



Higher Education
Course
Study Days
on Venetian Glass
The origins
of modern glass art
in Venice
and Europe.
About 1900.

Istituto Veneto di Scienze,
Lettere ed Arti
2, 3, 4 March, 2016



Istituto Veneto
di Scienze Lettere
ed Arti

glass
in
venice

glass in venice

Glass in Venice is based on an agreement between the Istituto Veneto di Scienze, Lettere ed Arti and the Fondazione Musei Civici di Venezia, presented on November 2012, on the occasion of the first edition of the Glass in Venice Prize.

This agreement is the expression of the two Venetian institutions' decision to launch a close collaboration for a series of events promoting the legacy of glass art on an international level. The aim is to support the lagoon city in its role as a cosmopolitan laboratory of culture and a meeting place for the masters of the exquisite Muranese art, artists, and institutions.

The agreement, signed by the President of the Istituto Veneto, and the President of the Fondazione Musei Civici di Venezia, entails joint action regarding the Prize, the Study Days and the creation of a website that should become an authoritative source of information and documentation on Venetian glass and international glass production, up-to-date on the most important exhibitions and events.

For the Istituto Veneto today, Glass in Venice is the natural outgrowth of its commitment to the art and technique of glass since the 19th Century. Among the Istituto's cultural activities, especially in the past ten years, exhibitions, lectures, and, since last year, seminars for specialists have focused on the glass arts.

The Fondazione Musei Civici di Venezia and the Glass Museum of Murano play an essential role in promoting the preservation of this heritage and in diffusing knowledge about this ancient artistic expression.

Founded in 1861, first as an archive, and now recognised as one of the most interesting exhibition venues of the international circuit, the Murano Museum has recently benefited by an important extension and a new museological design.



Istituto Veneto
di Scienze Lettere
ed Arti



The Study Days on Venetian Glass 2016, in its fifth edition, register the presence of thirty or so glass experts from all over Europe and the United States, including museum curators, scholars, collectors, restorers, glass artists. In the three Study Days a rich programme features seminars, lessons, visits and practical demonstrations of the ancient techniques, with papers and communications by professors and participants, all specialists in the field, making this event one of the most important of its kind organised on an international level.

Our aim is again to offer the scholars of Venetian glass, but also of glass of the most varied traditions, an opportunity for in-depth study and encounters, with an ample exchange of knowledge and experience. In addition, we hope that, again with this event, Venice may become more than ever the world center for the study of ancient glass, but also that Venice be reconfirmed as one of the outstanding meeting places for scholars, artists, collectors of ancient and contemporary glass in its most diverse expressions and schools.

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The origins of modern glass art
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2, 3, 4 March, 2016

**CORNING
MUSEUM
OF GLASS**

Ecole du Louvre



LE STANZE DEL VETRO



With the support of
Corning Museum of Glass
Ecole du Louvre
Fondazione Musei Civici Venezia
LE STANZE DEL VETRO
Venice Foundation
Victoria & Albert Museum

Organised with the collaboration of
AIHV- Association Internationale pour l'Histoire du Verre -
Comitato Nazionale Italiano
LAMA – Laboratorio Analisi Materiali Antichi dell'Università IUAV
Museo del Vetro-Fondazione Musei Civici Venezia

Co-financed by the Regione Veneto

Thanks to Riedel Crystal

The "Study Days on Venetian Glass" are an opportunity for in-depth study on Venetian glass and are tuned to an audience of Museum conservators, collectors and experts.

The programme includes lessons by experts who, after a general overview, will guide participants through the direct study of methods and pieces, encouraging participants to actively take part, also through presentations. Lessons and discussions will be held in English.

Contributions in Italian will be translated into English by the seminar curators.

The topics that will be touched upon will include: General overview of the history and art history of glass; Raw materials and casting/processing techniques; Archaeometrics; Conservation and Restoration; Training and consistency of glassmaking in the Museums collections; Recovery techniques and ancient models during the nineteenth century.

The seminars will be completed by a tour of the Murano Glass Museum and by practical demonstrations in glassmaking studios.

Scientific Committee

ROSA BAROVIER MENTASTI, Glass historian

SANDRO FRANCHINI, Istituto Veneto di Scienze, Lettere ed Arti

WILLIAM GUDENRATH, Corning Museum of Glass

LORENZO LAZZARINI, LAMA- IUAV University of Venice

SANDRO PEZZOLI, Collector

LINO TAGLIAPIETRA, Artist and glass master

CRISTINA TONINI, Glass historian

MARCO VERITÀ, LAMA- IUAV University of Venice

Secretariat

LAURA PADOAN

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WEDNESDAY, 2nd MARCH

SESSION 1

9.30 a.m.

ROSA BAROVIER MENTASTI

Opening remarks

10.00 a.m.

STEFANIA PORTINARI

A Springtime of the Arts. Venice, about 1900

Abstract - From Venice Biennale to exhibitions at Ca' Pesaro Palace, Venice was a fascinating and opulent stage for artists and intellectuals between the end of the Nineteenth and the beginning of the Twentieth Century.

It was a place for scandals, such as for paintings by Giacomo Grosso or Pablo Picasso rejected by Biennale and for young artists' fights at Opera Bevilacqua La Masa institution, but also for love and beauty. If John Ruskin has named Venice "the paradise of the cities", the Italian writer Gabriele D'Annunzio called it "The Beautiful" and in one of his book set there his passion for the famous actress Eleonora Duse. Important "foreigner" painters like Amedeo Modigliani, Umberto Boccioni, Felice Casorati, Galileo Chini - but also Claude Monet - have found here a place to demonstrate their talent or to give them inspiration, alongside of artists from the Veneto region as Ettore Tito, Guido Cadorin, Arturo Martini, Gino Rossi, Ubaldo Oppi, Napoleone Martinuzzi, Teodoro Wolf Ferrari. Meanwhile Mariano Fortuny and Vittorio Zecchin were inventing their daring textiles and the Futurists were throwing leaflets from the bell tower against an "outdated Venice", those artists tried to renovate taste and style, someones creating a dream influenced by decorativism, some others by simplicity and primitivism: all in search for a springtime of the arts.

11.00 a.m.

