



Higher Education Course Study Days on Venetian Glass Enamelled and Gilded Glass of the Renaissance

Istituto Veneto di Scienze,
Lettere ed Arti
9, 10, 11 September 2019



Istituto Veneto
di Scienze Lettere
ed Arti



the Venice
Glass Week
7-15 September 2019

The Venice Glass Week

Venice, 6-15 September 2019

ORGANIZING 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 third 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.



Istituto Veneto
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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 6th to 15th September 2019.

The main organizers 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 organizers, 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 2019, in its eighth 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 program 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 historians.

Thanks to this initiative, started in 2012, Venice may become the world centre for the study of old and contemporary Venetian glass and also an outstanding meeting place for scholars, artists and collectors.

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Higher Education Course

Study Days on Venetian Glass

Enamelled and Gilded Glass of the Renaissance

Istituto Veneto di Scienze, Lettere ed Arti
September 9-11, 2019

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With the support of
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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

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, scientists and scholars.

The program 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 theme of the 2019's edition is *Enamelled and Gilded Glass of the Renaissance*.

Enamelling is one of the main issues of Renaissance Venetian and Façon de Venise glass. Enamelled and gilt glass works of art are the pride of many international museums.

Current research by scholars, curators, conservators and scientists focus on enamelled glass vessels from different points of view. Nineteenth century fakes and copies from original Renaissance enamelled items are the subject of interest and debate, as well as the techniques for restoration and the best preservation environment to avoid deterioration of these wonderful and fragile works of art.

The topics that will be touched upon will include:

General overview of the history and art history of glass; processing and working techniques; Archaeometrics; Restoration and Conservation; 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.

Scientific Committee

ROSA BAROVIER MENTASTI, Glass historian
SANDRO FRANCHINI, Istituto Veneto di Scienze, Lettere ed Arti
WILLIAM GUDENRATH, The 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, LAMA- Iuav University of Venice

Secretariat

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MONDAY, 9th SEPTEMBER

SESSION I

Chairperson **ROSA BAROVIER MENTASTI**

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

10.00 a.m. **ALESSANDRO MARTONI**
Memory, taste and love for the Antique in Venetian Renaissance painting from 15th and 16th century.
Abstract - in Italian Renaissance, Classicism, intended as revival and deep resignification of an ethical and aesthetic habitus of the Antique, has influenced the ideological formation of aristocracy and power, shaping and inspiring arts and collecting.
This happened in the Venetian Republic, too. Taking inspiration from Ancient models in the construction of its government and political idea of State as "right and beautiful creation", the Renaissance Gentlemen ethics and aesthetics connects the behavioral code of aurea mediocritas with the values of "grace" and sprezzatura.
The lecture proposes an itinerary on the taste and reception of Antique in Venetian painting from XVth to XVIth century, as well as on the antiquarian culture in terms of influence, migration and assimilation of themes and models from Antique, in one of the most fundamental development in Venice for the visual arts, with the great experience of the golden group of artists like Bellini, Giorgione, Tiziano Tintoretto, Veronese to represent the Renaissance canon in the Lagoon.
Special attention will be given to Titian and his "archeological" references and connections: even though Giorgio Vasari wrote that Titian "had no inclination for the study of Antique", actually the artist reveals himself as one of the best representatives of Classical culture in Renaissance painting, with his "selective and philological" (Panofsky) elaboration of ancient Roman sculpture and his sublime evocation of ancient myths and poems.

11.00 a.m. **COFFEE BREAK**

11.30 a.m. **ROSA BAROVIER MENTASTI and CRISTINA TONINI**
Sources of inspiration for two types of Venetian enamelled goblets.
Abstract - In the early 16th century Venetian goblets were enamelled with decorative motifs which were mainly inspired by antique ornamental patterns and scenes but, sometimes, decorative figures have a different origin, some of them came from Medieval tradition and iconography. Murano decorators were inspired by contemporary prints and also by older illuminations, sometimes proposed to them by their clients or patrons. The lecture will analyze two different types of goblets and their iconographic sources. Connections with other enamelled vessels will be explore both on the point of view of the subjects and of the enameling style.

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

JORGE RODRIGUES

The Mameluke glass collection at the Calouste Gulbenkian Museum: the light of God and the pride of man.

Abstract - The small but pristine collection of ten Mameluke glasses on display at the Calouste Gulbenkian Museum is both an example of diversity and a statement of power. Diversity because our collection encompasses seven Mosque lamps, of different sizes, shapes and ornamentation, but also two bottles and a precious vase with depictions of birds – both in flight and just "hovering" on the surface – that look like something inspired by a treaty of ornithology more than a depiction out of nature.

And a statement of power because the Nur – the light of God – is made omnipresent through these lamps inside the prayer rooms of the Mosques. But the earthly patrons, that commissioned and effectively payed for them, always found a way of associating their name and status – their fame – to the commissions, rendering their presence, in a sense, as eternal as that of Allah.

1.00 p.m. **LUNCH**

SESSION II

Chairperson **CRISTINA TONINI**

2.30 p.m.

MARCO VERITÀ, ISABELLE BIRON

The secrets of Renaissance Venetian enamelled glass. Glassmaking and enamelling techniques. Part 1

Abstract - Enamelled and Gilded Venetian Renaissance glass masterpieces were made in Venice from the late 15th through the 17th centuries and were imitated in other European glassmaking centers during this period (à la façon de Venise glass). Copies and fakes of Renaissance enamelled Venetian glasses have been made in Murano and other European glass factories up to today.

In spite of the interest shown by collectors, museums and scholars, several questions are still being debated as to the authenticity of many pieces in the collections. A research project called Cristallo was started in 2009 in the attempt to provide answers to these issues.

In this framework, non-invasive and non-destructive ion beam chemical analyses on a number of masterpieces mainly from French collections and SEM-EDS analyses of micro-fragments sampled from broken objects or from archaeological sherds were performed. The analyses of more than 80 objects allow to shed new light on the glassmaking and enamelling technologies of the Renaissance in Venice and allow identifying some parameters specific of the genuine Venetian production and of the later à la façon de Venise glass, copies and fakes groups.

References - Biron I., Verità M., Analytical investigation on Renaissance Venetian enamelled glasses from the Louvre collections, *Journal of Archaeological Science* 39 (2012), pp. 2706-2713.

Verità M., Biron I., Enamels on Venetian Renaissance Glass. An analytical and technical Approach, *Glass technology: European Journal of Glass Science and Technology* 56 (6), (2015), pp. 177-190.

Verità M, Biron I., Renaissance Venetian enamelled glass. Genuine, façon de Venise and fake or copy artefacts, *Annales du 20e Congrès de l'Association Internationale pour l'Histoire du Verre*, Sophie Wolf, Anne de Pury-Gysel eds, Friburg / Romont (2017) pp.444-452.

3.15 p.m.

SPEECHES OR COMMENTS BY PARTICIPANTS

FRANÇOISE BARBE

The pair of enamelled pilgrim flasks from the treasury of the St. Anne cathedral of Apt

Abstract - The Saint-Anne cathedral of Apt (cathedral of the former Diocese of Apt) is one the oldest churches in the West to honor the worship of Anne. A part of her relics, probably brought from the East at the time of the Crusades, is still venerated. A chapel in honor of St. Anne was built between 1643 and 1664, at the time of Modeste de Villeneuve-Arcs, bishop of Apt from 1629 to 1670. The history of the church is also related to the worship that Queen Anne of Austria gave to St. Anne: she came to Apt on March 27, 1660 to thank her patron saint for allowing her to be a mother.

