Higher Education Course
Study Days on Venetian Glass
Venetian *Filigrana* Glass through the Centuries

Istituto Veneto di Scienze,
Lettere ed Arti
September 11-13, 2017

IstitutoVeneto
diScienzeLettere
edArti

theVenice
GlassWeek

The Venice Glass Week

Venice, 10-17 September 2017

PROMOTING COMMITTEE

Fondazione Musei Civici Veneziani
Stanze del Vetro – Fondazione Cini
Istituto Veneto di Scienze, Lettere ed Arti
Consorzio Promovetro

Fondazione MUVE, Fondazione Cini, Istituto Veneto and Consorzio Promovetro Murano are promoting the first international festival devoted to Murano glassmaking. All the major institutions of Venice are invited to take part. The aim of the festival is to revive and promote the most important artistic and industrial activity of Venice.

We would like to thank Fiorella De Boos Smith and her husband Phillip De Boos Smith for the loan of the filigree glass exhibited during the Study Days.

IstitutoVeneto
diScienzeLettere
edArti

The program of the festival will include exhibitions, conferences, seminars, screenings and open-days of furnaces.
A new far-reaching program of events devoted to glass – the main artistic and economic driver in Venice known throughout the world - is scheduled to take place in Venice from 10th to 17th September 2017.
The main promoters of the festival are important city institutions that already have experience in this field: Fondazione Musei Civici di Venezia, Fondazione Giorgio Cini, Istituto Veneto di Scienze, Lettere ed Arti and Consorzio Promovetro Murano, the most important association in the glass sector, which also manages the Vetro Artistico Murano trademark of the Veneto Region.
The Venice Glass Week will feature exhibitions, conferences, seminars, educational activities, screenings, events, the opening of the furnaces to the public and other happenings all linked to artistic glass. Besides the initiatives organized by the four main promoters, the program envisages to include events promoted by all those who wish to participate in the festival. About a hundred partners, including foundations, art galleries, glassworks, museums, cultural institutions, universities, training centers and private collectors have already confirmed their participation in the festival.
The Study Days on Venetian Glass 2017, in its sixth edition, take place in the context of The Venice Glass Week and 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 three Study Days a rich programme features seminars, lessons, visits and practical demonstrations of the ancient techniques, with papers and communications by scholars, 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 an opportunity for in-depth study and encounters, with an ample exchange of knowledge and experience to glass historian.
Thanks to this initiative, started in 2012, Venice may become the world centre for the study of old and contemporary glass and also an outstanding meeting place for scholars, artists and collectors.

Higher Education Course
Study Days on Venetian Glass
Venetian *Filigrana* Glass through the Centuries

Istituto Veneto di Scienze, Lettere ed Arti
September 11-13, 2017

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

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

Co-financed by the Regione Veneto

Thanks to Riedel Crystal

The "Study Days on Venetian Glass" are an opportunity for in-depth study on Venetian glass and are tuned to an audience of Museum conservators, collectors and experts.
The programme includes lessons by experts who, after a general overview, will guide participants through the direct study of methods and pieces, encouraging participants to actively take part, also through presentations. Lessons and discussions will be held in English.
Contributions in Italian will be translated into English by the seminar curators.

The topics that will be touched upon will include:

General overview of the history and art history of glass; Raw materials and casting/processing techniques; Archaeometrics; Conservation and Restoration; Training and consistency of glassmaking in the Museums collections; Recovery techniques and ancient models during the nineteenth century.

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

Scientific Committee
Rosa Barovier Mentasti, Glass historian
Sandro Franchini, Istituto Veneto di Scienze, Lettere ed Arti
William Gudenrath, Corning Museum of Glass
Lorenzo Lazzarini, lama- iuav University of Venice
Sandro Pezzoli, Collector
Lino Tagliapietra, Artist and glass master
Cristina Tonini, Glass historian
Marco Verità, lama- iuav University of Venice

Secretariat
Laura Padoan
laura.padoan@istitutoveneto.it

MONDAY, 11th SEPTEMBER

Chairperson **ROSA BAROVIER MENTASTI**

SESSION 1

9.30 a.m. **ROSA BAROVIER MENTASTI**
Opening remarks

10.00 a.m. **ANDREA BELLIENI**
The Venetian cultural climate. Sixteenth-century Venetian decorative arts. The sources of inspiration.

Abstract - After the dominant Greek-Byzantine imprinting, so above all after the fifteenth century, Venice's open and cosmopolitan vocation, in its very DNA, meant that its vast, varied and highly exported artistic-manufacturing production was marked by a synthesis of ideas, techniques, decorative patterns, tastes and fashions of the most diverse origins.
This absolutely Venetian synthesis was quite original in its innovative reworking and very high aesthetic and qualitative values. The project is intended to provide a general picture of the decorative arts in Venice in the sixteenth century, a golden period of its production, luxurious and of the highest technical and material quality, which then became emblematic of an unparalleled and desirable way of life in Europe and beyond.
It is precisely the period of the invention, development and success of Murano filigree glass that is the focus of these study days. Taking into account the specific economic-commercial and social organisation of the artistic production, supervised, promoted and defended by the state, and also self-regulated in its quality by the 'scuole', an effort will be made to go through the century identifying, gradually and with the peculiarities of the various production specialties, the main sources of 'external' inspiration (Italian and international). After indicating the possible reasons, channels and means of circulation in Venice, the way in which these interacted with the original Venetian inflections before Renaissance classicism will be analysed, followed by the various 'mannerisms' from that of Sansovino to those of central Italy and the world.

11.00 a.m. **COFFEE BREAK**

11.30 a.m.

