

The tenth edition of The Venice Glass Week will take place from 12 to 20 September: more than 200 events and hundreds of Italian and international participants

Venice, Murano and Mestre celebrate the tenth anniversary of the international festival dedicated to the art of glass. The flagship event will be Murano Illumina il Mondo: from 13 September to 1 November, twelve new artist-designed chandeliers will illuminate the Procuratie Vecchie in St Mark's Square

The Fondazione di Venezia Prize, the Arteria Prize and the Corning Museum of Glass residency award have all been confirmed. The Under35 HUB will be hosted at the Bevilacqua La Masa Gallery in St Mark's Square, while the HUB for mid-career artists will be held at Palazzo Morosini for the first time, thanks to Generali

Venice, 9 September 2026 - Ten years of growth, international openness and promotion of the art of glass. In 2026, **The Venice Glass Week** celebrates its **tenth edition**, taking place **from 12 to 20 September** across Venice, Murano and Mestre, with figures that reflect the scale the festival has reached ten years after its launch: **236 events at 140 venues, 311 participants and applications from 57 countries around the world.**

This milestone confirms the **increasingly international vocation** of an event founded in 2017 to celebrate, support and promote the art of glass and which has since become one of the sector's key appointments. The programme for the tenth edition includes **111 exhibitions and installations, 45 openings and exhibition receptions, 27 conferences, talks and award ceremonies, 19 workshops, 16 demonstrations, 13 guided tours, 4 screenings and performances, and 1 recreational activity.**

Among the highlights of the programme, **Murano Illumina il Mondo** returns for its fourth edition. From 13 September to 1 November, twelve new light installations will be displayed beneath the arcades of the Procuratie Vecchie in St Mark's Square, created through collaborations between international artists and designers and some of the finest representatives of Murano glassmaking.

"Glass perhaps tells the story of Venice better than any other material," says **Simone Venturini**, Mayor of Venice. "It is born from fire, from an incandescent temperature, from a moment when everything is still possible; then the hand, experience, creativity and time give it form. There is something profoundly human in this process: passions, ideas and projects, too, pass through a phase in which they burn and change before becoming something tangible. This was true for our Venice, and it is true for the experiences of all of us. The tenth edition of The Venice Glass Week is therefore much more than an anniversary: it confirms that glass does not belong only to the history of the lagoon, but continues to be a living part of its present and future. It is in our city's DNA because it

brings together art and work, culture and enterprise, tradition and innovation. Our responsibility today is above all towards the younger generations: to pass on skills, support masters, craftspeople and businesses, and create opportunities for young people to discover this art, make it their own and transform it again. This is how a thousand-year-old tradition can continue to pulse with life. My congratulations and heartfelt thanks go to everyone who has built The Venice Glass Week and continues to help it grow year after year. Defending Murano does not mean preserving glass under a bell jar: it means keeping the furnaces burning, passing on knowledge and having the courage, each time, to shape a new form for the future - our future."

Massimo Bitonci, Councillor for Economic Development - Research and Innovation and Investment Attraction of the Veneto Region, continues: *"Murano is not merely a great tradition: it is an economic, cultural and identity-defining heritage of Veneto that we must protect and make known throughout the world. The Veneto Region strongly supports the work of Promovetro and Murano's businesses because safeguarding Vetro Artistico Murano means protecting the authenticity of a unique form of production while at the same time creating new opportunities. This initiative shows that innovation does not mean abandoning a centuries-old tradition, but giving it new tools with which to speak to the world. Taking Murano's furnaces virtually beyond the island's borders means taking with them the history, expertise and talent of our master glassmakers. This is how a historic excellence can continue to be a force for the future."*

"We are especially happy to celebrate the milestone of ten years of The Venice Glass Week," states the **Organising Committee**, made up of the City of Venice, Fondazione Musei Civici di Venezia, LE STANZE DEL VETRO - Fondazione Giorgio Cini and Pentagram Stiftung, Istituto Veneto di Scienze, Lettere ed Arti, and Consorzio Promovetro Murano. *"When we launched the festival in 2017, our goal was to renew attention on Venetian glass in all its dimensions: artistic, cultural and productive. Ten years later, the steady growth in participation, the increase in visitors and the ever-stronger interest of an international audience confirm the value of the collective work built over time. In these years Venice has succeeded in creating a coordinated system around one of the most identity-defining expressions of its history and community, transforming The Venice Glass Week into an event capable of combining tradition, innovation and international openness."*

International participation is one of the clearest signs of the festival's growth: in 2026 applications were received from **57 countries** - Andorra, Argentina, Australia, Austria, Azerbaijan, Belarus, Belgium, Brazil, Bulgaria, Canada, China, Colombia, Croatia, Cyprus, Denmark, Egypt, Estonia, the Philippines, Finland, France, Germany, Japan, Honduras, India, Iran, Ireland, Israel, Italy, Latvia, Lithuania, Luxembourg, North Macedonia, Mexico, Norway, New Zealand, the Netherlands, Palestine, Poland, Portugal, Qatar, the United Kingdom, the Czech Republic, Romania, Russia, Slovakia, Slovenia, South Korea, Spain, the United States of America, Sweden, Switzerland, Taiwan, Turkey, Ukraine, Uruguay and Venezuela - confirming The Venice Glass Week's ability to connect Venice and

Murano with artists, designers, institutions and production companies from all over the world.

*"We are proud to renew our commitment alongside The Venice Glass Week as institutional supporters and promoters," says **Roberto Bontan, Vice-President of the Venice Rovigo Chamber of Commerce**. "The direct involvement of the Venice Rovigo Chamber of Commerce in this event, now of international importance, perfectly embodies one of our organisation's core missions: to protect, enhance and promote the excellence of our territory, projecting it onto global markets. The art of glass and Venetian artistic craftsmanship are not only a unique symbol of cultural identity recognised throughout the world, but also a fundamental economic sector built on mastery and skills handed down for a thousand years. This is why, together with the Veneto Region, we stand alongside Consorzio Promovetro in promoting the retrospective exhibition dedicated to 10 years of The Venice Glass Week at Palazzo Morosini Gatterburg, aptly entitled 'A Real and Virtual Journey Between Past and Future'; in exploring potential outlet markets at the round table on 14 September in Murano with companies from the Murano artistic glass and Venetian glass district; and in welcoming to the island a delegation of Canadian buyers at the close of Glass Week, from 20 to 22 September, with the support of Venicepromex. Finally, we take particular pride in seeing The Venice Glass Week HUB Under35 group exhibition grow year after year. This year it is being staged at Fondazione Bevilacqua La Masa in St Mark's Square, where it presents works by 40 young emerging international artists and draws designers and galleries from around the world, creating a valuable arena for dialogue, relationship-building and fruitful exchanges among the sector's leading trends."*

During the press conference, the Observatory **"The Venice Glass Week and the Murano Glass District"** was also presented. The study, carried out by **Banca Ifis**, one of the event's sponsors, analyses Murano's current role as a production and cultural district of international importance, examining the evolution of the contemporary glass supply chain and the contribution of The Venice Glass Week as a platform for the sector's development and for the digital reputation of Murano glass in international markets. The Observatory highlights how the festival helps strengthen the sector's competitiveness and international visibility, fostering new opportunities for networking, promotion and growth across the entire supply chain, with increasing attention from foreign markets, particularly English-speaking ones.

