



Higher Education  
Course  
**Study Days**  
**on Venetian Glass**  
Moulding  
and Applying  
Hot Glass  
through  
the Centuries



Istituto Veneto di Scienze,  
Lettere ed Arti  
10, 11, 12 September 2018



Istituto Veneto  
di Scienze Lettere  
ed Arti



the Venice  
**GlassWeek**  
9-16 September 2018

# The Venice Glass Week

Venice, 9-16 September 2018

## 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 some works of glass exhibited during the Study Days.



Istituto Veneto  
di Scienze, Lettere  
ed Arti

*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 9th to 16th September 2018.*

*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 2018, in its seventh 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

### Moulding and Applying Hot Glass through the Centuries

Istituto Veneto di Scienze, Lettere ed Arti  
September 10-12, 2018

CORNING  
MUSEUM  
OF GLASS

Ecole du Louvre

MU  
VE

Fondazione  
Musei Civici  
Venezia



*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, The LAMA- Iuav University of Venice  
SANDRO PEZZOLI, Collector  
LINO TAGLIAPIETRA, Artist and glass master  
CRISTINA TONINI, Glass historian  
MARCO VERITÀ, The LAMA- Iuav University of Venice

#### *Secretariat*

LAURA PADOAN  
laura.padoan@istitutoveneto.it

## MONDAY, 10<sup>th</sup> SEPTEMBER

### SESSION I

Chairperson **ROSA BAROVIER MENTASTI**

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

10.00 a.m. **BERND ROECK**  
*Beauty, Glass and Ideas - Cultural Exchange between Venice and Germany in the Renaissance.*  
**Abstract** - The lecture offers a broad overview of the main tendencies of cultural exchange between Venice and the north, particularly emphasising the importance of Venetian glass. In doing so, it will trace the contours of the debate surrounding the question as to why the Venetian high-quality glass was further used for the construction of technically sophisticated instruments, e. g. telescopes and microscopes. These inventions were made only in Europe, especially in Italy, Germany and the Netherlands, while in other countries such as China or India this was not the case. The issue is to underscore the world-historical significance of glass production, which seems to be currently under-represented in general debates about the causes of the "great divergence" between the West and the "rest".

11.00 a.m. **COFFEE BREAK**

11.30 a.m. **ROSA BAROVIER MENTASTI**  
*Mould shaping and mould blowing*  
**Abstract** - Venetian blowers of the Renaissance frequently made mould-shaped and mould-blown glass vessels and mould are listed in the inventories of Murano glassworks, but generally without any identification of their patterns. The most common mould was the ribbed dip mould, fit for meza stampaura decoration, which goes back to the middle of 15th century at least. It lasted for centuries. Other moulds were used for blown decorations, sometimes very simple, sometimes complex, similar to fresco decorations or the ones caved on marbles of the Italian Renaissance.

12.30 p.m. **LUNCH**

### SESSION II

Chairperson **MARCO VERITÀ**

2.00 p.m. **CRISTINA TONINI**  
*Renaissance Venetian vessels: moulded and with applied prunts.*  
**Abstract** - Renaissance glass vessels with mould blown bosses were made at Murano in the last decades of the 16th century. Some Venetian glass items show this type of decoration in addition to those with moulded gadroons, beasts and human heads. Bosses or prunts were also applied to glasses in Venice. Among these, *imperlati and gropolosi* glasses, mentioned in Venetian and Italian documents, were produced in the muranese glassworks during the Middle Ages and the Renaissance; therefore attesting to their enduring success over a long period of time. Some of these were also exported to German countries where they were in fashion and highly appreciated. Archive papers, figurative sources, glass vessels and archeologic findings from the Venetian area are useful references to document the spread of this type of vessel and the variations in form and decoration it witnessed throughout the centuries.

3.00 p.m. **MARCO VERITÀ<sup>1</sup>, SANDRO ZECCHIN<sup>2</sup>, ELENA TESSER<sup>1</sup>**  
*Were Late Medieval-Renaissance prunted beakers made also in Venice? An archaeometric investigation of archaeological findings.*  
1 –LAMA Laboratory, Iuav University, Venice (Italy)  
2 – Independent scholar, Venice (Italy)  
**Abstract** - Vessels decorated with "prunts" (small blobs of glass applied to the wall of a beaker) were in use in southern Germany, Switzerland and parts of Italy during late Medieval and Renaissance periods. Several circumstances intrigued Luigi Zecchin and other scholars about a production of this type of objects also in Venice:  
• The appearance of these beakers in paintings depicting table settings in the Venetian area, and in the decoration of a capital of the Ducal Palace in Venice;  
• Venetian documents (the earliest one dates to 1276) referring to *imperlati* (with applied beads) or *gropolosi* (with applied prunts) beakers;

- The finding in archaeological excavations of fragments of pruned beakers in the Venetian lagoon and in other areas of the Venetian Republic.

