for Sklárny Bohemia (Bohemia Glassworks), Poděbrady, 1959–1961, MSB Collection. Photo: Aleš Kosina. So-called noble pressed glass.

glassware production after 1953, when the Soviet autocrat Josef V. Stalin left the world. His successor, Nikita Khrushchev, no longer wanted to continue the “hot stage” of the Cold War on the Korean Peninsula. Klement Gottwald, the General Secretary of the Communist Party and the President of Czechoslovakia, also died. Therefore, the new leadership of the Party and the government came up with annual stabilisation plans. As a result of the analysis of the economic situation, the directives to ensure the further development of export industries, which included glass, were set. Almost closed doors began to open.

Modernisation (1956–1970)

Modernisation of work processes and the mechanisation of equipment, previously applied primarily in technical fields, became the watchword of the time. Massive investment in the refurbishment of existing factories and the building of new ones also took place. These changes were also reflected in the institutionalisation of design.

As early as 1955, the Main Art Centre of the Glass and Fine Ceramics Industry in Prague, which employed its own internal designers, began to establish technical and artistic centres at selected national enterprises. In 1959, the central role of the Main Art Centre was replaced by the



Figure 3. Vases, hand-blown glass, hot-shaped and decorated, designed by Miloš Filip for *Borské sklo* (Bor Glass), Nový Bor, 1963, MSB Collection. Photo: Aleš Kosina.

Institute of Housing and Clothing Culture (Figure 2).

The appearance of glassware was thus created in three different places; consequently, it is not surprising that the system did not suit many designers, especially those based within companies. They felt sidelined by competitors from both the Institute of Housing and Clothing Culture and Glassexport. At the same time, the

contemporary trade press also shows a clear discrepancy between the ideas of designers and theorists on one side, and manufacturers and sellers on the other, as to what was considered a successful product. Each preferred a different perspective —aesthetic, production, or economic (Figure 3).

It is somewhat ironic that while the artists and theorists acted in



Figure 4. Vase, hand-blown glass, hot-shaped and decorated, designed by Jiřina Žertová for *Ústředí uměleckých řemesel, sklárna Škrdlovice* (Directorate of Arts and Crafts, Škrdlovice Glassworks), 1968, MSB Collection. Photo: Aleš Kosina.

complete ideological harmony with the socialist ethos of “better tomorrows”, the production and business practitioners played the role of a “backward, capitalist element”. They constantly appealed to the fact that customers could not be forced to buy goods they were not interested in, arguing instead that the customer’s taste should be accommodated, respected, and carefully cultivated (Figure 4).



Figure 5. Vases, hand-blown glass, hot-shaped and decorated, designed by Miluše Roubíčková for *Borské sklo* (Bor Glass), Nový Bor, 1963, MSB Collection. Photo: Aleš Kosina. Presented in the Czechoslovak exhibition at the Museum of Contemporary Crafts, New York, USA, 1964.

That is why, not only in the 1950s and 1960s but throughout the entire period of socialism, a significant part of the product range of Czechoslovak glass companies

consisted of commercially very successful pre-war (and even older) designs, or designs developing historical legacy. However, Glassexport certainly did not suppress design

innovations while creating collections, not even at trade fairs or contracting events. Evidence of the easing of tensions in international relations and the split between ideas and practice includes the numerous foreign representations of contemporary Czechoslovak glass, which began at the XI Triennial in Milan, Italy (Figure 5).

Normalisation 1970–1989

Automation (1970–1980)

While the 1960s saw the completion of a network of glass factories in a form that lasted until the end of the socialist period, the 1970s were marked by the automation of what was still largely manual glassware production. These changes first affected drinking glassware, which was no longer competitive on the world market for large-volume orders due to high prices and long delivery times.

The Borské sklo (Bor Glass) company therefore bought the first automatic production line for drinking glassware from the Federal Republic of Germany in 1972, and two years later another line began operating in Lednické Rovne in Slovakia. However, the steeply increasing volume of Czechoslovak glass production did not only bring positive aspects. Deliveries to the Soviet Union and other socialist countries were

significant in terms of volume but monotonous in terms of content. In capitalist countries, products were commonly sold below cost as part of competition, which limited development possibilities and prestige.

Although the contemporary art theoretical discourse in the field of glassware still resonated with the theme of the limited application of contemporary designs in production, the reality was quite the opposite. Glassexport systematically focused on the promotion of innovation in its marketing activities. In the multilingual magazine *Glass Review*, innovations and new lines clearly prevailed over the traditional product range.