COFFEE BREAK

11.30 a.m.

MARCO VERITÀ

Raw materials and glassmaking technology in the Murano glasshouses of the end 19th – 20th centuries

Abstract - Chemical analyses and ancient recipes are compared to reconstruct the main features and innovations of Venetian glass compositions during the end 19th – 20th centuries.

12.30 a.m.

LUNCH

SESSION 2

2.30 p.m.

ROSA BAROVIER MENTASTI, CRISTINA TONINI

Venetian glass between Art Nouveau, Secessionism and Deco

Abstract - The renewal of Venetian glass began late in comparison with other European glass traditions, due also to the strong and long-lasting influence of Historismus in Italy. The Milan Exhibition (1906), the Biennales of Venice (1909-1912-1914-1922), the Bevilacqua La Masa exhibitions in Ca' Pesaro, Venice, (1908-1912-1920), the Exhibition of Decorative Arts in Monza (1923) were the places where new Venetian glass art was displayed. Some figures and glassworks played a key role in this renovation as Vittorio Toso Borella, Vittorio Zecchin, Teodoro Wolf Ferrari, Hans Stoltenberg Lerche, Anna Akerdahl, Umberto Bellotto, Artisti Barovier and Fratelli Toso.

WILLIAM GUDENRATH

A Close Look at Some Venetian Glassblowing Techniques from the Medieval Period Through the Later Nineteenth Century:

Continuity and Change

Abstract - The lecture will begin with a chronological/typological overview of Venetian glass dating from about 1300 to about 1900. Next, the characteristic forming and decorating techniques used in Medieval, earlier and later Renaissance, Baroque, and nineteenth-century revival glasses will be examined through video presentations. Lastly, the author's new Corning Museum of Glass online resource/e-book 'The Techniques of Renaissance Venetian Glass' will be demonstrated.

4.30 p.m.

COFFEE BREAK

REINO LIEFKES

Victoria and Albert Museum

Murano – Leerdam, international influence and inspiration

Abstract - During the early part of the 20th Century the Dutch glass factory in Leerdam, began to employ architects and designers to improve the aesthetic quality of their production. A.D. Copier was their first permanent designer. The glass industry in Sweden was a great example for the designers from Leerdam, but since 1924, they were also aware of the artistic glass from Murano.

Many decades later, the designer A.D. Copier had the opportunity to travel to Murano, where he worked with master glassmaker Lino Tagliapietra.

DORA THORNTON

The British Museum

Researching Venetian and façon de Venise glass in the British Museum

Abstract - I will discuss research arising from my work on the new Waddesdon Bequest gallery in the British Museum and from moving the Slade Bequest of European glass into a new storeroom. The talk will include brief summaries of our recent analysis of Venetian turquoise and opal glass in our collection and questions arising for further research elsewhere. I will also look at a selection of masterpieces of glass in the British Museum, their making, parallels and contexts, including new images which are now available to researchers on the BM website.

7.00 p.m.

**PRIVATE VISIT TO “LANDSCAPE VIRUX”,
MARIA GRAZIA ROSIN, SOLO EXHIBITION**

Exhibition design by: Caterina Tognon, Venezia

All exhibits were made in Murano thanks to the work of the following glass blowing Masters:

Davide Fuin (2015 Glass in Venice Award),

Gianni Seguso, Pino Signoretto (2012 Glass in Venice Award),

Silvano Signoretto, Sergio Tiozzo, Andrea Zilio

(2013 Glass in Venice Award).

SESSION 3

9.30 a.m.

VISIT TO FONDAZIONE CINI “LE STANZE DEL VETRO”

In collaboration with *Pentagram Stiftung*, a private Swiss-based foundation whose statutory aim is to promote and support the art and culture of historic and contemporary glassmaking, especially Venetian glassmaking, the Giorgio Cini Foundation has launched *Le Stanze del Vetro* (Rooms for Glass), a long-term cultural project devoted to studying and highlighting the Venetian art of glassmaking in the 20th century. For the purpose, the Cini Foundation has set up a dedicated Study Centre with a specialized library in its Institute of Art History. The Study Centre will construct a “General Archive of Venetian Glass” which will gradually gather the historical archives of various Murano glassmakers. Mainly consisting of designs, projects, correspondences and photographs, the archive material will be made available to the academic community and for use in reviving and developing the art of glassmaking. The Centre will also organize a program of seminars, conferences and workshops for scholars and artists interested in the history, technology and development of the art of glassmaking. Lastly, a number of scholarships will be offered specifically for researchers wishing to furthering their knowledge of the subject. The Study Centre specialized library and archives are open for use as of October 2012.

12.00 a.m.

SPEECHES OR COMMENTS BY

KAROL WIGHT

The Corning Museum of Glass

Contemporary Art + Design at the Corning Museum of Glass

Abstract - In March 2015, the Corning Museum of Glass opened its new Contemporary Art + Design Wing, containing a 26,000 sq. foot gallery for the display of its contemporary glass and design collection, and the new Amphitheater Hot Shop, a demonstration and glassmaking space that seats 500 people. Dr. Wight will review the architectural design and plan for the new space, including the programs and artists activities that take place there.

MILAN HLAVES

Museum of Decorative Arts, Prague

Czech Glass of the Turn of the Century

Abstract - The lecture is devoted to one of the most illustrious eras of Czech glass (that include the Baroque period when so-called Bohemian crystal was produced and the Beidermeier period with the manufacture of coloured glass), dating to the late 19th and early 20th centuries. This was an epoch of the all-encompassing Art Nouveau style, where glass found ample use, becoming, in a way, a style-forming element of this artistic idiom. Czech glass producers of the time included a number of enterprises whose output is still highly regarded today for being distinctly Art Nouveau in style, among them the Lötz, Harrach, Moser, Kralik, Meyr and Riedel glassworks. These and other establishments not only adopted and modified inspirational sources from abroad, enhancing them with extraordinary inventiveness into supremely distinctive creations, but also introduced their own, specific creative concepts. Professional artists and designers began to have a say in glass production, many of whom were associated with the Viennese artistic circles. This milieu influenced the founding of Prague's art cooperative Artěl, whose portfolio also included glass. Artěl is particularly known for its products designed in the Cubist vein. Artěl's production ventured into the modern era of applied arts. At the turn of the century, floral Art Nouveau had already given way to its geometric phase, which was significantly influenced by the specialized glass-making schools and companies in Bor (formerly Haida) and Kamenický Šenov (Steinschönau) in northern Bohemia. The lecture is accompanied by a wealth of pictorial material, especially photographs of glass housed in the Museum of Decorative Arts in Prague and documentation illustrating the period of its production, specifically, the turn of the century and its overall atmosphere.