The aim of this work was to analyse some Late Medieval and Renaissance pruned glass fragments from archaeological excavation in the Venetian lagoon and in other areas of the Venetian Republic, and to compare their chemical composition with the available database on Venetian glass. A compositional correspondence has been demonstrated, which provides further evidence of a local production of this peculiar type of glass.

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4.00 p.m.      **COFFEE BREAK**

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

**KAROL WIGHT**

*The ancient Roman origins of Mold-blown Glass.*

**Abstract** - Venetian mold-blown glass had its origins in antiquity with the development of mold-blown glass in the first century A.D. Among the earliest, and finest, of these Roman works were elegant cups and ewers designed by Ennion and his contemporaries. A review of the shapes, designs, and manufacturing techniques used to make these works will be presented.

**TUESDAY, 11<sup>th</sup> SEPTEMBER**

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**SESSION III**

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Chairperson      **ROSA BAROVIER MENTASTI**

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9.00 a.m.

**WILLIAM GUDENRATH**

*Of Moulds and Morise: a Survey of their types and processes in Renaissance-period Venetian Glass.*

**Abstract** - Fundamental to the visual signature that instantly tells us that we are looking at a piece of Venetian (or Venetian-style) glass are the shapes and optical 'textures' created by a) the use of various moulds and forms, and b) applications, or 'detail-work' created by additions and manipulations of freshly-gathered bits of molten glass.

"Moulds" are used during the inflating of glass and are of two different types: Dip-moulds (often called 'optic-moulds' because with transparent glass they produce lens-like optical effects) are used early in the blowing process. Here, the bubble is always further inflated and shaped after the mould's use. Distinctly different are full-size blow-moulds: These are used later in the glassblowing process, and almost instantly give the inflated glass its final size and shape. Optionally, decorative contours like ribbing, or lion-head portraits can be carved into the moulds.

By contrast, "forms" are typically used in the post-inflating stages of the glassworking process. Often, a form's use is the last procedure carried out by the glassblower.

Applications (often called 'bit-work' by English-speaking contemporary studio glass artists) of molten glass added to an object can be as simple as a trail or thread, or they can be as complicated as the various types of intricate chain-and scroll decorations seen on 17th and early 19th-century Venetian and Venetian-style glasses. In many cases, elaborate applications allow the artisan to display a degree of speed and dexterity unique to Muranese maestri—and Muranese-trained maestri. In the lecture, a great range of both moulding and application processes will be explored, in part with the aid of video illustrations.

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10.00 a.m.

**SPEECHES OR COMMENTS BY PARTICIPANTS**

**MICHEL HULST**

*The use of moulds in 17th century Amsterdam glasshouses, archaeological evidence from excavated façon de Venise glasshouse sites.*

**Abstract** - From the early 17th century, Amsterdam had several glasshouses producing a high quality façon de Venise. There is archaeological evidence on the production waste of glass houses showing a chronological development of improving glass quality and different shapes. Moulds were used to a large extent. At the beginning of the 17th century, two-piece moulds were mainly applied for the production of lion stems while maskerons were mould-pressed. Later, on the use of optical moulds and moulds for shaping is becomes the dominant technique.

This paper will discuss the excavated material from the glasshouse of Soop (1601-ca 1625), the first glasshouse De Twee Rozen at Keizersgracht (1621-1660) and the second location of De Twee Rozen (1660-1679). On the basis of these finds a chronological overview will be presented of the development of glass making in Amsterdam and the use of moulds.

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10.20 a.m.

**COFFEE BREAK**

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11.00 a.m.

**KITTY LAMERIS**

*Filigree glasses decorated with moulds and appliques.*

**Abstract** - Filigree glasses are glasses made with the use of canes. Although the effect of the canes alone arrests the eyes devastating, sometimes these glasses have also been adorned with other techniques in combination with the filigree. Right from the start, some filigree glasses have been decorated using a mould. In some cases it has a spectacular effect, in other cases the canes almost hide the pattern of the mould. Other glasses have been beautified with small appliques of, for example, lion heads.

In this talk I will discuss the different types of mould-blown filigree glasses and some of the appliques that were used on filigree glass, in the sixteenth, seventeenth and early eighteenth century.

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11.20 a.m.