"We are pleased to support The Venice Glass Week, an event that promotes one of the most distinctive features of our Venetian territory. Murano is an extraordinary example of how Made in Italy excellence can at once preserve a centuries-old tradition and play a leading role in the economic development of the entire country. The €288 million in value generated by the glass supply chain demonstrates this sector's ability to create wealth, employment and attractiveness for the area. Today Murano glass draws international interest for its centuries-old history and its inimitable craftsmanship. As a bank close to businesses and with roots in Venice, we follow this industrial sector very closely and support it with tailor-made development programmes for the

companies that represent the very best of Italian know-how," says **Michele Balice, Banca Ifis Area Manager for North-East Italy.**

The events scheduled throughout the week include the broadest offering of initiatives dedicated to artistic glass, most of them with free admission, spread across the city and presented by foundations, art galleries, museum institutions, cultural bodies, universities, as well as artists, glassworks, furnaces, companies and trade associations.

The proposals were carefully selected by the **Scientific Committee**, chaired by Venetian glass historian **Rosa Barovier Mentasti** and comprising an international team of glass experts: **Nina Alessandri**, board member of Fondazione Chiara e Francesco Carraro; **Cristina Beltrami**, curator; **Jean Blanchaert**, gallery owner and curator; **Rainald Franz**, Head of the Glass and Ceramics Collection at the MAK - Austrian Museum of Applied Arts / Contemporary Art in Vienna and curator of the Josef Hoffmann Museum in Brtnice, Czech Republic; **Mikkel Hammer Elming**, Director of Glas - Museet for glaskunst in Ebeltoft, Denmark; **Susanne Jøker Johnsen**, Head of Exhibitions at the Royal Danish Academy - Architecture, Design, Conservation in Copenhagen and Director of the European Glass and Ceramic Context in Bornholm, Denmark; **Cristina Tonini**, art historian and curator of the Istituto Veneto's Study Days on Venetian Glass and a board member of the Association Internationale Histoire du Verre - Italy.

Promoted and organised by the **City of Venice, Fondazione Musei Civici di Venezia, LE STANZE DEL VETRO - Fondazione Giorgio Cini and Pentagram Stiftung, Istituto Veneto di Scienze, Lettere ed Arti, and Consorzio Promovetro Murano**, *The Venice Glass Week* is once again recognised in 2026 as one of the **Veneto Region's "Major Events"**. In addition to the **Veneto Region**, the 2026 edition of the festival is supported by numerous partners who believe in the project, including the **Venice Rovigo Chamber of Commerce with Sistema Camerale Veneto and VenicePromex, Fondazione Bevilacqua La Masa, Fondazione di Venezia, Arterìa, Vela, Corning Museum of Glass Studio, Generali, Banca Ifis, Ottart, Bloomberg Connects, and Nexa**. In collaboration with **On the Occasion of Homo Faber 2026**. Technical sponsors are **GreenSpin and Select**.

MURANO ILLUMINA IL MONDO

From 13 September to 1 November 2026, St Mark's Square is exceptionally transformed into a widespread exhibition route where glass enters into dialogue with the city's art and architecture. Beneath the arcades of the Procuratie Vecchie, **twelve new light installations** offer the public a **contemporary interpretation** of one of the most representative objects of Venetian tradition: **the chandelier**.

Each work is the result of direct collaboration between an artist and one of the island's furnaces, in a creative process that combines Murano excellence with contemporary research and design. The twelve chandeliers have been designed and made specifically for the site, in full compliance with the structural parameters of the Procuratie Vecchie.

The protagonists of the event are **Norman Foster Foundation with Salviati, AL_A with Yalos Murano, Cerith Wyn Evans with Caterina Tognon Arte Contemporanea, Chiara Dynys with Seguso Gianni, Felekşan Onar with Mandruzzato Murano Glass, Richard Meitner with Wave Murano Glass, Tristano di Robilant with Vetreria Anfora, Bethan Laura Wood with Gambaro & Tagliapietra, Xavier Le Normand with Componenti Donà, Arthur Duff with Nicola Moretti Murano and Stefano Bullo, Pierre Charpin with Simone Cenedese, and Scuola Abate Zanetti with Eros Raffael.**

Production coordination and the relationship between artists and furnaces are entrusted to **Matteo Silverio**. *Murano Illumina il Mondo* renews its commitment to promoting Murano glass as a contemporary language and a tool for artistic research, consolidating the role of Venice and Murano among the world's leading reference points for glass art.

THE VENICE GLASS WEEK HUBs

Once again in 2026, **two HUBs are among the focal points of The Venice Glass Week programme**: group exhibitions dedicated to international artists and designers selected through open calls and conceived to offer an authoritative and multifaceted overview of contemporary research in glass.

A major new feature of the tenth edition is the new venue for **The Venice Glass Week HUB by Generali**, reserved for **artists and designers over 35**. Thanks to the prestigious **partnership with Generali**, the exhibition will be hosted for the first time at **Palazzo Morosini** in Campo Santo Stefano. This new collaboration enables works by **50 artists** from around the world to enter into dialogue with a highly evocative Venetian setting.

The Venice Glass Week HUB Under35, curated by **Stefano Coletto** with **Marta Gradenigo** and dedicated to young emerging international artists, will once again be staged at **Fondazione Bevilacqua La Masa's Gallery in St Mark's Square**, in the heart of Venice. The 2026 edition brings together **40 young Italian and international artists**: Alessandro Boscolo, Anna Matczak, Anuar Kadamani González, Aria Kiani, Ariel Aravot, Bastien Thomas, Boldizsár Lukácsi, Catarina Cubelo, Chappuis France, Courtney Tanner, Dominyka Gulbinaitė, Emma Wood and Selma Barfod, Erica Tung, François Briand, Franziska Ruh, Frida Lundén Mörck, Giorgia Prandin, Hale Feriha Hendekcigil, Harsh Vardhan Nowlakha, Jonathan Ausseresse, Karolína Figar Vorlíková, Katarzyna Pilch, Kwun Lan Wong, Lærke Laura, Lena Becerra, María José López Orellana (Maru), Mariia Usova, Matete Martini, Matin Hassani, Miyuki Guo, Nawal Amer, Neda Tirandaz, Teodora Nikolova, Tomáš Prokop, Tyana Verstraete, Wai Tung Jocelyn Chan, Wanja Sturhan, Yuna Kim and Živa Vaukan. The exhibition offers a snapshot of some of the most compelling international research in contemporary glass. In this way the festival renews its commitment to supporting both established practices and new generations, fostering dialogue between different languages and visions of contemporary glass.

