Fondazione Musei Civici di Venezia

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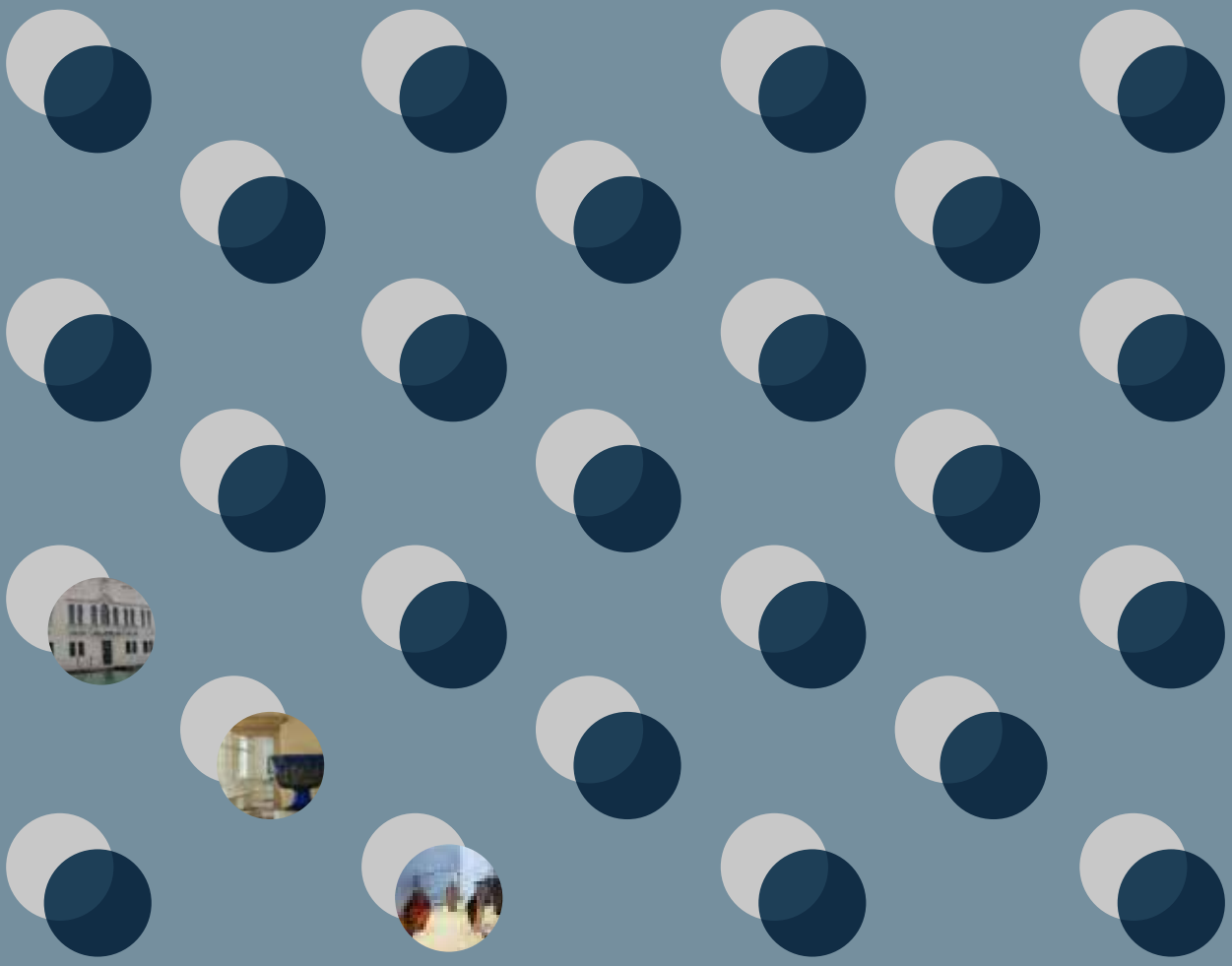
Glass Museum Murano



