



# Study Days on Venetian Glass 2022

## Higher Education Course

**Cross-influence  
between two  
glassmaking traditions:  
Venice and  
the Islamic World**

**Istituto Veneto di Scienze, Lettere ed Arti  
19, 20, 21 September 2022**



Istituto Veneto  
di Scienze Lettere  
ed Arti



*The Study Days on Venetian Glass 2022, in its tenth edition, takes place in the context of The Venice Glass Week and registers the presence of thirty or so glass experts from all over Europe and the United States, including museum curators, scholars, collectors, restorers, and glass artists. In three Study Days a rich programme features seminars, lessons, visits and practical demonstrations of the ancient techniques, with papers and communications by scholars, all specialists in the field, making this event one of the most important of its kind organized on an international level.*

*Our aim is again to offer an opportunity for in-depth study and encounters, with an ample exchange of knowledge and experience, to glass historians.*

*Thanks to this initiative, started in 2012, Venice may become the world centre for the study of antique and contemporary glass and at the same time an outstanding meeting place for scholars, artists and collectors.*

2022 - Study Days on Venetian Glass

# Cross-influence between two glassmaking traditions: Venice and the Islamic World

*With the support of:*

*The Corning Museum of Glass, Ecole du Louvre, Fondazione Musei Civici Venezia, LE STANZE DEL VETRO, Venice Foundation, Victoria & Albert Museum*

**CORNING  
MUSEUM  
OF GLASS**

**Ecole du Louvre**  
Palais du Louvre



LE STANZE DEL VETRO



Istituto Veneto di Scienze, Lettere ed Arti  
Venice, 19, 20, 21 September 2022



## **Organised with the collaboration of:**

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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

## **Scientific Committee**

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FABRIZIO ANTONELLI, Scientific Director, LAMA - Iuav University of Venice

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

## **Acknowledgement**

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Thanks to the Art Fund which facilitated the participation of Suzanne Higgott who was awarded a Jonathan Ruffer Curatorial Grant'.

## **Secretariat**

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Laura Padoan

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The “Study Days on Venetian Glass” are an opportunity for the in-depth study of Venetian glass and are geared towards an audience of glass scholars, museum curators, conservators, scientists and collectors.

The program includes lectures by art historians and glass experts. All the participants are invited to present the results of their studies and research on this subject. Every lecture is followed by a discussion. Lectures and discussions will be held in English.

The theme of 2022's edition is:

## **Cross-influence between two glassmaking traditions: Venice and the Islamic World**

Medieval Byzantine and Islamic glass played a significant role in the development of Venetian glass, which inherited the legacy of luxury glassmaking when production in those areas ended. However, Islamic art never stopped being a major source of inspiration for Murano glass production.

Moreover, Venice always had exclusive commercial and political relationships with Constantinople; and despite that city falling under Ottoman rule in 1453, such exchanges continued. In fact, for almost five centuries, a large quantity of luxury glass from Murano arrived in Constantinople, the capital of the new rulers, as purchases or diplomatic gifts for the Sultan's court. Enameled and gilt vessels as well as diamond-point engraved and filigree glass items are recorded in diplomatic papers.

Furthermore, Venetian techniques and style might have influenced the production of glass vessels in Eastern Mediterranean countries. Recent archaeological findings in that area may be very revealing.

Lastly, Islamic glass was highly admired in the 19<sup>th</sup> century, influencing Venetian Revival-glass production during that period.