The Venice Glass Week HUB Under35 is organised as part of the Veneto Region's 2026 Programme of Economic Promotion and Internationalisation Initiatives, in collaboration with the Venice **Rovigo Chamber of Commerce, Sistema Camerale Veneto and Venicepromex**.

THE AWARDS

Thursday 17 September will be a special evening, with the presentation ceremony for **three major awards** taking place at Palazzo Franchetti from 5 p.m. (admission by invitation).

The ceremony opens with the official presentation of the sixth edition of the **Fondazione di Venezia Prize for The Venice Glass Week**, the festival's official award. All participants are automatically eligible: the winner will receive a cash prize of €1,000.00 and the Jury may award a special mention to up to two additional original projects.

These are joined by awards dedicated to artists exhibiting in the two HUBs: the **Arteria Prize for The Venice Glass Week HUB**, which will select the best project among those on display at Palazzo Morosini; while the **Corning Museum of Glass in New York**, one of the world's leading institutions devoted to the art and culture of glass, will offer **The Studio - Corning Museum of Glass** prize, a studio residency awarded to one of the artists featured in *The Venice Glass Week HUB Under35*. The selected artist will have the opportunity to attend one of its summer classes in 2027. This is a highly valuable training experience designed to provide concrete support for the professional development of younger generations and foster their engagement with the international scene.

FESTIVAL GRAPHICS AND COMMUNICATION

The visual communication campaign for the tenth edition of *The Venice Glass Week*, conceived by graphic designer Cristina Morandin, is dedicated to celebrating the festival's first ten years.

From 9 September, an **information point** will be open in the heart of **Campo Santo Stefano**, providing information on all scheduled events and distributing festival maps to help visitors navigate the programme.

Murano also has its own **information point** in Piazza Colonna, open every day from 10 a.m. to 2 p.m., welcoming all visitors arriving on the island. The promotional presence of *The Venice Glass Week* is further reinforced, in addition to **posters** and **billboards** throughout Venice and Mestre, by a **tram customised** with the festival graphics on the Mestre-Venice route and an **ACTV vaporetto** on the Grand Canal, thanks to the active contribution and support of VELA Spa. There are also four information totems: two in Venice, one in Murano and one in Mestre. Finally, events with street-facing premises will be immediately recognisable thanks to a dedicated **window sticker**.

All information on the initiatives taking part in The Venice Glass Week is available on the website www.theveniceglassweek.com and included in the PDF programme, which can be viewed and downloaded. Information on events is also available on the festival's Facebook, X, Instagram and YouTube social media profiles.

For information:

info@theveniceglassweek.com
www.theveniceglassweek.com

Press and communications office:

info@theveniceglassweek.com
www.theveniceglassweek.com





CASADOROFUNGHER Comunicazione

Elena Casadoro Kopp

+39 334 8602488

elena@casadorofungher.com

Francesca De Pra

+39 345 2535925

francescadepra@casadorofungher.com

Giulia Mazzariol

+39 3400838760

stampa@casadorofungher.com

www.casadorofungher.com

Promosso e organizzato da



LESTANKEDEVEITRO



REGIONE DEL VENETO

Partner Istituzionali



Con il supporto di



In collaborazione con



Partner tecnici



10 YEARS OF THE VENICE GLASS WEEK IN NUMBERS

info@theveniceglassweek.com
www.theveniceglassweek.com



The Venice Glass Week 2026:

140 Venues

311 Participants

236 Events

111 Exhibitions / Installations

45 Openings / Exhibition Receptions

27 Conferences / Talks / Award Ceremonies

19 Workshops

16 Demonstrations

13 Guided Tours

4 Screenings / Performances

1 Recreational Activity

Applications from **57 countries:**

Andorra, Argentina, Australia, Austria, Azerbaijan, Belarus, Belgium, Brazil, Bulgaria, Canada, China, Colombia, Croatia, Cyprus, Denmark, Egypt, Estonia, the Philippines, Finland, France, Germany, Japan, Honduras, India, Iran, Ireland, Israel, Italy, Latvia, Lithuania, Luxembourg, North Macedonia, Mexico, Norway, New Zealand, the Netherlands, Palestine, Poland, Portugal, Qatar, the United Kingdom, the Czech Republic, Romania, Russia, Slovakia, Slovenia, South Korea, Spain, the United States of America, Sweden, Switzerland, Taiwan, Turkey, Ukraine, Uruguay, Venezuela.

Growth percentages for The Venice Glass Week from 2017 to 2026

Participants

2017-2026: +134%

Countries of origin of applications

2017-2026: +714%

Visitors

2017-2026: +120%

Venues

2017-2026: +40%

Events

2017-2026: +57%

Applications received

2017-2026: +271%

Number of events presented by The Venice Glass Week from 2017 to 2026:



1108 Exhibitions / Installations
350 Openings / Exhibition Receptions
184 Conferences / Talks / Award Ceremonies
241 Workshops / Demonstrations
220 Guided Tours
48 Screenings / Performances
71 Recreational Activities
45 Online Events
Total: 2,267 Events

Murano Illumina Il Mondo

Venice, St Mark's Square

From 13 September to 1 November

From 12 to 20 September 2026, Venice hosts the tenth edition of ***The Venice Glass Week***. To celebrate this important milestone, this year's ***Murano Illumina il Mondo***, an exhibition project that has become established as one of the most significant events dedicated to contemporary glass, will take place **from 13 September to 1 November 2026**, alongside the festival. The flagship event of the glass festival will bring together internationally renowned artists and designers, who will collaborate with some of Murano's finest glassworks.

For the occasion, **St Mark's Square**, the heart of Venice, is transformed into a widespread exhibition route where glass enters into dialogue with the city's art and architecture. Beneath the arches of the **Procuratie Vecchie**, twelve new light installations will offer the public an innovative interpretation of one of the most representative objects of Venetian tradition: the **chandelier**. The 2026 edition brings together internationally renowned artists, designers and architects invited to engage with the excellence of Murano craftsmanship. Each work is created through direct collaboration between its author and a furnace on the island, in a creative process that combines artisanal expertise with contemporary research and experimentation.

This year's protagonists are **Arthur Duff** with **Nicola Moretti Murano** and **Vetriere Artistiche Murano di Stefano Bullo**, **Cerith Wyn Evans** with **NEON Line** and **Idea Murano**, **Norman Foster Foundation** with **Salviati**, **Xavier Le Normand** with **Julia Jacqueminet** and **Componenti Donà**, **AL_A** with **Yalos Murano**, **Felekşan Onar** with **Vetzeria Artigiana Guiman** and **Mandrizzato Murano Glass**, **Chiara Dynys** with **Seguso Gianni**, **Pierre Charpin** with **Simone Cenedese Murano**, **Tristano di Robilant** with **Vetzeria Anfora**, **Bethan Laura Wood** with **GAMBARO&TAGLIAPIETRA**, **Richard Meitner** with **Wave Murano Glass**, and **Scuola Abate Zanetti** with **Eros Raffael**. Production coordination, and in particular the relationship between artists and furnaces, has been entrusted to **Matteo Silverio**.