**OLGA IVLIEVA**

*The soviet moulding glass from the collection of the State Museum of Ceramics (Moscow).*

**Abstract** - The report is devoted to the Soviet glass items from the collection of the State Museum of Ceramics, which were made in the twentieth century in the molding technique. The examples of Soviet artists' objects demonstrate different ways of molding with a variety of methods of decoration, based on technological experiments and creative searches in work with the material. Some of those findings formed the basis for the artistic method of working with glass and founded the original manner of the artists.

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11.40 a.m.

**OLGA POLYASHOVA**

*Russian Glass Sculpture of the 19th-20th centuries from the All-Russian Decorative Art Museum. Moscow, Russia.*

**Abstract** - This report is dedicated to the sculpture, one of the rare art glass schools. The report will be based on the work of art from the collection of the All-Russian Decorative Art Museum which maintains about 5500 Russian Art Glass exhibits of the 12-21 centuries. The above mentioned collection reflects all the stages and schools of the evolution. The process of the evolution and application of various sculpture moulding methods by using moulds such as pressing, casting technique of "lostwax" will be reflected in this report. All the above mentioned methods exclude the traditional free glass blowing. The period of the 18-19th centuries embrace the works of art of the leading enterprise "The Imperial Glass Works" where the best architects had worked out their splendid works of art which were displayed at the International Art Exhibitions and invariably they won major awards. Besides, the sculptural workings out of the best Private Class Works will be illustrated. As for the 1930-1950's period the glass sculptures of the world famous artists such as V. Mukhina, E. Vutechich and others will be shown. As far as the Soviet and Post-Soviet periods of the 1960-2000's are concerned, the works of art of the best artists of the various generations will be well represented. These works of art are notable not only for the varieties of using technological methods but also for the art image-bearing solutions.

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12.00

**MARHARYTA PAULOUSKAYA**

*Morise Technique in Russian Glass. 18<sup>th</sup>-20<sup>th</sup> century.*

**Abstract** - There were two periods in the history of Russian glass when work with hot glass was widespread. The first one, the beginning of the Russian glass industry, was in the 18th century. Like any artistic phenomenon, Russian glass developed under a complex of impacts: pottery, imported "forest" glass from the Cherkass lands (Ukraine) and the creativity of «Venetian» style masters from Holland, Germany or Czech, who were invited to Russia to work at big plants. Table burners in the shape of animals are of most interest among the researchers. Venetian forms and Russian folklore motifs happen to be corresponding in these items. The second wave of enthusiasm for working with hot glass occurred in the last third of the 20th century, the heyday of the Soviet art glass. The distinctive feature of the Soviet glass school was the opportunity to create freely, artists worked at the experimental workshops based on the leading country's glasswares. The infinite search and experiment was performed in all possible glass techniques, including morise. Works made of sulfide-zinc glass are of particular interest. This type of glass was discovered by Soviet scientist E.A. Ivanova in 1954. When hot, this glass could change the shades of color and the degree of transparency. This unpredictability of the result was intriguing and attracted many artists. In the report, both periods will be described with examples from the collection of the All Russian Decorative Art Museum.

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12.20 a.m.

**REINO LIEFKES**

*Pecten shells, bunches of grapes and stringed instruments.*

**Abstract** - A comparative case-study of a 17<sup>th</sup>-century type of trick-glass, using rare surviving examples as well as pictorial and graphic sources, illustrates some of the most enduring mould-blown shapes in Venetian glass.

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12.40 a.m.

**LUNCH**

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**SESSION IV**

Chairperson

**MARCO VERITÀ**

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2.00 p.m.

**SPEECHES OR COMMENTS BY PARTICIPANTS**

**ANDREIA RUIVO, ANTÓNIO PIRES DE MATOS\*,  
CATERINA TOSO\*, CRISTIANO FERRO, FERNANDO ESPERANÇA,  
ROBERT WILEY**

*From historical murrine/millefiori glasses, moulded glasses and printed glasses to XXI century glasses using the same techniques.*

**Abstract** - Traditional glass murrina vases are generally blown freehand without using moulds. Small moulds are often used to make the individual murrina millefiori.

Fratelli Toso glass-factory produced a wide variety of murrina throughout its long history (1854-1980). Between the end of 1800s and 1920/1925 they produced large numbers of traditional murrina millefiori with many different shapes, colours and sizes.

A few examples of the collection of Fratelli Toso millefiori glasses will be shown. In addition, newly crafted murrina in luminescent glass as produced at VICARTE will be displayed, including vessels made by slumping. The luminescent glasses were made by doping both transparent and opaque white glasses with europium and terbium oxides.

Several glass pieces made with hot bit surface decoration will be shown, using not only conventional colours but also luminescent glasses.

\*Presenting authors.