**Monday, 19<sup>th</sup> September**

## **Session I**

**Chairperson ROSA BAROVIER MENTASTI**

**9.30 a.m.**

**ROSA BAROVIER MENTASTI**

*Opening remarks*

**10.00 a.m.**

**STEFANO CARBONI**

*Glass between Venice and the Islamic world: exchanges, stories, influences across the Mediterranean*

**ABSTRACT:** The Republic of Venice played an important part across the centuries in bringing the Islamic world a little closer to Europe. The special position of the Serenissima as a political power without significant land ownership, her natural projection towards the Adriatic and the Eastern Mediterranean seas and her disposition to trade and commerce provided an ideal combination to engage closely and directly with the Muslim-majority, Arab- and Turkish-speaking countries bordering the southern and eastern coasts of the “White Sea” (as the Mediterranean is called in Arabic) and having the control over the Red Sea naval traffic, thus opening up enormous possibilities of trade with both Eastern Africa and South Asia. The practical and pragmatic approach of the Venetian oligarchy who always favored self-serving interests to common European political goals allowed the Republic to open diplomatic posts in a large number of key Muslim cities and countries, which provided that needed “hinge” for the exchange of information, ideas, knowledge, culture and of course political intelligence. In this context, the soft power of cultural and artistic exchanges played an important role, which is famously epitomized by the presence of Gentile Bellini as an artist in residence at the court of Mehmet II “the Conqueror” in Constantinople/Istanbul in 1480-81. Specific to the context of this year’s Study Days on the

“Cross-influence between two glassmaking traditions: Venice and Islam”, it is possible to assert that this particular medium -- among all other artistic traditions – has the richest history in demonstrating mutual exchanges over the centuries, both on the technological and the artistic sides. This general talk will briefly present such history from the technical and artistic dominance of the Islamic world at a time when the Venetian glass factories were in their infancy (9<sup>th</sup>-13<sup>th</sup> centuries); to the moments during which the pendulum started to swing in the opposite direction (14<sup>th</sup>-15<sup>th</sup> centuries); to the market and influence being solidly in the hands of the Venetian factories (16<sup>th</sup>-18<sup>th</sup> centuries); and to the fascination and revival of Islamic influences in Venetian 19<sup>th</sup>-century glass production.

**11.00 a.m.**

**Coffee break**

**11.15 a.m.**

**ROSA BAROVIER MENTASTI AND CRISTINA TONINI**

*The success of luxury Venetian Glass in Constantinople during the Renaissance*

**ABSTRACT:** Murano luxury glass products were usually offered by the Venetian Republic to the Sultan as diplomatic gifts, alongside precious fabrics, perfumes, sugar, and parmesan cheese and would usually accompany the new resident ambassador in Constantinople (bailo). Moreover, the Sultan, his relatives and his court, continuously asked the Serenissima for specific types of glass which were most appreciated and loved, sending, sometimes, drawings showing the shape of the desired glasses. Venetian archives offer a wide variety of papers documenting thousands of glass items sent to Constantinople: merchants' letters and accounts, dispatches of the baili, deliberations of the Venetian Senate and Muranese glassworks' inventories show clear evidence of this. These documents -also- give an insight into the types of glass items. These are mentioned in old Venetian language or dialect, often difficult to interpret. Despite this, some clues permit us to identify many of them. Some of these objects are inspired by Islamic objects and even their names derive from the Arabic language, while others are characterized by an Italian design.

The influence of Islamic artefacts on Venetian glass vessels concerns not only shapes but also patterns. These decorative motifs were often enamelled on glass items, both on Western and Levantine shapes; the latter were also exported to German countries. Enamelled and gilt vessels as well as diamond-point engraved and filigree glass items are often recorded in diplomatic papers. Some of them were also recovered in archaeological finds in Near Eastern countries and in ships wrecked off the Dalmatian coast, whose intended final destination was Constantinople. Different kinds of sources trace the success of the Venetian glassworks in the Levant. When Islamic production came to an end in the late 14<sup>th</sup>- early 15<sup>th</sup> century, Murano took up its inheritance, in terms of raw materials, technology, some forms and decorations, also satisfying the requests of the elites living in Constantinople.