The problem did not consist in a small number of realised designs, but in the ever-increasing number of high-school and especially university-educated designers at a time when automation was replacing manual production in many factories. Moreover, the inherently conservative market could not be overwhelmed with thousands of new products every year just to satisfy the ambitions of all fine artists (Figure 6).

Exploitation (1980–1989)

In terms of production volume and export value, the period of the 1980s is truly the “golden



Figure 6. Vase, hand-blown glass, overlaid and cut, designed by Vratislav Šotola for *Karlovarské sklo – Moser* (Karlovy Vary Glass – Moser), Karlovy Vary, 1977, MSB Collection. Photo: Aleš Kosina.

age” of Czechoslovak glassware, thanks also to the international conjuncture in this sector in general; however, the state economy faced many ills.

In 1985, Czechoslovakia ranked seventh in the world in glassware exports (one place lower than in the crisis year of 1954 and two places lower than in 1970) and tenth in all glass product



Figure 7. Drinking set, hand-pressed glass, designed by Adolf Matura and Václav Zajíc for *SKLO UNION OBAS*, Teplice – Libochovice Glassworks, 1979–1985, MSB Collection. Photo: Aleš Kosina. The Best Product in Czechoslovak Pressed Glass 1980, 1985.

exports. The decline in the overall ranking is only a seeming paradox in relation to the claim of a “golden age”. In fact, Czechoslovak exports of glass goods increased ninefold compared to 1951, but worldwide they increased almost twentyfold over the same period. Global competition thus increased enormously. At the same time, environmental requirements for production increased, which naturally raised production costs.

Czech glassware was mostly sold in the Soviet Union, the Federal Republic of Germany, Poland, Italy, Hungary, France, England, the Netherlands, Japan, the USA, Australia, Yugoslavia, the Democratic Republic of Germany, Sweden, Canada, Greece, and Belgium. The distribution of Glassexport’s foreign subsidiaries in Australia, Canada, the USA, Great Britain, Switzerland, Italy, and the Federal Republic of Germany corresponded to this.

Dozens of fine artists, most of whom graduated from the Academy of Arts, Architecture and Design in Prague, contributed to the design of Czechoslovak glass in the 1980s. The tangible results of their long-term design efforts were reflected in the more conciliatory tone in which some young theorists began to assess the real influence of fine artists on the shape of commercial Czechoslovak glassware. On the other hand, disenchantment persisted regarding the fact that the product range of aesthetically progressive Czechoslovak glass was limited on the domestic market. The traditional preference for foreign orders —linked to low purchasing power or the inflexibility of the socialist economy— are just some of the reasons why, even in times of ever-increasing production volumes, these goods were not available in shops (Figure 7).

In the autumn of 1989, the social and political situation in Czechoslovakia changed

completely after a violent police crackdown against students in Prague leading to the Velvet Revolution. The communists lost their privileged position in the state, and the socialist state system was soon over. The country embarked on a journey towards democracy, the rehabilitation of private enterprise, and free-market principles.

Conclusion

Fine artists influenced the design of commercial Czechoslovak glass during the socialist period more than the critical texts of contemporary theorists and the fine artists themselves would suggest. However, this does not mean that historical, undercutting, or made-to-order products disappeared from the product range of export-oriented socialist companies. On the contrary, the mix helped them to maintain a strong position among world glassware manufacturers until the end of the socialist era.

Congress, Exhibitions & News

NEWS

International Festival of Glass

(North West England) — 27–31 August 2026

The UK's leading biennial glass festival will take place across St Helens, Manchester, and Liverpool. Key highlights include the British Glass Biennale, the International Bead and Jewellery Biennale, and the International Glass Art Society Member Exhibition.

<https://www.glassart.org/ifog/>

The Venice Glass Week

(Venice, Italy) — 12–20 September 2026

The Venice Glass Week is an international festival founded in 2017 that celebrates, supports, and promotes the art of glassmaking, highlighting the artistic and economic tradition that has made Venice world-renowned for over 1,000 years.

<https://theveniceglassweek.com/en/>



MilanoVetro-35: 5th International Artistic Glass and Design Competition

5th edition of the contest that celebrates creativity and innovation in artistic glass and contemporary design, showcasing works by designers under 35 from around the world.