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2.20 p.m.

**DANA ROHANOVÁ and HEDVIKA SEDLÁČKOVÁ**

*Mold-blown and applied decoration on the glass produced in Czech lands.*

**Abstract** - The coiled prunts were the main type of decor on the goblets produced in the Czech lands during the Gothic period (i.e. tall goblet - Bohemian style). Several hundred coiled prunts were applied on the goblet surface, and thus their production was time-consuming. Progressive reducing of their number ensured the availability of glass vessels for less wealthy citizens. From the second half of the 15th century, the, more effective decor of the crumpled fibers was made by a small stylus. A further way in the decoration of tall as well

as low goblets were vertically applied glass fibers decorated with blue grains. Mold-blown (a shaping with a relief) objects appear in lesser extent and their production is confirmed by the wood forms from glass workshops. This way was used as the main decor on the goblets, beakers and jugs/ewers on the regional glass during the Renaissance period. It was cheap and quick processing of goods intended for the wide spectrum of customers. Very popular were the nodes have blown to the relief forms inspired by Venetian glass. In addition to favorite "lion mascarone" the new patterns appeared on domestic glass products. The applied decor is rare, mostly simple wrapped fibers separated parts of the glass vessel. Decor, taken from Venetian glass, such as "mezza stampaura", appears in the final period of the Renaissance period and at the beginning of the Baroque period. In the Czech lands, during the Gothic to the Baroque period, glass was produced using beech ash and potash (leached from the beech ash). The glass with applied prunts belongs to the potassium-calcium type. The mold-blown glass made during renaissance was produced from calcium-potassium glass. Blue grains applied to the fibers were colored by cobalt (Co).

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2.40 p.m.

**ROBERTA D'ADDA**

*The Camillo Brozzoni glasswork collection now at Musei Civici di Brescia: a "novel of industry" reflective of European models.*

**Abstract** - The glasswork collection of the Musei Civici di Brescia was put together during the first half of the nineteenth century by upper middle class Brescian art enthusiast Camillo Brozzoni: a collection that contemporaries defined "a novel of industry" that was conceived in a cultural framework receptive to European trends and precociously ready to show appreciation of Renaissance craftsmanship techniques and typologies, regarding them as models to educate and perfect the skills of young artists.

The authenticity of the over two hundred pieces that form the collection dating from the end of the fifteenth century to the eighteenth century is guaranteed by the early date of its formation. Alongside a number of extraordinary well known masterpieces, the Musei Civici di Brescia collection documents with a wealth of examples a wide variety of techniques and typologies of Murano glassworks, as confirmed by the new

recently presented display part of the permanent set up of Pinacoteca Tosio Martinengo.

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3.00 p.m.

**SILVIA FERUCCI**

*The renaissance vessels from Padua Santa Chiara monastery, problem-solving during the conservation treatment.*

**Abstract** - In 2000 during the archaeological excavation of Padua Santa Chiara monastery foundations, active between the XIV and XVIII century, glass finds were part of what was left of it, but as soon as the glass fragments were found, conservation treatment was needed in order to guarantee their survival. The vessel's high level of manufacture, richly decorated also with applications and mould-blown shaped indicates that the nuns came from very wealthy families. Two groups, were selected to be displayed at Restituzioni in 2002 and 2016 exhibitions, and conservation strategies had to be found. The importance of planning in glass conservation is shown and the need to create tailored solutions for each case. The first step for all vessels was performing a detailed examination to find out the most suitable treatments. The unexpected difficulties faced during the process sometimes brought to choose different methods than the ones planned before. The conservation process was a moment when very important and precious information about the objects were gathered and recorded while they were all examined in detail.

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3.30 p.m.

**COFFEE BREAK**

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4.00 p.m.

**SVEN HAUSCHKE**

*The Venetian glass collection of Duke Alfred of Sax-Coburg and Gotha at the Veste Coburg – reopened in new light as a „glass treasury“.*

**Abstract** - The talk will focus on the new permanent Historical Glass exhibition at the Veste Coburg. The valuable glass items of the Art Collections now shine more brightly than before. Following extensive renovation, the entrance to the former congress hall has been converted into a veritable treasury, housing glass from around five centuries. The core of the display, which comprises some 700 items, consists of the large collection of glass amassed by Duke Alfred of Saxe-Coburg and Gotha (1844-1900).

It includes Venetian glass, including delicate winged glasses,



enamel-painted bowls and vessels made of agate glass. The collection further includes a large number of Baroque cut-glass items. Some of the glasses have hot glass decorations with applied prunts, but actually there are no proper mould-blown pieces except the samples with the typical lion-mask stem.