The artists and designers were selected by a **Scientific Committee** comprising glass historian **Rosa Barovier Mentasti**; **David Landau**, Trustee of Pentagram Stiftung; **Chiara Squarcina**, Scientific Director of Fondazione Musei Civici di Venezia; curators **Sarah Nichols** and **Jean-Luc Olivié**; **Luca Massimo Barbero**, Director of the Institute of Art History at Fondazione Cini; and **Giordana Naccari**, an expert in twentieth-century Murano glass.

***Hand under hand* - Arthur Duff**

Arthur Duff, in collaboration with **Nicola Moretti Murano** and **Vetriere Artistiche Murano di Stefano Bullo**, presents *Hand under hand*, a chandelier composed of nineteen overlapping glass plates, crossed by light filtering through layers of colour fused at high temperature. Each element reproduces the shape of an open hand, transformed from a tool into a luminous trace. Repeated along the structure, the hand becomes a symbol of the transmission of knowledge and craftsmanship, paying tribute to Murano glass culture and to the dialogue between the generations that preserve its tradition.

G=A=R=L=A=N=D (Garland – a Vessel...) - Cerith Wyn Evans

Cerith Wyn Evans, together with **NEON Line** and **Idea Murano**, presents *G=A=R=L=A=N=D (Garland – a Vessel...)*, a chandelier inspired by ship-shaped Rezzonico models, around which floats a garland of glowing krypton characters. The Japanese ideograms evoke images of stars, waves, flowers and currents, transforming the work into a poetic composition suspended between language, light and navigation. Glass and neon enter into a delicate balance, giving form to a symbolic journey that weaves together Venetian memory and the contemporary imagination.

Venetian Chandelier - Norman Foster Foundation

Norman Foster Foundation, with **Salviati**, reinterprets the Venetian chandelier in *Venetian Chandelier*, a site-specific glass installation that places Venice's historic heritage in dialogue with a contemporary design vision. Composed of a structure of organic arms culminating in blown luminous elements, the work explores glass as a material that is both structural and expressive. Born from the encounter between the Foundation's design innovation and the mastery of Murano glassmakers, the chandelier celebrates craft tradition while looking to the future through light, lightness and experimentation.

Julia - Xavier Le Normand

Xavier Le Normand, in collaboration with **Julia Jacqueminet** and **Componenti Donà**, presents *Julia*, a monumental chandelier combining artistic research with contemporary design experimentation. Inspired by the Cities series, the work evokes architectural forms such as towers and basalt columns, reinterpreting them through a luminous composition in spring-like tones. The result of an encounter between the artist's research and the expertise of a Murano furnace, the project combines artisanal know-how with innovative 3D-designed elements, creating a work that celebrates dialogue between tradition, innovation, light and glass.

Ripple - AL_A

AL_A, together with **Yalos Murano**, presents *Ripple*, a chandelier composed of a circular disc of cast glass crossed by concentric ribs that recall ripples on water. Two curved glass elements intersect the composition in opposite directions, gently interrupting its circular geometry and creating a cross-shaped structure. Through the interplay of reflections and refractions across the surface, the work transforms light into a dynamic presence, evoking the movement of water while remaining completely still.

Passaggi - Felekşan Onar

Felekşan Onar, in collaboration with **Vetreria Artigiana Guiman** and **Mandrizzato Murano Glass**, presents *Passaggi*, a suspended chandelier inspired by the network of bridges and passages that characterises Venice. Derived from the 41X series, the work is composed of glass elements that reinterpret the form of the bridge, repeated like fragments of a larger whole. Suspended from a single arched structure and indirectly lit, the composition transforms light into an architectural landscape reflecting on connection, movement and encounters between places, cultures and communities, celebrating Venice as a city of exchange and passage.

Angels Save Venice - Chiara Dynys

Chiara Dynys, together with **Seguso Gianni**, presents *Angels Save Venice*, a chandelier recalling the irregular shape of a cocoon, covered with coloured glass wings inspired by angelic archetypes. Lit from within, the work transforms the cocoon into a luminous presence that evokes both the metamorphosis of nature and a spiritual dimension. The wings vibrate with light, casting coloured reflections into the surrounding space and celebrating Venice and Murano as places where the glass tradition continues to radiate beauty, hope and renewal.

Tubi or not tubi - Pierre Charpin

Pierre Charpin, with **Simone Cenedese Murano**, presents *Tubi or not tubi*, a chandelier that reinterprets the archetype of the classic pendant light through an essential, contemporary language. The three-tier metal structure holds tubular elements of coloured blown glass with rounded ends, inspired by an earlier project by the artist. The result combines formal rigour and lightness, enhancing the tradition of Murano glass through a design approach that is minimal and timeless.

PAX eT BONUM - Tristano di Robilant

Tristano di Robilant, in collaboration with **Vetreria Anfora**, presents *PAX eT BONUM*, a chandelier paying tribute to St Francis of Assisi on the eight-hundredth anniversary of his death. Inspired by the ropes and knots of the Franciscan habit, the work is composed of blown-glass elements in two different shades of amber. Through an essential and symbolic language, the chandelier interweaves spirituality, memory and Murano tradition, evoking the profound connection between the Saint, Venice and the city's artistic history.

Taiko - Bethan Laura Wood

Bethan Laura Wood, together with **GAMBARO&TAGLIAPIETRA**, presents *Taiko*, a chandelier inspired by the traditional Japanese drum of the same name, conceived as a theatrical presence capable of defining space through light. The composition of geometric volumes enters into dialogue with richly worked Murano glass, combining transparent and opaque canes, murrine created by master glassmaker Matteo Tagliapietra, filigree and reticello. The work blends sculptural strength with decorative refinement, celebrating the encounter between Venice's ancient craft tradition and a contemporary vision of design.

ANYTHINK - Richard Meitner

Richard Meitner, in collaboration with **Wave Murano Glass**, presents *ANYTHINK*, a chandelier in blown white opaline glass that combines Murano tradition with an advanced programmable LED lighting system. The light, capable of changing through controlled colour variations, makes the work a dynamic and mutable presence in which technological innovation and artisanal mastery interact to redefine the contemporary language of the glass chandelier.

Halo - ISS Abate Zanetti

Scuola Abate Zanetti, with **Eros Raffael**, presents *Halo*, a work born from a poetic and futuristic vision in which light becomes the meeting point between matter, form and meaning. The name refers to the concept of a halo of light, the soft, ethereal glow that forms around a light source and envelops the space in a suspended atmosphere. The design of the work combines glass and metal, materials that interact to shape a vision of the future in which technology gracefully supports nature, generating a glow of harmony.