ITA

BUILDING AND HISTORY

The palace was the ancient residence of the bishops of Torcello. It was originally a patrician's palace in typical Flamboyant Gothic style, and then in 1659 it became the residence of Bishop Marco Giustinian who later bought the property and donated it to the Torcello diocese.
This was the period when extensive rebuilding was carried out, based on plans by Antonio Gaspari.
When in 1805 the Torcello diocese was abolished, the palace passed into the hands of the Venice Patriarchate which in turn sold it to the Murano Municipality in 1840, and it became the town hall.
When the museum and archives were established in 1861, they were both housed in the central room on the first floor. However, the rapid and steady growth of the collection made it necessary to find more space and so gradually the museum occupied the whole building.
After the autonomous Murano Municipality was abolished in 1923 and was annexed to Venice, the museum became part of the Venice Civic Museums.
Today, the ceiling of the large central room (or portego) on the first floor overlooking thr Grand Canal in Murano testifies the original splendour of the palace with an 18th century fresco by Francesco Zugno (1709 – 1789) depicting the allegory of the Triumph of San Lorenzo Giustinian, the first patriarch of Venice (1381 – 1455), ancestor of the family which radically altered the building in the 17th century.
Francesco Zanchi (1734 – 1772) also collaborated with Zugno by completing his work with architectural details.
The frieze with the coat of arms of Murano families is modern. Of the three large chandeliers, the central one with 60 branches deserves particular attention.It was made by Giovanni Fuga and Lorenzo Santi and presented at the first Murano Glass Exposition in 1864 where it was awarded a gold medal.

Glass Museum, Murano
Facade

Glass Museum, Murano
Central room

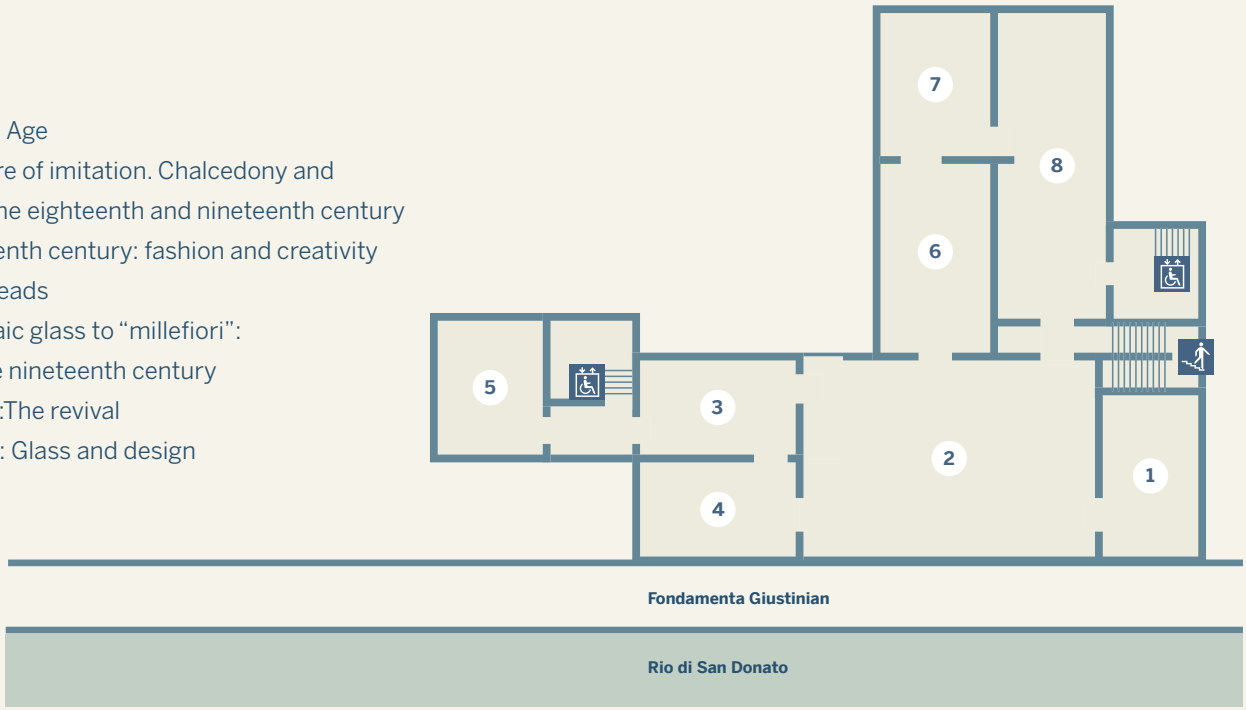
Glass Museum, Murano
The garden

EXHIBITION TOUR

The Murano Glass Museum collection is laid out chronologically on the first floor of the museum. Starting from an archaeological section on the ground floor, which contains noteworthy Roman works dating from the 1st to the 3rd century A.D., it follows to the largest historical collection of Murano glass in the world, with pieces dating from the 15th to the 20th century, many of them world-famous masterpieces. Retrace the history of Murano Glass Art following the links below.

