



**In collaboration with the
Italian National Committee of the AIHV**

**ASSOCIATION INTERNATIONALE POUR L'HISTOIRE DU VERRE
Comitato Nazionale Italiano**



**ICOM GLASS 2016
MILANO (Italy), 3-9 JULY 2016
PROGRAMME AND ABSTRACTS**

ICOM GLASS Milano 3-9 July 2016

Programme ¹

Sunday, July 3rd

MiCo CENTRO CONGRESSI MILANO

9.00-12.30: Advisory Committee Meeting

12.30-13.30: Lunch break

13.30-15.00: Advisory Committee Meeting

15.30-17.30: Separate meeting of National and International Committees Chairs

Both the Advisory Committee Meeting and the Separate Meeting of IC's are open to all ICOM Members (although only the Chair can vote). These meetings are held in Paris one a year, usually in June; this is a good chance for GLASS members to have a direct experience of ICOM Governance.

17.30-18.30: GLASS Board Meeting

[Room: Suite 6 (South Wing – Level +2 M)]

Monday, July 4th

MiCo CENTRO CONGRESSI MILANO

9.00-12.30: Plenary session. Open ceremony and Keynote speeches.

09:30 Orhan Pamuk (Turkey) (video presentation)

09:45 Mister Christo (United States)

12.30-14.00: Lunch (lunch boxes provided at the Conference centre)

14.00-15.30: [Room: Turquoise 1 (North Wing – Level -1)]

GLASS Session A: "Glass Museums and Cultural Landscapes"

Reino Liefkes, Chair of ICOM GLASS, *Welcome*

14.00-14.15 Paloma Pastor (Spain), *The Technology Museum of Glass in La Granja and his social and cultural environment*

14.15-14.30 Jože Rataj (Slovenia), *Glass production and its influence on the cultural landscape*

14.30-14.45 Milan Hlaveš (Czech Republic), *Czech Glass and the Cultural Landscape*

¹ Updates on the program of the ICOM General Meeting are posted on the official ICOM2016 web page: <http://www.professionalabstracts.com/icom2016/iplanner/>

- 14.45-15.00 Regina Lara, Marcello Kammer (Brazil), *From Murano to Brazil: the path of Mario Seguso*
- 15.00-15.15 Teresa Almeida (Portugal), *New cultural approaches to glass museums*
- 15.15-15.30 Elena Anisimova (Russian Federation), *The history of the Hermitage collection of Western European glass*
- 15.30-15.45 Discussion

15.45-16.15 coffee break

16.15-17.00: GLASS Session B: "Updates on glass conservation"

- 16.15-16.30 Silvia Ferucci, Lamberto Tronchin (Italy), *Glass conservation, an intricate matter: three situations, different answers but the same thread*
- 16.30-16.45 Rasha Taha (Egypt), *Study the deterioration resulting from burial environment on archaeological glass of Fayoum Egypt excavations*
- 16.45-17.00 Discussion and Conclusions

17.00-18.15: GLASS General Assembly including GLASS Elections (Board and Chair).

18.15-18.30: transfer by metro to Via Manzoni 12(M3 Montenapoleone or Duomo; M1 Duomo).

19.00-20.00: private visit Museo Poldi Pezzoli (ancient and Venetian glass) with curators Lavinia Galli and Federica Manoli <http://www.museopoldipezzoli.it>

20.00-23.30: Plenary Opening Party at Castello Sforzesco (15' walking from Museo Poldi Pezzoli; metro: M1 Cairoli, M2 Lanza). It will include a visit at a contemporary glass collection recently bestowed to the museum, with curator Francesca Tasso; meeting point: main entrance of the Civiche Raccolte d'Arte, 21.45.

Tuesday, July 5th

MICO CENTRO CONGRESSI MILANO

9.00-10.30: Plenary session. Keynote speeches.

09:00 Michele De Lucchi (Italy)

09:45 Nkandu Luo (Zambia)

10.30-11.00: Coffee Break

11.00-13.00: [Room: Turquoise 1 (North Wing – Level -1)]

Joint Session of GLASS and ICDAD "Cooperation and sharing in the decorative arts".

