

ALTE VITRIE

L'ARTE DEL VETRO E DINTORNI

Glass and food

XVIII National Study Days on Glass

✕ 16-17th of May 2015

Pavia, Broletto, Piazza della Vittoria

Special Issue





Glass and food Special Issue

*The XVIII National Study Days on Glass of the Italian Committee of the A.I.H.V., i.e. Association Internationale pour l'Histoire du Verre, held in Pavia from 16th to 17th May, were so important that they deserve a special issue of *Alte Vitrie* devoted to them. The conference proceedings will be published. However further in agreement with Board of the Committee, it seems appropriate to inform readers of *Alte Vitrie* about them too. This also shows the strong ties between ISVAV and A.I.H.V. Ties with ancient roots. Back in 1993, *Alte Vitrie* published an Information Bulletin drawn up by the Italian National Committee of the Association Internationale pour l'Histoire du Verre thus popularising it among its readers. The Study, devoted to "Glass and Food" as a homage to Expo 2015, were enriched by several contributions investigating this theme throughout history as well as discussing the latest innovations and archaeological findings. Other contributions, unrelated to the main theme, provided moments of reflection and useful updating opportunities.*

The editorial staff

PRESENTATION OF THE PRESIDENT

The XVIII Study Days on Glass and Food, held for the first time in Pavia at the Broletto, took place twenty years after its first edition in Venice (December 1995) under the guidance of Gioia Meconcelli and with Wladimiro Dorigo as President. Besides the Committee, the Soprintendenza Archeologica della Lombardia and the Culture Department of the

Comune of Pavia got involved under the patronage of the Regione Lombardia and the Province of Pavia. The Fondazione Banca del Monte di Lombardia supported the event. The main theme was chosen to be consistent with the Expo and proved popular among experts and associates. Prof. Luciano Piergiovanni from the Department of Food Science and Microbiology (DISTAM) of the Università Statale of Milan opened the convention with his lecture on the specificities of glass as food container. Other interesting presentations covered the historical and archaeological perspectives. Just like every year, the Days hosted also general contributions on research on glass as well as the updates of the *Corpus* of stamps on glass in Italy.

The meeting has been enhanced by a number of related events, open to the public: the Exhibition "ATTRAvetro". Art meets Glass" by Rosa Chiesa and Sandro Pezzoli, held in the beautiful rooms of the Archaeological Museum of the

Castello Visconteo;

- A small exhibition of models of glass windows by Padre Costantino Ruggeri, who worked in Pavia and whose legacy is nowadays kept alive by the Foundation frate Sole and the laboratorio dello Studio Ricerca Arte Sacra of Pavia;

- The display of a selection of glass dishes accompanying the presentation of the project "Servito" by Joan Crous;

- Lampwork beads by Muriel Balensi, French by birth but nowadays a citizen of Murano, in the courtyards of the Broletto, the convention headquarters.

