



Higher Education  
Course  
Study Days  
on Venetian Glass  
Approximately  
1700's

Istituto Veneto di Scienze, Lettere ed Arti  
2<sup>nd</sup>. 4<sup>th</sup> April 2014



Istituto Veneto  
di Scienze Lettere  
ed Arti

# glass in venice

Agreement between the Istituto Veneto di Scienze, Lettere ed Arti and the Fondazione Musei Civici di Venezia in relation to glass and the Muranese glass production Glass in Venice Prize, Study Days on Venetian Glass, Website, Exhibitions.

Glass in Venice is the important convention between the Istituto Veneto di Scienze, Lettere ed Arti and the Fondazione Musei Civici di Venezia presented last November on the occasion of the first edition of the Glass in Venice Prize. The pact 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 sustain the lagoon city in its own intrinsic 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 Gian Antonio Danieli, President of the Istituto Veneto, and Walter Hartsarish, 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 ever 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, directed by Gabriella Belli, and the Glass Museum of Murano play an essential role in promoting the preserved art heritage and 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 will soon benefit by an important extension and consequently a new museological design.



Istituto Veneto  
di Scienze, Lettere  
ed Arti



*The Study Days on Venetian Glass 2014, in its third 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 seminary lessons, visits and practical demonstrations of the ancient techniques, with reports 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 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.*

*This substantial and high-profile programme, particularly significant for the city, is undertaken by the Istituto within our agreement with the Fondazione Musei Civici di Venezia for various activities and events in the field of art glass.*

The President of the Istituto Veneto  
di Scienze, Lettere ed Arti

Gian Antonio Danieli

# Higher Education Course Study Days on Venetian Glass Approximately 1700's

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2<sup>nd</sup>. 4<sup>th</sup> April 2014



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

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

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*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

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Our acknowledgements go to the Regione del Veneto and Scuola Abate Zanetti

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.

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

#### **Scientific and Organizing Committee**

ROSA BAROVIER MENTASTI, Glass historian

SANDRO FRANCHINI, Cancelliere Emerito Istituto Veneto di Scienze, Lettere ed Arti

WILLIAM GUDENRATH, Resident advisor for the Studio of the Corning

LORENZO LAZZARINI, LAMA- IUAV University of Venice

SANDRO PEZZOLI, Collector

LINO TAGLIAPIETRA, Artist and glass master

MARCO VERITÀ, LAMA- IUAV University of Venice

#### **Secretariat**

LAURA PADOAN [ivs1a@istitutoveneto.it](mailto:ivs1a@istitutoveneto.it)

## WEDNESDAY 2<sup>ND</sup> OF APRIL

### SESSION 1

CHAIRPERSON **ROSA BAROVIER MENTASTI**

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9.30 a.m.

**ROSA BAROVIER MENTASTI**

*Opening remarks*

10.00 a.m.

**MARTINA FRANK**

*Decoration, glass and mirrors in Eighteenth Century Venice.*

**Abstract** - The paper aims to illustrate, on the background of an historical analysis, some fundamental aspects of Venetian culture during the last decades of the Seventeenth and the Eighteenth Century. In particular, it will investigate the role and the status Venetian society attributed to glass and mirrors and how those objects were used and exposed in the residential buildings of the Venetian patriciate. The discourse will consider topics as the form and the function of the spaces in Venetian palaces, decoration typologies and art collecting, Venetian historiography and their relation to descriptions made by foreign visitors.

11.00 a.m.

**COFFEE BREAK**

11.30 a.m.

**MARCO VERITÀ**

*Raw materials and glassmaking technology in the Murano glasshouses of the 18<sup>th</sup> century.*

**Abstract** - Chemical analyses and ancient recipes are compared to reconstruct the main features and innovations of Venetian glass compositions during the 18<sup>th</sup> century.

12.30 a.m.

**LUNCH**

### SESSION 2

CHAIRPERSON **MARCO VERITÀ**

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2.30 p.m.

**ROSA BAROVIER MENTASTI, CRISTINA TONINI**

*Tools for studying ancient glass: paintings and graphic works, inventories.*

**Abstract** - Venetian glass of XVII and beginning of XVIII century: shapes and decorations related to dated inventories from Murano, Italy and Europe, and to figurative sources of the period. Both are used to suggest dating strategies, identify specific glass products and terminological references.

**WILLIAM GUDENRATH**

*The collection of Venetian glass given to King Fredrich IV of Denmark by the Doge during the King's Visit to Venice in 1709.*

Co-author Kitty Lameris.