RAINALD FRANZ

MAK–Österreichisches Museum für angewandte Kunst, Wien
The Glass of the Architects. Modern Glass in Vienna 1900-1937

Abstract - Around 1900, a group of young architects and designers, pupils of the Vienna academies and architectural schools, developed a special interest in glass-making. Protagonists of Viennese Modernism, like Josef Hoffmann (1870-1956), Koloman Moser (1868-1918), Joseph Maria Olbrich (1867-1908), Leopold Bauer (1872-1938), Otto Prutscher (1880-1949), Oskar Strnad (1879-1935), Oswald Haerdtl (1899-1959), Adolf Loos (1870-1933), nowadays world famous, paved the way for groundbreaking developments in Austrian glassmaking by actually working next to the furnace in order to understand the material. The cooperation between the architects and designers and the new way of carrying these innovations into production by cooperating with Viennese Glassmakers and intermediaries like J & L Lobmeyr and Joh. Bakalowitz, or in direct contact with the Fachschulen like Steinschönau, established the style of Viennese Glass, featured in new design projects like the "Wiener Werkstätte" or the "Werkbund". Glass played a decisive role as material used for objects in ground-breaking exhibitions, spanning from the "Vienna Secession" to the 1925 Exposition Internationale des Arts Décoratifs and the 1937 World Exhibition in Brussels. The lecture gives a preview of the exhibition "The Glass of the Architects: Vienna 1900-1937", which will open to the public on the Island of San Giorgio Maggiore on April 17th, 2016 and will run until July 31st, 2016.

JEAN LUC OLIVIE

Musée des Arts Décoratifs, Paris

Sources of modernity in glass, the French scene 1880-1920

Abstract - During the decades of intense production of prestigious glass which are one of the golden age of French glass, from historicism and Art Nouveau to Art deco, some major artistic innovations happened, mostly around few

personalities of exception such as the sculptor Henry Cros, the industrial and poet Emile Gallé and the painter Maurice Marinot. We will look how these artists provoke fundamental changes not only in techniques and styles but, and first of all, in the situation of the material glass and the glass-maker in the wider context of artistic creation.

4.00 p.m. **COFFEE BREAK**

4.30 p.m. **SPEECHES OR COMMENTS**

KELLY CONWAY

Corning Museum of Glass

The Art Glass of Louis Comfort Tiffany

Abstract - CMoG's Curator of American Glass, Kelly Conway, will introduce the life and work of Louis Comfort Tiffany, one of America's most acclaimed artists and businessmen working in the late nineteenth and early twentieth centuries. Under Tiffany's direction, Tiffany Studios produced innovative leaded glass windows, mosaics, lighting devices, and blown glass vessels for an international luxury market. The company also created ceramic, enameled, wood, and metal objects, along with jewelry and specially commissioned furniture and textiles. Tiffany drew inspiration from his travels throughout Europe and the Middle East, and he found great beauty in the natural world. Conway will highlight the expansive range of artistic objects created during Tiffany's career including examples from the Corning Museum of Glass.

MARIA JOAO BURNAY

Palácio Nacional da Ajuda, Lisbon

Japonism and Art Nouveau styles in the Portuguese Royal House glass collection

Abstract - According to the Japanese chronicle Teppoki (1594-1614), Portuguese traders were the first Europeans to step

on Japanese soil, in 1543 – during the Warring States Period (Sengoku jidai 1467-1573). In a time of political anarchy and successive wars, the Portuguese presence, and their trade, had a crucial impact in Japan's fate.

After a long period of isolation, in 1860, when Portugal and Japan celebrated the Peace, Friendship and Commerce Treaty, the Emperor Representative received a Portuguese delegation. The Portuguese king and queen, D. Luis and D. Maria Pia received the Japanese special mission, on October 19, 1962 at the Royal Palace of Ajuda, in Lisbon certainly in an atmosphere of curiosity and expectation.

When Japan took a pavilion at the World's Fair of 1867 in Paris, all attentions were turning to this country– Japonism becomes a strong and renewing influence on the western decorative arts movement which led later to Art Nouveau Style; Queen Maria Pia's admiration for Japanese decorative art followed this trends. To the pieces that comprised royal diplomatic presents to king D. Luís were added several others glass pieces acquired by the queen during her travels across Europe, essentially in France and Bohemia.

It can be found in the collection an other diplomatic gift to king D. Carlos I, dated from 1905.

VIOLETTA MIKITINA

State Museum of ceramics and Kuskovo

Venetian glass late XIX-early XX century in the collection of the State Ceramics Museum (Moscow)

Abstract - The story of the Venetian glass objects from the collection of our museum. Collection includes about 25 items : Salviati & C, Fratelli Toso, Società Anonima per Azioni Salviati & C etc.

ANTÓNIO PIRES DE MATOS (1), ANDREIA RUIVO (1,2)

ROBERT WILEY (1)

¹ VICARTE, Research Unit "Glass and Ceramics for the Art",
Faculdade de Ciências

² LAQV/ REQUIMTE, Chemistry and Technology Network,
Faculdade de Ciências e Tecnologia, Universidade Nova de
Lisboa, 2829-516, Monte da Caparica, Portugal

*Iridescence and colours in Glass Art Nouveau – The Chemistry and
Techniques*

Abstract -In this communication several examples of Glass Art Nouveau, either from Venice or from other European locations will be presented. The techniques used to obtain the different colours are discussed. The reproduction of some coloured vases in our laboratories as well as the use of recent techniques are described. In this experiments, several metal compounds were used, as for example copper, silver, gold, bismuth, tin, and antimony. New developments are also reported and experiments were made either with soda lime silicate or borosilicate glass. Different colours were obtained and in the cases where colour was probably due to metal nanoparticles, they were identified by optical absorption spectroscopy.

