



Higher Education
Course
Study Days
on Venetian Glass
The Birth
of the great museums:
the glassworks
collections between
the Renaissance
and Revival

Istituto Veneto di Scienze, Lettere ed Arti
11th- 14th March 2015



Istituto Veneto
di Scienze Lettere
ed Arti

glass
in
venice



Corning Museum of Glass

Ecole du Louvre



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 2015, in its fourth 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.

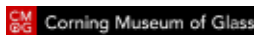
Our aim is again to offer the scholars of Venetian glass, but also of glass of the most varied traditions, an opportunity for in-depth study and encounters, with an ample exchange of knowledge and experience. In addition, we hope that, again with this event, Venice may become more than ever the world centre 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.

Higher Education Course

Study Days on Venetian Glass

The Birth of the great museums: the glassworks collections between the Renaissance and Revival

Istituto Veneto di Scienze, Lettere ed Arti
11th- 14th March 2015



With the support of
Corning Museum of Glass
Ecole du Louvre
Fondazione Musei Civici di Venezia
Venice International Foundation
Victoria & Albert Museum

With the participation of
of the UNESCO Regional Bureau for Science and Culture in Europe
Venice (Italy)

Organised with the collaboration of
AIHV – Association Internationale pour l'Histoire du Verre – National Italian
Committee
LAMA – Laboratorio Analisi Materiali Antichi dell'Università IUAV, Venezia
Museo del Vetro, Fondazione Musei Civici di Venezia

Co-financed by the Veneto Region
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 visit to the Murano Glass Museum and by practical demonstrations in glassmaking studios.

Scientific and Organizing 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 ivs1a@istitutoveneto.it

WEDNESDAY, 11 MARCH

SESSION 1

CHAIRPERSON **ROSA BAROVIER MENTASTI**

9.30 a.m.

ROSA BAROVIER MENTASTI

Opening remarks

CHIARA SQUARCINA

The birth of the Glass Museum of Murano

10.00 a.m.

ROSELLA MAMOLI ZORZI

"Foresti" in Venice in the second half of the 19th century: their passion for paintings, brocades, and glass.

Abstract - English and American "foresti" – both residents or occasional visitors—spent much of their time going to museums and churches, but also shopping at the best known Venice antiquaries, such as Guggenheim, Favenza, Clerlé and others. Among those who left diaries, or who actually made tiny or superb collections of antique objects – including glass – we find Daniel and Ariana Curtis, the owners, from 1885, of the upper floors of the Palazzo Barbaro at San Vidal; Isabella Stewart Gardner, who visited Venice for the first time in 1884, and collected a number of "antique" Murano glass objects; Mrs. Bronson, who lived in the Palazzino Alvisi from 1875, with her small salon and her collection of tiny glasses; and of course Sir Henry Austen Layard, the most important, and amply studied, British figure as regards the revival of Murano glass. One should also mention James Jackson Jarves, American, who gave his Venetian glass collection to the Metropolitan Museum in 1881, choosing the different pieces with the help of the South Kensington Museum curator Nesbitt and of Abate Zanetti himself. The love for hand-made objects and blown glass or hand-made mosaic was a reaction against industrial production, in a movement launched by Ruskin and developed in the Arts and Crafts Movement created by William Morris in the 1880s. Most of the salons of these residents or visitors were frequented by young painters, who shared a taste for recording simple life in Venice, representing lacemakers or "impiraperle". Among these painters there were John McNeil Whistler, John S. Sargent, Anders Zorn, Robert Blum.

11.00 a.m. **COFFEE BREAK**

11.30 a.m. **MARCO VERITÀ**

Raw materials and glassmaking technology in the Murano glasshouses of the 19th century.

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

12.30 a.m. **LUNCH**

SESSION 2 **CHAIRPERSON MARCO VERITÀ**

2.30 p.m. **ROSA BAROVIER MENTASTI, CRISTINA TONINI**

Nineteenth century Venetian glass and the museums' collections.

Abstract - Several private collections of ancient Venetian glasses were acquired by European and American museums as main nucleus of their museums' glass sections. Amongst them almost unknown is Salviati's firm collection of ancient glasses, preserved till 1872 in their headquarters based in Campo San Vio / Venice. It was then sold in an auction and several pieces entered the Edinburgh National Museums. The ancient glasses of the museums were copied in Murano's glassworks in the Revival period. The nineteenth century imitations of these glasses have been reevaluated and are to be considered as an important document to study the original models from which they took inspiration.

WILLIAM GUDENRATH

The Fall, Winter, and Spring of the Venetian Glass Industry: Changing Times and Changing Techniques.

Abstract - The gradual decline in Murano's glass production during the later 18th century led to a near cessation of sophisticated glassworking on the island during the first half of the 19th century. If one considers the 1708 collection of Venetian glass in Copenhagen's Rosenborg Castle as representative of the twilight of a golden age, and the mid-19th century work of Graziati, Bigaglia, Radi, and Salviati & Co. as representative of the dawn of a new age, some seven generations of workers passed. While it is often said that

fine glass working in Murano has a continuous tradition reaching back to the Middle Ages, purely on a technical basis, close scrutiny of objects suggests a discontinuity. In terms of the techniques of virtuoso glassworking, the 19th century reestablishment of the craft in Murano was arguably more of a reinvention than a revival.

Through the use of comparative photographs and videos of the speaker's process reconstructions, the lecture will focus on a number of definable and consistent technical differences between earlier and later Venetian glass.

