

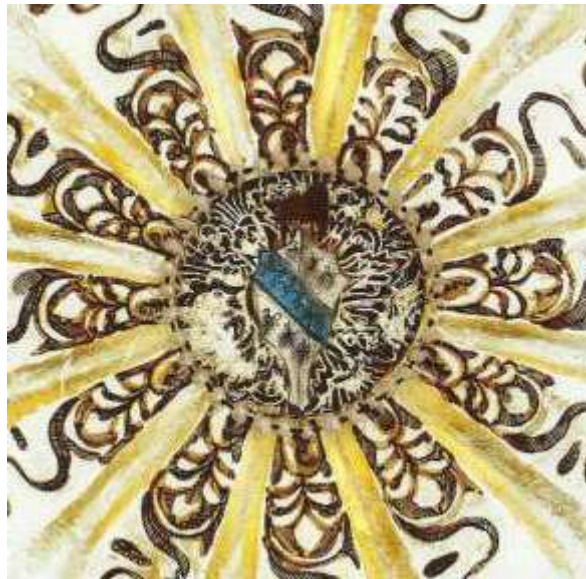


Istituto Veneto  
di Scienze Lettere  
ed Arti

## HIGHER EDUCATION COURSE

### **STUDY DAYS ON VENETIAN GLASS** **Glass in the Venetian Renaissance** **in approximately the year 1500.**

**Istituto Veneto di Scienze, Lettere ed Arti**  
**Venice, 8-9-10 March 2012**



Detail of plate with the Barbarigo coat of arms and corno ducale (c. 1500), Museo del Vetro, Fondazione Musei Civici, Venezia

#### **With the support of:**

Ecole du Louvre  
Institut national du patrimoine  
Victoria and Albert Museum

#### **Thanks to:**

Museo del Vetro, Fondazione Musei Civici Veneziani  
Comitato Nazionale Italiano AIHV (Association Internationale pour l'Histoire du Verre)  
LAMA-Laboratorio Analisi Materiali Antichi dell'Università IUAV

The Giornate di Studio sul vetro veneziano are organised and promoted by the Istituto Veneto di Scienze, Lettere ed Arti with the contribution of the Regione del Veneto.



Istituto Veneto  
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ed Arti

## **Opening**

**Wednesday 7 March 2012**

**6 pm**

Istituto Veneto di Scienze, Lettere ed Arti,  
Palazzo Franchetti  
Campo Santo Stefano, Venice

### **Opening welcome**

**Gian Antonio Danieli**

President of the Istituto Veneto di Scienze, Lettere ed Arti

**Pier Francesco Ghetti**

Assessore al Piano strategico, Protezione civile e Sicurezza del territorio  
in rappresentanza di Giorgio Orsoni, Sindaco di Venezia

**Gabriella Belli**

Direttrice della Fondazione Musei Civici di Venezia

## **Speakers**

**Rosa Barovier Mentasti**

Storica del vetro

**Pierre Rosenberg**

Académie Française

Istituto Veneto di Scienze, Lettere ed Arti

The Istituto Veneto continues its commitment to acclaiming and promoting knowledge of glass art, in all aspects that help show off its excellence and quality. This is the context for the first 'Giornate di Studio sul vetro veneziano' (Study Days on Venetian Glass), (8/9/10 March 2012), an appointment that will return annually, intended for museum curators, collectors and enthusiasts at an international level. The seminars will be given by experts who, after an introduction of a general nature, will move onto the direct study of techniques and works, encouraging contributions from the participants. The lessons and discussions will be held in Italian and English.