FRIDAY, 4th MARCH

SESSION IV and v

9.30 a.m.

DEMONSTRATIONS OF WORKMANSHIP IN MURANO BY DAVIDE FUIN

Davide Fuin grew up around glass on Murano, often accompanying his father to his job at Barovier & Toso. Although he was too young to actually work, he was fascinated by the activity and the interactions between the glassblowers. When he was fifteen, he left high school and, as was required at that time, he went to work at a glass factory. What was generally considered a punishment, was for him a revelation. He found his calling.

In 1968, he began working at Venini and in 1980, a number of masters, including his father, left Barovier & Toso to open their own factory, Toso vetri d'arte. He joined his father and began working with the master Carlo Tosi Caramea.

By the late 1980s, Fuin was considered a young maestro and a new factory, Elite Murano, offered him the position of first master, with his father as the principal assistant and support.

In the late 1990s, Fuin founded D.F. Glassworks with two assistants. They primarily produce glasses and stemware, together with museum reproductions in Venetian style.

Although he doesn't consider himself an artist, he takes great pride in his abilities to carry on the specific craft and language of forms developed in the furnaces of Murano over the last thousand years.

He won the Glass in Venice Prize in 2015.

11.30 a.m.

VISIT OF THE MUSEUM OF GLASS IN MURANO AND VISIT THE EXPOSITION OF SILVIA LEVENSON

The museum is housed in the ancient Palazzo dei Vescovi of Torcello. Since 1923 it is part of the Musei Civici Veneziani. The collections are chronologically ordered: in addition to an archaeological section, which includes notable Roman finds from between the first and third century AD, it boasts the largest historical collection of Murano glass, featuring important pieces from between the fifteenth and twentieth century, including

world-renowned masterpieces.

Particularly important are the collections of Renaissance glass in the seventeenth and eighteenth centuries.

During the visit, which will be directed by Rosa Barovier Mentasti and guided by the Director of the Museum Dr. Chiara Squarcina, it will be possible to have access to the deposits of the Museum to study some of the most important pieces.

<http://www.visitmuve.it/it/musei/>

13.00 a.m.

LUNCH

3.00 p.m.

**VISIT THE STUDIO OF DAVIDE SALVADORE:
TRADITIONAL VENETIAN CANE-WORKING TECHNIQUES.**

7.00 p.m.

VISIT THE PRIVATE COLLECTION OF DR. DAVID LANDAU

David and Rosi Landau have a glass collection entirely focussed on Venini between 1921 and c. 1970, and on MVM Cappellin, between 1925 and 1932. They have more than two thousand pieces, and rotate them so that about 200 are at their home at any given time.

TEACHING STAFF

ROSA BAROVIER MENTASTI



Descending from one of Venice's ancient glass making families, Rosa Barovier Mentasti was awarded a degree in Ancient Literature by the University of Padua in 1973 with a thesis on antique glass. Since then, she has been dedicated to studying the history of both ancient and modern Venetian glass. In addition to many articles and publications, including *Il Vetro Veneziano dal Medioevo ad oggi*, published in 1982, she has curated several international exhibitions of ancient and contemporary glass, including *Vetri. Nel Mondo. Oggi*, hosted by the Istituto Veneto di Scienze, Lettere ed Arti in Venice in 2004.

WILLIAM GUDENRATH



As resident advisor for the Studio of the Corning Museum of Glass, he teaches introductory and advanced courses in Venetian techniques. A glassblower, scholar, lecturer and teacher of glassblowing, he is an authority on historical hot glassworking techniques from ancient Egypt through the Renaissance and has presented lectures and demonstrations throughout the world. He demonstrates techniques he believes to have been employed by glassmakers of the past and these are described in a number of books and video segments including: *Chronicle: the Portland Vase, Five Thousand Year of Glass and MasterClass Series II: Introduction to Venetian Techniques, Glass Masters at Work: William Gudenrath, Glassworking Processes and Properties* and most recently (2016) 'The Techniques of Renaissance Venetian Glassworking' published (free) online by the Corning Museum of Glass at: renvenetian.cmog.org<<http://renvenetian.cmog.org>>.

STEFANIA PORTINARI



She is Research Associate in History of Contemporary Art at the Department of Humanities at Ca' Foscari University of Venice, where she teaches History of Contemporary Art and History of Design/History of Contemporary Architecture. After a Degree in Cultural Heritage Conservation, she had a Post-graduate three-year specialization course in History of Art at University of Florence (specialization in History of Contemporary Art) and a Ph.D in History of Art at Ca' Foscari University of Venice; she also worked for two years at the Soprintendenza for Cultural and Artistic Heritage and Venice Museum Centre. She has collaborated also with museums and gallerie as art historian and curator.

LINO TAGLIAPIETRA



Exceptional glass master and well known world-round as glass artist. He was born in Murano and was just a young man when he first entered a glass makers shop: he became a glass *maestro* in the 1950's and has worked for some of the most prestigious glass makers in the island. Since the late sixties his creativity resulted in models of great quality, both from the point of view of technique and beauty, that were a clear success on the market. He has been an independent glass artist since 1990 and is now committed to creating unique pieces that are exhibited in the most prestigious private collections and museums worldwide. In 2009, the Tacoma Art Museum dedicated a retrospective to his works with an exhibition that was then lent to other US museums. In 2011, the Istituto Veneto dedicated to him the exhibition *Lino Tagliapietra, da Murano allo Studio Glass*.

CRISTINA TONINI



With a degree in History of Art awarded by the State University of Milan under the guidance of Prof. De Vecchi, from 1989 to 2004 she acted as Conservator for the classification and the new layout of the Bagatti Valsecchi Museum in Milano. Together with Rosa Barovier she published the catalogue of the museum's Venetian glass. She also curated the catalogues of the Medieval and Modern glass collections of the Civic Museums of Pavia, of the Pinacoteca Ambrosiana in Milano and the Pogliaghi Museum in Varese, the latter is about to be published. Other articles on Venetian and Medicean glass have been published by *Decart* and the *Journal Glass Studies* of Corning Museum of Glass. She is part of the Board of Directors of the Italian section of the Association *Internationale Histoire du Verre*. She is professor of art in the Orsolino Artistic Liceo in Milano.