4.30 p.m.

COFFEE BREAK

4.45 p.m.

SPEECHES OR COMMENTS BY

SUZANNE HIGGOTT

The Wallace Collection

E. W. Cooke (1811-1880), English marine artist, diarist and collector: the formation and dispersion of his Venetian glass collection.

Abstract - The Victorian artist Cooke's diary provides an exceptional record of the way in which a well connected, much travelled London glass collector acquired, transported, displayed and disposed of his collection. Cooke made several extensive visits to Venice. His passion for Venetian glass was at its height from 1863 to 1865 and his posthumous glass sale at Christie's in June 1880 included 550 Venetian lots. More than 40 glasses from his collection are in the British Museum. Cooke's diary and the museum's documentation provide a fascinating insight into how this came about.

ISABELLE BIRON

Laboratoire du Centre de Recherche et de Restauration des Musées de France (C2RMF), Paris, France

Specific chemical compositions of 19th century glass.

Abstract - Glass made during the 19th century appears generally very specific and different from ancient glass. Pure raw materials coming from the young industry, new provenance for minerals ores, new technological processes for the preparation of these materials and for the fusion of the glass (furnaces), as well as new colorants and opacifiers appear. All these elements, which allow us to distinguish a 19th century

glass from a glass made during the previous centuries, will be presented in general for different European glass productions including some examples for Venetian glass.

FRANCOISE BARBE

Musée du Louvre

Renaissance Venetian enameled glasses in the Louvre collection: their provenance in the 19th c.

Abstract - The collection of Renaissance Venetian enameled glasses in the Louvre Museum is one of the largest in the world. Constituted between 1825 and 1893, thanks to several acquisitions, bequests or donations, the collection contains about fifty pieces. The study of their provenance in the 19th c. provides the opportunity to understand better when the taste for this precious objects appears and develops in Paris.

DANA ROHANOVÁ and HEDVIKA SEDLÁČKOVÁ

Department of Glass and Ceramic, University of Chemistry and Technology, Prague and Archaia Brno o.p.s.,
Czech Republik

Venetian goblets and their domestic imitations found in the refuse pits in Bratislava, Slovakia (ca 1550-1600)

Abstract - in our work we will present the goblets (approximately 1550-1600) from several refuse pits in Bratislava (one of the most important towns in the Hungarian kingdom). In the refuse pits were found goblets made of Venetian origin glass and a domestic potassium glass. The richest collection from a palace of aristocracy contained about 40 goblets from the 2nd half of the 16th century. The presentation shows the similarity and the differences in the forms of both groups of goblets, which was confirmed by the chemical analyses of more than 20 goblets.

KITTY LAMÉRIS

Some interesting filigrana glasses

Abstract - Investigating filigrana glass I found several fascinating glasses. In this talk I would like to introduce some of them: filigrana glass found in Japan, a filigrana glass with Murrine and a drinkuyt or bell recovered after two hundred years.

7.00 p.m.

PRIVATE VISIT TO THE PRIVATE COLLECTION DE BOOS-SMITH

The collection includes hundreds of pieces, selected and arranged according to the various glassmaking techniques, and recovers the “applied” antique style of the 19th century in Murano, when objects in filigree, millefiori, aventurine and chalcedony glass, inspired by Renaissance and Baroque glass art, were distinguished by their technical finesse, decorative virtuosity and audacious colours. The pieces came mainly from the English market of the time, collected by Fiorella and Phillip de Boos-Smith, of Italian and Australian families and living between Sydney and Venice: an emblematic collection of that 19th-century, typically English, taste that favoured colour, imagination and technical expertise, taken at times to the limits of kitsch.

THURSDAY, 12 MARCH

SESSION 3

9.30 a.m.

VISIT TO THE ARCHIVIO DI STATO OF VENICE with Alessandra Schiavon

The aim of the meeting, to be held in the teaching room of the State Archives of Venice, is to provide an overview of the documents stored in the public archives of the Serenissima and conserved in the Franciscan Convent of S. Maria dei Frari, that provide insight into ancient glass manufacturing methods, the location of the furnaces on the island of Murano, the type of production and the laws governing the production of glass over the centuries. The original documents will be shown and a description provided of possible research lines.

CHAIRPERSON DORA THORNTON

11.30 a.m.

SPEECHES OR COMMENTS BY

REINO LIEFKES

Victoria and Albert Museum

A pattern book of the Venice and Murano Glass Company Ltd.

Abstract - in 1963 the Department of Paintings, Prints and Drawings of the Victoria & Albert Museum acquired a unique document of late nineteenth century Venetian glass making.

It is a glass-makers pattern book, comprising over 1595 numbered drawings from the Venice and Murano Glass Company Ltd. I will discuss the likely purpose of this booklet, its provenance and how can it be dated. I will compare some of the drawings in this book with other contemporary sources as well as existing glasses. This little known source also sheds some further light on the relationship between the Venice and Murano Glass Company Ltd, Salviati and the firm of M.Q. Testolini and the importance of London as a retail centre for Murano glass around 1900.

OXANA LOPATINA

The State Pushkin Museum of fine Arts, Moscow

Italian Glass in the State Pushkin Museum of Fine Arts

13.00 a.m.

LUNCH

MARIA JOAO BURNAY

Ajuda National Palace, Lisbon

Collection of Murano in Ajuda National Palace: the rebirth of forgotten glassmaking techniques and the creativity of the Venetian glassblowers.