**12.15 p.m.**

**Speeches or comments by participants**

**SILVIA FERUCCI, AND ELENA BETTI**

*Renaissance vessels from Santa Chiara monastery, Padua: latest developments in the conservation treatment*

**ABSTRACT:** During the excavation of Santa Chiara in Cella Nova Monastery (Padua), a considerable number of fine glass vessels were found. The conservative intervention of five precious objects will be discussed: a sprinkler and an amber beaker both enamelled and gilded, a flask in calcedonio, a saltcellar in lattimo and a footed bowl in emerald glass. The conservation of glass artefacts needs a specific approach, due to the features of this particular material. The choice of materials and methods to be employed is fundamental, for this reason the conservation treatment of each object was preceded by an accurate research. Two consolidants were tested. Accelerated ageing tests were made to find out the most ageing-resistant products. Experiments were also carried out using 3D modelling and printing.

**12.45 p.m.**

**Lunch**

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## Session II

Chairperson CRISTINA TONINI

**2.00 p.m.**

**Speeches or comments by participants**

**REINO LIEFKES**

*Middle-Eastern glass at the Victoria and Albert Museum in London*

**ABSTRACT:** This paper presents highlights from the collection of Middle-Eastern glass at the V&A. It will feature cut and enamelled glass objects, mainly from Iran, Iraq, and Egypt. The paper will also present some objects made in Western Europe for the Middle-Eastern market and others with shapes and decorations derived from Middle-Eastern examples.

**2.30 p.m.**

**IRENA RADIC ROSSI**

*The ship Gagliana grossa (1569-1583) and her last glass cargo*

**ABSTRACT:** The ship *Lezza, Moceniga e Basadonna* was launched in Venice in 1569. After some adventures, in 1581 she was sold to Odoardo da Gagliano, who used her for trading between Venice and Constantinople. At that time, she was renamed *Gagliana grossa*. For unknown reasons, she sunk at the islet of Gnalić (Croatia) in early November 1583, while transporting 5000 windowpanes for the reconstruction of the Old Palace of Sultan Murad III. At the time of sinking, she was also loaded with various cargo, containing raw materials and semi-products, as well as finished products for the Constantinople market. Among the cargo, there was a great quantity of other glass objects. The research of the shipwreck site is supported by the Croatian Science Foundation, through the NEREAS Project (Numerical Reconstruction in the Archaeology of Seafaring).

**3.00 p.m.**

**Coffee break**

**3.15 p.m.**

**SVEN HAUSCHKE**

*Two identical mosque lamps – two different stories: The functional change of an Egyptian mosque lamp of the early 14<sup>th</sup> century*

**ABSTRACT:** The Veste Coburg art collections own a mosque lamp made before 1341 for Saif al-Dīn Toquztimur al-Hamawī. It was acquired, according to an old tradition, in 1858 by Duke Alfred of Saxe-Coburg and Gotha in a Coptic cloister in Cairo. The lamp was broken into more than 40 pieces and was presumably restored in the 19<sup>th</sup> century using a supporting brass wire. One striking feature was the massive scratches on its surface where the Arabic inscription had been removed. An extensive restoration of the mosque lamp together with analysis of its history and comparison with other objects, especially an identical mosque lamp at the British Museum, shed new light on the provenance, the donor of the lamp, the special esteem of the enamel-painted and partial-gilt glass, and the iconological meaning of the glass in the Middle Ages.

**3.45 p.m.**

**HEDVIKA SEDLÁČKOVÁ**

*The story of lost fragment of diatret and his exciting discovery - or the secrets of connection between Bartholdy and Lanna Glass-collections*

**ABSTRACT:** One of the most beautiful and excellent ancient vessels are vasa diatreta, produced in the 3<sup>rd</sup> – 4<sup>th</sup> centuries in Italy. To the number of complete vessels and numerous fragments we can add fragment, discovered twice: first time it was introduced in Bartholdy catalogue of Glass from 1820, second time it was unexpectedly found in the refuse of National Museum in Prag 2020. The presentation shows the curious and hypothetical way from Roma to Prag. Adventurous story of diatret fragment is hypothetical, but possibly connected with austrian-bohemian collector Adalbert Lanna. In his collection were some 15 ancient fragments from Bartholdy collection, 1911 sold in Lepke's Auktion in Berlin. Several of them were bought for Römisch-germanisches Museum in Cologne, for Kunst und Gewerbe Museum in Hamburg, and Victoria and Albert Museum in London.