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4.20 p.m.

**SARA EMANUELE and ELENA PETTENÒ**

*The Monastery of Santa Chiara in Padua: Transparent Memories. The glass.*

**Abstract** - An archaeological survey was conducted in 2000 in the area occupied by the Monastery of Santa Chiara until it was demolished in the 1970's and which is now the courtyard of the Police Headquarters. The excavations revealed a hexagonal underground structure made of bricks bound with mortar. The lack of specific information in the archives and the absence of characterising architectural features hinder the definition of its original function. However, some plausible ideas have been put forward: for example, it has been suggested that it might have been an ice-house that was also used as a larder to conserve food also in the summer months, an idea that seems to be corroborated by some architectural elements. The sections revealed by the excavation lead one to suppose that the structure was used for this purpose from the mid 1300's until the mid 1400's and was then used as a dumping ground until the 1560's. This interpretation arises from the amount and exceptional nature of the material found there. Indeed, it contained a remarkable number of ceramic wares, glass fragments in quantities in addition to numerous objects in iron and remains of other materials, including engraved bone, wood, leather and fabric that were thrown into the structure when it was converted to the monastery's dump. The restoration and the study of the materials under the supervision of Francesco Cozza, whom we thank for the title of this speech, have allowed the reconstruction of the vicissitudes of this religious complex within the broader context of Padua's history.

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4.40 p.m.

**RAINALD FRANZ**

*Moulding and Applying Hot Glass through the Centuries"*  
*Mould glass and Hot Glass Decoration in Austrian Glass from the 16th to the 20th century and from Ambras to Vienna.*

Rainald Franz, Curator of Glass and Ceramics, MAK-  
Österreichisches Museum für angewandte Kunst /  
Gegenwartskunst, Wien, Austria

**Abstract** - The glass decoration technique of hot glass application and the use of moulding forms have 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 techniques familiar. Moulding glass served as the alternative for glass forming instead of the Northern cutting techniques. From the 16th until the 20th century, moulding and hot glass decoration were taken up again and again in order to simulate Venetian glass and to compete with Venetian products. The lecture shows examples from the MAK-Collection and Austrian private collections.

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## WEDNESDAY, 12<sup>VE</sup> SEPTEMBER

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### SESSION V

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9.30 a.m.

#### **Two demonstrations at the Studio of Davide Salvatore: William Gudenrath (moulding and applying techniques) and Mattia and Marco Salvatore (cane techniques)**

DAVIDE SALVADORE is from a family of Venetian glassworkers. In 1987, he and two partners founded the studio Campagnol e Salvatore, where he works as a glass master. Salvatore is also a founding member of Centro Studio Vetro, in Murano, a nonprofit association that aims to promote the culture and art of glass.

MARCO and MATTIA SALVADORE (1983, 1979) are two Italian glass blowers who live and work in Murano. They are mostly known for their big works made with canes and 'murrine'. They started working as assistants at their father Davide's studio. In 2009 they started collaborating and making their own personal works. In 2012 they exhibited, as youngest artists, at Murano Glass Museum exhibition, 'Vetro Murrino, da Altino a Murano'. In the same year they exhibited at Hakone Museum in Japan. In the years they have been keeping different international collaborations in: USA (Traver Gallery and Pismo Gallery), in Netherlands (Etienne Gallery), in England (Vessel Gallery), in Sweden, France, Russia and other countries. Today Marco and Mattia work in their own studio where they make their own pieces and take courses for glassblowing.

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/>

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### LUNCH

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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 2018

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## 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.

### 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*. 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](http://renvenetian.cmog.org). His numerous glassworking videos have a world – wide audience with viewings currently well over 50 million in number. Mr. Gudenrath's next ebook, *The Techniques of Renaissance Venetian-Style Glassworking* will be released on February 1, 2019.

#### BERND ROECK



Bernd Roeck (\*1953) is professor of modern history at the University of Zurich (Switzerland) and served as Dean of the Faculty of Arts from 2009 to 2011.

From 1986 to 1990 he was director of the "Centro Tedesco di Studi Veneziani", Venice, and from 1996 to 1999 Secretary General of the "Centro Italo-Tedesco Villa Vigoni", Loveno di Menaggio, Como.

Bernd Roeck specializes in cultural history of early modern Europe, notably Italy and the Holy Roman Empire, and the connections between history and the arts.