The treasure of the chapel of St. Anne had a painful history during the French Revolution but if the reliquaries in precious metal disappeared, the relics themselves were preserved as well as some extremely interesting works, still conserved in the monument. The history of St. Anne cathedral of Apt has been well studied, above all during the XIXth century, and the reliquaries have been several time opened, an event that left archival traces.

The lecture will be devoted to the presentation of the pair of pilgrim flasks of the treasure. As one of them kept the veil of St. Anne, they were listed in the official documents written on the occasion of the opening of the reliquaries. These two enamelled and Gilded glasses are part of a very small group of pieces whose interest is to be attested by ancient documents, in this case dating back to the XVIIIth century. The main questions raised by this research are as follows: the date of appearance of the works in the archives, their use considering the relics and the history of the opening of the reliquaries of the chapel from the XVIIth to the XIXth century.

Such « historical » pieces are the keystone of the Cristallo project, one of whose objectives is the analytical study of Venetian enamelled glasses by Isabelle Biron and Marco Verità. Given their major importance, it seems very important to look carefully at the archives that concern these flasks, by going back to the first-hand sources, and to describe them with precision in order to propose relevant analogies.

3:35 p.m.

ELENA ANISIMOVA

Renaissance Glass with enamel painting from the collection of the State Hermitage museum (St. Petersburg)

Abstract - The State Hermitage Museum has a large collection of Renaissance glass. Her pride is twenty glass objects, decorated with enamel painting. They are traditionally attributed to Venice and date from the end of the 15th – 16th centuries. The origin of most of these items can be traced in the 19th century. In the Hermitage collection you can see unique painted objects from colorless and colored glass: milky, violet, blue. A jug of green glass was found during archaeological excavations in Russia in the early 20th century. Most items have not been previously published. Presently the State Hermitage Museum is working on a number of objects from the Venetian glass collection. In 2019, we conducted a study of the bowl, decorated with painting with colored enamels and gold, traditionally attributed to Venice and dated to the end of the 15th - beginning of the 16th century. The study was associated with poor state of preservation of the object. The results of the study also will be described in the report.

4:00 p.m.

COFFEE BREAK

4:30 p.m.

ISABELLE BIRON, MARCO VERITÀ

The secrets of Renaissance Venetian enamelled glass. Origin and dating through glass chemical analysis. Part 2

Abstract - The aims of the long-term research project devoted to Renaissance Venetian enamelled glasses are to establish technical and analytical criteria to distinguish the origin (Venice or elsewhere in Europe?) and period of manufacture (Renaissance or 17th, 18th 19th centuries?) of these prestigious art objects. The authentication of these art works is indeed delicate and raises many doubts among art historians. This project involving the Louvre Museum, art historians specialists in Venetian glasses, the C2RMF and the LAMA laboratories, made it possible to study more than 80 objects mainly from French but also Italian collections, as well as sherds of well-dated glasses excavated in Italy and England. Their study from a technical point of view (observation under optical microscope and in some cases by scanning electron

microscopy) and quantitative chemical analysis (PIXE and PIGE analysis) of the glass objects and enamels throws new light in this area.

Our results were obtained by:

- the identification of the raw materials used by the glassmakers (alkaline and silica sources, colouring and opacifying agents, lead content, etc.), whose composition has a chemical signature according to their nature, provenance and processing;
- the knowledge of the chemical composition of Venetian glass and other contemporary or more recent glass and enamel productions (analytical databases);
- the study of recipes reported in treatises of the Renaissance Venetian glassmakers.

A synthesis of the results is presented with a classification of the enamelled glass objects as genuine Venetian or made outside Venice between the Renaissance and the 19th century.

5:00 p.m.

MARC BARREDA

How were they made? A story about 16th and 17th Century Façon de Venise glass drinking horns that brings up more questions

Abstract - The chance to visit an exceptional private collection of glass in the Netherlands was not only exciting but incredibly illuminating. One of the highlights was the opportunity to examine three examples of glass drinking horns from approximately the same period. I have always been curious as to how they were made given that the decorative finial bears no punty mark. I had my theory, and on that day comparative analysis offered what I believe to be confirmation. An unexpected and unconventional punty was used in this circumstance which begs the question: "What other examples of curious technology were used so early that I have yet to learn about?" My presentation will offer the details of my theory as well as request the audience to share similar questions and answers.

TUESDAY, 10th SEPTEMBER

SESSION III

Chairperson **RAINALD FRANZ**

9.00 a.m.

WILLIAM GUDENRATH

A Practical Technological History of Enameling on Glass Vessels.

Abstract - Painting and firing enamel decoration on core-formed glass vessels was practiced in Egypt about 1425 B.C. Later, in the first century A.D. objects made by glassblowing were similarly decorated in Roman workshops. After various cessations and reappearances (perhaps reinventions), the technology reached the Venetian lagoon in the late 13th century—interestingly, at about the same time the Serenissima moved all glassblowing activities from Venice to the island of Murano.

After an unexplained and lengthy hiatus, enameling (now usually accompanied by gold-leaf gilding) entered the historical record of Renaissance Venetian glass production in the late 15th century. The practice flourished for two or three decades, when Venetian luxury glass, so decorated, became both highly valued and widely sought after among the wealthy and powerful of Europe.

Thereafter, following the waxing and waning fortunes of the Venetian glass industry, enameling and gilding on glass vessels—rather like the practice of filigrana decoration—became an integral part of the vocabulary of visual effects that Muranese glassworkers employed, and that we today instantly recognize as one of the signatures of Venetian glass.

10.00 a.m.

SILVIA FERUCCI and LAMBERTO TRONCHIN

The Renaissance enamelled vessels from Padua Santa Chiara monastery. The conservation treatment.

Abstract - The conservation treatment of the renaissance enamel-decorated glass vessels found in 2000 during the archaeological excavation of Padua Santa Chiara monastery foundations, was particularly complicated. As soon as the fragments came to light it was clear that they were highly unstable and urgent conservation treatment was needed. The rich polychrome enamelled and gold-leaf decoration of the vessels showed that they belonged to nuns coming from very important and wealthy families. They were selected twice to

be displayed at Restituzioni exhibitions in 2002 and 2016, therefore, conservation treatments were carried on. The very fragile surface was examined under the microscope to individuate the most suitable treatments to stabilize it, this step was really important in order to proceed with the vessels reconstruction. Many details of the magnified decorated surface were recorded during the conservation process.

10.20 a.m.

ADRIANA BERNARDI

Definition and control of microclimate in environments of the conservation and exhibition of fragile artifacts, with particular attention to Venetian enamelled Renaissance glasses.

Abstract - The lesson will be addressed to the following points. It will provide the basic for a correct management of the conservative environment:

- Definition of microclimate of a conservation / exhibition environment and main parameters related to its control (air temperature, relative and specific humidity, contact temperature, surface condensation, environmental stability, transport of gases and pollutants, etc.)
- Microclimatic conditions suitable for the conservation of the glass, of the grisaille of the organic components used in the restoration, in particular for ancient / renaissance artifacts.
- Show cases as storage environment for materials - pro and cons for their use if not properly designed.