MARCO VERITÀ



Holding a degree in Chemistry, he worked for over thirty years in the *Stazione Sperimentale del Vetro* in Venice-Murano, performing research and assessments on glass materials, both modern and ancient, the latter for archeometric purposes and also to assess issues relating to conservation and restoration. Member of numerous international organisations, since 2009 he has been working with the *Laboratory for the Assessment of Ancient Materials (LAMA)* of the *IUAV University of Venice*.

LIST OF PARTICIPANTS

FRANÇOIS ARNAUD

Has been a glassblower for 21 years. For 7 years he learned and worked in several workshops in France. Then, he worked for 5 years in various countries including Italy, Canada, South Africa, Argentina, the Czech Republic, India and Syria.

After these 12 years of experiences he decided to create his own studio in a process of experimental archaeology, «Atelier PiVerre - Souffleur de Verre» at La Plaine-sur-Mer, France.

Today François Arnaud is a glassblower working alone "on his thighs" like Mesopotamian craftsmen.

MARC BARREDA

Is an American artist who has been working with glass for nearly 14 years. Marc's foundation as a glassmaker was formed in a studio heavily influenced by mid 20th Century Venetian glass. He currently lives in Amsterdam where he completed his Master of Applied Art at the Sandberg Institute. Marc Barreda has studied and worked around the world with artists and craftsmen and at various institutions including: The Corning Museum of Glass (US), The Vrij Glas Foundation (NL), Fundacion Centro Nacional del Vidrio (ES), Domaine de Boisbuchet (FR) and the Creative Glass Center of America(US). Currently he is developing a project in the Netherlands focused on exploring and highlighting the extensive Dutch glass history through academic and practical approaches.

ERWIN BAUMGARTNER

He finished his studies in history of art at the Basel University with a master thesis on a private collection of medieval glass (the Amendt collection, exhibited in Düsseldorf, Rotterdam and Coburg 1987/88). Together with Ingeborg Krueger he wrote the catalogue Phoenix aus Sand und Asche. Glas des Mittelalters for the exhibition in Bonn and Basel 1988. While working for the Denkmalpflege Basel from 1989 to 2013 he published articles on European glass and several catalogues, mainly on Venetian and «Façon de Venise» glass (e.g. Musée Ariana, Genève, 1995, Musée des Arts décoratifs, Paris, 2003). His latest publication is the catalogue for the exhibition «Reflets de Venise» at the Vitromusée Romont, 2015. He has been a member of the «Association Internationale pour l'Histoire du Verre» since 1979 and is presently member of the Executive Committee and of the Swiss Committee editing the Annales of the 20th AIHV Congress 2015.

MARIA JOAO BURNAY

From 1995 to 2011 she worked in the Education Department of Palácio Nacional da Ajuda in Lisbon. With a Master degree in Arts, Heritage and Conservation by the History Institute, Humanities Faculty, University of Lisbon, since 2012 is Curator of Glass where she has been improving the cataloging

files and development of the historical knowledge of the glass collection the palace owns, which incorporate objects from Bohemia, Austria, France, Spain, Great-Britain, Portugal and about 600 Murano pieces (Salviati, Compagnia Venezia Murano, Fratelli Toso, Testolini).

In 2015 curated, with Rosa Barovier Mentasti the exhibition: "Ricordo di Venezia. Murano Glass of the Portuguese Royal House" in Palácio da Ajuda, with a catalog.

Maria João Burnay is also an ICOM Glass member."

CARLA CERUTTI

Journalist and scholar of ancient and 20th century decorative arts. She studied in Genoa, Milan and London. She worked as Art Nouveau and Art Déco expert for Sotheby's in Milan; she collaborated, and she is still collaborating, with art magazines like "Il Giornale dell'Arte". She is also author of books on 20th century decorative arts, especially glass and glass windows, ceramics, jewels and silver, as well as on perfume bottles. She has been curator, and also collaborator, of several exhibitions at the Rovereto Mart Museum, at the Gorizia Provincial Museums, at the Ferrero Foundation in Alba, at the Filatoio in Caraglio and at the Casina delle Civette in Rome, Villa Torlonia. She holds courses on decorative arts in Milan and in Rome, where she lives and works.

MARTIN COHEN

Martin Cohen has been a collector of Murano 19th and 20th century glass for the past 35 years.

He has important glass on loan to both the Corning Museum of Art and the Philadelphia Museum of Art and has lent glass to numerous exhibitions. He is an Idiot Savant and has no formal training but a passion for glass.

KELLY CONWAY

Kelly Conway was appointed Curator of American Glass at the Corning Museum of Glass in 2013. Previously, she was the Carolyn and Richard Barry Curator of Glass at the Chrysler Museum of Art in Norfolk, VA, from 2007 to 2013. There, she curated several special exhibitions and was a key member of the team that established a hot glass studio at the Museum in 2011. Conway also led the design and reinstallation of the new glass collection gallery at the Chrysler Museum. She is currently working on several projects at CMOG including a grant-funded project on American brilliant cut glass, a special exhibition on the mosaic production of Louis Comfort Tiffany, and a new book interpreting American history through the glass collection.

Conway received her master's degree in the History of Decorative Arts at the Smithsonian Institution and Parsons School of Design. She lectures extensively on the history of glass, and is a member of the

International Council of Museums, the Association of Art Museum Curators, and on the board of directors of the Glass Art Society.

FRANCESCA DE MUNARI

In 2013 she graduated in a master degree, Art History and Conservation of cultural heritage, from Ca' Foscari in Venice, with a thesis in History of Modern Art Collection. She worked for Vicenza Diocese for catalogation of ecclesiastical heritage, a project of the Italian Bishops' Conference and she collaborated with Vicenza Diocesan Museum from 2005 to 2009. Daughter of collectors and collector herself, since 2009 she manages the family antiques store. Since 2012 is registered as antiques and liturgical objects expert at Vicenza Chamber of Commerce.