Each of the twelve chandeliers has been designed, developed and made specifically for *Murano Illumina il Mondo* in accordance with precise parameters for dimensions, weight and structural characteristics, ensuring **full respect for the delicate setting** in which the works are installed.

With this new edition, *Murano Illumina il Mondo* renews its commitment to promoting **Murano glass as a contemporary language** and a tool for artistic research, helping to consolidate the role of Venice and Murano among the world's leading reference points for glass culture.

The Organising Committee of The Venice Glass Week is composed of the City of Venice, Fondazione Musei Civici di Venezia, LE STANZE DEL VETRO - Fondazione Giorgio Cini and Pentagram Stiftung, Istituto Veneto di Scienze, Lettere ed Arti, and Consorzio Promovetro Murano. The institutional partners are the Venice and Rovigo Chamber of Commerce, Fondazione Bevilacqua La Masa, Corning Museum of Glass Studio and Vela spa. Warm thanks go to the festival sponsors Associazione Piazza San Marco and Gran Caffè Lavena, with technical support from Pentagram Stiftung and Associazione Piazza San Marco. Technical partners are Gran Caffè Lavena and Santa Margherita.

Comitato Organizzatore / Organising Committee The Venice Glass Week



LESTANDEVEIERS



REGIONE DEL VENETO

Partner istituzionali / Institutional Partners



Fornaci partecipanti / Participating Furnaces



Con il supporto di / With the support of

Pentagram Stiftung



Partner tecnici / Technical Partners



THE VENICE GLASS WEEK HUBs

Once again in 2026, two HUBs are among the **focal points** of *The Venice Glass Week* programme: **group exhibitions dedicated to international artists and designers** selected through open calls and conceived to offer an authoritative and multifaceted overview of contemporary research in glass.

THE VENICE GLASS WEEK HUB BY GENERALI

A major new feature of the tenth edition is the new venue for ***The Venice Glass Week HUB by Generali***, reserved for **artists and designers over 35**. Thanks to the prestigious partnership with **Generali**, the exhibition is hosted for the first time at **Palazzo Morosini** in Campo Santo Stefano. This new collaboration allows works by **50 artists** from around the world to enter into dialogue with a highly evocative Venetian space.

The theme of memory and its fragility runs through several voices in the HUB, taking intimate, symbolic and collective forms. Russian artist **Alena Antonova** (Moscow, 1990) presents *Rovescio*, whose texture is created from impressions of old shattered plaster moulds: each fragment, arranged like a mosaic tessera, recomposes itself into a new unity as it cools, imprinting a map of transformations onto the surface. Estonian artist **Eve Koha** (Tallinn, 1955) explores the fragility of memory in *Oblío*, where sharp outlines give way to vagueness and forms merge like a fading dream. Slovenian artist **Tanja Pak** (Slovenia, 1971) works on a similar threshold in *On Fragility*, pushing glass to the brink of collapse to reflect on human, social and environmental vulnerability. Israeli artist **Haya Heller Degani** (Haifa, 1951), meanwhile, captures in *Davvero?* the instant when certainty cracks, inviting us to reconsider the way we perceive reality. Cypriot artist **Yorgos Papadopoulos** (Limassol, 1969), with *Ecce Homo, Ecce Dolor*, challenges traditional iconography through a double-sided portrait from the New Icons series, contrasting the public image of Christ approaching crucifixion with an intimate and unexpected view of his gaze. The reflection then expands into the realm of collective memory with the Polish duo **ARCHIGLASS - Tomasz and Konrad Urbanowicz** (Poland, 1959), who present *Monumento ai Partigiani Antisovietici*, a scale model in cast glass of a figure from the Wrocław monument, whose contours softened by light evoke the fate of anonymous fighters.

Nature and its cycles are central to works in which glass interprets the forms, transformations and balances of the natural world. Finnish artist **Anna-Kaisa Kukkonen-Madi** (Heinävesi, 1964), with *H A K O - Legno spiaggiato*, combines driftwood and glass to reveal an invisible underwater world and the fragile balance of the aquatic ecosystem. Swedish artist **Ulrika Barr** (Stockholm, 1984), in the *Ouroboros* series, investigates cycles of destruction and regeneration through works that emerge from sand, crack and are reborn like the serpent devouring its own tail. Also from Sweden, **Ann Wåhlström** (Stockholm, 1957) exhibits *Drops*, two sculptures inspired by the marine world of seaweed and shells. French artist **Marie Flambar** (Mont-Saint-Aignan, 1990), with *Occhi e lombrichi*, explores the boundary between fascination and repulsion, transforming frogspawn and earthworms into precious glass jewels, while her compatriot **Guillaume Roux** (Saint-Étienne, 1984), with *DEEP*, evokes the silent presence of humpback whales,

where delicacy and strength meet in suspended sculptural forms. Uzbek artist **Svetlana Evdokimova** (Tashkent, 1972) transforms an ordinary flower into a symbol of resilience in *Soffione d'Acciaio e di Luce*, combining the lightness of Murano glass with the strength of steel. From Iran, **Ahmad Ahmadzadeh** (Baft, 1980) stages in Giardini Perduti an hourglass in which Persian floral motifs coexist with Roman columns: here not only time but also space flows, narrowing as it loses colour and volume, a visual warning about our duty to preserve the Earth. Venetian artist **Emanuel Toffolo** (Venice, 1982) presents *Glass Beetles*, an installation made up of beetles entirely handmade using lampworked glass, inspired by the forms and colours of nature.

Another thematic core is light understood as atmospheric matter. Finnish artist **Aada Vainio** (Helsinki, 1987) captures in *Castelli nel cielo* a fleeting moment between light and imagination, drawing on the shifting colours of sunsets in layered sheets of glass, while fellow **Finn Henri Timperi** (Finland, 1983), with *Sole di Mezzanotte*, translates the continuous light of the Lapland summer into a hand-blown optical-glass light fixture. Dutch artist **Anna Gray** (Amsterdam, 1974) explores the unseen in *Materia Interiore* through blown glass, pink marble and light, inviting the viewer to move from a microscopic to a planetary perspective. Australian artist **Peter Bowles** (Birmingham, 1968) looks instead to the cosmos in *Quiescent Object: Kepler-24d*, made with a personally formulated phosphate opal glass in which form, gravity and time seem suspended in momentary equilibrium. This has an echo in American artist **Josh Hershman** (Boulder, 1981), whose *Oggetto Messier n. 42 / n. 31* visualises an astrophysical singularity where matter collapses into a point of infinite density and the laws of physics dissolve. Working in the same cosmic register, Polish artist **Kasia Bulka Matlacz** (Warsaw, 1965), with *Polaris*, creates an ethereal structure inspired by the North Star, a point of reference throughout human history.