Abstract - When the princess of Savoy Maria Pia, daughter of King Vittorio Emmanuele of Italy, was engaged to King Louis I of Portugal in 1862, the rebirth of the old glass industry where Antonio Salviati was involved was already under way after a regression period with the Austrian occupation. In 1866 Venice became part of the kingdom of Italy. Despite the long distance, Maria Pia maintained regular contacts with her family and country. During her visits to Italy she had knowledge of the Italian artistic production such as Venetian glass of which she bought about 600 pieces.

The Murano glass collection of the National Palace of Ajuda amounts to 592 objects of utilitarian and decorative glass. Most of them were acquired during the time the palace was this queen's residence, the period between 1862 and 1910.

RAINALD FRANZ

MAK–Österreichisches Museum für angewandte Kunst

The Role of Venetian Glass in the Collection of the MAK – Austrian Museum of Applied Arts / Contemporary Art: Pattern Piece, Collection Highlight and Aesthetic Inspiration.

Abstract - During the 150 years of collecting Glass in what used to be the Imperial Royal Museum of Art and Industry, the aspects of collecting Venetian Glass shifted with the change of purposes the museum as a public institution had to follow. First the institution was to serve as an exemplary collection for artists, industrialists, and the public, and as a center of training and continuing education for designers as well as craftsmen.

Around 1900 it became a collection with mainly aesthetic value, serving as inspiration for artists teaching at the Vienna School of Arts and Crafts. Historic Venetian Glass and 19th century examples were purchased. These were published in a separate catalogue in 1951. In connection with the Venini Murano Glass exhibition, the first presentation of Venini glass

in Austria, major purchases and gifts augmented the Glass Collection.

The lecture gives an overview of the history and highlights of the collection of Venetian Glass at the MAK.

ALEXANDRA RODRIGUES, MILENE ALMEIDA, ANÍSIO FRANCO, MÁRCIA VILARIGUES

Venetian style objects from the collection of Ferdinand II.

Abstract - The collection of King Ferdinand II of Portugal (of around 200 glass objects) includes a large group of glass in the Venetian style (about 40%). A small set of these are now thought to be from the 19th century, but the attribution has been a challenge. A set of two glass goblets is quite peculiar and has been posing a lot of questions concerning its iconographic study and interpretation, and its conservation-restoration process. The Venetian style objects in this collection reveal the exquisite taste and sensibility of Ferdinand II to this type of glass, both in terms of his acquisitions of antiques and of innovations from the 19th century.

Therefore, they are of great importance and with no known parallel in any other Portuguese collection.

In fact, King Ferdinand II is nowadays thought to have been a pioneer in the matter of the taste for glass collecting in Portugal during the 19th century. In the second quarter of that same century, Ferdinand of Saxe-Coburg and Gotha (1816-1885), Prince-Consort by marriage with the Portuguese Queen, Maria II (1819-1853), gathered an ample set of glassworks in his two main residences: the National Palace of Necessidades (Lisbon), and the National Palace of Pena (Sintra). Part of this collection has been transferred a couple of times, since the dismantling of the glass room in the National Palace of Necessidades (by the time its custody was delivered to the Ministry of Foreign Affairs), which has direct consequences in today's interpretation of this collection.

Provenance attribution, clarification on technological aspects and interpretation of the two glass goblets mentioned would definitely benefit by a rich discussion with experts in History and Art History of glass, and in Venetian 19th century technology.

LUISA AMBROSIO

Museo Duca di Martina Villa Floridiana, Napoli

The Duke of Martina and his collection of Murano glass and à la façon de Venise glass.

Abstract - Placido de Sangro, Duke of Martina, was born in Naples in 1829. He belonged to a well-known household that enjoyed close connections with the Bourbon court. Following the unification of Italy, he moved to Paris where he started to purchase objects of applied art, a venture that allowed him to contact the most important European collectors, such as the Rothschilds. It also allowed him to take part in the great universal exhibitions held in those years in London and Paris, which had contributed to kindling a strong interest for the application of art to industry. His collection included more than six-thousand pieces of western and oriental art, dated between the 12th and the 19th Centuries, mainly constituted by pieces in ceramic. After the death of his only son in 1881, the entire collection was inherited in 1891 by his nephew, also called Placido, the Count of Marsi, who, through his wife Maria Spinelli di Scalea, bequeathed it to the city of Naples in 1911. The collection was hosted in Villa Floridiana and the Museum dedicated to the Duke of Martina was opened to the public in 1931.

The section dedicated to glasswork includes some two-hundred pieces, including artefacts from Murano and *à la façon de Venise*, in addition to a small collection of Bohemian and English glass, some painted glass and *églomisé* glass. Overall, the collection represents the most important periods in the evolution of the Murano glassmaking art; indeed, it includes precious examples of painted glass made between the end of the 15th and the beginning of the 16th century, goblets in crystal glass from the 1500s and a broad selection of "twisted glass" vases, in transparent, milk, or coloured glass, as was typical of the baroque culture between the 17th and 18th Centuries. The collection is completed by a selection of pieces realised *à la façon de Venise*, that bear witness to the success of Murano glass: the collections of Catalan and German glass are of particular interest.

ELISA SANI

Rainer Zietz Limited European Works of Art and Sculpture
New light on Venetian Cameo Glass.