Prof. Roeck is the author of numerous books and articles, among them most recently: *Piero della Francesca e l'assassino* (2007, Italian translation); *Civic Culture and Every-Day Life in Early Modern Germany* (2006, 2nd German edition 2011); *Das historische Auge. Kunstwerke als Zeugen ihrer Zeit* (2004); *Florence 1900. The Search for Arcadia* (2009, English translation), *Ketzer, Künstler und Dämonen. Die Welten des Goldschmieds David Altenstetter* (2009), *Gelehrte Künstler. Maler, Bildhauer und Architekten der Renaissance über Kunst* (2013) and most recently *Der Morgen der Welt. Geschichte der Renaissance* (2017). Prof. Roeck is Cavaliere del merito della Repubblica Italiana and member of the Istituto Veneto di Scienze, Lettere ed Arti.

#### 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



Degree in History of Art awarded by the State University of Milan. She acted as curator of the Bagatti Valsecchi Museum in Milan (1989-2004) where she was also in charge of projects of glass artists objects for the Art Shop, and she taught history of art in the Liceo Artistico Orsolino (Milan).

She is author of museums glass collections catalogues: Pavia Musei Civici; Pinacoteca Ambrosiana, Milan; Pogliaghi's Museum, Varese; Bagatti Valsecchi museum, Castel Thun, Trento. She published scientific papers on Venetian and Medici's glass in *Journal of Glass Studies* of the Corning Museum of Glass and *Decart*. She co-curated several exhibitions on Renaissance and contemporary glass: *Fragile: Murano, chefs d'oeuvre de verre de la Renaissance au XXI siècle*, Paris Musée Maillol (2013); *Artisti e Designer del Vetro, 1960-2010: La collezione Bellini Pezzoli and I Fiori di Murano. La collezione Bersellini* (2010-2013), Milan, Bagatti Valsecchi museum; *Miniature di vetro. La Bomboniera d'Artista*, Venice, Palazzo Loredan (2012); *Vetri contemporanei. La collezione Bellini Pezzoli*, Milano, Castello Sforzesco di Milano (2017). She is editorial adviser of the *Journal of Glass Studies* of the Corning Museum of Glass. She is member of the committee on enamelled Venetian glass studies at the Louvre museum; of the Italian committee of the Association Internationale Histoire du Verre.

#### MARCO VERITÀ



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

## LIST OF PARTICIPANTS

### FRANÇOIS ARNAUD

has been a glassblower for 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

is an American artist who has been working with glass for nearly 19 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.

### ROBERTA D'ADDA

Working since 1999 at the Civici Musei d'Arte e Storia of Brescia, she is currently conservator of the art collections and coordinator of the Collection and Research Department of Fondazione Brescia Musei. In this capacity, she recently participated in the project for the reopening of the new Pinacoteca Tosio Martinengo, working on the definition of the new collection organization and display. Her fields of expertise, besides history of painting and engraving, include history of nineteenth century artistic taste and art collecting.

### SARA EMANUELE

Following her high-school diploma in art studies (Maturità Artistica), in 1994 Sara achieved a Diploma in Restoration of Cultural Heritage at the Villa Manin School of Restoration in Passariano (UD), specialising in the restoration of archaeological, wood and stone artefacts. After some time spent between hands-on experience and training, in 1996 she starts working as a freelance consultant for conservation activities for the Archaeological Superintendence of Friuli Venezia Giulia, for numerous civic museums, firms and private clients. In 2000 she started working as full-time employee in MIBAC (Ministry of Cultural Activities and

Heritage) as Technical Restoration Assistant, working in the Restoration Laboratory of the Veneto Region's Superintendence for Archaeological Heritage (now called SABAP-VE-MET), based in Padua.

In 2004 she worked as restorer for the excavation campaign in the framework of the Archaeological Mission of the University of Udine in Tell Mishrifeh (Siria).

She supports the organisation of archaeological exhibitions, displays, publications and didactic panels organised by Superintendents' Offices. She has published articles in magazines, monographs and catalogues, mainly focusing on technological and conservational issues associated to the recovery and restoration of artefacts brought to light during excavations.

She holds training courses, seminars and dissemination meetings for national Universities and Training Centres.

### SILVIA FERUCCI

Specialized in glass conservation, she has been involved since 1990, in many important projects with the Superintendences and Museums of Piemonte, Lombardia, Emilia Romagna and Trentino, as a partner and technical director of her company Kriterion, among them the Ennion cup belonging to the Pavia Civic Museums for the Ennion expositions in 2015-2016 at Metropolitan Museum of Art in New York and the Corning Museum of Glass. Leading teacher at a training course on

conservation and restoration of glass organized by UNESCO Venice Office and ICSR Rome, in October 2012 in Tirana. Adjunct professor for glass conservation laboratory, at Bologna University in Ravenna campus since 2014. She is part of the Board of Directors of the Italian section of the Association Internationale Histoire du Verre.