The selection expands with works that interweave craft tradition, technical experimentation and contemporary research. From Russia, **Julia Rockina** (St Petersburg, 1989) presents *Betula*, in which thin red glass threads run through the sculptures like veins, recalling childhood memories of birch forests. Her compatriot **Natalia Golubova**, known as Repin Glass (Ufa, 1984), presents *Fiori*, a pendant lamp with floral forms. From the Czech Republic, **Lucie Švitorková** (Železný Brod, 1985) and **Lukas Novak** (Nový Bor, 1987) explore the possibilities of the material: in *Play of Shadow*, cast glass encloses an interplay of light and shadow, while Savage Garden investigates glass as matter in motion, drawing inspiration from the sedimentation of silica. In *Formazione meteorica*, German artist **Belinda Gredig** (Solingen, 1989) brings glass and nettle together in a wearable form. Venetian artist **Mauro Bonaventura** (Venice, 1965) translates physical pain and inner tension into a kneeling human figure in *Bellyache*, while **Martin Sedlak** (Bratislava, 1978) reflects in *Fantasma* on mimicry as a form of defence shared by nature, human life and art. Israeli artist **Itamar Harari** (Tel Aviv, 1960) sets glass against stainless steel in *IMPATTO*, through a composition of spheres that meet and collide, while Venezuelan artist **Giovanni Paseri** (Ciudad Ojeda, 1972) explores the relationship between matter and void, fragility and resistance in *Aristas Lumínicas*. Italian designer **Michela Cattai** (Treviso, 1965) likewise makes the material's internal forces visible in the new *Frequenza della Forma* series,

through the undulations generated by the act of blowing. Closing this section, brothers **Pietro and Riccardo Ferro** (1980) turn the cold-working of Philadelphia into a demonstration of precision and artisanal mastery.

Other works look to tradition as a starting point for contemporary reinterpretation. Israeli duo **Noam Dover** (Jerusalem, 1975) and **Michal Cederbaum** (Haifa, 1976) draw inspiration from the Roman amphora in *Interpretazioni morbide*, reworking its form through hot-mould blowing, while Slovak artist **Patrik Illo** (Považská Bystrica, 1973) revisits traditional technological processes in *Vaso del futuro*, combining them in an unprecedented way to explore new possibilities in studio design. Polish artist **Lidia Stanek-Wichlińska** (1974) investigates the nature of glass in *Scrim_01*, suspended between permeability and resistance. In *Emozioni*, **Marzena Krzeminska** (Wrocław, 1980) translates this same ambivalence into a twisted form in which hardness and fragility coexist. Turkish artist **Sevgi Taner Avcı** (Eskişehir, 1975) reinterprets traditional glass engraving in *Serie Piume Fluttuanti*, with images that emerge or disappear depending on the viewer's point of view.

The route continues with *In transito* by Dutch artist **Floor Kaspers**, a coat composed of 800,000 seed beads that contains memories of travel and change, and with *Non aver paura, amico mio* by fellow Dutch artist **Florian van Dalen** (Nijmegen, 1989), who translates a motorcycle journey into an essential landscape of glass canes. British artist **Holly Parr** (Beverley, 1986) presents in *Bellezza Incantevole* a floral composition in Venetian glass. German artist **Monica Nesseler** (Aachen, 1957) creates the necklaces *Mondi marini* and *Estate*, inspired respectively by coral reefs and the colours of summer. Italian artist **Lorenzo Passi** (Milan, 1985), with *La conquista dell'inutile*. Naufraghi, coats materials returned by the sea in glass, preserving their memory without halting their decay.

The connection with the Venetian glassmaking tradition becomes more direct in *Retaggio* by **Antonio Dei Rossi** (Venice, 1964), an heir to the tradition of figurative murrine, and in *Erosioni Vitree* by **Eros Raffael** (Venice, 1970), who creates three Murano-glass monoliths inspired by the island's architecture. From France, **Marco Mencacci** (Boulogne-Billancourt, 1959) presents *Glass Brush*, a hand-blown and hand-carved ovoid form, while Murano sisters **Marina and Susanna Sent** (1963 and 1955), pioneers of glass jewellery, present *La mia Africa*, made by layering lampworked elements. The exhibition closes with Australian artists **Anne Clifton** (Perth, 1965), whose *Vetrograph: Dolerides* reflects on what we choose to show of ourselves, and **Brenda Page** (Melbourne, 1969), who in *Traccia* explores the desire to preserve images in the face of life's impermanence.

THE VENICE GLASS WEEK HUB UNDER35
The Venice Glass Week HUB Under35, dedicated to young emerging international artists, is once again staged at Fondazione Bevilacqua La Masa's Gallery in St Mark's Square. The 2026 edition brings together **40 young Italian and international artists**.

The selection opens with the themes of fragility and perception. Polish artist **Anna Matczak** (Szczecin, 2001) presents *Non è un peso*, in which a dumbbell, a symbol of strength and endurance, progressively dissolves in a sequence reminiscent of photographic time-lapse, calling into question the permanence and reliability of perception. American artist **Courtney Tanner** (Salem, 1995) also focuses on weight and balance: in *Il Peso*, glass brackets, a metal chain and a concrete pendulum remain suspended in a precarious equilibrium, conveying a state of tension.

The body is central to the works of Turkish artist **Hale Feriha Hendekcigil** (Turkey, 1992), who in *Un onere trasparente* uses fragmentation as a deliberate rejection of the idea of bodily wholeness, and Italian artist **Giorgia Prandin** (Camposampiero, 2000), whose *Untitled (limen)* works with glass surfaces imprinted by the body, exploring the gap between word and silence. Belgian artist **Tyana Verstraete** (Ostend, 1999) looks to the same inner dimension in *Seconda pelle (rosa)*, translating memory and fear into surfaces that, between transparency and distortion, both conceal and reveal.

A different process, though likewise connected to unpredictability, guides Slovenian artist **Živa Vaukan** (Slovenj Gradec, 2000), whose *Archivio della frattura* originates from a plaster mould that disintegrates during casting, allowing the crack itself to determine the work's final form. Czech artist **Tomáš Prokop** (Havlíčkův Brod, 1992) also treats process as an integral part of the work: in *The Circle*, an asphalt-covered glass disc slowly shifts over time, so that the work remains perpetually in transformation and is never truly complete.

Water and its flow run through a number of works in the selection. Polish artist **Katarzyna Pilch** (Kraków, 1997), a former competitive rower, explores in *Memoria d'acqua* the affinities between water and glass, including transparency, fluidity and elusiveness, while Swedish artist **Frida Lundén Mörck** (Västerås, 1991), with *Il fiume (Sebbeto)*, evokes the watercourse as a symbol of change and of invisible paths between past and present. Russian artist **Mariia Usova** (Samara, 2000) and Korean artist **Yuna Kim** (Seoul, 1996) focus instead on the fragility of memory and existence: Usova combines embroidery on silk and glass in *Aquatilis*, investigating the relationship between memory and finitude, while **Kim's Éphémère**, made in *pâte de verre*, reflects on the fragile continuity of existence.