- 11.00-11.15 Helena Koenigsmarková, chair of ICDAD, and Reino Liefkes, chair of GLASS, *Welcome*
- 11.15-11.30 Danielle Caluwé, Annemie De Vos (Belgium), *Reflections on glass. The historical and archaeological glass collection of the Antwerp Museum aan de Stroom|collectie Vleeshuis, Antwerp (Belgium).*

- 11.30-11.45 Helena Koenigsmarková (Czech Republic), *Light and Glass Society – Research and Cooperation on the History of Glass Chandeliers*
- 11.45-12.00 Rosita Nenno (Germany), *Sebastian Herkner Glasswork. Contemporary Design and traditional craftsmanship: sharing the experience.*
- 12.00-12.15 Regina Lara Silveira Mello, Paulo Eduardo Barbosa (Brazil), *Gomide's stained glass windows installed at Parque da Água Branca's Entrance Portal.*
- 12.15-12.30 Nirit Shalev-Khalifa (Israel), *The Museum and the Arts and Crafts Workshops: Interaction and Renewal of Local Tradition in the Local Landscape.*
- 12.30-12.45 Reino Liefkes (UK), *The Triumph of Amphitrite: a story of resurrection through creative partnerships*
- 12.45-12.55 Mateja Kos (Slovenia), *Modernist glass in Slovenia: an exhibition (15. 4. 2017 – 30. 9. 2017)*
- 12.55-13.00 Conclusions.

13:00-14:00 Lunch (lunch boxes provided at the Conference centre)

13.30-15.00: ICOM Memorial Lectures (convened by ICOM Austria, CECA, ICEE, ICTOP, INTERCOM, and ICOM Italy)

Danielle Spera (Austria), Hans-Martin Hinz, *Opening/Welcome/Commemoration*

Anne-Catherine Hauglustaine-Robert, *Introduction to the ICOM Memorial Lectures 2016*

Bernice Murphy (Australia), *An ethical vision of nature, culture, heritage, and museums' continuing social mission – ICOM 70 years' jubilee lecture*

René Rivard (Canada), *Museums and changing cultural landscapes – Fourth Alma S. Wittlin memorial lecture*

Cristina Vannini (Italy), *Revisiting Weil's cabinet of curiosity – Eleventh Stephen E. Weil Memorial Lecture*

David Fleming, *Discussion*

Lynne Teather, *Closing remarks*

15.00-15.30: transfer to via Savona 39 (by metro: M2 Porta Genova).

15.45-17.00: GLASS members only. Visit the storage of the Museums of the Municipality of Milano, where most of the glass collections is stored, with curator Francesca Tasso.

17.00-17.30: transfer to Museo Civico di Storia Naturale, Corso Venezia, 55 (by metro: M1 Palestro)

18.00: Visit temporary exhibition at the Museo Civico di Storia Naturale (Natural History Museum) "The animals of Murano. Glass works from the Bersellini Collection 1920-2015", with curators Silvia Ciappi, Italian National Committee of AIHV, and Giorgio Teruzzi, Museo Civico di Storia Naturale. Exhibition organized and sponsored by the Italian National Committee of AIHV.

19.30: GLASS members only. Social dinner (Ristorante Pizzeria Maruzzella, Piazza Guglielmo Oberdan, 3 - 5' walking from the Museum)

Wednesday, July 6th

MICO CENTRO CONGRESSI MILANO

9.00-11.00: Plenary session. Keynote Speeches.

11.00-11.30: Coffee Break

11.30-12.00: transfer to Bagatti Valsecchi Museum, Via Gesù, 5 (by metro: M3 Montenapoleone)

12.00-13.30: GLASS members only. Visit the Bagatti Valsecchi Museum, with the curator Lucia Pini and Cristina Tonini, Italian National Committee of AIHV. <http://museobagattivalsecchi.org>

14.00: transfer to Pavia (by metro and train: 14.28 from Milano Rogoredo Railway Station, metro M2 Rogoredo; lunch on the train by lunch boxes provided by ICOM 2016)

15.30-17.30: GLASS members only. Visit the glass collections at the Musei Civici, with Maria Grazia Diani, Chair of the Italian National Committee of AIHV, and Cristina Tonini, Italian National Committee of AIHV (ancient, Venetian and modern glass) <http://www.museicivici.pavia.it>

18.01: transfer to Milan (by train)

20.00-21.00: Plenary Social Event: Free concert at the Cathedral (metro: M1 or M3 Duomo).