**5.00 p.m.**

**Visit to the Basilica of S. Marco**

Tuesday, 20<sup>th</sup> September

## Session III

Chairperson SUZANNE HIGGOTT

9.00 a.m

WILLIAM GUDENRATH

*Medieval-period enamelled and gilded beakers from the East and the West:  
A search for technical connections*

**ABSTRACT:** A large group of thinly-blown beakers decorated with enamels (and rarely gold) were likely made in Murano (Venice) in the late 13<sup>th</sup>-early 14<sup>th</sup> centuries. From the impressively wide geographic distribution of find-sites of these vessels and their fragments, along with the inscriptions and heraldic imagery many bear, it is safe to say that they were made for a sophisticated, nearly pan-European clientele. These were apparently the first highly refined products of Venice's glass industry to be widely sought outside the lagoon. Borrowed from part of the inscription on a much-published example acquired by the British Museum in 1867, these objects are often described as members of the 'Aldrevandin Group'. During roughly the same period, somewhat heftier beakers decorated with enamels and gold were being made at the eastern end of the Mediterranean, likely in Syria. From the opulence of the decoration, the nature of the imagery, the frequent quotations from the Quran, and the abundant archaeological evidence, we can be sure that they were made for a discriminating, probably pious clientele within the Islamic World. Partly through the use of custom-made videos of the author's experimental demonstrations at the glassworking furnace, this presentation will focus on similarities and differences in the manufacturing and decorating processes of these two groups of objects.

**10.00 a.m.**

**Speeches or comments by participants**

**Yael Gorin-Rosen**

*Crusader glass from the Holy Land, between East and West*

**ABSTRACT:** Two hundred years of Crusader occupation in the Holy Land have left civil, religious, and military architecture including fortifications, churches, ports, cities, and villages, and widely diverse material culture, including glass artifacts. During the last three decades in Israel, excavations mainly by teams of the Israel Antiquities Authority have shown that a large variety of plain and highly decorated glass vessels were widely used. These vessels were found in settlements, public and private buildings, religious and secular, urban and rural. Glass was used everywhere, by all classes, by the religious elite and the aristocracy, knights, merchants, and laymen. This paper will present the daily wares, most of which were probably locally manufactured, the luxurious vessels, and some decorated windowpanes, all found in well-documented excavations. Moreover, 'Akko/Acre, the capital of the second Crusader Kingdom (1187-1291 CE), where quarters of Venetian, Pisans and Genoese merchants were established, is the source of the richest and best-preserved glass assemblages. Most of the vessels are locally made, but nonetheless, some clearly show western characteristics and origin, while others present eastern origin or inspiration.

**10.45 a.m.**

**Coffee break**

**11.00 a.m.**

**MARCO VERITA<sup>1</sup>, STEFANIA PELUSO<sup>2</sup>**

*15<sup>th</sup>-16<sup>th</sup> century Mamluk and Venetian glass sherds from a Christian monastery in the Old City of Jerusalem*

**ABSTRACT:** In the Old City of Jerusalem stands one of the most important Franciscan monasteries in Israel, San Salvatore. It is located inside the ancient wall of Jerusalem, close to the modern New Gate. This monastery served as

custodian of the Holy Land's Christian sites and welcomed Catholic pilgrims from around the world. The monastic complex changed owners over centuries until 1559 when it was bought by the Franciscan friars. Since then, the complex has undergone various physical modifications, leading to its current plan. In 2009, restoration work began on its church, which is close to the old library. Under the church of San Salvatore workers found a unique filling made with discarded material. It is quite possible that this mix of material had been used to fill gaps between structures erected in the 18<sup>th</sup> century. The filling constitutes an assemblage of materials dating from the 1<sup>st</sup> century to the 17<sup>th</sup> century. These include pottery, glass, iron and bronze objects, mosaic tiles, marble, and pieces of pottery and metal. The glass discovered in the filling traces back to the Romans, between the 2<sup>nd</sup> and 3<sup>rd</sup> centuries, as well as the Byzantine period. However, most of the glass dates to the 14<sup>th</sup> and 16<sup>th</sup> centuries. Known as Mamluk glass, it was blown, moulded or enamelled. Some of the glass specimens were hypothesized, based on type and shape, to be Venetian, including half-moulded cups. To support the claim that the glass was indeed Venetian, about twenty pieces were sent for quantitative chemical analysis, including the Mamluk glass and others whose shape and color could not be immediately identified as part of any specific group. The analysis confirmed the presence of Venetian finds among them.