10.50 a.m.

COFFEE BREAK

11.20 a.m.

SPEECHES OR COMMENTS BY PARTICIPANTS

SUZANNE HIGGOTT and AURELIE GERBIER

French Renaissance Enamelled Glass.

Abstract - In this two-part presentation Suzanne Higgott will give an overview of French Renaissance enamelled glass and Aurélie Gerbier will introduce a new campaign of research. The taste for exquisite enamelled and Gilded Venetian glass among the European elite in the late fifteenth to early sixteenth centuries led to the commissioning of examples bearing the arms of the French king Louis XII and his queen, Anne of Brittany (r. 1499–d. 1514). These glasses were probably made in Venice, but by the mid-sixteenth century enamelled glass

vessels of varying quality were being produced in France, perhaps both by Venetians and by French glassmakers working in the Venetian style (*façon de Venise*). They often have distinctive shapes and French or Latin inscriptions. More than thirty complete vessels are known, as well as excavated fragments from about forty examples.

The study of French enamelled and Gilded glass is now entering a new phase, taking the path already taken by Venetian enamelled and Gilded glass. The new campaign of chemical analysis by Isabelle Biron (C2RMF) provides the opportunity to focus on the first few pieces selected for analysis. At the beginning of this project – the results of which will be shown in an exhibition hosted by the musée national de la Renaissance at the château d'Ecouen in 2021 – we are questioning the distinctive features of French enamelled glass and the main issues (workshops, provenance, ownership, etc.) we hope to resolve in the years to come.

11.50 a.m.

IRIS MOON

Cristallo in Gilded Age New York: Three Foundational Collections of Venetian Glass at the Met.

Abstract - This paper considers the foundational role of three gifts in shaping the collection of European glass at the Met, namely those given by James Jackson Jarves (1818-1888), Henry G. Marquand (1819-1902), and Edward C. Moore (1827-1891). It will provide a general overview of each nineteenth-century collector's areas of focus, and highlight key examples of Venetian glass from each collection, in order to evoke the different contexts in which Venetian glass was used, studied, and admired in the American context. The paper aims to demonstrate the strong relationship between glass collectors in Gilded Age New York and the revival of the glass industry in Risorgimento Venice.

12.10 a.m.

KITTY LAMERIS

Enamelled filigree glasses.

Abstract - Around the same time that filigree glass was invented in 1527, enamelled glass went out of fashion in Venice. It's likely the two developments are related. Venetian enamelled filigree glass is extremely rare and was usually – possibly always – destined for the foreign market.

A Venetian set of filigree flasks bearing the enamelled coat of arms of Austria and Bavaria for example, was probably made to celebrate the marriage of Albrecht of Bavaria (1528-1579) to Anna of Austria (1528-1590) (Ferdinand II's sister) in 1546. However, in other parts of Europe the enameling technique continued to be practiced, *à la façon de Venise*, particularly during the seventeenth century. Often these glasses are decorated with coats of arms and even dates.

In this talk, various types of enamelled filigree glasses will be shown. By studying these datable glasses that can sometimes even be attributed to a particular place of manufacture, it may be possible to distinguish some more specific features to identify certain types of filigree glass.

12.30 p.m.

LUNCH

SESSION IV

Chairperson

SUZANNE HIGGOTT

2.30 p.m.

SPEECHES OR COMMENTS BY PARTICIPANTS

LUCA PESANTE

Glass in Rome in the 16th century.

Abstract - Rome in the 16th is one of the most relevant Italian markets for art, glass and maiolica. Many artisans from Venice, Altare and Piegara move to Rome in order to start producing glass. The complex rules of the Papal state regulated this production which in a few years became of great importance for all central Italy.

A significant part of the work of glass masters included the production of mosaic glassware (called *smalti* in the archive documents). For this reason we often find glassmakers collaborating with great artists of their time.

2.50 p.m.

E. TESSER, S. PORCINAI, M. VERITÀ, F. ANTONELLI, F. VISONI, A. CAGNINI

The Bargello Venetian enamelled blue goblet. A pXRF archaeometric investigation.

Abstract - Extraordinary enamelled and Gilded glass objects were made in Murano glasshouses from the second half of the

15th and during the 16th centuries. Since the 16th c. and for a long period these beautiful Venetian items were made also in other European glass centers (façon de Venise). Moreover, copies and fakes of these vessels were made in the following centuries up today.

In this framework, the study of the provenance and authenticity of enamelled glass objects represents a most significant area of research into the art and technology of Renaissance glassmaking.

Qualitative and quantitative chemical analysis performed by non-invasive and non-destructive analytical methods could give an important contribution to identify the origin of pieces of uncertain attribution in the museum collections. The chemical composition of the glass body and enamels compared with a database of similar analyses on well dated samples, can help to recognize genuine Venetian from façon de Venise pieces and to identify later copies and fakes.

The analyses presented in this study of the glass and enamels of the famous Bargello blue goblet, certainly dated before the 19th century (an official document attests its donation to the Società Colombaria in 1758), aim to improve knowledge on the Renaissance Venetian glass and verify potentials and limitations of portable X-Ray Fluorescence (a XGLab (I) mod. Elio device, equipped with a Rhodium tube and an SDD detector was used) in this field of application.

3.10 p.m.

HEDVIKA SEDLÁČKOVÁ

Venetian enamelled glass ca 1500 AD in archaeological finds and museum collections in the Czech and Slovak Republics.

Abstract - The first part of the presentation will be devoted to archaeological finds of Venetian enamelled glass in Moravia and Slovakia. Both countries were then part of the Kingdom of Hungary ruled by Matthias Corvinus who had a penchant for the Italian renaissance, manifested by the import of Venetian glass not only to present-day Hungary but also to Moravian and Slovak towns.

The second part will focus on vessels from museum collections, especially from the Museum of Decorative Arts in Prague, as well as from the museum in Bardejov, eastern Slovakia which holds four goblets with the town's emblem; the fifth one is in the National Museum, Budapest. The goblets were

commissioned by the Bardejov councillors, allegedly as templates for manufacture in a local glasshouse. They present unique evidence of efforts to adjust the style of local glass to Venetian products.

3.30 p.m.

COFFEE BREAK

4.00 p.m.

MARI YANAGISHITA and ANDREA CAGNINI

A special case of selective degradation: the blue enamels of the reliquary of Saint Erina, in the collection of the Museum of Cappelle Medicee, Florence.

Abstract - The reliquary of St Erina in the collection of the Museum of Cappelle Medicee, Florence, is a rock crystal vase of Fatimid art, 10th century, decorated in the third quarter of the 15th century with a very rare Venetian silver setting (a dragon with a snake) enamelled by en ronde-bosse technique in blue and green. On the occasion of a restoration of the reliquary it was possible to note a particularly interesting case of selective degradation of the enamels. The interest of the case consists in the fact that the blue enamels show extended gaps and the surviving fragmentary parts characterized by advanced crizzling and loss of transparency, while the green enamels appear in excellent conditions. Some analyses were performed in order to ascertain the state of degradation of the blue enamels, their chemical composition and to hypothesize the reasons for the difference in the state of preservation of the two enamels.

4.20 p.m.

CLARA MENGANNA

Glass in Umbria in the 16th century.