Thursday, July 7th - OFF-SITE MEETING: TURIN

8.30-10.30: transfer to Turin (by private bus); meeting point for departure: metro M2 Famagosta, 8.30

10.30-12.30: Museo di Antichità, Via XX Settembre 86 (ancient and archaeological glass); with the archaeologists Patrizia Petitti, coordinator ICOM Piemonte, and Simone Lerma, Italian National Committee of AIHV <http://museoarcheologico.piemonte.beniculturali.it>

12.30 – 13.30: light lunch

13.30 – 15.30: Palazzo Madama, piazza Castello, with curator Simonetta Castronovo (mostly Venetian and gilded and painted glass; the completely renovated permanent exhibition of the glass collections opened last 19 March) <http://www.palazzomadamatorino.it>; <http://www.palazzomadamatorino.it/it/eventi-e-mostre/la-camera-di-vetro-un-nuovo-allestimento-palazzo-madama>).

15.45–17.00: Fondazione Accorsi, via Po 55 (decorative art); with curator Luca Mana <http://www.fondazioneaccorsi-ometto.it>.

17.00-19.00: transfer to Milan by bus

19.30-22.00: Gallerie d'Italia - Piazza Scala, Piazza della Scala, 6 (M3 Duomo or Montenapoleone).

Light dinner sponsored by Gallerie d'Italia.

Visit the temporary exhibition “Restituzioni 2016. La bellezza ritrovata” showing works of art from Italian public collections recently restored thanks to the support of Intesa Sanpaolo, including a group of outstanding Venetian enameled glasses from Padua; with project coordinator Silvia Foschi, museum coordinator Giovanni

Morale, and the glass restorer Silvia Ferucci, Italian National Committee of AIHV.
<http://www.gallerieditalia.com/it/palazzi/piazza-scala>

Friday, July 8th - EXCURSION DAY: Brescia and Gardone Riviera

GLASS members only

8.30: transfer to **Gardone Riviera, Garda Lake** (by private bus). Meeting point for departure: M2 Famagosta., 8.30

10.30: arrive at **Museum of Vittoriale**; welcome coffee with Giordano Bruno Guerri, president and general director of Fondazione Il Vittoriale degli Italiani, general director of the network Gardamusei

11.00-13.00: visit the glass collections at la Prioria and the garden

13.00-14.00: lunch (restaurant La Taverna del Borgo, Piazza Caduti 22)

14.00-15.00: transfer to **Brescia, Santa Giulia Museo della Città**; welcome by Luigi Di Corato, director of Fondazione Brescia Musei, and curator Roberta D'Adda

15.30-17.30: visit the ancient glass collection in the permanent exhibition with the archaeologist Cristina Boschetti; with the occasion of the ICOM GLASS meeting a temporary exhibition is organized to showcase the Venetian glass collection, usually not exhibited, with curator Roberta D'Adda.

17.30-19.00: overview of the museum; visit the recently reopened archaeological area of the Roman age *Capitolium*, with outstanding frescos dated to 1st century BC; visit the exhibition "Christo and Jeanne-Claude Water Projects". <http://www.bresciamusei.com/santagiulia.asp>

19.00-21.00: farewell dinner (restaurant Al Fontanone Via dei Musei, 47)

22.00: arrive in Milan.

Saturday 9th July

MICO CENTRO CONGRESSI MILANO

09.00-14.00: Extraordinary General Assembly and General Assembly.

13.00- 14.30: lunch break

15.00- 17.00: Advisory Committee Meeting

19.30-24.00: Closing Ceremony and Closing Party at La Triennale, viale Emilio Alemagna 6.

PRACTICAL INFO

Registration: Please register at <http://network.icom.museum/icom-milan-2016/registration/how-to-register/> in order to have access to the MiCo CENTRO CONGRESSI MILANO and the sessions and events taking place there. The general fee includes coffee-breaks and lunches at the MiCo CENTRO CONGRESSI MILANO and the social events.

Travel expenses: To cover the travel expenses related to the off-site activities for ICOM GLASS members only (Pavia, Turin and Il Vittoriale-Brescia), an additional contribution of **50 euros** is asked to the participants. A receipt will be provided.

Meals: Lunch boxes will be provided at MiCo to all full registered participants from 3rd to 6th July and on the 9th. Please note that on the 6th it will be possible to have the lunch boxes at 11.30, before leaving the MiCo after the morning coffee-break. You are kindly invited to pick them up in the exhibition area (North Wing level +1).