<sup>1</sup> Marco Verità - LAMA Laboratory, Iuav University, Venice (Italy)

<sup>2</sup> Stefania Peluso Custodia Terrae Sanctae, Jerusalem (Israel).

**12.00 p.m.**

**Speeches or comments by participants**

**VERONICA OCCARI**

*Medieval glass from Venice: the technology, the raw materials and the connection with the eastern Mediterranean*

**ABSTRACT:** The emergence of Venice as one of the major centres of glassmaking in the Middle Ages depended on several factors, one of which was certainly the use of high-quality materials, including raw glass, plant ash and sand, often imported from the eastern Mediterranean. While some information on the type of raw materials used and their sources can be found in the Archives of Venice, mentions are sporadic and evidence from the glass is required to evaluate their relative importance. Very



few chemical analyses of medieval archaeological finds from Venice are available to compare with the historical evidence, and moreover, most studies have focused on the 'mature' Venetian glassmaking industry of the 15<sup>th</sup>-17<sup>th</sup> centuries. The present paper explores the development of the medieval glassmaking industry in Venice, investigating the technological practices, the raw materials procurement, and the connection with the eastern Mediterranean. Major, trace elements and isotopic data are presented for 181 glass samples from Venice and the sites of Cividale, Asolo and Padova and are dated mainly between the 12<sup>th</sup> and the 15<sup>th</sup> centuries. Other glass assemblages have been analysed for comparison, including the famous Aldrevandin beakers and Mamluk enamelled vessels. The results identified the presence of six main compositional groups, consistent mainly with the use of different types of silica sources. All the samples appear to have been made with Levantine plant ash as flux, possibly from different regions in the Levant. The largest group of glasses presents a distinctive trace elements composition, not encountered anywhere in the eastern Mediterranean, and which likely reflects the use of pebbles from the Ticino River or high-quality local sand. A sand richer in alumina, probably sourced locally, was employed for the manufacture of the second largest group. The data suggest that sand or raw glass of a high quality was also imported from different regions in the eastern Mediterranean, including possibly Palestine. Two small groups which are made with a silica source rich in impurities were probably manufactured in other glassmaking centres in northern Italy.

**12.30 p.m.**

**Lunch**

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## **Session IV**

**Chairperson MARCO VERITÀ**

**2.15 p.m.**

**KATHERINE LARSON**

*Enamelled Islamic glass in the Corning Museum of Glass*

**ABSTRACT:** The Corning Museum of Glass houses a diverse collection of enamelled and gilded glass from the Islamic world, largely acquired between

1950 and 1980. While the most monumental and impressive pieces have been widely exhibited and are well known, the majority of the collection, including fragments and smaller objects, is unpublished. Expanding on a preliminary draft catalogue compiled by David Whitehouse, this presentation will showcase the range of decorative techniques, forms, and designs practiced by glass artists in the Islamic world. The relationship of Islamic motifs to early Venetian enamelled glass in Corning will also be explored.