RAINALD FRANZ

Art Historian, Studies in Vienna, Munich, Rome, London, Venice. Since 1992 working with the MAK- Austrian Museum of Applied Arts / Contemporary Art 1996-2011 Deputy Head Library and Works on Paper Collection, since 2000 Provenance Research officer, since October 2011 Head of the Glass and Ceramics Collection and in charge of EU-Projects. Various Exhibitions and publications, symposia e.g. "Gottfried Semper and Vienna", Vienna 2005 and "Leben mit Loos (Living with Loos)", Vienna 2008.

Assistant professor at the Vienna University and the University of Applied Arts: History of Ornament 2007-2013 Chair ICDAD-International Committee of Decorative Arts and Design, 2011-2013 Head of the Austrian Art Historians Association. Major topics of Research: History of Architecture, History of Ornament, Decorative Arts and early Design

ALICE FUIN

Alice Fuin was born in Venice on the 6th of December 1993 and she has always lived in Murano. Currently she is about to graduate in Conservation and Restoration of Cultural Heritage at Ca' Foscari University of Venice with a thesis about venetian glass filigree with the support of Rosa Barovier Mentasti. In 2012 she obtained the high school diploma at Liceo Classico Marco Foscarini in Venice with the mark 88/100 and since she was eight years old she combines the academic career with the piano study. In the 2014 she accomplished the second level certification in "Theory, rhythmic and musical perception" with the mark of 8.5/10 and the second level certification in "Classical piano" with the mark of 9.5/10 at Benedetto Marcello Conservatory of Venice. She has a good level of english knowledge and a great and fast learning ability.

MILAN HLAVES

Mgr. Milan Hlaveš, Ph.D., is head curator of the Collections of Glass, Ceramics and Porcelain of the Museum of Decorative Arts in Prague, which he has been curating since 1998. Before, he acted as head curator of the Glass Department of the Museum of Glass and Jewellery in Jablonec nad Nisou. He majored in the fields of history and museology at the universities in Opava and Brno, and completed his doctoral studies in the theory of design at the Academy of Arts, Architecture and Design in Prague. Milan Hlaveš specializes in glass of the 20th and 21st centuries (design and studio glass). He is the author and co-author of more than fifty exhibitions and a number of books. He is a member of international committees (formerly, he was the chairman of the ICOM National Committee of the Czech Republic and, currently, is a member of the Board of the ICOM Glass Committee) and organizer (e.g. IGS – International Glass Symposium, Nový Bor). Hlaveš lectures at the Academy of Arts, Architecture and Design in Prague and Tomas Bata University in Zlín.

KEITH KING

Early English lead-glass first caught his imagination when studying architecture. Its seemingly timeless design, in which form and function interchange through the transparency

of the medium, became the grounding for a collection which has developed over several decades into a wider exploration of the aesthetics of 16th to 18th century European glass.

BRIGITTA MARIA KURTOSI

Graduated as a painting-conservator at the Hungarian University of Fine Arts, Budapest, in 2010. She is carrying out her post-graduate studies on excavated mosaic finds at the Doctoral School of the same institute. She has participated in conservation-restoration works of Roman and late 19th - early 20th centuries mosaics and wall paintings as well. Her current research deals with archaeometrical investigation of Roman and Medieval mosaic heritage from Hungary; focusing on glass, stone and mortar analyses, origin of the materials, preparation techniques; the copy and reconstruction problems are also under investigation. Member of ICCM (International Committee for the Conservation of Mosaics), AIEMA (Association Internationale pour l'Étude de la Mosaïque Antique).

KITTY LAMERIS

With a degree in Italian language and literature Kitty Laméris is, together with her sister Anna and brother Willem, the owner of the antique shop Frides Laméris Art and Antiques, specialized in glass and ceramics. One of her specialties is Venetian and Façon de Venise glass of the 16th and

17th century.

In the past 25 years she has written different articles about the subject, together with her father Frides Laméris she made an exhibition and catalogue about Venetian and Façon de Venise glass in the church at the Dam Square de Nieuwe Kerk in 1991. Kitty also teaches future restorers of glass at the University of Amsterdam (UVA), and gives lectures about the subject.

In 2012 she wrote a catalogue about filigrana glass entitled: A Collection of Filigrana Glass. Since then she continued studying filigrana glass in depth, and published several articles about it.

DAVID LANDAU

David Landau is an art historian but claims no scholarly knowledge in the history of glass. He is, however, a passionate collector of glass made by Cappellin in the 1920s and by Venini, from 1921 up to about 1970. With his wife, Marie-Rose Kahane, he has set up a foundation in Switzerland, the Pentagram Stiftung, whose only purpose is to encourage research and appreciation of glass made in the last hundred years. It has set up, with the Fondazione Giorgio Cini, the Stanze del Vetro on the island of S. Giorgio, where two exhibitions about glass are shown every year. It has also started the Centro Studi del Vetro at the Manica Lunga, where a library and an archive of original material on glass manufacture are being built up, and

where scholarships and bursarships have been established for research in the field.

SYLVIE LHERMITE KING

Italian Renaissance and façon de Venise glass of the 16th and 17th centuries have been important areas of Sylvie's professional and private interests for many years. In 2008, she organised an exhibition of French glass in her gallery presenting objects from 1550 to 1750, accompanied by a catalogue, *Cent Verres Français* and in 2013, she held a second exhibition, *Verres de la Renaissance, Origines et Influences*, once again with a catalogue raisonné.

REINO LIEFKES

He is Senior Curator in charge of Ceramics & Glass at the V&A Museum, London. Reino specialises in glass and European earthenware and was Lead Curator of the new V&A Ceramics Galleries which opened in 2009-10. Reino is the author/editor of *Glass* (V&A 1997) and *Masterpieces of World Ceramics* (V&A 2008) and contributed to many V&A exhibitions and catalogues including *At Home in Renaissance Italy* (2006). He is Chairman of the ICOM International Glass Committee.

GIOVANNI MARANI

Giovanni Marani graduated in Architecture at the University of

Venice. Before graduating he has lived in the United States, where he had the opportunity to frequent design circles in Washington DC, New York, Miami, and San Francisco. After graduation Marani started his own studio in the Venice area. With over 18 years of experience in the international design community, Marani currently designs personalized furniture components in artistic glass, in collaboration with some of the most important Murano furnaces and famous masters like the Signoretto's, Bubacco, Cenedese, and others. The common thread underlying all of Marani's projects is the use of Murano glass artistic techniques to create contemporary, yet classic, furniture. Giovanni Marani's creations were exhibited and sold in Milan, Cologne, Miami, New York, Montreal, Verona, and Padova where he lives.