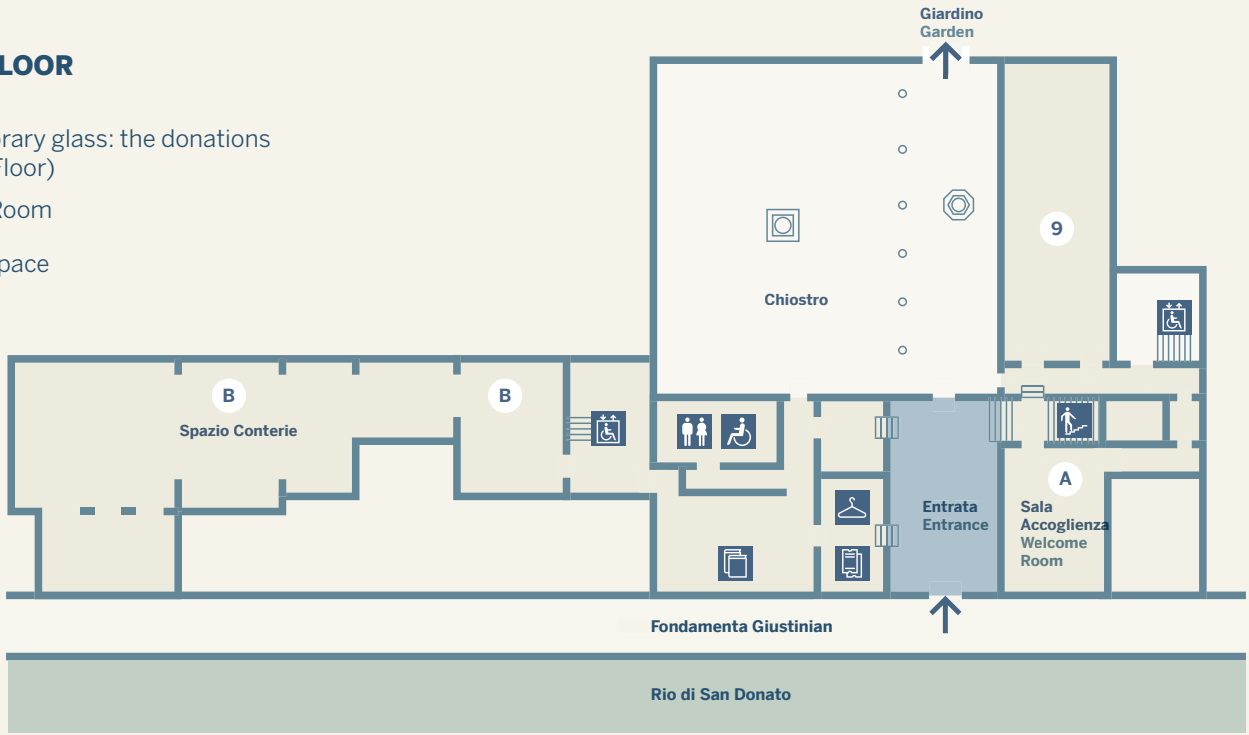
FLOOR 1

1. The origins
2. The Golden Age
3. The pleasure of imitation. Chalcedony and "Lattimo" in the eighteenth and nineteenth century
4. The eighteenth century: fashion and creativity
5. Venetian beads
6. From mosaic glass to "millefiori": murrine in the nineteenth century
7. 1850/1895:The revival
8. 1900/1970: Glass and design



GROUND FLOOR

9. Contemporary glass: the donations (Mezzanine Floor)
A. Welcome Room
B. Conterie Space



At the beginnings

An ancient legend will have it that it was created by chance along the sandy banks of a river in Syria. Phoenician merchants used saltpetre blocks to make camp fires that, when they melted and mixed with sand, gave birth to this new material. According to other theories, the advent of glass resulted from the fusion processes of certain metals. Production centres in ancient times were found in Mesopotamia, Egypt and Syria. From the tenth century BC glass began to spread throughout the Balkans and southern Europe, before reaching the whole Mediterranean in the Hellenistic age (fourth – first century BC). However, it was the Romans who gave new life to glass production, so that it became extremely widespread. The invention in Palestine of the glass-blowing technique goes back to the first century BC, replacing the painstaking procedures of pouring molten glass and resulting in the creation of colourless glass. The production of blown-glass and blowing glass into a mould was perfected even further during the second and third centuries AD. The works on display here are testimony to this development, offering a wide variety of objects from Syria, Palestine, the Eastern, Greek, North-Italian, Mediterranean areas, etc. and, above all, an extensive collection of Roman art objects from the first and fourth centuries AD, from the Archeological Heritage Department. Coming from the necropolis of Enona, Asseria and Zara in Northern Dalmatia, this collection includes cinerary urns in blown glass and other objects that were placed in tombs, offering an important example of the ancient forms and techniques that were to be a source of inspiration for Murano glass makers. Such samples include plates and goblets shaped in moulds and then cut and engraved, glasses decorated with bosses or messages of good wishes, unguentariums (perfume bottles) of various shapes and with different decorations including multicoloured rods, and various blown-glass objects, some of which are decorated with different coloured glass threads. Finally, on display in this room are also some of the fragments of the "archaeology" of Murano glass, which go back to the Middle Ages (tenth – eleventh century) and were discovered in the foundations of the nearby San Donato Basilica.