**2.45 p.m.**

**RAINALD FRANZ**

*Oriental glass form and decoration and its influence on Austrian glass making in the second half of the 19<sup>th</sup> century: the example of the manufacture of J. & L. Lobmeyr in Vienna*

**ABSTRACT:** The fashion for travelling in the Arabian Peninsula and Egypt, new ways of publishing, and presentation in exhibitions, renewed interest in Oriental art and decorative arts in Europe in the second half of the nineteenth century. This led to a style within the Eclectic Period, which came to be known as Orientalism, expressing itself in the Arts from literature to music, decorative arts and architecture. Orientalism in Vienna, which influenced Austrian art and architecture, found its way at an early stage into artistic glass due to the efforts of the firm of J. & L. Lobmeyr, which had made artistic glass of outstanding quality from Vienna fashionable again in the period of World Exhibitions in Europe. Arabian ornament had become a primary source of inspiration. The lecture focuses on the development of modern glass in Vienna, taking up Oriental decoration and decorating techniques, developed by the Lobmeyr firm with architects and designers of their time, and shows examples and rarely seen original drawings from the Lobmeyr pattern books held in the MAK collection, as well as comparing similar products by producers in Venice and France.

**3.15 p.m.**

**MARIA JOAO BURNAY**

*Orientalism in the glass collections of the Portuguese Royal House*

**ABSTRACT:** Within the Romantic period, Oriental themes with their different cultural strands had an important impact on European architecture and arts in the 19<sup>th</sup> century. In Portugal, these artistic subjects were revealed in the interiors of the royal palaces and in the collections of the Royal House: the Chinese room was created in the Ajuda Palace in 1864 to house the diplomatic gifts from Japan to King Luís among other Oriental objects, and the winter garden was covered with chalcedony agate, an offering from Quedive of Egypt to King Pedro V. The watercolour representing the room of the Infante Dom Afonso, painted in 1886 by Enrique Casanova, shows the exotic Neo-Islamic taste of its decoration. Orientalism is also present in furniture, jewellery, painting, sculpture, ceramics, textiles and glassware. In the selection of luxury glassware that she bought during her travels in Europe, D. Maria Pia chose sets such as engraved, cut and gilded Japanese-style liqueurs and jugs with decoration based on the famous Japanese engravings and artefacts which from 1860 onwards ‘flooded’ the European art markets, models which the Baccarat factory presented at the Universal Exhibition in Paris in 1878 and which were extremely successful. Parallel to this, in the Ajuda collection, are the *Verre d’eau* and toilette sets (known as bedroom sets) and liqueurs, richly adorned with elaborate enamel painting and gilding from the best Bohemian factories: the J & L Lobmeyr and Moser houses. Finally, Salviati, and Compagnia Venezia Murano factories also created models inspired by Oriental shapes which were extremely successful. In this presentation we will see concrete examples of this fashion that has held so much fascination in Western culture and for the Portuguese elite.

**3.45 p.m.**

**Coffee break**

**4.00 p.m.**

**JEAN LUC OLIVIÉ**

*Islamic-influenced enamelled glass in XIX<sup>th</sup>-century France*

**ABSTRACT:** At the end of the 1860s, Philippe Joseph Brocard (1831-1896), a Belgian-French “conservator” of precious Mamluk enamelled glass, started to show in Paris enamelled glass copies of originals together with Arabic-inspired pieces. Quickly present in London (1871) and Vienna (1873), he was also selling very early in the United States thanks to the support of the famous dealer Samuel P. Avery. This historicist and exotic production soon disseminated, and many others started to enamel glass in the Arabic traditions, some of them staying specialist, others, such as Emile Gallé, including this technical and stylistic influence in a larger and more open career. Even hobbyists, such as the wife of Doctor Charcot or the collector Mrs Magnin, started to enamel glasses. We will give a general view of this trend and fashion in France during the second half on the century.