ABSTRACTS

Monday 4th of July, room Turquoise 1 (North Wing – Level -1), 14.00-15.45

Session 1a “Glass Museums and Cultural Landscapes”

Paloma Pastor

Director. Technology Museum of Glass. Museo del Vidrio, Fundación Centro Nacional Del Vidrio, Real Fábrica de Cristales de La Granja, Spain

The Technology Museum of Glass in La Granja and its social and cultural environment

The Technological Museum of Glass is housed in a former glass factory, at the Royal Glass Factory in San Ildefonso (La Granja), province of Segovia, a unique industrial building founded in 1770 by King Carlos III. Today the museum is part of the Fundación Centro Nacional del Vidrio founded in 1982, which aims to promote, research and disseminate the art, craft and history of glass. This foundation includes a Technological Museum, an Institute for Higher Education and a workshop for artisanal production and demonstration of techniques. In this way the glassmaking tradition of La Granja was restored and protected and continues to raise public awareness to the rich legacy of its past. The museum does not exclusively exhibit glass collections, but it also presents different production methods, including live demonstrations of glassblowing and engraving workshops. These explain the various techniques used by glassmakers and are also intended raise the visitor’s understanding of the working environment in the historical context. The museum revives a past related to an historical glass factory to provide an identity within the cultural and social environment of the local community.

We will analyse different projects, organized by the museum during the last years, in order to involve the local community and deepen the knowledge of the social and cultural history of the village: exhibition of photographs, religious Brotherhoods and tourist tours of the Glass Factories at the Royal Site of San Ildefonso.

Jože Rataj

Pokrajinski muzej Celje / The Celje Regional Museum, Celje , Slovenia

Glass production and its influence on the cultural landscape

The nineteenth century saw a change in glassmaking. During this period, coal was introduced as fuel, which was favourable for cheaper production. This was fatal for a considerable number of glassworks that still used wood as fuel. An even greater milestone in the history of glassmaking was the railway from Vienna to Trieste, constructed in the years 1841 to 1859, which offered new opportunities for the glass trade. It also encouraged fiercer competition with the Bohemian glass industry, with which the Slovene glass industry could not successfully compete until the 1880s. During the period of the trade and industry exhibitions in Inner Austria between 1838 and 1844, which were important for the Slovene glassworks, a remarkable standard of quality and design developed. Like most other factories, the glassworks in the Celje and Kozjansko regions manufactured not only mineral water bottles, but also tableware and kitchenware, beer containers, glass for pharmaceutical purposes, chandeliers (which remain in a number of churches today) and other products. More valuable products were decorated by cutting, engraving and enamelling. It can be seen that

the motifs of the glass decorations were influenced by local popular art and sometimes included, besides these artistic elements, some applied artistic and ethnological decorative features. On the other hand, products for everyday use were mostly plain, strictly functional and aesthetically simple, yet their forms are much admired even today.

The heterogeneous glass tradition continued into the twentieth century. A special characteristic of the glassworks at Hrastnik, which replaced the former glassworks in Jurklošter in 1860, was the heterogeneity of its production. In 1895 it encompassed three production programmes, and even before that had a network of sales spread throughout Europe and in countries overseas. In 1927 another important glassworks was established in Rogaška Slatina, today known as Rogaška Crystal. Part of the Rogaška glasswork was Dekor Kozje, which was established in 1974, but closed in 2005, where uniquely shaped cut crystal and engravings formed part of its rich production programmes. The ongoing need for skilled glass workers resulted in the establishment of the glassmaking school in Rogaška Slatina in 1947. This prompted an even greater interest in the manufacture of glass, and the school has so far produced a number of renowned glass workers. The school remains the most important educational centre for future glassworkers in the region.

A rich tradition and the unexplored representation of this branch of industry prompted a growing need for collecting, conserving, evaluating and exhibiting this heritage in museums throughout Slovenia. The glass collection in our Museum illustrates the tradition and development of design in our region. Many pieces are also found in other museums in Slovenia, in museums in other countries, as well as in private collections. Together they represent the tradition and cultural heritage of this glassmaking area.