**Abstract** - On New Year's Day 1709, the Republic of Venice officially gifted the King over two hundred pieces of 'the finest Venetian glass'. A small room just off the throne-room in Rosenborg Castle (Copenhagen) was fully outfitted with elaborately decorated shelves and the glass installed in 1714. Fully restored in the 1990s, the collection remains a unique 'standard reference' for scholars studying Venetian glass of about 1700. Exploration of typology, parallels, and variations on Rosenborg objects will be the focus of this presentation.

4.30 p.m.

**COFFEE BREAK**

4.45 p.m.

**SPEECHES BY**

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**REINO LIEFKES**

Victoria and Albert Museum

*Venetian engraved glass of the 17<sup>th</sup> and early-18<sup>th</sup> century.*

**Abstract** - In my paper for last year's Study Days I proposed the thesis that towards the end of the seventeenth century the emphasis in the output of the Murano glass-houses shifted from a greater diversity in shapes towards a smaller, more standardised, repertoire of forms. These standard forms became the vehicle for different decorative techniques. This time I will highlight diamond-point engraving as one of these decorative techniques. I will show some of the typical decorative elements that make up the engraved compositions and show how these are different from Netherlandish engraving of the seventeenth century.

**SUZANNE HIGGOTT**

Wallace Collection

*Venetian and faon de Venise enameled, gilded and millefiori glass made c. 1500-1550 and excavated from reliably dated contexts in Great Britain.*

**Abstract** - As part of the current research project into Venetian Renaissance enamelled glass being coordinated by Franoise

Barbe at the Louvre (Project CRISTALLO), I was asked to locate examples of enamelled and/or gilded Venetian Renaissance glass from reliably dated contexts in Britain. Selected examples would then be requested for analysis by Isabelle Biron or Marco Verità and the results would serve as references for the project. I will begin this paper by explaining how, last year, I located Venetian-style Renaissance glass finds from excavations. High status Venetian and *façon de Venise* enamelled and/or gilded glass, like the finds of *millefiori* glass that will also be discussed in this paper, are rare in British excavations. The glass finds will then be discussed, grouped according to their find sites, since these provide important information about the contexts in which these fragments occurred.

7:30 p.m.

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**RESERVED VISIT OF THE BASILICA OF SAINT MARC**

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Saint Marc's Basilica is a monument made unique by both its wealth of history and the magnificence of its façade and interior. In essence, it is a splendid workshop, where, through the centuries, worked great Italian and European artists. To understand the Basilica's role through the centuries, the full extent of artistic, iconographic and religious content, combined with the wealth and variety of historical influence are exhaustively presented here, within a range of searchable subject areas.



## THURSDAY 3<sup>RD</sup> OF APRIL

### SESSION 3 CHAIRPERSON REINO LIEFKES

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9.30 a.m.

#### MARCO VERITÀ

*Venetian glass polychromy.*

**Abstract** - The analytical investigations on Venetian coloured glass are scant and fragmentary, although studies in this field are of greatest interest because colour and polychromy are among the strongest factors that brought fame and fortune to the Venetian glass. In the 18th century Muranese glass workshops were able to obtain an exceptionally rich variety of colours. The technology of the main colours is discussed with reference to available Venetian sources and scientific analyses.

10.30 a.m.

#### COFFEE BREAK

10.45 a.m.

#### WILLIAM GUDENRATH and LINO TAGLIAPIETRA

*Processing and decorating techniques.*

**Abstract** - Close scrutiny of small technical details in historical objects can help us better characterize a style or type, and alert investigators to similarities—and differences—with comparison objects. Specially-made video segments showing reconstructed manufacturing processes will aid in better understanding Venetian glassworking techniques practiced in the early 18th century. The presentation will begin with a brief review of the findings presented at earlier Study Days symposiums (2012 and 2013) on the subjects of Venetian glass of about 1500 and 1600.

12.30 a.m.

#### LUNCH

### SESSION 4 CHAIRPERSON ERWIN BAUMGARTNER

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2.30 p.m.

#### SPEECH BY

#### ISABELLE BIRON

Laboratoire du Centre de Recherche et de Restauration des Musées de France

*Introduction aux enjeux des analyses chimiques élémentaires dans l'étude des verres anciens – exemples des verres vénitiens.*

**Abstract** - Dans l'étude scientifique des objets et fragments en verre du Patrimoine culturel, la composition chimique élémentaire du verre – obtenue par les analyses chimiques - occupe une place fondamentale.

