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STUDY DAYS ON VENETIAN GLASS

THE ORIGINS OF MODERN GLASS ART

IN VENICE AND EUROPE. ABOUT 1900

edited by

ROSA BAROVIER MENTASTI and CRISTINA TONINI

VENEZIA

2017

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*Giornate di Studio sul vetro veneziano. Le origini della vetraria moderna
a Venezia e in Europa. 1900 circa.*

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STEFANIA PORTINARI

A SPRINGTIME OF THE ARTS. VENICE, 1900s

The fine arts situation in Venice in the late 19th and early 20th centuries highlights a 'Spring' – a sort of Renaissance – brought about by the Venice Biennale and the exhibitions at the palazzo Ca' Pesaro, where a new generation of artists and designers who were becoming acquainted with the newest European trends displayed their work.

At the end of the 18th century, with the downfall of the Venetian Republic, also a pictorial tradition of landscape painting came to an end and the crisis also affected the art market, but in the second part of the 19th century a local initiative constitutes a historic turning point: in 1895 the Esposizione Internazionale d'Arte (International Art Exhibition, what would become known indeed as the Venice Biennale) was established. It was preceded by the Esposizione Nazionale Artistica (National Artistic Exhibition) in 1887, which had actually been decided on from 1885. In the Sant'Elena 'Napoleonic gardens' – in the easternmost area of Venice – within a space used for horse displays and training, a pavilion was re-adapted by the engineer Enrico Trevisanato and lodges were built to house paintings and sculptures.

These events, created based on the model of the Great International Exhibitions of the 19th century, had a promotional goal. Intellectuals and the most sensitive artists of Venice wished to propose an update on European art currents and it was in the *milieu* and the executive staff of the Academy of Fine Arts where the idea of the Biennale was born, with personalities like Pompeo Gherardo Molmenti (the writer and art critic who developed the theories of the 'Realism School' painting movement, based on accurate reproductions of reality), the intellectual Angelo Conti, the poet Riccardo Selvatico who was also

the mayor of Venice and Antonio Fradeletto, a literature professor who will be the General Secretary of the Biennale for eleven years. The Venetian City Council was extremely interested in promoting tourism and therefore supported the initiative, voting in 1893 on a decision to set up the following year an Esposizione Biennale Artistica Nazionale (a biennial exhibition of Italian art) to celebrate the silver anniversary of the Italian King and Queen, Umberto and Margherita of Savoy. The exhibition, however, due to organisational reasons, actually took place two years later, but the idea was relished by the Italian monarchy, as Venice was near the Austro-Hungarian Empire, which until recently had been an enemy, and the Royals willingly inaugurated that first edition.

The venue, called the Palace of the Exhibition, was composed by Trevisanato only of a central hall and nine rooms and featured a classical façade by painters Mario De Maria and Bartolomeo Bezzi with a tympanum topped by eagles and a winged Victory, but this was only a decorative setting made of Venetian marble plaster. The Biennale at the beginning was divided into regional sections and then included international painters, just as in 1895 there were international artists in the sponsoring committee such as Gustave Moreau and Pierre Puvis de Chavannes for France, Max Liebermann for Germany, Lawrence Alma Tadema and John Everett Millais for England, Joaquin Sorolla for Spain, and Anders Zorn for Sweden¹. The main award, which was appointed by the Venetian City Council, was given on an *ex aequo* basis to Giovanni Segantini for *Return to the Native Village* (1895), and to Francesco Paolo Michetti for *Jorio's Daughter* (1895), but the work of art that obtained the most recognition was Giacomo Grosso's *Supreme Rendezvous* (1895). He was a famous professor at the Academy of Fine Arts of Turin, and this painting portrayed five naked women that surrounded the coffin in which a libertine lies, while others are entering the room, just as in a 'last meeting'. The mayor, who was

¹ Still lacking a complete bibliographic compendium about the history of Venice Biennale, some references can be *Venezia e la Biennale. I percorsi del gusto* 1995, *Le esposizioni internazionali d'arte. 1895-1995* 1996, Stringa 2003, Di Martino-Rizzi 1982, Budillon Puma 1995, Di Martino 2005, Dal Canton 1997; also Stella 1912, Bazzoni 1962, Dorigo 1975. About pavilions see Romanelli 1976, and Franzina 1986 for the history of Venice.

also President of the exhibition, was worried that this work would have created a scandal, as the bishop of Venice (who will become Pope), only on hearing about it, immediately sent a letter forcing for it to not be displayed. He then asked a committee of intellectuals to give their opinion and they responded that the painting would not have offended public morals but, in any case, the mayor placed it in a secondary room and much controversy arised. The piece even won the 'popular' survey award, instituted – paradoxically – by the President of the Biennale himself, creating more disputes. The work became so famous that it was purchased by a company to take it on tour in the United States, but it seems it was later destroyed in a mysterious and suspicious fire².

This was also an important moment as the old generation gave way to new artists³. Giacomo Favretto for example had recently died: he was the exponent *par excellence* of a painting genre that recreated realistic effects, known indeed as 'Realism', and later specialised in scenes of popular Venetian life. Many painters born in the mid-nineteenth replaced their teachers at the Academy of Fine Arts at that time, just as it occurred in 1895 to Guglielmo Ciardi and Ettore Tito. The first occupied the Chair of Landscape and introduced into his paintings a cautious Symbolism, while attempting to approach Impressionist and Post-Impressionist themes, but always with significant realism in choosing as subjects the lagoon and the mainland. And if his son Giuseppe Ciardi, who travels to the North and also resides in London, is influenced by Monet and De Nittis, as well as from Post-Impressionism, as will be seen in particular in his paintings during the first decade of the 20th century, the grandson Beppe Ciardi is enlightened by the Nordic painters seen at the Biennale and by Symbolism. Previously he paints night scenes inspired by Böcklin, then he takes a turn in the early 20th century, when he came under the influence of the Nordic Post-Impressionism and Segantini: the subject-matter of his paintings becomes doughy and prefers to depict the lagoon or mountains, lit by the sun's glare. Another of his typical themes are the little streets of Venice, the 'calli', with the common people.

² Portinari 2011.

³ Stringa 2016, Stringa-Pavanello 2004, Pavanello and Romanelli 1983.

Even Pietro Fragiaco, born in Trieste, is inspired by transalpine painters, but translates the effects the Venetian-way: in smaller paintings he uses an Impressionist manner, but above all he introduces Symbolism in the Venetian landscape, depicting sunsets and full moons with atmospheres of mist. Ettore Tito is a painter that marks the shift: he updates himself on European painting through the artists he sees in international exhibitions, firstly at the Biennale, such as with the Spanish Joaquín Sorolla or Anders Zorn. He stops portraying local scenes, is eclectic and prefers various themes such as portraits, nudes, shepherdesses, nymphs. He paints by 'touching' the canvas quickly and loves bodies in motion, diagonal compositions in precarious balance and bold perspectives.

In that same year of 1895, the writer Gabriele D'Annunzio came to the city and lived there until 1900. He also found himself linked to the artistic environments, so much so that at the end of the first edition of the Biennale, on 1 November 1895, he gave a speech titled *The Allegory of Autumn*, which he will quote in his book *Il Fuoco (The Flame of Life)*, published in 1900, where he tells of his love for the famous actress Eleonora Duse and writes that Venice seems immersed in an autumn climate, in a magnificent decline. In 1900 even Marcel Proust came and stayed in Venice, voluntarily only after the death of Ruskin, who made him fall in love with the city through his books. His impression is so strong that Venice is one of the four cities mentioned in the first pages of *À la recherche du temps perdu* and it is specified that this was the city in which the narrator lived. And he will remember those 'forgotten days' in the last pages of *Le Temps retrouvé*, when in the courtyard of the Guermites palace he has the feeling again of resting his feet flat on two uneven paving stones of St Mark's baptistry. But modern Venice is reflected also through the fabric created by Mariano Fortuny y Madrazo with which he dresses the protagonist, Albertine.

Fortuny is the representative *par excellence* of D'Annunzio's wagnerism: an eclectic figure, painter and designer. On the one side, he is a continuation of the nineteenth century, on the other he actually invents in the 1900s a new system for theatre lighting and then experiments with textiles. He is inspired by his father's collection of ancient fabrics, recalls Renaissance and oriental motifs to create

stunning velvets, just like William Morris, or prints on fabric of Persian, African and eastern motifs. Since then he interprets an Art Nouveau style weightlessness in finely pleated silk dress with which his wife created in 1907 *Delphos* gown (different models of the garment exist, inspired both by the robe of the *Charioteer of Delphi*, as well as the statues of Greek korai and the chiton of ancient Greece and which are often held together by glass Murano beads strung on a silk cord). His garments were a scandal due to their curvaceous fit, given that they cling to the body, like those of Paul Poiret, and were worn by actresses and dancers like Duse, Sarah Bernhardt, Mata Hari and Isadora Duncan.

At the turn of the century interpreters of that atmosphere in painting are most notably Augusto Sezzane and Cesare Laurenti. The first, of Bolognese origin, is a painter but also an architect in Venice and specialises in graphics (he makes even some posters for the Biennale or advertising) and decorations for buildings. Since 1892 he actually teaches Decoration at the Academy of Fine Arts and, among other works, creates a mosaic with Pre-Raphaelites styles for the Stucky Chapel, in the cemetery of the San Michele island, titled *The Journey of Life* and a cycle of paintings dedicated to the Basilica of San Marco, displayed in his own room at the Biennale of 1912, where he shows his passion for Byzantine art. Cesare Laurenti, after an initial 'realist' phase, has a crisis in the early nineties of the nineteenth century and works simultaneously in a neo-Renaissance painting genre: optimistic and cheerful, it contains eerie Symbolism of Nordic inspiration; thus his decorative art projects are also inspired on a new revival of the styles.

The eclectic taste exhibited at the Biennale is also reflected in the art of many Venetian artists and Symbolism still persists in fact even until after the First World War⁴. On the one hand, there are 'specialised' painters, who practice 'compromise painting' between the 19th and 20th centuries, as the portraitist Lino Selvatico or Luigi Selvatico, which pays a special photographic realist attention to the harsh daily realities of Venice. On the other, Luigi Nono opens the way for modern 'sentimental painting' tinged with 'social realism', as

⁴ Stringa 2006: 13-124 (as notable referee, with included bibliography).

in the work *Refugium peccatorum* (1883), shunning the decadentism that hovers over the city but still choosing pathetic fallacies, such as *The Death of the Chick* (1881), or intimate scenes that portray human pain, or folk scenes as the *Golden Wedding* (1909) – also opening up a little to Symbolism. Some, like Trajan Chitarin, dedicate their work to Pointillism, which is rarely practised in Venice, and whom, since the 1880s, prefers the revival of 18th century themes, as Favretto has done, both in paintings that celebrate the history of Venice, as in the fine crafts works for public places that often portray the carnival and masks. Among these we include Vittorio Bressanin, Oreste Dal Molin, Alessandro Milesi, Giuseppe Cherubini but also Ettore Tito and especially Emma Ciardi, daughter of Guglielmo and sister of Beppe. She specialises in painting social events in country houses and parks with dressed up figures, but also in landscapes of Venice and London. She is well known on the art market, and in those years appears to be one of the few female painters, not only among Venetians but also among Italian artists, to gain international acclaim.

There is furthermore a very strong tendency towards what the art critic Vittorio Pica calls a «Nordic obsession», due to the vision of late Impressionist and Symbolist works of Nordic artists at the Biennale. For example, Marius Pictor, who moved to Venice from Bologna in the last decade of the 19th century, and whom despite portraying historical scenes, reminiscent of old memories, especially related to the Gothic period, employs a Symbolist sensitivity. His interests range from the effects of light at night and building walls, to Gothic stories with ghosts and skeletons. He even attempts to reproduce ancient painting techniques. Some are eccentric cases, as Gennaro Favai that, through cosmopolitan trips, is influenced by William Turner and paints visionary landscapes, in which he rediscovers bird's eye views where only a few figures appear and instead colour and light stand out.

A significant change is the 'discovery' itself of the lagoon as a new theme for landscape painting. This innovation, coupled with the interest for the shining of light, had already emerged around 1860-70 with painters such as Guglielmo Ciardi, but now features places less commonly chosen such as Mazzorbo, Burano, Chioggia, and Pellestrina. The island of Burano, a village of very poor fishermen, famous for its lace-making, also becomes the sanctuary of a group of

painters that will come to be known as the 'School of Burano'. Among the Venetian painters, the first to move was Gino Rossi in 1909, in search of an ideal place where he could find a pristine environment similar to what the Brittany had been for Gauguin and the Pont Aven artists. After 1911, the artists Pieretto Bianco and Umberto Moggioli also arrived. They were followed by Luigi Scattola and Luigi Scopinich, who portray the common people in a Post-Impressionist way and will be part of the group of artists that display their work at the exhibitions of Ca' Pesaro. Pio Semeghini then arrived on the island from Verona. He was older than these colleagues and already famous, painting landscapes with bright, vivid colours.

The Biennale is of utmost importance, as a very institutional exhibition, representative of a political and social establishment: on the one hand brings many new features, on the other is very selective in what it chooses to display. Decorative arts, for example, were introduced only in 1903, during the 5th edition, but were placed in rooms as décor to match with the paintings and sculptures and it was then that the Art Nouveau style was consecrated in Venice, following the Esposizione d'arte decorativa that was held in Turin the year before, where this tendency had the leading role. Laurenti created a large tiled frieze for the «Modern Portraits» room, and Chini made one for the Florentine manufacturer Arte della Ceramica, while Giulio Aristide Sartorio painted a great decoration for the «Lazio Room»; the «Room of The South» contained then furnishings from the Ducrot firm of Palermo, based on designs by Ernesto Basile. This was also the year in which Modigliani moved from Florence to Venice, where he remained until 1905, and enrolled in the Academy's evening classes.

In 1905, exhibitions of foreign decorative arts began too, among which the German and Austrian stood out for their excellence in terms of layout. And Great Britain too. At the same edition the general secretary – who has the role of curator – Antonio Fradeletto prevents two Picasso's works – probably from his 'pink period', one of which was the first version of the *Family of Saltimbanques* (1905) – from being displayed in the Spanish pavilion to avoid a scandal⁵. The painter, who was then 24 years old, was furious for the offence and

⁵ Rodriguez 1993.

thereafter refused to have his art displayed at the Biennale until 1948, when he was 67 years of age.

In 1907 Sartorio decorated the central hall with four large panels, titled *The Poem of Human Life* (1906), inspired by myths of classical antiquity (replaced in 1912 by those painted by Pieretto Bianco). A room that also contained decorative arts – called «The Art of Dream» – was arranged, among others, by Chini and Previati with Symbolist suggestions. Here was displayed the painting *Weeping Willow* (1907) by Guido Marussig, an artist who will be also at the exhibitions of Ca' Pesaro. He acquires Mitteleuropean training between Trieste and Venice and employs Symbolism under a German imprint, but in a decorative and sweetened manner, also sensitive to the colours of Klimt and Whistler. That tendency was also significantly represented in the Belgian Pavilion, with George Minne and Fernand Khnopf and, in this edition, the works of members of the Monaco Secession were also displayed, but not in a single room, as will occur instead in 1909, where a solo exhibition by Franz von Stuck will be included or in 1910 Klimt's solo exhibition, that was moreover of great significance, due to the echoes and influence on the arts. His work was already on display in 1905, but had a great visibility only in that 1910, and influenced artists as Vittorio Zecchin, that is especially attracted by the decoration and also affected Felice Casorati and the Tuscan artist Galileo Chini. Zecchin in fact created large-scale works such as the series of paintings *The Thousand and One Nights* (1913-14), of nearly 24 metres long, placed in the Terminus Hotel in Venice, which looks like a glittering blaze of murrha and where the maids appear in procession bearing gifts for the sultan's daughter who will marry Aladdin.

The closest ties that Venice holds with foreign countries are therefore with Monaco and Vienna, rather than with France. This is also apparent from the building of foreign pavilions, which begins in 1907, starting with that of Belgium, later modified, and that of Germany, first demanded by the Venetian City Council for Bavarian art, later devoted to Germany and finally replaced in 1938; the ones of Hungary, France and Sweden, build directly by the Biennale, follow in 1912, while in 1914 the building intended for Sweden is given to the Netherlands, who demolishes it in 1954, assigning the reconstruction to Gerrit Rietveld.

Between 1907 and 1908 the adventure and the true renewal brought by the exhibitions at Ca' Pesaro begin⁶. The palace, designed in the 17th century by Baldassarre Longhena on the Grand Canal, is gained by the city in 1899 through the will of Duchess Felicita Bevilacqua, widow of the General La Masa, that wished to give a space to encourage young and poor artists who do not have access to the large exhibitions. She states her wish of transforming the top floor of the building in studies for young and poor artists, and to set up a permanent exhibition of Venetian arts and craftsmanship, particularly of textiles and glass, on the main floor and mezzanines.

In fact, from 1902 a public collection of works of art composed of purchases or donations acquired at the Biennale – previously arranged at Ca' Foscari – is set up on the main floor, and hence, the International Gallery of Modern Art comes to be, while exhibitions are held only in the small areas of the mezzanine. These are organised and managed economically by an administrative organ created by the city of Venice: the Opera Bevilacqua La Masa. In 1907 a competition is launched to find a director for the museum, who would have been at the same time also the secretary of that institution, and the young Nino Barbantini, who is then 23 years old, win it. He has a degree in law and is from Ferrara. Instead of organising a permanent exhibition, he arranges a series of annual exhibitions, from which will emerge the most innovative artists of the time in Venice. It has often been said that these artists are rebels, who seek confrontation, but in fact all of them wish to have their work displayed at the Biennale and to become famous: they protest against the old ways of painting and the themes used by the teachers of the Academy, but not against the institutions. They are innovators, not rebels – as suggested Gino Damerini, an art critic of the period.

The start is faint, but between 1909 and 1910 new names already emerge, and the split with the Biennale occurs right around 1910 and even more in 1913-14 as the exhibitions of the Opera Bevilacqua La Masa prove to be really up to date on European tendencies, due to

⁶ About the exhibitions at Ca' Pesaro, between others, see Scotton-Romanelli 1988; Perocco 1958; Scotton 2002; Scotton 2002b; Perocco-Scotton 1980; Del Puppo 2013; Stringa 2007; Dal Canton 1992: 261-317.

artists such as Gino Rossi, Ubaldo Oppi and Arturo Martini. Even if these artists at that time have sometimes been called 'Futurists' by newspapers, they are actually not: reference is made to them using a term that intends to emphasize their subversive spirit and the controversy is also deliberately fuelled by the press.

Some of these artists have followed their father's careers, such as Theodoro Wolf Ferrari and Guido Cadorin, or are seriously involved in the decorative arts, such as Vittorio Zecchin. Wolf Ferrari, whose father was a German painter, had studied at the Academy of Monaco in Bavaria and travelled between Nuremberg and Berlin. He thus mixes the mood of the Secession with the syntheticism of the Nabis painters (as in *Landscape with Trees*, 1908), or German landscape painting and *l'en plain air*, the Symbolism of von Stuck and the love for ancient of Böcklin. Despite working extensively also with decorative arts, after 1915 he moves to Treviso and devotes himself to a Post-Impressionist style. If Zecchin, son of a glass-maker also working with glass and fabrics, is influenced by the Viennese Secession with a tinged inspiration in Orientalism Nordic inspirations and fairy tales, looking up to Toorop Khnopff and Nordic tapestries, Cadorin prefers a modernist taste, while previously performing portraits inspired by German painters.

The first exhibition at Ca' Pesaro – which is very successful in terms of sales and the public – is held in July 1908 and does not follow a specific trend: there are some young people who have already had their work displayed at the Biennale, such as Umberto Moggioli – who comes from Trento and is inspired by Segantini, but being a student of Guglielmo Ciardi assimilates Symbolism and mystical participation in nature and, together with Gino Rossi, is one of the leaders of the 'School of Burano', as he lives on the island from 1911 to 1915. But there are also very famous masters such as Milesi and Laurenti or authors of decorative arts such as Barovier and the Toso Brothers. However, sculptor Arturo Martini, Gino Rossi himself and Guido Cadorin debut for the first time.

Martini, born in Treviso, had studied at the School of Ceramics in Faenza and with Hildebrand in Munich, while in 1911 he travels to Paris, and absorbs Symbolist and Expressionist influences. He will become one of the most important Italian sculptors of the 20th

century, introducing formal innovations and an amazing ability to use materials, in particular ceramics and marble. In his works presented in these early exhibitions of Ca' Pesaro, he blends the style of the artists of the Darmstadt colony, especially in graphics and ceramics from the rough and grotesque forms, with that of the sculptor Ivan Meštrović, whose pieces were on display at the Biennale exhibitions.

Gino Rossi – with whom he become great friends, so much so that in 1912 they travel together to Paris and display at the Salon d'Automne – is one of the most innovative, self-taught artists. He had an apprenticeship with a Russian painter living in Venice, Vladimir Schereschewskij, and is the son of the administrator of Prince Henry II of Bourbon, who has a large collection of oriental art in far away countries, thus grows up in a very challenging environment. He gets suggestions by his many stays between France – notably Paris and Brittany – and Belgium from 1906 to 1910, and again to Paris in 1912 and in 1914, where he could meet the painting of such artists as the Nabis, Van Gogh and Gauguin, and was inspired to blend those suggestions in landscapes of Burano, the bright colours with Gauguin's *cloisonnisme*, as seen in *Douarnenez* (1910), or in the strong lines he uses to depict the hills of Asolo when, after 1913, he moves to countryside. Five of his surprising landscapes – taken from places where he travelled between Paris, Belgium, and Flanders – are already displayed in Ca' Pesaro in 1909, but being a year in which the Biennale is held, the exhibition is penalized, as many artists are taking part at that engagement, and its postponement to November, to give it prominence, simply is not enough. Although it is interesting to note that he debuts together with Zecchin (who brings just paintings) and the talented draftsman Ugo Valeri, that has a room of 60 works and prefers the Art Nouveau style in illustrations and caricatures, and came to be under the influence of Toulouse Lautrec and Frank Brangwyn, but will commit suicide in 1911 at age 37 by jumping just from one of the windows of Ca' Pesaro. The exhibition displays moreover the works of Mario Cavaglieri, that likes worldly style painting derived from Post-Impressionism, with very strong colors. Barbantini then realises that it is the young artists who need the support, as they are able to show a new path.

The year 1910 thus becomes a crucial year: Ubaldo Oppi makes his first appearance at the spring exhibition. He is twenty years old and between 1905 and 1907 was in Vienna, the Balkans, Germany, Russia. He is influenced by the taste of the Viennese Secession and the Wiener Werkstätte. Gino Rossi presents three works which have become famous: *The Mute*, *Girl in Turquoise* also said «*The Flower Maiden*» (in an incredible blue colour that looks a glaze) and *Houses in Burano*, which marks a turning point in the landscape genre as it is a suspended, unfinished view. On those Barbantini writes that they looked beautiful, marked by the 'primitivism' of the Pont Aven School, by the works of Gauguin and the Nabis, but also by Eastern art inspirations, due to the use of broad flat areas of bright colours.