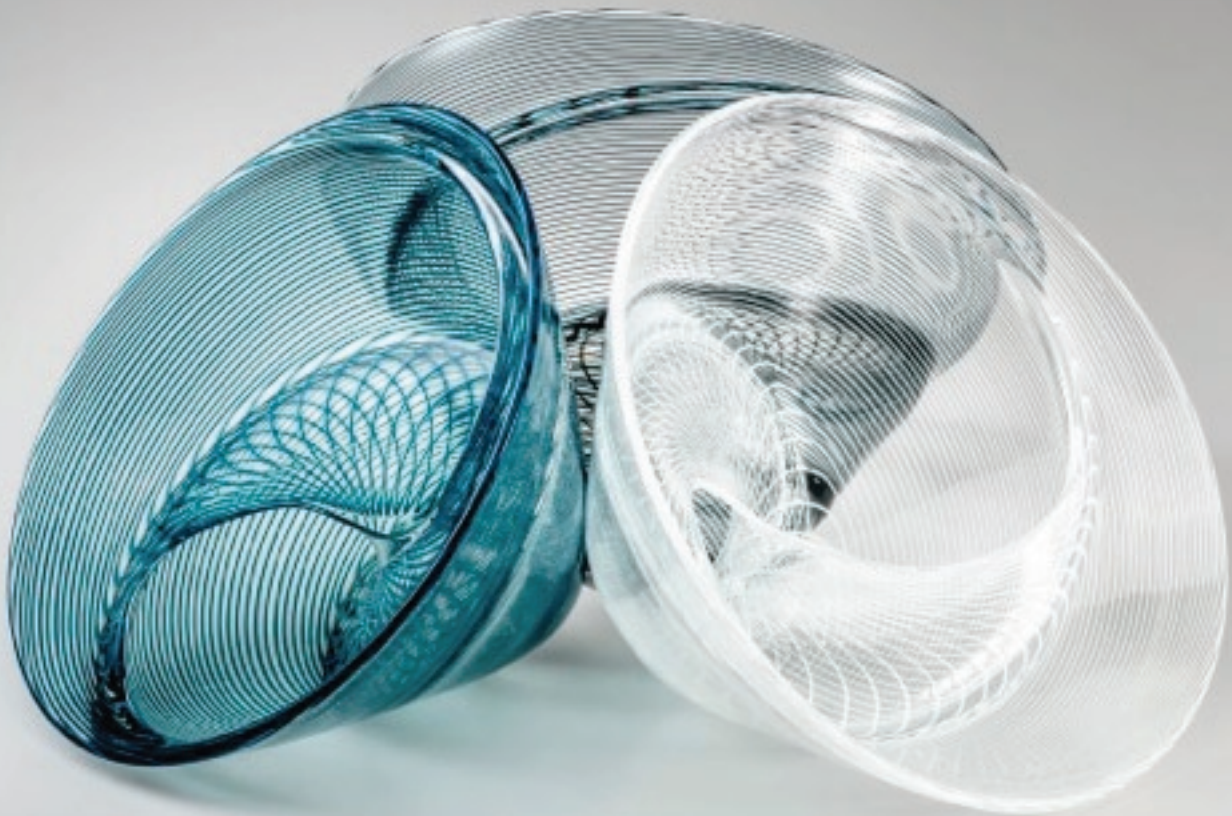
The Days were devoted to the memory of Claudia Maccabruni, professor at the University of Pavia, member of the A.I.H.V. Committee, who was the first to study and publish the wonderful glass collection of the Musei Civici of Pavia more than thirty years ago. We really miss her.

*Maria Grazia Diani, President
A.I.H.V. Italian Committee*



opposite page:
Arnaldo Pomodoro,
"Glassphere", bronze ball
and colored blown glass,
2004. Private collection of
the artist, Milano

side:
Lino Tagliapietra,
"Nautilus", blown glass
half-watermarked with inner
membrane, 2010. Private
collection of the artist,
Murano (Venezia)



ATTRAvetro

Art meets Glass

The "ATTRAvetro. Art meets Glass" exhibition, represents an attempt to retrace a cultural route, that of intellectuals and artists who were either from Milan or were just visiting the city and used to go to the Scaletta restaurant. It was an unusual restaurant. Besides the comfort food could offer, it also provided a meeting place that was to become a fundamental

reference for the artistic scene between 1976 and 1996. Thanks to Aldo and Sandro's passion, the Scaletta, ahead of the times, invented a habit, which was then unheard of: artist and designer were asked to leave a trace of their presence and appreciation in a *carpet de notes*. That was how a heterogeneous and lively collection of drawings and thoughts got displayed together with glass exhibits. They bear testimony to the richness of relations and interactions that unfolded and interwove at the Scaletta. The title of the exhibition "ATTRAvetro" intends to evoke

the idea of a crossing, of a passing both physically, i.e. of artists and of light through matter, as well as philosophical one, i.e. the ability of glass to attract, in all its shapes. It also evokes how, thanks to the light going through it, it can produce reflexes, shapes and suggestions, thus making the most of its creative ability. "ATTRAvetro" is an exhibition rich in memories and affection as well as exceptional and unique exhibits. It was organised at the Archaeological Museum of the Castello Visconteo of Pavia by Sandro Pezzoli and Rosa Chiesa and promoted by

the A.I.H.V Italian Committee. It offers an emotional journey studded with items of big dimensions in an endless succession of poetic registers. The natural world, masterfully impressed in glass by Tony Zuccheri, converses with the Bestiario Marino by Roberto Sambonet and the botanic interpretation by Maria Grazia Rosin thus providing a counterpoint to the blitheness of the work by Alessandro Mendini that, when light crosses it, almost seems to dematerialize. The absolute and fragile work by Tagliapietra takes a stand next to the ironical work by

Richard Marquis while glass globes, bronze-caged by Arnaldo Pomodoro, triggers a contact with the *boule* by Giancarlo Frattini, an object that is the direct result of a formal simplification and represents a badge of a modernity not yet affected by present day complexity. The work by Laura Panno, an intense combination of dreamlike messages filtered by a surrealistic eye, joins the conceptual work by Silvia Levenson, while the romantic embrace by Fulvio Bianconi almost seems to look with curiosity at the diversity of the approaches. From the archaism of Giorgio Vigna ending up in a floral minimalism, to a virtuoso's opulence of Dale Chihuly.