Abstract - Glass, as well as maiolica, seems to be one of the main distinctive elements of the material culture in Umbria in 16th century. As the tiny castle of Deruta became one of the most relevant Italian maiolica centre of production, the small village of Piegara (nearby Città della Pieve) through the archival documents (sales contracts, companies between artisans, inventories) appears to be one of the most important glass-making centre of central Italy.

New research has shed new light on this little-known page of history of glass.

5.30 p.m.

PALAZZO POLIGNAC

CONFERENCES ON MURANO-ISTANBUL:

A GLASS MAKING JOURNEY II

Murano- Istanbul : a glass making journey II

This year's second edition of the Glass Week hosted at Palazzo Polignac will be a conference with a circular approach around the central theme of enamelled glass as an art and trade object between the Serenissima and the Sublime Port during the Renaissance.

The historic evolution of enamelled glass will be presented by Prof. Uzlifat Özgümüs (Istanbul University) In its chronologically linear trajectory, the said evolution can be best described like a loop as well, because beginning from the Roman times via the Byzantine era, and having reached its artistic culmination at the hands of the Mamluk dynasty in the thirteenth century, this glass art and technique becomes a major craft at Murano after the fall of the Mamluks at the hand of Tamerlane, and enters the Ottoman market and glass factories during the Renaissance.

Three speakers will provide historical background information to this particular nodal exchange. First, Dr. Gianpaolo Scarante, the former Italian ambassador to Turkey and the current President of the Ateneo Veneto, will open the conference with a talk on the role of Venetian "bailo", the only emissary at the Ottoman court that uninterruptedly existed for nearly five centuries since the fall of Byzantium; second, archaeologist Feridun Özgümüs (Istanbul University) will talk about the relationships between the Serenissima- Byzantium- the Ottomans from the perspective of Constantinople, later Konstantiniye, then Istanbul; lastly, Prof. Vera Constantini (Ca Foscari University - Venice)will look into the Renaissance era in the history of Venetian-Ottoman diplomacy and trade.

The conference will be concluded with a short film on the Sokullu Mehmet Pasha Mosque in Istanbul, built by the Ottoman architect Mimar Sinan in 1569-71 and commissioned by the vezir's wife Ismahan (Esmahan) Sultan.

In her short video, the glass artist Feleksan Onar will present not only the mosque's outstanding features but also render a personal account of Ismahan Sultan's endeavour to master beauty through light, with the 900 pieces of candelabra, a third of them crafted with enamelled glass, specifically ordered from Murano through the Venetian bailo.

WEDNESDAY, 11th SEPTEMBER

SESSION IV

Chairperson **MARCO VERITÀ**

9.00 a.m. **SPEECHES OR COMMENTS BY PARTICIPANTS**

RAINALD FRANZ

Examples of Enamelled Glass from the Renaissance in the collection of the Museum of Applied Arts, Vienna and their importance for the collection.

Abstract - The collection of the Austrian Museum of Applied Arts in Vienna comprises a precious collection of enamelled renaissance glasses, from Italian as well as from Northern sources, which were brought together to make pattern pieces for the art industry of the Austro-Hungarian Monarchy. This purpose of collecting enamelled glass changed in the course of the history of the museum and important pieces e.g. from the Ambras collection were added with time. Nowadays, the MAK collection also holds the 19th century copies of enamelled renaissance glasses, which again served as models for reusing the technique of glass decoration in modernist 20th century glasses from Austria, designed by masters like Michael Powolny, Josef Hoffmann and his pupils and Lotte Fink. The lecture discusses some of the pieces and their change of importance within the collection.

9.30 a.m. **SYLVIE LHERMITE KING**

Two unusual enamelled Venetian glasses from the early 16th century.

Abstract - The "Loving cup" is a very rare example of biconical cup with two handles. It is decorated with polychrome enamel beams alternating with enamelled serpentine rays. The rim and foot are decorated with and gilt frieze of scales with enamelled dots. The very neoclassical shape is inspired by Greek or Roman Kantharos cup. The pilgrim flask is classical by its shape but unusual by its size which is smaller than the other example. It is molded with large bands of honeycomb pattern on its body. It is also enamelled with colored ribbons and gilding around its collar.

9.50 a.m.

MARIA STELLA FLORIO

Antonio Salviati and Henry Layard's association in the Murano revival. The legal context.

Abstract - The ending, early in 1877, of the association between Antonio Salviati and Henry Layard that had so greatly contributed to the Murano revival was as sudden as it was inexplicable. Though the actual cause of the rift may remain unclear, an issue had, in fact, arisen in the last months of 1876 in connection with the restoration of the mosaics in St Mark's that might well bear on the case. A minor episode in itself, this was only the last in a series of events that had strained their association since the firm of 'Salviati Dott. Antonio fu Bartolomeo' (1859) had become, first 'Salviati and Co.' (1866), and then 'The Venice and Murano Glass and Mosaic Company' (1868). Indeed, it is by a closer examination of these changes and their legal context (based on unpublished archival material) that a better understanding of the entire business relationship between Layard and Salviati, including the dating and attribution of some of the artworks produced in that time, as well as the rift, can be gained.

10.10 a.m.

MAURO STOCCO

Imitation of the Renaissance enamelled glass in the second half of the 19th century. The collection of the Murano Glass Museum.

Abstract - The second half of the 19th century was the important period of the rebirth of the Murano glass production after the crisis at the beginning of the century. Among the different ancient techniques which inspired the Murano glassmakers, enamelled blown glass of the Renaissance played a major role. The contribution will present a group of 19th enamelled glass works in the collection of the Glass Museum in Murano: imitations of Venetian Renaissance originals, like the famous Coppa Barovier or the blue Bologna goblet, or pieces whose decoration recalls typical patterns of the 15th and 16th centuries (scales, rows of coloured dots, gilt bands,...). The purpose and meaning of these objects will be explored through the study of written documents of the period.

10.30 a.m.

COFFEE BREAK

10.50 a.m. **TOUR OF THE GLASS MUSEUM AND LUNCH IN MURANO**

5.30 p.m. **ISTITUTO VENETO DI SCIENZE LETTERE ED ARTI**
THE PRIZE-AWARDING CEREMONY FOR THE GLASS IN VENICE
PRIZE AND BONHAMS PRIZE

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. Earlier this year, his former student Deborah Czeresko won first prize in the Netflix reality-television series "Blown Away" 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*. One of Mr. Gudenrath's recent major publications 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 50 million in number. Mr. Gudenrath's most recent ebook, *The Techniques of Renaissance Venetian-Style Glassworking* was released on February 4, 2019.

ALESSANDRO MARTONI



As an art historian, Dr. Martoni is responsible for conservation of Art Collections at Giorgio Cini Foundation and teacher of art history at Università Internazionale dell'Arte in Venice. For many years he has been active in the study and promotion of the cultural heritage and art for schools and museums in Emilia-Romagna, collaborating with cultural institutions and municipal administrations. He has published essays and articles on Italian art and illumination from 15th to 18th century.

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 Luav University of Venice.

LIST OF PARTICIPANTS

ELENA ANISIMOVA

She is Curator of European Glass in Department of European Decorative and Applied Arts at the State Hermitage Museum, St. Petersburg. Elena specializes in European glass of the late 15th - early 20th century. Her research interests also include the study of the history of the Hermitage glass collection. She is the author of several articles and catalogs of the Art Nouveau glass. Her latest works are related to the history of the glass of the Renaissance, including Venetian glass from the Hermitage collection.