MARCO VERITÀ, SANDRO ZECCHIN AND ELENA TESSER

Venetian filigree glass along the centuries: some technological considerations

Abstract - White opaque glass has been manufactured since the beginning of the history of glassmaking. In the Middle Ages it was used mainly for the preparation of mosaic tesserae, enamels, and small decorations on blown glass.
It is in the Venetian glass factories of the 15th-16th centuries that the white opaque glass (lattimo) undergoes important improvements to be used for new applications (invention of a new white opaque blown glass called porcellano, used to imitate Oriental porcelain items and the invention of filigree). These results were achieved by overcoming technical difficulties, such as the control of viscosity of the opaque glass during shaping of blown objects and the thermal expansion compatibility between the white opaque and the clear transparent glasses fused together in the filigree works. These improvements did not happened by chance but were the result of a long perfection process started several centuries before in the Venetian glass furnaces.
In this work the technology of Venetian filigree glass and its developments up today are investigated on the basis of the information provided by historical sources, particularly the recipe books of Venetian glassmakers, and the data obtained by the scientific investigation of glass samples.

12.30 p.m.

CHIARA SQUARCINA

Reliquary Deposit of Saint Peter Vestry in Murano

Abstract - The terminology reliquary means spare or extra and it comes from the late Latin term reliquarium which in turn comes from the classic Latin term reliquia.
Its functions are to preserve and display Christian-religion Saints' relics or to keep private objects such as tools, clothes, and martyrdom devices of the Saints.
The structure and appearance of the reliquary changes depending on what it contains.
The reliquary are exposed to the believers' veneration usually during the days that celebrate said Saints or during processions.
Between 1861 and 1888 Saint Peter Martyr church vestry donated 21 reliquaries from the XV and XVII century. All of these reliquaries present Venetian manufacturing (whose precise indications of execution of forgeries and artists have

been individuated).
Three of this pieces are now being displayed to the public in Murano Glass Museum main saloon.
The procedure is the same for all the reliquaries: glass-blowing (some of which with a mold) and freehand decoration for the details.
The structure is cylindrical and made of transparent or lightly tinted glass and some have the peculiarity of presenting a dark color at the bottom instead of the main color of the piece.

12.50 p.m. **LUNCH**

SESSION 2

Chairperson **MARCO VERITÀ**

2.00 p.m. **ROSA BAROVIER MENTASTI**
The invention of filigree
Abstract - In the year 1527 Filippo and Bernardo Catani, Murano blowers and entrepreneurs, running their glassworks with the sign of the Sirena (mermaid), obtained a patent for a new glass technique: filigree. In their application they wrote that their invention had been inspire by patrician Francesco Zen, a collector and an amateur architect, who probably had been able to examine ancient mosaic glass bowl, made of twisted roods. After some years the family name of the Catanis become Serena.

2.30 p.m. **CRISTINA TONINI**
Sixteenth-century filigree
Abstract - Venetian filigree glass of the 16th century: shapes and kind of different filigree related to dated inventories from Murano, Venice, Italy and to figurative sources of the period. Both are used to suggest dating strategies, identify specific glass products and terminological references.

3.00 p.m. **COFFEE BREAK**

3.30 p.m. **SPEECHES OR COMMENTS BY**

ANTÓNIO PIRES DE MATOS, AUGUSTA LIMA, CESARE TOFFOLO, EMMANUEL BABLED, FERRO CRISTIANO, GIANNI SEGUSO, JOAQUIM MARÇALO, LUÍS C. ALVES, PRASHANT DABAS, RUI C. DA SILVA, ROBERT WILEY

Studies of the white opaque glass used in filigrana glass

Abstract - the filigrana glass has been used in Murano since the XVI century and now several studios and factories are making reproductions of ancient glasses. A few examples of filigrana glass objects made in the XXI century by Muranese Masters are shown in this work.

For the filigrana decoration they have been using a white opaque glass with lead arsenate, called in Murano "smalto", which production is now forbidden. The new white opaque glass acquired in the glass industry, without arsenic, is not so good. When the canes are made by stretching the glass, the white colour fades slightly and so, their use for reproduction of historical and creation of new objects is not so satisfactory. The elimination of arsenic is a major problem as it is very difficult to develop a white opaque glass with the same optical and physical properties as the previous one.

Samples of both types of glass were compared regarding the different intensities of transmitted light. In order to understand the differences between them their analytical characterization was made using micro-XRF spectroscopy, micro-PIXE, Rutherford Backscattering and Laser Desorption/ FTICR Mass Spectrometry, and the results are presented and discussed.

3.50 p.m. **WILLIAM GUDENRATH, KITTY LAMERIS, DORA THORNTON, DENISE LING, ANDREW MEEK**

Two 16th Century filigree glass tankards in the British Museum

Abstract - Two filigree glass tankards in the British Museum collection are not only extremely rare examples of their type but are dated by what appear to be their original silver mounts, which are hallmarked for London 1548-9. In this paper we approach these tankards from a variety of angles: their technique and making; how one might date them and attribute them; the early collecting of this type of glass in England in the 16th Century and the history of the pieces. We attempt

to use various approaches to find a context for these rare and special pieces as early examples of filigree glass which have been in London since 1548.

4.20 p.m.

KITTY LAMERIS

Talking canes

Abstract - From the moment filigrana glass was invented, around 1527, it was a runaway success, and not only in Venice. It was made both in and outside Venice, in various places in Europe by Venetians or by locals who interpreted it in their own way. Filigrana glass became a valuable gift among dignitaries. Shards of filigrana glass, found everywhere in the whole world in contemporary layers, as far away as for example in America and even Japan, are testimony to how highly the glass was appreciated.
Writing the catalogue 'a collection of filigrana glass' about a private collection of filigree pieces in 2012, aroused my interest in glasses made using this technique. Since then I have continued to study it, preparing a book about the subject.
I visited many museums and studied their filigrana glasses, talked with curators and spoke with glassblowers. During my talk I would like to propose some new thoughts that I have developed about filigrana, showing several fascinating glasses from collections all over the world.