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Also displayed are items by Enrico Baj, Emilio Tadini, Andrea Cascella, Cristiano Bianchin and Giulio Schiavon, and the experimentation work by Ettore Sottsass, the decorative one by Zanini and Aristide Najeau, Richard Whitly, Lucio Perna, Jean Michel Folon, Luciano Gaspari, Ottavio Missoni and the homage exhibits by Joan Cras. "ATTRAvetro" invites the public to reflect on the fragility and beauty of glass while, thanks to the display of archaeological items, makes the public think about the durability of a material able to withstand time.

Rosa Chiesa e Sandro Pezzoli



opposite page, above: glass window of the hall of the Oratory of San Giovanni Bosco in Brusaporto (BG), 2014. Luigi Leoni, Chiara Rovati

opposite page, below: glass window of the Baptistery of the Parish Church of Saint Pius X in Guspini, Medio Campidano, Sardinia, 2010. Luigi Leoni, Chiara Rovati

side: small crackled glass bucket, colourless glass, blue thread. Area: Venice, end of 16th-17th Centuries, Town museums of Pavia



GLASS WINDOWS WORKSHOP

The workshop of glass windows, which is a part of Studio Ricerca di Arte Sacra, has been operative in Pavia since the '60s. It was hosted at first in the Canepanova convent thanks to padre Costantino Ruggeri, an internationally famous artist. The workshop has been producing important glass windows exported all over the world for churches, private homes and public buildings. Its first steps were characterised by innovation and resulted in the production of concrete panels studded with molten glass from Murano crucibles. One of the most important examples is the chapel of the

Mantua Seminary. Interesting are also the compositions of coloured glass inserted in walls like in the parish church of Santa Adele in Buccinasco. In 1966 the production of soldered, leaded and hand-blown glass windows started. For us the use of glass in its brightness of fusion has been fundamental, differently from the tradition requiring the use of a *grisaille* that darkens the glass thus making it opaque when light goes through it. Old-fashioned hand blown glass, whenever used in all its glory and original transparency, allows sunrays to go through it and penetrate rooms thus creating atmospheres rich in mystery and spirituality and providing inner joy. The artistic research, tied as it is to contemporary expressiveness, has led to relinquish traditional figurativeness thus opening to ever-new creative visions full of atmosphere. Among the most important examples, the Nuovo Santuario

della Madonna del Divino Amore in Roma, the Santuario dedicato to San Francesco Saverio in Yamaguchi, Japan, and the Church of Grotta del Latte in Bethlehem. After enjoying the exciting experience of Padre Ruggeri, since 2007 we have been manufacturing glass windows and with unbiased enthusiasm we have been endeavouring to crown spaces made of light. This is what happened for the library adjacent to the old Benedictine monastery of Maria Laach in Germany and the recently built ecclesiastical hall in Brusaporto (BG) that bear testimony to how important it is to communicate beauty through glass, a material rich in light and colours.

Luigi Leoni e Chiara Rovati
Studio Ricerca Arte Sacra, Pavia

TOWN MUSEUMS OF CASTELLO VISCONTEO Pavia

The prestigious Castello Visconteo hosts different collections, as the Archaeological and Lombard Section, the Romanesque and Renaissance Sections, and the ancient Art Gallery, named after the aristocratic collector Malaspina from Pavia, founder of the town's first museum. And also: Sala del Modello ligneo del Duomo; the Art Gallery of 16th and 17th Centuries; the Picture Gallery of 19th Century; the Morone Collection, containing pieces of 19th e 20th Centuries; the Museo del Risorgimento; the Ethnographic Museum Robecchi Bricchetti; the Section of Modern Sculptures

and a GypsoTech. The collection of antique glass of the Archaeological Museum of Pavia is one of the most important in northern Italy. The best items were part of the collection of Camillo Brambilla (1809-1892). Though in many cases, it is difficult to trace the context of findings, it is possible to identify their origin in the Lomellina area, i.e. that part of the territory of Pavia between the Po, Tessin and Sesia rivers. The exhibits show the richness and variety of the production of Roman age of 1st and 2nd century AD. They are almost exclusively freeblown. What is immediately noticeable is the variety of shapes, some of which clearly relating to ceramic, metal and semiprecious stone items. One of the most unusual objects is a scent container in

the same time the collection started, and were chosen by the marquis of Sannazzaro because of their artistic value as well as for their technical features in accordance with the vision of Enlightenment age. Painted glass items are more numerous than mold-blown produced ones with ceramic inserts. They were manufactured in the *ateliers* of French porcelain makers at the beginning of the 19th Century. Some of them are micromosaics, of the same period, manufactured in Rome in the workshop of Giacomo Raffaelli. Some Venetian pieces are also displayed. Amongst them: an extremely rare 18th Century aventurine plaque painted with sacred subjects. Giulio Bariola donated another important glass collection in 1958. There are about fifteen pieces from Bohemia of the