Abstract - The paper will discuss one of the rarest type of glass: cameo glass produced by the Compagnia Venezia e Murano between the late 1870s and 1880s, through one of the only two pieces known that are signed and dated by Attilio Spaccarelli. In an intellectually challenging way typical of the best 19th century revivalist works, the glass presents numerous facets of interest; from the wide-ranging and insightful iconographic sources, to the presence of a unique feature: a metal foot probably made by one of the best goldsmiths of the time.

MARÍA CRISTINA GIMÉNEZ RAURELL

Museo Cerralbo Madrid
Venetian Glass in Museo Cerralbo.

Abstract - The Marquis of Cerralbo (1845-1922) created this house-museum that shows the way the Marquis and his family lived until 1927. Its works by El Greco, Tintoretto make these collections very well-known. Throughout the Palace there are colorful Venetian glass chandeliers, lighting not only the lounges of the Main Floor (Galleries, Ballroom...) but also the private rooms, like the gondola-shaped one in the Parlour (Mezzanine Floor). Why does the Cerralbo Museum have more than fifty Murano pieces in its collection? It can be perfectly understood because The Marquis of Cerralbo was the delegate of the pretender to the Spanish throne: Carlos de Borbón, who had his official residence in the Loredan Palace, where they frequently met. Throughout the two floors (Bath Room, Dressing Lounge, Empire Sitting Room, Banquet Room, the Marquis's Office, Dining Room and Bay Window Room) there are vases, goblets, pens and micro mosaic mirrors, jewellery boxes and souvenirs blown and worked in Venice in the period between the Nineteenth and the Twentieth century.

**ANTONIO PIRES DE MATOS, ANDREIA RUIVO
(VICARTE AND REQUIMTE), MARTA MARANHA (VICARTE),
AND MARGARIDA ALVES (VICARTE)**

1 VICARTE, Research Unit "Glass and Ceramics for the Art",
Faculdade de Ciências e Tecnologia, Universidade Nova
de Lisboa

2 REQUIMTE, Chemistry and Technology Network,
Faculdade de Ciências e Tecnologia, Universidade Nova
de Lisboa,

Colour in glass through the ages

Abstract -In this communication a short description of the use
of glass colour through the ages will be reported. It will be
focused, but not entirely, on the use of the red and yellow
colour, due to chromophores in a colloidal state. The
colours of some objects of the museum collections will be
shown, as well as innovations in the colouration of glass.

7.00 p.m.

**VISIT TO THE EXHIBITION *Within Light / Inside Glass*
AN INTERSECTION BETWEEN ART AND SCIENCE
with Francesca Giubilei**

8 February-19 April 2015 - Palazzo Loredan, S. Marco 2945
Campo S. Stefano, Venezia, Italia

This exhibition is an initiative of VICARTE (research unit
"Glass and Ceramics for the Arts", of the Faculty of Science
and Technology of the Universidade Nova de Lisboa and the
Faculty of Fine Arts of the Universidade de Lisboa).

It was conceived and coordinated by António Pires de
Matos, Isabel Silveira Godinho, and Andreia Ruivo of Vicarte
and promoted by VICARTE and the Istituto Veneto di
Scienze Lettere ed Arti with the patronage of
"UNESCO-2015 Year of Light " On the occasion of the
international "Year of Light" 2015, VICARTE has organized
this exhibition as a way to communicate to a larger audience
the artistic and scientific research in the field of glass and light
interaction. The exhibition, curated by Rosa Barovier Mentasti
and Francesca Giubilei will include the works of 15
international artists, invited to develop projects on the theme
of glass and light. The results are works that speak of the
interaction between the two from a formal and conceptual
point of view.

SESSION 5

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 Caramèa.

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.

11.30 a.m.

VISIT OF THE MUSEUM OF GLASS IN MURANO

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 the most 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

6.00 p.m.

**ISTITUTO VENETO DI SCIENZE, LETTERE ED ARTI
FINAL SESSION**

ROSA BAROVIER MENTASTI

The world puts on mosaics

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, Journey through Glass: A Tour of the Corning Museum Collection and MasterClass Series II: Introduction to Venetian Techniques, Glass Masters at Work: William Gudenrath, Glassworking Processes and Properties.*

ROSELLA MAMOLI ZORZI



Professor em., University of Venice, Ca' Foscari. She has taught American literature from 1982 to 2011. She has worked on American Women Art collectors (*Before Peggy Guggenheim, Venice, Marsilio, 2001; Power Underestimated. American Women Art Collectors*, ed. with Inge Reist, Venice, Marsilio, 2011). She has edited several volumes of Henry James' letters: *Letters to Miss Allen* (Milan, 1993), *Letters from the Palazzo Barbaro* (London,

1998, repr. 2002, 2012), *Beloved Boy: Letters to Hendrik C. Andersen* (U. of Virginia, 2004), *Letters to Isabella Stewart Gardner* (London, 2009). She has written on Venetian painters (Titian, Tintoretto, Tiepolo) as seen by American writers and organized exhibitions with the Isabella Stewart Gardner Museum (2004), with the Adelson Galleries (*Sargent's Venice, 2006*), a conference with the Frick Collection and an exhibition with the Biblioteca Nazionale Marciana (*Two Lovers of Venice, Byron and Constance Fenimore Woolson, 2014*).