<https://www.milanocastello.it/cosa-vedere/i-musei-del-castello-sforzesco/museo-delle-arte-decorative/competition-milano-vetro>

Italian National Committee of the AIHV (International Association for the History of Glass)

(Verona, Italy) — 23–24 May 2026

XXIII National Glass Study Conference of the Italian National Committee of the AIHV. Organized by the Italian National Committee of the AIHV in collaboration with the Ministry of Culture, Regional Directorate of National Museums of Veneto, the National Archaeological Museum of Verona, and the Civic Museums of Verona.

<https://www.storiadelvetro.it/2025/12/02/xxiii-giornate-nazionali-di-studio-sul-vetro-verona-23-24-maggio-2026/>

Corning Museum of Glass

(Corning, USA)

64th Annual Seminar on Glass (dates to be confirmed via museum updates)

Studio Instructor Presentations:

Informal Tuesday evening lectures where world-renowned Studio instructors discuss their work in interesting and informative sessions.



75th Anniversary Celebration: 20

February 2026, 6:00 pm–9:00 pm. Celebrate 75 Years of Glass, Art, and Community with special live glassmaking demonstrations, live music by The Town Pants, giveaways, a community-built balloon sculpture, 75 Favourites community collaboration, cash bar, food for purchase, browsing The Shops, and more.

Connected By Glass Livestream

Series – Hale Telescope: 5

February 2026, 6:00 pm–7:00 pm. Features experts exploring glass in science; this episode highlights the Hale Telescope mirror blank with Dr. Anna Ho.

Studio Casting Symposium:

1–3 June 2026. A three-day event with demonstrations, lectures, and panels on the creative and



technical possibilities of cast glass.

Glass Art Society Conference: 3–6 June 2026. Theme: “Celebrating Community, Expanding Futures,” focusing on the diversity of the global glass community and collaboration. Hosted at the Corning Museum of Glass.

<https://www.glassart.org/corning-2026/>

Salem Community College – International Flameworking Conference (IFC)

(Massachusetts, USA) — 20–22 March 2026

A three-day international event focused on excellence in flameworking through artist demonstrations and scholarly presentations. The 2026 conference marks its 24th edition, continuing its educational mission for the global glass community.

<https://www.salemcc.edu/glass/international-flameworking-conference>



Glass Museum, Royal Crystal Factory

(La Granja, Segovia, Spain)
Pre-Roman Glass Beads Through Its Own Eyes: Workshop on Polychromy, Distribution, Provenance, and Fabrication.

Organized by Professors Carlos Sanz Mínguez and Javier Pinto Sanz (University of Valladolid) 24–25 September 2026.

More information:
Javier.pinto@uva.es

<https://realfabricadecristales.es/>

MAVA, Museo Municipal de Arte en Vidrio

(Madrid, Spain)

2nd Ibero-American Congress: Women in Glass.

Due to structural changes at the Museo de Arte en Vidrio de Alcorcón (MAVA), the second edition of the Women in Glass – Without Borders Congress, originally scheduled for June 2026, has been postponed to 2027. New dates will be announced later.

<https://objetosconvidrio.com/congreso-mujeres-en-el-vidrio-2027/>

VITRUM 2026

(Tarragona, Spain)
3–4 October 2026

The Artisan Glass Festival of Vimbodí i Poblet.

Organized by the Vimbodí Glass Museum, VITRUM is Catalonia's premier annual festival of



traditional glass, featuring artisans, live demonstrations, workshops, and family-friendly activities.

<https://www.museudelvidre.cat/>

French Association for the Archaeology of Glass (AFAV)

(Lyon, France)

25–27 November 2026

9th International Conference of the AFAV.

This year's conference focuses on “Glass in Funerary Practices in the Roman Empire” and will be held at MILC – Maison Internationale des Langues et des Cultures.

<https://afaverre.fr/Afaverre/>

Corpus Vitrearum

(Krakow, Poland)

6–10 July 2026

32nd International Colloquium of the Corpus Vitrearum and



13th International Forum for the Conservation and Technology of Historic Stained Glass.

Organized by the International Scientific Committee for the Conservation of Stained Glass (ICOMOS) and Corpus Vitrearum.

https://cvp.ihs.uj.edu.pl/en_GB/colloquium-and-forum-2026/cfp

EXHIBITIONS

Le Stanze del Vetro

(Venice, Italy)

1948–1958 Murano Glass and the Venice Biennale

19 April – 22 November 2026

Curated by Marino Barovier, this exhibition focuses on a decade of postwar innovation in Murano glass, displaying works by historic glassworks, new ateliers, and individual artists presented at the

Venice Biennale. It highlights the creativity and vitality of the period through original objects and archival documents.