FABRIZIO ANTONELLI

He is a Professor at the Department of Architecture and Arts of the University Iuav in Venice where he teaches "Applied Petrography". He received his PhD in France, from the University F. Rabelais of Tours (dissertation was awarded by the Italian Society of Mineralogy and Petrology as the 1998 best PhD thesis of the year). Since 2015 he has been the Scientific head of the LAMA - Laboratory for Analysing Materials of Ancient origin (where he works since 1997) and of the Laboratory for the Conservation of Building Materials (LabCoMaC) of the University Iuav.

His main research activities deal with the characterization and provenance studies of ancient marbles, stones, ceramics, glass and mortars, as well as mineralogy and petrography applied to restoration and conservation of building and ornamental materials.

From 2012 to 2016 he was a member of the Editorial Board of the Journal of Archaeology (Hindawi) and of

the Ministerial Commission UNI-Cultural Heritage, WG2 - Petrography Specialist Group. From 2012 to 2015 he was a member of the Scientific and Organizing Committees of ASMOSIA X - The tenth international conference interdisciplinary studies on ancient stones (Rome, 2012), and two National Congresses of the Italian Lime Forum, held in Venice (University Iuav, 2013) and in Pompeii (Superintendency of Pompeii, 2015), respectively. He was Convener of the thematic session "Geosciences for Cultural Heritages" of the joint SGI-SIMP Congress 2018 (University of Catania, 2018), organized by the Italian Geological Society (SGI) and Italian Society of Petrology and Mineralogy (SIMP). He is Guest editor of the special issue "Geosciences for Cultural Heritage" edited in 2019 by Journal of Cultural heritage (Elsevier). Currently he is a Fellow of: the Italian Society of Mineralogy and Petrology; the Association for the Study of Marbles and Other Stones In Antiquity; the Italian Archaeometric Society. He has published over 100 peer-reviewed papers in reputed international and national journals and conferences.

FRANÇOISE BARBE

Françoise Barbe has been a chief curator in the Department of objects of art of the Louvre since 2008, in charge of Renaissance ceramic, painted enamel and glass. She participates in several exhibitions devoted to Limoges painted enamels (La Rencontre des Héros 2002) and maiolica (Forme e diverse pitture della maiolica italiana 2006; Majolique. La faïence au temps des Humanistes 2011;

Un rêve d'Italie, la collection du marquis Campana 2018). She publishes in 2016 the book Majolique. L'âge d'or de la faïence italienne au XVIe siècle (Ed. Citadelles & Mazenod). In 2018 she is coeditor of two volumes dedicated to the so-called Venetian Renaissance enamels (Les cuivres émaillés dits vénitiens de la Renaissance italienne, I - Actes du colloque ; II - Corpus des œuvres en collections publiques et privées). She continues her research on the important collection of majolica preserved in the department of objects of art of the Louvre and coordinates research projects devoted to Venetian enamelled glass (Cristallo) and 17th century molded glazed ceramics (Figulines).

MARC BARREDA

Is an American artist who has been working with glass for nearly 20 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 Nationaal Glasmuseum, Leerdam (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. Marc recently completed the David Whitehouse Research Residency for Artists at the

Rakow Library where his subject was trick glasses.

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.

PAOLO BELLUZZO

Since 2008 he has been working as Conservator for National Museums, Monuments and Fine Arts Italian Agencies and private collectors, also continuing the collaboration with the Opificio delle Pietre Dure, where he graduated in 2007. In December 2018, he has won a public competition, so he entered into a permanent contract as Conservator with the Ministry of Cultural Heritage, being assigned to the Opificio delle Pietre Dure in Florence, Goldsmithery Department. He is also in charge of the teaching

for the School of High Formation at the Opificio, concerning the student specializing in metals. During the years, he achieved highly specialized skills in Conservation and Restoration, mostly on metal works, goldsmithery and enamels, which are technically and chemically comparable to painted glass.

ADRIANA BERNARDI

Head of Unit of the Institute of Atmospheric Sciences and Climate of National research Council (CNR-ISAC) of Padua, Physicist, Senior research. Field of expertise: microclimatology, environmental sciences, comfort, conservation of cultural heritage, mobile and immobile, energy saving in historical and non historical buildings. Publications: about 300 scientific papers, 2 books and two patents. Large experience in teaching in Universities and schools of specialisation. From 2002 to 2017 Professor at the University of Ferrara.

Since 1st FP she is participating/participated to 17 European projects. Coordinator of 6 EU projects. Coordinator/participants to other 49 international and national projects, between them one regarding the Malta megalithic temples. Creator and shareholder of a spin-off.

Evaluator of projects for the European Commission in H2020, in the VthFP, for the Italian Ministry and for JPICH/JHEP, member of the ECTP and E2B-PPP, Coordinator of Heritage and Regeneration (H&R) in ECTP, Coordinator of ECTP-FACH WG4 "Energy and Environment"; FACH

delegate inside the ECTP-JTI-E2B (energy efficient buildings), Member of the National Consultation Panel and inside the list of experts for the JPI. Member of numerous Commissions, in particular for Italian and European Standards (UNI and CEN). Member of editorial board of Journal of Cultural Heritage.

ELENA BETTI

2015 – still on-going : Student attending the 4th year of the Single Cycle Degree in Conservation and Restoration of Cultural Heritage, at the alma Mater Studiorum University of Bologna – campus of Ravenna, Pfp4: Conservation and restoration of materials and artworks made of ceramics, glass and metals and alloys.

Interested in a thesis about restoration, conservation and study of glass artworks that come from the archaeological site of the Santa Chiara de Cella Nova Monastery, in Padua.

JOANNA BIRD

Joanna Bird is an international Gallery owner, Curator and Consultant with over thirty years of experience in the art world as a practitioner, agent and commentator. She has built a reputation as an expert in the field, seeking out works which have been acquired by Museums and collectors worldwide.

Joanna originally trained as a potter with Michael Cardew (1901-1983) and practised in her own right before setting up a contemporary ceramics gallery in 1994. In the past she has specialised in ceramics but more recently she has become fascinated by the history and making of glass.

In 2012 Joanna set up the Joanna Bird Foundation, with a mission to support emerging talents and to explore new concepts within the field of the decorative arts. Marking the line, Ceramics and Architecture was the Foundation's inaugural touring exhibition followed recently by the film Richard Batterham, Master Potter. Her current project for the Foundation is focussed on historic and contemporary glass.

ISABELLE BIRON

Doctor in Physical Metallurgy (Orsay-Paris XI University), after five years at the Research Institute of the French Steel Industry (IRSID), Isabelle Biron joined in 1993, as a Research Engineer, the laboratory of the Center for Research and Restoration of the French Museums (C2RMF). She initiated the study of glass and enamel in the laboratory. She is in charge of glass studies on Art Objects and Archaeological artifacts (chemical analysis, recipes, raw materials, techniques, dating...) and in charge of scientific researches on vitreous material (chemical degradation, conservation, technologies of opacified glass, techniques of gilding...). Numerous publications in scientific French and international journals, exhibition catalogs, conference proceedings and books, mainly devoted to the Middle Age and the Renaissance periods. Specialist of enamels, she published a book on ten productions of enamels on metal dated from the 9th to the 19th centuries and co-directed the publication of a book on enamelled copper from the Italian Renaissance.