19th Century, especially of the *Biedermeier* period. Several are the techniques documented from this period when the art of glass thrived. Among the exhibits, some perfume containers and toilette articles are worth mentioning as well as bottles and glasses and plates, the so called "verres d'eau emboîtables", night services placed on tables and commodes in many 19th Century homes. From a technical point of view, a crystal bottle made by a technique named staining is also interesting. The process permitted to be obtained articles coloured in red or yellow by applying copper or silver sulfate that were then put in the oven. Other items are cased with two or three layers of glass cladding, a technique especially appreciated in the *Biedermeier* period. Another exhibit is made of *Annagrün*, a green radioactive type of glass. Others are in alabaster glass. Some are decorated with enamels.

The museum also has several European pieces of unknown provenance. A special place is reserved to Venetian glass, fated from the mid 19th Century to the 20th Century. In particular: a 17th century small ice-glass bucket of holy use, two large serving dishes, one of which has an extremely refined naturalistic diamond-point engraving the end of the 17th Century and the beginning of the 18th Century, and some extremely rare cups and saucers, for serving coffee and chocolate, in milk glass, enamelled with 18th Century landscapes. Especially precious is a standing bowl, enamelled with naturalistic themes and birds, manufactured in the Renaissance period in Cataluña.

Maria Grazia Diani e Cristina Tonini

For further information:
www.museicivici.pavia.it

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the shape of a dove, typical of the Lomellina and Tessin area. The glass items of the collection are also characterised by a wide variety of colours. Probably the most famous one is a pale blue two-handled cup, mold-blown, decorated with relief plants. It is signed in Greek letters by Ennion, a glassmaker of mid 1st Century AD who was specialised in cups, with or without handles, and jugs, to be typically found in northern Italy, Dalmatia and the near East. The museum boasts an important collection of postclassical glass. A small part comes from the collection of Luigi Malaspina di Sannazzaro (1754-1835). They are about ten pieces of the 18th and 20th Centuries, i.e.





opposite page:
saucer for cup, colourless glass, blue chain. Freeblown, diamond spearhead engraving. Area: Venice, second half of 17th Century first decade of 18th Century, Town museums of Pavia

side:
balsam container in the shape of a dove, blue glass, free blown. From Gropello Cairoli, località Marone, necropolis. Beginning of I Century AD, Town museums of Pavia

below:
Ennion's cup of the Town museums of Pavia during and before restoration

RESTORATION OF ENNION'S CUP TOWN MUSEUMS OF PAVIA

A restoration re-treatment was necessary when the cup signed by Ennion belonging to the Pavia Town Museum, was selected for the exhibition at the Metropolitan Museum of New York "Ennion: Master of Roman Glass" and "Ennion and his legacy" at the Corning Museum of Glass, on display now. The cup was previously restored when the Pavia Town Museum was firstly established, it was assembled and all the losses in the upper part were filled. The old resin had visibly turned

yellow interfering with the correct lecture of the object. It was possible, under the microscope to highlight that the cup was made of five portions glued together and that there were micro abrasion on the surface around the filled gaps, but the glass was not altered or degraded. It was not difficult to remove the old fill material in the gaps but it was not possible to dismantle the cup despite of several attempts. This would have allowed, to remove completely, the old adhesive chromatically altered. In order to avoid any more stress to the object, it was decided not to dismantle it. The missing parts were than rebuilt. The technique used was to pour into straws a low viscosity resin inside a double-sided mould made of dentist silicone rubber. This method needs several steps in an accurate sequence and absolute precision. The resin used was Hxthal NYL, an epoxy specially designed for glass conservation, with specific properties as high endurance

and a refractive index similar to glass. The resin was coloured to match the original tone of the glass. The most difficult step was to fill in a neutral way big gaps, proportionally to the object dimensions. The smallest gaps were firstly filled in order to have more surface available to build the silicone walls for the larger gap mould. The walls were obtained applying silicone rubber on a larger area than the missing one.

Some sections of the silicone mould had to be removed and replaced to avoid the reproduction of a wrong pattern in the decoration.