4.40 p.m.

ELENA DOLGIKH

The development of the traditions of Venetian glass in the art glassmaking of Europe and Russia. Baroque and historicism.

Abstract - The report on the basis of the study of the history of Venetian glassmaking and its artistic features reveals certain features that formed the typology of Venice glass of the Renaissance. The Venetian glass of this historical period is the deepest basis of the artistic development of European glass of subsequent centuries.

5.00 p.m.

GUILLAUME SERRAILLE

Glass filigree: some technical and visual proposals

Abstract - Filigrees are a key element of Murano glass ornamental repertory and almost symbols of Venetian production. Masters raised these patterns, which mysterious complexity of realization associates both ingeniousness and virtuosity, to a unique level of delicateness, embodying their habitus and high level of practice. The different and successive rises of new figures in the glass field (artistic directors, designers, contemporary artists and members of the Studio Glass Movement) offered some new filigree uses reflecting tensions between tradition and novelty. Based upon historical and technical examples of these ornamental transformations, and considering also to other craftmenships and technics, the talk will suggest some other potential forms of the filigree, with a view to achieve these with technical partners.

TUESDAY, 12ve SEPTEMBER

Chairperson **ROSA BAROVIER MENTASTI**

SESSION 3

9.00 a.m.

WILLIAM GUDENRATH

Making and Using Glass Canes: A Historical and Practical Perspective

Abstract - Glass cane-making is the ancient technology that eventually led to the celebrated filigrana in Renaissance Venice. Despite the infinite possibilities in the shape of the cross section, color, size, and decoration of canes, the process itself is, in principle, straightforward: compact mass of molten glass is stretched to become long and narrow. Interestingly, the myriad varieties of canes that we see in historical objects fall into one of two general categories: canes meant to be viewed from the side (retortoli canes, for example) and those intended to be observed from the end (millefiori canes, and the like). In this lecture, both types will be examined.

The history of glass canes is impressively long. The manufacture and use of canes to create both structure and decoration coincided with the beginning of glass vessel making about 1500 B.C. The evolution of glass cane applications will be traced through two and a half millenniums.

Workshop practices will also be explored: through custom-made videos, the lecturer will show how various types of canes are manufactured. Then, various traditional Venetian ways of using canes will be demonstrated.

9.50 a.m.

SPEECHES OR COMMENTS BY PARTICIPANTS

HELENA BROZKOVA AND HEDVIKA SEDLAČKOVA

The Filigree Glass from the Museum of Decorative Arts in Prague. Venetian and domestic Produktion.

Abstract - The series of filigrana glass amounting to about 120 items is part of Venetian and Venice-inspired European glass in the collections of the Museum of Decorative Arts, Prague. It was formed due to contributions from Prague collectors such as Vojtěch Lanna, Gustav E. Pazaurek and others, and partially also through purchases from European antique shops and auction houses. Apart from a few items from the first half of the 16th

century, the majority of the specimens come from the second half of the 16th century and the first half of the 17th century, with only a small proportion dating from the 18th and 19th centuries.

10.15 a.m. **COFFEE BREAK**

10.45 a.m. **ROHANOVÁ DANA and HEDVIKA SEDLAČKOVA**

Filigrana Glass Made in Central Europe – Regional Production

Abstract - We dealt with the occurrence and composition of filigree glass mostly Venetian provenance in the Journal of Glass Studies, 2015. After completion of this work, we have acquired new evidence of the production of filigree glass in the regional glasshouses in Central Europe (Moravia, Bohemia, Hall - Austria, Hungary). Chemical analyses present the specifics of this type of glass within the Renaissance glass production.

11.05 a.m. **RAINALD FRANZ**

The development of Filigree-decoration in Austrian Glass from the 16th-20th century

Abstract - The glass decoration technique of filigree has a long tradition in Austrian artistic glass, dating back to the Renaissance. Venetian glass objects imported for the noble courts and the Emperor made the technique familiar and Facon de Venise glass-production with filigree started in glass mills in the Tirol and later in Northern Bohemia. From the 18th until the 20th century, the filigree technique was taken up again and again in order to simulate Venetian glass and to compete with its products. Some of the pieces were even made for export to Venice. The lecture shows examples from the MAK-Collection and Austrian private collections

11.25 a.m. **MICHEL HULST**

Amsterdam 17th-century glass finds: everyday use or a rarity?

Abstract - archaeological research of two early 17th- century cesspits in the Jodenbreestraat in the city centre of Amsterdam, revealed a fairly large amount of drinking glasses. Some of the glass objects are clearly for common use but others are extremely rare or even without parallel. Among the extraordinary vessels

are glasses made by local Amsterdam glasshouses in façon de Venise style, but there is also a glass that is most likely of genuine Venetian origin. In this paper I will explore the purpose and meaning of such rare glass vessels in Amsterdam in the early 17th century.

11.45 a.m.

NIKOLINA TOPIC

Filigrana glass from the Dubrovnik area– archaeological finds

Abstract - Filigrana glass finds of Venetian / a façon de Venice (16th-17th ct.) glass in Dubrovnik and in the Dubrovnik area are not frequent, but they are very interesting and diverse. Due to their fragile nature, the finds are primarily preserved as fragments. Graphical reconstructions of the fragments were made for the purpose of better understanding and visual interpretation. There are several excellent bowl fragments with white threads made in a fili technique, as well as bowl or cup fragments skillfully made with green, cobalt blue and white threads in a retortoli technique. Finds of mould-blown bowls with twisted filigrana ornament at the rim of the vessel are already known in the Balkan region. Apart from bowl fragments, there are also stem goblet, bottle and jug fragments with applied threads found in excavations in the historic center of Dubrovnik and in the wider region. According to our excavations, these finds were mostly used in the monasteries, cathedral, public buildings, and fortress. They demonstrate the use of luxury vessels and the higher standard of living in the Dubrovnik Republic.