**4.30 p.m.**

**MAURO STOCCO**

*Venetian mosque lamps of the second half of the 19<sup>th</sup> century: an example from the Museo del Vetro of Murano*

**ABSTRACT:** Glass Islamic lamps with enamelled decoration were largely produced in Murano by different glasshouses during the final third of the XIX<sup>th</sup> century, after the renaissance of the enameling technique in the 1860s. Such lamps were not only realized to be actually used, but they rapidly came to be bought as decorative objects and they were much appreciated by collectors. The success of this production is linked to the European taste for the East typical of that period. In 1868 Salviati & C. exhibited for the first time a reproduction of a XIV<sup>th</sup>-century painted Islamic lamp at the Industrial Exhibition in the Doge's Palace. In 1869 Isma'il Pasha, the khedive and viceroy of Egypt, ordered from Salviati 50 enamelled mosque lamps, a type of object that had not been produced in the Near East for centuries. The shape and decoration of a crystal lamp kept in the Museo del Vetro of Murano derive from XIV<sup>th</sup>-century Syrian and Egyptian originals. The surface is organized in three main large registers, which bear different kinds of real and fake Arabic inscriptions and stylised vegetal patterns, and three narrow

bands. The decorators were probably Antonio Tosi and Leopoldo Bearzotti, who were responsible at Salviati & C. for the fusing of enamels and painting.

**6.00 - 7.30 p.m.**

**PALAZZO CONTARINI POLIGNAC**

(The Palace is situated just across Palazzo Franchetti – 874 Dorsoduro)

## **2022 The Venice Glass Week. Murano-Istanbul. A Glass Making Journey V**

This year's fifth edition of 'Murano-Istanbul: A Glass Making Journey' will be in the footsteps of the conferences initiated in 2018 and will be exploring the influence of Islamic Art on Murano glass making.

Dr. STEFANO CARBONI, the CEO of the Museums Comission in the Saudi Ministry of Culture

*From Constantinople to Qustantiniyya to Istanbul: the making of a new identity and the role played by the Venetian glass industry in its development*

While Constantinople turned into Qustantiniyya and with time it became Istanbul, the Ottomans established an empire that encompassed a large part of the Arab-speaking Muslim world as well as the Balkans and sections of Eastern Europe that presented ethnic and religious complexities to the ruling Muslim sultans. Istanbul itself became an international hub that acknowledged and to some extent embraced its Greek and Byzantine cultural past at the same time building a new identity as a Sunni Muslim capital and incorporating different communities such as the Jewish diaspora expelled from Spain in the late 15th century. Key to this new identity was the period of rule of the city's conqueror, Mehmet Fatih, who saw himself not only as the sultan of a large portion of the Muslim world but he strived to adopt some of the customs and manners of the European royal circles. The arts and crafts, including glass production, had a similar development continuing established traditions and adopting new ones. Venice became an ideal "partner" in this transmission and glass production had an important part in this conversation becoming a source of mutual influence and exchange.

FREDERICK LAURITZEN, historian, byzantinist at the Scuola Grande di San Marco will discuss the Byzantine heritage in Islamic glass making also by covering Constantinople /Istanbul.

*The creation of byzantine aesthetics: Glass making from Constantinople to Venice*

Constantinople continued Roman glass making with a new aesthetic. Pagan mythological representations and Christian religious imagery became part of the Byzantine artistic repertoire. The interaction with the Persian Sassanids first and with the Muslim Emirates and Caliphates promoted decorative designs. This innovative mixture of pagan, Christian, Persian and Arab designs inspired both Muslim and Venetian glass making.

The conference will be curated by Dr. Sema Postacioglu.