At the next appointment, which is held in the same summer of 1910, Umberto Boccioni displays his artworks in a solo exhibition. For a few months in 1907 he moved to Venice and attended the Scuola libera del nudo (the evening school of the Academy of Fine Arts), but his name was already known among the avant-garde Italian Futurists and therefore internationally. The press prepares the event with resonance and even Filippo Tommaso Marinetti studies a suitable publicity for his movement. Boccioni, Carrà and Russolo sign the manifesto *Contro Venezia passatista* (namely 'against past-loving Venice') and disseminate it in an action that becomes legendary: tossing it in the form of small manifestos from the Clock Tower in St Mark's Square a few days before the inauguration, on 8 July. On 1 August, Marinetti gives a *Futurist Speech* at the La Fenice Theater that provokes a fight. He has written in the catalogue that Boccioni is «against the cult of the past» and «academic formalism», but in reality at that time his works still follow Divisionism of Previati and are, if anything, a little *Fauve*: there is disappointment, newspapers make fun of him. Besides its strong chromaticism, unpublished themes (such as industrial suburbs), divisionism itself is a sign of discontinuity with the Venetian environment that leaves no trace among the Venetians, just like Futurism does, but it is also interesting to recall that, contrary to what is often read, the manifesto of Futurism was commented on the *Gazzetta di Venezia* on 13 February 1909 after its first appearance on the 5th on the

Gazzetta dell'Emilia, and only later in *Le Figaro* in Paris on the 20th.

In that exhibition of 1910, even Tullio Garbari has a personal room. He comes from Trento, his works have a strong 'primitivism', with a wealth of Mitteleuropean insights, while later his painting will be permeated by spirituality and by an utopian and apparently *naïve* vision.

As the 1912 Biennale displays the works of some of 'his' artists, Barbantini looks for alternative ideas and grants a vast space to the decorative arts. Through an action of Wolf Ferrari, the «Group of the Plough» is created with an artisan intent to resume the ideas of the Darmstadt colony artists, the Wiener Werkstätte, the Glasgow School, the Arts & Crafts of Morris and to produce paintings, stained glass, furniture, objects, sculptures, jewellery. However this group will not last long.

The year 1913 is instead a fiery year for Ca' Pesaro. Both in terms of the importance of the works as for the controversy that is created, concocted in the local newspaper thanks to Gino Damerini, whom being a friend of the artists and member of the institution's Board, wishes to give them more exposure, but things don't work out well. The works of Felice Casorati are on display in an extensive solo exhibition. The artist, who lived in Padua, Naples, Verona and absorbed Nordic influences, however, adds subtlety, and inspirations of the Viennese Secession, especially those of Klimt, whose works he saw at that Biennale of 1910, and pre-Raphaelite taste, as can be seen in the painting *Pomegranate Dream* (1912). Even if his works have been on display at the Biennale since 1907, but he feels very close to the spirit of the Ca' Pesaro group and his painting *The Young Ladies* (1912), presented at the previous year's Biennale, in 1912, was purchased by the Ca' Pesaro Museum itself. During the inauguration, Martini – who displayed also the *Portrait of Homer Soppelsa* (1912), that has connections to the Futurists style – attacks a reporter for a harsh comment published just the day before and a small brawl breaks out between artists and guests, so much so that a political situation is created and in 1914 the exhibition does not take place.

⁷ Stringa 2009: 24-33.

Many 'capesarini' artists therefore try once again to be accepted into the Biennale, but they will be excluded, including Martini and Rossi, both due to controversies and especially to the fact that their up-to-date paintings are not understood, so the rejected display their works at the Hotel Excelsior on the Lido.

The war then causes the closure of both the Biennale and the Ca' Pesaro exhibitions. The latter are the first to commence in the summer of 1919, following six years of closure, while the Biennale will begin in 1920. In Venice, the 'School of Burano' that practises lagoon painting, even that of Post-Impressionist style, continues but with lower results. Some artists still have consonances with Futurist themes in some of their pieces, as Gigi de Giudici, Ercole Sibellato or Cagnaccio di San Pietro. This two ones, along with Cadorin, Astolfo de Maria and Oppi, will be among the first to probe the 'Magical Realism' current, according to the rules that are expressed by the German critic Franz Roh in the book of the same title in 1925, so these artists in a certain way where also resuming those ties between Venice and Vienna that the war had just interrupted.

In 1920, due to misunderstandings between the artists themselves and the institution's management, which had been conditioned by a syndicate of artists and would not accept Casorati as he has moved to Turin and is no more considered 'Venetian', there were few interesting artists at the Ca' Pesaro exhibition, but many decorative arts. Meanwhile the real founders of the renewal organised an «Exhibition of the Dissident» in a private space, the Geri-Boralevi Gallery, and it is possible to see the changes that have since then taken place: Casorati went through an even greater alienation of the characters, but almost a metaphysical suspension but of everyday life (far from that of de Chirico or Carrà), with sad thinking figures and a rigorous use of perspective; Gino Rossi, who returned from captivity in Germany, renounces the use of arabesque signs, builds forms with signs and no longer with colour, as in *Head of a Girl* (1920), purchased from Barbantini for his collection, but the suffering he endured while in internment camp and poverty will drive him to a mental institution in 1926. Boccioni and Moggioli were dead. Ercole Sibellato instead deepens a Symbolist vein full of nostalgia, where harmony reigns between the natural elements, like in *Solar Eclipse* (1905), where the

light seems at the sunset while two children are on a lawn, among the sheep, and swallows fly past. It's still spring, but something is over, something is more melancholic and darker.

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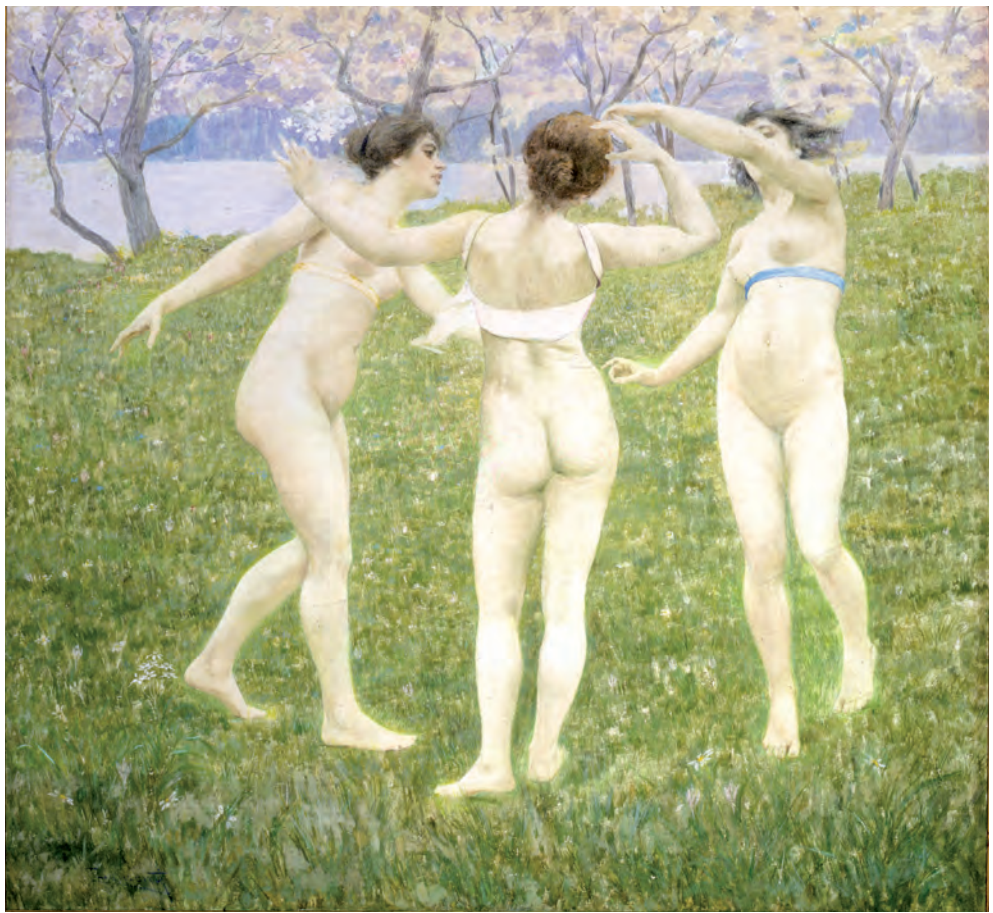


Fig 1 - Cesare Laurenti, *Fioritura Nova / New Blooming*, tempera and plaster on canvas glued on board, 1897. Venezia, Ca' Pesaro Galleria Internazionale d'Arte Moderna, Inv. 0008 (© Fondazione Musei Civici di Venezia).



Fig. 2 - Vittorio Zecchin, *Principesse nel giardino / Princesses in the Garden*, from the cycle *Le Mille e Una Notte / One Thousand and One Nights*, oil and golden plaster on canvas, 1913-14. Venezia, Ca' Pesaro Galleria Internazionale d'Arte Moderna, Inv. 3332 (© Fondazione Musei Civici di Venezia).



Fig. 3 - Gino Rossi, *Douarnenez*, oil on canvas, 1912. Venezia, Ca' Pesaro Galleria Internazionale d'Arte Moderna, Inv. 1327 (© Fondazione Musei Civici di Venezia).

MARCO VERITÀ AND SANDRO ZECCHIN

INDUSTRIAL AND ARTISTIC GLASS PRODUCTION
IN MURANO:
LATE 19th - MIDDLE 20th CENTURIES

Industrial glassworks in Murano

The isle of Murano has been not only the world known centre of hand made art glass production that is still active today, but also an important industrial site since the second half of the 19th century. A variety of products were manufactured there, including sheet glass, bottles, tableware, scientific and optical glass, pharmaceutical packaging, light bulbs, valves, coloured tubes and rods, enamels for metals, etc.

The first workshop that assumed the characteristics of the so called «industrial revolution» was the Vetreria Marietti, which was founded in 1826 and continued its activity (production of sheet glass with the cylinder technique and glass bottles) until 1880.

It is around the end of the 19th century that the industrial glass production in Murano undergoes a significant expansion that will peak in the first half of the 20th century. The two wars, the improvement of Italian industry promoted by the Fascism, the economic sanctions imposed against Italy are among the factors that favoured the development of the industrial glass production in Murano. This production gradually declined since the end of the Second World War, leading to the total closure of the industrial glassworks from years '60.

Four glassworks pushed glass production on an industrial scale at Murano in this period: Vetreria Veneziana in Murano (that we will call from now on Cristalleria Franchetti), Società Veneziana per l'Industria delle Conterie, Luigi Morassi, Moretti Ulderico & C. (Fig. 1). The

majority of the employees involved in glass production in the island worked in these factories, where both industrial and artistic glass was made. A brief description of these factories is reported hereafter.

Cristalleria Franchetti (1882-1967)

The factory was created in 1882 for the production of luxury crystal glassware and common glass. The glassmaking recipes have not been found and only few analyses exist of this production. According to these results, common glass must have been of the soda-lime-silica type, with a content of sodium about Na_2O 14 % and lime about CaO 7%. The analysis of a tableware glass produced by Franchetti factory around 1920 is reported in Table 1. The low iron content, the use of arsenic as a fining-decolourizing medium and the additions of barium and potassium (replacing small amounts of sodium and calcium) to improve the optical properties of glass (increased refraction index, which improves glass brightness) testify to the high glass quality. In the absence of a representative amount of analyses it is not possible to know whether lead crystal glass was also used for high quality objects.

Cristalleria Franchetti was the first producer of neutral borosilicate glass in Italy (since 1919). Borosilicate glass with high chemical resistance and low thermal expansion had been developed in Germany (Jena, end 19th century) and perfected later also in the United States (1915 Corning Glass, Pyrex patent). Several borosilicate glasses were developed by Cristalleria Franchetti for different purposes; the compositions of the *1922N* glass made for laboratory glassware and *Tenax* glass for pharmaceutical use are reported in Table 2 and compared with *Jena 1920*, *Pyrex* and *Fiolax* glass, respectively. Initially glass tubes were exclusively produced by mouth blowing in Murano, since 1938 it was made mostly by a continuous tube drawing process used for various types of glass (mouth blowing continued also after this date).

Since 1919 studies were made on German and French optical glasses and glassmelting tests on industrial scale were performed until 1931 when this production was interrupted.

For about ten years (1929-39) an artistic glass department was active for the production of blown glass and chandeliers. Alfredo Barbini worked there as a glassmaster until 1932.

In 1939 about 1000 employees were working in this factory. Several glassmasters, technicians and engravers trained in this factory set up later their own artistic glass workshops on the island.

Società Veneziana per l'Industria delle Conterie (1898-1993)

From the 20th century the term *conterie* indicates small beads (previously called *margarite*) obtained by cutting coloured glass tubes. This factory gathered 17 small bead manufacturers in Murano and Venice and beads production remained its sole production up to 1932. Since 1932 also industrial glass was made, including lead glass tube for lamps and radio valves, and borosilicate glass tube for pharmaceutical and industrial purposes, (since 1940, until 1968).

Tableware crystal glass was produced until 1946 and artistic glass (the chemical compositions of both these glasses are unknown) was produced between 1962 and 1969 under the trade mark «Briati s.r.l.».

In the years following the Second World War, about 800 employees worked in this factory.

Luigi Morassi (1920-1973)

This factory was established in 1920 for the manufacture of glass tube and *conterie*; this production was interrupted during the Second World War and continued up to the closure of the factory.

Since 1925, common (soda-lime silica glass) and luxury crystal glass tableware were also manufactured discontinuously.

Since 1929 (one of the first Italian manufacturers) and up to 1945 also optical glass was made on an industrial scale, of good quality, comparable to Schott glassware. Since 1930 borosilicate glass for laboratory and pharmaceutical packaging was produced. The borosilicate tube was hand blown until the Second World War and later it was machine drawn. The composition of Morassi borosilicate glass (B_2O_3 9-12%; Al_2O_3 5-7.5%; $Na_2O + K_2O$ 7.7-9%; SiO_2 67-75%) was similar to Franchetti borosilicate glass. After the war, the quality of this production made in Murano could not compete with that of American, German and French factories, so that the production decreased gradually.

About 200 employees worked in this factory in the Thirties.

Moretti Ulderico & C. (1927-1977)

Vincenzo Moretti (1835-1901), who had joined the Salviati & C. factory in Murano in 1867 as a technician for the preparation of glass pastes, established in 1900 with his sons Luigi, Vittorio and Cesare the glassmaking company Moretti Luigi & Flli for the production of mosaic tesserae, enamels, coloured tubes and rods, aventurine glass, etc. In 1927 the «Moretti Ulderico & C.» (M.U.C.) was founded, where this production continued along with the manufacture of globe diffuser lamps, of which they were the first producer in Italy.

Rods and tubes in a large colour variety were probably the largest share of M.U.C.'s production. They were considered by the *perlere* (beadsmakers) to be of best quality for lampworking. This production continues to this day.

Coloured glass tube was produced also for lamps (neon tubes) (Fig. 2). The base glass composition was of the soda-lime-silica type, but varied in a wide range owing to the presence in some opaque colours (white for instance) of lead arsenate (PbO up to 35%; As_2O_3 up to 8%) or fluorine compounds (F up to 3.5%; Al_2O_3 up to 5.5%). Only small amounts (less than 1%) of other opacifiers such as antimony and tin were found by the analyses (unpublished data).

The firm Ercole Moretti was established in 1911 (it is still active today) on the initiative of three brothers, with the intention of producing two classic types of Venetian glass beads: the «Rosetta» and the millefiori. This factory has never made glass on its own, but has transformed Ulderico Moretti's rods and tube into a wide range of items: beads, pendants, artworks, millefiori and even glass buttons in a variety of colours (Fig. 3).

Other types of glass made by M.U.C. were used for glass fibers, enamels for metals (this production was exported also to Sèvres, France), borosilicate tube for pharmaceutical applications. After the Second World War the firm expanded and the manufacture of diffusing lamps became more weighty. A number of glass lamps still operating in the Procuratorie of St Mark's square in Venice were supplied by M.U.C. in 1951.

The factory reached about 300 employees around the 1950s. After 1977 M.U.C. pursued its production mainly of glass tubes, rods and diffuser lamps (this latter sector was closed in 1995).

Glassmelting and raw materials

During the first half of the 20th century the supply of good quality raw materials was not easy for Muranese glassmakers. The big depression after 1929, the restrictions against the fascism and the two World Wars, are among the factors that decreased the flow of trade and made things difficult for the Muranese glassmakers.

The difficult supply of a pure silica source (France, Belgium), imposed the use of the low quality Pola sand, which arrived mainly from Istria and Dalmatia (Pola and Lissa). Later only very pure silica sand (low content of colouring contaminants such as iron) was imported from northern Europe (France, Belgium) and used (as today) for artistic glass production.

At the beginning of the 20th century, natron (a natural soda imported from Egypt) was still in use in Murano, and was completely replaced in the first decades of the century by industrial soda Solvay.

During the period considered in this work the Muranese glassmakers not always paid attention to make artistic glass with a stable composition, so that could resist weathering due to environmental attack. These are among the problems addressed by the Stazione Sperimentale del Vetro, a public research institute operating in Murano since 1956. Still today the Stazione del Vetro is active in Murano helping glassmakers to confront with present challenges, such as pollution reduction and energy saving during glassmelting, identification of new, non toxic raw materials, use of new opacifiers and colourants.

A variety of furnaces have been in use in Murano during the examined period. They included tank furnaces for *conterie*, fuelled with oil, tank and pot furnaces for industrial glass and pot furnaces for tableware and artistic glass. For these last productions, oil was used during the night for the melting of the batch and wood (or coal) was used during the day for glass working. This procedure was aimed at avoiding the whitening (*palor*) of the *paraison*, due to the high sulphur content of oil: sulphur reacts with the alkali of molten glass to form sulphate crystals. Since 1966 (the flood of Venice), all these fuels were replaced by methane gas.

Up to the late Sixties the Muranese factories where artistic glass

was melted and worked were equipped with a central circular furnace with several chairs (up to six). In this way the glassmasters who used different techniques and made different objects worked side by side and could benefit from each other's experience (Fig. 4). Individual furnaces were introduced in the following years with only one chair, where each master worked isolated. With this set up young apprentices are limited in their learning different techniques and exchanging experience and knowledge is more difficult.

Artistic glass technological improvements

The presence of industrial glass sites at Murano had major implications for the quality of artistic glass, as a consequence of the improvements of glass technology, furnaces and fuels and the raw materials used. Moreover, the industrial furnaces acted as training places for many of the craftsmen and glassmasters who would foster the development of artistic glass along the 20th century.

No conclusive results are given in this paper, just some information upon a number of topics that deserve to be studied in detail. Available studies of recipe books or chemical analytical data on a representative number of glass products made in Murano are insufficient to draw any conclusion. Far too little time has elapsed and many «secrets» are still a part of the activity of today's Muranese glassworks.

Surface treatments such as staining, iridisation (tin compounds) or corrosion with hydrofluoric acid were extensively used in 20th century glass in Murano. These techniques were already in use outside Murano for famous productions like Gallé, Tiffany and liberty glass. These treatments had their golden time during the first half of the 20th century, in conjunction with a difficult period for the supplies of raw materials, furnaces, fuels, etc., and glassmakers had to work with what was available to them. It cannot be excluded that these treatments were also used to cover up the poor quality of the products.

By contrast, the treatments to imitate *rugiada* (dew glass: consisting of glass grains fixed on the surface), and *scavo* (imitation of archaeological glass surface) appeared late 60's, early 70's were probably inventions of 20th century Muranese glassmakers. New

decoration techniques such as smoked glass and *pulegoso* glass were also developed.

One outstanding innovation introduced in the second half of the 20th century in the manufacture of artistic glass in Murano is the use of Rare Earths as glass colourants and decolourants (chemico-physical process used to eliminate the natural green to yellow hues of glass due to the presence of iron as a contaminant of the raw materials).

Up to that time, mixtures of selenium, cobalt and nickel, or selenium, cobalt, nickel and manganese were used to decolorize glass. These decolorizers were unstable, the final colour was difficult to control, and problems of solarisation (natural colouring of a colourless glass exposed to sunlight) also occurred. A mixture of neodymium and erbium was then introduced to remove these troubles.

Beside neodymium (pink-purple) and erbium (pink) also cerium, praseodymium and didymium (less expensive mixture of erbium and neodymium) were also used to colour glass.

Conclusions

In the second half of the 19th century and in the 20th century important factories for the production of industrial glass established in Murano, which helped to improve the quality of art glass and provide trained craftsmen.

New raw materials, new colorants and opacifiers were tested and used, and technological innovations developed elsewhere were introduced.

The quality of the raw materials and of the produced glass were affected by periods of crisis during the first half of the 20th century which imposed the use of raw materials that were not always of optimum quality for artistic items.

Specific glass composition are developed according to the final product (blown glass, beads, mosaic, enamels, etc). The soda-lime-silica glass belonging to the Muranese tradition since its origins, that had been replaced by lead crystal glass developed in northern Europe at the end of the 17th century, is resumed for luxury glass production and continuously improved all along the 20th century, up to present time.

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Sandro Hreglich and Bruno Profilo, the scientists of the Stazione Sperimentale del Vetro who have contributed more than others to the improvement of the Muranese glass over the past 40 years, the well known Muranese artists Livio Seguso and Lino Tagliapietra, who are also experts in Murano glass technology, are kindly acknowledged for their valuable contribution.

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Tab. 1 - Chemical composition (wt% of the oxides) of a tableware glass produced by Franchetti around 1920.

	SiO ₂	Al ₂ O ₃	Na ₂ O	K ₂ O	CaO	As ₂ O ₃	BaO	Fe ₂ O ₃
Franchetti (tableware)	75.4	0.4	15.6	2.1	4.5	0.3	1.6	0.07

Tab. 2 - Average chemical composition (wt% of the oxides) of Franchetti borosilicate glasses for laboratory and pharmaceutical purposes compared with Jena (Germany) and Corning (USA) productions.

	SiO ₂	Al ₂ O ₃	B ₂ O ₃	Na ₂ O	CaO	K ₂ O	MgO	BaO
Franchetti 1922 N (laboratory glasswares)	75.2	6.3	8	7	3			
Franchetti Tenax* (pharmaceutical)	65.0	10.8	8.4	10.2	5.5			
Jena 1920 (laboratory glasswares)	75.5	4.7	8.7	4.8	1	0.6		4.5
Corning Pyrex (laboratory glasswares)	80.8	2.2	12	4.2	0.3	0.6	0.3	
Jena Fiolax (pharmaceutical)	66	11.7	8	8.2	6			

* Tenax was produced also in yellow colour, by addition of iron (Fe₂O₃ 3.2%) and manganese (MnO 3.2%).



Fig 1 - Aerial photo of Murano of the half of the 20th century. The main glass factories are indicated.
 Fig. 2 - Advertising poster of Ulterico Moretti company on coloured glass tube.



Fig. 3 - Sample set of glass buttons of Ercole Moretti company.



Fig. 4 - *The furnace of VAMSA company in Murano*, painted by Luigi Scarpa Croce, 1942.

ROSA BAROVIER MENTASTI AND CRISTINA TONINI

VENETIAN GLASS
BETWEEN ART NOUVEAU, SECESSION AND DECO

In 1908 Henri Focillon, who lived in Italy from 1906 to 1908, wrote a letter to some friends, recalling also his visit to Murano and to a glassworks:

Des voiles palpitent sur la lagune. Des maisons surgissent sur l'eau, Murano se dessine en clair sur le ciel, non moins morte que l'île des morts et que l'eau qui la baigne.