Room 1, Glass Museum, Murano

Urn with cover, I - II a.D.
Museum collection

Toilette bottle
2nd – 4th centuries a.D.
Museum collection

Room 2

The Golden Age

MIDDLE AGES AND RENAISSANCE

The art of Venetian glass was a result of very close ties with the Middle East, with Syria in particular, whose sophisticated and elegant glass work was renowned in the Middle Ages. This was copied by the first Venetian glass makers who also imported some of the raw materials from that area for their production. By the fourteenth century Venetian glass production was already well underway, with at least twelve glassworks that were producing everyday objects such as inghistere, long-necked bottles with onion-shaped bodies, such as the one on display. However, it was not until the middle of the fourteenth century that Venice, who played a role in the decline of Islamic production, became the unrivalled leader in the art of glass. A decisive factor in this turning point was the invention of clear glass by Angelo Barovier (1405-1460) from Murano: for the first time in history glass was transparent, completely pure and like rock crystal.

The result was instant renown for Barovier and Murano. Decorated with fusible multicoloured enamels, their transparent glass works were in great demand with families, doges, and even the pope (as can be seen by the coat-of-arms on some of the items on display here).

Some of the decorations revived motifs from the Renaissance iconography such as the famous blue Barovier drinking cup from around 1470; others limit themselves to bands of enamelled dots that are sometimes arranged in close semicircles (imbricates). In the sixteenth century Murano glass production took on all the characteristics of pure virtuosity, some of which also involved the complex 'flying hand' technique – in other words, free hand, a technique that is still used by Murano glass masters today. It was in this period that the use of pure, transparent crystal prevailed, creating uniquely harmonious and refined glasses in which they experimented new decorative techniques. One of these was diamond point engraving, which had already been used in Roman times and was reintroduced in Murano (1534-47) by Vincenzo d'Angelo dal Gallo, and produced elegant works that looked like lace. Cold painting was also experimented with, applied on the reverse of objects with themes that were inspired by artists of that time.

Room 2 - Central hall,
Glass Museum, Murano

Blu pedestal Glass
end of 15th century
Museum collection

"Barovier" cup ,
Angelo Barovier 1470 - 1480
Museum collection

SIXTEENTH AND SEVENTEENTH CENTURY: INVENTIONS AND VIRTUOSITY

New types of glass were also invented in the sixteenth century however, and on display here are numerous examples of great value: iced glass, with a rough external surface, translucent, created by immerging the hot, unfinished piece in cold water and above all, filigree, one of the most fascinating creations from Murano. Invented by Filippo Catani della Sirena (or Serena) around 1527, it is made by incorporating glass rods with thin threads of white (milk glass) or coloured glass into the crystal in different ways, in either parallel or interwoven bands.It is a highly complex operation and is still extremely popular today.

These sixteenth century inventions were still produced in the following century, when the style of the Murano glass makers tended towards more bizarre forms that had a prevalently decorative function, in which the glass makers' skill stood out: eccentric animal-shaped chandeliers, vases, cruets and glasses in the form of a flower decorated with wings, crests, dentation, tracery and threads.

The invention of aventurine, on the other hand, dates back to the seventeenth century; this was a special vitreous paste that was used as a hard stone and was extremely difficult to create, so much so that from then on until the end of the nineteenth century, the technique to create it was lost more than once.

Towards the end of the century the first examples of "feather-shaped" decoration appeared on glass; these were created by wrapping "combed" milk glass threads into festoons using a special instrument.

The seventeenth century was also the century when the Murano glass makers emigrated, going abroad to work à la façon de Venise; this was also a result of the severe financial crisis that had struck the city, in particular after the plague in 1630; in addition, Bohemian glass had begun to appear on the markets in the 1670s/1680s.

However, the Murano glass makers enjoyed considerable renown in Europe: from the sixteenth century on, there were actual dynasties of glass makers. In addition to the names Barovier, dal Gallo and Serena mentioned earlier, others included Ballarin, Bortolussi, Dragani, Mozetto and Della Pigna. It is to them and all the other great masters who made Murano so famous worldwide that this room is dedicated, with both emotion and gratitude.

