



IMMuseum.



International
Museum of Art Glass
and Thermal Spa
Montegrotto Terme

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The Museo Internazionale del Vetro d'Arte e delle Terme was created with the precise objective of becoming the hub of the museum and cultural resources in Montegrotto Terme which, as part of the Euganeo thermal spa basin, is the ideal point of intersection between history, tradition and archeology. For this reason, in order to capitalize on this special attribute, the Museum has been conceived as a compendium of past and present, an encyclopedia that brings together all the arts-not just glass but also painting and sculpture-through temporary exhibitions by young artists, conferences and food and wine tastings, in order to consolidate the ties between the visitor and local tradition.



To promote the history and culture of master glassmakers, the Museum organizes active or theme-oriented educational programs, as well as laboratories for students of all ages so that direct contact with the materials and artistic techniques can offer students new learning stimuli. In addition, when reserved in advance, the Museum also organizes guided tours for groups and students, in collaboration with a teaching assistant aided by a glass craftsman.





The Museum is located on the slopes of Monte Alto, nestled in the unspoiled beauty of the grounds of Villa Draghi, whose mansion, located just a few meters higher up, is the only example of Neo-Gothic 19th century architecture in the area. Although the current-day villa dates from 1848-1850, historical documents attest to the fact that a group of buildings already existed here in the second half of the 16th century. Some scholars even maintain that the origin of the farmhouse, whose rooms face on a central courtyard and today house the Museum itself, pre-dates the 1500s because of its layout that is separate from the villa and high perimetral walls.

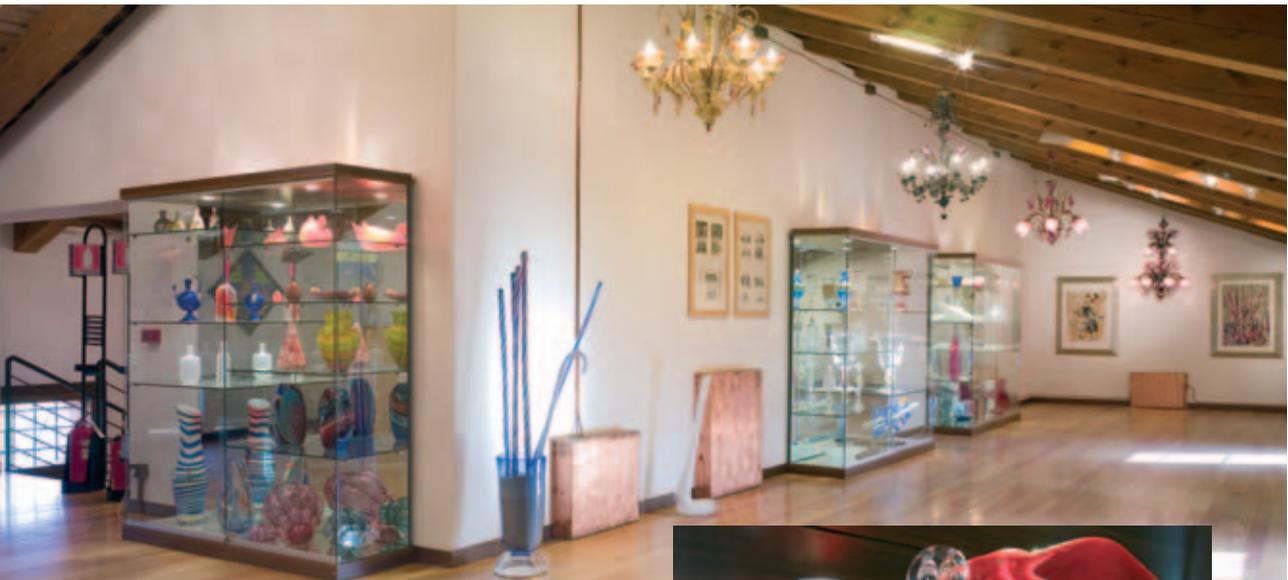
The main hayloft and square building in the right-hand area of the courtyard were probably built at the turn of the 17th and 18th centuries and later adapted to other uses.