J'ai vu l'artisan, pareil à un fumeur, souffler au bout d'une canne une fumée de verre que son haleine gonfle et modèle à son gré. La coupe parfaite se dessine dans sa nudité. Avec des pinces, il l'entretient, il l'étire, cette fragile, il la complique, il la décore. Il met en elle un peu de ce ciel et de cette eau, qui font de la réalité et de l'intelligence une magie et un songe. Elle est belle, dans l'obscurité rougeoyante de l'atelier. Les forgerons du verre soufflent, sculptent et cisèlent. Que le verre est beau, lui qui naît de la terre et que forme une haleine! Et puis, dans la boutique, on s'aperçoit que tout cet ensemble est bizarre et d'une grâce disgracieuse. Tous ces griffons en verre doré sont d'une matière charmante, mais leur fantaisie traditionnelle fatigue comme une redite. J'ai cherché et choisi un verre à longue tige, voué à la mort par le voyage.

Mais Murano, c'est Murano, et non telle boutique. C'est le canal aux maisons basses, Venise villageoise et solitaire, le grand soleil sur les façades et sur les fenêtres closes. L'odeur du goudron monte des barques surchauffées. Noirs et vernis, leur flancs se balancent en craquant contre des pilotis usés. Dans le port, le polaires et les trabaccolos élèvent leurs gros mâts retenus par des cordages roux.

Sur le pont, les voiles étendues font des tentes, rouges comme le soleil du soir. Les mariniers gisent à l'ombre des toiles, et les filets trop secs emprisonnent le ciel dans des mailles crispées¹.

In this poetic letter Murano is regarded as a solitary village (*villageoise et solitaire*) and not less dead than the nearby island which is the seat of the Venetian cemetery (*non moins morte que l'île des morts*), San Michele. It was indeed a period of industrial crisis, so that since the beginning of the 20th century very few glassworks specialized in luxury glass were still active in Murano, and all of them operated discontinuously. A visitor could see closed factories and hardly any tourists or clients and consequently he could perceive a dreary and unnaturally quiet atmosphere. La Voce di Murano, the fortnightly review of Murano, published many articles concerning such crisis, imputing the responsibility of it to Venetian dealers². Few huge shops, called *stabilimenti*, located in grand Venetian palaces, monopolized the market of works of art and of luxury glass so that they could control and lower the prices payed to glassworks, which consequently were damaged by very low profits. Since 1903, for instance, a powerful firm, running seven *stabilimenti* in Venice, Salvati Jesurum & Co., even tried to acquire the control of the Venice and Murano Glass and Mosaic Company, the oldest and most prestigious *stabilimento* in the city, which sold glass vessels made in its own Murano glassworks and mosaics works created in its Venetian workshop. Lady Enid Layard (1843-1912), widow of Sir Austin Henry Layard, one of the founders of this company, strongly fought against such a merger³. She could resist for some years but in

¹ Focillon 1999: 128-129.

² *L'industria dei vetri artistici* 1901: 7. *Crisi nei vetri artistici di Murano* 1903: 68. *Assemblea vetraria* 1904: 4. *I vetri artistici al bazar* 1904: 35. *Gli speculatori negozianti* 1906: 1. *L'arte vetraria nel Veneto* 1907: 14. *La crisi nei vetri artistici* 1909: 9. *Provvedimenti per l'industria* 1911: 30.

³ Enid Layard wanted «to see if a last effort could be made to save it [the Company] from the rascally hands of Salvati Jesurum & Co.». Many entries of her journal concern this problem mainly from 6 October 1903 to 13 July 1907. Original journal: British Library: ADD. Mss. 46153-46170; Add. Mss. 50182; Add. Mss. 58173. Digital transcription: website of the Armstrong Browning Library of the Baylor University (Texas), (<http://www.browningguide.org/browningscircle.php>).

1909 Marco Testolini, a partner in the Salviati Jesurum Co., finally succeeded in acquiring the Venice and Murano Company but this business resulted in failure after a short time. The best period of *stabilimenti* was ending. After the first world war Salviati & C. which was independent from the previous large and powerful firm Salviati Jesurum & C., and the Venice and Murano Company, run by new entrepreneurs, individually, became the only renowned *stabilimenti* in Venice.

Moreover some unscrupulous entrepreneurs damaged Venetian glass sale. The historian Pompeo Molmenti wrote in 1903:

La libertà di commercio e la sonnolenza della Questura e dei reggitori del Comune non vollero o non seppero trovar rimedio all'inganno, che danneggiò e danneggia una gloriosa industria e i nuovi industriali industriosi, aiutati da ignobili mezzani, adescano al paretaio gl'ingenui forestieri, i quali sembrano beati di acquistare ad alti prezzi vetri di Murano, usciti dalle officine di Boemia.

(Free trade and torpor of police headquarters and of the rulers of the municipality didn't want and don't want to find a way out of the trick, which damaged and damages a glorious industry, and new profiteering entrepreneurs, helped by despicable mediators, decoy, into bird-catching nets, naive foreigners, who seem happy to buy Murano glass vessels, coming from Bohemian industries, at high prices)⁴.

Such mediators were and are still called *battitori*, literally beaters in shooting parties. They disgusted less naive foreigners.

Venetian *Stabilimenti* influenced the style of Murano products. Still in the early 20th century they preferred old fashioned and very complex vessels, especially the ones decorated with hot-shaped glass dragons, first created in the 1880s. They were the «griffons en verre doré» with graceless grace (*grâce disgracieuse*), seen by Focillon. As to such grace, we can recall that wild beasts, such as lions and dragons, look like gentle cubs, in Venetian art, as an English author, Jan Morris, wrote⁵. Indeed glass dragons of the late 19th and early 20th century

⁴ Molmenti 1903: 202-203.

⁵ Morris 1982.

don't look very threatening and sometimes they are really funny like cartoon animals⁶.

Glass dragons, as well as other glass animals or flowers applied on the walls and on the stems of vessels produced before the first world war, were a legacy of the style of the 19th century. Murano blowers didn't succeed in freeing themselves from such legacy while in other countries Art Nouveau style had been flourishing for some years. Nevertheless some blowers and artists created one-of-a-kind glass pieces in countertrend, trying to revitalize Murano glassblowing. Among them the Artisti Barovier, who had acquired the Salviati glass furnace. The occasion was the *Esposizione di vetri scelti artistici ed oggetti affini di Murano e Venezia* held at the Museo Vetrario in 1895, in connection with the first Venice Art Biennale. At this event, the main exhibits were Revival vessels inspired by models of Roman times, Renaissance and Baroque. The only exception were some standing bowls designed by the Artisti Barovier. These pieces were shown *hors de concours*: the Baroviers were worried that the jury wouldn't appreciate them and wouldn't award them a prize, only their historic vessels were *en concours*. The newly designed vessels were described as «leggerissime coppe con gambo a spira», very light bowls on a spiral stem⁷. In their asymmetry and in their inspiration from the naturalistic world, sometimes the standing bowls recall a stylized flower form, reveal a personal interpretation of the Art Nouveau style. Few of these goblets were donated to the Museo Vetrario. Fortunately a photo of the showcases of the museum, possibly from the 1930s, documents all of them (Fig. 1). One standing bowl in 'cristallo' with a «gambo a spira», still in the museum's collection, is displayed on the left, meanwhile two items of the same series are arranged with their vase on the top. Another similar object is displayed in the same showcase. Unfortunately these items are lost but the photo documents a new concept in the renewal of a typical nineteenth century vessel, which is deprived of the excess of decoration, of virtuosity and of bright colours. It is a new design very essential in forms and colours that will anticipate the vessels of

⁶ Fratelli Toso glassworks produced standing bowls and chandeliers sometimes decorated with dancing dragons. *Galanterie* 2010: 78-79, no. 113; no.174.

⁷ Barovier Mentasti 1982: 231.

the 1920s. The variety of bowls and stems of this series, made by the Artisti Barovier, is well documented by another picture showing some pieces of the former Salviati-Camerino-Tedeschi collection⁸ (Fig. 2). Eighteen standing bowls of this series are displayed. They have bowls of different forms and the stems are geometric, spiral, straight, irregular, reclined and globe inserted. They are very thin, in 'cristallo' and in light colours, and the bowls are very widened so they look like oscillating vessels. They are provocative. Some of them, belonging to the former Salviati-Camerino-Tedeschi collection, are today in the Kunstmuseum in Düsseldorf, in the Musei Civici in Turin and in Hakone (Japan) museum⁹. This series of standing bowls with the straight stem continued to be in production in the Artisti Barovier's glassworks also in the 1920s. One of these, filled with glass fruits, is documented by a photo published in the *Enciclopedia delle moderne arti decorative* (1927), showing contemporary decorative arts, most of which were exhibited at the Decorative Arts Biennale held in Monza (Milan)¹⁰.

In Italy the strong and long lasting Historismus continued to influence the Venetian glass products exhibited also three years later, in 1898, at the Turin National Exhibition. The renowned Venice and Murano Company showed only Revival glass, particularly murrine vessels and a cameo vase by Antonio Spaccarelli¹¹. An attempt to present new models came from the Fratelli Toso glassworks, founded in 1854. In their pavilion, a reproduction of a late Gothic Venetian palace (Ca' d'Oro), they exhibited the four chandeliers *Le Quattro stagioni* (The Four Seasons), documented today only by some drawings, kept in the Fratelli Toso archives in Murano¹². Their design was a reinterpretation of the concept of eighteenth century chandeliers, the *ciocca* (a bunch of flowers in the old dialect). The structure of the chandelier is freely organized and invaded by natural shapes, leaves and flowers. The conception and the design were

⁸ Some of them were published in Barovier Mentasti 1982: 233, fig. 234.

⁹ Ricke 2002: 230, no. 2. The goblet in the Musei Civici in Turin is unpublished inv. no. 22/Ve from the Regio Museo Industriale.

¹⁰ *Enciclopedia delle moderne arti decorative* 1927.

¹¹ Tonini 2004; Sani 2016: 183.

¹² Barovier Mentasti 1992: 29.

completely novel: the bunches of flowers are reclined downwards as bells in which electric bulbs, only recently invented, are placed. One of the four chandeliers is composed of bunches of calla flowers, one of the most loved and recurring subjects of Art Nouveau. This type, with variations in the arrangement of the callas, which always recline in different ways, continued to be produced during the second decade of the 20th century by the Fratelli Toso glassworks, as documented by a photo of the time (Fig. 3).

The First International Exhibition of Modern Decorative Arts in Turin, four years later, in 1902, was the stage for the most contemporary and international production of Modernist glass: Emile Gallé, the Daum glassworks, the movement of the Wien Secession, Karl Koepping, and Tiffany. Only three Italian glassworks are recorded in the publication, edited by Vittorio Pica, dedicated to the Exhibition of Decorative Arts in Turin: the Salviati Jesurum & Co., the Luigi Fontana & C. and the G. Beltrami & C., one is Venetian and the other two are Milanese¹³. Significantly, the Muranese magazine, *La Voce di Murano*, made no reports of this exhibition as it usually did for the previous national and international shows in which Venetian glassworks took part, just an announcement of the exhibition some months before its opening. Some Venetian *stabilimenti*, ditta Giulio Salviati, Dr. A. Salviati, Salviati & C., M. Jesurum & C., Fratelli Testolini, the Venice Art Co., Pagliarin & Franco, merged in the Salviati Jesurum & C. in 1897. In Turin it showed glass in historic style, but displayed in contemporary Art Nouveau showcases; some novelty was introduced only thanks to some chandeliers designed by Raffaele Mainella, an artist coming from southern Italy (Campania) and active in Venice from the last decades of the 19th century to the first half of the 20th century¹⁴. Some of them were characterized by bunches of grapes¹⁵. The following year he received the commission to decorate some rooms, the press room and the *fumoir*, for exclusive use by journalists and art critics, at the Venice Art Biennale (1903). One of these rooms was painted «a mare, con pesci, molluschi», with

¹³ Pica 1903: 270-273.

¹⁴ *Esposizione di Torino* 1902: tav. 18.

¹⁵ Melani 1902: 95.

sea, fish and molluscs. Mainella also designed a circular opalescent chandelier decorated with fish scales in metal (?) and pyriform lamps produced by the Venice and Murano Company and also some iridized glass objects¹⁶. A photo, kept in the Biennale archives, documents the decorations and the chandelier¹⁷.

The other two Italian glass workshops, recorded by Pica in the Turin Exhibition, were the G. Beltrami and the Luigi Fontana & C., both of which were based in Milan and specialized in stained glasses. The latter was founded in 1881 and had the patent of the *Cloisonné Artistic Glass* (coloured fused glass and gilt metal)¹⁸. It showed its works in 'vetrocromia' (coloured fused glass), four years prior to the 1902 Turin exhibition, at the National Turin Exhibition in 1898. A photo, dated 1898, reproduces a living room with a glass screen decorated with a river landscape, bamboos, birds and a crane. It was a kind of screen which makes the living room a place in which «la gaiezza è essenziale nella casa di una giovane signora. E la gaiezza vien dalla luce, dalle trasparenze e dai colori», happiness is essential in the house of a young lady. And the happiness comes from the light, from the transparencies and the colours (Fig. 4)¹⁹. These words express one of the subjects of Art Nouveau: the creation of a sheltered place to hide the external world of industrial ugliness. In this sense screens and stained glasses perfectly fulfil this purpose.

Echoes of the new Modernist style are found in some vessels produced at the end of the 19th/beginning of the 20th century by two of the most renowned firms: the Salviati & C. and the Fratelli Toso. The latter, as documented by drawings and a photo catalogue, still preserved in the archives of the firm, produced different kinds of goblets. Among them a series documents the attempt to renew the Venetian baroque *bellicone* (welcome beakers from the German word Willkommen), which are purely ornamental, following the new

¹⁶ *L'Esposizione Internazionale d'Arte* 1903: 36.

¹⁷ *Il vetro di Murano alle Biennali* 1995: 17.

¹⁸ The Luigi Fontana & C., later on, in 1931, employed Giò Ponti as artistic director and in 1933 acquired the Pietro Chiesa glass workshop and changed its denomination to Fontana Arte.

¹⁹ *Torino e l'Esposizione* 1898: foto no. 6.

taste²⁰. This kind of goblet was also one of the models reinvented during the rebirth of Venetian glass production in the second half of the 19th century. Some Fratelli Toso's goblets of the first decade of the 20th century are also decorative and unfunctional pieces: the lid is missing and in some examples the bowl becomes a corolla flower and the stem is transformed in intertwined branches with leaves and flowers. This design isn't revolutionary and it reveals a very weak influence of the new style. Other blown vessels of the same glassworks are more innovative in their conception: the bowls of the goblets are transformed into flowers, as can be seen in a photo album (Fig. 5) and in some drawings of the Fratelli Toso glassworks²¹. They reveal ties with contemporary lampworking vessels produced in Germany by Karl Koepping.

Another example of a goblet, shaped like a flower, dating from the early 20th century, was displayed in the former Salviati-Camerino-Tedeschi collection (Fig. 2)²². It echoes the new Art Nouveau taste, but is less innovative in comparison to the Baroviers standing bowls *a spira* (Fig. 1).

The influence of the Viennese Secession is rarely seen in Venetian vessels except for few goblets produced by Fratelli Toso and by Toso Borella glass workshop, the latter discussed later.

Echoes of this style are found in a Toso vase exhibited and awarded an honour diploma at the Exhibition of Flowers in Ducal Palace in 1914, where two other vases of the same firm were also awarded. The vase with geometric two-dimensional decoration is reproduced in the centre of a leaflet, *Vasi in vetro per fiori della Ditta Fratelli Toso. Premiati all'Esposizione dei Fiori*, kept in the Raccolta Stampe Bertarelli in Milan (Fig. 6). The exhibition was mentioned in *La Voce di Murano* as was the decision of the judges for the vases *en concours*. The Artista Barovier won the first and second prize for short stem flower vase, one named *Nuovo* and the other one *Stimato*. The *Nuovo* has been

²⁰ The Venetian *bellicone* hasn't the traditional form of the German *Willkommen* which have a cylindrical shape. In old Venetian language the word *bellicone* indicated vessels of important dimensions and of intense visual effect.

²¹ Barovier Mentasti 1992: 28-29.

²² The piece has been published in Barovier Mentasti 1982: 234.

identified with a mosaic-vase with decorative pattern of roses and leaves²³. For the long stem flower vase, *en concours*, the commission awarded, once again, the first prize to *Piacevole*, by the Artisti Barovier (Fig. 7). It is described in *La Voce di Murano* as «di stile '700[?] con corpo sferoidale nella parte superiore contornata da due fili in mezzo ai quali corrono due punti pure di vetro», eighteenth century style[?] with spheroidal body in the upper part with two threads and among them two glass points²⁴. The *Nuovo* and the *Piacevole* were reproduced in a postcard of the period (Fig. 8). The second prize was awarded to the Fratelli Toso for *Gaudente*. They also received an honour diploma for other two vases: *Preferito* and *Estetico*²⁵. The Bertarelli leaflet (Fig. 6) documents the three Toso pieces awarded. According to the reporter of *La Voce di Murano* the winner vase was *Gaudente*, the one reproduced on the left in the Bertarelli leaflet which recalls French Art Nouveau models²⁶ (Fig. 6).

The Fratelli Toso had some commercial success in the second decade of the 20th century with the production of vessels designed by Hans Stoltenberg Lerche, an artist of Norwegian origin, born in Germany, living in Rome, renowned for his ceramics and jewels.

²³ *Mostra e fiera di piante e fiori* 1914: 26. Barovier Mentasti 1982: 239 (fig. 240), 241.

²⁴ *Mostra e fiera di piante e fiori* 1914: 26. The vase is reproduced in *L'arte dei Barovier* 1993: 46, fig. 19.

²⁵ *La premiazione dei Vasi ricordo* 1914: 19.

²⁶ *Mostra e fiera di piante e fiori* 1914: 26. Described as follow «una forma un po' semplice, un po' larga a basso con fondo smussato [...] dal basso in su vedesi un ornamento fatto da una specie di stalattiti che mentre adornano il vaso lo rendono più solido». The names, *Preferito* and *Estetico*, are more difficult to link with the other two vases. As already mentioned, the one in the centre of the leaflet is influenced by Wien Secession and it was made in iridescent amethyst glass; the other one is decorated with leaves and flowers and its design belongs to late 19th century, found also in other glassworks. The other two are also described: «Di forma alquanto oblunga [...] attorno alla parte più larga del corpo girano due fili con due piccoli punti in mezzo e dal piede fino all'inferiore dei suddetti fili s'alzano perpendicolarmente altri fili che a due a due si uniscono in punta, la base delle quali è fermata da piccole borchie: tutti i fili e le borchie sono di ametista iridescente [...] l'altro è a forma di lungo calice con gambo sferico e piede con anelli e foglie alla metà del corpo». *Mostra e fiera di piante e fiori a Venezia* 1914: 26. The latter piece is also reproduced in a Testolini firm catalogue, *Prix courants des Verres Venitiens* s.d., no. 747, a catalogue reproducing late nineteenth century glass pieces.

He designed a new series of vases in Art Nouveau style made with Venetian techniques. He tried for six months to realize his glass vessels by himself in the Toso glass furnace but he didn't succeed so he opted to manufacture them with the help of Toso's blowers. His works included items with applied filaments and coloured glass powders and natural motifs, particularly animals shaped separately and hot applied (Fig. 9). They were exhibited at the Venice Art Biennale in 1912, in 1914, in 1920, after his death, and an important anthological exhibition was displayed at the Prima Esposizione Internazionale delle Arti Decorative in Monza in 1923²⁷. Unfortunately his glass designs made no impact in renewing the Fratelli Toso's production.

Vittorio Toso Borella was a key figure in renovating the style of Murano glass in the early 20th. From the year 1904 he ran, with the collaboration of his sisters, the glass workshop of his father Francesco Toso Borella. The latter was very appreciated in the second half of the 19th century for his enamelled glass of very high quality, inspired by the dominant taste of Historismus²⁸. Vittorio Toso Borella continued to produce pieces of Revival style which were still on high demand. He was highly supported by local reporters, writing in *La Voce di Murano*, particularly for his historical enamelled vessels. He tried to design new glass vessels following the new style and taste for the International Exhibition in Milan held in 1906. The glass items should have met the requirements of the organizers of the Decorative Arts Pavilion: *di stile affatto nuovo e non riproduzioni od imitazione dei vetri classici antichi, trattandosi di arte moderna*, of a new style and not reproductions or imitations of classical old glasses; otherwise they wouldn't have been accepted in the exhibition. Unfortunately only a few months after the opening a fire occurred and burnt the Decorative Arts Pavilion and all Toso Borella works were destroyed. Shortly after his caricature appeared in a Venetian satiric magazine, *Sior Tonin Bonagrazia*, with this words: «Questi, che il vetro istoria a smalto e ad oro/E' V°. Toso-Borella di Muran,/Nell'esser toninato abbia ristoro/Del duol che, per l'incendio, ebbe a Milan!» (He, who decorates

²⁷ *Prima Esposizione Internazionale delle Arti Decorative* 1923: 6, 147-149; Barovier Mentasti 1982: 241-243; Barovier Mentasti 1992:36-37.

²⁸ Barovier Mentasti 1982: 214; Tonini 2004: 40.

historical scenes on glass with enamel and gold /Is V.Toso Borella and for having been quoted here he finds respite/for the sorrow caused by the fire in Milan). At the time the fire occurred, the catalogue of the Decorative Arts Pavilion hadn't yet been published. But a description of the vessels made by Vittorio Toso Borella is reported, one month before the opening of the Milan exhibition, in *La Voce di Murano*:

An amphora in *pagiesco* (wheat yellow colour) glass with big leaves with opaque and transparent colours./A light amethyst vase with a wide body decorated with leaves and carnation flowers./An amethyst vase in an elongated shape with gold leaves and white daisies./A small blue cup with gold outlines and fan decorations and cornflowers./A blue spherical bottle with a handle decorated with gold ornaments and between them small pelicans./A wonderful vase with a blue lid and dish, divided in many sections unified by a half roundel of leaves on a thin tree bark and inside each section a decoration of alternate flowers and birds. The lid and the dish are decorated with gold./A bottle with circular flat body all covered with gold with subtle scratched engravings./A blue dish: at the bottom the sky with the moon rising, underneath the sea and the land enlightened by the last sun rays of the sunset: a beautiful lady admiring the landscape²⁹.

All these piece were destroyed during the fire but very soon Vittorio Toso Borella prepared new pieces to be exhibited. Unfortunately we have no recordings of what they were like. One of the glass mentioned in *La Voce di Murano* was an amethyst vase in an elongated shape with gold leaves and white daisies. Its decoration might shows similarities with an amethyst dish kept in Trent, in the museum of Buon Consiglio Castle, signed Vittorio Toso Borella, unknown until its publication some years ago³⁰ (Fig. 10). In the centre is a portrait of the renowned Italian poet, Giosué Carducci, with 'graffito' gold leaf, encircled by a garland of oak leaves in gold leaf and enamelled white daisies with a sentence «Ed or s'è fermo, e par che aspetti a Trento», and now he stops and it seems he waits in Trent. The latter has to be connected to the poem written by Carducci, related to the unveiling of Dante

²⁹ *L'Esposizione di Milano* 1906.