Elle détermine en grande partie les propriétés du verre et permet d'étudier les recettes et les méthodes de fabrication employées par les verriers, avec en particulier la nature, les proportions et les modes de préparation des matières premières, mais aussi leurs provenances. La variation de ces paramètres selon les périodes et les régions, permet en outre de distinguer différents groupes de composition et par conséquent d'authentifier une production, voire de la dater. Les analyses chimiques enrichissent donc non seulement notre connaissance des technologies verrières, mais nous éclaire aussi sur les circuits d'approvisionnement en matières premières, les échanges commerciaux du produit brut et des objets manufacturés, les transferts technologiques, ainsi que les liens culturels existants entre les divers sites de par le monde. Parmi ces thématiques, quelques exemples seront proposés.

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#### **COMMENTS BY PARTICIPANTS**

##### **SYLVIE LHERMITE KING**

*Découvertes archéologiques dans la Montagne Noire .  
Réattribution des verreries dites « de Nevers » à la verrerie de  
Peyremoutou, Montagne Noire, Languedoc.  
Fin XVIe – début XVIIe siècle.*

##### **SARAH MALTONI**

*A mosaic of colours. Comparing production technologies of Roman  
and Late-Roman glass tesserae from various sites of Northern-Eastern  
Italy.*

##### **AUDREY WHITTY**

*The Venini Covered Cup, second half of the 16th century: a Recent  
Acquisition by The Corning Museum of Glass.*

**HEDVIKA SEDLACKOVA and DANA ROHANOVÁ**

*From Renaissance to the Baroque Glass in Moravia: ca 1650-1700.*

**VALERIA MAMCZYNSKI**

*Conservation of Glass Objects in the James Jackson Jarves Collection", an Andrew W. Mellon Research Fellowship at The Metropolitan Museum of Art.*

**GIULIA MUSSO**

*The Glass Museum of Altare and its activities. The restoration of two XVII-XVIII century furnaces.*

6.00 p.m.

**RESERVED VISIT AT PALAZZO MOCENIGO**

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The visit of Palazzo Mocenigo, in the itinerary completely renewed and expanded at the end of 2013, winds its way through twenty rooms on the first piano nobile, therefore doubling the amount of exhibition area compared to when it opened in 1985. The layout was designed by Pier Luigi Pizzi, an internationally renowned set designer, whilst palazzo furnishings and paintings were integrated with a large number of works from different sectors and deposits of the Venice Civic Museums, thanks to the painstaking, intelligent process of restoring and valorizing canvases and pastels, furnishings and glass that had never been on display before.

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

## FRIDAY 4<sup>TH</sup> OF APRIL

### SESSION 5

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9.30 a.m.

#### **DEMONSTRATION OF WORKMANSHIP AT THE GLASSWORKS OF THE ABATE ZANETTI GLASS SCHOOL IN MURANO**

LINO TAGLIAPIETRA and WILLIAM GUDENRATH

12.15 a.m.

#### **LUNCH**

2.00 p.m.

#### **VISIT TO THE MURANO GLASS MUSEUM**

The museum is housed in the ancient Palazzo dei Vescovi of Torcello. Since 1923 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. [www.visitmuve.it/it/musei/](http://www.visitmuve.it/it/musei/)

6.00 p.m.

#### **SESSIONE DI CHIUSURA DELLE GIORNATE DI STUDIO**

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Interventi di

Istituto Veneto di Scienze, Lettere ed Arti, Palazzo Franchetti

GIAN ANTONIO DANIELI

*Presidente dell'Istituto Veneto di Scienze, Lettere ed Arti*

WALTER HARTSARICH

*Presidente della Fondazione Musei Civici Veneziani*

ROSA BAROVIER MENTASTI, *Comitato Scientifico delle Giornate di Studio*

KAROL WIGHT, *Director of the Corning Museum of Glass*

MARIA GIUSEPPINA MALFATTI

*Presidente dell'AIHV-Association Internationale pour l'Histoire du Verre*

Presentazione del libro *Vetri artistici. Il recupero dell'antico*

*nel secondo Ottocento. Museo del Vetro di Murano*, a cura di

Aldo Bova, Puccio Migliaccio, con la collaborazione di

Vladimiro Rusca, Giovanni Sarpellon, edito da AIHV and

Marsilio, Venezia 2013.