12.05 p.m.

MIKITINA VIOLETTA and IVLIEVA OLGA

The Filigree glass from the collection of the Museum of Ceramics (Moscow). XVII-XX century.

Abstract - In the report will be resented the glass works decorated with filigree from the collection of the State Museum of Ceramics and the Kuskovo 18th Century Estate (Moscow, Russia) made at the factories of Bohemia, England and Russia. In Russia, the manufacturing of items with "Venetian thread" began in the second half of the 18th century, when the technique was mastered by craftsmen at the Saint Petersburg glass factory, and later at other private factories. Such works were produced until the beginning of the 20th century. After the revolution of 1917,

because of complexity, filigree was not used in the decoration of objects. Only by the end of the 1930s this technology was restored, but still was not widely used. Only in the second half of the century the masters again turn to the filigree, using the new technical capabilities of sulphide-zinc glass and the original methods of decorating. It was offered by A. Fedorkov, the belarusian artist of Neman glass factory. This technique was called "Neman thread" and became recognized among artists in Soviet Union.

12.30 p.m. **LUNCH**

Marc Barreda will offer a lunch time presentation that will bring Trick Glasses to the table, literally to explore their function and history. We know where and when these glasses were made, but the why and for whom still remains an enigma as does the purpose and function of some of the more exotic examples. And while many of the objects remain, the social practices and experiences that surround them are less tangible. Please share a drink and any story you might have?

SESSION 4

Chairperson **DORA THORNTON**

2.30 p.m. **SPEECHES OR COMMENTS BY PARTICIPANTS**

VEDRANA JOVIC GAZIC AND STEFANAC BERISLAV

Glass lamps in Croatia. Observations on the type from Antiquity to the Nineteenth century

Abstract - This is a preliminary presentation of the glass lamp typology in a very broad chronological period from antiquity to the end of the nineteenth century originating in the Republic of Croatia. The material examined is owned by a number of Croatian museums and comes from their specialist archaeological or general collections. The typological analysis of lamps is part of a wider project that should end with an extensive and detailed monograph, particularly on the subjects of production and distribution, and on the practical use of some kinds or groups of lamp. The results will then be presented at a scientific-educational exhibition.

So far at least ten typological groups of lamps with various subtypes have been recognised. The most numerous among the materials examined are those of archaeological origin. The context of locality and origin of the objects was then taken particularly into account. The oldest typological form belongs to the Roman production of the first century. It is a common form of lamp with handle. It is followed by the most varied forms in late antiquity; various Oriental and Byzantine influences affected early medieval and medieval production, then Veneto or Murano production dominated with particular influences from new production centres in southern Europe towards the end of the eighteenth and the early nineteenth century.

2.50 p.m.

FRANCISCA PULIDO VALENTE, INÊS COUTINHO, TERESA MEDICI, MÁRCIA VILARIGUES

16th – 17th century filigree glass found in Portugal: some preliminary observations

Abstract - The present contribution addresses the study of more than 150 glass fragments decorated with filigree technique coming from four archaeological excavations in Portugal : Santa Clara-a-Velha Convent in Coimbra, Santana Convent and Largo do Chafariz de Dentro in Lisbon, and São João de Tarouca Monastery in Lamego. These fragments show a wide use of different type of canes - canna a fili, canna a rete, canna a balotini and canna mista - according to the terminology used by Kitty Laméris, A collection of filigrana glass, Amsterdam. 2012. The presence of filigrana a reticello and pieces made in one and two layers are also evident. It is possible to determine a large variation in (1) quality of materials, (2) colours, with filigree made with clear and transparent glass, or with greyish or even greenish glass, (3) quality of the technique, with the occurrence of some pieces where the termination of the canes were not removed, and with variations in the space between the canes in the same fragment.

This communication aims at providing some preliminary observations regarding these fragments, which are now being studied as part of a PhD project. This larger project consists on the study of technological development, distribution, and use of filigree and pick-up decoration techniques, which were relevant

across Europe during the 16th and the 17th centuries. Although considerable research has been devoted to façon-de-Venise glass, rather less attention has been paid to the systematic and transdisciplinary study of the filigree technique. Therefore we intend to employ for the first time a wide range of methodologies across disciplines to investigate this glass decoration techniques.. We will combine a morphological study with an analytical approach. For the former we will use stereoscope and optical microscopes; for the later Proton Induced X-ray Emission (PIXE) will be employed to characterize the chemical compositions of the glass, Raman Spectroscopy will be used to study the opacifiers, and, finally, UV-visible Reflectance Spectroscopy will be used to assess the glass chromophores. This methodology will allow us to determine (1) if different morphologies are associated to a technological development or are a signature of glasshouses, which could employ different techniques to produce the same object; (2) if the variation in the complexity of the decoration can have a chronological meaning; and (3) if the glass objects which have less quality can be considered as local production.
Finally, this study will not only contribute to the history and artistic value of these decoration techniques in Portugal, but it will also improve the knowledge about the trade between Portugal and other European countries as well as provide a body of knowledge that might assist the preservation of this important heritage.

3.10 p.m.

JEAN LUC OLIVIE

Georges Bontemps (1799-1883), studying " verres filigranés" and practising at Choisy-le-Roi factory from 1839 to 1847

Abstract - The presentation will explain the context of the development of filigrana glass in 19th century France. The specific collaboration of a very important glass technique specialist and a scholar studying one of the most important French Venetian glass collection of the time. Together they study historical samples, and published detailed explanations and figures on the subject, chairing their knowledge with others glassmakers as allowing them to include it in their practise and production in middle century.