³⁰ Tonini 2002: 202.

monument in Trent, commissioned by the Dante Alighieri Society of the town, a testament to Italian patriotic sentiment during the rule of the Austro-Hungarian Empire. Just recently we discovered the occasion in which the memorial plate was made: Vittorio Toso Borella gave it as a gift to two Italian committees, the Trent Dante Alighieri society and the Trento e Trieste one, when Carducci was commemorated in the Goldoni theatre in Venice in the anniversary of his death (1907)³¹. Just some months before the Muranese Committee had commissioned to the glass decorator a plate with Carducci's portrait and to give it as a present to the prof. Gilberto Secrétant, who commemorated the poet in Venice at the Teatro Sociale³². This first version, a blue glass plate, has a more conventional decoration in gold-leaf graffito, in comparison to the Trent piece. It's decorated with two branches of laurel and an inscription, adorning Carducci's portrait, which although not quoted in the article, might be the same as that of the Trent plate.

The Trent vessel shows an opening to Art Nouveau only in the use of natural motifs, while the style of the decoration recalls William Morris 19th century compositions. On the other hand some Toso Borella vessels demonstrate an authentic adherence to the principle of the new style like the ones he made in collaboration with his father Francesco, decorated with water-lilies and birds, at the beginning of the 20th century³³. Some are influenced by the Viennese Secession as the one preserved in Rome at the Galleria Nazionale Palazzo Barberini which may be dated around 1914 (Fig. 11) and other two, in former times preserved at the Istituto d'Arte of Venice from where they were stolen; others were exhibited also at the Venice Art Biennale in 1912 and in 1914³⁴.

³¹ *Murano a G. Carducci* 1907: 333. Later the piece was donated to the Lega nazionale of Trent. It's not known when the Carducci dish entered in the collections of Castello del Buon Consiglio. It's known that the Lega nazionale was dissolved by the Austrian authorities in 1915 and its assets were confiscated in this occasion.

³² *Murano a G. Carducci* 1907: 333. The poet is remembered for his poem *Brindisi*, serie della «Levia Gravia», where he quoted Murano (*Risplenda: ne voti/A l'Italia mano/ Francata Murano/La tazza darà*).

³³ The piece in Galleria Nazionale in Rome has been published in *Vetri veneziani dal Rinascimento* 2002: 79; Barovier Mentasti 1992: 26-27, figs. 15-16.

³⁴ Barovier Mentasti 1976: 260, fig. 6; Barovier Mentasti 1977: 150, fig. 5; 151, fig. 8.

Not only the Biennale gradually granted a more adequate amount of display to glass and to other decorative arts but also it opened its doors to outstanding figures of international contemporary art, privileging the artists of the Viennese Secession, particularly Gustav Klimt, in its early editions. The pictorial style of Klimt, his works where showed in 1899, 1909 and 1910, influenced Vittorio Zecchin, a Murano painter who began to create also one-of-a-kind pieces in glass. He belonged to a Venetian rebel movement of artists, the *artisti di Ca' Pesaro*, who were united by the desire to fight academic conventions, including the dogma that denied creative expression to the applied arts. Also some Murano glassblowers, such as the Tosos and Giuseppe Barovier, the main personality in the *Artisti Barovier* glassworks, belonged to this group, as well as Vittorio Zecchin and Teodoro Wolf Ferrari, a Venetian painter, linked to the Munich Secession. Zecchin and Wolf Ferrari, together, created a collection of mosaic glass (called *murrina* at Murano) pieces, exhibited in the gallery Windhager in Munich, probably the «*Plastiken-Haus*» run by Josef Windhager, specialized in Italian terracottas. It happened in 1913 and Franz von Ostini, a renowned critic, praised their collection, made by the *Artisti Barovier*, in the *Münchener Neueste Nachrichten*. Wolf Ferrari limited his contribution to ornamental and floral patterns, while Zecchin designed complex compositions with human figures, among them a vase featuring Ethiopian figures in sumptuous robes and a square-shaped glass sheet with a female figure wrapped in a multicoloured shawl in the background of the lagune. The two artists prepared a similar collection for the Venice Biennale in 1914, explaining in the catalogue that their glass sheets were small for technical reasons but their aim was to develop large stained windows, without any metal joints³⁵. In the same year the Biennale committee rejected the paintings by Zecchin and Wolf Ferrari, who exhibited them with the works of other artists in the Excelsior Palace Hotel at the Lido of Venice³⁶. Such pieces are generally marked by a tessera with the pattern of a star (Fig. 12). An exceptional vase, belonging to the collection of Rainer Zeitz (London), could be identified with the one

³⁵ *Esposizione di vetri a Monaco* 1914: 9-10. *IX Esposizione Internazionale d'Arte* 1914: 92-93. *Il Vetro di Murano alle Biennali* 1995: 111-113, 243, nos. 5-9.

³⁶ *Esposizione di alcuni artisti rifiutati alla Biennale veneziana* 1914, II ed. 2014, s.p.

with Ethiopian figures, designed by Zecchin, but it is strangely marked with the initials AB and a crown, typical of the Artisti Barovier since 1919. In past decades some collectors and authors had difficulties in attributing the most important murrina pieces made between 1913 and 1925 and they frequently considered some works made by the Baroviers immediately after the First World War as pieces created by Zecchin or Wolf Ferrari before that war. Now we are able to distinguish the two groups of murrina works. The pieces, created by Zecchin and Wolf Ferrari in the years 1913-1914, generally have thicker walls and sometimes are not blown (dishes and sheets). All their tesserae in clear and coloured glass are hardly dilated by blowing and preserve their clear outlines, so that the technical aspect of the work is visible to the naked eye.

On the contrary the vessels designed by Teodoro Wolf Ferrari later (Fig. 13) and exhibited at the Geri Boralevi gallery in St. Marco Square in 1920 were characterized by dilated tesserae, whose outlines are not visible, while the gorgeous colours of the past works were abandoned³⁷. Teodoro Wolf Ferrari refused to exhibit at the official show of Ca' Pesaro and he joined other dissidents in the Geri Boralevi gallery.

The mosaic glass technique happened to be the best way to create really contemporary glass pieces of high quality. Giuseppe Barovier had been one of the most refined craftsmen in the eclectic period, when he had made murrina vessels in historical styles. He was friend of artists, especially Zecchin and Wolf Ferrari, and he was invited to show independently at the 1913 exhibition at Ca' Pesaro, a very revolutionary exhibition, even if he was a partner in the Artisti Barovier glassworks. Giuseppe Barovier showed twelve vessels in the same room as Vittorio Zecchin, who presented tempera paintings (Fig. 14):

Vaso a zone colorate

Vaso a zone colorate

Vaso azzurro con piuma

³⁷ *Opere giovanili di Teodoro Wolf Ferrari* 1968, f. no. 65. Marini 1987: 217. *Venezia. Gli anni di Ca' Pesaro* 1987: 275. Barovier Mentasti 1998: 12-13, no. 185.

Piatto azzurro con piuma
 Piatto azzurro e d'oro
 Anfora violetta con perle
 Vaso violetto con piume verdi
 Vaso bianco con piume rosse
 Piatto violetto e d'oro
 Vaso con murine azzurre e rosee
 Piatto azzurri con murine bianche e d'oro
 Vaso con margherite
 Murina del pavone

His murrina vessels perfectly harmonized with the dresses worn by the exotic *Vergini del Fuoco* painted by Zecchin and with his tempera *Murine: quadro decorativo*. The four vases with feathers (*piume*) belong to a well-known group, decorated with applied glass threads. The vase with daisies (*vaso con margherite*) and the small amphora (*anfora violetta con perle*) are pictured in the catalogue (Fig. 15). The peacock murrina (*murina del pavone*) is a slice of an extraordinary murrina rod, much appreciated by connoisseurs. The piece shown at Ca' Pesaro was a plate with the figure of a multicoloured peacock set like a gem (*piatto recante incastonata come gemma la figura di un variopinto pavone*)³⁸. Some authors³⁹ supposed that Vittorio Zecchin was the designer of the peacock pattern but there is no proof of it. Indeed Giuseppe Barovier was an accomplished designer and an amateur painter. Also the idea that Giuseppe did not make murrina works until 1910 is absolutely groundless.

The murrina vessels manufactured by the Baroviers in those years were opaque and influenced by French Art Nouveau, as the *Nuovo* vase decorated with roses, which won the first prize at the Exhibition of Flowers in 1914 (Fig. 16). Their walls were made rolling up with a pipe and blowing a plaque made of fused mosaic tesserae, a very complex technique. Also the vases in Art Nouveau style, illustrated in the catalogues of Fratelli Toso, were opaque. The ones called *Murrina* were more traditional and less interesting than the ones of

³⁸ *Catalogo dell'Esposizione d'Arte* 1913: 27. *Il Gazzettino*, 21 maggio 1913.

³⁹ Sarpellon 1990: 149-153. Pastres 2017: 346.

the Baroviers. The *Fenicio* types were decorated with glass threads, applied and combed. The *Floreal* ones, in a Muranese version of the French Art Nouveau style, looked similar to the murrina vases of the Baroviers but they were blown monochromatic vessels, to which decorative murrina flowers were applied. The Fratelli Toso produced a lot, in a very large range of shapes, decorations and techniques⁴⁰ and they were not particularly damaged by the crisis of the beginning of the 20th century.

Some vases decorated with irregular glass threads, applied on their surfaces and then embedded in them, recently called also lashes, can be dated in the years before the First World War and they have been correctly attributed to the Artisti Barovier, even if also the Fratelli Toso used such technique⁴¹. The shapes of these vases are simple and modern and the lashes recall vegetal tangles, typical of Art Nouveau. Some elegant vases decorated with such lashes and floral murrinas, often on a dark background, are generally dated around the year 1920⁴² but they could have been made also before the Great War.

The Artisti Barovier glassworks changed business name to Vetreria Artistica Barovier in 1919, when Ercole and Nicolò, sons of the old Benvenuto, and Napoleone, son of Giuseppe, became partners. The Vetreria Artistica Barovier was invited to the official exhibition of Ca' Pesaro in the summer of 1920. They exhibited a group of vases and bowls, made of blown transparent murrinas, *vasi e coppe*, marked with the initials AB and a crown⁴³. A vase of this group is kept in the Helmut Hentrich collection in the Kunstmuseum in Düsseldorf and a bowl, belonging to the former Emma Barovier collection at Murano, is now in the art market, as well as other few pieces⁴⁴. They are decorated with flowers and trees and their gentle delicacy of colours is typical of the older generation of Barovier Giuseppe and Benvenuto, to whom the pieces exhibited at Ca' Pesaro in 1920 may be attributed (Fig. 17).

⁴⁰ *Murrine e Millefiori* 1998: 25-42, nos. 41-173.

⁴¹ Pastres 2017: 334-337.

⁴² *Murrine e Millefiori* 1998: 124-125, 167, nos. 177-179. Barovier 2004: 76-85, nos. 33-85.

⁴³ *Catalogo della Esposizione di Estate* 1920: 7, 10, 12, 32.

⁴⁴ Barovier Mentasti 1982: 246; Barovier Mentasti 1992: 48, fig. 35. Ricke 2002: 233, no. 374.

However such pieces could have been created by Giuseppe because the AB tesserae have been found only in his house, after his death. Some pieces were attributed to Vittorio Zecchin but they are a product of the Baroviers as we know also from articles of that time⁴⁵. The peculiar style of Zecchin and Wolf Ferrari was assimilated in a new version by younger Ercole and Nicolò Barovier later, in the years 1924-25. They designed – not made because they weren't blowers – big vases whose walls were made of fused transparent tesserae, preserving their clear outlines like a network. These tesserae, dilated by blowing, formed abstract or vegetal patterns, like flowers or trees, in Art Déco style (Fig. 18). They are signed Ercole Barovier or Nicolò Barovier by diamond point⁴⁶. Before, in 1920, a Swedish artist of handmade fabrics and carpets, Anna Akerdhal, wife of Italian graphic artist and designer Guido Balsamo Stella, designed a small collection of vases with murrina abstract patterns, marked by a tessera with a comet. They were brought for the Italian Exhibition of Decorative and Peasant Art, *Esposizione Italiana d'arte decorativa e popolare*, to the Liljevalchs Konsthall in Stockholm. The whole exhibition, consisting of 134 works, was praised by Ragnar Hoppe, renowned Swedish art historian, thanks to their original style, free from any neoclassical legacy. The small glass pieces designed by Anna Akerdhal are very similar to the ones made by the Baroviers for Zecchin and Wolf Ferrari in 1913 and 1914⁴⁷. One of the pieces designed by Zecchin and Wolf Ferrari was bought by Gabriele D'Annunzio, famous Italian poet, in the years of the Great War. He liked to wander in the islands of the Venetian lagoon and discovered the *bohémien* studio of Vittorio Zecchin, located in an abandoned convent at Murano, where poor young women embroidered his tapestries and where he designed his glass pieces. Zecchin told about the visit of the poet, who certainly bought the *Barbari* tapestry, which is still shown in the ante-bathroom of the Vittoriale, the last villa in which D'Annunzio spent his life on lake Garda. In the same circumstance D'Annunzio probably bought

⁴⁵ *Esposizione del Circolo Artistico* 1921: 118. Lorenzetti 1921.

⁴⁶ Barovier Mentasti 1982: 254-53, fig. 255; Barovier Mentasti 1992: 50, figs. 39-40.

⁴⁷ Balsamo Stella 1921: 96, 99; Strinati 1921: 134- 136.

also a little murrina dish, which is still shown in the music hall of the Vittoriale. Zecchin was very flattered that a main poet had visited his studio. In an interview he said that he would never change his destiny with the one of the Persian Shah⁴⁸. Also Gabriele D'Annunzio recorded this visit, in the appendix of his novel *La Leda senza cigno*. This novel was first published in 1913 but its appendix, called *Licenza*, was written for the 1916 edition. The poet wrote:

It was yesterday, or thereabouts and I remember it as an interrupted dream. We passed through a convent without nuns, very old, without doors, without shutters, full of ragged women and of emaciated children, swarming with illness and with poverty, resounding with chatter, screams and sobbing, heavily populated and empty, where the altar of a glassblower burnt and shined, down there, at the end of a corridor cluttered with firewood: a heart of a tamed fire.

(Fu ieri, o quasi, e me ne ricordo come d'un sogno interrotto. Passammo per un monastero senza monache, vecchissimo, senza usci, senza imposte, pieno di donne cenciose e di bambini macilenti, brulicante di malattie e di miserie, sonante di ciarle e di strilli e di singhiozzi, popoloso e vuoto, dove ardeva e splendeva l'ara di un vetraio, laggiù, in fondo a un corridoio ingombro di legna: un cuore di fuoco domato)⁴⁹.

Just after the Great War Gabriele D'Annunzio got the *Coppa delle Vestali* (Fig. 19) which is kept in the room called *La stanza del Lebbroso* in the same villa, the Vittoriale. This standing bowl have been exhibited with ten tapestries, four embroideries and other glass vessels at Ca' Pesaro in 1919. It was a group of ten, very light, standing bowls, goblets and vases, all sumptuously enamelled and gilt. The *Vestali*, vestal virgins, are very similar to the *Vergini del fuoco* (Fig. 14), virgins of fire, the tempera painting shown in Ca' Pesaro in 1913⁵⁰. The other glass vessels were decorated with female figures and animals, like panthers, herons and jellyfishes:

⁴⁸ Guastalla Ricci 1920: 83- 85; Barovier Mentasti 1975: 63-66.

⁴⁹ D'Annunzio 1916: 457-458. His visit is recorded in the *Licenza* composed in 1916.

⁵⁰ Perocco 1966, s. p.

I doni - vetro smaltato
Vestali - vetro smaltato
Le pantere - vetro smaltato
Gli aironi - vetro smaltato
Le pantere - vetro smaltato
Una bottiglia - vetro smaltato
Un bicchiere - vetro smaltato
Meduse - vetro smaltato
Un vaso - vetro smaltato
Un vaso - vetro smaltato

Today a few of them belong to private collections⁵¹. Such vessels were made of monochromatic, transparent and thin glass. Their shapes were a conscious homage to the best glassmaking traditions of the 16th century. They were a sort of preview of the style of the collections, which Zecchin, as art director, was going to design for the Cappellin Venini & C. glassworks, founded in 1921. With a difference: the vessels of 1921 for Giacomo Cappellin and Paolo Venini were absolutely pure, without any decoration. The two entrepreneurs wanted to start a new era for Venetian glass. It happened.

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⁵¹ Vittorio Zecchin 2002: 142-147, nos. 106-111, 113-114.

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Fig. 1 - *Showcase of Museo Vetrario, Murano 19th- beginning 20th century pieces*, photo by Fiorentini, probably 1932. Murano, Museo del Vetro, Archives.

Fig. 2 - *Showcase of Salviati museum with 19th- beginning 20th century pieces*, photo, from 1890 onwards. Milano, Tedeschi collection.



Fig. 3 - *Chandelier Fratelli Toso*, beginning 20th century. Murano, Archivio Fratelli Toso (courtesy of Caterina Toso).

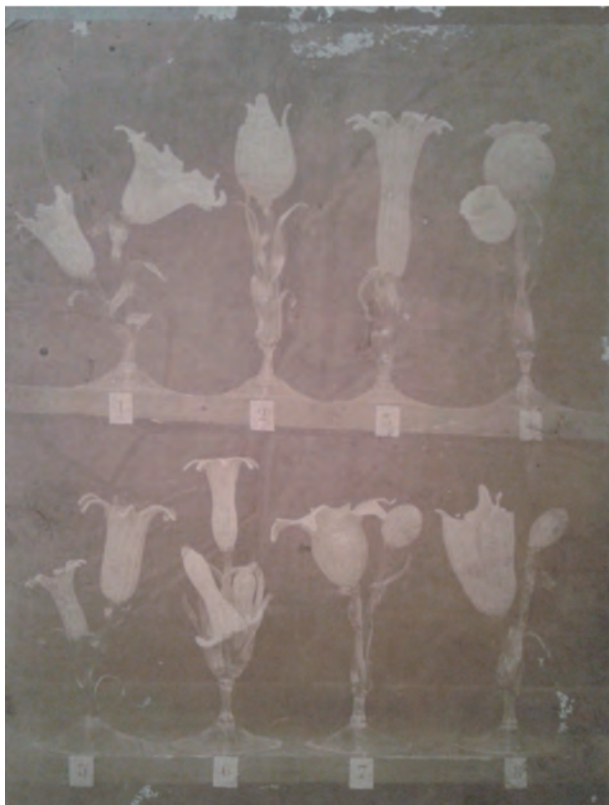


Fig. 4 - *Fontana Luigi & C. Turin, National Exhibition, 1898*, photo by Strazza, 1898. Milan, Raccolta Stampe Bertarelli (courtesy of).
 Fig. 5 - *Fratelli Toso, beginning of 20th century*. Murano, Archivio Fratelli Toso (courtesy of).



Fig. 6 - *Leaflet Fratelli Toso*, 1914.
Milan, Raccolta Stampe Bertarelli
(courtesy of).

Fig. 7 - Artisti Barovier, *Piacevole*,
1914. Milan, Cambi Casa d'Aste
(courtesy of).





Fig. 8 - *Postcard*, 1914. Milan, Cambi Casa d'Aste (courtesy of).

Fig. 9 - Hans Stolterberg Lerche, *Vetro soffiato policromo* (1923. *Emporium, La mostra delle Arti Decorative a Monza* LVIII, Bergamo).

Fig. 10 - Vittorio Toso Borella, *Omaggio a G. Carducci*, glass, enamels, gold leaf, 1907. Trento, Castello del Buon Consiglio (courtesy of).



Fig. 11 - Vittorio Toso Borella, *Vase with flowers*, glass and enamels, probably 1914. Roma, Galleria Nazionale d'Arte Antica Palazzo Barberini (courtesy of).
 Fig. 12 - Vittorio Zecchin, *Woman wrapped in a multicoloured shawl*, 1913-1914. Murano, Museo del Vetro (courtesy of).



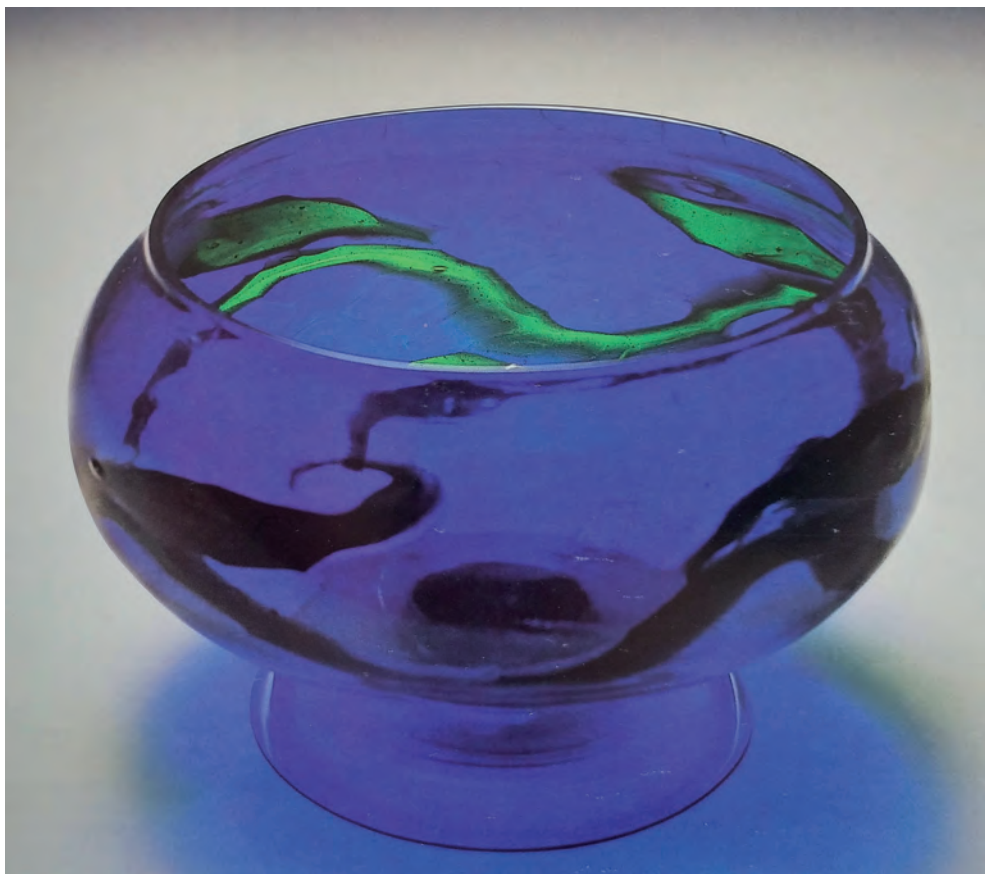


Fig. 13 - Teodoro Wolf Ferrari, *Bowl*, 1919. Private collection.

