



Conference September 14th – 15th 2008

Sunday September 14th

10.00

Welcome and introduction

Moderator Jocelyne Prince Canada/USA

10.15

Key note presentation: "From Bauhaus to Our House"

Professor and Artist Jack Wax - USA

After the lecture questions & debate forum with the audience.

11.30

Pernille Braun Jørgensen – Denmark

Emerging artist presentation

12.00

Lunch

13.00

"Studio Glass is dead, long live glass art!"

Angela van der Burght

One of the great historical errors made in the Sixties was the Studio Glass Movement's proclamation of their intent to sever the cord with the glass factories, to ignore the art world and to follow their desire to work independently within the closed circuit of glass studios and glass education. By longing for freedom Studio Glass artists lost the bond between content and form, as well as, the connection to developments made in both society and art. And, finally the vehicle itself, became the goal.

Further drowning and cloistered in that very American way, the Studio Movements practitioners created self-reflective, narrative objects. The Studio Glass Movement, in this way, all but killed glass art.

Before this historic breach, the glass of the Occident was deeply imbedded within society, its history, techniques, and function, which included design and production: glass was served well by artists trained in every field of the trade.

The intention of all my work is to restore the gap between Studio Glass art and Arts and Industry that has held back art glass, for nearly half a century. In my lecture I will show art of glass.

After the lecture questions & debate forum with the audience.

14.00

"The Bulgarian Studio Glass Movement – Between Tradition and Modernity"

Angelina Pavlova – Bulgaria

The paper aims at introducing the topic of the relationship between exterior and interior factors in the development of the Bulgarian Studio Glass Movement. Economic transformations in Bulgarian society through the last century have modified the process of choosing different generic forms in glass production. Traditional aesthetic paradigms in Bulgarian painting and graphics have modeled the reception of artistic pieces of glasswork. The blend of these factors leads to a very specific form of development of the Bulgarian Studio glass movement presenting a third intermediary way different from the Czech tradition of pure aesthetics and the Scandinavian high patterns of industrial design.

After the lecture questions & debate forum with the audience.

14.45

Break

15.15 "From factories to studios"

Avelino Sousa Lopes – Portugal

Studio glasses are... future, in Portugal, where some factories keep struggling to survive, and only a couple of studios are already operating.

A recent governmental program tried to help the glass producing sector in Portugal, creating the conditions to migrate the glass manufacturing from mass production to high added value production, creating by law the Region of Glass of Marinha Grande, the first industrial protected region of Europe. A broad set of instruments were offered to the industry, supporting them in certain expected transformations.

Everything planned outside the factories was a success that made our public authorities present this program as a case study. A new and very well promoted collective brand, international prizes, dozens of young designers, quality engineers and marketing technicians freely offered to the factories, where the faces of that success. But as soon as the program entered the factories the success faded, and the announced collapse started.

Following the project at a very short distant from the beginning, I was not surprised with its failure, and could understand the serious problems that make almost impossible the replacement of a classic industrial structure, by another one, based in the studio glass concept. Artificially creating and offering a new market is important, but not enough: Dimension and characteristics of the furnaces, type of equipments, individual skills, and management mentality are constrains that shouldn't be underestimated.

After the lecture questions & debate forum with the audience.

16.00 Summary

Monday September 15th

10.00 "Spanning tradition and modern cultures"

Monica L. Edmondson – Sweden

"Using my own position as a contemporary studio glass artist from a remote area on the Artic Circle as an example, I will discuss the fact that what we call "tradition" today has always evolved and drawn inspiration from the surrounding world and environment.

I belong to the indigenous people of northern Scandinavia, the Sami people, and we have our own culture with strong ancient traditions. Sami traditions, which are important to keep, still need to be allowed to change and evolve.

While living in Japan and Australia for many years and studying at Canberra School of Art, I was far away from my heritage and culture. There I was free to twist and turn my culture inside out if I wished without being prejudged. I was also able to get an insight to the art world of other indigenous cultures. That experience is part of me and my work today, just as much as my own Sami heritage.

After the lecture questions & debate forum with the audience.

10.45 Richard Wheater UK

Emerging artist performance and presentation

11.15 "Methods for in-house recycling of colored cullet"

Elisabeth Flygt from Glafo – the Glass Research Institute – Sweden

In glass manufacture, there has always been a lot of cullet as waste. In older times, this was in most cases tipped into a pile at the works. During the past 20 years, all

Swedish glasshouses waste has had to be sent to special sites.

During a survey at ten Swedish art and tableware glasshouses, it was found that about 9000 tonnes of glass are produced. Practically all clear glass except lead crystal was recycled, while almost all colored glass was sent to landfill. In 2006, about 950 tonnes of unsorted glass was sent to landfill.

A large proportion of colored cullet cannot be recycled today, either because the cullet is not sufficiently sorted or because it is not known how admixture of the cullet will affect the quality of the products and production.

Why must glass be recycled? There are several answers, and the first of these is perhaps self-evident. When glass is recycled, natural assets are conserved. Energy is also saved, since less energy is needed to make glass out of glass. Theoretical calculations indicate a saving of thirty per cent. The pile of waste is reduced if cullet is used as a resource, and a lot of the cost of glass raw material and coloring oxides can also be avoided.

In a Glafo project, we have surveyed and analyzed cullet from a number of glasshouses. This has given us experience of the re-use of different types of cullet as raw material. On the basis of this, a number of methods have been formulated in order to help the glasshouses recycle a major proportion of the cullet that is at present taken to landfill.

The objective was to produce methods that could recycle 75% of the cullet that was sent to landfill in 2006. It was however found that if the methods produced are applied to the full, 90% of the cullet could be theoretically recycled as raw material.

After the lecture questions & debate forum with the audience.

12.00 Lunch

13.00 "Contemporary Baltic Glass in the European Glass Scene"

Ph. D student Anna Vesele (MA)

This paper addresses the role of contemporary Baltic glass within the context of the European creative glass scene. Various factors, mostly the political situation of the twenties century, have made large impact on the development of creative glass in Estonia, Latvia, and Lithuania. Seventeen years of independence from the Soviet Union and accession to the European Union has opened borders and new markets; and has encouraged a flow of ideas. In addition, the glass artists of the three Baltic countries have presented a significant contribution to European glass art actively participating at international glass art symposiums, exhibitions, and competitions. The collaboration has pushed the boundaries of technical innovations and theoretical influences of the region that reveals in the created art works. In spite of mutual influences of Czech and Scandinavian glass traditions, highly developed visual aesthetics, and a common sensibility - the three Baltic countries offer slightly distinct profiles. These approaches of glass practice as well as factors that influence it will be discussed and identified with references to creative glass practice in Europe.

After the lecture questions & debate forum with the audience.

14.00 Workshop presentation

Despite the general title of this event being European Glass Context, this workshop with students from many educational institutions with a glass department around Europe, will not necessarily center on glass. Current themes related to the cultural and traditional identity of Europe today, will be discussed.

Prior to the workshop students have been asked to prepare, by collecting items that they believe represent or relate to the cultural and national identity of their country. A standardized box will be provided for this.

The contents of these boxes and the cultural diversity in this group of students will be the starting point of the visual and theoretical interpretations and discussions for the

workshop. Some of the addressed issues are: cultural identity, quality and interpretations, cultural boundaries and connections, definitions of European tendencies and movements.

After the lecture questions & debate forum with the audience.

15.00 **Panel discussion with lecturers on issues and themes from the conference.**

16.00 **Conference ends.**