**SATURDAY 5<sup>TH</sup> OF APRIL**

**RESERVED VISIT TO THE MUSEUM OF CA' REZZONICO (requested booking)**

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The Museum is housed in the palace of Ca' Rezzonico designed by Baldassare Longhena and completed by Giorgio Massari.

Since 1935 was sold to the Venice Town Council becoming the Museum of Ca' Rezzonico.

On the first floor, eleven rooms exhibit paintings, sculptures, frescoed ceilings, collections of 18th century furnishings and an important collection of Venetian chandeliers of XVIII century.

The second floor opens with a long central hall typical of Venetian palaces in which there are two early works by Canaletto; the rooms dedicated to the work of Pietro Longhi and the Giandomenico Tiepolo frescoes originally on the walls of Villa Zianigo are not to be missed.

The third floor contains not only the three rooms of the Ai Do San Marchi Pharmacy, but also the noteworthy collection of paintings bequeathed by Egidio Martini.

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

## TEACHING STAFF

### ROSA BAROVIER MENTASTI

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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.

### MARTINA FRANK

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Martina Frank is currently professor for Art History at the Università Ca' Foscari in Venice. She has previous teaching and research experiences in several European universities (Vienna, Udine, Graz, Innsbruck) and in Canada (Montréal). Author of numerous essays concerning the history of art and architecture of the Republic of Venice from the 15th to the 19th Century. Among her books a study of the patronage of the Manin family (1996), a monograph on Baldassare Longhena (2004) and *Giardini dipinti* (2008). Editor of *Da Longhena a Selva. Un'idea di Venezia a dieci anni dalla scomparsa di Elena Bassi* (2010) and *Santa Maria di Nazareth. Arte e spiritualità dei Carmelitani Scalzi a Venezia*. Member of the scientific boards of «Carnets du Paysage» (Ecole Nationale Supérieure du Paysage, Versailles), «1800-MDCCC» (Università Ca' Foscari Venezia), «Intrecci» (Università di Bologna).

## WILLIAM GUDENRATH

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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.*

## LINO TAGLIAPIETRA

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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**

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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 Orsoline Artistic Liceo in Milano.

### **MARCO VERITÀ**

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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

### ISABELLE BIRON

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Initiated the study of glass and enamel in the laboratory; all periods, all types of objects: glass elaboration, fabrication techniques of objects, material characterization, raw materials, authentication, dating, alterations of chemical and mechanical origins, conservation, establishment of a technical and analytical data-base, glass and enamel elaboration.

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, technologies of antimonate opacified glass and gilding techniques throughout History.

### SUZANNE HIGGOTT

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After completing her university studies, Suzanne Higgott joined the staff of the Wallace Collection, London, as the Museum Assistant. Since 1999 she has been Curator of Glass, Limoges Painted Enamels and Earthenwares. Her publications on glass include articles on French Renaissance enamelled glass and 19<sup>th</sup> – century British glass associated with Sir Richard Wallace, as well as, most recently, *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.

### REINO LIEFKES

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Senior Curator and Head 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 contributed to many V&A exhibitions and catalogues including «At Home in Renaissance Italy» (2006). He is currently chairperson of the ICOM International Glass Committee.

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### ANNA-KATHARINA AWAD-KONRAD

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Born 1957 in Innsbruck, Austria, after studying languages in Tunis and working abroad, earning ones living as a merchant, began to study archaeology at the university of Innsbruck in 2006 and to volunteer at Stadtarchaeology Hall.

2009 Bakkalaureat on glass beads in the Tyrol, found in tombs of the early middle ages. 2009 sharing in the 6 months excavation of the glasswork in Hall in Tirol (16th/17th century) and doing Master thesis on one record of it in 2012: a documentation on more than 800 kg of raw material, glass frit, half products and fragments of glass vessels, glass sheets and circular window panes. Since then organizing

app. 5 t glas materials in other records of the excavation to do my PhD on the glassworks in Hall in Tirol.

### **FRANÇOISE BARBE**

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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 Venetian enamels and glasses. She recently organised the exhibition «Majolique. La faïence au temps des Humanistes. 1480-1530» (Musée national de la Renaissance, Ecouen, 2011-12).