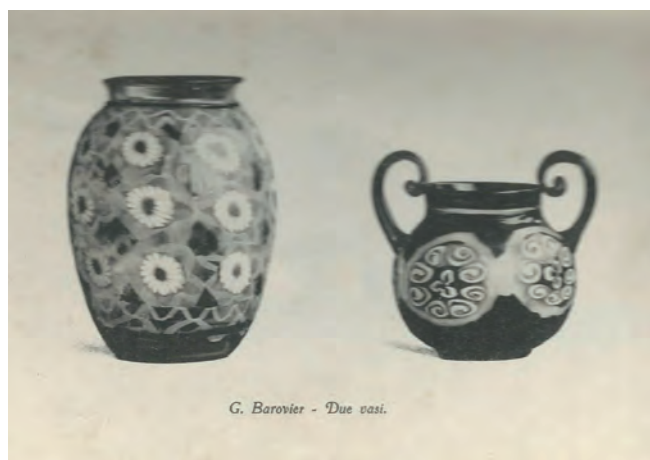
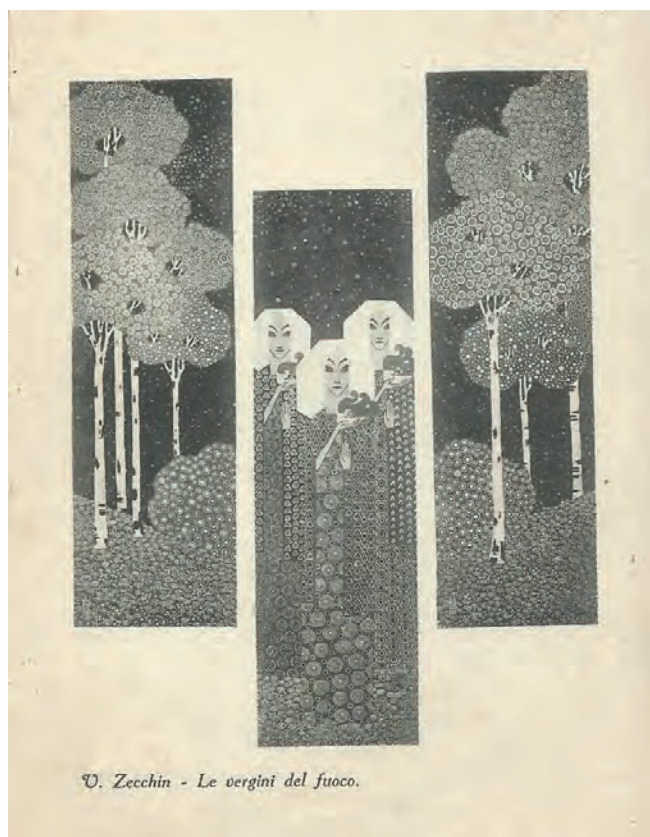


Fig. 14 - Vittorio Zecchin, *Le Vergini del Fuoco* (1913. IX Esposizione d'arti e industrie veneziane, catalogue. Venezia, Ca' Pesaro).

Fig. 15 - Giuseppe Barovier, *Due vasi* (1913. IX Esposizione d'arti e industrie veneziane, catalogue. Venezia, Ca' Pesaro).

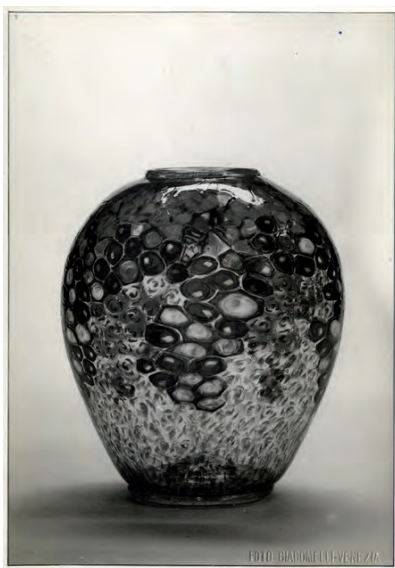


Fig. 16 - Giuseppe Barovier, *Vaso murrino*, signed with a murrina «AMF1914». Venice, private collection.

Fig. 17 - Vetreria Artistica Barovier, *Vaso murrino* (1920. *Esposizione d'arti e industrie veneziane*, catalogue. Venezia, Ca' Pesaro).

Fig. 18 - Vetreria Artistica Barovier, Ercole Barovier, *Vaso murrino*, photo by Giacomelli (1927. *III Esposizione Internazionale di Arti Decorative*. Monza; photo credit: Archivio Fotografico, la Triennale Milano).



Fig. 19 - Vittorio Zecchin, *Coppa delle Vestali*, decorator Vittorio Gazzagon, 1919. Gardone Riviera, Vittoriale degli Italiani (courtesy of).

DORA THORNTON

A PROTESTANT HISTORICAL RELIC? A GLASS PLATE
IN DR WILLIAMS' LIBRARY IN LONDON
IN ITS HISTORICAL CONTEXT

We know that sometimes a Venetian or *façon de Venise* glass can be used as a reliquary. One of the earliest and rarest examples is the Venetian 15th century beaker, now in Vaduz, which was sealed for use as a reliquary by Bishop Stephanus Tschuggli in the Marienkapelle in Triesen in 1513¹. However, a *façon de Venise* glass plate of the late 16th Century, recently rediscovered in Dr Williams' Library in London, can be shown to have served an even rarer function (Fig. 1). It was regarded in itself as a Protestant or secular historical relic associated with the baptism of Elizabeth I, Queen of England, in 1533. The tradition can apparently be traced to 1745, which is thought to be when the glass was donated to Dr Williams' Library, though this is unrecorded. The plate is not just historically interesting as an object which was on public display from the 1740s into the mid 19th Century, when it was published as a curiosity on view in London. It also represents an extremely rare type of *façon de Venise* production of around 1570-90. It can now be illustrated in colour for the first time and related to a small number of surviving comparative pieces.

In his exhibition *Reflets de Venise* at Romont in 2015, Erwin Baumgartner displayed a superb glass plate with diamond-engraved decoration, gilding and cold-painted decoration on the underside². In the exhibition catalogue, Erwin compared this plate, which had been lent from a private Swiss collection, with a plate in the Slade Bequest

¹ Baumgartner 2015: cat. 12.

² Baumgartner 2015: cat. 37.

in the British Museum (Fig. 2) [Slade Bequest 404] and quoted Hugh Tait as to where the two pieces were made: «perhaps at Innsbruck under strong Venetian influence» or in Venice itself, between 1560 and 1600³. Researching the British Museum plate led to the catalogue of the Slade Collection by Alexander Nesbett, published in 1869, where it is said of the piece that it «bears a quaint and antique aspect, and resembles in its style and ornamentation a glass bowl preserved in Dr Williams's library London and said to have belonged to Queen Elizabeth I. See *Archaeological Journal* 1868»⁴. The plate was famous enough to be mentioned by a writer signing with his initials O.P. in *The Gentleman's Magazine* in 1800 as a curiosity worth seeing in London: «I am informed, that there is, in Dr Williams's Library, in London, a glass bason [sic] which held the water wherewith Queen Elizabeth was baptized, carefully preserved in a bag with a note, shewing [sic] in what manner it came into the possession of the managers or trustees of that library»⁵.

Dr Williams' Library would seem to be a strange place in which to find such a curiosity. It was founded in 1715-16 according to the will of the Nonconformist minister, Dr Daniel Williams, and was traditionally known as «The Dissenters' Library» used by those Protestants who were excluded from membership of the Church of England because of their more reformed Protestant beliefs. The Library was set up at Red Cross Street in Cripplegate in 1729, moving to Grafton Street in 1873 and finally to Gordon Square in 1890, where it remains⁶. John Timbs, in his *Curiosities of London* of 1868, described the Library as a place to visit: «20,000 volumes, collected by the Reverend Doctor Daniel Williams, the Nonconformist [...] and bequeathed with provision for a building, opened 1729. This library has been increased by gifts [...] it is rich in controversial divinity, and is open to the public by a trustee's order [...] Here are some manuscripts of the early history of the Reformation [...] Also,

³ Tait 1979: under cat. 229.

⁴ Nesbett 1869: cat. 404.

⁵ *The Gentleman's Magazine*, 1800, vol. LXX, part 2: 615.

⁶ <http://www.bing.com/search?q=Dr+Williams+Library&src=IETopResult&FORM=IETR02&conversationid=>

the Salisbury Liturgy, finely illuminated; The Hours of the Virgin, Paris, 1498; Illuminated Bible; miniature copy of the Head of Christ, from a painting in the Vatican; the glass baptismal basin of Queen Elizabeth»⁷.

Reading the 1868 article led to the rediscovery of this glass plate (Fig. 1) in the basement of Dr Williams' Library in Bloomsbury in London⁸. The plate has a piece of vellum preserved with it which has an inscription with the date 1745: «This Glass Bason, by Tradition, held the baptismal Water for the Christening of Elizabeth, Daughter of King Henry VIII, the most renowned Protestant Queen of England. It was formerly in the possession of Simon Smith, who had been harbinger to Charles II, James II and King William III; and long after his Death the Person who marry'd his Nephew's Daughter, and who received the tradition from that Family as undoubtedly true, deposited it to remain for ever in this Library. Anno 1745. Donum Domini Anderson. (The gift of Dr Anderson)»⁹. Nothing is recorded in the Minute Book of the Library about the gift, and the date of the label is unclear, but the donor to the Library may have been Dr Adam Anderson (1692-1765), a Scottish historian of commerce, a leading member of the charitable society known as the Scottish Corporation in London and managing clerk of the South Sea Company¹⁰. He is now remembered for his book on the history of commerce, published in 1769, *An historical and chronological deduction of the origin of commerce from the earliest accounts to the present time, containing an history of the great commercial interests of the British empire*. In his book he proved himself a supporter of the 1707 Union of England and Scotland and an ardent British imperialist, particularly in promoting British interests in North America¹¹. How the glass plate entered his collection is unknown, but it is a fascinating insight into his view of English Protestant history going back to Elizabeth I, revered on the label in the Library as «the most renowned Protestant Queen of England». Elizabeth I's religious

⁷ Timbs 1868: 526.

⁸ Jeremy 1865.

⁹ Quoted in Jeremy 1865: 165.

¹⁰ Jeremy 1865: 165 speculates as to whether the Dr Anderson mentioned was Adam or his brother, James, who died in 1739.

¹¹ Durie 2007.

settlement of 1558-59 re-established the national Protestant Church after the reign of her Catholic half-sister, Mary Tudor, which had seen the return to Catholicism as the state religion of England. Famous historically as a compromise or «middle way», the Anglican religious settlement that Elizabeth had so skillfully guided into place in 1559 was in fact an equivocal compromise which was met with criticism at both ends of the religious spectrum¹². Elizabeth severely disappointed the godly reformers but she survived Catholic plots, rebellions and even the Spanish Armada from 1569 until her death in a way which – viewed from an English Protestant perspective – seemed to indicate the workings of Providence. Catholic attempts to assassinate or oppose her confirmed her status as a Protestant icon, while her excommunication by Pope Pius V in 1570 established the connection between the English monarchy and the Protestant faith¹³. Catholics abroad and at home were seen as the natural enemies of Britain in the 17th and early 18th Centuries, and the Popery Act of 1698 and other anti-Catholic legislation known collectively as the Penal Laws imposed stringent civil curbs and legal penalties on Catholics in England. Elizabeth I was now seen as a Protestant heroine, and her Coronation or Accession Day on 17 November was celebrated as «the Birthday of the Gospel»¹⁴. When Pius V, the Pope who had excommunicated her in 1570, was canonised in 1713, an anonymous tract promoted the making of the day of her Coronation on 17 November 1558 an annual, national day of celebration against «the evil Spirit of Popery»¹⁵.

Perceived from this historical perspective, it is not perhaps surprising that an object thought to be associated with Elizabeth I's Protestant baptism should be deemed so significant. However the baptismal font and basins used for ritual handwashing at the future Queen's baptismal ceremony in the Grey Friars' Church in Greenwich on 10 September 1533 are documented as having been made of silver, not glass¹⁶. The glass dish can be more closely related to the shallow

¹² Bate-Thornton 2012: 25-26.

¹³ Walsham 2003: 151-163.

¹⁴ Walsham 2003: 162.

¹⁵ *A Protestant Memorial* 1713: 8.

¹⁶ Starkey 2001: 4.

silver or pewter chargers used in German Lutheran baptisms. The British Museum has, in the Waddesdon Bequest, a fine silver-gilt ewer and basin made in Nuremberg around 1610-25 and paid for out of money given as a baptismal gift to Johann Moritz von Nassau-Siegen by his godfather, Prince Maurice of Orange in 1604. In July 1665, when Johann Moritz became Stadtholder of the Duchy of Cleves, after spending the previous ten years as the Dutch Governor of Brazil, he gave the ewer and basin to the Reformed Church of Cleves for use at holy baptisms¹⁷. Perhaps this is the kind of shallow basin which 18th Century commentators had in mind when associating the smaller glass dish with Elizabeth I's Protestant baptism.

The dish in Dr Williams' Library is 36 cm in diameter, and turns out to be a completely different shape to the one in the British Museum. It is so worn that the original gilding and cold-painted decoration can no longer be made out. More of its decoration appears to have been in place in 1865, when Walter D. Jeremy thought it of sufficient importance to ask the British Museum curator, Sir Augustus Wollaston Franks, to comment on it¹⁸. Jeremy described it in that year as being: «of plain white glass of moderate quality, and uncertain manufacture. Mr Franks observed that it may be Venetian, French or even English. It has been decorated at the back with varnish-colours and gilding intended to be seen through the glass. There are no remains of decoration in the centre, the curved sides of the hollow of the dish have had four cruciform ornaments and flowers of four leaves, alternately. The rim has had four circular medallions, enclosing shields now almost effaced; on two of the shields Mr Franks detected red, in a position which may possibly indicate that the charge was France and England quarterly. There was a beaded edging of gold around the rim. The date of the dish in his opinion, cannot be earlier than the reign of Elizabeth, to whom it may have belonged, although the tradition by which it has been connected with her baptism seems questionable»¹⁹.

There are few plates of this form and decoration extant and the ones that survive may have a common origin. Erwin Baumgartner

¹⁷ Tait 1991: 74-81.

¹⁸ Caygill-Cherry 1997.

¹⁹ Jeremy 1865: 166.

kindly provided, with the generous permission of the owner, photographs of an example in a private collection in Switzerland measuring 24.7 cm in diameter. The Swiss plate (Fig. 3) retains more of its painting and gilding, allowing one to make out the general design of garlands, wreaths and roundels. The profile and the greyish tint of the glass are a good match, as is the poorly-trailed footring on the underside of both pieces. The gilded roundels on the Swiss dish, with a stylised flower set into a circular frame dotted with enamel, can be closely compared to the decoration on the lids of two *stangengläsern* in Munich which are decorated with the arms of Andreas Jerin, Archbishop of Breslau (Wrocław). They have been attributed to the Innsbruck court glasshouse, which operated between 1570-1591²⁰. It would seem quite possible that the glass dish in Dr Williams' Library and the one in a private collection in Switzerland originate from the same glasshouse as the two *stangengläsern* which are now in Munich, and during the period 1570-1590, but we cannot yet be sure as to where exactly they were made, in Innsbruck or elsewhere.

The story of the dish demonstrates how a Venetian-style glass could become a Protestant relic, cherished and publicly displayed from the 1740s for at least a century. It is to be hoped that further research will clarify its status and significance as an extremely rare survival of a *façon de Venise* type from the late 16th Century.

NOTE: I would like to thank Erwin Baumgartner and the Swiss private collector who generously provided images of their plate and gave me permission to publish it. My gratitude also to Jeremy Warren and David Wykes and his staff at Dr Williams' Library for their help in the writing of this article and in the provision of images; to Saul Peckham, Sarah Faulks and Jeremy Hill at the British Museum for their help with images and rights.

²⁰ Page *et al.* 2004: 44-45, fig. 13.

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Fig. 1 - *Glass plate*, diamond-engraved, gilded and painted, *façon de Venise*, about 1570-90.
London, Dr Williams's Library.



Fig. 2 - *Glass plate*, diamond-engraved, painted and gilded, Venice or Innsbruck[?], about 1570-90. London, British Museum, Slade Bequest [Slade 404].



Fig. 3 - *Glass plate*, diamond-engraved, painted and gilded, *façon de Venise*, about 1570-90. Swiss private collection.

MARIA JOÃO BURNAY

JAPONISM AND ART NOUVEAU IN THE GLASS COLLECTION OF THE PORTUGUESE ROYAL HOUSE

The first contact between the West and Japan occurred about five centuries ago, according to the chronicle of Tepokki (1594-1614), when the Portuguese traders were the first Europeans to set foot on Japanese soil in 1543. Japan was going through a period of war and political anarchy, by the time of the arrival of the «southern barbarians». The first firearms – unknown to this territory – were introduced on that occasion, becoming thereafter crucial to the victory of Oda armies, to the unification of the country, and to the foundation of the Tokugawa shogunal dynasty, that ruled from 1603 to 1867¹.

One of the first goals of the Jesuit priests, right at the beginning of the new mission, was to learn the Japanese language as a missionary strategy².

In the first commercial exchanges, as early as the 16th century, objects of great perfection and beauty started to arrive in Europe, very popular among the elite members and of extravagant prices: silver, lacquered furniture, painted screens, kimono, swords, copper³, porcelains and others. In addition to the chronicle and to coeval testimonies, the Nanban folding screens, made in Japan between the second half of the 16th century and the first half of the 17th century, bear witness to the great bustle in Japanese ports and the everyday life of the Portuguese and other foreigners in the country (Fig.1).

However, given the growing power of The Society of Jesus, a

¹ Tavares 2015.

² Curvelo 2015: 37.

³ Curvelo 2015: 140-141.

relentless persecution of Christians, both Europeans and Japanese, begins.

After the year of 1635, a ban on the entry of foreign ships to Japan was enacted, and any Japanese who were caught in trade offense would be beheaded. This actually come to pass to sixty-one Portuguese emissaries, coming from Macau in an attempt to renegotiate an agreement in 1640, as they were executed when they landed in Japanese territory⁴. In that very same year, the Portuguese were expelled from Japan, as well as the practice of Christianity was banned from the Japanese warrior aristocracy⁵. To maintain the commercial relationships, only Dutch and Chinese traders could access the port of Deshima exclusively⁶. In a period of about 200 years of isolation, with little news being sent to the outside world, a scarce but important knowledge of the country resisted, obtained during the Western occupancy in the 16th and early 17th century. This knowledge was transmitted by written documents in Portuguese, Spanish, Dutch, English and French. The attention was then redirected to other Asian civilizations⁷. Japan became again distant, enigmatic and unknown.

Finally, the Japanese ports reopened from 1853, in particular to US ships sailing near Tokyo, as a new wave of trading resumed. The Treaty of Kanagawa was established in 1854, and other treaties were later signed with five European countries, including Britain, Russia, the Netherlands, France and Portugal⁸.

Thus, the attention turned again to Japan. Their culture and aesthetics have become sources of inspiration and caused great impact on the Arts in Europe and USA, mainly from 1860 onwards. In that same year, a treaty of peace, friendship and commerce between Portugal and Japan had also been established. In 1862, a Japanese delegation arrived in Europe, composed by thirty people, with aim to restore political and commercial relationships. Without doubt,

⁴ Erwick 2003: <http://themarginsnet/bib/frint/intro2.htm> (accessed June 21 2016).

⁵ Curvelo 2015: 151.

⁶ Tavares 2015.

⁷ Erwick 2003: <http://themarginsnet/bib/frint/intro2.htm> (accessed June 21 2016).

⁸ Tavares 2015.

it was with great anticipation and curiosity that this delegation was welcomed to the Palácio da Ajuda, by King Luís I (1838-1889) and his wife, Queen Maria Pia of Savoy (1847-1911) that had newly arrived at the Portuguese court⁹.

In the Palácio da Ajuda, a Chinese Room was created, where diplomatic gifts offered by the Japanese imperial court to Portugal were displayed.

On the Universal Exhibition in Paris, in 1867, the kings of Portugal, among other heads of state, were present in the lavish opening ceremonies at the *Grand Palais* at the invitation of Emperor Napoleon III. In this exhibition, Japan was disclosed to the world for the first time in its own national pavilion, where some artistic works were exhibited, especially from the Satsuma, Saga and Kyushu clans, which greatly impressed artists such as Van Gogh, among many others. The Eastern symbolism caused a real culture impact and Naturalism, inspired by Japanese aesthetics, gained increasing significance, especially in France. Literature, painting, sculpture and the decorative arts, which includes the arts of fire (such as glass, ceramics and metals), as well as furniture and, finally, textiles, bring to light the philosophy of the turn of the 19th century «which identified certain mystical and symbolic meanings that were locked within the natural world»¹⁰.

Japonism and Art Nouveau in the glass collection of Palácio da Ajuda

The asset of the Palácio da Ajuda attributed to the Japonism and Art Nouveau periods includes around 230 objects, dating mostly from ca. 1875 to ca. 1910, the year of the departure of the Portuguese Royal Family to exile, and corresponding to the end of the period Art Nouveau. Except for an important diplomatic offer of President Loubet of France, in 1905, to the Queen Amelia of Orleans, the last sovereign of Portugal, all other objects in this collection were purchased by the King Luís I, and especially by the Queen Maria Pia of Savoy.

⁹ Tavares 2015.

¹⁰ Liefkes 1997: 123.

The latter group incorporates liquor sets, the so-called «bedroom services» as the *service verre d'eau* and others, a tableware service, and also decorative pieces such as bowls, jars and vases. Some pieces are decorated with heraldic elements such as monograms «L» (Luis), «LM» (Luis and Maria) and «MP» (Maria Pia), all crowned and linked to the King Luis I and Queen Maria Pia of Savoy.

In fact, this assemblage reveals the great technical and artistic innovations that occurred in European glassmaking of this period.

While travelling within Europe, the Queen acquired glass objects in cities like Paris, Vienna and Carlsbad (current Carlovy Vary, Czech Republic).

Through the search inside the Royal House Archives in Lisbon, split between the Library of Palácio da Ajuda and the National Archives of the Torre do Tombo, invoices, inventories, personal notes of the Queen and catalogs that yielded some identification and dating of objects were found.

Manufacturers represented in the collection of the National Palace of Ajuda that belong to Japonism and Art Nouveau artistic styles:

Bohemian Region, Czech Republic [Carlsbad: current Carlovy Vary]:

Moser

Holzner (Moser competitor. No longer exists.)

France:

Baccarat

Nancy: Daum; Emile Gallé

Austria:

J & L Lobmeyr Factory (Vienna)

Meyr's Neffe

Germany, Silesia:

Fritz Heckert, Petersdorf?

Some vases and drinking services from Baccarat House – models that have achieved great success in the Paris Universal Exhibition of 1878 – have shapes and decoration based mainly in mass-produced wood-block prints made by Japanese artists, imported to Europe. These models show floral and plant motifs like chrysanthemums,

cherry blossoms, carnations and marigolds; landscapes with the rising sun and animals, such as bees and herons; mythological animals such as dragons. These were simple wheel-engraved representations, gilded with gold leaf applied or painted, or gold sprinkled, and also painted with polychrome enamels. Some pieces have mounts in gilded bronze (Fig. 2).

Vases for holding flowers were only introduced at the end of 19th century, with the vogue of exotic flowers originated from the interest in Japanese Art¹¹.