*Silvia Ferucci
Kriterion s.n.c., Bologna*



XVIII NATIONAL STUDY DAYS ON GLASS: PROGRAM

16-17 th of
May 2015

PAVIA,
BROLETTO

"Glass and food"

section

- Luciano Piergiovanni, The peculiarities of the glass and the performance of glass containers for storage of food quality
- Giuseppina Spagnolo Garzoli, *Instrumentum escaurium* in glass in the furniture of the necropolis of Craveggia (VCO). Small and large facilities
- Amanda Zanone, The canteen of the dead: some considerations on the use of gilded glass in late Roman funerary
- Sime Perovic, Updates on the reuse, in Roman times, of the broken glass objects
- Francesca Giannetti - Roberta Giuliani - Maria Turchiano, Glass and food between Late Antiquity and the Middle Ages: reflections from some case studies of Central Puglia
- Marina Ubaldi, A problem of form / function: bottle medieval inner ring
- Chiara Guarnieri - Lisa Cervigni, Glimpses of everyday life as a palace of Mantua on the 16th and 17th century: the glass furniture
- Silvia Ciappi, Sumptuous banquets, small tables and cupboards in the pictorial images of the 16th and 17th century: opulent foods and simple meals, fine glass and glass in common use
- Teresa Medici, *Cabaças*: bfgourd-shaped bottles between Venice, Spain and Portugal
- Mariateresa Chirico - Giulia Musso, Useful object in glass from Altare. Form, function, technique in some particular objects of MAV
- Angela Lidia Deodato, The glass tableware and food storage in Biella in the Roman period
- Elisabetta Roffia, Glass vessels from the excavation of *Capitolium* in Brescia
- Miriam Romagnolo, New testimony of glass forms for tableware in the middle and late-

imperial period from Calvatone-
Bedriacum (CR)

- Aprile C. Nace, America's Favorite Dish: Celebrating a Century of Pyrex

"Updates for the Corpus of stamps on glass in Italy" section

- Matteo Marcato, A glass mark from the archaeological area of via Neroniana in Montegrotto Terme (PD)

"Other research on glass" section

- Lucina Vattuone, The glass in the museum collection of the Pontifical Biblical Institute
- Simone G. Lerma, Enamelled Medieval glass from the Piedmont: the finds from Moncalieri and Turin
- Silvia Ferucci, The restoration of Ennion's cup in Town museum of Pavia
- Rosanina Invernizzi - M. Cristina Tonini, Renaissance glass from archaeological excavation: Pavia and Stradella
- Paolo Zecchin, Italian glassmakers in the Iberian peninsula in the 17th- 18th century
- Marco Verità - Sandro Zecchin, Venetian glass technology in 19th century between tradition and innovation
- Claudia Zaccagnini, The bread and wine: symbolic and narrative aspects of sacred art of Giovanni Hajnal
- Joan Crous, Served!
- Franco M. Bobbio Pallavicini, Glass paperweights, a little magic of color, transparency and light
- Daria Banchieri, "Beads form the Pile Dwellings" from the moist environment: Isolino Virginia-Lago di Varese
- Maria Grazia Diani - Lynn Arslan Pitcher, Ennion in Cremona?

- Fragment of mold-blown bowl from the excavations in Piazza Marconi, Cremona
- Riccardo Di Giovannandrea, Head-shapes Vessels made in mold-blown glass: a study project
- Serena Scansetti, Ancient glass from Lomello (PV) at the Museo di Antichità, Torino
- Maria Grazia Diani-Rosanina Invernizzi, Ancient glass from Lomello (PV), Villa Maria: highlights from the Roman and early medieval contexts
- Elena Maria Menotti, Glass from Roman graves in Mantova area
- Maria Fortunati - Chiara Ficini, Recent discoveries of Roman glass in Bergamo area
- Fulvia Butti - Stefania Jorio, Traces of glass melting in Como
- Stefania Jorio, Elite object glass: the case of *Laus*
- Alessandra Marcante - Diego Calaon, Torcello (VE): new acquisitions from recent excavations near the church of Santa Maria Assunta
- Maria Fortunati - Marina Ubaldi - Marco Verità - Serena Panighello - Mauro Rottoli, An exceptional discovery of a burial glass ornaments of late 16th century in the Church of St. Augustine in Bergamo
- Alessandra Magni - Gabriella Tassinari, Glass Hercules. The iconography of the hero and the study of gems and glass paste

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Cover:
Ennion's cup of Town museums
of Pavia after the restoration