Milan Hlaveš

UPM Prague, CZ - Uměleckoprůmyslové museum v Praze / Museum of Decorative Arts in Prague, ulice 17. listopadu 2, 110 00 Praha 1, CZ

Czech Glass and the Cultural Landscape

Regina Lara Silveira Mello¹, Marcelo Kammer²

1. Universidade Presbiteriana Mackenzie, São Paulo, Brazil, and VICARTE_FCT/UNL Lisbon, Portugal
2. Universidade Presbiteriana Mackenzie, São Paulo, Brazil

From Murano to Brazil: the path of Mario Seguso

Mario Seguso came to Brazil in 1954 and settled in Poços de Caldas, Minas Gerais, Brazil. In 1965 he founded a workshop for blown glass. Born on the island of Murano in 1929, Mario descended from one of the oldest and famous families of glass masters. He studied at the Regio Istituto d'Arte of Venice, where he specialized in engraving and glass cutting, and studied design with the architect Carlo Scarpa. As the glass studio grew, Seguso invited his Italian family to come to Brazil and in this way the Cristais Cá d'Oro was born. Today it is a large industry, selling to the whole Brazil and beyond, while it still retains the characteristics of handmade glass. The technique is the same used in Murano, where the melting of raw material such as sand, calcium carbonate, sodium carbonate, and other elements in furnaces at high temperatures turns into a material that can be moulded and blown into shape. The creations are shown in a huge shed, organized both chronologically and by technique, allowing us to understand the history of glass production in the city.

Rodrigo, grandson of Mario Seguso, and his assistants explain the process of creating and comment on the cultural history of the city, mediating between the works and the public as it is in museums. The visit can be extended to a special room where there is a collection of pieces of other artists, brought from Murano, workshops that no longer exist. The history of Poços de Caldas started with the discovery of its first fountains and springs, in the seventeenth century. The rare and healing waters were responsible for the prosperity of the city while the land began to be settled by ex-miners, devoting themselves to raising cattle. Since 1886 an establishment for baths was active in the city, used for the treatment of skin diseases. It made use of the sulphurous thermal water of the Fountain of the Apes. In the Brazilian colonial period the place received the Emperor Dom Pedro II and his wife Tereza Cristina, who built an important extension of the railway Mojiana. During the 1940s, a time when casinos were common, Poços received the visit of Brazilian aristocracy, who went on to attend the halls of the Palace Casino and the Palace Hotel. The ban on gambling in 1946 and the discovery of antibiotics had a strong impact on tourism in the city. The Hydrotherapy was no longer the most effective way to treat the diseases for which it was prescribed. And the casinos were closed. The economy of Poços suffered a great shock, but the bad phase has been overcome with the change of focus on tourism. The middle class and large groups started attending the spa, visit the sources and other points of attraction in the city. In addition, the city housed various industries, promoting the economy.

The Cristais Cá d'Oro trained skilled workers in glass, which resulted in the creation of other workshops. Poços de Caldas became a benchmark for blown glass, as in other countries. It provides the opportunity to learn about the process and the history of manufacturing techniques, in addition to buying objects on site. The city has an historical museum, well-structured and popular because of its scientific interest; but the glass museum Cristais Cá d'Oro is a very successful tourist attraction, which attracts a greater number of visitors all year round. Mr. Mario Seguso, still very lucid at 87 years, stated in an interview: know this story, visit the workshop-museum and understand how the Cristais Cá d'Oro is important for Poços de Caldas' tourism.

Teresa Almeida

Research unit Vicarte "Glass and Ceramic for the arts", FCT/UNL

Unidade de Investigação iZads, Instituto de Investigação em Arte, Design e Sociedade. Faculdade de Belas Artes Universidade do Porto, Avenida Rodrigues de Freitas, 265, 4049-021 Porto.

New cultural approaches to glass museums

Marinha Grande is known in Portugal as the "land of glass" and the glass museum situated in this region refurbished and increased the exhibition space in 2012/13.

On the 19th of October 2013, a new space for Contemporary Art of the Marinha Grande Glass Museum opened to the public with a "feminine" exhibition.

In this "land of glass", men are the ones responsible for producing the glass pieces, and the women labour on the cold work. Until not so long ago, it would have been impossible for a woman to make a piece through glass blowing in the factory.

The idea with this international exhibition was to create an interaction with the community hoping that the curiosity of the glass blowers will entice them to visit and see another approach to the material they work with and consider precious. Dedicated to women who choose glass as a material/concept for their works of art, the exhibition goal was to reveal the feminine side of glass; a distinct look with its own language never showed in this area before.