The Museum, opened in December 2005, houses more than 500 works which, in an inviting itinerary of light and color, takes the visitor on a voyage of discovery within a shimmering world of sculptures and other fine hand-crafted objects. The room dedicated to the old Murano glassworks offers a fascinating overview of the most important glassmakers of the past, including Cenedese and Sons, Giuman, Masciarelli, Venini, Giampaolo Seguso and the Toso brothers. Also on view are objects from the 20th century, the period during which designers and glass artists gradually began to play a key role in the glassworks. Included here, among other objects, are: the sculpture entitled *Tre dita* (1960) by Alfredo Barbini, considered the



father of glass sculpture; a red vase by architect Carlo Scarpa, hired when young as the artistic director of the Maestri Vetrai Muranesi Cappellin & C. glassworks and later associate of the Venini glassworks; and a hand, "Mano", designed in 1948 by Milan designer Fulvio Bianconi. Other major works include those in metal and multi-colored glass by master craftsman Del Negro, art windows by master craftsman Bressan, goblets and chandeliers by Giordano Guarnieri and the intriguing collection of extremely rare liqueur bottles by the Luxardo company.



Glass and Venice

In his *Naturalis Historia* (XXXVI, 190-191), Pliny the Elder recounts the legend according to which the discovery of glass, which occurred near the Belo River, in Fenicia, was a complete accident. According to accounts, some merchants of saltpeter who had arrived on the shores of the river to rest from their toils, used some pieces of saltpeter to rest their pots over the fire. The saltpeter became mixed in with the special sand on that beach, creating shining rivulets of an unknown liquid: glass. But above and beyond the fascinating tales handed down to us by ancient sources, historically verifiable information about the origins of the art of glassmaking, and in particular that relating to Venice, are today still quite scarce, although we do know that this activity was already practiced before the year 1000. There exists a notarial act dating from 982 that attests to the activity of "fiolario" (manufacturer of "fiole", special long-neck bottles) of a Benedictine monk named Domenico. The only proof of early Venetian glasswork that we have to-date are fragments dating from the 7th century BC discovered during archeological excavation on Torcello and Murano during the 1960s. However, it was during the 12th century that the art of glasswork existed as an organized manufacturing activity, when trade with the Orient, in the avant-garde of the most refined glass techniques, began to be more intense. The year 1271 is the date of the *Capitolare de Fiolaris*, the first statute aimed at governing the work of Venetian glassmakers. On one hand, the statute prohibited importation of glass from abroad, while also preventing glassworkers from other countries from working in the lagoon. Two decades later, in 1291, a decree established the transfer of the city's ovens to the island of Murano (originally known as Amurianum, in honor of one of the ports of Altino created by the Romans in the 6th century BC) in order to protect the city from the risk of fires. In 1441, as proof of the importance glasswork had attained, the "Mariogola della arte dei verieri de Muran", a statute originally drawn up in Latin, was amended and translated into Italian. The statute provided detailed regulations regarding the activity of the guild, from the fabrication to the sale of products, the hours for lighting and extinguishing the furnaces, payment of taxes and the relationship between the factory owner and his workers. It was from this moment that the art of Venetian glass began to take on its own personality, completely independent

of foreign influence, until, with time, it would assume the undisputed role of leader, both in terms of the innovative techniques introduced, as well as the originality of its handiwork.

A clear example of this is the invention, in 1450, of "vetro cristallino"-crystal-by Angelo Barovier whose glassworks, after over seven centuries, is still one of the leading ones today.





Comune di
Montegrotto Terme



MUSEO
INTERNAZIONALE
DEL VETRO D'ARTE
E DELLE TERME

Realized with the
contribution of:



Camera di Commercio
Padova

International Museum of Art Glass and Thermal Spa

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Sito: <http://www.museodelvetro.it>
Director: Giampietro Cudin

Opening Times

Tuesday to Friday: 3^{pm} to 5:30^{pm}
Saturday and Sunday: 3^{pm} to 6^{pm}
Closed Mondays.

Tickets

Full € 2,00; Reduced € 1,00 (citizens of the E.U.
aged 18-25, teachers of public schools).
Entrance is free for European citizens under 18 and over 65
and for PadovaCard holders.
Guided tours and school activities, by prior booking.

Informazioni:



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Mondays-Saturday 8:30^{am}-1^{pm} / 2:30^{pm}-7^{pm}
2st Sunday 10^{am}-1^{pm} / 3^{pm}-6^{pm}

How to reach the Museum:

- Motorway Padova - Bologna, exit "Monselice".
- National Road Adriatica no. 16 and Regional Road Padana Inferiore no. 10.
- Railway Padova-Mantova, Este station.

Museum Facilities:

- The museum is fully accessible to wheelchair users.
- Free Cloakroom.
- Computer stall.
- Educational programs and guided tours for school and other groups.

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di Padova



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