#### **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.

#### **SVEN HAUSCHKE**

Has recently been appointed director of the Veste Coburg art collections, where he is in charge of the diverse collection of works of art since 2009. This section includes the famous historic glass collection as well as a substantial collection of Modern Glass, which is displayed at the European Museum of Modern Glass in nearby Rödentel. This museum was opened in 1989 and with its more than 1.000 objects of contemporary glass from Germany, Europe, Asia and America it is regarded as the foremost museum of its kind in central Europe. Sven Hauschke planned and organized the international Coburg Prize for Contemporary Glass 2014 and is responsible for around a dozen exhibitions on modern glass and ceramics. In April 2018 he opened the new gallery of historic glass at the Veste Coburg.

#### **MICHEL HULST**

Although Michel Hulst has a formal education in mechanical engineering, He was always fascinated by archaeology. When volunteering 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**

Art Historian with the master's degree in History of Art (Russian State University for the Humanities, Moscow), works as a researcher in the Department of Ceramics and Glass of the State Museum of Ceramics and the Kuskovo 18th Century Estate in Moscow. Her scientific and professional interests focus on the history of glass, soviet art glass, decorative and applied art of the 20-21 centuries. She is responsible for the Modern Russian Glass Collection in the State Museum of Ceramics composed of glass items from 1917 to present time.

#### **KEITH KING**

Early English lead-glass first caught his imagination when studying architecture. Its seemingly timeless design, in which form and function interchange through the transparency of the medium, became the grounding for a collection which has developed over several decades into a wider exploration of the aesthetics of 16th to 18th century European glass.

#### **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**

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

**SYLVIE LHERMITE KING**

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

**REINO LIEFKES**

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

**GIOVANNI MARANI**

Giovanni Marani graduated in Architecture at the University of Venice. Before graduating he has lived in the United States, where he had the opportunity to frequent design circles in Washington DC, New York, Miami, and San Francisco. After graduation Marani started his own studio in the Venice area. With over 18 years of experience in the

international design community, Marani currently designs personalized furniture components in artistic glass, in collaboration with some of the most important Murano furnaces and famous masters like the Signoretto's, Bubacco, Cenedese, and others. The common thread underlying all of Marani's projects is the use of Murano glass artistic techniques to create contemporary, yet classic, furniture. Giovanni Marani's creations were exhibited and sold in Milan, Cologne, Miami, New York, Montreal, Verona, and Padova where he lives.

**CHRISTOPHER LUKE MAXWELL**

Christopher (Kit) Maxwell 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.

**MARHARYTA PAULOUSKAYA**

Born in Minsk, Belarus. 2015 - Graduated from the Moscow State Academy of Applied Art and Design named by S.G. Stroganov, Department of Art History and Design. 2018 - graduated after a postgraduate course. Since 2017 - keeper at the Glass Department, All-Russian Decorative Art museum.

**ELENA PETTENÒ**

Elena Pettenò has a PhD in classical archaeology and has worked as Archaeologist in the Superintendence for Archaeological Heritage of the Veneto Region since 1999. Between 2002 and 2010 she directed the Museo Nazionale Concordiese in Portogruaro (Venice) and is currently involved in fostering the city of Padua and the southern part of its Provincial District. She works with the University of Padua, Ca' Foscari University of Venice and the University of Udine as second supervisor for dissertations and for research and study projects. Her interests in research focus on the assessment of the iconography of the

classical figurative representations, especially of the Roman period (Augustan age), on issues relating to local protection activities, currently with special reference to the study and reconstruction of the ancient layout of Roman Padua. In 2017 the Superintendence appointed her to co-ordinate the Livius Noster project celebrating two-thousand years from the death of Padua's famous historian. She has published articles in scientific and, occasionally, popular science magazines on the findings from the excavations that she managed as scientific director, in addition to texts and papers on specific materials for exhibition catalogues and conference minutes on various different topics. She has also published the book "*Cruciamenta Acherunti. I dannati nell'Ade romano: una proposta interpretativa*" (Rome 2004); she curated the publication of "*Vasa Rubra. Marchi di fabbrica sulla terra sigillata di Iulia Concordia*" (Padua 2007) for which she launched the studies on the historical collection of the Museo Nazionale Concordiese, which is recalled also in the book "*Incise a perfezione. La collezione glittica del Museo Concordiese*", (Portogruaro 2009). Finally, she has expanded her field of research to include also the study of archival documents as a source of knowledge to recommence the excavation surveys in areas that have been surveyed in the past and the study of collections of the classical and post-classical ages.