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

LUISA AMBROSIO

An art historian, since 1978 Luisa Ambrosio has worked for the Special Superintendency for the artistic and cultural heritage and for the museum complex of the city of Naples and the Royal Palace (Reggia) of Caserta. Between 1979 and 1987 she was Deputy Director of the Duca di Martina Museum in Naples. In the same period, in addition to her institutional tasks, she contributed to the catalogue of the exhibition "Mille anni di arte del vetro" in Venice and in 1984 she curated the catalogue for the exhibition "Kakiemon e Imari" showing the Japanese porcelain of the Duca di Martina Museum and held in the same Museum and in the Circolo degli Artisti in Turin. Between 1987 and 2002 she was the curator for the ceramic collections of the Museum of Capodimonte where she contributed to the organisation of major exhibitions, including "Civiltà del Settecento", "Civiltà del Seicento" and "Civiltà dell'Ottocento". From 2002 until today, she has held the position of Director of the Duca di Martina Museum, where she has curated small exhibitions aimed at highlighting specific sections of the Duke's collection, including the exhibition "Un mondo in tazza" in 2003, "Lucia Migliaccio, duchessa di Florida" in 2008, "Ritorno al Barocco" in 2009, "Cio' Bì in Florida: quando cioccolato e birra diventano arte" in 2010, "Un museo... tutto da bere. Arte e Vino" in 2011. She has also

contributed with her scientific papers to the publication of the catalogues of these exhibitions.

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 proAccess 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.

FRANÇOISE BARBE

Curator in the Louvre Department of Decorative Arts, Françoise Barbe is responsible for the Renaissance ceramics, painted enamels and glasses. She is currently involved in several research projects with the Centre de Recherche et de Restauration des Musées de France, especially on Italian enamels and Venetian glasses. She recently organized the colloquium "*Venetian enamels on copper from the Italian Renaissance. Artistic geography, collecting, technology*" (Venice, Giorgio Cini Fondation, 16th-18th October 2014).

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 museum respectively exhibition catalogues, mainly on Venetian and «Façon de Venise» glass (e.g. Musée Ariana, Genève, 1995, Musée des Arts décoratifs, Paris, 2003). A catalogue for the exhibition «Reflets de Venise» (Vitromusée Romont, May 24 to November 1st 2015) is in print. 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 national Committee preparing the 20th AIHV Congress 2015 in Switzerland.

ISABELLE BIRON

Initiated the study of glass and enamel in the laboratory (all periods, all types of objects): glass elaboration, material characterization, raw materials, recipes, fabrication techniques of objects, authentication, dating, alterations of chemical and mechanical origins, conservation,

establishment of a technical and analytical data-base on enamels on metal and some glass productions. In charge of studies on Objets d'Art and Archaeological artefacts made of glass held by the French Museums, Historical Monuments, National Archaeological Institutions (DRAC) and foreign museums. In charge of the scientific research of «glass» material: mechanisms of chemical degradation, conservation solutions of corroded glass, technologies of opacified glass and gilding techniques throughout History.

MARIA JOAO BURNAY

Art Historian, from 1995 to 2011 she worked in the Education Department at National Palace of Ajuda in Lisbon. Got 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 includes objects from Bohemia, Austria, France, Spain, Great-Britain, Portugal and about 600 Murano pieces (Salviati, Compagnia Venezia Murano, Fratelli Toso, Testolini). 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.

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

AURELIE GERBIER

Has been a curator at the National Museum of the Renaissance (Chateau d'Ecouen, France) since July 2012. She is in charge of the glass collection, the stained glass collection, the German stonewares and Palissy wares.

MARÍA CRISTINA GIMÉNEZ RAURELL

Graduated in Art History, Universidad Complutense, Madrid. Final work about Majorcan Glass, awarded with National Researching Prize in Arts and Popular Traditions "Marqués de Lozoya". The Ministry of Culture. Madrid, 1985. Studied glassmaking in Venice, attended AIHV and ICOM-GLASS Congresses and Visited Corning Museum of Glass. Currently: Doctoral Thesis "Glass Sculpture in Spain (1975-1995)". Taking care, as curator, of Fine Arts and Decorative Arts collections in the Museo Cerralbo (Madrid). Many articles, lectures and publications about glass sculpture in

Spain, Venetian influence on Spanish Glass and Murano collection of Marquis Cerralbo. Special mention to: *Blowing Glass in Majorca*, 1996, *Catalogue of MAVA Art Glass Museum*, 1997, *Escultures en vidre*, Museu de la Ciutat Casa de Polo, 2005, Vila-Real, Castellón and "Glass Sculpture of Bert van Loo in international context", 2006, *Catalogue of the Exhibition La Granja*, Segovia.

SUZANNE HIGGOTT

Suzanne Higgott is Curator of Glass, Limoges Painted Enamels, Earthenwares and Renaissance Furniture at the Wallace Collection in London. She has a strong interest in the history of collecting, especially in 19th-century London and Paris. Her publications on glass include articles on French Renaissance enamelled glass, an essay on historic Venetian glass in the exhibition catalogue *Glasstress: White Light/White Heat* (2013) and *The Wallace Collection Catalogue of Glass and Limoges Painted Enamels* (2011). Suzanne Higgott is a long-serving member of the Board of the Association for the History of Glass (the British section of the AIHV) and a Fellow of the Society of Antiquaries of London.

INGEBORG KRUEGER

She is an art historian and has worked as a curator at the Rheinisches Landesmuseum Bonn for many years before retiring, end of 2008. Since more than 30 years her special field of research is glass. Together with Erwin Baumgartner she wrote the catalogue *Phönix aus Sand und Asche. Glas des Mittelalters* for the exhibition in Bonn and Basel 1988. Besides she has published a number of articles, often in the *Journal of Glass Studies*. Special subjects have been (and are) enamelled beakers of the 13th/14th centuries and lead glass, but she is interested in many other glass related themes.