3.30 p.m. **COFFEE BREAK**

4.00 p.m. **CHRISTOPHER MAXWELL AND SUSIE J. SILBERT**

Some thoughts on filigrana at the Corning Museum of Glass

Abstract - The newest curators at the Corning Museum of Glass, Dr Christopher Maxwell and Ms Susie J. Silbert, will present a survey of filigrana at their institution. They will consider its historical place in the museum's collection and future interpretations of the technique.

4.20 p.m. **GIOVANNI MARANI**

Traditional and unconventional glass components

Abstract - When we think about Venetian artistic glass we mostly think of a relatively small group of iconic objects: chandeliers, lamps, vases, sculptures, jewelry. These are indeed the objects that in our collective imagination represent the highest points in the traditional and modern Murano production. It may be argued that this production is now also driven by a high market demand for the type of objects that traditionally represent Murano's excellence. However, there is also a whole set of "lesser" objects, items that have not been created to satisfy a market request, but, rather, every day, and sometimes accidental, needs of the people making the glass itself. These unconventional glass objects represent interesting stories, challenges to stretch the limits of the material, answers to common or uncommon needs that reflect life around glass making art and business. In this contribution I will discuss a few examples of unconventional glass objects, taken from interactions with glass masters and furnace workers over many years. A classical example is the "Goto de Fornasa", a drinking glass that glass makers originally produced for their own needs, on the side of their regular production. Hence, the result does not necessarily respond to market aesthetic criteria, but to personal taste, usefulness, or, simply, ease of production. Other examples I will cover include dining tables, or their glass supports, chairs with glass legs, built just to prove it can be done, sofas with glass parts. Unconventional objects are also oversize glass furniture and accessories, glass boiseries or monumental chandeliers, built just to prove a master's virtuosity. These unconventional, and sometimes random or

serendipitous glass creations, often acquire a life of their own and become popular objects themselves. I will thus close my contribution by discussing some modern glass creations that, by intentional design, attempt to mimic this unconventionality, and explore the limits of the material, take unusual shapes, or perform unusual functions.

WEDNESDAY, 13rd SEPTEMBER

SESSION 5

9.30 a.m.

DEMONSTRATIONS OF FILIGREE TECHNIQUES IN MURANO BY DAVIDE FUIN

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

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

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

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

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

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 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/

LUNCH

5.30 p.m. **ISTITUTO VENETO DI SCIENZE LETTERE ED ARTI**
The prize giving ceremony for the Glass in Venice Prize and the Riedel Award 2017

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.* Mr. Gudenrath's most recent major publication is *The Techniques of Renaissance Venetian Glassworking* available free of charge on the Corning Museum of Glass website, or renvenetian.cmog.org. His numerous glassworking videos have a world – wide audience with viewings currently well over 40 million in number.

ANDREA BELLIENI

An architect from Treviso, he has primarily worked professionally on the restoration of monumental-historic buildings and museum-exhibition installations. In 2003 he won the public competition for conservator of the Musei Civici di Treviso, contributing to the installation and opening of the new Museo di Santa Caterina. He moved to the Musei Civici di Venezia in 2008 where he is director and conservator of the Museo and Biblioteca Correr, and the Torre dell'Orologio. At the Correr he coordinates the gradual project of general historical-critical reconsideration and the new installation layout of the exceptional civic historical-artistic collections. He recently completed the systematic rearrangement of Canova's works and the decorative reordering of the Galleria Napoleonica (2015-16) and is directing the now advanced artistic-furnishing restoration of the Appartamento Reale. He curates temporary exhibitions, of which recently "Gloria di Luce e Colore. Quattro secoli di pittura a Venezia" (Mibact and Fondazione Mu.Ve., Beijing - National Museum, 2016). A research scholar, his scientific achievements include the recovery/cataloguing of the Musei Civici di Treviso's significant ceramics collection (13-19th centuries), heavily damaged in 1944 (1991), and the rediscovery/recomposition of the thirteenth-century doorway of Treviso cathedral, a masterpiece of Romanesque sculpture in Veneto, 'lost' for about two centuries (2005). He has written numerous publications (books, art catalogues, magazine articles etc.) mainly on the Veneto region, in the field of art, architecture and applied arts.

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 Medicaean 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.

LIST OF PARTICIPANTS

FRANÇOIS ARNAUD

He has been a glassblower for 23 years. For 7 years he learned and worked in several workshops in France. Then, he worked for 5 years in various countries including Italy, Canada, South Africa, Argentina, the Czech Republic, India and Syria. After these 12 years of experiences he decided to create his own studio in a process of experimental archaeology, «Atelier PiVerre - Souffleur de Verre» at La Plaine-sur-Mer, France.
Today François Arnaud is a glassblower working alone "on his thighs" like Mesopotamian craftsmen.

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 17th century French ceramics, Renaissance Venetian enameled glasses (Cristallo project) and Italian enamels. She is publishing with the Fondazione Cini and the C2RMF the proceedings of the colloquium on the so-called "Venetian" enamels on copper from the Italian Renaissance, together with the corpus of the pieces conserved in public and private collection.

MARC BARREDA

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

ERWIN BAUMGARTNER

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

«Association Internationale pour l'Histoire du Verre» since 1979 and is presently member of the Executive Committee and of the Swiss Committee editing the Annales of the 20th AIHV Congress 2015.

MARIA JOAO BURNAY

From 1995 to 2011 she worked in the Education Department of Palácio Nacional da Ajuda in Lisbon.
With a Master degree in Arts, Heritage and Conservation by the History Institute, Humanities Faculty, University of Lisbon,
since 2012 is Curator of Glass where she has been improving the cataloging files and development of the historical knowledge of the glass collection the palace owns, which incorporate objects from Bohemia, Austria, France, Spain, Great-Britain, Portugal and about 600 Murano pieces (Salviati, Compagnia Venezia Murano, Fratelli Toso, Testolini).
In 2015 curated, with Rosa Barovier Mentasti the exhibition: "Ricordo di Venezia. Murano Glass of the Portuguese Royal House" in Palácio da Ajuda, with a catalog.
Maria João Burnay is also an ICOM Glass and Light & Glass Society member."