In the Botanical Garden of Ajuda, King Luís I grew orchids and exotic flowers in the greenhouses, some shipped from Brazil by his uncle, the Emperor Dom Pedro. These exotic species were brought to the palace rooms and displayed inside glass vases (Fig. 3).

Besides Baccarat factory, Queen Maria Pia liked the glass production in Bohemia, especially from the Moser factory in Meiershoffen, near Carlsbad. The Moser glassworks bear the name of one of the most talented and well-known manufactures in the history of glass.

Carlsbad (nowadays Carlovy Vary), an elegant thermal bath visited in the 19th century by European elites, was one of the preferred destinations of the Queen. She bought Art Nouveau sets like table services, drink services, finger bowls sets and decorative pieces such as vases, bowls and other objects. Ajuda's collection includes some very successful modernist models displayed in the International Exhibition of Paris in 1900.

Some vases and drinking services made of very thick glass show similarities to foreign patterns concerning the selection of floral motifs that were popular during the Art Nouveau period – lilies, blooms and tulip leaves, *Lilium speciosum* flowers, peonies, wheel-engraved decoration, very deep, following the «Eckentiefgravur» technique¹² (Fig. 4).

The Art Nouveau – using, among other, the Japanese art as a source of inspiration – captivated, not only Europe, but also the United States, with its Naturalists forms and sinuous lines, and intended to be an attempt to cut with the previous historical styles, or with what

¹¹ Miller's 2000: 112-113.

¹² Mergl-Lenka 1997: 56-57.

was called Historicism¹³. Gallé, who stood out since the 1880s, was one of the great symbols of this movement, enshrined in the Universal Exhibition in Paris, in 1900, as part of the general decorative arts, together with other brilliant glass artists who were also brought into light¹⁴. Being always up to date with the news of the international glass production, Queen Maria Pia obtained designs of French Art Nouveau, Art Glass, Émile Gallé and Daum, Nancy.

With the design of Koloman Moser – one of the Wiener Werkstätte movement founders – the Queen acquired Austrian objects such as a liqueur set (PNA Inv. Nr. 22943) that, according to the inventory, was purchased in the Moser House in Carlsbad, in 1901. All the pieces of the set exhibit the crowned monogram «MP», and they were probably manufactured by the Meyer's Neffe factory, possibly being the case of a resale (Fig. 5).

Finally, a diplomatic offer from President Loubet to Portugal was made during an official visit of the statesmen, in the time of King Charles I (1863-1908) and Queen Amélia of Orleans (1865-1951), in 1905: a vase made by Gallé in partnership with Falize frères firm, the heirs of the goldsmith Lucien Falize (PNA Inv. Nr. 1288 and 1288/A).

At the reception the French President in Lisbon, Queen Amelia, King Louis Philippe of Orleans' granddaughter, was visibly moved by the arrival of her compatriot¹⁵.

According to the new modern craft style, the opaque green vase was decorated with trees carved in relief, a characteristic Naturalist decoration based on living organic forms¹⁶.

This vase *parlant* is inscribed close to the rim with the following: «La bonté/ calme / des choses / Charles Guérin». The vase is fixed in an artichoke-shaped silver mount made by «Falize Orf. Paris» firm. It has the initials «RF» (*République Française*) and the French *Legion d'Honneur* insignia, including a branch of roses in silver gilt. The firm Falize was famous also for its so – called *Roses de France*¹⁷ (Fig. 6).

¹³ Mc Curdy 1958: 286.

¹⁴ Ennes 2006: 199.

¹⁵ Ribeiro 2013.

¹⁶ Silverman 1989: 187.

¹⁷ Purcell 1999: 174.

Lucien Falize often collaborated with Emile Gallé, for whom he produced some silver mounts. Glassworks of both artists were exhibited in 1896, at the «*Salon des Artistes Français*». In this exhibition, a pair of vases, which was a diplomatic offer from Paris to Czarina Alexandra Feodorovna in 1896, stood out¹⁸.

Lucien Falize died in 1897, and it is possible that the assembly of the pitcher offered to the Queen of Portugal has been manufactured by the workshop of his heirs, Falize Frères. Gallé died in 1904, so the vase was completed at least one year before the visit of President Loubet.

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¹⁸ Purcell 1999: 146.

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Fig. 1 - Attributed to Kano Domi, *Detail of the folding screen composed by six panels with the representation of Tract Nau*, the black ship that connected Macau and Japan (kurofune) and *nanban-jin*, i.e. «southern barbarians», foreigners who were arriving in Japan in the big ship, colour (tempera) and golden leaf on paper; silk, lacquered frame with metal brackets, wood (frame/stretcher?), Japan, Azuchi Momoyama Period, ca. 1593-1614. MNAA, Inv. 1638 (©COPYRIGHT / Luisa Oliveira and José Paulo Ruas / Direção-Geral do Património Cultural / Arquivo de Documentação Fotográfica. DGPC/ADF).



Fig. 2 - Baccarat, *Liquor set*, gilded decoration with Chrysanthemums flowers and leaves, according to the Inventories, this set was used for fine wine, label: «Baccarat», France, 1878-1900. PNA, Inv. nr. 45714 to 45723. The Corning Museum has a similar set made by St Louis. (Inv. nr. 99.3.128), dated to 1870-1880 (©COPYRIGHT / Luisa Oliveira / Direção-Geral do Património Cultural / Arquivo de Documentação Fotográfica. DGPC/ADF).



Fig. 3 - Baccarat, *Vases*, these square-shaped vases show engraved decoration with floral motifs like thistles and some leaves and fruits, dragoons and a bee, France, 1878-1908. PNA, Inv. nr. 45589 and 45590. According to the palace inventory, from 1910, they were located in the Painting studio. Many vases were made in pairs to sit on either side of a mantelpiece, for instance (©COPYRIGHT / Luisa Oliveira / Direção-Geral do Património Cultural / Arquivo de Documentação Fotográfica. DGPC/ADF).



Fig. 4 - Moser(?), *Drinking set*, Modernist style.«Eckentiefgravur», label: «MM/ Glasfabrik/ Karlsbad», Karlsbad, Boémia, 1895-1901. PNA. Inv. nr.22946. Possibly by Moser, it's described in the inventories as a «bedroom service». The surface is decorated with blooms and tulip leaves. We find similar objects in Moser catalogues and other Bohemian glass factories. Possibly bought during trip the Queen made in 1901 (©COPYRIGHT / Luisa Oliveira / Direção-Geral do Património Cultural / Arquivo de Documentação Fotográfica. DGPC/ADF).



Fig. 5 - Kolo Moser, *Liquor set*, Meyr's Neffe to Lobmeyr(?), Austria(?), about 1901. PNA, Inv. nr. 22943. It was perhaps bought in Carlsbad, in 1901, at Glasfabrik Meierhöfen Karlsbad. All the items have the monogram of the Queen «MP» and the royal crown (©COPYRIGHT / Luisa Oliveira / Direção-Geral do Património Cultural / Arquivo de Documentação Fotográfica. DGPC/ADF).



Fig. 6 - Falize Orf, Paris and Cristallerie D'Art Emile Gallé, Nancy, France, *Vase with roses*, 1897-1904. PNA, Inv. nr. 1288 and 1288/A (©COPYRIGHT / Direção-Geral do Património Cultural / Arquivo de Documentação Fotográfica. DGPC/ADF).

VIOLETTA MIKITINA

LATE XIX-EARLY XX CENTURY VENETIAN GLASS
FROM THE COLLECTION OF THE STATE CERAMICS
MUSEUM IN KUSKOVO

The collections of porcelain, ceramics and glassware of the State Ceramics Museum and «Kuskovo Estate XVIII» are among the best and the largest in Russia. The holdings of the museum comprise over thirty thousand exhibit items, of which over six thousand are glass.

The State Ceramics Museum was founded in 1918 based on the nationalised collection of Russian porcelain of the famous Moscow collector A.V. Morozov. In 1920s the collection of the Museum was complemented by items from private collections, the Museum Funds of Moscow and Saint Petersburg, other organisations. In 1932 the Ceramics Museum was transferred to the Kuskovo Estate and since then the two museums exist as one whole.

The glass collection of the Museum represents the period from antiquity to present day.

The collection holds about seventy objects of Venetian glass of which thirty belong to the second half of the XIX and early XX century. The objects were created by «Società Anonima per Azioni Salviati», «Compagnia Venezia», «Fratelli Toso», «Salviati Dott. Antonio» and others.

I would like to show some of them. That is what makes of collection.

Obscure glass items: tall baluster-neck goblet (Fig. 1), relief body vase, long-neck pitcher with a loop-like ear (Fig. 2).

Another vessel on a tall leg with a wavy-edge cup.

Three items in our collection which were handed over to the museum in 1920 come from the collection of the famous Moscow

collector S.A. Bakhrushin. He often went to Italy, and probably, these objects were purchased there. It is a cup with a lid with a finial representing a dolphin (Fig. 3) (despite the fact that in the old museum documents it states that the lid was matched), fine vase with stick-on elements (Fig. 4), and a vessel in the shape of cantharus. Body, leg and base is decorated with raspberry friso. The lid of the vessel has a finial, but presumably it also was crowned with a dolphin (Fig. 5).

Our collection contains one of the Guggenheim's cups made in 1880s after the XVII century original (Fig. 6).

Cup on a leg, decorated with filigree was received by our museum from the collection of another famous collector Lev Zubalov in 1925. The objects from his collection often came with a sticker with his name. It is worthy of note that from the collection of Zubalov our Museum received Venetian glass belonging to XVI-XVII: cristallo cup, agate and chalcedonic glass vessels, figure of a Moor.

A cylindrical cup on a short hollow leg with a round base with representation of Jesus-Christ and the twelve apostles on the bottom is an interesting object. The bottom edge of the cup is decorated with stick-on embossed waved ring.

Ovoid-shaped vase-oil lamp with a long neck finished with a bell, on a short leg decorated with stalky stick-on elements, with round base, with three spouts and three arcuate ears decorated with round stick-on elements (Fig. 7).

The next group of objects with filigree and aventurine glass inclusions:

- Two cups. One made of transparent, rose and aventurine glass; the second one with blue glass inclusion
- Two vessels-pitchers, blown into a shape. The bottom parts of the pitchers represent shells (Fig. 8)
- Flask with a stopper, decorated with threads of milky and aventurine glass
- Cup with a wavy edge
- Two vases. The first one is decorated with threads of milky and yellow glass. The second one is green with small aventurine inclusions (Fig. 9)

The following objects pertain to the topic of representation of

sea animals and birds. The theme, as is well known, was beloved by Venetian artisans:

- Vase in the shape of a dolphin. Its base is decorated with representations of sea shells. (Fig. 10)
- One of the variations of a cup with a bird sitting on its edge, manufactured by «Antonio Salviatti»
- Sculptural image of a bird made of ruby glass
- Another vessel representing a dolphin made of opal glass
- and a rose glass goblet. Its leg represents a dolphin, ears represent sea horses. It was created by the company «Fratelli Toso» (Fig. 11).

Two objects from our collection pertain to the pieces decorated with white enamel representing lacy ornaments:

- rose glass goblet on a tall baluster-neck (Fig. 12)
- cup and saucer in yellow glass (Fig. 13)

Apart from this one, our collection comprises two more cups. One with milky glass filigree, the second one made in aventurine with turquoise enamel drops.

Finally the last object, which I would like to show. Unfortunately we don't know for sure what was its intended use (Fig. 14) It may be a stick for cosmetics. There is a version that it might be a stick to scratch your head.

The collection of Venetian glass of our Museum is the largest in Moscow. We are very proud of it, and I am very glad to have this opportunity to tell you about it and show you some items from our Museum.



Fig. 1 - *Goblet.*

Fig. 2 - *Pitcher.*

Fig. 3 - *Cup.*



Fig. 4 - *Vase.*

Fig. 5 - *Vessel.*





Fig. 6 - *Guggenheim's cup.*

Fig. 7 - *Vase.*

Fig. 8 - *Vessel-pitcher*



Fig. 9 - Vase.
Fig. 10 - Vase.
Fig. 11 - Goblet.

Fig. 12 - *Goblet.*

Fig. 13 - *Cup and sauser.*

Fig. 14 - *Stik for cosmetics(?)*



ANTÓNIO PIRES DE MATOS*, ANDREIA RUIVO*,**, ROBERT WILEY*

IRIDISCENCE AND COLOURS
IN GLASS ART NOUVEAU:
THE CHEMISTRY AND TECHNIQUES

In our Research Unit we have been working in the last ten years in glass colouring mainly for art works. We know that during the Art Nouveau glass period a great variety of glass colours were explored as demonstrated in numerous batch books.

In Fig.1 two examples of Art Nouveau glass are shown. One is a Venetian black iridescent vase, ca. 1890, made by Giuseppe Barovier in the Glass Studio «Artisti Barovier» and the other is a group of several vases of Favre Glass made in the Tiffany Studios, found in the Arthur J. Nash and Leslie H. Nash batch books¹. In the period of Art Nouveau many techniques were used to give to the glass a great variety of colours. One of the great variety of color techniques used during the Art Nouveau period was called lustre. This process produced a mirror like effect that could be obtained painting the surface of glass with solutions of certain metals in acid which were chosen depending on the desired colours. An organic medium was generally joined and in some cases metal resins were used. After painting, the glass was heated in a furnace with a reducing atmosphere in order to have a thin shining surface. The lustre effect was more intense

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¹ Nash and Nash 1896-1910.

when gold, silver or copper were added to the batch composition. The samples were heated to temperatures around 600°C to avoid further deformation of the glass objects. Different appearances, ranging from a shiny metallic effect surface to very weak iridescence could be obtained. The chemists Leslie Nash and his father Arthur J. Nash claimed that they invented the lustre glass. After taking the heated glass from the furnace, they sprayed its surface with a solution of tin chloride or iron chloride, or a mixture of both, and afterwards reheated again the glass material; an equivocally iridescent surface was obtained. Other compounds have also been used. The note books compiled by Arthur Nash report the tremendous work made by him and his son for Louis Comfort Tiffany, being a life time of study. One of their inventions was to join a silver compound into the glass batch in order to get a shiny surface and after to spray the heated glass with a solution of tin chloride or iron chloride or both. An interesting article written by Maureen Byko about the chemists Arthur and Leslie Nash and the artist Tiffany can be found in the literature².

Recent articles were published on the study of lustre and iridescence³. Several authors stated that when tin was used in the spray, a thin layer was formed in the glass surface (ca. 50 nm) containing only tin followed by another layer containing 80% of the total tin used. Nowadays many other processes can be used to obtain iridescence. In one of those alternate thin layers of two metal oxides can be deposited in vacuum, heating them with an electron gun.

The iridescence is a phenomenon that results from the reflection and refraction of light in a thin layer of a material as shown in Fig. 2a. The refractive index of air is different from the refractive index of the compound that forms the thin layer, which has a thickness of the order of magnitude of the visible light wavelength. The reflected ray and the refracted ray have different paths when encountering the surface, as can be seen in Fig. 2a, and can cause interference, giving rise to several colours depending on the angle of observation. This is a simple way of describing the physics of the iridescence and for

² Byko 2007.

³ Colomban 2010; Jembrih *at al.* 2001; Jembrih-Simbürger *at al.* 2004; Mäder *at al.* 2005.

more information we advise the reading of the book published by Richard Tiley⁴.

In the literature many processes to obtain iridescence are reported. For example, one of these processes consist on putting a glass vase at a specific temperature and pressure into a chamber and subjecting it to fumes of evaporated tin chloride, or to spray the heated glass with a solution of stannous chloride either in ethanol or in water, in this case adding hydrochloride acid. The addition of other compounds such as strontium, barium, and iron chlorides has also been reported.

We refer here one of the devices used for spraying used in the Tiffany laboratories which is just a very simple aerograph⁵. A container with an air pressure of 30 to 60 pounds delivered the gas just slightly above a tube dipped in the liquid which is in a bottle. As it can be seen in Fig. 2b the tip above the tube immersed on the liquid was near the flow of air at high pressure and so a certain vacuum was produced near it, that was sufficient to withdraw the liquid from the container and obtain a spray.

In our laboratories we dissolved tin chloride in water with a very low concentration of hydrochloric acid and also chloroauric acid in water and a common spray device was used. The results are shown in Fig. 2c and Fig. 2d respectively.

With the original lustre techniques in mind that involved multiple stage painting and reheating process, as well as specialized batch recipes, we attempted to create a simpler process to attain various colors. Tubes of glass were dipped in solutions with several metal chlorides and further heated in a flame and a variety of colours was obtained. In Fig. 3a-b we show two examples which resulted from dipping the glass in solutions of chloroauric acid using 14K gold and a solution with copper and silver in hydrochloride acid. The colours are attributed to nanoparticles of gold, silver and copper as is shown in the optical absorption spectra in the same figures. The peaks characteristic of silver, copper and gold can be seen in Figs. 3c-d-e, respectively.

⁴ Tiley 2000.

⁵ Nash and Nash 1883-1927.

Acknowledgments

We are very grateful to the staff members of the Rakow Library from the Corning Museum of Glass for all the help in the search of the batch books of Arthur Nash and Leslie Nash.

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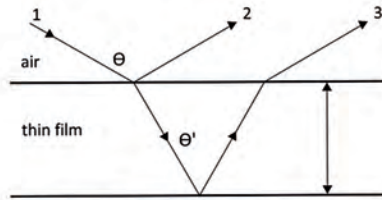


a



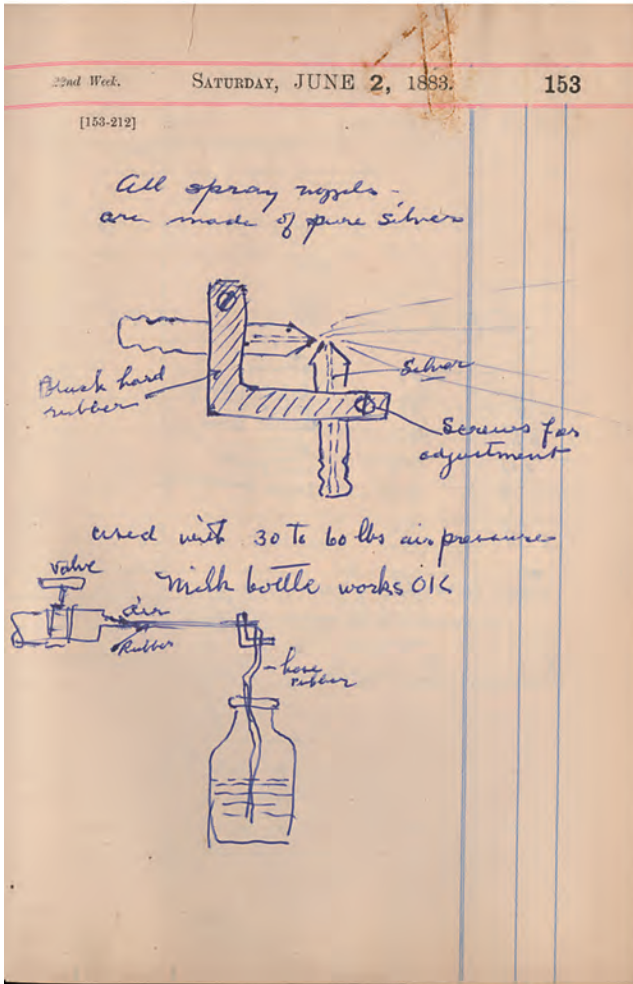
b

Fig 1 - a) *Venetian black iridescent vase*, ca. 1890 (courtesy of Rosa Barovier); b) Arthur J. Nash and Leslie H. Nash, *Some Early Experiments in Color Photography of Favrite Glass*, 1898-1910, Collection on Tiffany Studios, Bib. 163959. Corning Museum of Glass (courtesy of Rakow Library).

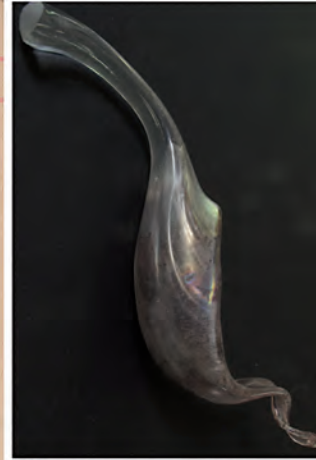


a

Light reflection at a thin film in air.
The incident ray 1 is partly reflected to give ray 2 and partly transmitted to give ray 3. Interference between ray 2 and ray 3 is due to their different paths.



b



c



d

Fig 2 - a) *Light reflection at a thin film*; b) Arthur J. Nash and Leslie H. Nash, *Device for spray*, 1883-1927, Glass Formulae, Collection on Tiffany Studios, Rakow Library. Corning Museum of Glass, Bib. 145989 (courtesy of Rakow Library, Corning Museum of Glass); c) *Glass sprayed with chloroauric acid in water*; d) *Glass sprayed with tin chloride in water*.

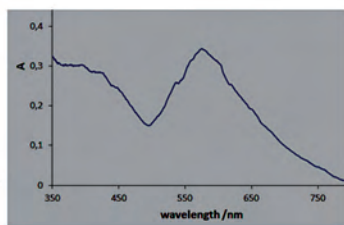
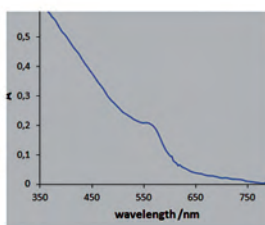
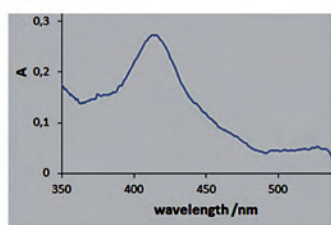


Fig. 3 - a) Glass tubes dipped in a solution of copper and silver in hydrochloric acid and further heated; b) Glass tube dipped in a solution of chloroauric acid and further heated; c) d) e) Optical absorption spectra of the films formed in the glass characteristic of silver, copper and gold nanoparticles respectively.



Higher Education
Course
Study Days
on Venetian Glass
The origins
of modern glass art
in Venice
and Europe.
About 1900.

Istituto Veneto di Scienze,
Lettere ed Arti
2, 3, 4 March, 2016



Istituto Veneto
di Scienze Lettere
ed Arti

glass
in
venice

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 that should become an authoritative source of information and documentation on Venetian glass and international glass production, up-to-date on the most important exhibitions and events.

For the Istituto Veneto today, Glass in Venice is the natural outgrowth of its commitment to the art and technique of glass 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.



Istituto Veneto
di Scienze Lettere
ed Arti



The Study Days on Venetian Glass 2016, in its fifth edition, register the presence of thirty or so glass experts from all over Europe and the United States, including museum curators, scholars, collectors, restorers, glass artists. In the three Study Days a rich programme features seminars, lessons, visits and practical demonstrations of the ancient techniques, with papers and communications by professors and participants, all specialists in the field, making this event one of the most important of its kind organised on an international level.

Our aim is again to offer the scholars of Venetian glass, but also of glass of the most varied traditions, an opportunity for in-depth study and encounters, with an ample exchange of knowledge and experience. In addition, we hope that, again with this event, Venice may become more than ever the world center for the study of ancient glass, but also that Venice be reconfirmed as one of the outstanding meeting places for scholars, artists, collectors of ancient and contemporary glass in its most diverse expressions and schools.