### **MARC BARREDA**

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Is an American artist who has been working with glass for nearly 14 years. He currently lives in Amsterdam where he completed his Master of Applied Art at the Sandberg Institute in 2012. 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 BAUMGARTENER**

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studied art history at the Basel University. Master thesis on a private collection of medieval glass (Amendt collection, exhibited in Düsseldorf, Rotterdam and Coburg, 1987/88). 1988 together with Ingeborg Krueger catalogue and exhibition «Phoenix aus Sand und Asche. Glas des Mittelalters». Since 1989 work for the Denkmalpflege Basel. Several publications on European glass (mainly concerning Venetian and «façon de Venise» specimen, e.g. museum/exhibition catalogues Musée Ariana, Genève, 1995, Musée des Arts décoratifs, Paris, 2003). Member of the «Association Internationale pour l'Histoire du Verre» since 1979, actually member of the Executive Committee and of the national Committee preparing the 2015 Congress in Switzerland.

### **CHIARA BERICILLO**

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After graduating in 2003 in Classics with archaeology as her major, she earned her diploma at the School of Specialisation in Archaeology of the University of Padua. She operated in cultural popularisation and museums, working for several Umbrian firms active in museum management. She teaches in secondary schools and since 2009 is director of the Glass Museum of Piegara (PG).

### **MARIA JOAO BURNAY**

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Since 1995 to 2010 was the Education Department coordinator at Palácio Nacional da Ajuda in Lisbon.

Got the graduating in a master degree, Arts, Heritage and Conservation Theory, from Instituto de História de Arte, Faculdade de Letras, Universidade de Lisboa with the thesis "Toilet and Hygiene at the Portuguese Court in the 18th and 19th centuries. Palácio Nacional da Ajuda traveling sets".

Since 2010 is Curator of Glass and Civilian Objects of the Royal collections where she has been improving the cataloging files and developing of the historical knowledge of the over 19.000 glass objects the Palace owns, from Bohemia, Austria, France, Spain, Great-Britain, Portugal and including the about 600 Murano pieces (Salviati, Compagnia Venezia Murano, Fratelli Toso, Tostellini).

### **FRANCESCA DE MUNARI**

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She is graduating 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' Conferenze 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.

### **FRANCESCA GIUBILEI**

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Graduated in Art and Economics at the Ca' Foscari University of Venice in 2007 and completed her education with post-graduated studies in Management of Cultural Assets and Activities, she is currently completing a second degree in Contemporary Art History and Criticism.

From 2008 to 2013 she collaborated with Berengo Studio working on the development and organization of cultural projects such as Glasstress, a biennial event dedicated to contemporary art in glass. She is actually a free-lance curator, partner of Valorizzazioni Culturali and Art-Events and an occasionally writer about the art world.

### **ELENA GRANUZZO**

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Specialized in Art History and minor arts, PhD in History of artistic heritage, she has focused her attention on the history of architecture, particularly in the eighth and ninth century, and on some particular collections, always within the eighteenth century.

Her attention was focused on people of culture such as Giovanni Poleni, Carlo Lodoli, Tommaso Temanza, Leopoldo Cicognara, Simone Stratico, Giuseppe Jappelli.

Her research has appeared in

magazines such as "Studi veneziani", "Arte lombarda", "Arte veneta", "Horti Hesperidum", "Paratesto", "La Bibliofilia", in volumes such as *I disegni di Andrea Palladio*, edited by M.E. Avagnina and G.C.F. Villa (Milano 2007) and in numerous publications at national and international conferences.

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#### **CLAUDIA HOLZHAMMER**

Studied prehistoric and medieval/modern archeology at the University of Innsbruck, did her Master's degree on glass from Hall in Tyrol and about the glass manufactory of Hall in Tyrol and helped Mag. Anni Awad picking through the ton of glass material from the very glass manufactory for her Master's degree.

She is part of a group bringing university science to school children, with whom she did some courses on glassmaking and the history of glass.

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#### **KEITH KING**

In his youth, early English lead-glass captivated his imagination as an expression of good design, in which form and function are harmoniously unified. So grew the seeds of a glass collection. In more recent years, he and his wife, Sylvie, have significantly expanded that collection, notably with acquisitions of Italian Renaissance and 17th century French glass. He has been an active member of the AIHV, acting as General Secretary, and is a member of the Glass Circle in the UK.

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#### **BRIGITTA MARIA KÜRTÖSI**

graduated as a painting-restorer 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).

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#### **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 sixteenth and seventeenth 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*. Together with Marc Barreda and Het Nederlands Glasmuseum, we are in the process of making a foundation to promote the study of old Dutch glass history and techniques, including the glass techniques 'à la façon de Venise', made in seventeenth century Holland.