Pedestal on foot in acquamarine glass
half of 16th century
Museum collection

Cup with engraved gold leaf decoration,
first half of 16th century
Museum collection

Oval cup with aquamarine bird,
half 17th century
Museum collection

The pleasure of imitation: Chalcedony and "Lattimo" in the eighteenth and nineteenth century

Created so they looked like different materials, various kinds of 'imitation' glass were very appreciated in the eighteenth century. Examples include opaline glass, which looked like opal; opaque white glass, called "lattimo" (from the word for milk "latte"), which looked like porcelain and chalcedony, a variegated opaque glass with multicoloured veining, which looked like semi-precious stones such as banded agate, onyx, malachite and lapis lazuli. Known already in the Roman age, chalcedony glass appeared in Murano during the Renaissance; it was made by mixing the remains of white, coloured or opal glass and crystal and adding different mixtures of substances once fused (such as copper, silver, cobalt, etc.) which resulted in its multicoloured veining. At times, from the seventeenth century on, aventurine fragments were also added, resulting in further patches or streaks, for example in the two-handled eighteenth-century cup on display here. The "secret" of chalcedony was lost at the end of the century and it was not until the middle of the nineteenth century that it was revived; this was thanks to Lorenzo Radi who, in 1856, developed the same sixteenth-century composition, creating objects with simple, linear forms of the greatest effect owing to their vast chromatic range of the veining. In 1861 Radi actually donated a large number to the newly founded museum, a considerable selection of which is on display here. Another kind of glass that was produced extensively in the eighteenth century was opaque white glass ("lattimo"), which had also been known in Roman times but was produced using different techniques and used as early as the end of the fifteenth century, imitating the earliest porcelain samples from China. When porcelain began to be made in Europe as well in the eighteenth century, Venetian opaque glass also gradually became more and more famous; decorated with enamels and gold depicting genre scenes, chinoiserie, mythological subjects and rococo motifs, it was made using new production techniques. Outstanding specialists in this field in Murano were the Miotti family, who sometimes signed their work, and the Bertolini brothers who, in 1739 had been given the exclusive right by the Republic to decorate their work with gold.

Room 3, Glass Museum, Murano

Bottle in chalcedony glass and "avventurina"
Museum collection

The eighteenth century: fashion and creativity

At the beginning of the eighteenth century the competition with Bohemia had become a problem and there was no end in sight to the financial crisis.
Despite local opposition, Giuseppe Briati (1686-1772), an enterprising inhabitant of Murano managed to assert himself by adapting to the times: he managed to get hold of the secrets of Bohemian glass and adapted the production of this kind of glass to the fashions and Venetian fantasy.
He also invented renowned chandeliers with multiple crystal arms, decorated with festoons, leaves and multicoloured flowers (one of his original, magnificent pieces is displayed in Ca' Rezzonico Museum in Venice, but this genre has continued ever since, in countless varieties).
As an exception, he was granted permission to open a furnace in Venice where he also made engraved frames and mirrors as well as table centre pieces called deseri (from dessert), used as decoration for important occasions as well as many other fashionable objects, including furniture with inlaid glass. Although the pieces on display here do not come from the Briati factory, they are excellent examples of the production in this period.
For example, the Murano mirrors that were made following a complex procedure already in the sixteenth century and were still highly popular throughout the eighteenth century, with their lavish frames decorated with enamelled glass or with engravings that also frequently appeared on the mirror surface itself; another example is the large centre piece in crystal reproducing an Italian garden, datable to around 1760 and made of numerous pieces.
Another characteristic example of the fashion at that time are the fixè sous verre; these were drawings or – in our case – painted etchings that were pasted on glass with scenes inspired by the contemporary works by the Venetian painter Pietro Longhi. Renowned glass makers in the eighteenth century for the kind of objects on display here were Giuseppe Briati's followers (Giacomo Giandolin, Lorenzo Rossetto, Zuane Gastaldello), Vittorio Mestre, Antonio Motta, and Vincenzo Moretti.

Room 4, Glass Museum, Murano

Centrepiece designed like an Italian garden,
18th Century
Museum collection

Venetian beads

This room is dedicated to a very characteristic Venetian work, that of beads, of which there are a number of different types, and of which the museum has a very rich collection. Although the production of beads has been known in Venice since earliest times, the examples shown here date back to the nineteenth century.
This was a very difficult period for Murano's glass production, which was experiencing a crisis both because of the competition from Bohemian glass, produced in the AustroHungarian Empire and favoured by the fashion of the time, and because of the fall of the Republic of Venice, which ceased to exist in 1797. In this difficult phase, it was precisely the production of beads that continued to flourish in Murano, with factories, sales networks, (several very interesting set of samples of those times are exhibited in the room) and a significant female presence both among the workers and also as designers of the most successful creations .