Higher Education Course

Study Days on Venetian Glass

The origins of modern glass art
in Venice and Europe. About 1900.

Istituto Veneto di Scienze, Lettere ed Arti
2, 3, 4 March, 2016

CORNING
MUSEUM
OF GLASS

Ecole du Louvre



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 practical demonstrations in glassmaking studios.

Scientific Committee

ROSA BAROVIER MENTASTI, Glass historian

SANDRO FRANCHINI, Istituto Veneto di Scienze, Lettere ed Arti

WILLIAM GUDENRATH, Corning Museum of Glass

LORENZO LAZZARINI, LAMA- IUAV University of Venice

SANDRO PEZZOLI, Collector

LINO TAGLIAPIETRA, Artist and glass master

CRISTINA TONINI, Glass historian

MARCO VERITÀ, LAMA- IUAV University of Venice

Secretariat

LAURA PADOAN

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WEDNESDAY, 2nd MARCH

SESSION 1

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

Opening remarks

10.00 a.m. **STEFANIA PORTINARI**

A Springtime of the Arts. Venice, about 1900

Abstract - From Venice Biennale to exhibitions at Ca' Pesaro Palace, Venice was a fascinating and opulent stage for artists and intellectuals between the end of the Nineteenth and the beginning of the Twentieth Century.

It was a place for scandals, such as for paintings by Giacomo Grosso or Pablo Picasso rejected by Biennale and for young artists' fights at Opera Bevilacqua La Masa institution, but also for love and beauty. If John Ruskin has named Venice "the paradise of the cities", the Italian writer Gabriele D'Annunzio called it "The Beautiful" and in one of his book set there his passion for the famous actress Eleonora Duse. Important "foreigner" painters like Amedeo Modigliani, Umberto Boccioni, Felice Casorati, Galileo Chini - but also Claude Monet - have found here a place to demonstrate their talent or to give them inspiration, alongside of artists from the Veneto region as Ettore Tito, Guido Cadorin, Arturo Martini, Gino Rossi, Ubaldo Oppi, Napoleone Martinuzzi, Teodoro Wolf Ferrari. Meanwhile Mariano Fortuny and Vittorio Zecchin were inventing their daring textiles and the Futurists were throwing leaflets from the bell tower against an "outdated Venice", those artists tried to renovate taste and style, someones creating a dream influenced by decorativism, some others by simplicity and primitivism: all in search for a springtime of the arts.

11.00 a.m. **COFFEE BREAK**

11.30 a.m. **MARCO VERITÀ**

Raw materials and glassmaking technology in the Murano glasshouses of the end 19th – 20th centuries

Abstract - Chemical analyses and ancient recipes are compared to reconstruct the main features and innovations of Venetian glass compositions during the end 19th – 20th centuries.

12.30 a.m. **LUNCH**

SESSION 2

2.30 p.m.

ROSA BAROVIER MENTASTI, CRISTINA TONINI

Venetian glass between Art Nouveau, Secessionism and Deco

Abstract - The renewal of Venetian glass began late in comparison with other European glass traditions, due also to the strong and long-lasting influence of Historismus in Italy. The Milan Exhibition (1906), the Biennales of Venice (1909-1912-1914-1922), the Bevilacqua La Masa exhibitions in Ca' Pesaro, Venice, (1908-1912-1920), the Exhibition of Decorative Arts in Monza (1923) were the places where new Venetian glass art was displayed. Some figures and glassworks played a key role in this renovation as Vittorio Toso Borella, Vittorio Zecchin, Teodoro Wolf Ferrari, Hans Stoltenberg Lerche, Anna Akerdahl, Umberto Bellotto, Artisti Barovier and Fratelli Toso.

WILLIAM GUDENRATH

A Close Look at Some Venetian Glassblowing Techniques from the Medieval Period Through the Later Nineteenth Century: Continuity and Change

Abstract - The lecture will begin with a chronological/typological overview of Venetian glass dating from about 1300 to about 1900. Next, the characteristic forming and decorating techniques used in Medieval, earlier and later Renaissance, Baroque, and nineteenth-century revival glasses will be examined through video presentations. Lastly, the author's new Corning Museum of Glass online resource/e-book 'The Techniques of Renaissance Venetian Glass' will be demonstrated.

4.30 p.m.

COFFEE BREAK

4.45 p.m.

SPEECHES OR COMMENTS BY

REINO LIEFKES

Victoria and Albert Museum

Murano – Leerdam, international influence and inspiration

Abstract - During the early part of the 20th Century the Dutch glass factory in Leerdam, began to employ architects and designers to improve the aesthetic quality of their production. A.D. Copier was their first permanent designer. The glass industry in Sweden was a great example for the designers from Leerdam, but since 1924, they were also aware of the artistic glass from Murano.

Many decades later, the designer A.D. Copier had the opportunity to travel to Murano, where he worked with master glassmaker Lino Tagliapietra.

DORA THORNTON

The British Museum

Researching Venetian and façon de Venise glass in the British Museum

Abstract - I will discuss research arising from my work on the new Waddesdon Bequest gallery in the British Museum and from moving the Slade Bequest of European glass into a new storeroom. The talk will include brief summaries of our recent analysis of Venetian turquoise and opal glass in our collection and questions arising for further research elsewhere. I will also look at a selection of masterpieces of glass in the British Museum, their making, parallels and contexts, including new images which are now available to researchers on the BM website.

7.00 p.m.

**PRIVATE VISIT TO “LANDSCAPE VIRUX”,
MARIA GRAZIA ROSIN, SOLO EXHIBITION**

Exhibition design by: Caterina Tognon, Venezia

All exhibits were made in Murano thanks to the work of the following glass blowing Masters:

Davide Fuin (2015 Glass in Venice Award),

Gianni Seguso, Pino Signoretto (2012 Glass in Venice Award),

Silvano Signoretto, Sergio Tiozzo, Andrea Zilio
(2013 Glass in Venice Award).

THURSDAY, 3rd MARCH

SESSION 3

9.30 a.m.

VISIT TO FONDAZIONE CINI “LE STANZE DEL VETRO”

In collaboration with *Pentagram Stiftung*, a private Swiss-based foundation whose statutory aim is to promote and support the art and culture of historic and contemporary glassmaking, especially Venetian glassmaking, the Giorgio Cini Foundation has launched *Le Stanze del Vetro* (Rooms for Glass), a long-term cultural project devoted to studying and highlighting the Venetian art of glassmaking in the 20th century. For the purpose, the Cini Foundation has set up a dedicated Study Centre with a specialized library in its Institute of Art History. The Study Centre will construct a “General Archive of Venetian Glass” which will gradually gather the historical archives of various Murano glassmakers. Mainly consisting of designs, projects, correspondences and photographs, the archive material will be made available to the academic community and for use in reviving and developing the art of glassmaking. The Centre will also organize a program of seminars, conferences and workshops for scholars and artists interested in the history, technology and development of the art of glassmaking. Lastly, a number of scholarships will be offered specifically for researchers wishing to furthering their knowledge of the subject. The Study Centre specialized library and archives are open for use as of October 2012.

12.00 a.m.

SPEECHES OR COMMENTS BY

KAROL WIGHT

The Corning Museum of Glass

Contemporary Art + Design at the Corning Museum of Glass

Abstract - In March 2015, the Corning Museum of Glass

opened its new Contemporary Art + Design Wing, containing a 26,000 sq. foot gallery for the display of its contemporary glass and design collection, and the new Amphitheater Hot Shop, a demonstration and glassmaking space that seats 500 people.

Dr. Wight will review the architectural design and plan for the new space, including the programs and artists activities that take place there.

MILAN HLAVES

Museum of Decorative Arts, Prague

Czech Glass of the Turn of the Century

Abstract - The lecture is devoted to one of the most illustrious eras of Czech glass (that include the Baroque period when so-called Bohemian crystal was produced and the Beidermeier period with the manufacture of coloured glass), dating to the late 19th and early 20th centuries. This was an epoch of the all-encompassing Art Nouveau style, where glass found ample use, becoming, in a way, a style-forming element of this artistic idiom. Czech glass producers of the time included a number of enterprises whose output is still highly regarded today for being distinctly Art Nouveau in style, among them the Lötzt, Harrach, Moser, Kralik, Meyr and Riedel glassworks. These and other establishments not only adopted and modified inspirational sources from abroad, enhancing them with extraordinary inventiveness into supremely distinctive creations, but also introduced their own, specific creative concepts. Professional artists and designers began to have a say in glass production, many of whom were associated with the Viennese artistic circles. This milieu influenced the founding of Prague's art cooperative Artěl, whose portfolio also included glass. Artěl is particularly known for its products designed in the Cubist vein. Artěl's production ventured into the modern era of applied arts. At the turn of the century, floral Art Nouveau had already given way to its geometric phase, which was significantly influenced by the specialized glass-making schools and companies in Bor (formerly Haida) and Kamenický Šenov (Steinschönau) in northern Bohemia. The lecture is accompanied by a wealth of pictorial material, especially photographs of glass housed in the Museum of Decorative Arts in Prague and documentation illustrating the period of its production, specifically, the turn of the century and its overall atmosphere.

13.00 a.m.

LUNCH

2.30 p.m.

SPEECHES OR COMMENTS BY PARTICIPANTS

RAINALD FRANZ

MAK–Österreichisches Museum für angewandte Kunst, Wien
The Glass of the Architects. Modern Glass in Vienna 1900-1937

Abstract - Around 1900, a group of young architects and designers, pupils of the Vienna academies and architectural schools, developed a special interest in glass-making. Protagonists of Viennese Modernism, like Josef Hoffmann (1870-1956), Koloman Moser (1868-1918), Joseph Maria Olbrich (1867-1908), Leopold Bauer (1872-1938), Otto Prutscher (1880-1949), Oskar Strnad (1879-1935), Oswald Haerdtl (1899-1959), Adolf Loos (1870-1933), nowadays world famous, paved the way for groundbreaking developments in Austrian glassmaking by actually working next to the furnace in order to understand the material. The cooperation between the architects and designers and the new way of carrying these innovations into production by cooperating with Viennese Glassmakers and intermediaries like J & L Lobmeyr and Joh. Bakalowitz, or in direct contact with the Fachschulen like Steinschönau, established the style of Viennese Glass, featured in new design projects like the "Wiener Werkstätte" or the "Werkbund". Glass played a decisive role as material used for objects in ground-breaking exhibitions, spanning from the "Vienna Secession" to the 1925 Exposition Internationale des Arts Decoratifs and the 1937 World Exhibition in Brussels. The lecture gives a preview of the exhibition "The Glass of the Architects: Vienna 1900-1937", which will open to the public on the Island of San Giorgio Maggiore on April 17th, 2016 and will run until July 31st, 2016.

JEAN LUC OLIVIE

Musée des Arts Décoratifs, Paris

Sources of modernity in glass, the French scene 1880-1920

Abstract - During the decades of intense production of prestigious glass which are one of the golden age of French glass, from historicism and Art Nouveau to Art deco, some major artistic innovations happened, mostly around few

personalities of exception such as the sculptor Henry Cros, the industrial and poet Emile Gallé and the painter Maurice Marinot. We will look how these artists provoke fundamental changes not only in techniques and styles but, and first of all, in the situation of the material glass and the glass-maker in the wider context of artistic creation.

4.00 p.m.

COFFEE BREAK

4.30 p.m.

SPEECHES OR COMMENTS

KELLY CONWAY

Corning Museum of Glass

The Art Glass of Louis Comfort Tiffany

Abstract - CMOG's Curator of American Glass, Kelly Conway, will introduce the life and work of Louis Comfort Tiffany, one of America's most acclaimed artists and businessmen working in the late nineteenth and early twentieth centuries. Under Tiffany's direction, Tiffany Studios produced innovative leaded glass windows, mosaics, lighting devices, and blown glass vessels for an international luxury market. The company also created ceramic, enameled, wood, and metal objects, along with jewelry and specially commissioned furniture and textiles. Tiffany drew inspiration from his travels throughout Europe and the Middle East, and he found great beauty in the natural world. Conway will highlight the expansive range of artistic objects created during Tiffany's career including examples from the Corning Museum of Glass.

MARIA JOAO BURNAY

Palácio Nacional da Ajuda, Lisbon

Japonism and Art Nouveau styles in the Portuguese Royal House glass collection

Abstract - According to the Japanese chronicle Teppoki (1594-1614), Portuguese traders were the first Europeans to step

on Japanese soil, in 1543 – during the Warring States Period (Sengoku jidai 1467-1573). In a time of political anarchy and successive wars, the Portuguese presence, and their trade, had a crucial impact in Japan's fate.

After a long period of isolation, in 1860, when Portugal and Japan celebrated the Peace, Friendship and Commerce Treaty, the Emperor Representative received a Portuguese delegation. The Portuguese king and queen, D. Luis and D. Maria Pia received the Japanese special mission, on October 19, 1962 at the Royal Palace of Ajuda, in Lisbon certainly in an atmosphere of curiosity and expectation.

When Japan took a pavilion at the World's Fair of 1867 in Paris, all attentions were turning to this country– Japonism becomes a strong and renewing influence on the western decorative arts movement which led later to Art Nouveau Style; Queen Maria Pia's admiration for Japanese decorative art followed this trends. To the pieces that comprised royal diplomatic presents to king D. Luís were added several others glass pieces acquired by the queen during her travels across Europe, essentially in France and Bohemia.

It can be found in the collection an other diplomatic gift to king D. Carlos I, dated from 1905.

VIOLETTA MIKITINA

State Museum of ceramics and Kuskovo

Venetian glass late XIX-early XX century in the collection of the State Ceramics Museum (Moscow)

Abstract - The story of the Venetian glass objects from the collection of our museum. Collection includes about 25 items : Salviati & C, Fratelli Toso, Società Anonima per Azioni Salviati & C etc.

ANTÓNIO PIRES DE MATOS (1), ANDREIA RUIVO (1,2)

ROBERT WILEY (1)

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Faculdade de Ciências e Tecnologia, Universidade Nova de
Lisboa, 2829-516, Monte da Caparica, Portugal

*Iridiscence and colours in Glass Art Nouveau – The Chemistry and
Techniques*

Abstract -In this communication several examples of Glass Art Nouveau, either from Venice or from other European locations will be presented. The techniques used to obtain the different colours are discussed. The reproduction of some coloured vases in our laboratories as well as the use of recent techniques are described. In this experiments, several metal compounds were used, as for example copper, silver, gold, bismuth, tin, and antimony. New developments are also reported and experiments were made either with soda lime silicate or borosilicate glass. Different colours were obtained and in the cases where colour was probably due to metal nanoparticles, they were identified by optical absorption spectroscopy.

FRIDAY, 4th MARCH

SESSION IV and V

9.30 a.m.

DEMONSTRATIONS OF WORKMANSHIP IN MURANO BY DAVIDE FUIN

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

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

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

In the late 1990s, Fuin founded D.F. Glassworks with two assistants. They primarily produce glasses and stemware, together with museum reproductions in Venetian style. Although he doesn't consider himself an artist, he takes great pride in his abilities to carry on the specific craft and language of forms developed in the furnaces of Murano over the last thousand years.

He won the Glass in Venice Prize in 2015.

11.30 a.m.

VISIT OF THE MUSEUM OF GLASS IN MURANO AND VISIT THE EXPOSITION OF SILVIA LEVENSON

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/>

13.00 a.m.

LUNCH

3.00 p.m.

**VISIT THE STUDIO OF DAVIDE SALVADORE:
TRADITIONAL VENETIAN CANE-WORKING TECHNIQUES.**

7.00 p.m.

VISIT THE PRIVATE COLLECTION OF DR. DAVID LANDAU

David and Rosi Landau have a glass collection entirely focussed on Venini between 1921 and c. 1970, and on MVM Cappellin, between 1925 and 1932. They have more than two thousand pieces, and rotate them so that about 200 are at their home at any given time.

TEACHING STAFF

ROSA BAROVIER MENTASTI



Descending from one of Venice's ancient glass making families, Rosa Barovier Mentasti was awarded a degree in Ancient Literature by the University of Padua in 1973 with a thesis on antique glass. Since then, she has been dedicated to studying the history of both ancient and modern Venetian glass. In addition to many articles and publications, including *Il Vetro Veneziano dal Medioevo ad oggi*, published in 1982, she has curated several international exhibitions of ancient and contemporary glass, including *Vetri. Nel Mondo. Oggi*, hosted by the Istituto Veneto di Scienze, Lettere ed Arti in Venice in 2004.

WILLIAM GUDENRATH



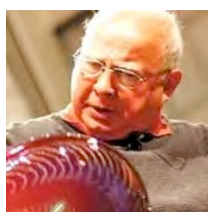
As resident advisor for the Studio of the Corning Museum of Glass, he teaches introductory and advanced courses in Venetian techniques. A glassblower, scholar, lecturer and teacher of glassblowing, he is an authority on historical hot glassworking techniques from ancient Egypt through the Renaissance and has presented lectures and demonstrations throughout the world. He demonstrates techniques he believes to have been employed by glassmakers of the past and these are described in a number of books and video segments including: *Chronicle: the Portland Vase, Five Thousand Year of Glass* and *MasterClass Series II: Introduction to Venetian Techniques*, *Glass Masters at Work: William Gudenrath*, *Glassworking Processes and Properties* and most recently (2016) 'The Techniques of Renaissance Venetian Glassworking' published (free) online by the Corning Museum of Glass at: renvenetian.cmog.org<<http://renvenetian.cmog.org>>.

STEFANIA PORTINARI



She is Research Associate in History of Contemporary Art at the Department of Humanities at Ca' Foscari University of Venice, where she teaches History of Contemporary Art and History of Design/History of Contemporary Architecture. After a Degree in Cultural Heritage Conservation, she had a Post-graduate three-year specialization course in History of Art at University of Florence (specialization in History of Contemporary Art) and a Ph.D in History of Art at Ca' Foscari University of Venice; she also worked for two years at the Soprintendenza for Cultural and Artistic Heritage and Venice Museum Centre. She has collaborated also with museums and gallerie as art historian and curator.

LINO TAGLIAPIETRA



Exceptional glass master and well known world-round as glass artist. He was born in Murano and was just a young man when he first entered a glass makers shop: he became a glass *maestro* in the 1950's and has worked for some of the most prestigious glass makers in the island. Since the late sixties his creativity resulted in models of great quality, both from the point of view of technique and beauty, that were a clear success on the market. He has been an independent glass artist since 1990 and is now committed to creating unique pieces that are exhibited in the most prestigious private collections and museums worldwide. In 2009, the Tacoma Art Museum dedicated a retrospective to his works with an exhibition that was then lent to other US museums. In 2011, the Istituto Veneto dedicated to him the exhibition *Lino Tagliapietra, da Murano allo Studio Glass*.

CRISTINA TONINI



With a degree in History of Art awarded by the State University of Milan under the guidance of Prof. De Vecchi, from 1989 to 2004 she acted as Conservator for the classification and the new layout of the Bagatti Valsecchi Museum in Milano. Together with Rosa Barovier she published the catalogue of the museum's Venetian glass. She also curated the catalogues of the Medieval and Modern glass collections of the Civic Museums of Pavia, of the Pinacoteca Ambrosiana in Milano and the Pogliaghi Museum in Varese, the latter is about to be published. Other articles on Venetian and Medicean glass have been published by *Decart* and the *Journal Glass Studies* of Corning Museum of Glass. She is part of the Board of Directors of the Italian section of the Association Internationale Histoire du Verre. She is professor of art in the Orsoline Artistic Liceo in Milano.

MARCO VERITÀ



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

LIST OF PARTICIPANTS

FRANÇOIS ARNAUD

Has been a glassblower for 21 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.

MARC BARREDA

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

ERWIN BAUMGARTNER

He finished his studies in history of art at the Basel University with a master thesis on a private collection of medieval glass (the Amendt collection, exhibited in Düsseldorf, Rotterdam and Coburg 1987/88). Together with Ingeborg Krueger he wrote the catalogue Phoenix aus Sand und Asche. Glas des Mittelalters for the exhibition in Bonn and Basel 1988. While working for the Denkmalpflege Basel from 1989 to 2013 he published articles on European glass and several catalogues, mainly on Venetian and «Façon de Venise» glass (e.g. Musée Ariana, Genève, 1995, Musée des Arts décoratifs, Paris, 2003). His latest publication is the catalogue for the exhibition «Reflets de Venise» at the Vitromusée Romont, 2015. He has been a member of the «Association Internationale pour l'Histoire du Verre» since 1979 and is presently member of the Executive Committee and of the Swiss Committee editing the Annales of the 20th AIHV Congress 2015.

MARIA JOAO BURNAY

From 1995 to 2011 she worked in the Education Department of Palácio Nacional da Ajuda in Lisbon. With a Master degree in Arts, Heritage and Conservation by the History Institute, Humanities Faculty, University of Lisbon, since 2012 is Curator of Glass where she has been improving the cataloging

files and development of the historical knowledge of the glass collection the palace owns, which incorporate objects from Bohemia, Austria, France, Spain, Great-Britain, Portugal and about 600 Murano pieces (Salviati, Compagnia Venezia Murano, Fratelli Toso, Testolini).

In 2015 curated, with Rosa Barovier Mentasti the exhibition: "Ricordo di Venezia. Murano Glass of the Portuguese Royal House" in Palácio da Ajuda, with a catalog.

Maria João Burnay is also an ICOM Glass member."

CARLA CERUTTI

Journalist and scholar of ancient and 20th century decorative arts. She studied in Genoa, Milan and London. She worked as Art Nouveau and Art Déco expert for Sotheby's in Milan; she collaborated, and she is still collaborating, with art magazines like "Il Giornale dell'Arte". She is also author of books on 20th century decorative arts, especially glass and glass windows, ceramics, jewels and silver, as well as on perfume bottles. She has been curator, and also collaborator, of several exhibitions at the Rovereto Mart Museum, at the Gorizia Provincial Museums, at the Ferrero Foundation in Alba, at the Filatoio in Caraglio and at the Casina delle Civette in Rome, Villa Torlonia. She holds courses on decorative arts in Milan and in Rome, where she lives and works.

MARTIN COHEN

Martin Cohen has been a collector of Murano 19th and 20th century glass for the past 35 years.

He has important glass on loan to both the Corning Museum of Art and the Philadelphia Museum of Art and has lent glass to numerous exhibitions. He is an Idiot Savant and has no formal training but a passion for glass.

KELLY CONWAY

Kelly Conway was appointed Curator of American Glass at the Corning Museum of Glass in 2013. Previously, she was the Carolyn and Richard Barry Curator of Glass at the Chrysler Museum of Art in Norfolk, VA, from 2007 to 2013. There, she curated several special exhibitions and was a key member of the team that established a hot glass studio at the Museum in 2011. Conway also led the design and reinstallation of the new glass collection gallery at the Chrysler Museum. She is currently working on several projects at CMOG including a grant-funded project on American brilliant cut glass, a special exhibition on the mosaic production of Louis Comfort Tiffany, and a new book interpreting American history through the glass collection.

Conway received her master's degree in the History of Decorative Arts at the Smithsonian Institution and Parsons School of Design. She lectures extensively on the history of glass, and is a member of the

International Council of Museums, the Association of Art Museum Curators, and on the board of directors of the Glass Art Society.