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#### **SYLVIE LHERMITE-KING**

Italian Renaissance and façon de Venise glass of the 16th and 17th Centuries has been the prime area of Sylvie's professional and private interests for over 30 years. As a well-established antique dealer in Paris, she has helped create several major private collections in France and advises a number of French and North American museums on their own public collections. She is a member of the leading antique dealers association in France and of the vetting committee of the Tefaf Fair in Maastricht, with responsibility for Renaissance and later European glass. Among her specialist subjects are French glass and her exhibition in 2008, presenting objects from 1550 to 1750, accompanied by a catalogue, *Cent Verres Français*, provided a unique opportunity to study the many facets of French glass production over that period.

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#### **SARAH MALTONI**

After her studies in Art History she completed a Master's in Science and Technologies for Archaeological and Artistic Heritage. At present she is doing a PhD in Study and Conservation for Archaeological and Architectonical Heritage at the University of Padova (Italy) focused on the archaeometrical characterization of Roman and early-Medieval glass objects and mosaic tesserae. She is particularly interested in production technology and experimental replica of coloured opacified glass.

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#### **VALERIA MAMCZYNSKI**

Born in Buenos Aires, Argentina, she received her degree in Conservation Studies in 2008 at the University of Barcelona, Spain, where she has lived since 2001. She first discovered her passion for glass while attending a stained glass workshop in Buenos Aires. Since then she has undertaken numerous courses in stained glass, glass sculpture (both at the Escola del Vidre in Barcelona) and casting technique (Real Fábrica de Cristales de La Granja, Segovia). In the summer of 2009 she received an Andrew W. Mellon Internship at The Sherman Fairchild Center for Objects Conservation at The Metropolitan Museum of Art in New York. In 2010-2011 she returned to The Metropolitan Museum of Art once again this time with an Andrew W. Mellon Research Fellowship to work

on the James Jackson Jarves collection of venetian and "façon de Venise" glass objects (XVI - XX c.) under the supervision of Conservator Lisa Pilosi and Karen Stamm. She has worked on the conservation project of the stained glass windows from the Hospital de Sant Pau i la Santa Creu in Barcelona (2010), on the stained glass windows from the Cathedral of Barcelona (XIX c., 2012) and most recently (Oct. 2013/ Jan. 2014) she has carried out the conservation project of a modernist stained glass window for the National Museum of Catalonia (XIX c.). She is a conservator in private practice looking forward to continuing her work and training in the conservation of glass objects.

#### **GIULIA MUSSO**

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Graduated in History of Art and Heritage Development at the University of Genoa. Since 2008 she has been working for the Museo dell'Arte Vetraria Altarese, dealing with the management of the collection and the organisation of exhibitions. She is also dedicated to the promotion of the tradition of glass in Altare (SV). She has been working as a Curator since 2011.

#### **ANTÓNIO PIRES DE MATOS**

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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](http://www.vicarte.org)): Provenance studies of Portuguese glass; Science applied to contemporary glass art.

#### **ILEANA REDAELLI**

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Graduated in 2009 in Art History and Conservation of Cultural Heritage at Ca' Foscari University of Venice with a dissertation in Medieval Art. She soon joined the staff of the Conservation department of FAI – Fondo Ambiente Italiano, an important not-for-profit trust dealing with the conservation and restoration of the Italian artistic and natural heritage. She is involved in the cataloguing, the study and the evaluation of the collections of all the FAI's properties located in the North of Italy, which include a huge number of glass objects from different ages and manufactures, planning the routine maintenance and the restoration.

#### **DANA ROHANOVÀ**

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She is an assistant professor at the Department of Glass and Ceramics at the Institute of Chemical Technology Prague, where she teaches practical conservation and restoration of historical glasses. Her University study (at the Institute of Chemical Technology Prague) graduated with the diploma thesis named „Vitrification of the middle radioactive waste from

the nuclear power plant". Post graduate studies focused on glass-ceramics based biomaterials (PhD. thesis: "Interaction of glass-ceramics with Simulated Body Fluids"). In this time she cooperates with archaeologists on the characterization of excavated archaeological material by optical microscopy, SEM/RDS, XRF and XRD. She studies composition of excavated glass and the interactions of glass with environment (corrosion processes (weathering). This knowledge refills the gap of used glass technologies from 13.ct till 18.ct AD in the central Europe.