FIORELLA DE BOOS-SMITH

She and her husband Phillip are collectors of Murano glass going back to the period of the Grand Tour, thus between 1800 and the early 1900's. The collection comprises around 800 works, coming above all from the production of Salviati, acquired for the most part during their sojourn in London and currently housed in their residence in Venice. Items from the collection have been displayed in exhibitions of Venetian glass, including some organised by the Murano Glass Museum. In 2010 the Venice Institute for Sciences, Letters and Arts, in collaboration with the Venice Region, inaugurated the new ground floor exhibition rooms at Palazzo Loredan with an exhibition of about 300 pieces from the collection.

ELENA DOLGIKH

Moscow
Associate professor (Russian State University for the Humanities)
Art critic
Member of the Independent Association of Art Experts

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. "The Glass of the Architects. Vienna 1900-1937", Venice, Vienna 2016/2017, "Glasses from the Empire and Biedermeier Period. From the MAK Collection

and the Glass Collection of Christian Kuhn.", Vienna 2017.
Assistant professor at the Vienna University and the University of Applied Arts: History of Ornament 2007-2013 Chair ICDAD-International Committee of Decorative Arts and Design, 2011-2013 Head of the Austrian Art Historians Association. Major topics of Research: History of Architecture, History of Ornament, Decorative Arts and early Design.

ALICE FUIN
Born in Murano in 1993, graduated from the University of Ca' Foscari in Venice, with a bachelor's degree in the history of art, in 2015, her final thesis an in depth study of Venetian filigree glass. She is currently in her first year of master's studies towards a degree in modern art at Ca' Foscari, and in her second year of piano at the Benedetto Marcello Conservatory of Music, in Venice.

AURELIE GERBIER
She 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.

MICHEL HULST
Although Michel Hulst has a formal education in mechanical engineering, He was always fascinated by archaeology. When volentering at excavations he developed a keen interest in glass. From 2000 he is part-time glass-specialist in Amsterdam at Monumenten en Archeologie (MenA) under prof dr Gawronski. Here he is researching glass found in cesspits as well as glass waste from several facon de Venise glasshouse which worked in the city for the whole 17th century.

OLGA IVLIEVA
Education:
Russian State University for the Humanities (Moscow),
Art History Department, graduate student
Affiliation:
The State Museum of Ceramics and the Kuskovo 18th Century Estate (Moscow, Russia),
Ceramics and Glass Department, curator of Modern Russian Glass Collection

VEDRANA JOVIC GAZIC
Art Historian with the Ph.D. degree in Classical Archaeology (Department of Archaeology of the University of Zadar, 2015), works as a senior curator in the Museum of Ancient Glass in Zadar (from 2009). Her scientific and professional interests focus on the history of urbanization from Roman to Late Medieval period (Ph.D. thesis), and particullary on the history of glassmaking. She is responsible for a Study Collection of post-classical glass of the Museum of Ancient Glass (Museum collection in the process of forming) mostly composed of Medieval and Modern Era glass material.

KITTY LAMERIS
She 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 honor of the Amsterdam/Venice year in 1991, she organized together with her father Frides Laméris an exhibition and catalogue about Venetian and Façon de Venise glass in the church at the Dam Square de Nieuwe Kerk in Amsterdam. Kitty also teaches future restorers of glass at the University of Amsterdam (UVA), and gives lectures about the subject. In 2012 she wrote the catalogue *A collection of filigrana glass*, (Amsterdam 2012) where she proposed some new insights about filigree glass. Since then she continued studying filigree glass, published several articles about the subject and is preparing a publication on the history and techniques of filigree glass.

DAVID LANDAU
He 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.

SARAH MALTONI
After a Bachelor in Art History she completed a Master's in Science and Technologies for Archaeological and Artistic Heritage and a PhD in Study and Conservation for Archaeological and Architectonical Heritage at the University of Padova (Italy). Her research field is the archaeometric characterisation of ancient glass. She is currently a post doctoral fellow at the University of Padova within a project on experimental replica of ancient glass opacification techniques.

GIOVANNI MARANI
Before graduating in Architecture at the University of Venice, he has lived in the United States, where he had the opportunity to frequent design circles in Washington DC, New York, Miami, and San Francisco. After graduation Marani started his own studio in the Venice area. With over 18 years of experience in the international design community, Marani currently designs personalized furniture components in artistic glass, in collaboration with some of the most important Murano furnaces and famous masters like the Signoretto's,

Bubacco, Cenedese, and others. The common thread underlying all of Marani's projects is the use of Murano glass artistic techniques to create contemporary, yet classic, furniture. Giovanni Marani's creations were exhibited and sold in Milan, Cologne, Miami, New York, Montreal, Verona, and Padova where he lives.

CHRISTOPHER LUKE MAXWELL

He was appointed Curator of European Glass at The Corning Museum of Glass in 2016. A curator and scholar, Maxwell has a varied background in the academic, museum, and gallery world.

Maxwell graduated with a BA in History of Art from the University of Cambridge in 2001 and took a post at the Royal Collection, first in the Royal Library and Print Room at Windsor Castle, followed by the Publications Office at St James's Palace. In 2005, he completed his master's degree in Decorative Arts and Historic Interiors at the University of London, and became an assistant curator in the ceramics and glass section at the Victoria & Albert Museum. For five years, he worked on the reinterpretation of the museum's ceramics galleries, developing a specialty in 18th-century European ceramics, with a particular focus on French porcelain.