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 20 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*. 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.

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.

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.

OXANA LOPATINA

1998 – 2004 - Student of the State Academic University of painting, sculpture and architecture named after Iliya Repin (Academy of Fine Arts), Department of Art History. Diploma thesis: "Italian Renaissance bronze doorknockers from the Hermitage collection. Special features of ornamental decor" (Saint Petersburg, Russian Federation)
2000 – 2004 – Curator assistant at the State Hermitage Museum, Department of West European Decorative Arts.
2005 – 2006 Exhibition manager in the State Pushkin Museum of Fine Arts (Moscow), International exhibition department.
2006 – Assistant curator for the exhibition "Glass Fragile. Made in Italy" in the State Pushkin Museum of Fine Arts, Moscow (curator Alexandra Danilova).
2007 – to the present: Curator of West European Glass and Ceramics Collection in the State Pushkin Museum of Fine Arts (Moscow)
2009 – 2014 – Ph.D. student at the Institute of Art History (Moscow, Russian Federation).

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 D.C., 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, 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.

ANTÓNIO PIRES DE MATOS

Degree in Chemical Engineering, Technical University of Lisbon 1962. Ph.D. 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. Art historian for applied arts (specialized in silver) at 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 (different publications on Swiss silver and applied arts in Switzerland), 1978-1989. Museum Langmatt, Baden, Switzerland (French impressionist art collection in the historical building belonging to Sidney and Jenny Brown of ABB Brown-Boveri), director, 1989-2005. We started collecting Venetian glass from the twenties to the sixties. Later on, with our American glass gallerist and friend, Mary Anne Sanske, we met leading contemporary glass artists and our interest turned to their works. I am especially interested in the history and the revolutionary techniques invented by Venetian glass artists and craftsmen.

EVA PUTZGRUBER

Finished her studies in Conservation and Restoration at the University of Applied Arts Vienna in 2006. After two years as a free-lance conservator for metals, porcelain and glass, she joined the Collection of Sculpture

and Decorative Arts / Conservation Department at the Kunsthistorisches Museum Vienna.

Since 2010 she has been Assistant Professor at the Institute of Conservation of the University of Applied Arts Vienna. She is responsible for the academic training of students at the Objects Conservation Department and is presently working on her dissertation in the field of glass history and technology.

ALEXANDRA RODRIGUES

She is a PhD candidate at Faculdade de Ciências e Tecnologia da Universidade Nova de Lisboa and VICARTE (research unit "Glass and Ceramics for the Arts), and her work, entitled "The Glass Collection from Museu Nacional de Arte Antiga – Study and Preservation", is being supervised by Dr. Marcia Vilarigues. Her Master thesis was focused on studies of Stained Glass Biodeterioration and she has also been interested in the characterization and interpretation of the panels from the Stained-Glass collection of King Ferdinand II of Portugal. Her Master thesis was supervised by Dr. Filomena Macedo and co-supervised by Dr. Marcia Vilarigues.

During her Master, she has been involved in glass studies in both her 'Project' subjects, and she has worked with Dr. Antonio Pires de Matos, Professor Augusta Lima and Dr. Marcia Vilarigues. She has made

scientific, archaeometric, iconographic and corrosion studies, and has also been involved in glass and stained glass restoration processes. She has attended conferences and some of her studies have been published. She hereby list some examples: "Analysis of Glass Objects by a Microdestructive Chemical Process", "Fungal Biodeterioration of Stained Glass Windows", "The Stained-glass Collection of King Ferdinand II of Portugal: Concept, Conservation, and Chemical Analysis of Two Panels", "Venetian and façon-de-Venise glass objects on the Glass Collection of King Ferdinand II", "The Assemblage of a Distinct Glass Collection - The creation and display of the glass and stained-glass collection of Ferdinand II of Portugal", among others.

DANA ROHANOVÀ

Assistant professor at the University of Chemistry and Technology, Prague (Department of Glass and Ceramics). She deals with archaeological glass (chemical analysis, glass corrosion) and with bio-glass/glass-ceramic material (an interaction with the simulated body fluids, a bioactive layer formation on the inert materials).

ELISA SANI

Elisa studied Art History at Perugia (1999 undergraduate degree) and then at Siena Universities (2002 postgraduate degree).

She started her curatorial career at the Wallace Collection, London (2003-2006), and then at the Victoria and Albert Museum (2006-2012) where she was part of the team responsible for the installation of the new Ceramics Galleries. She has published extensively on Italian Renaissance maiolica including contributing to the catalogue of the exhibition on Xanto by John Mallet (Wallace Collection 2007). She co-authored with Timothy Wilson, the two volume catalogue of the maiolica collection of the Fondazione Cassa di Risparmio di Perugia. In 2012 she organised an exhibition on the V&A Renaissance ceramics and authored the book Italian Renaissance Maiolica (with Reino Liefkes and John Mallet). Since 2014 Elisa works as researcher and cataloguer with Rainer Zietz, London, specialising in Venetian glass from the Renaissance and beyond.