<https://lestanzedelvetro.org/>

Finnish Glass Museum

(Riihimäki, Finland)

Markku Piri COLORS: Glass, Textiles and Images

7 February – 12 April 2026

Henriikka Pöllänen

7 February – 12 April 2026

Timo Sarpaneva

25 April – 31 December 2026

<https://www.suomenlasimuseo.fi/exhibitions-1>

The World of Glass

(St Helens, England)

Contemporary Glass Society Exhibition

14 March – 11 April 2026

The Contemporary Glass Society (CGS), a leading UK organization supporting glass artists for over 25 years, promotes innovation and excellence. This exhibition celebrates creativity and the extraordinary possibilities of contemporary glass.

<https://www.worldofglass.com/>

Stourbridge Glass Museum

(Stourbridge, England)

Raise A Glass: A Drinking Glass Exhibition

29 January – 26 June 2026

Explore the evolution of drinking glasses—from elegant wine goblets to iconic cocktail glasses—





highlighting craftsmanship, design, and their role in social traditions across centuries.

<https://www.stourbridgeglassmuseum.org.uk/featured-exhibitions/>

Corning Museum of Glass

(Corning, USA)

Tough Stuff: Women in the American Glass Studio

16 May 2026 – 10 January 2027

The first survey of pioneering women glass artists from the 1960s–70s, showcasing their formal and material innovations (fusing, slumping, flameworking, pâte de verre, mixed media, and assembled glass). It also explores how they addressed social, cultural, and gender issues through their work.

Table Talk: A Global Gathering
Through May 2026

Across cultures and centuries, glass has shaped moments of gathering, celebration, and self-expression. This exhibition explores the history of dining and gaming through glass as a medium of connection.

Blown Away: Where Are They Now
Through 31 December 2026

Based on Netflix's *Blown Away*, this exhibition features recent works by former contestants created beyond the competition's constraints. Free from time limits and cameras, artists showcase the full depth of their practices, with selected pieces in the gallery and



a digital feature highlighting many more.

<https://home.cmog.org/>

Frederik Meijer Gardens & Sculpture Park

(Michigan, USA)

Chihuly at Meijer Garden

2 May – 1 November 2026

This major exhibition surveys more than 40 years of Dale Chihuly's work, with large-scale installations, networks, and drawings displayed throughout the gardens and indoor galleries.

<https://www.chihuly.com/exhibitions/chihuly-at-meijer-gardens>

Glass Museum, Royal Crystal Factory

(La Granja, Segovia, Spain)

Ouroboros by Laura Torrado

February – June 2026

A solo exhibition of Laura Torrado's work, presented simultaneously at

the Esteban Vicente Contemporary Art Museum, Segovia Cathedral, the National Glass Museum of La Granja, and the Madrid Tapestry Factory.

<https://realfabricadecristales.es/>

Bank of Spain

(Madrid, Spain)

Alegrías de un porvenir

25 November 2025 – 28 March 2026

The exhibition explores the Art Deco expansion of the Bank of Spain's Cibeles headquarters, featuring Maumejean stained glass, original sketches, and cartoons preserved at the Royal Glass Factory of La Granja. It reveals the convergence of art, architecture, and institutional modernity in 1930s Spain.

<https://coleccion.bde.es/wca/es/secciones/exposiciones/alegrias-de-un-porvenir.html>



Roman Villa “La Olmeda”

(Palencia, Spain)

Vitrum: El vidrio en La Olmeda

May 2025 – May 2026

The museum’s new display features the most significant Roman rural glass collection from La Olmeda, highlighting its historical and cultural importance.

<https://www.villaromanalaolmeda.com/villa/todos/publicaciones/exposicion-vitrina-cero-vitrum-vidrio-olmeda>

Archaeological and Paleontological Museum of the Madrid Region (MARPA)

(Madrid, Spain)

25 Years of Restorations at MARPA: Glass — Ongoing exhibition

This showcase highlights 25 years of glass restoration work, focusing on the museum’s workshop and its role in conserving fragile, historically significant pieces, such as those from Cubas de la Sagra and the Torrejón de Velasco funerary deposit.

<https://marpa.madrid/>

LWL-Museum Glashütte Gernheim

(Petershagen, North Rhine-Westphalia, Germany)

Tradition and Innovation: Murano Glass from 1945 to 1970

25 October 2025 – 22 March 2026

The exhibition highlights innovation and craftsmanship in Murano glass from 1945–1970,



featuring key designers such as Bianconi, Seguso, and Venini.

