



## Art glass and glass artists since 1850

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**Start date** 07 June 2019

**End date** 09 June 2019

**Venue** Madingley Hall  
Madingley  
Cambridge

**Tutor** Dr Justine Hopkins

**Course code** 1819NRX036

**Director of Academic Centres** Sarah Ormrod

**For further information on this course, please contact**

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**To book** See: [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) or telephone 01223 746262

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### Tutor biography

I read English and drama at Bristol University and took an MA at the Courtauld Institute. After a year in Belize as an archaeological illustrator, I took a PhD at Birkbeck College exploring the impact of scientific and religious controversies on landscape painters from 1800-1860. My biography of the c20 painter and sculptor, Michael Ayrton, appeared in 1994 and I have also contributed articles to a wide variety of periodicals and dictionaries, including the [New Dictionary of National Biography](#) and the [Oxford Dictionary of Western Art](#); my most recent article on the Serb sculptor Ivan Meštrović appeared in [Sculpture Journal 25.2](#) in 2016. I work as a freelance lecturer in Art History for the Victoria and Albert Museum; Oxford and Cambridge Universities; the Tate, National and National Portrait Galleries; the Royal West of England Academy in Bristol and assorted independent institutions. I am also a registered lecturer for the Arts Society (formerly NADFAS).

In my (all too limited) free time I enjoy long walks, preferably by the sea; I also make lamp-worked glass beads, strictly on an amateur basis.

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## Course programme

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### Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	<b><i>Stone of the kind that flows ~ Art Nouveau and the rediscovery of glass as art</i></b>
22:00	Terrace bar open for informal discussion

### Saturday

07:30	Breakfast
09:00 – 10:30	<b><i>A moment in time, frozen for eternity ~ Art Deco glass</i></b>
10:30	Coffee
11:00 – 12:30	<b><i>Journey to a fourth dimension ~ Scandinavian Art Glass</i></b>
13:00	Lunch
14:00 – 16:30	<b>FIELD TRIP Stained Glass Museum, Ely</b>
18:30	Dinner
20:00 – 21:30	<b><i>A dance of instantaneous decisions ~ the birth of Studio Glass</i></b>
21:30	Terrace bar open for informal discussion

### Sunday

07:30	Breakfast
09:00 – 10:30	<b><i>Circumstances guided by experience ~ explorations in Kiln-casting</i></b>
10:30	Coffee
11:00 – 12:30	<b><i>Destination X ~ Art Glass now</i></b>
12:45	Lunch

**The course will disperse after lunch**

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## Course syllabus

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### Aims:

- Explore the nature of glass as a material and gain an understanding of the conditions and methods by which it can be worked
- Examine the works of some of the outstanding masters of glass art, including consideration of the innovative techniques they developed to create their masterpieces, and consider how art, craft and science were brought together in their works to create new aesthetic expectations.
- Discuss the unique contribution made by glass to the changing art scene over 200 years and investigate the shifting balance between the commercial and aesthetic influences on artists during that time.

### Content:

Glass is one of the oldest man-made materials and certainly the most mysterious. It is also dangerous, difficult to work and beautiful, a combination fascinating to craftsmen, artists and collectors throughout history.

The 19th century saw the beginnings of the shift of glass-working from craft to art: artists including Émile Gallé and Louis Comfort Tiffany created spectacular masterpieces which challenged all expectations of glass as a medium, while their factories raised standards of commercial production to make good glass more generally available.

In the inter-War period glass art was central to the style known as Art Deco: René Lalique's perfume bottles, vases, lamps, car mascots and interior decoration brought glass to an ever-growing market, while firms such as Sabino produced imitations at affordable prices. Daum Frères perfected the art of modelling in pâte-de-verre glass and Maurice Marinot pioneered the concept of the individual glassworker producing unique pieces without the support of a team. The period also saw the rise of the great Scandinavian glass companies: Orrefors and Kosta in Sweden, Iittala and Nuutajärvi in Finland, pioneering a range of techniques within an aesthetic informed by nature in the North.