HEDVIKA SEDLÁČKOVÁ

She is, after her studies at the Masaryk University in Brno (1964-1969) working as archaeologist. Since 1995 she has been continuously working with the Glass-finds from archaeological excavations, mostly from Moravia. She published articles concerning medieval and post-medieval glass and prepared the publication with the complete list of medieval Glass in Moravia, ca 1200-1550. Since 2007 she has been working in the non-profit and public benefit company Archaia

Brno o.p.s. and externally teaching at Masaryk University at Brno the course "History of Glass". In 2012 she started to work, together with colleagues from Bratislava/Slovakia (Petra Koóšová and Branislav Lesák), Vienna/Austria (Kinga Tarcsay), on the project focused on the renaissance and baroque Glass-finds from archaeological researches in the Middle-Danube region with the participation of Dana Rohanová from The Institute of Chemical Technology, Prague (Analysis).

LENKA SEDLÁČKOVÁ

After graduation at the Institute of Archaeology and Museology, Masaryk University Brno, I have started work as an archeologist at non-state and non-profit organization Archaia Brno o.p.s. While conducting the rescue of archaeological excavations on the territory of the historical core and suburbs of Brno city, I focus on the development of the material culture in the context of the economic, social and cultural reality of the mediaeval town. Since 2012 I cooperate on the grant "Renaissance glass and outset of the Baroque glass-making in the Central Danube Region" under the guidance of Ph. Dr. Hedvika Sedláková, CSc.

CHIARA SQUARCINA

Chiara Squarcina has worked with Musei Civici of Venice, now known as Fondazione Musei Civici di Venezia,

since 1996. In the Foundation she is the Executive Manager for Area 2 and is also in charge of the Palazzo Mocenigo Study Centre on the History of Fabric and Costumes, the Museum of Burano Lace and the Glass Museum of Murano.

Most exhibitions, whether temporary or permanent, presented in the Museums, have benefited by her scientific advice and supervision. She has also drafted and implemented the Backstage project, the first to be implemented in Italy, that provides guided tours of the storage areas of the Museum of Palazzo Mocenigo

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 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) (British Museum London 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 a forthcoming article on Bohemian opal glass written with Andrew Meek and William Gudenrath for *Glass Studies* 2015. in memory of David Whitehouse. Her book on the

Waddesdon Bequest, A Rothschild Renaissance: Treasures from the Waddesdon Bequest, includes new research on the important glasses in the collection and will be published in June 2015 to accompany the new Waddesdon Bequest Gallery, which opens in the British Museum in the same month.

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.

NIKOLINA TOPIC

I received an MA degree in archaeology from the Faculty of Philosophy, Department of Archeology, University of Zagreb in 2004. Since 2009, I have been enrolled in a Ph.D. program at the University of Zadar and will soon be defending my thesis regarding medieval and modern glass finds from the Dubrovnik region. I have led many archeological excavations carried out by Croatian teams and participated in several international teams. Additionally, I have held several public lectures in Croatia and also presented papers at international conferences. I am the author/coauthor of several papers published in international and Croatian journals. From 2008 to present, I have been a collaborator in an architectural firm that deals with the protection of architectural heritage: Omega engineering d.o.o. in Dubrovnik. I am also a member of the European Association of Archaeologists, International Association for the History of Glass, and Historical Metallurgy Society.

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.

Glass came back to the fore in 2004 when the Istituto Veneto opened its new premises in Palazzo Franchetti with the great exhibition "Vetri. Nel mondo. Oggi"

(Glass in the World. Today): a vast survey of art glass from all over the world with works by contemporary artists from Murano, America, Australia, Belgium, Bohemia, Finland, France, Germany, the Netherlands, Sweden.

In 2010 for the first time the Istituto opened the new ground floor rooms of Palazzo Loredan with the exhibition "Galanterie di Vetro" (Glass Galantries).

The Murano glass revival in the De Boos-Smith collection: 250 exquisite items, selected and arranged according to the different glass techniques attesting the ancient 19th Century 'working process' at Murano.

In 2011 the Istituto held a solo show in Palazzo Franchetti dedicated to the great artist Lino Tagliapietra: a large selection of one-offs of the past ten years including several impressive installations. In 2012 the Istituto presented the exhibition "Miniature di vetro" (Glass Miniatures) in Palazzo Loredan.

Art bonbonnières: 400 small glass articles from private collections revealing great artists' technical prowess in the art of glass. In Palazzo Franchetti from September to November

2012 the Bertil Vallien exhibition: "Nine Rooms" produced and organised by Berengo Studio displayed to the Venetian public sixty glass works crafted by the Swedish master during his career in the Swedish Kosta Boda studios.

The Istituto Veneto is one of the partners of Glasstress, presented at Palazzo Franchetti in 2009 and 2011 by Berengo Studio during the International Art Exhibition of the Venice Biennale. 2013 schedules the third edition of this outstanding art exhibition which explores developments in international design with sculptures and installations specially created by leading international artists and designers vying with their use of glass.

As a commentary on the various exhibitions the Istituto Veneto organised for the general public many occasions for reflection, with lectures and conversations with the artists by scholars and collectors.

In 2012 the Istituto Veneto introduced and organised Study Days on Venetian Glass to gather each year scholars of Venetian glass but also glass of the most varied traditions: an occasion for further discussion and encounters, with broad

exchanges of information and experience, making this event one of the most important of its kind held on an international level.

Last, in 2012 the Glass in Venice Prize was created, awarded by the Istituto Veneto and the Musei Civici Veneziani in recognition of the glass artists and masters particularly outstanding for their work in the great Murano tradition, or else, all over the world, through different techniques and schools.