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. She is adjunct professor for glass conservation laboratory, of 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.

MARIA STELLA FLORIO

Maria Stella Florio is an international lawyer with an interest in English culture, particularly with reference to Venice. She is a graduate in English literature and holds a PhD in Modern Philology (Ca' Foscari University). Her publications in the field include a commentary on the legal aspects of the Elizabethan translation of Gasparo Contarini's 1543 Latin treatise on the constitution of the Republic of Venice as well as essays on the Anglo-Venetian scholar Rawdon Brown (1806-1883). She is currently working on Gaspare Biondetti (1800-1880), a successful master-builder having his stone-yard and show-rooms in Campo

San Vio next to the mosaic and glass establishment of Antonio Salviati, himself equally successful with English customers and patrons, particularly Henry Layard.

RAINALD FRANZ

Art Historian, since 1992 working with the MAK-Austrian Museum of Applied Arts / Contemporary Art, Head of the Glass and Ceramics Collection and in charge of EU-Projects. Curator of the Josef Hoffmann Museum, Brtnice/Pírnitz, Czechia. Various Exhibitions, e.g. "The Glass of the Architects. Vienna 1900-1937", "300 Years of the Vienna Porcelain Manufacture" and publications, symposia e.g. "Gottfried Semper and Vienna", Vienna 2005 and "Leben mit Loos (Living with Loos)", "300 Years of the Vienna Porcelain Manufacture". Assistant professor at the Vienna University and the University of Applied Arts, Vienna: History of Ornament

AURELIE GERBIER

Has been a curator at the National Museum of the Renaissance (Chateau d'Ecouen, France) since 2012. She is in charge of the glass, the stained glass and ceramic collections. She's currently working on an exhibition on French enamelled glass that will be held in Ecouen in 2021.

SUZANNE HIGGOTT

Suzanne Higgott is Curator of Glass, Limoges Painted Enamels, Earthenware and Early Furniture at the Wallace Collection in London. She is also responsible for the Wallace Collection's Seminars in the History of Collecting. The museum has a relatively small but fine collection

of glass which is strong in Venetian and *façon de Venise* examples of the sixteenth and seventeenth centuries and includes important enamelled glasses. Among these is an exceptional mid-sixteenth century French goblet, which stimulated Suzanne's particular interest in French Renaissance enamelled glass. Suzanne's publications on glass include catalogue entries and articles on French Renaissance enamelled glass (as Suzanne Gaynor: 1989, 1991, 1994), nineteenth-century British glass associated with Sir Richard Wallace (2005), The Wallace Collection Catalogue of Glass and Limoges Painted Enamels (2011), Association Internationale pour l'Histoire du Verre (AIHV) conference papers (Annales 2009, 2014 [with Juanita Navarro], 2017), an essay on 'Historic Venetian Glass' in *Glasstress: White Light, White Heat* (2013), and papers presented at the Study Days on Venetian Glass (2014 [with Juanita Navarro], 2015, 2016). Suzanne participated in Project Cristallo, which from 2009 conducted research into Venetian Renaissance enamelled and Gilded glass. She is a long-standing member of the board of the Association for the History of Glass, the British committee of the AIHV. The Wallace Collection recently published her book about Sir Richard Wallace, who acquired most of the glass in the Wallace Collection (The Most fortunate Man of His Day. Sir Richard Wallace: Connoisseur, Collector & Philanthropist, London 2018).

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.

LOTHAR KNAUF

After my studies on the Technical University of Berlin, I developed gypsum industries in several countries. Also « Knauf Italia ». Glass collector since 49 years, especially for Spanish glass from 16th to 19th century, German engraved glass, *façon de Venise* and glasses from the beginning of the 20th century from Vienna and Czechoslovakia. I co-organized in 2011 and 2012 an exhibition over Spanish glass at the Curtius glass museum in Liège and also at the Knauf Museum in Bavaria. A catalogue was edited in French, German and Spanish. Member of AIHV since more than 40 years and also member of Icom Glass.

SYLVIA KOVACEK

The gallery has been run by the Kovacek family for three generations. Initially trading in antiques, the grandfather of Sylvia Kovacek founded the Kovacek company back in 1950 in the vicinity of the magnificent "Schloss Schönbrunn". In the early seventies, his son Michael Kovacek and his wife Regine moved the business to the inner city of Vienna. In 1993 the company expanded and moved to new showrooms at Spiegelgasse, a quiet side street next to St. Stephens cathedral. The new exhibition space was designed by the architects Auböck & Kárász where they realized their characteristic spatial concepts and also highlighted

the galleries core medium with a large detached staircase made of glass. At the same time, their daughter Sylvia attended a practical training at Christie's London and Paris, she later on extended her experience at the art collection Essl and as an expert for antique objects at the auction house Im Kinsky. In 2005 she took over the business in the third generation and has since been the managing director of the gallery, leading the business to new international markets merging 500 year old glass tradition with the modern era presenting contemporary glass artists like Sabine Wiedenhofer. Sabine Wiedenhofers works were shown at Biennale in Venice. (Please find attached further information). The gallery is also represented at international art fairs like BRAFA (Belgium), Art & Antique (Austria), Munich Highlights (Germany) and Cologne Art Fair (Germany). Since 2005 Sylvia Kovacek is presenting a glass publication every year. Following scientific glass publications she edited or supported:

- Glassammlung Liaunig. Schnitt und Farbe. Mai 2015, Ausstellungskatalog, Museum Liaunig, Neuhaus/Suha 2015,
- Faszination Glas, Von Venedig bis zum Wiener Kongress, Wien 2018

INGEBORG KRUEGER

Ingeborg Krueger retired as a curator at the Rheinisches Landesmuseum Bonn in 2008. Since about 40 years her special field of research is glass. Together with Erwin Baumgartner she wrote the catalogue of the exhibition on medieval glass „Phönix aus Sand und Asche“ (1988). Besides she has written many articles on glass-related subjects, among others lead glass (European medieval and post-medieval

as well as Islamic), chalices and ciboria of glass and, repeatedly, enamelled glass beakers of the 13th/14th centuries. An article summarizing the present state of research on that group is printed in vol. 60, 2018 of the *Journal of Glass Studies*, another one on enamelled glass of the first half of the 16th century in Germany will come in vol. 61 of the *JGS*.

KITTY LAMERIS

Kitty Laméris is, together with her sister Anna and brother Willem, the owner of the antique shop *Frides Laméris Art and Antiques*, specialized in glass and ceramics. One of her specialties is Venetian and *Façon de Venise* glass of the 16th and 17th century.

In 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.

CLARA MENGANNA

Dr. Clara Menganna is a scholar of the archival material related to the history of maiolica and glass in Umbria in XVIth and XVIIth century. Also her research interests focus on history of collections in central Italy in the Modern period. The last published papers can be found in the "*Burlington Magazine*" and "*Journal of the History of Collections*".

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.

IRIS MOON

Assistant Curator in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art. She cares for the European glass and ceramics collection and recently oversaw the reinstallation of Venetian glass in the nineteenth-century galleries.