**An aperitif will be served at the end.**

**Wednesday, 21<sup>th</sup> September**

**10.00 a.m.**

**Visit to the Museo di Arte Orientale**

**11.30 a.m.**

**Visit to Daria Perocco's house**

**Interior design by Ettore Sottsass**

**1.00 p.m.**

**Lunch at Palazzo Franchetti**

**3.00 p.m.**

**Guided tour of Palazzo Fortuny**





## TEACHING STAFF

### ROSA BAROVIER MENTASTI

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

### STEFANO CARBONI

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Dr. Stefano Carboni is currently the CEO of the Museums Commission in the Ministry of Culture of the Kingdom of Saudi Arabia. Born and raised in Venice, he studied Arabic language and Islamic Art at the University of Venice, earning his Doctorate in Islamic Art and Archaeology at SOAS, University of London. His professional career has been in the museum world however always with an eye on the research and academic sides: he was Curator and Administrator in the Department of Islamic Art at The Metropolitan Museum of Art, New York (1992-2008); and Director / CEO of the Art Gallery of Western Australia, Perth (2008-2019). He taught several courses in Islamic Art and Curatorial Studies in New York colleges and he is an Adjunct Professor at the University of Western Australia. He has published widely in particular in the field of Islamic glass, illustrated manuscripts, and the relationship between Islamic art and European and Asian art. He is the curator and catalogue editor of the exhibition *Venice and the Islamic World, 828-1797* (Paris, New York, Venice 2006-2007).

## WILLIAM GUDENRATH

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As resident advisor for the Studio of the Corning Museum of Glass, he teaches introductory and advanced courses in Venetian techniques. A glassblower, scholar, lecturer and teacher of glassblowing, he is an authority on historical hot glassworking techniques from ancient Egypt through the Renaissance and has presented lectures and demonstrations throughout the world. He demonstrates techniques he believes to have been employed by glassmakers of the past and these are described in a number of books and video segments including: *Chronicle: the Portland Vase, Five Thousand Years of Glass, Journey through Glass: A Tour of the Corning Museum Collection* and *MasterClass Series II: Introduction to Venetian Techniques, Glass Masters at Work: William Gudenrath, Glassworking Processes and Properties*. Mr. Gudenrath's most recent major publication is *The Techniques of Renaissance Venetian Glassworking*, available free of charge on the Corning Museum of Glass website, or [renvenetian.cmog.org](http://renvenetian.cmog.org). His numerous glassworking videos have a world – wide audience with viewings currently well over 50 million in number. Mr. Gudenrath's most recent ebook, *The Techniques of Renaissance Venetian-Style Glassworking*, was published in 2019; in 2023 *The Techniques of Roman Glass blowing* will become available also.

## LINO TAGLIAPIETRA

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Exceptional glass master and well-known world-round glass artist. He was born in Murano and was just a young man when he first entered a glass-maker's shop: he became a glass *maestro* in the 1950's and has worked for some of the most prestigious glass-makers on the island. Since the late sixties his creativity has 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 the exhibition *Lino Tagliapietra, da Murano allo Studio Glass* to him.

## CRISTINA TONINI

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Degree in History of Art awarded by the State University of Milan; curator of the Bagatti Valsecchi Museum in Milan. She is author of museums glass catalogues: Pavia Musei Civici; Pinacoteca Ambrosiana, Milan; Museo Pogliaghi, Varese; Museo Bagatti Valsecchi; she co-curated several exhibitions on Renaissance and contemporary glass: *Artisti e designer del vetro 1960-2010*; *I fiori di Murano*; *Miniature di vetro. La bomboniera d'artista*, 2012; *Fragile, chefs-d'oeuvre de verre de la Renaissance au XXI siècle*, Maillol Musée Paris, 2013 ; *Contemporary glasses. The Bellini Pezzoli collection*, Castello Sforzesco, 2017. She is one of the curators of the European Glass Context Bornholm, Royal Danish Academy School of Design (2021); editorial advisor of the Journal of Glass Studies of the Corning Museum of Glass; member of the "Projet CRISTALLO verres émaillés vénitiens de la Renaissance", Musée de Louvre; member of the board of AIHV, Italy.

## MARCO VERITÀ

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

## LIST OF PARTICIPANTS

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## STUDY DAYS ON VENETIAN GLASS

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- 2017 Venetian Filigrana Glass through the Centuries
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- 2016 The origins of Modern Glass Art in Venice and Europe.About 1900
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- 2015 The Birth of the Great Museums: the Glassworks Col-lections between the Renaissance and Revival
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- 2014 Approximately 1700'S
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- 2013 Approximately 1600'S
- 
- 2012 Glass in the Venetian Renaissance in approximately the year 1500
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*Enamelled sprinkler*, 1511-1525, Wien MAK (Museum für Angewandte Kunst).

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