Depending on which technique is used for their production, Venetian beads can be either conteria (seed beads), rosetta (chevron beads) or a lume (lamp-worked beads). Documented in Murano as early as the fourteenth century, seed beads are monochrome, tiny and produced 'industrially' from thin hollow glass rods. They can be also used for embroidery and different kinds of compositions. Invented in the fifteenth century by Marietta Barovier, Angelo's daughter, chevron beads are made from hollow rods made of several multi-coloured layers like the murrine. Lamp-worked beads go back to the seventeenth century. These are made by heating a rod of solid glass over a naked flame (lume). The molten glass drips onto a metal wire that is held in one hand and continually rotated, creating infinite variations, effects and colours with different additions. During the crisis afflicting Murano in the nineteenth century, bead production was the only one that flourished and actually managed to expand. On display here are some interesting and colourful set of samples from some of the most active producers including Franchini family and Domenico Bussolin, who also specialised in filigree. However, the museum's extensive collection offers an excursus into the history and

Room 5, Glass Museum, Murano

Glass seed beads,
19th century
Museum collection

Glass chevron beads,
19th century
Museum collection

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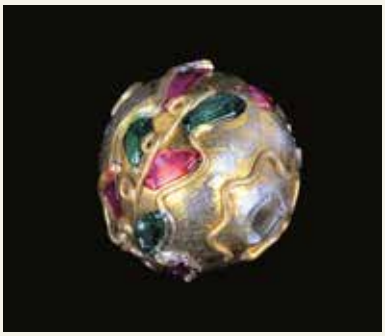
the different kinds of Venetian beads, a genre that was of particular significance and closely linked to the city's history and traditions; it played a special role in female employment, starting with Marietta Barovier's own creativity, and many Murano women have always worked in this sector.
Of particular note are the highly skilled Venetian bead threaders, impiraresse, who for centuries, with their box (sessola), full of beads on their knees would sit outdoors in the alleyways and little squares, and were a characteristic feature of a "vernacular" Venice that was full of people and life.

Design of the room by
Augusto Panini



Lamp-worked beads,
19th century
Museum collection

From mosaic glass to “millefiori”: murrine

In the first half of the nineteenth century the glass makers on Murano were going through the most difficult period in their history. One of the strategies they adopted to overcome this crisis was to study and revive ancient techniques, adapting them to the fashion of the times.
One of these was the production of murrino glass, already known in Roman times and adopted by Venetians in the fifteenth century, and it was thus revived and modernised. It is created by combining different pieces of glass together when cold.
Once the desired pattern has been obtained, it is heated in the kiln, so that the glass components soften and bond together and it looks like a multi-coloured mosaic. When this technique was revived, the nineteenth-century glass makers also used “millefiori” (‘thousand flower’) rods that were made of concentric layers of different coloured glass with a star-shaped interior thanks to the use of particular moulds. Once the layers had been heated, the rod was stretched; when it had cooled down it was then cut into cylindrical segments creating the murrine, which were then incorporated into pieces worked in the ancient style or blown. Whilst Vincenzo Moretti (1835-1901) produced the most important examples of glass made using this technique, it was Giovanni Battista Franchini (1804-1873) who invented thinner and more complex millefiori rods, abandoning the traditional star and creating new designs; with these his son Giacomo specialised, resulting in amazing miniaturised portraits that were mainly dedicated to the most famous people of that period (Pope Pius IX, Emperor Franz Joseph, etc.).
This virtuoso and exhausting work truly put Giacomo to the test, so much so that he went mad: thus in 1869 his father was given an award in Murano, as if he were being compensated “for the amazing invention of the rod portraits that caused him the almost irreparable loss of a son...”

Glass mosaic plate
Vincenzo Moretti, 1880 ca - 1880 ca
Museum collection

Small plate “millefiori”
Giovanni Battista Franchini 1846 - 1846
Museum collection