VERONICA OCCARI

Veronica Occari is a PhD student in Archaeological Science at the Institute of Archaeology (University College London), where she studies the technology of Medieval Venetian glass, using scientific methods. She got her bachelor degree in Science and Technology for Conservation and Restoration (Ca' Foscari, Venice) and her Master of Science in Archaeological Science, with a dissertation on the composition of modern Venetian glass beads.

FELEKSAN ONAR

Born and raised in Turkey, she completed her undergraduate degree in economics and music history at Cornell University and graduate studies at Harvard Business School. She started off her career as a marketing officer at Citibank and later found and managed several production and retail firms in the textile apparel

industry for 15 years. In 2003, Onar moved away from the business arena and started working with glass something that has fascinated her since her childhood. Primarily, she started off in a private atelier and later on received her formal education in glass at *Glass Furnace*, Istanbul. She initiated her own atelier, *Fy-Shan Glass Studio*, in 2003. Since then, she systematically educated herself formally in all sorts of glass making techniques: fusing and slumping, kiln casting, flame working, hot forming and blowing, cold-working and practices to incorporate several techniques in her works to present the amazing qualities of the material she has fallen in love with.

Onar works out of her atelier in *Pera*, Istanbul as well as in ateliers in Berlin and Murano and continues to show her art work worldwide including at museums such as *Victoria & Albert*, *Pergamon Museum*, *Riikimäki Museum of Finland* and *Neue Galerie Museum* in NY as well as at locations in Venice, Stockholm, London, New York and Istanbul.

CINZIA ORTOLANI

Since 1999 she has been working as a Conservator of the public administration at the *Opificio delle Pietre Dure*, Goldsmithery Department, for National Museums, Monuments and Fine Arts Italian Agencies.

She is also in charge of the teaching for the School of High Formation of the *Opificio*, concerning the students specializing in metals. During the years, she achieved highly specialized skills in the Conservation and Restoration field, mostly on metal works, gold smithery and enamels, which are

technically and chemically comparable to painted glass.

Education:

- 1998: Graduated at the *Opificio delle Pietre Dure* in Florence, with the Diploma of Cultural Heritage Conservator.

Specialization in the Conservation and Restoration of precious and non-precious metals (Department of "Goldsmithery and Glyptics").

- 2001: Degree Certificate with full marks and praise in Sciences For Cultural Heritage Studies at the Faculty of Literature and Philosophy of the University of Siena.

LUCA PESANTE

Dr. Luca Pesante is an archaeologist working on medieval and modern maiolica and glass made in Rome and Lazio. Since 2010 he is working at the maiolica collection (Decorative Arts department) of the Vatican Museums. His main interests focus on the production of glass and maiolica in the city of Rome as well as the mobility of artisans and technological transfer. A list of the main published articles can be found here: <https://independent.academia.edu/LucaPesante>

ANTÓNIO PIRES DE MATOS

Degree in Chemical Engineering, Technical University of Lisbon 1962. PhD in chemistry, Cambridge, U.K., 1970. Director of the Chemistry Department of the Portuguese Nuclear Institute from 1992 to 1996 and vice-president of the same Institute from 1996 to 1998. In 1995 started to be interested in art and science of glass and was co-founder of the Portuguese Glass Association. Later

in 2002 with colleagues from fine arts founded the Research Unit Glass and Ceramics for the arts, VICARTE, being its director from 2006 to 2010. Was also responsible for the Master in Glass Art and Science which started in 2009 as a partnership between the Faculty of Sciences and Technology of the "Universidade Nova de Lisboa" and the Faculty of Fine Arts of the Universidade de Lisboa.

Coordinated several meetings of glass and coordinated the international conference Glass Art and Science 1999 and several co-lateral exhibitions

He is now an Emeritus Invited Full Professor at the Universidade Nova de Lisboa. and Senior Researcher of the Research Unit VICARTE. In March 2009 was nominated Fellow of the Society of Glass Technology, U.K.

Was co-author of over 100 peer reviewed publications in international journals and collaborated with the Gulbenkian Foundation in the translation of three books of inorganic chemistry. Recently coordinated the organization of the exhibition "within light / inside glass, an intersection between art and science", in the "Istituto Veneto di Scienze, Lettere ed Arti", Palazzo Loredan, in Venice (2015) and in the Millennium Gallery, in Lisbon, Portugal (2015 – 2016), curated by Francesca Giubilei.

In October 2016, the Portuguese Chemical Society gave him the prize Alberto Romão Dias, an award for his career in chemistry.

His current research activities at the Research Unit Glass and Ceramics for the Arts, VICARTE, are the provenance studies of Portuguese glass and the

science and technology of glass applied to contemporary glass art.

PAOLA PISANI

Graduated at University of Padova in Art History with full marks in 2010.

Ph.D. in Cultural Heritage at University of Padova in 2013.

Further courses:

Diploma on Religious studies organized by the Religious Institute of Vicenza and Rome.

Ph.D. Diploma on "La dimensione giuridica dei Beni Culturali. Temi del presente e prospettive per il futuro" at the University of Padova, Faculty of Law.

Work Experience

Member of the board of directors of the Cultural Association Centro Turistico Giovanile, organizing and preparing guided tours and educational itineraries for school and groups.

Collaborated with the City Council of Verona with international student exchanges promoted by the European Community and linked with the National Trust.

Have collaborated for ten years with the Diocese of Verona with programs on Religious and Artistic itineraries, with conferences and guided tours of the churches in Verona.

At present involved in promoting the cultural and artistic aspects of Giardino Giusti and the Court of this noble Veronese family.

JORGES MANUEL DE OLIVEIRA

RODRIGUES

PhD in Medieval Art History by NOVA University, Lisbon; Curator of the Pre-Classic, Greek, Roman, Early Islamic,

Armenian, Medieval and Japanese prints collections at the Calouste Gulbenkian Museum, Lisbon; History of Art lecturer at the F.C.S.H. - U.N.L. (NOVA University) (1993-2017); co-Director of the Crato Museum (since 2016).

Romanesque Art and Architecture expert, with several publications on this and other subjects; Portuguese coordinator of the HERITY project, a UNESCO partner; several speeches and communications at International congresses and meetings in Portugal, Spain, France, Italy, Brazil, UK, Netherlands, Croatia, Argentina, Ecuador, Poland, Chile and United States of America.

HEDVIKA SEDLÁČKOVÁ

Hedvika Sedláčková is an archaeologist. Last three decades she is working and publishing about the Glass, mostly from Moravia (Czech Republic). Her interests are focusing on medieval and post-mediaeval glass from archaeological excavations, less on the glass from migration period and from carolingian period. Since 2016 she collaborates with the Museum of Decorative Arts in Prague and together with Helena Brožková they are preparing the Catalogue of the Ancient Glass collection in the museum.

AFRA SHIRIN

She is a restorer of ceramics and terracotta sculptures, objects, glass and stained glass. She graduated from the School of Higher Education and Research of the *Opificio Delle Pietre Dure* in Florence, the National Institute of the Italian Ministry of Cultural Heritage, responsible for conservation, research and education, concerning cultural properties.

She is currently working into a permanent contract as Senior Restorer-Conservator of the Ceramics, Objects and Glass Conservation Department of the Opificio delle Pietre Dure and she's also involved in the teaching activity for the students of the OPD School of Higher Education and.