JEAN LOUIS ET MADELEINE MELLERIO

1972 Diplômés ensemble à Paris de L'ESAG (Section : Architecture Intérieure)

1973 – 74 Stage : Studio Franco Albini et Franca Helg à Milan

1975 : Ouverture à Paris: JL & M

MELLERIO - 2000 : Boutique Onifotrop:

2005: Ouverture au Liban : Galerie Mad's + Drake Art Studio

PROJETS: France, Italie, Angleterre, USA, Egypte, Liban, Arabie Saoudite, Japon...

1985 Année sabbatique: Tour du monde.

Concours Lauréat de concours,

entre autre : Ici - Waterlil à Milan avec Madalena de Padova pour Zoltan.

Design: Édition de : Mobiliers, Luminaires, accessoires...

Scénographie: Nombreuses expositions « Arts de vivre » France, Belgique, Japon...

Musée de la Villette à Paris : "Le Diable Sucré" - Musée Teien à Tokyo: "Puiforcat "

Musée de la Photographie à Tokyo: "Blumenfeld" - French Designer Show House à New York.-

En cours: Projets d'architecture et Design + Concepts d'expositions + Scénographies d'expositions ...

Portfolio de 35 Photos « Ombre et Lumière » avec projet d'un livre et d'une future exposition.

Sculptures en Bronze et en Verre sur le thème de la Protection, en vue d'une exposition à Paris.

VIOLETTA MIKITINA

The State Museum of Ceramics and the Kuskovo 18th Century Estate, Moscow, Russia

Curator of Russian and foreign glass
Head of the Department of Ceramics and Glass

Institute of Art History(Moscow), graduate student

JEAN LUC OLIVIE

Conservateur en chef, musée des arts décoratifs, Paris. In charge of the glass collection, more than 5000 pieces,

and one of the most important in France, world famous mostly for its art nouveau, art deco and contemporary sections.

Teacher at Paris IV Sorbonne and at Ecole du Louvre.

Main Curating or co-curating shows and catalogues «Cent ans d'Art du Verre en France», Galerie Ho-am, Séoul, 1986, « Verres de Bohême, 1400-1989, chefs-d'œuvre des musées de Tchécoslovaquie », musée des Arts décoratifs, Paris, 1989-90, « Chefs-d'œuvre de la verrerie et de la cristallerie française au musée des Arts décoratifs 1800-1990 », Suntory Museum, Tokyo, 1991, « René Lalique, Bijoux-Verre », musée des Arts décoratifs, Paris, 1991-92 « Jean Royère, décorateur à Paris », Musée des Arts décoratifs, Paris, 1999, « Miquel Barcelo, un peintre et la céramique », Musée des Arts décoratifs, Paris, 2000, "Venise et façon de Venise, verres renaissance du musée des Arts décoratifs" Paris : Musée des Arts décoratifs, 2003, "Verres XXe XXIe siècles, collection des Arts décoratifs" Paris, les Arts décoratifs, 2012, "Trésors de sable et de feu : Verre et cristal aux Arts Décoratifs, XIVE-XXIe siècle", Paris, Les Arts décoratifs, 2015.

ANTÓNIO PIRES DE MATOS

Degree in Chemical Engineering, Technical University of Lisbon 1962. PhD in chemistry, Cambridge, U.K., 1970. Fellow of the Society of Glass Technology, U.K. since March 2009.

Emeritus Invited Full Professor at the Universidade Nova de Lisboa. Current research activities at the Research Unit Glass and Ceramics for the Arts, VICARTE (www.vicarte.org): Provenance studies of Portuguese glass; Science applied to contemporary glass art.

EVA MARIA PREISWERK

Ph.D. in art history, University of Zurich, Switzerland 1971, responsible for applied arts (especially silver) in Koller Gallery and Auction House, Zurich 1971-74, Abegg Foundation, Riggisberg/Switzerland (internationally renowned museum for applied arts and restoration of historic textiles) 1974-78, Free lance art historian and writer (publications on Swiss silver and applied arts in Switzerland) 1978-1989, Museum Langmatt, Baden, Switzerland (French impressionist art collection, historic house museum), director, 1989-2005.

Since two decades I am close to Venice and the glass art world. With my late husband we started collecting Murano glass of the twenties until today, having had the pleasure to meet scientists, connoisseurs and contemporary glass artists. Being often in Venice, my interest goes far beyond acquiring pieces, but also to its history and all the amazing and revolutionary techniques of glass, which have been invented by Venetian glass masters and artists during centuries. My special interest is to learn more about the origin of modern glass art in Venice and Europe.

GUILLAUME SERRAILLE

2001 - Professional and technical graduate (ultimate level, equivalent a Higher Leaving Certificate) of glazier - window maker.

2002 - Glass workshop opening (fusing and glazery).

2005 - Master degree in History of art (mention very well), Lumière Lyon 2 University, France: A contemporary approach of glass: the work of Jean-Michel Othoniel, under the direction of Professor François Fossier.

2009 - Glass Review, Jutta-Cuny-Franz Foundation, Düsseldorf.

Sculpture presented in selected entries catalogue (under sculptor pseudonym Romain Quattrina).

2009-2014 - PhD in History of art (mention very honorable), Lumière Lyon 2 University, France: Glass and contemporary art: the example of the Italian production. An attempt to contribute to the study of art glass, under the direction of Professor François Fossier, thesis committee composed of Christophe Bardin, François Fossier, Rémi Labrusse (President) and Bettina Tschumi.

2015 - Post-Doctoral Fellowship, Fondazione Giorgio Cini onlus, Venice, Le Stanze del Vetro, Centro Internazionale di Studi della Civiltà Italiana Vittore Branca: Ornamental Repertory of Murano Glass: Uses and Transformations of Filigree and Murrine.