Portrait of Giuseppe Garibaldi
Giacomo Franchini, 1862
Museum collection

1850/1895: the revival

he protagonists in this period were some master glassmakers and entrepreneurs who adopted various strategies in response to the crisis. On the one hand, they accepted commissions from antique dealers to reproduce older models, whilst on the other, they managed to retrieve the secrets behind the making of certain types of glass which had fallen into disuse because of the very complexity of the procedures involved: as mentioned earlier, it was exactly in this period that Lorenzo Radi and Vincenzo Moretti were attending their researches on chalcedony and on murrine, repectively. Filigree production was also rediscovered by the bead maker Domenico Bussolin, followed by Lorenzo Graziati and Pietro Bigaglia, who had already revived aventurine, at times using it in the lively polychromy of his thin cane filigrees. Of outstanding quality and technical perfection, with its simple, linear forms, their work reflected the Biedermeier style that was so fashionable in the mid nineteenth century. However, it was not until the sixties that the Murano glass makers were to begin trying their hands at more increasingly complex works that were to testify their incredible skill; this applied to two glass furnaces in particular: F.lli Toso, who specialised in antique models, and Salviati & C., whose goods were destined for foreign markets, the British in particular; his beautiful, light, colourful and virtuoso glass, the likes of which had never been seen before, was displayed in exhibitions worldwide, meeting with unheard of success. It was in this period that our museum opened and began its fruitful relationship with the glass furnaces, creating a school in its rooms to support their work.
After almost a century of oblivion, Murano thus once again became a centre of artistic glass production.
However, whilst of the most exquisite craftsmanship, at the end of the nineteenth century stylistically its models still looked towards the past, despite the fact that Art Nouveau had affirmed itself throughout Europe. At the glass exhibition that was organised at the same time as the first Biennale in 1895, the only significant opening towards modernity was the outstanding spiral-stemmed cup by the Artisti Barovier Fornace.

Room 7, Glass Museum, Murano

Bottle in filigree glass
Pietro Bigaglia, 1845 ca - 1848 ca
Museum collection

Urn wit cover in filigree glass
Lorenzo Graziati, 1850 ca - 1850 ca
Museum collection

1900/1970: glass and design

FROM THE BEGINNING OF THE CENTURY TO THE FORTIES
Murano glass found its way to innovation in the 1900s when the companies with more acumen began working with artists and designers. Up until 1920 such meetings were sporadic but productive, as can be seen here by the Art Nouveau bowls on display here by Vittorio Toso Borella (1906-09), the polychrome filament vase by Hans Stoltenberg-Lerche for the Toso brothers, and the small Klimt-style slabs of mosaic glass (1914) by Vittorio Zecchin, produced by the Artisti Barovier glass furnace. In 1921 a newly founded glassworks, Cappellin & Venini, created the role of 'artistic director', appointing none other than Zecchin.
This was an absolute novelty for the island and other companies were soon to follow this example; the union between art, design and the unheard of possibilities offered by the technical expertise Murano had to offer thus became a regular feature, with multiple forms of expression, and a succession of people and styles; as can be seen from the many examples on display here, each producer gradually created their own distinct identity.
The works Zecchin produced in the 1920s and 1930s for various glassworks were characterised by the purity, transparency and lightness of the material and shapes; however, in 1925 Cappellin and Venini separated.
Zecchin soon made himself independent and the sculptor Napoleone Martinuzzi was appointed artistic director of the Venini until 1931; amongst other things, he invented a new glass that was opaque and thick, 'pulegoso' – characterised by the inclusion of countless bubbles of air in it (puleghe) and it was with this that he created original objects of definite plastic character.
The elegant S.A.L.I.R. production reflected the Deco style and here the Bohemian Franz Pelzel engraved decorations by Guido Balsamo Stella. However, it was with growing frequency that artists began working on glass production, for example Guido Cadorin, Alfredo Barbini, Umberto Bellotto ("the magician" of wrought iron), Carlo Scarpa and many others, and these works could be seen at the Biennale and other international exhibitions, where they won prizes and awards.

Room 8, Glass Museum, Murano

Glass bowl decorated with enamels
Vittorio Toso Borella, 1906 c.
Museum collection

Goblets in crystal and smoked glass
Design Vittorio Zecchin
Execution A.V.E.M.
1932
XVIII Biennale di Venezia
Museum collection

FROM THE FORTIES TO THE SEVENTIES

Different trends and interests developed in Murano, with particular intensity after the war and with results of outstanding quality. Heavy glass, also solid, which had started to be considered here at the end of the 1930s, began to develop in a variety of ways in the 1950s/1960s; examples are the polychrome vitreous material of the pieces by Giulio Radi for AVEM, or the 'submerged' glass (made of several overlapped transparent layers) that Flavio Poli created for Seguso Vetri d'Arte.

On the other hand, Venini preferred to focus innovatively on traditional techniques, with his blown glass, worked using the 'flying hand' (free hand) or the 'incalmo' (joining separately worked pieces by heating, to make up a single object) techniques, or engravings, filigree, murrine, etc.