In 2010, Maxwell left the V&A to pursue his PhD at the University of Glasgow, which he completed in 2014. The topic of his dissertation research was the dispersal of the Hamilton Palace collection. Maxwell rejoined the Royal Collection as project curator during this time, and since 2013, worked with Travis Hansson Fine Art, a private art dealer based in Beverly Hills.

VIOLETTA MIKITINA

The State Museum of Ceramics and the Kuskovo 18th Century Estate, Moscow, Russia
Curator of Russian and foreign glass
Head of the Department of Ceramics and Glass
Institute of Art History(Moscow), graduate student

JEAN LUC OLIVIE

Conservateur en chef, musée des arts décoratifs, Paris. In charge of the glass collection, more than 5000 pieces, and one of the most important in France, world famous mostly for its art nouveau, art deco and contemporary sections.

Teacher at Paris IV Sorbonne and at Ecole du Louvre.

Main Curating or co-curating shows and catalogues «Cent ans d'Art du Verre en France», Galerie Ho-am, Séoul, 1986, « Verres de Bohême, 1400-1989, chefs-d'œuvre des musées de Tchécoslovaquie », musée des Arts décoratifs, Paris, 1989-90, « Chefs-d'œuvre de la verrerie et de la cristallerie française au musée des Arts décoratifs 1800-1990 », Suntory Museum, Tokyo, 1991, « René Lalique, Bijoux-Verre », musée des Arts décoratifs, Paris, 1991-92 « Jean Royère, décorateur à Paris », Musée des Arts décoratifs, Paris, 1999, « Miquel Barcelo, un peintre

et la céramique », Musée des Arts décoratifs, Paris, 2000, "Venise et façon de Venise, verres renaissance du musée des Arts décoratifs" Paris : Musée des Arts décoratifs,2003, "Verres XXe XXIe siècles, collection des Arts décoratifs" Paris, les Arts décoratifs, 2012, "Trésors de sable et de feu : Verre et cristal aux Arts Décoratifs, XIVe-XXIe siècle", Paris, Les Arts décoratifs, 2015.

CELESTINE OUSSET
As a glass conservator she has been currently in charge of conservation and care for glass collections of the majors french museums. She get specialized in the care of roman glasses (Musée du Louvre), venitian glasses (Musée national de la Renaissance, Ecouen) and flameworked glasses (Musée des Arts décoratifs). As consultant in preventive conservation, she intervenes for storage reorganization, transfer, exhibition of glass collections. She also teaches glass conservation at the Sorbonne University for several years.

ANTÓNIO PIRES DE MATOS
Degree in Chemical Engineering, Technical University of Lisbon 1962. PhD in chemistry, Cambridge, U.K., 1970. Fellow of the Society of Glass Technology, U.K. since March 2009. Emeritus Invited Full Professor at the Universidade Nova de Lisboa. Current research activities at the Research Unit Glass and Ceramics for the Arts, VICARTE (www.vicarte.org): Provenance studies of Portuguese glass; Science applied to contemporary glass art.

EVA MARIA PREISWERK
Ph.D. in art history, University of Zurich, Switzerland 1971, responsible for applied arts (especially silver) in Koller Gallery and Auction House, Zurich 1971-74, Abegg Foundation, Riggisberg/Switzerland (internationally renowned museum for applied arts and restoration of historic textiles) 1974-78, Free lance art historian and writer (publications on Swiss silver and applied arts in Switzerland) 1978-1989, Museum Langmatt, Baden, Switzerland (French impressionist art collection, historic house museum), director, 1989-2005. Since two decades I am close to Venice and the glass art world. With my late husband we started collecting Murano glass of the twenties until today, having had the pleasure to meet scientists, connoisseurs and contemporary glass artists. Being often in Venice, my interest goes far beyond acquiring pieces, but also to its history and all the amazing and revolutionary techniques of glass, which have been invented by Venetian glass masters and artists during centuries. My special interest is to learn more about the origin of modern glass art in Venice and Europe.

FRANCISCA PULIDO VALENTE
She is a Ph.D. fellow in conservation and restoration at the Faculdade de Ciências e Tecnologia, Universidade Nova de Lisboa, Campus da Caparica, Caparica, Portugal. She received her

master's degree in conservation and restoration from that university in 2013. She co-authored (with Inês Coutinho, Teresa Medici, Márcia Vilarigues and Colin Brain) "A Group of Early English Lead Crystal Glass Goblets Found in Lisbon" published in JOURNAL OF GLASS STUDIES, vol. 58, 2016, pp. 211–225.

DANA ROHANOVÁ

She is working as Assistant professor at the University of Chemistry and Technology, Prague (Department of Glass and Ceramics), Czech Republic. She studies archaeological glasses, mosaics and stained glass (chemical analysis and glass corrosion) as well as a glass technology.

HEDVIKA SEDLÁČKOVÁ

She is an archaeologist. Last three decades she was working and publishing about Moravian glass (Czech Republic). Her interest is focused on mediaeval and post-mediaeval glass finds from the archaeological excavations. She collaborates with the Museum of Decorative Arts, Prague from 2016. In this time, together with Helena Brožková they are preparing the reconstruction of collection of glass donated by Vojtěch Lanna.