At mid-century the technology developed by Americans Dominick Labino and Harvey Littleton established the Studio Glass Movement, freeing glassworkers from their ties to industry and encouraging the development of glass as a creative medium equal to painting or sculpture. The movement achieved international recognition during the 1960s, while in the 1970s a new series of experiments and discoveries resulted in the revival of the ancient skill of glass casting, which in the hands of Keith Cummings and after him Colin Reid has made kiln-cast glass a key discipline for contemporary glass-workers.

This course explores both the nature of glassworking and the achievements of some of the many masters of this fascinating material, while charting the processes by which glass became universally recognised as one of the most innovative and creative materials; a state of affairs which continues today.

**Presentation of the course:**

Presentation is by lectures illustrated with digital slides and including time for general discussion and for students to raise points of particular personal interest. There will be a field trip on Saturday afternoon, with a further session on return to Madingley to discuss issues and ideas arising from the visit and the course to date.

**As a result of the course, within the constraints of the time available, students should be able to:**

*(Please list here the outcomes of the course. The course will probably have between two and four outcomes.)*

- Recognise and have some understanding of the processes by which various glass objects are created.
- Gain some insight into the ways in which wider socio-historical forces helped to raise the profile of glass as a medium and shift the status of glass workers from artisans to artists.
- Understand the particular contribution of glass as a material to aesthetic, social, political and cultural debates of the 19th and 20th centuries, and the ways in which glass artists today continue to incorporate contemporary concerns into their work.
- Enjoy some truly glorious pieces of glass, as slides in the classroom and in the real world.

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## Reading and resources list

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Listed below are texts that might be of interest should you wish to supplement your learning on the course. Any essential reading is marked with an asterisk \*

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Author	Title	Publisher and date
Victor Arwas	<b>The Art of Glass: Art Nouveau to Art Deco</b>	1997 [Papadakis Publisher]
Karen S. Chambers & Tina Oldknow	<b>Clearly Inspired: Contemporary Glass and Its Origins</b>	1999 [Pomegranate]
Mark Cousins	<b>20th Century Glass</b>	1989 [The Apple Press]
Keith Cummings	<b>Techniques of Kiln-formed Glass</b>	1977 [A&C Black]
Vanessa Cutler	<b>New Technologies in Glass</b>	2012 [A&C Black]
Dan Klein & Ward Lloyd	<b>The History of Glass</b>	1984 [Orbis Publishing]
Alan MacFarlane & Gerry Martin	<b>Glass: A World History</b>	2002 [University of Chicago Press]
R Barovier Mentasti (ed)	<b>Glass Throughout Time: History and Technique of Glassmaking from the Ancient World to the Present</b>	2003 [Skira Editore]
Peter Layton	<b>Glass Art</b>	1996 [University of Washington Press]
Graham McLaren	<b>Studio Glass 1960-2000</b>	2002 [Shire Publications]
Judith Miller & Mark Hill	<b>20th Century Glass (Collectors' Guides)</b>	2004 [Dorling Kindersley]
Jennifer Hawkins Opie	<b>Contemporary International Glass</b>	2004 [V&A]
Hugh Tait	<b>5,000 Years of Glass</b>	2012 (new edition) [British Museum]
David Whitehouse	<b>Glass: A Short History</b>	2012 [British Museum]

### Website addresses

[www.20thcenturyglass.com/glass](http://www.20thcenturyglass.com/glass); [www.glassismore.com](http://www.glassismore.com);  
[www.contempglass.org](http://www.contempglass.org); [www.cmog.org](http://www.cmog.org) (website of the Corning Museum of Glass);  
[www.nationalglasscentre.com](http://www.nationalglasscentre.com); [www.britishglassfoundation.org.uk](http://www.britishglassfoundation.org.uk)

**Note** Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

*Information correct as of:* 20 May 19