<https://glashuette-gernheim.lwl.org/en/>

Reiss-Engelhorn-Museen Mannheim

(Mannheim, Germany)

Marta Klonowska: *Glass Menagerie*

25 October 2025 – 21 June 2026

The exhibition presents Marta Klonowska’s *Animales de Cristal*, transforming historic and Asian-inspired paintings into intricate glass sculptures. Her work captivates through light, texture, and storytelling, offering a fantastical perspective on art and memory.

<https://www.rem-mannheim.de/>

Frauenau Glass Museum

(Frauenau, Germany)

30 Years of Alexandra Geyermann:

“Women Travel. Traces of Life Engraved in Glass”

25 December 2025 – 5 July 2026

Alexandra Geyermann’s engraved glass works highlight forgotten

women, revealing their lives and challenges through literary-inspired, imaginative narratives.

Ars Vitraria Helvetica – Contemporary Swiss Glass

25 December 2025 – 5 July 2026

The exhibition displays Switzerland’s contemporary glass art, highlighting its diversity, innovation, and the pioneering influence of Roberto Niederer.

<https://glasmuseum-frauenau.de/en/>

Musée Ariana

(Geneva, Switzerland)

Simultaneous by Marie Ducaté

20 February – 29 November 2026

Marie Ducaté’s work spans ceramics, glass, drawing, and textiles, creating a colourful and immersive environment. The exhibition invites viewers to explore the sensuality of materials and the playful, curious spirit of her studio.

Glass, Beyond the Material: The Cirva Collections



24 April 2026 – 4 January 2027
Over 200 contemporary glass works from Cirva (International Center for Research on Glass and Plastic Arts, Marseille), showcasing transdisciplinary creativity and innovation by artists such as Sottsass, Woodman, and Penone.
<https://www.musee-ariana.ch/>

Toyama Glass Museum

(Toyama, Japan)
Collection Exhibition: Baccarat, Gallé, Daum Frères – 21 French Art Nouveau Glass
6 December 2025 – 31 May 2026
Noctis: Glass Art of Shadow and Light
7 March – 21 June 2026
Brilliant Colour
11 July – 10 December 2026
The Secret of Finnish Sauna: Living with Nature, a Culture of Warmth

31 November 2026 – 24 January 2027
(Note: Likely a typo in original; probably starts late November)
<https://toyama-glass-art-museum.jp/en/>

Koganezaki Crystal Park Glass Museum

(Nishiizu, Japan)
Mino Ida Glass Works Exhibition
20 December 2025 – 15 April 2026
<https://www.tokyoartbeat.com/en>

Shanghai Museum of Glass

(Shanghai, China)
Frank WANG Yefeng
18 May 2025 – 30 April 2026
Explores disorientation, deep time, and shifting landscapes through immersive experiences. Glass works (flameworked, 3D-printed, pâte de verre) evoke hybrid, liminal forms balancing

fragility, transformation, and perpetual reassessment.

Antoni Muntadas

6 November 2025 – 30 April 2026

Examines “home” as physical and mental space, exploring personal and societal dimensions through glass and “constant displacement,” reflecting cultural, geographical, and conceptual tensions between private and public life.

<http://www.shmog.org/>

Glasmuseet Ebeltoft

(Ebeltoft, Denmark)
Liquid Exchange 2
13 January – 1 November 2026
Live, process-driven glass experiments created in collaboration with glassblower Chris Lowry and artists Miree Lee, Lise Autogena, Joshua Portway, and Maj Kjærsg. Visitors observe the creative process from workshop to exhibition space.
What Is This? An Exhibition for Ants?

6 March – 1 November 2026
Features 150–250 tiny glass works (each no larger than 5 cm) by around 50 artists, including established glassmakers and visual artists. Installed throughout the museum to challenge perspectives and encourage close, playful engagement.

<https://www.glaskunst.dk/>

MEMORIES

ICOM Glass Annual Meeting 2024 in Toledo, Ohio (USA)





MEMBERS

INSTITUTIONAL MEMBERS

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'ÉCOLE 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)
Lommel, BELGIUM
www.hetglazenhuis.be

THE TOLEDO MUSEUM OF ART

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

BUCHEON CITY HISTORY MUSEUM

Bucheon, SOUTH KOREA
<https://www.bcmuseum.or.kr>

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/>



Pitcher marbled glass. Museo Arqueológico Nacional. Royal Crystal Factory. Photo: Adriadna González Uribe.