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#### **LARA SABBADIN**

Art historian. She graduated in History of Art at the University of Padua with a thesis about Pietro Aretino's books of letters as a source of informations about 16th Century applied arts. Her Ph.D. thesis, discussed in 2013, enlarge the same analysis on all the other Aretino's texts, other books of letters and literary works from the same Century, comparing the results with contemporary paintings and archival materials. She wrote some articles to explore the theme of Venetian glass starting from these studies.

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#### **HEDVIKA SEDLACKOVA**

She is, after studies on the Masaryk University in Brno (1964-1969), working as archaeologist. Since 1995 she is continuously working with the Glass-finds from archaeological

excavations, at mostly from Moravia. She did published articles concerning with medieval glass and prepared the publication with the complete list of medieval Glass in Moravia, ca 1200-1550. Since 2010 she's teaching on Masaryk University at Brno the course "History of Glass".

Since 2012 she is working, 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 Middle-Danube region with the participation of Dana Rohanová from The Institute of Chemical Technology, Prague (Analysis).

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#### **DORA THORNTON**

Curator of Renaissance Europe at the British Museum, and 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 2009, she has included research on Venetian glass in its wider intellectual and artistic context. She selected and catalogued Venetian glass for the exhibition «Art and Love in Renaissance Italy» at the Metropolitan Museum of Art in 2008, and published an article in *Glass Studies* on a single enamelled dish from the British

Museum's collection in 2009. She is now writing a book on the Waddesdon Bequest which will include new research on the important glasses in the collection.

#### **AUDREY WHITTY**

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Dr. Audrey Whitty has been Curator of European and Asian Glass at the Corning Museum of Glass, Corning, New York since May 2013. Before that she was Curator of Ceramics, Glass and Asian collections at the National Museum of Ireland – Decorative Arts & History, Collins Barracks, Dublin, from 2001 to 2013. Whitty has curated several exhibitions, most notably 'A Dubliner's Collection of Asian Art: The Albert Bender Exhibition' and the National Museum of Ireland's visible storage facility which showcases some of that museum's most important collections of applied arts. A graduate (B.A.: History and Archaeology) and postgraduate (M.A.: Archaeology) of University College Dublin, she also has a doctorate from Trinity College Dublin in the History of Art as a result of her thesis, 'The Albert Bender (1866-1941) Donations of Far Eastern Art to the National Museum of Ireland in the context of his Cultural Interests in Ireland and California'. In addition to her roles at the Corning Museum of Glass and the National Museum of Ireland she has been appointed Irish Commissioner to both European Ceramic Context and European Glass Context (European Union-wide biennales of contemporary glass and

ceramics) since 2006, which take place on the Danish island of Bornholm. In 2009 she became the first Irish woman to be elected to the International Academy of Ceramics based in Geneva. She has authored over fifty publications (on both historical and contemporary topics of material culture) and lectured to numerous institutions. She is author of the major publication, 'The Albert Bender Collection of Asian Art in the National Museum of Ireland', which was published by the National Museum of Ireland and Wordwell Books in 2011.

#### **KAROL B. WIGHT**

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She became executive director of The Corning Museum of Glass in 2011, after 26 years at the J. Paul Getty Museum. Before joining the Corning Museum she was senior curator of antiquities at the Getty Villa. A specialist in ancient glass, Wight received her Ph.D. in Art History from the University of California, Los Angeles. She has curated numerous exhibitions on ancient art and glass, including «Molten Color: Glassmaking in Antiquity» (Getty Villa), «Athletes in Antiquity: Works from the Collection of the J. Paul Getty Museum» (Utah Museum of Fine Arts during the 2002 Winter Olympics). In 2007, she co-curated the exhibition, «Reflecting Antiquity», with David Whitehouse, which was shown both at the Getty Villa and The Corning Museum of Glass.



Wight now serves as both executive director of The Corning Museum of Glass and as curator of ancient and Islamic glass. She is responsible for overseeing the Museum's extensive collections, the Rakow Research Library, The Studio, publications, education programs, and conservation and scientific research.

### **RAINER ZIETZ**

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after studying History of Art at Heidelberg University, he started his own business in 1969 in Hannover, Germany and has been based in London since 1980. As an art dealer and adviser, he worked from the beginning with specialised collectors and museums in the field of European Decorative Arts and Sculpture. Amongst work in other fields, he particularly focused on Ancient and Modern Venetian Glass and Italian Renaissance Maiolica. His contributions led to the forming of some of the most prestigious private collections and their publication (Biemann Coll., Zurich, Hockemeyer Coll., Bremen, Kuckei Coll., Berlin, Steinberg Coll., Vaduz). Acquisitions from Rainer Zietz are represented in many of the world's leading museums. He is a member of the British Antiques Dealers' Association. He is also a patron of museums in England (V&A and The Wallace Collection); a member of The Friends of the German Cultural Foundation and The Green Vaults, Dresden. He is a fellow of the Corning Museum of Glass and The Ennion Society.