In total, 15 artists were invited to participate in this event, coming from the Netherlands, Argentina, Poland, Turkey, the United States, Brazil, Estonia, Australia, England, Ireland, Mexico, Estonia, Latvia and Norway. Some of the artists who participated also gave lectures and workshops. Through their work, we wanted to show that glass art does not only presents itself as a contemporary and innovative search for an element connected with research and experimentation, but also as an exploration of the anthropological and social aspects, of how the community would react to the art pieces.

The exhibition ran until the 27th April 2014 and exceeded expectations. It was surprising to see how the traditional craftsmen reacted, and demonstrated great respect for the pieces on show.

In this presentation, I will show the mounting of the exhibition, the artists represented and the exhibited works, the opening and public expectation, as well as the outcomes.

Anisimova Elena

Curator of Collection of European Glass, Department of European Decorative and Applied Arts.
The State Hermitage Museum 34, Dvortsovaya Embankment, St. Petersburg, 190000, Russia

The history of the Hermitage collection of Western European glass

The history of the State Hermitage collection of Western European glass is associated with various stages of development of Russia. It has evolved over three centuries. The collection includes personal belongings of the Russian emperors and nobility.

In the second half of the 19th century famous private collections were acquired. They include unique glass pieces of the 16th century made by German and Italian masters.

The collection was greatly enriched since 1917. During this period, the first objects of Art Nouveau glass, among other things, appear in the Hermitage collection. At present the State Hermitage provides a scientific approach to the formation of the collection.

Monday 4th of July, room Turquoise 1 (North Wing – Level -1), 16.15-17.00

Session 1b “Updates on glass conservation”

Silvia Ferucci, Lamberto Tronchin

University of Bologna, Italy

Glass conservation, an intricate matter: three situations, different answers but the same thread.

Three case studies are analysed. In each case, the purpose of the conservation treatments was the same: they all need to improve their appearance to be displayed in exhibitions.

They were: the Ennion cup from Pavia Municipal Museums going to be displayed first at MET in New York for *Ennion master of glass* and then at The Corning Museum of Glass for *Ennion and his legacy*; the square bottle with two handles with gladiators on the base from Acqui Terme (AL) going to *Vitrum* the industrial glass fair then in the Antiquarium Alda Levi both in Milan; and a renaissance decorated vessels from the excavation of

Padoa Santa Chiara monastery, now on display at *Restituzioni* in the Gallerie d'Italia in Milan. The importance of planning in glass conservation is highlighted as it showed the need of a tailored solution in each case.

The first step for all three cases was a detailed examination and documentation, to find out the most suitable treatments. The conservator came across unexpected difficulties during the process; the schemes used to overcome them are explained.

The need for a multidisciplinary approach is highlighted in order to reach an exchange of information between the different parties involved in the conservation.

Rasha Taha Hamad

Restoration Department, Faculty of archaeology, Fayoum University, Fayoum, Egypt

Study of the deterioration resulting from burial environment on archaeological glass of Fayoum Egypt Excavations

The aim of this research is to study the deterioration resulting from the burial environment on Fayoum archaeological glass. Investigations were carried out on a series of Islamic glass fragments from different excavation areas in Fayoum, which in fact has been a major glass manufacturing centre during several Islamic Periods. The mineralogical and elemental composition of glass fragments and soil were determined by Energy dispersive X-ray (EDX) methods, glass fragments surfaces were examined by Scanning Electron Microscope (SEM) and (USB Digital Microscope). Deterioration aspects resulting from the burial environment in two excavation areas in Fayoum (Deer Al-Malak and Deer Al-Banat) were diversified and varied according to chemical composition, PH and soil moisture content which has been increased in Deer El-Malak and decreased in Deer El-Banat. The study shows different kinds of salts "Chloride and Sulfate", dirty layers, soil deposits, in addition to glass corrosion layers differing in thickness and colour.

Tuesday 5th July, 11.00-13.00
(Turquoise 1 North Wing – Level -1)



GLASS/ICDAD Joint session

“Cooperation and sharing in decorative arts”

Danielle Caluwé¹, Annemie De Vos²

1. Free University of Brussels, Dept. of Archaeology and Art History (SKAR), Belgium/
2. Vleeshuismuseum/MAS, Antwerp

Reflections on glass. The historical and archaeological glass collection of the Antwerp Museum aan de Stroom/collectie Vleeshuis, Antwerp (Belgium).