GUILLAUME SERRAILLE

2001 - Professional and technical graduate (ultimate level, equivalent a Higher Leaving Certificate) of glazier - window maker.
2002 - Glass workshop opening (fusing and glaziery).
2005 - Master degree in History of art (mention very well), Lumière Lyon 2 University, France: A contemporary approach of glass: the work of Jean-Michel Othoniel, under the direction of Professor François Fossier.
2009 - Glass Review, Jutta-Cuny-Franz Foundation, Düsseldorf. Sculpture presented in selected entries catalogue (under sculptor pseudonym Romain Quattrina).
2009-2014 - PhD in History of art (mention very honorable), Lumière Lyon 2 University, France: Glass and contemporary art: the example of the Italian production. An attempt to contribute to the study of art glass, under the direction of Professor François Fossier, thesis committee composed of Christophe Bardin, François Fossier, Rémi Labrusse (President) and Bettina Tschumi.
2015 - Post-Doctoral Fellowship, Fondazione Giorgio Cini onlus, Venice, Le Stanze del Vetro, Centro Internazionale di Studi della Civiltà Italiana Vittore Branca: Ornamental Repertory of Murano Glass: Uses and Transformations of Filigree and Murrine.

SUSIE J. SILBERT

She was appointed Curator of Modern and Contemporary Glass at The Corning Museum of Glass in 2016. In this role, she is responsible for acquiring, exhibiting, cataloguing, and researching the Museum's modern and contemporary collection, a period ranging from 1900 to the present day. Prior to joining the museum, Silbert was an independent curator as well as

a lecturer on the History of Glass at the Rhode Island School of Design. Her recent exhibitions include #F*nked!, exploring the relationship between digital interfaces and handmade objects, Concept:Process, at Parsons The New School for Design, andMaterial Location at UrbanGlass. Her writing has appeared in several exhibition catalogs, magazines, websites, and books, including the recent publication Cast on casting in all media. She holds an MA in Decorative Arts, Design History, and Material Culture from the Bard Graduate Center.

RODICA TANASESCU VANNI

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

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

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

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

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

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

DORA THORNTON

Curator of Renaissance Europe and Curator of the Waddesdon Bequest at the British Museum. The collections for which she is responsible include one of the world's most important collections of Venetian glass from the Felix Slade Bequest of 1868, and the Waddesdon Bequest. Publications on glass include entries for the exhibition Art and Love in Renaissance Italy at the Metropolitan Museum of Art in 2008, an article in Glass Studies on a single enamelled dish from the British Museum's collection in 2009; an article with Andrew Meek, Ian Freestone and William Gudenrath on a turquoise glass in the Waddesdon Bequest for the British Museum Technical Bulletin 2014, and an article on Bohemian girasol glass written with Andrew Meek and William Gudenrath for Glass Studies 2015. in memory of David Whitehouse. Her book, A Rothschild Renaissance: Treasures from the Waddesdon Bequest, includes new research on the important glasses in the collection and was published in March 2015 to accompany the opening of its new gallery. Most recently she co-edited A Rothschild Renaissance; a New

Look, with Pippa Shirley, which brings together further papers on the Bequest including new research on glassmaking and glass history.

NIKOLINA TOPIC
Graduated archaeology from the Faculty of Humanities and Social Sciences, University of Zagreb, in 2004. She defended PhD thesis at the University of Zadar in 2015. She led many archaeological excavations carried out by Croatian teams and participated in international teams. She published in international and Croatian journals, presented papers at international conferences, and also presented exhibitions on glass finds in Dubrovnik and Zadar in 2017. Her scholarly interests are mostly in the field of late- to post-medieval archaeology.

ELISE VANRIEST
She is a PhD student at the Labex HASTEC (Ecole Pratique des Hautes Etudes) in Paris. Her thesis is entitled « Verre et verriers à Paris dans la seconde moitié du XVIe siècle (1547-1610), production, commerce, usages » and is supervised by professor Guy-Michel Leproux. Before her PhD, she graduated from the Ecole des chartes in 2015 (and received the diploma and title of "archiviste paléographe"). She dedicated her school thesis to the story of glass and glassmakers in Paris during the second half of the 16th century, this thesis was supervised by Thierry Crépin-Leblond, director of the Musée national de la Renaissance (Ecouen). She has a master degree in archeology and history of art and was also a student at the Ecole du Louvre for four years (speciality : applied/decorative arts). She worked as an intern in several museums and led glass-related projects. She published in several periodicals such as the Bulletin de l'Association Française pour l'Archéologie du Verre (2015 and 2016) and the Journal of Glass Studies (2017 issue). She wrote about the Italian Renaissance glasshouses located in Paris and Saint-Germain-en-Laye, she also studied the paternosters and bead-makers. She is interested in the link between the Venetian art of glass and the French art of glass and in the influence of the Italian glass on the French Renaissance production."

SANDRO ZECCHIN
He is born in Murano in 1942. After the obtention of the university degree in Chemistry, he worked for about 40 years as Researcher at the Consiglio Nazionale delle Ricerche. He is interested for about 20 years to the study of the technology of the Venetian glass. On this matter, he published, in collaboration with Marco Verità, various articles of Archaeometry of vitreous shards of Venetian production, in national and international scientific journals.

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.
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.

glass in venice

IstitutoVeneto diScienzeLettere edArti

MUVE Fondazione Musei Civici Venezia

The Istituto Veneto and Glass

The sequence of events

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

Exhibitions

2017 - Glasstress
2016 - ViruX Paesaggio
2015 - Glasstress 2015 Gotika
2015 - All'interno di luce / vetro all'interno
2014 - Toots Zynsky
2013 - Glasstress
2012 - Bertil Vallien
2012 - Miniature di vetro
2011 - Glasstress-11
2011 - Lino Tagliapietra
2010 - Vetro Galanteries
2009 - Glasstress-09
2004 - Glass. Nel World.Today

http://www.glassinvenice.it/home

2017 - Venetian Filigrana Glass through the Centuries
2016 - The Origins of Modern Glass Art in Venice and Europe. About 1900.
2015 - The Birth of the Great Museums:
the Glassworks Collections between the Renaissance and Revival
2014 - Approximately 1700's
2013 - Approximately 1600's
2012 - Glass in the Venetian Renaissance in approximately the year 1500.

Reliquary,
mid 16th Cent.,
Glass Museum,
Murano

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