### **MAJA ZIVKOVIC**

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Graduated with a degree in History of Art at the University of Belgrade. Since 1999, she was an associate at the National Museum in Belgrade and earned conservation license in 2004. From 2005 to 2009 she worked at the National Museum in Belgrade on conservation of ceramics and glass objects from museum collections. In 2009 she joined the Central Institute for Conservation in Belgrade, as head of the studio for Conservation of Ceramics and Glass. In addition to her university studies, she has undergone conservation training in France, the United States, Italy and Croatia. She is currently active in the conservation of ceramics, glass and metals, and conservation surveys of museum collections. She is involved in the organization of courses and seminars in the field of conservation of cultural heritage, education and training of museum conservation professionals, as well as summer school programs for the study of the conservation of ceramics.

# The Istituto Veneto and Glass

## The sequence of events

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Already in the 19<sup>th</sup> 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 19<sup>th</sup> 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 first Prize was awarded on 22 November 2012 to the master Pino Signoretto and the artist Bertil Vallien.

### The Glass in Venice Prize

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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

## The Website

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Since 2013 the website [www.glassinvenice.it](http://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

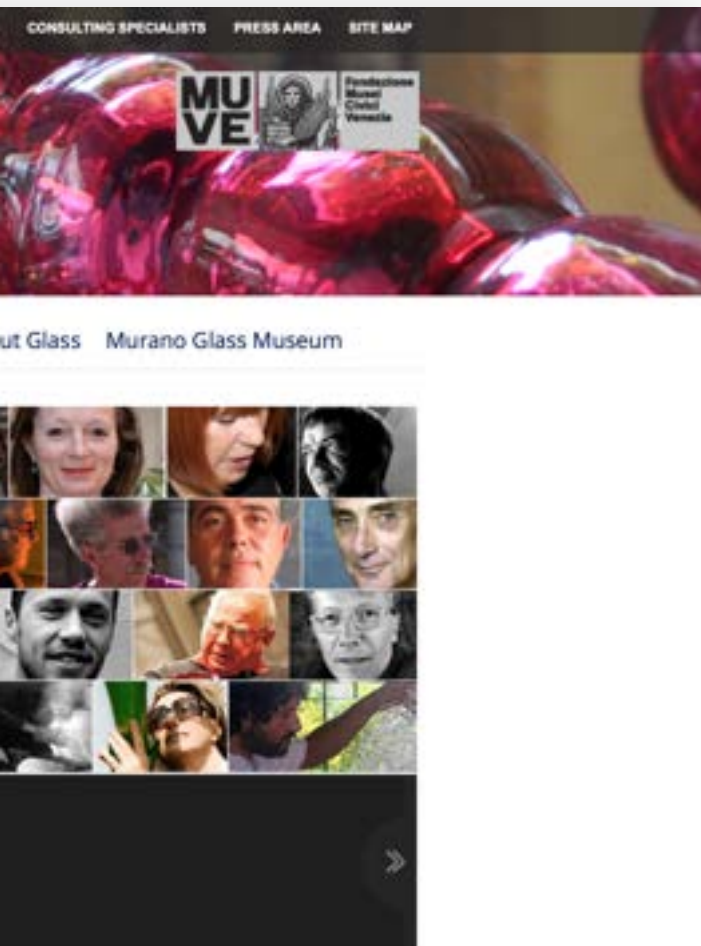


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course of the activities of the Istituto and the Murano Glass Museum, as well as texts, documents, interviews, announcements of exhibitions and events the world over. In addition a section will be created featuring the curriculums of glass artists from all over the world and recordings of the courses and lessons held by specialists during the *Venetian Glass Study Days*.

The contents of the site are supervised by a scientific committee whose members are: Rosa Barovier, Sandro Pezzoli, Chiara Squarcina, Lino Tagliapietra, Cristina Tonini, Marco Verità.



glass  
in  
venice

*Coppa di cristallo con decoro a festoni di  
lattimo e bolla interna di vetro soffiato blu.*  
Venezia, fine del XVII secolo.  
Murano, Museo del Vetro



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