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

**OLGA POLYASHOVA**

Head of the Glass Department, All-Russian Decorative Art Museum since 1981, when the museum was founded, till the present. Member of the International Association of Glass Historians. Expert on cultural values of the Ministry of Culture, Russian Federation. Was awarded Silver medal of the Russian Academy of Arts. Author of publications, including fundamental book "Russian Glass of the 18th — early 20th Century in the collection of All-Russian Decorative Art Museum". Curated more than 30 exhibitions. Initiated and curated the Russian International Triennial of Glass Art (5 implemented projects from 1995 to 2011).

**DANA ROHANOVÁ**

She is Associate 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 Vojtech Lanna.

**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, and Material 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).

**CATERINA TOGNON**

In 1988, she was awarded a degree by IUAV Venice with full marks for a

dissertation entitled "Un Albergo sul Ring" in association with the Vienna Academy of Fine Arts and supervised by Prof. Arch. Gino Valle.

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

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

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

**CATERINA TOSO**

She was born in Murano into a glassmaking family and quickly learned to know and love the Murano



glass world. After her marketing and business studies abroad, Toso came back to Murano to take care of the Fratelli Toso Gallery. She undertook a long term project to recover the historic archive of Fratelli Toso glass factory, which is now being re-ordered, studied and digitized. Toso also collects information and data regarding Murano families, glass factories and Murano glass production from the 19th century. In 2014, together with Elia and Emmanuel Toffolo, she founded the association InMurano, which is engaged in safeguarding and promoting local glass history and culture.

#### **KAROL WIGHT**

Karol Wight became executive director and curator of ancient and Islamic glass at The Corning Museum of Glass in August 2011. In January of 2015 she was promoted to the position of President and Executive Director of the Museum, following the retirement of Marie McKee. In addition to responsibility for all Museum activities, Wight oversees the Museum's extensive collections and exhibitions program, the Rakow Research Library, The Studio, the Museum's publications, its education programs, and conservation and scientific research for the collection. Previously Wight was senior curator of antiquities at the J. Paul Getty Museum, located at the Getty Villa in Malibu, California. A specialist in ancient glass, she has curated or co-curated numerous exhibitions on ancient art and glass, including

Ennion and his Legacy: Mold-Blown Glass from Ancient Rome (Corning Museum of Glass, 2015). Wight received her doctorate in Art History from the University of California, Los Angeles. She is a member of the Association of Art Museum Directors (AAMD) and holds a place on AAMD's Art and Archaeology Task Force. She is a Trustee of the International Association of the History of Glass (AIHV) as well as of the American Alliance of Museums (AAM). Wight was appointed to the Cultural Property Advisory Committee of the US Department of State in 2017.

#### **SANDRO ZECCHIN**

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

#### **REINER ZIETZ**

## 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



Istituto Veneto  
di Scienze, Lettere  
ed Arti



# The Istituto Veneto and Glass

## Exhibitions

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2018 Moulding and Applying Hot Glass through the Centuries

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2017 Venetian Filigrana Glass through the Centuries

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2016 THE ORIGINS OF MODERN GLASS ART IN VENICE  
AND EUROPE. ABOUT 1900.

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2015 THE BIRTH OF THE GREAT MUSEUMS:  
THE GLASSWORKS COLLECTIONS BETWEEN  
THE RENAISSANCE AND REVIVAL

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2014 APPROXIMATELY 1700'S

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2013 APPROXIMATELY 1600'S

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2012 Glass in the Venetian Renaissance in approximately the year 1500.

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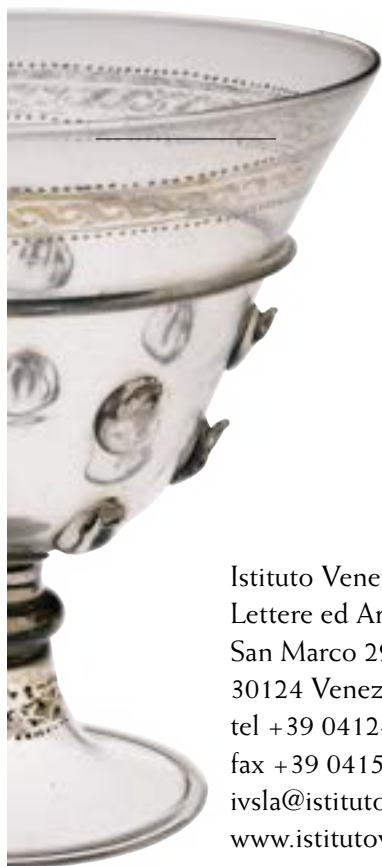
CORNING  
MUSEUM  
OF GLASS



Ecole du Louvre



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