The glass collection of the Antwerp Vleeshuis is the largest and oldest glass collection of Antwerp. This large collection forms now an integral part of the ‘Museum Aan de Stroom’ (MAS), a new Antwerp museum inaugurated in 2011. The MAS museum includes numerous remarkable collections and presents tales of the city, the river and the world. The collection is particularly rich in vessel glass from the Roman period up to 16th to 20th century art glass. It showcases the oldest archaeological finds from the inner city and beyond. It also holds an important collection of stained glass from the medieval period onwards. Furthermore, the historical collection includes the glass of several, notorious 20th century glass collectors and reflects the changing visions on applied arts and glass collecting up to nowadays. The overview of this collection will be threefold; first, discuss its early collection formation in the late 19th century and subsequent the acquisition of the private collections of Alfred Elsen-Maquinay in 1938 and Paul Osterrieth in 1940. Secondly, a short presentation of the more than 700 glass objects, focusing on the objects of the Renaissance and later periods, and thirdly, present the planned long-term Vleeshuis exhibition and the storage of glass in conversation with the other decorative arts collections of the MAS.

Helena Koenigsmarková

Director, UPM / Museum of Decorative Arts, Prague, CZ.
Chair of ICDAD

Light and Glass Society – Research and Cooperation on the History of Glass Chandeliers

“LIGHT and GLASS – European Society and Documentation Centre for Chandeliers, Light and Lighting” was founded as a philanthropic, non-profit Society in May 2000 in the small old centre of the Austro-Bohemian chandelier production of Steinschönau (Kamenický Šenov) in Northern Bohemia.

LIGHT and GLASS, in accordance to its statutes, is the platform for research for high quality lighting and chandeliers, a subject that has been greatly neglected to date. This platform is intended to serve museums, palaces, churches, antique dealers, collectors and other interested parties and aid them in networking with each other and share information.

Rosita Nenno

Senior Curator, DLM Deutsches Ledermuseum Offenbach / German Leather Museum Offenbach, Germany

Sebastian Herkner - Glasswork. Contemporary Design and traditional craftsmanship: sharing the experience.

Sebastian Herkner (www.sebastianherkner.com) is a traveler in time and space. Very much interested in traditional crafts all around the world, he is working with craftsmen who have accomplished their techniques since centuries. Especially for his designs in glass, whether lights, vessels or furniture, he is melting down his inspirations from industrial architecture, oriental lamps or lustre-glowing ceramics with his pure forms and structures. His decision to cooperate with the best experienced craftsmen brings him to astonishing products where material and elaboration meet into a perfect harmony. His products range between cast glass, mouth-blown, coloured and silvered glass. Transparency, opaque and shiny surfaces enter into a dialogue with each other or hold steady against polished metals.

The main topics of my presentation are

1. Herkner’s inspirations and
2. the interaction between contemporary design and traditional craftsmanship.

Regina Lara Silveira Mello¹, Paulo Eduardo Barbosa²

1. Universidade Presbiteriana Mackenzie, São Paulo, Brazil, and VICARTE_FCT/UNL Lisbon, Portugal
2. Universidade Presbiteriana Mackenzie, São Paulo, Brazil

Gomide’s stained glass windows installed at Parque da Água Branca’s Entrance Portal

In 1920’s Brazil, the city of São Paulo went through unique and exciting period, marked by the opulence of the economic coffee boom, added to the cultural effervescence manifest by 1922’s Week of Modern Art, which reunited the Brazilian artistic avant-garde of that period. Like the European cities of the post-Industrial Revolution in the 18th century, urban public parks appeared in São Paulo, such as the White Water Park,

which opened in 1929 and aimed to meet the demand of the growing agricultural industry. In this park, dominated by Norman style buildings, whose image refers to the rural universe, the Entrance Portal's futuristic appearance stands out as something completely different. Designed by the engineer Mário Thomaz Whately, the portal frames a set of stain-glass window, depicting agriculture and live-stock, created by artist Antônio Gomide in partnership with Casa Conrado (Conrado House, trade name of the stained glass workshop Conrado Ltd.). At the time of the portal's full restoration in 1997, with its stained glass windows treated by the authors of this paper, interesting documents were found, which helped to place this interesting building into its historical context.