FRANCESCA DE MUNARI

In 2013 she graduated in a master degree, Art History and Conservation of cultural heritage, from Ca' Foscari in Venice, with a thesis in History of Modern Art Collection. She worked for Vicenza Diocese for catalogation of ecclesiastical heritage, a project of the Italian Bishops' Conference and she collaborated with Vicenza Diocesan Museum from 2005 to 2009. Daughter of collectors and collector herself, since 2009 she manages the family antiques store. Since 2012 is registered as antiques and liturgical objects expert at Vicenza Chamber of Commerce.

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.

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

ALICE FUIN

Alice Fuin was born in Venice on the 6th of December 1993 and she has always lived in Murano. Currently she is about to graduate in Conservation and Restoration of Cultural Heritage at Ca' Foscari University of Venice with a thesis about venetian glass filigree with the support of Rosa Barovier Mentasti. In 2012 she obtained the high school diploma at Liceo Classico Marco Foscarini in Venice with the mark 88/100 and since she was eight years old she combines the academic career with the piano study. In the 2014 she accomplished the second level certification in "Theory, rhythmic and musical perception" with the mark of 8.5/10 and the second level certification in "Classical piano" with the mark of 9.5/10 at Benedetto Marcello Conservatory of Venice. She has a good level of english knowledge and a great and fast learning ability.

MILAN HLAVES

Mgr. Milan Hlaveš, Ph.D., is head curator of the Collections of Glass, Ceramics and Porcelain of the Museum of Decorative Arts in Prague, which he has been curating since 1998. Before, he acted as head curator of the Glass Department of the Museum of Glass and Jewellery in Jablonec nad Nisou. He majored in the fields of history and museology at the universities in Opava and Brno, and completed his doctoral studies in the theory of design at the Academy of Arts, Architecture and Design in Prague. Milan Hlaveš specializes in glass of the 20th and 21st centuries (design and studio glass). He is the author and co-author of more than fifty exhibitions and a number of books. He is a member of international committees (formerly, he was the chairman of the ICOM National Committee of the Czech Republic and, currently, is a member of the Board of the ICOM Glass Committee) and organizer (e.g. IGS – International Glass Symposium, Nový Bor). Hlaveš lectures at the Academy of Arts, Architecture and Design in Prague and Tomas Bata University in Zlín.

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.

BRIGITTA MARIA KURTOSI

Graduated as a painting-conservator at the Hungarian University of Fine Arts, Budapest, in 2010. She is carrying out her post-graduate studies on excavated mosaic finds at the Doctoral School of the same institute. She has participated in conservation-restoration works of Roman and late 19th - early 20th centuries mosaics and wall paintings as well. Her current research deals with archaeometrical investigation of Roman and Medieval mosaic heritage from Hungary; focusing on glass, stone and mortar analyses, origin of the materials, preparation techniques; the copy and reconstruction problems are also under investigation. Member of ICCM (International Committee for the Conservation of Mosaics), AIEMA (Association Internationale pour l'Étude de la Mosaïque Antique).

KITTY LAMERIS

With a degree in Italian language and literature Kitty Laméris is, together with her sister Anna and brother Willem, the owner of the antique shop Frides Laméris Art and Antiques, specialized in glass and ceramics. One of her specialties is Venetian and Façon de Venise glass of the 16th and

17th century.

In the past 25 years she has written different articles about the subject, together with her father Frides Laméris she made an exhibition and catalogue about Venetian and Façon de Venise glass in the church at the Dam Square de Nieuwe Kerk in 1991. Kitty also teaches future restorers of glass at the University of Amsterdam (UVA), and gives lectures about the subject.

In 2012 she wrote a catalogue about filigrana glass entitled: A Collection of Filigrana Glass. Since then she continued studying filigrana glass in depth, and published several articles about it.

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.

JEAN LOUIS ET MADELEINE MELLERIO

1972 Diplômés ensemble à Paris de L'ESAG (Section : Architecture Intérieure)
 1973 – 74 Stage : Studio Franco Albini et Franca Helg à Milan
 1975 : Ouverture à Paris: JL & M MELLERIO - 2000 : Boutique Onifotrop:
 2005: Ouverture au Liban : Galerie Mad's + Drake Art Studio
 PROJETS: France, Italie, Angleterre, USA, Egypte, Liban, Arabie Saoudite, Japon...
 1985 Année sabbatique: Tour du monde.
 Concours Lauréat de concours,

entre autre : Ici - Waterlil à Milan avec Madalena de Padova pour Zoltan.

Design: Édition de : Mobiliers, Luminaires, accessoires...

Scénographie: Nombreuses expositions « Arts de vivre » France, Belgique, Japon...

Musée de la Villette à Paris : "Le Diable Sucré" - Musée Teien à Tokyo: "Puiforcat "

Musée de la Photographie à Tokyo: "Blumenfeld" - French Designer Show House à New York.-

En cours: Projets d'architecture et Design + Concepts d'expositions + Scénographies d'expositions ...

Portfolio de 35 Photos «Ombre et Lumière » avec projet d'un livre et d'une future exposition.

Sculptures en Bronze et en Verre sur le thème de la Protection, en vue d'une exposition à Paris.

VIOLETTA MIKITINA

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

JEAN LUC OLIVIE

Conservateur en chef, musée des arts décoratifs, Paris. In charge of the glass collection, more than 5000 pieces,

and one of the most important in France, world famous mostly for its art nouveau, art deco and contemporary sections.

Teacher at Paris IV Sorbonne and at Ecole du Louvre.

Main Curating or co-curating shows and catalogues «Cent ans d'Art du Verre en France», Galerie Ho-am, Séoul, 1986, « Verres de Bohême, 1400-1989, chefs-d'œuvre des musées de Tchecoslovaquie », musée des Arts décoratifs, Paris, 1989-90, « Chefs-d'œuvre de la verrerie et de la cristallerie française au musée des Arts décoratifs 1800-1990 », Suntory Museum, Tokyo, 1991, « René Lalique, Bijoux-Verre », musée des Arts décoratifs, Paris, 1991-92 « Jean Royère, décorateur à Paris », Musée des Arts décoratifs, Paris, 1999, « Miquel Barcelo, un peintre et la céramique », Musée des Arts décoratifs, Paris, 2000, "Venise et façon de Venise, verres renaissance du musée des Arts décoratifs" Paris : Musée des Arts décoratifs, 2003, "Verres XXe XXIe siècles, collection des Arts décoratifs" Paris, les Arts décoratifs, 2012, "Trésors de sable et de feu : Verre et cristal aux Arts Décoratifs, XIVe-XXIe siècle", Paris, Les Arts décoratifs, 2015.

ANTÓNIO PIRES DE MATOS

Degree in Chemical Engineering, Technical University of Lisbon 1962. PhD in chemistry, Cambridge, U.K., 1970. Fellow of the Society of Glass Technology, U.K. since March 2009.

Emeritus Invited Full Professor at the Universidade Nova de Lisboa. Current research activities at the Research Unit Glass and Ceramics for the Arts, VICARTE (www.vicarte.org): Provenance studies of Portuguese glass; Science applied to contemporary glass art.

EVA MARIA PREISWERK

Ph.D. in art history, University of Zurich, Switzerland 1971, responsible for applied arts (especially silver) in Koller Gallery and Auction House, Zurich 1971-74, Abegg Foundation, Riggisberg/Switzerland (internationally renowned museum for applied arts and restoration of historic textiles) 1974-78, Free lance art historian and writer (publications on Swiss silver and applied arts in Switzerland) 1978-1989, Museum Langmatt, Baden, Switzerland (French impressionist art collection, historic house museum), director, 1989-2005.

Since two decades I am close to Venice and the glass art world. With my late husband we started collecting Murano glass of the twenties until today, having had the pleasure to meet scientists, connoisseurs and contemporary glass artists. Being often in Venice, my interest goes far beyond acquiring pieces, but also to its history and all the amazing and revolutionary techniques of glass, which have been invented by Venetian glass masters and artists during centuries. My special interest is to learn more about the origin of modern glass art in Venice and Europe.

GUILLAUME SERRAILLE

2001 - Professional and technical graduate (ultimate level, equivalent a Higher Leaving Certificate) of glazier - window maker.

2002 - Glass workshop opening (fusing and glazery).

2005 - Master degree in History of art (mention very well), Lumière Lyon 2 University, France: A contemporary approach of glass: the work of Jean-Michel Othoniel, under the direction of Professor François Fossier.

2009 - Glass Review, Jutta-Cuny-Franz Foundation, Düsseldorf. Sculpture presented in selected entries catalogue (under sculptor pseudonym Romain Quattrina).

2009-2014 - PhD in History of art (mention very honorable), Lumière Lyon 2 University, France: Glass and contemporary art: the example of the Italian production. An attempt to contribute to the study of art glass, under the direction of Professor François Fossier, thesis committee composed of Christophe Bardin, François Fossier, Rémi Labrusse (President) and Bettina Tschumi.

2015 - Post-Doctoral Fellowship, Fondazione Giorgio Cini onlus, Venice, Le Stanze del Vetro, Centro Internazionale di Studi della Civiltà Italiana Vittore Branca: Ornamental Repertory of Murano Glass: Uses and Transformations of Filigree and Murrine.

RODICA TANASESCU VANNI

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

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

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

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

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

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

DORA THORNTON

Curator of Renaissance Europe and Curator of the Waddesdon Bequest at the British Museum. The collections for which she is responsible include

one of the world's most important collections of Venetian glass from the Felix Slade Bequest of 1868, and the Waddesdon Bequest. From her first book, *The Scholar in His Study* (New Haven and London 1997), through *Objects of Virtue* (co-written with Luke Syson) published by the British Museum in 2009, she has included research on Venetian glass in its wider intellectual and artistic context. Publications on glass include entries for the exhibition *Art and Love in Renaissance Italy* at the Metropolitan Museum of Art in 2008, an article in *Glass Studies* on a single enamelled dish from the British Museum's collection in 2009; an article with Andrew Meek, Ian Freestone and William Gudenrath on a turquoise glass in the Waddesdon Bequest for the *British Museum Technical Bulletin* 2014, and an article on Bohemian girasol glass written with Andrew Meek and William Gudenrath for *Glass Studies* 2015. in memory of David Whitehouse. Her most recent book, *A Rothschild Renaissance: Treasures from the Waddesdon Bequest*, includes new research on the important glasses in the collection and was published in March 2015 to accompany the new Waddesdon Bequest Gallery which opened in the British Museum in June 2015.

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.

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), *Life on a String: 35 Centuries of the Glass Bead* (Corning Museum of Glass, 2013), *Molten Color: Glassmaking in Antiquity* (Getty Villa, ongoing), and *Athletes in Antiquity: Works from the Collection of the J. Paul Getty Museum* (Utah Museum of Fine Arts during the 2002 Winter Olympics). She co-curated the exhibition, *Reflecting Antiquity* with David Whitehouse, which was shown both at the Getty Villa and The Corning Museum of Glass in 2007-8.

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.

RAINER ZIETZ

After studying History of Art at Heidelberg University he started his own business as an art dealer and adviser in Germany. Since 1980 he has been based in London. From his early beginnings he focused on European Decorative Arts and Sculpture working closely with specialised collectors and museums. Amongst work in other fields he particularly focused on early, as well as, modern Venetian Glass and Italian Renaissance Maiolica. On an international level his work has led to the forming of some of the most prestigious private collections and their publication. Acquisitions from Rainer Zietz can be found in many of the world's leading museums. He is a patron of museums in England and Germany, and a member of the British Antique Dealers' Association.

The Istituto Veneto and Glass

The sequence of events

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

Exhibitions

2016 - ViruX Paesaggio

2015 - Glasstress 2015 Gotika

2015 - All'interno di luce / vetro all'interno

2014 - Toots Zynsky

2013 - Glasstress

2012 - Bertil Vallien

2012 - Miniature di vetro

2011 - Glasstress-11

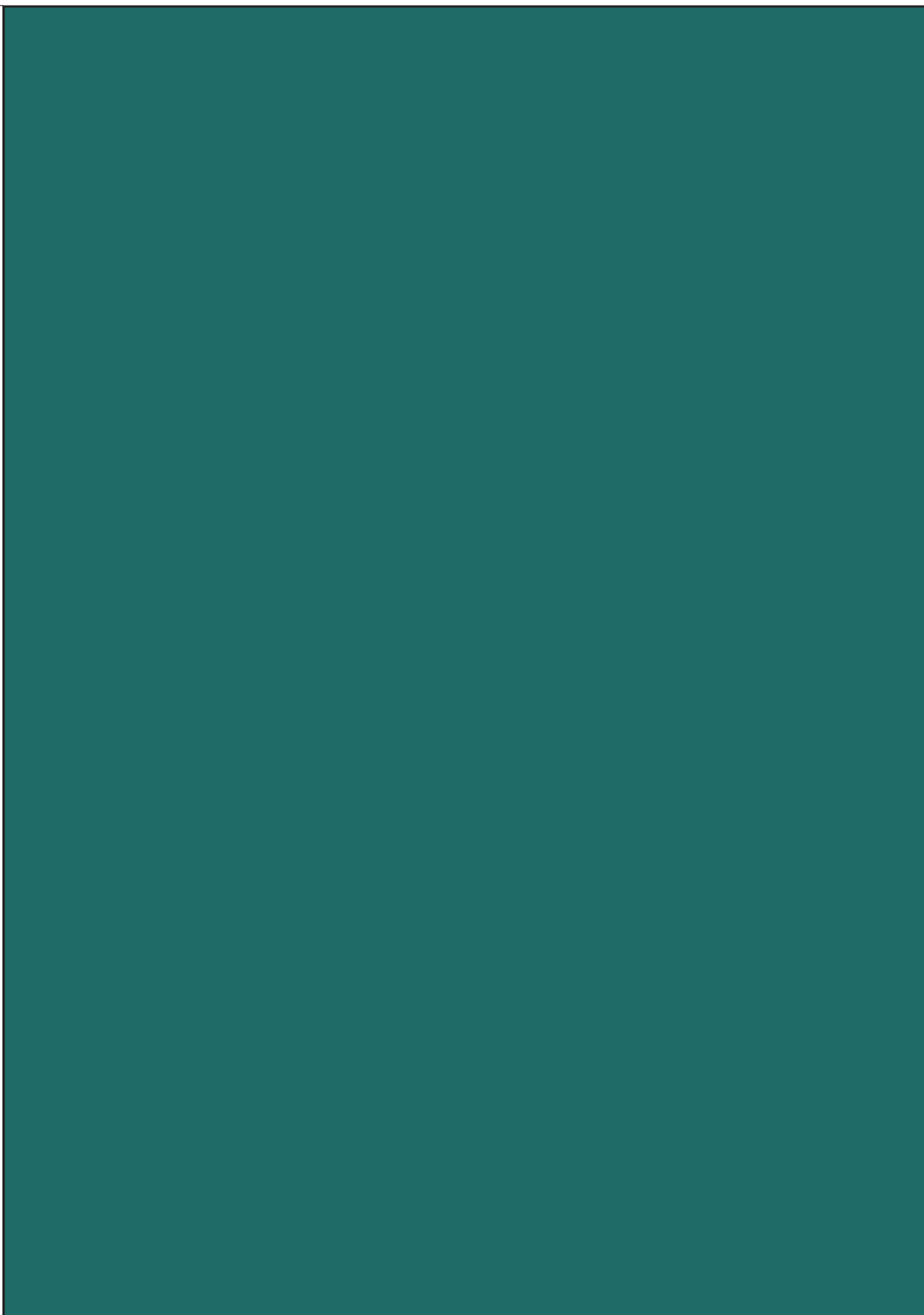
2011 - Lino Tagliapietra

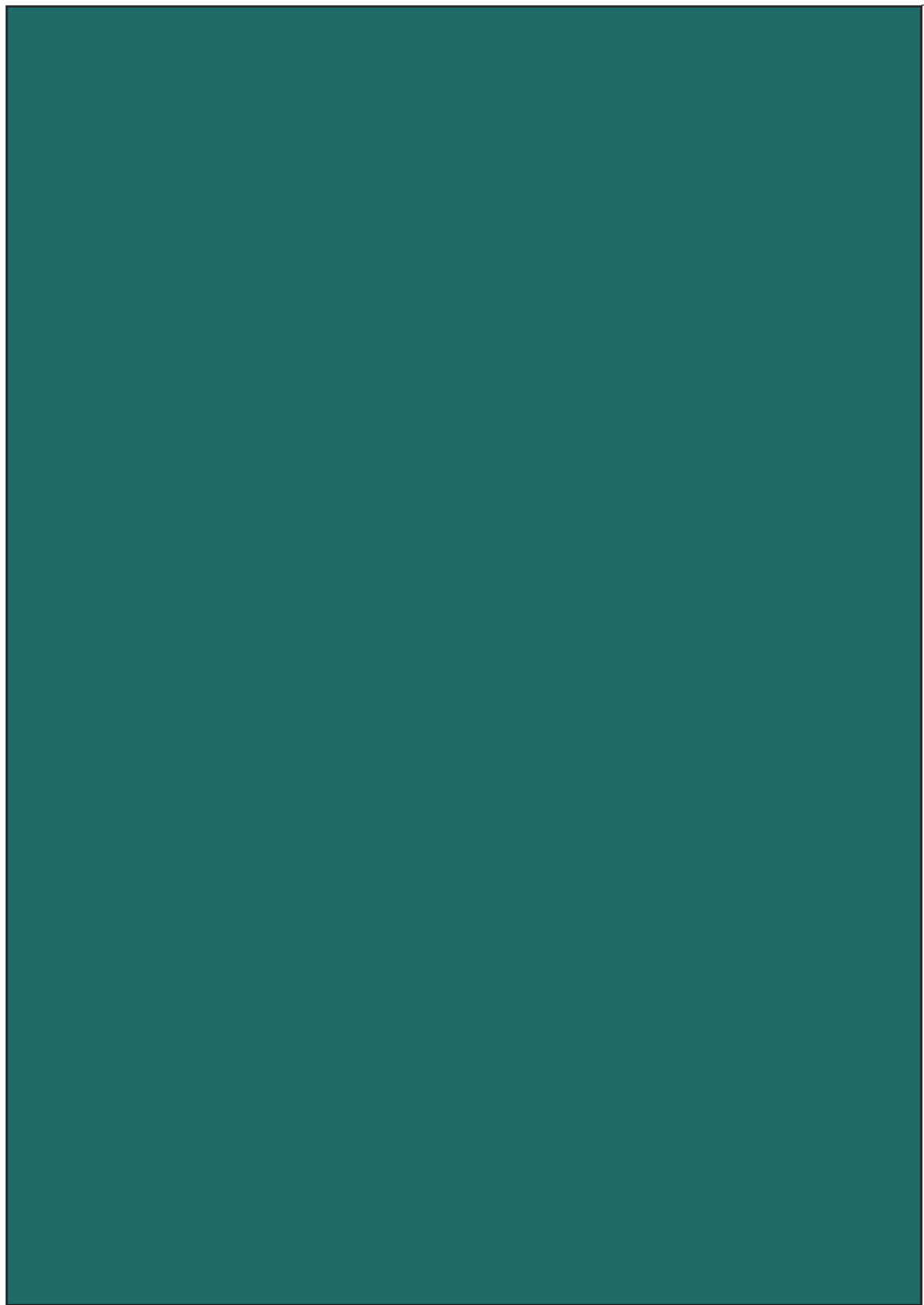
2010 - Vetro Galantries

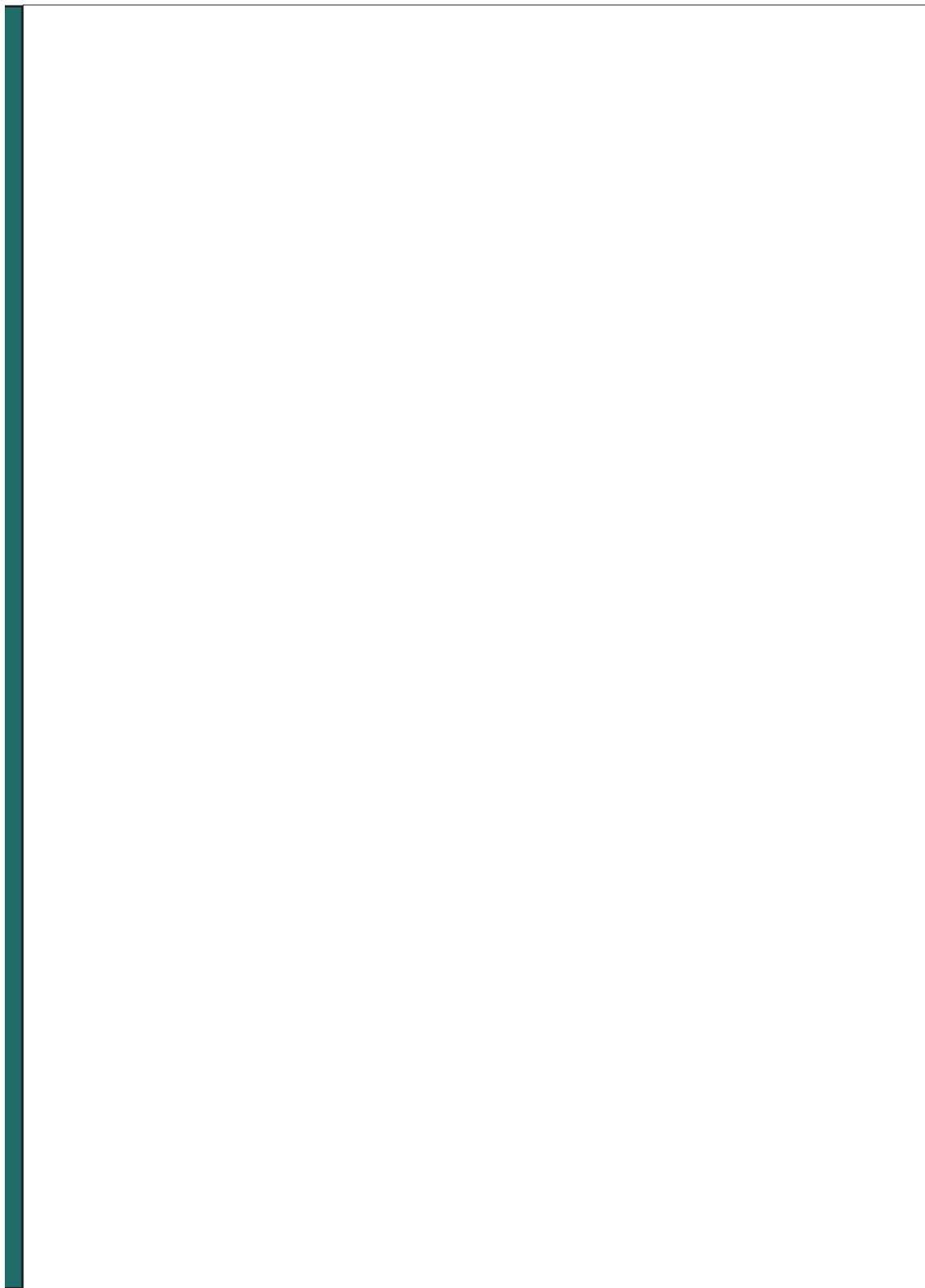
2009 - Glasstress-09

2004 - Glass. Nel World.Today

<http://www.glassinvenice.it/home>







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Cappellin Venini, 1921



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