**Participation in the seminars is restricted to those enrolled in the course.**

## **PROGRAMME**

**Thursday 8th of March**

### **Session I**

**9.30 a.m.**

General introduction

**10.00 a.m.**

ROSA BAROVIER MENTASTI, CRISTINA TONINI, *Tools for studying ancient glass: paintings and graphic works, inventories*

### **Session II**

**2.30 p.m.**

MARCO VERITÀ, *Raw materials and melting techniques*

**4.00 p.m.**

WILLIAM GUDENRATH and LINO TAGLIAPIETRA, *Processing and decorating techniques*



**Friday 9th of March**

**Session III**

**9.30 a.m.**

MARCO VERITÀ, *Glass in the Venetian Renaissance through archeometric assessments and the study of recipe books*

**10.45 a.m.**

CORINNA MATTIELLO, *Restoration and conservation*

**Session IV**

**2.30 p.m.**

Seminar with preset presentations by participants

**Saturday 10th of March**

**Sessions V and VI**

**9.30 a.m.**

Tour of the Museum of Glass in Murano and of Lino Tagliapietra's atelier (with demonstrations of ancient techniques by LINO TAGLIAPIETRA and WILLIAM GUDENRATH)

**SCIENTIFIC COMMITTEE**

**ROSA BAROVIÉRE MENTASTI**, Glass historian

**LORENZO LAZZARINI**, LAMA- IUAV University of Venice

**SANDRO PEZZOLI**, Collector

**LINO TAGLIAPIETRA**, Artist and glass master

**MARCO VERITÀ**, LAMA- IUAV University of Venice

**LIST OF PARTICIPANTS**

**Barbe Françoise**, Département des Objets d'Art du Musée du Louvre

**Baumgartner Erwin**, State Office for the Preservation of Historical Monuments in Basel

**Bellomo Paolo**, Collezionista, Milano

**Biron Isabelle**, Laboratory of the Center for Research and Restoration of the French Museums - Paris

**Bonfioli Manuela**, Fondazione Maria Pernici - Antica Vetreria Carisolo, Torino

**Borromeo Dina Lucia**, FAI- Fondo Ambiente Italia, Cultura e Ricerca, Milano

**Boschetti Cristina**, Dipartimento di Archeologia, Università di Nottingham, UK

**Carp Susanne**, Soprintendenza del patrimonio culturale della Regione Rhenania, Pulheim-Köln

**Caselli Letizia**, Ateneo Veneto, Venezia

**Draghici Cristina**, Dottorato Università di Ferrara-Progetto di ricerca nell'ambito del collezionismo medievale

**Galli Lavinia**, Museo Poldi - Pezzoli, Milano

**King Keith**, Collezionista, Paris

**Lhermite-King Sylvie**, Collezionista, Paris

**Liefkes Reino**, Victoria and Albert Museum, London

**Martignon Alice**, Dottorato in Storia dell'Arte, Università degli Studi di Udine

**Mitarotonda Carlo**, Collezionista, Milano

**Putzgruber Eva**, University of Applied Arts, Wien

**Sabbadin Lara**, Dottorato di ricerca in Storia e Critica dei beni artistici, Università di Padova

**Sedlackova Hedvika**, Masaryk University of Brno

**Strobl Sebastian**, University of Applied Sciences of Erfurt

**Tavella Francesco**, Università di Padova, Corso di Laurea in Storia



## 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 2006.

### 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*.

### CORINNA MATTIELLO

Following a degree in architecture at the University of Venice, she was awarded a diploma by Istituto Centrale del Restauro in the area of ancient metal works and ornaments. She then attended a higher education course in stone works. She has been working as freelance consultant since 1975, initially mainly for the Superintendence and Museums of Latium in the area of archaeological restoration and then, after her move to Venice, as consultant for Foundations, Museums and Superintendents of the Veneto Region, mainly in the area of glass restoration (Museo Vetrario in Murano, Museum of Altino), sacred gold treasures (Tesoro di San Marco, Tesoro della Scuola Grande di San Rocco) and the restoration of large bronze works (the horses of the Basilica, Cappella Zen).

### 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 which 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 Orsoline 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.

### **ENROLMENT:**

Participants were selected by the scientific committee on the basis of their curriculum vitae.

**Enrolments opened on 16 December 2011 and closed on 15 February 2012.**

Enrolments for the course to be held in 2013 will open on 1 December 2012.

Many thanks to the Scuola dottorale interateneo in Storia delle Arti, University IUAV of Venice, for the cooperation.