The Glass in Venice Prize

The Prize is a highly regarded tribute awarded to the glass artists or masters who outstandingly distinguished themselves with their work proceeding in the wake of the Muranese tradition or else, abroad, in different schools and techniques. With this event we wish to show that Venice, thanks to Murano, is not only the famed and noble centre of a refined art and a prodigious glass technique which still lives in the work of outstanding masters and artists, but is also the city regarded with admiration and respect by many internationally acclaimed masters, even if their own works are executed in techniques other than Muranese. The personal experiences of many world-famous artists and important contemporary art exhibitions held in the greatest capitals attest that the glass art world, infinitely variegated and different in its multiple forms and techniques, considers Venice and Murano an indispensable point of reference, a prestigious and challenging presence to confront and with which they can vie, even experimenting with the most specific and intrinsic techniques of the Muranese tradition. The Prize, awarded every year, is an essential part of Glass in Venice, the project arisen from the collaboration between the Istituto Veneto and the Fondazione Musei Civici di Venezia.

Glass in Venice Prize 2012 awarded to Pino Signoretto and Bertil Vallien

Glass in Venice Prize 2013 awarded to Andrea Zilio and Toots Zynsky

Glass in Venice Prize 2014 awarded to Giuliano Ballarin and Joan Crous.

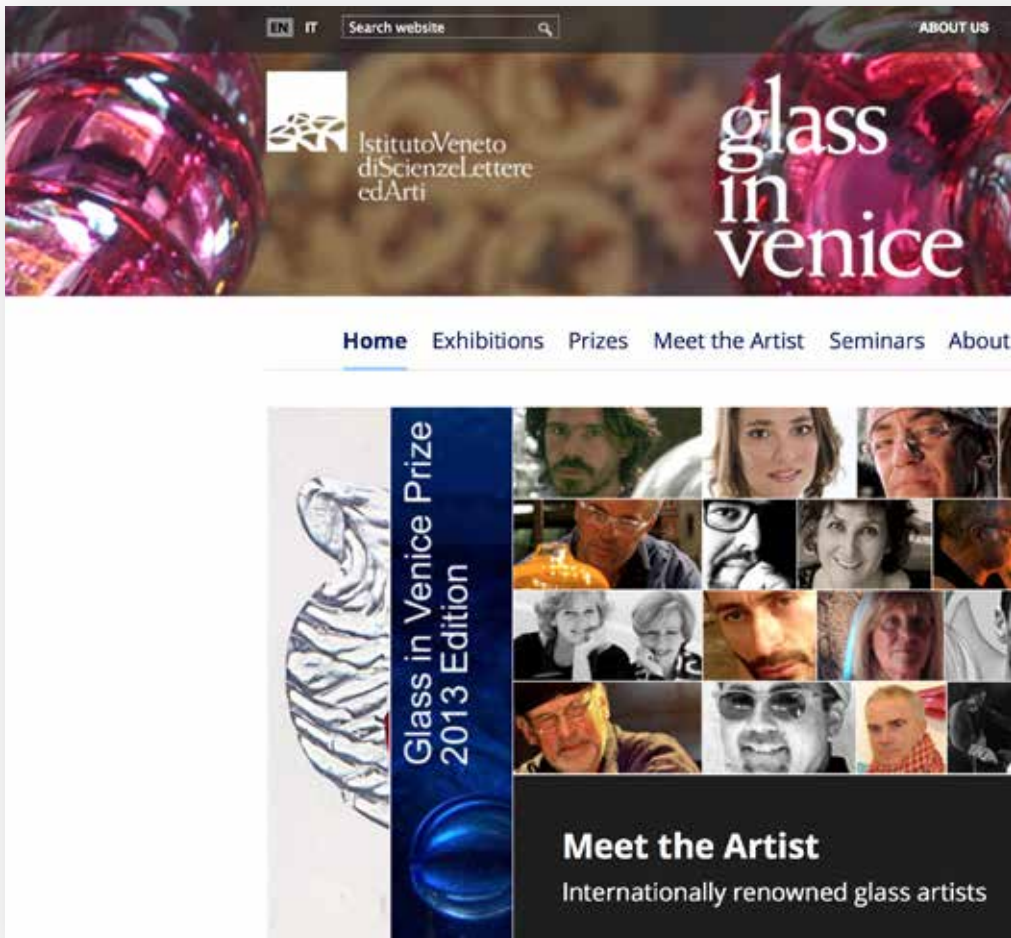
Lifetime Achievement Award to Maestro Lino Tagliapietra

The Website

Since 2013 the website www.glassinvenice.it is on line.

The website intends to become an authoritative hub of documentation on Venetian glass and glass art production worldwide: a functional, accessible, updated tool available to the broadest international public.

To achieve our project we formed alliances and partnerships with museums, research centres, industries and businesses reputed for their commitment to the promotion of glass.



The site is organised in several sections, enriched with material produced in the course of the activities of the Istituto and the Murano Glass Museum, as well as texts, documents, interviews, announcements of exhibitions and events the world over. In addition a section will be created featuring the curriculums of glass artists from all over the world and recordings of the courses and lessons held by specialists during the Venetian Glass Study Days.





 Corning Museum of Glass

Ecole du Louvre



glass
in
venice

Istituto Veneto di Scienze,
Lettere ed Arti
San Marco 2945
30124 Venezia
tel +39 0412407711
fax +39 0415210598
ivsla@istitutoveneto.it
www.istitutoveneto.it