The Venini glass factory had been directed by Carlo Scarpa from 1932 to 1947; when Fulvio Bianconi succeeded in 1948, it was at the avant-garde of Murano production.

It continued to create objects of everlasting success, some of which are on display here, collaborating with countless artists and designers that followed over the years, both Italian and foreigners.

The Italians included Ludovico de Santillana and his daughter Laura – creators of highly original pieces in the 1960s and 1970s –, Toni Zuccheri and many others; among the foreigners, the Finn Tapio Wirkkala made a particular mark.

Other glass furnaces worked on their own reinterpretation of ancient techniques: Archimede Seguso was specialised in different experiments with filigree and produced, amongst other things, original vertical thread vases, created in a single blow without any other applications; run by the painter Luciano Gaspari from 1965 on, Salviati factory turned its attention to extremely light blown glass, whilst Carlo Moretti devoted his production to tableware and furnishings, creating elegant and uncommonly bold items. It was the quality, the painstaking studies, endless experimentation, fragility and expressive power of these results that made twentieth-century Murano glass a cult object for glass lovers and collectors.

Vase in half filigrana
Archimede Seguso, 1962
XXXI Biennale di Venezia
Museum collection

Vase in violet "submerged" glass
Seguso Vetri d'Arte,
Design Flavio Poli, 1954
Premio "Compasso d'Oro" 1954
XXVII Biennale di Venezia
Museum collection

Vase "Split" with two-tone bands covered with crystal, cut edge and hot bended
Barovier & Toso,
Design Toni Zuccheri, 1987
Museum collection

Contemporary glass: the donations

Many chapters have yet to be written in the history of Murano glass because its centuries-old and fascinating adventure is still in progress and more compelling than ever.
And so, with a view to creating an informative display about the evolution of Murano glass art, the Fondazione Musei Civici di Venezia has decided to create a new section within the permanent itinerary of the Glass Museum, made possible thanks to the donation of prestigious contemporary works.
The aim is to remind and confirm to the world that Murano produces glass art, that the ancient techniques are not forgotten, and that creativity in this area is able to renew itself continuously.
With this in mind, Sala Brandolini presents a contemporary display that demonstrates the renewed interest in the universe of glass, a material as malleable as it is difficult to mould; one that reverberates with silent emotion as it embodies the extreme expressive potential of an intuition.
The exhibition is an opportunity to become immersed in today's world of glass, thanks to works by designers such as Tobia Scarpa, side by side with others conceived and created by skilled master glassmakers.
Here to admire are the ancient techniques, reinterpretations and experiments that consolidate the communicative power of glass.
A world that reinforces its identity even as it reclaims it in a new way: connected to the past but firmly directed towards new forms of beauty.

Room 9, Glass Museum, Murano

Conterie space

The *conterie* were beads of pâte de verre and, in particular from the end of the 19th century, beads produced from the so-called paternostreri by cutting a hollow rod and rounding off the little cylinders produced with heat in ferrazze, or special metal containers.
In 1898, a number of companies involved in the production of glass beads – *a world of tiracanne, conzaureri, tagiadori, cavarobe, fregadori, lustradori, governadori, impiraresse* – joined forces in the complex built Palazzo Giustinian and the Basilica di San Donato, in the heart of Murano, setting up a single large company, Società Veneziana Conterie, which between 1940 and 1970 employed more than 3000 workers, until it closed in 1993.
Today, the restored spaces of this industrial factory have become a fascinating 'white cube', which maintains the architectural lines of the earlier structure in the arches and trabeation, and which combines artificial and natural light from its position on the Fondamenta Giustinian.

With its open space and 7-metre-high ceiling, the new structure will offer temporary exhibitions and events on the ground floor.

Exhibition LUCIANO VISTOSI,
Conterie space, 2015

Exhibition GAETANO PESCE
Conterie space, 2017

Exhibition TAPIO WIRKKALA
Conterie space, 2019

Exhibition LIVIO SEGUSO
Conterie space, 2020

GENERAL INFORMATION

Sede

Glass Museum
Fondamenta Giustinian 8
Murano

How to get there

Vaporetto
Line 4.1 or Linea 4.2,
Murano Museo stop

Opening Hours and Tickets

For ticket information and opening hours please consult the website:
www.museovetro.visitmuve.it

Bookings

- on-line: **www.museovetro.visitmuve.it**
- calling the call center: **848082000** (from Italy); **+39 041 42730892** (only from abroad)
from Monday to Friday, excluding holidays, from 09:00 to 13:00

The booking office will also reply to customers through the e-mail address prenotazionivenezia@coopculture.it

Reservation is not mandatory and it is not necessary in case of free tickets.

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