Memory and preservation also inform the work of the duo **Emma Wood** (Minneapolis, 1995) and **Selma Barfod** (Bogø, 1997), whose *Resti* encloses a bird skull, a pressed flower and lichen in glass, transforming them into a gesture of preservation in the face of the climate crisis. Chinese artist **Wai Tung Jocelyn Chan** (Hong Kong, 1998), meanwhile, translates the movement of fingers across a piano keyboard in *La Melodia dei Ricordi*, turning a musical gesture into a visual trace.

Bulgarian artist **Teodora Nikolova** (Plovdiv, 1997) focuses on the instant and on choice. Her work *Punto di svolta* captures the moment of sudden awareness in a form resembling a massive knot, offering no solutions but reminding us that the decision remains in the hands of the person who must make it.

The relationship with nature and its preservation recurs in several works in the selection. Colombian artist **Anuar Kadamani González** (Bogotá, 1996) presents *Realismo magico*, an investigation into the floral ecosystems of the Andes that calls attention to the need for their conservation. French artist **François Briand** (Rennes, 1992) presents *G. Extinctus*, a mechanical fountain inspired by *Gasteranthus extinctus*, an Ecuadorian plant believed to be extinct and rediscovered only in 2022. German artist **Wanja Sturhan** (Bassum, 2003) explores the relationship between glass and natural matter in *Light*, where glass and stones are assembled into organic forms without the use of glue.

A different idea of loss is addressed by Palestinian artist **Nawal Amer** (Jerusalem, 2001), who exhibits *Il chilo è a 23.870*, a work born from the disappearance of the strawberry season in Gaza: the lost harvest becomes a wounded heart in which biology and geography intertwine, making body, land and memory equally forms of belonging. A work marked by very recent events is also that of artist **Neda Tirandaz** (Tehran, 1991), whose *MINAB 168* reworks the missile attack of 28 February 2026 on the school in Minab, in which 168 people died, carrying its weight and memory through glass discs and red lines.

The relationship between individual and society also emerges in the work of Iranian artist **Aria Kiani** (Shiraz, 1994), who in *Pascolando il mangime* reflects on dependence on technology and the commodification of individuality, presenting the image of a hunched figure absorbed in the glow of a smartphone. Israeli artist **Ariel Aravot** (Yuvalim, 1994) presents *Olam*, an immersive installation combining blown glass, kinetic movement and sound: the presence of the audience activates a felt-covered mallet that strikes the vessels, generating a sound architecture destined to disappear as visitors move on.

Mobility is at the centre of *Salvacondotto* by Honduran artist **María José López Orellana** (Tegucigalpa, 1990), an optical-kinetic work reflecting on migration as a right to freedom of movement and on the physical and bureaucratic borders that restrict it. Chinese artist **Kwun Lan Wong** (Hong Kong, 1996) draws on the myth of *Lo Ting*, a half-fish, half-human creature, to reflect on uprooting and the gradual dissolution of her identity connected to Hong Kong.

The relationship between the body and social space emerges in the work of Italian artist **Matete Martini** (Pordenone, 1994), who in *SIT DOWN. STAFF ONLY.*, from *The Chair* series, connects body, seat and gaze, constructing a balance between access, power and control.

Light, understood as both matter and a perceptual device, recurs in several works. Chinese artist **Erica Tung** (Hong Kong, 1998) explores in *Chiaro di luna* the interaction between light, transparency and layered colour; French artist **France Chappuis** (Belfort, 1997) presents *Sole nero* and *Appunto*, both constructed around a core capable of absorbing and retaining light. Iranian artist **Matin Hassani** (Mazandaran, 1994), with *Prismi del Tempo*, transforms mirrored fragments into a star-like composition that captures and redirects the gaze. Hungarian artist **Boldizsár Lukácsi** (Budapest, 1998) closes the group

with *Carica di Cristallo*, a sculpture that reveals its structure through a transparency in which light creates shifting layers of depth.

In the field of technical experimentation, French artist **Bastien Thomas** (St Germain, 1992) reinterprets ancient cane and filigree techniques in *Oscillation*, while German artist **Franziska Ruh** (Bielefeld, 1998), with *Re*, explores slumping by combining digital moulds with hot and cold working. French artist **Jonathan Ausseresse** (Arnas, 1994) turns an unexpected technical effect in *Fervere* - the surfacing of enamel caused by thermal shock - into a controlled process. Danish artist **Lærke Laura** (Denmark, 1993), with *Tavola Tattile*, instead recovers fragments from unsuccessful processes, transforming them into a project on wasted potential and the life cycle of glass.

Time and matter are at the centre of *Scala* by Indian artist **Harsh Vardhan Nowlakha** (Calcutta, 1994), which combines hand-worked cotton and borosilicate glass in a meditation on time as a physical process, in which every inserted rod becomes a trace of labour, growth and transformation. Czech artist **Karolína Figar Vorlíková** (Prague, 1993), with *Reliquiario?*, instead encloses illustrations of imaginary ancestral remains in glass, melted plastic and silvering, questioning the boundary between human beings, animals and nature.

Form as the outcome of a process of subtraction and balance also informs the work of Portuguese artist **Catarina Cubelo** (Fão, 1991), whose *Zattera di pietra* uses repetition of the line to create tension between what a form contains and what escapes it, and Argentine artist **Lena Becerra** (Mendoza, 1994), who in *Proiezione organica I* imagines a speculative assemblage of suspended organs inspired by Ernst Kapp's theory of organ projection. Chinese artist **Miyuki Guo** (Shanghai, 1995), meanwhile, explores the journey as a metaphor for life: *Da nessun luogo, qui e ora* moves through cast glass and metal like a visual diary of an inner path.

The relationship between chaos and structure is at the heart of *Sinergia. Presenza/Assenza* by Lithuanian artist **Dominyka Gulbinaitė** (2000), which presents identity and meaning not as fixed givens but as changing outcomes of relationships. Closing the selection is Venetian artist **Alessandro Boscolo** (1992), who brings the connection with Murano tradition into the Under35 section. In *Il Percorso di Vita*, he lampworks red-glass sculptures inspired by breath and transformation, in which the intense colour evokes vital energy while the fluid forms convey the fragility of movement.

INITIATIVES OF THE ORGANISING COMMITTEE

Once again this year, the festival's **Organising Committee** is presenting a broad and varied range of initiatives.

Consorzio Promovetro Murano celebrates the festival's tenth edition with the exhibition ***Consorzio Promovetro Murano: 10 years of The Venice Glass Week - A Real and Virtual Journey Between Past and Future***, curated by architect **Matteo Silverio** and

running from 12 to 20 September at **Palazzo Morosini Gatterburg** in Campo Santo Stefano, within the spaces of *The Venice Glass Week HUB by Generali* dedicated to artists and designers over 35.

The exhibition retraces ten years of Promovetro's presence at the festival through the projects with which the Consortium has communicated and enhanced the **Vetro Artistico® Murano** trademark, bringing the island's glassmaking tradition into dialogue with the contemporary world.