RODICA TANASESCU VANNI

She was awarded a degree by the Institute of Plastic Arts in Bucharest with a specialisation in monumental painting

She has participated in numerous exhibitions, including the United States Bicentennial in Washington in 1976, the 61st Rassegna dell'Opera Bevilacqua La Masa in Venice in 1977, and in 1987 in the Collective "Paris-Foyer International" VIII Biennale Europea C.E.I.C. Premio della Regione; "Fidesarte" and "Verifica 8+1" Mestre; "La Schola" in Venezia; Bologna Arte Fiera; Biennale Internazionale Dantesca Ravenna 1992/94/96.

In 1989 she was awarded the first prize of the Premio Murano for a glass sculpture.

She took part in the Fiera Internazionale dell'Arte di Padova in the years 2001/02/03/04/05 and the Museo Internazionale del Vetro in Montegrotto Terme exhibited five of her sculptures in 2013.

In 2010 she once again started attending the experimental graphic techniques at Atelier Aperto in Venezia.

In 2013 several of her pieces were exhibited in the Centro Candiani in Mestre (Venice).

DORA THORNTON

Curator of Renaissance Europe and Curator of the Waddesdon Bequest at the British Museum. The collections for which she is responsible include

one of the world's most important collections of Venetian glass from the Felix Slade Bequest of 1868, and the Waddesdon Bequest. From her first book, *The Scholar in His Study* (New Haven and London 1997), through *Objects of Virtue* (co-written with Luke Syson) published by the British Museum in 2009, she has included research on Venetian glass in its wider intellectual and artistic context. Publications on glass include entries for the exhibition *Art and Love in Renaissance Italy* at the Metropolitan Museum of Art in 2008, an article in *Glass Studies* on a single enamelled dish from the British Museum's collection in 2009; an article with Andrew Meek, Ian Freestone and William Gudenrath on a turquoise glass in the Waddesdon Bequest for the *British Museum Technical Bulletin* 2014, and an article on Bohemian girasol glass written with Andrew Meek and William Gudenrath for *Glass Studies* 2015. in memory of David Whitehouse. Her most recent book, *A Rothschild Renaissance: Treasures from the Waddesdon Bequest*, includes new research on the important glasses in the collection and was published in March 2015 to accompany the new Waddesdon Bequest Gallery which opened in the British Museum in June 2015.

CATERINA TOGNON

In 1988, she was awarded a degree by IUAV Venice with full marks for a dissertation entitled "Un Albergo sul

Ring" in association with the Vienna Academy of Fine Arts and supervised by Prof. Arch. Gino Valle.

Until the mid 1990s she worked as an architect and designer, showing a special interest for Venetian blown glass.

1994 She opens *D'arte & Divetro* in Bergamo, the first art gallery in Italy to present the most important artists of the international Studio Glass movement.

2004 The gallery is renamed *Caterina Tognon Arte Contemporanea* and is transferred to Venice, opening a major exhibition space in the historical 18th Century Palazzo Doge da Ponte in Campo San Maurizio. The Venetian gallery expands its range of action to include all forms of visual art (sculpture, painting, photography, etc..). Nevertheless, its main focus has always been on European and US artists who use and experiment with glass as a material, using all the technical and formal options possible. The gallery has established a strong identity and a style that are easy to recognise and that have assured its success with the public, developing an international collection dedicated to contemporary glass sculptures. In addition to running her gallery, Caterina Tognon has also curated and organised exhibitions for major Italian and foreign institutions.

KAROL WIGHT

Karol Wight became executive director and curator of ancient and

Islamic glass at The Corning Museum of Glass in August 2011. In January of 2015 she was promoted to the position of President and Executive Director of the Museum, following the retirement of Marie McKee. In addition to responsibility for all Museum activities, Wight oversees the Museum's extensive collections and exhibitions program, the Rakow Research Library, The Studio, the Museum's publications, its education programs, and conservation and scientific research for the collection. Previously Wight was senior curator of antiquities at the J. Paul Getty Museum, located at the Getty Villa in Malibu, California. A specialist in ancient glass, she has curated or co-curated numerous exhibitions on ancient art and glass, including *Ennio and his Legacy: Mold-Blown Glass from Ancient Rome* (Corning Museum of Glass, 2015), *Life on a String: 35 Centuries of the Glass Bead* (Corning Museum of Glass, 2013), *Molten Color: Glassmaking in Antiquity* (Getty Villa, ongoing), and *Athletes in Antiquity: Works from the Collection of the J. Paul Getty Museum* (Utah Museum of Fine Arts during the 2002 Winter Olympics). She co-curated the exhibition, *Reflecting Antiquity* with David Whitehouse, which was shown both at the Getty Villa and The Corning Museum of Glass in 2007-8.

Wight received her doctorate in Art History from the University of California, Los Angeles. She is a member of the Association of Art Museum Directors (AAMD) and

holds a place on AAMD's Art and Archaeology Task Force.

RAINER ZIETZ

After studying History of Art at Heidelberg University he started his own business as an art dealer and adviser in Germany. Since 1980 he has been based in London. From his early beginnings he focused on European Decorative Arts and Sculpture working closely with specialised collectors and museums. Amongst work in other fields he particularly focused on early, as well as, modern Venetian Glass and Italian Renaissance Maiolica. On an international level his work has led to the forming of some of the most prestigious private collections and their publication. Acquisitions from Rainer Zietz can be found in many of the world's leading museums. He is a patron of museums in England and Germany, and a member of the British Antique Dealers' Association.

The Istituto Veneto and Glass

The sequence of events

Already in the 19th Century a great many Murano glassworks, with their capacity to innovate processing techniques, won the Industry Prizes the Istituto Veneto awarded to the leading manufacturers in the Veneto.

Exhibitions

2016 - ViruX Paesaggio

2015 - Glasstress 2015 Gotika

2015 - All'interno di luce / vetro all'interno

2014 - Toots Zynsky

2013 - Glasstress

2012 - Bertil Vallien

2012 - Miniature di vetro

2011 - Glasstress-11

2011 - Lino Tagliapietra

2010 - Vetro Galanteries

2009 - Glasstress-09

2004 - Glass. Nel World.Today

<http://www.glassinvenice.it/home>

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Vaso Veronese
Cappellin Venini, 1921