LAURA SPERANZA

She graduated in Art History with Roberto Salvini at the University of Florence, where she also obtained a specialization in Medieval and Modern Art History.

Winner of the public competition at the Ministry of Cultural Heritage, she held the role of Art Historian Inspector, to the Superintendence of Arezzo where, for ten years, she curated exhibitions, museum installations, and publications and directed two State Museums: Casa Vasari in Arezzo and Palazzo Taglieschi in Anghiari.

She has collaborated in the restoration of wall paintings with the Legend of the True Cross by Piero della Francesca, the Cross painted by Cimabue in the Church of San Domenico, the stained-glass windows by Guillaume de Marcillat, in Arezzo.

She moved in 2000 to the Opificio delle Pietre Dure in Florence, and currently directs the Restoration Department of Ceramic, Plastic and Glass Materials and the Restoration Department of Bronze and Ancient Weapons.

She co-directs the Magazine of the Opificio delle Pietre Dure and Restoration Laboratories of Florence, and she is a member of the editorial board of the same magazine.

She is involved in publications, in

conferences, especially on the theme of Conservation.

Other important works she has carried on glazed terracotta works are: ten putti in swaddling clothes by Andrea della Robbia, in the Ospedale degli Innocenti of Florence, Visitation by Luca della Robbia in the San Giovanni Fuorcivitas church in Pistoia.

MAURO STOCCO

In 2015 he graduated with a bachelor's degree, Conservation of Cultural Heritage and Performing Arts Management, at Ca' Foscari University of Venice with a thesis in Medieval Art.

In 2018 he graduated with a master degree in Art History at Ca' Foscari University of Venice with a thesis about Venetian enamelled glass of the Renaissance with the support of Rosa Barovier Mentasti.

He has been working at the Glass Museum in Murano since June 2018.

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).

ELENA TESSER

Ph.D in Chemical Sciences (Ca' Foscari University), is currently employed as technician at the Laboratory for Analysing Materials of Ancient origin (LAMA) of Luav University, where also supports teaching activities, and visiting professor at UIA - Università Internazionale dell'Arte. Her research focuses mainly on quantitative and qualitative analyses for the characterization of materials of art (glass, marbles, stones, mortars, pottery) and on the study of the stability of conservative treatments.

She has been visiting scholar at Technical University of Crete (TUC). She has published several scientific papers in international and national journals and in the proceedings of international congresses. Currently she is a Fellow of the Association Internationale pour l'Histoire du Verre (AIHV).

CATERINA TOGNON

She receives her degree with honors in Architecture at University IUAV in Venice, simultaneously at the Vienna Academy of Fine Arts. Up to the mid 90's

she practices the profession of architect and designer, with particular attention to the venetian blown glass.

In 1992 she opens in the northern Italian city of Bergamo, her own gallery D'Arte & Divetro.

In 1998 a second branch of the gallery opened in Venice Campo San Maurizio and in November 2004 Caterina Tognon and her team relocated to the noble floor of the seventeenth-century Palazzo da Ponte in Venice, with the name Caterina Tognon Arte Contemporanea.

Until 2004 Caterina Tognon represents the most influential artists of the Studio Glass movement, fast becoming one of the leading European galleries in the cross-field between visual, applied arts and design.

Since 2005 the gallery has focused on contemporary visual art and begun working on a project basis encouraging artists to explore Venice and employ glass as a medium. The gallery therefore retains a powerful identity and a recognizable style that has earned it a loyal following. In 2015, the gallery moved to Palazzo Treves near San Marco square.

The program of the gallery has been favoring solo shows punctuated by a few group exhibitions and participation in international art fairs.

The gallery has also organized major exhibitions in public spaces in cooperation with important Italian or international cultural institutions.

NIKOLINA TOPIC

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 (Medieval and Modern glass finds (12-19th ct.) from archaeological excavations undertaken in the Dubrovnik region). She led many archaeological excavations carried out by Croatian teams and participated in international teams. She published in international and Croatian journals, worked extensively with medieval and post-medieval glass finds, and 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

Research engineer (IRHT-CNRS) 2019-
– PhD student Ecole Pratique des Hautes Etudes/ Labex HASTEC : « Glass and Glassmakers in Paris during the second half of the 16th century (1547-1610) », 2015-2019
– Former teacher in history of art at the Université-Paris-Est-Marne-la-Vallée, Université de Paris-8, Ecole du Louvre (applied arts) 2018-2019
– Graduated from the Ecole nationale des Chartes, 2015
– Former intern at the Musée des Arts Décoratifs (glass department), Musée du Louvre (département des Objets d'Art), Victoria and Albert museum (Sculpture, metalwork, ceramics and glass department).

UMBERTO VERONESI

Umberto Veronesi is an archaeological scientist and third-year Ph.D. candidate at the Institute of Archaeology, University College London. He is specialised in the study of ancient technologies and materials and in the use of scientific

archaeology as a means to inform historical research and questions. His dissertation, *Archaeology and the alchemical laboratory. Exploring 17th century practices between colonial Jamestown (Virginia) and the Old Ashmolean Museum (Oxford)* explores the practice of early modern alchemy through the lenses of the material culture of laboratories. Before the current PhD, Umberto received his BA in Archaeology from Sapienza Università di Roma in 2013 before moving to UCL where he completed the MSc in Technology and Analysis of Archaeological Materials in 2014. Here, he developed a strong interest in ancient glass and glassmaking which brought him to explore the topic and work with glass-related materials spanning both chronologically and geographically.

MARI YANAGISHTA

Restorer of cultural heritage in metal - freelance in Florence.
Specialist restorer of cultural heritage in metal (goldsmith and silversmith art works, enamels, bronzes, ancient armor, archaeological metals).
Born in Tokyo, where graduated from the "Bunka Women-s Junior College" University of Tokyo, "Living Arts" department.
Transferred in Italy and dedicated to the learning of goldsmithing and metal enamelling techniques at various schools in Florence.
1997 - graduated from the Opificio delle Pietre Dure where obtained the diploma of Restorer of Cultural Heritage in the Goldsmithing sector. Degree thesis "An open problem in the restoration of

goldsmith art works: the integration of enamel, experimental research of materials and methods of integration".
2008 - graduated in Technology for Conservation and Restoration of Cultural Heritage, at the University of Tuscia.
Degree thesis "The enamels belonging to the Silver Altar for the Baptistery of San Giovanni in Florence: techniques of realization and reflections on conservation".
Working experience: Restoration of goldsmith and silversmith art works and cultural heritage in metal at the OPD, public and private museums.
Participation in international and national conference on topics related to the conservation of enamelled goldsmith works (ICOM-CC Experts' Meeting Enamel on Metal Conservation) and laser welding in the restoration.
Numerous teaching experience and publications on the subject concerning the restoration of goldsmith and silversmith art works in Italy.

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.

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



The Istituto Veneto and Glass

Study Days on Venetian Glass

2019 - Enamelled and Gilded glass of the Renaissance

2018 Moulding and Applying Hot Glass through the Centuries

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.

CORNING
MUSEUM
OF GLASS



Ecole du Louvre



MU
VE



ISTITUTO VENETO
DI SCIENZE,
LETTERE ED ARTI



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Coppa istoriata,
Venezia, fine XV secolo,
Vetro decorato a smalti e d'oro.
Firenze, Museo del Bargello