Works and materials from some of the leading initiatives created in previous editions are brought together again in a new display: *Glass Archipelago* (2018), *Murano Glass Street Art* (2019), *Fornace Galleggiante* (2020), *Murano Glass Toys* (2021), *Murano: Upcycling Glass* (2023), *Glass Bateo* (2024) and *Vero Casanova* (2025).

Rather than a retrospective in the traditional sense, the exhibition is a narrative built around past, present and future, in which the works enter into dialogue with images and video content devoted to work in the furnace. Essential and immersive, the display gives space to the works while large video surfaces extend the narrative, bringing the labour and atmosphere of the furnaces into the exhibition itself. The route therefore expands from glass to the network of relationships that makes its production and transmission possible: master glassmakers, businesses and skills that continue to keep the Murano tradition alive. The exhibition route then reaches the present and looks to the future through *The Magic of Murano Glass - The Magic of Murano Glassmaking*, an **immersive-reality** project promoted and organised by the Directorate General for Export Promotion and Growth of the Italian Ministry of Foreign Affairs and International Cooperation, in collaboration with Consorzio Promovetro Murano. Seven stations allow visitors to enter the island's furnaces virtually and observe the work of master glassmakers in 360 degrees: a new tool for bringing the public closer to Murano glassmaking and telling its story beyond the island's borders.

Fondazione Musei Civici, meanwhile, presents a programme combining scholarly exploration, contemporary art and educational activities.

On Monday 14 September, from 10 a.m. to 12.30 p.m. and from 2.30 to 5.30 p.m., and on Tuesday 15 September, from 10 a.m. to 12.30 p.m., the **Natural History Museum of Venice Giancarlo Ligabue** hosts the conference **PERLE 6.0. Glass Bead Trade Routes: Spain and Portugal**.

On Tuesday 15 September at 6 p.m., the proceedings of the conference *Perle 6.0. Venetian Beads in the Nineteenth Century* will also be presented. These events are organised within the project "The Art of Glass Beads: from the museum to the school" (PR Veneto ERDF 2021-2027) - Action 4.6.1 "Interventions in support of UNESCO sites" (Regional Government Resolution no. 701/2025) - CUP F79125001290002.

On 16 September, again at the **Natural History Museum of Venice Giancarlo Ligabue**, the conference **Field Notes: Artists Observe Nature**, curated by **Linda Tesner** and organised in collaboration with the Museum of Glass in Tacoma, is also scheduled. On 18 September, the Bettini Junior Library will host an **educational workshop** organised in collaboration with the City of Venice and the educational-cultural association Didatticando. On the exhibition front, from 12 to 20 September **Casa di Carlo Goldoni** hosts **Valentina Miccoli: Officina**, while the **Museum of Palazzo Mocenigo** presents **Fermacarte**,

fermaporte e fermaportoni, created in collaboration with Comitato Vetri di Laguna and opening on 14 September.

In Murano, the programme focuses particularly on the island's glassmaking tradition, placing it in dialogue with international artistic and craft experiences. At the **Glass Museum**, the exhibition ***BABEL. Marco Toso Borella*** is open until 30 March 2027, while ***La tua perla per Venezia*** begins on 12 September, a project organised by the **Committee for the Safeguarding of the Art of Venetian Glass Beads** together with the **International Society of Glass Beadmakers** and the **Association des Perliers d'Art de France**. The prize-giving ceremony for the competition winners is scheduled for Sunday 13 September.

Palazzo Da Mula hosts ***Toho Beads Challenge: Venice and Japan***, the result of collaboration with TOHO BEADS and the City of Hiroshima, while at **Scuola del Vetro Abate Zanetti** the exhibition ***Glass Bridge: From Murano to Shanga***, curated by **Emmanuel Babled**, connects Murano with new international experiences.

Considerable space is also devoted to hands-on practice and the transmission of knowledge. The Glass Museum is the starting point for *Storie d'arte, di sabbia, di fuoco*, with demonstrations and furnace activities on 12 and 19 September.

On Wednesday 16 and Thursday 17 September, at 10 a.m. and 3 p.m., Scuola del Vetro Abate Zanetti hosts ***Basic Lampworking Courses for Glass Beads***, organised by **MUVE Academy** in collaboration with the Committee for the Safeguarding of the Art of Venetian Glass Beads. The event is organised within the project "The Art of Glass Beads: from the museum to the school" (PR Veneto ERDF 2021-2027) - Action 4.6.1 "Interventions in support of UNESCO sites" (Regional Government Resolution no. 701/2025) - CUP F79125001290002.

On 17 September, also at Scuola del Vetro Abate Zanetti, a **workshop** on the art of conterie beads with Holly Parr is scheduled, organised in collaboration with the Committee for the Safeguarding of the Art of Venetian Glass Beads.

Mestre also takes part, with initiatives devoted especially to **glass beads**, bringing the theme out of museum spaces and into the urban fabric. At the **VEZ Civic Library**, from 12 to 20 September, the exhibition ***Glass Beads from Around the World*** is staged in collaboration with the City of Venice and the Committee for the Safeguarding of the Art of Venetian Glass Beads.

During the same period, central Mestre hosts ***Perle in vetrina***, a distributed exhibition in local shops created in collaboration with FAI CENTRO! Mestre Shopping District, the Cultural Productions and University Relations Service, and Fondazione Bevilacqua La Masa. Completing the programme is an educational workshop at the VEZ Junior Library on 16 September, organised with the City of Venice and the educational-cultural association Didatticando.

On the island of San Giorgio Maggiore, **LE STANZE DEL VETRO** hosts the exhibition **1948-1958 Murano Glass and the Venice Biennale**, curated by Marino Barovier and open to the public until 22 November. The third chapter of the exhibition focuses on a crucial decade for Murano - marked by great freedom, inventiveness and enthusiasm - and for the revival of glass art within the context of the Venetian exhibition: from 1948, when activities resumed after the Second World War, through to the end of the 1950s.

In addition, the **Glass Study Centre** of the Institute of Art History at Fondazione Giorgio Cini opens the doors of its archive for a unique experience of discovering and enhancing documentary heritage relating to the art of glass. **Guided visits**, by appointment, offer the opportunity to explore a wide collection of historical and contemporary materials connected with the Murano glassmaking tradition and beyond.

Finally, the **Istituto Veneto di Scienze, Lettere ed Arti**, at Palazzo Loredan and in the garden of Palazzo Franchetti, hosts **CHIHULY: Venice 2026**, bringing together new works by Dale Chihuly, thirty years after he transformed Venice with his 1996 project Chihuly Over Venice, alongside archival materials, objects and documentation.

At Palazzo Franchetti, from 15 to 17 September, the **Study Days on Venetian Glass also take place**, the traditional series of specialist seminars aimed particularly at glass experts from across Europe and the United States, including museum conservators, scholars, collectors, restorers and glass artists (event reserved for registered participants).