Nirit Shalev-Khalifa

Curator manager of the Visual Documentation and Exhibition department, Yad Ben-Zvi institute, Jerusalem; curator of Independence Hall, Eretz Israel museum Tel Aviv, independent curator

The Museum and the Arts and Crafts Workshops: Interaction and Renewal of Local Tradition in the Local Landscape

The move of crafts into museums can be seen to symbolize their decline in the community and in the local landscape – both in terms of the production process and the presence of the products in the public sphere and the home – and their transformation into artifacts that must be preserved in a display case as remnants of the past. However, the involvement of museums has also engendered the opposite process – ancient traditions are being renewed, rejuvenated, and sometimes even reinvented as a source of inspiration of a modern local design. Methodology: I would like to demonstrate these processes by presenting two case studies: The Armenian ceramics of Jerusalem and Hebron glass. Findings: Armenian ceramics is a tradition that originated in Turkey and was brought to Jerusalem after WWI by Armenian refugees under British patronage. It has since developed into a hallmark Jerusalem craft, its products adorning many homes. Ornamental objects from these pottery workshops became a well-known presence in homes beginning in the 1920s and a focus of shared local identification among members of all faiths and communities. Armenian ceramics were featured in an exhibit in the Eretz Israel Museum, Tel Aviv (Arts & Crafts museum) in 1986 and once again in 2000, as well as an exhibition for Mary Balian (the first and only Armenian women artist) in the Smithsonian in New York (1992) and in Alicante museum in Spain. The work of three generations of artists that until then was considered as decorative art or craft only, has been recognized as a monumental local art, unique, and official. Discussion and display has led to its renewed proliferation and the opening of new artists' studios. These have set in motion a fascinating process combining traditional techniques and patterns in the design of modern structures and decorative objects. The rejuvenation of studios and their products have turned the city into an open air museum, in which work, both traditional and modern, takes place right before the eyes of visitors and purchasers. The unique old tradition of glass-blowing in Hebron, also renewed since the 1920s, with the encouragement of the British rulers at the time, particularly of C.R. Ashbee, one of the leaders of the Arts & Crafts Movement. Blue Hebron glass was exhibited, beginning in the 1980s, in the Eretz Israel Museum, Tel Aviv, as part of an active crafts market display. The market featured a real glass-blowing workshop where a craftsman from Hebron worked for years. However, the attempt to revitalize the craft cut off of from its city and community surroundings was unsuccessful. The museum workshop no longer operates and the craft is in decline.

Reino Liefkes

Senior Curator in charge of the Ceramics and Glass Collection, V&A Museum, London, UK
Chair of ICOM GLASS

The Triumph of Amphitrite: a story of resurrection through creative partnerships

My paper will outline how partnerships, both National and International, enabled the V&A Museum to restore and reconstruct a lost ceramic masterpiece, a porcelain table fountain made at Meissen for an important royal wedding in 1747. For this project we used a combination of cutting edge 3D technology and traditional ceramic making techniques. Conclusions: To summarize, the role of museums preservation in arts and crafts goes beyond documentation, research, conservation and display that is isolated from the local community. Moreover, today, the museum serves as a modern community institution, sharing in the preservation of arts and crafts traditions, weaving a tapestry of modern-day local life and landscape based on the traditions of the past.

Mateja Kos

Senior Curator, National Museum of Slovenia, Ljubljana (Slovenia)

Modernist glass in Slovenia: an exhibition (15. 4. 2017 – 30. 9. 2017)

The exhibition, organized by the National Museum of Slovenia, in collaboration with the Museum for Architecture and Design, Ljubljana, Slovenia, is an accompanying event of the 25th international Biennial of Design (BIO), held at the Museum for Architecture and Design (25. 5. – 29. 10.2017). Rogaška Slatina glass factory was and still is a symbol of Slovenian glassmaking. In the second half of the 20th Century, it developed an elaborate style, combining cut and engraved ornaments. These products still form a majority of its production program. The modernist glass design in Slovenia is tightly connected with Rogaška Slatina as well, namely with the establishment of the Glass school in 1947. As a part of the school, a small glass factory was founded. A new, original and inventive glass design originated and developed there, based on pure forms and sparse or even absent ornaments, characteristic of the European Modernism from 1920's onwards. The teachers of the school formed the first generation of modernist glass designers. After them, a new generation evolved, continuing their study at the Academy of fine art in Ljubljana and completing their education abroad. This generation of glass designers connected the modernist tradition with possibilities of contemporary glass design. The exhibition will present 130 objects of Slovenian glass in the modernist tradition. As a special part, the Slovenian glass tradition from Middle Ages onwards will be presented.

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