

Exhibition : 41 X

This exhibition, through forty-one glass bridges inspired by the style of Venetian bridges and Ottoman architectural forms aims to convey the artistic and commercial links between the two civilizations throughout several centuries as well as to offer a new bridge between the two cultures in this new modern era. The glass artist Felekşan Onar, brings symbolically in relation the "holy " numbers of 40 and 41 of the Islamic world as well as other Eastern cultures with the 400+ Venetian bridges, a multiple of 41, still existing in today's Venice, thus corresponding to a holy number in this context.

At its peak, the Ottoman empire, ruling a vast area stretching from the Middle East and North Africa all the way to Central Europe, and the Venetian empires were trading partners. The Ottomans sold many raw materials including ash which was mainly for glass making to the Venetians, while Venice provided the Ottomans with finished goods. The same ships that transported everyday goods and raw materials also carried luxury objects including exquisite Venetian glass objects. As a result of this collective history, glass making on either side of the Mediterranean coast continuously influenced one other into present times.

As 'holy' numbers, there is considerable connotation compiled into numbers 40 and 41 in Islamic world as well as other Eastern cultures. The first prophet Adam reached heaven after 40 years of age; there were 40 women and 40 men on Noah's ark: Muhammed became a prophet at age 40.. These religious particulars also affected traditions: A new-born leaves home only after 40 days; there is a gathering for someone who passes away on his or hers 40th day of burial; and almost every day a Turkish person says '41 times Maşallah', one more than 40, to praise good fortune and keep the evil eye away. So, it was only natural for Felekşan Onar to target 41 bridges, symbolically in relation with 400+ Venetian bridges, a multiple of 41, corresponding to a holy number in this context.

As an internationally acclaimed glass artist, Onar has been studying different sub-techniques of glass making in Murano that she aims to incorporate into her art. Through the interactions with the glass masters on the island, Onar proposes to use namely the following techniques: *calcedonio*, *rugiada*, *ghiacciato*, *scavo*, *corroso*, *velato* and *pulegoso*. Onar aspires to showcase Muranese glass making techniques in the international arena as well as adding these unique techniques into her craft-making repertoire. It is also exceptionally meaningful for Onar as a glass artist to be introduced to colour making on the island which is very different than what other studio glass centres practice in America as well as in Europe. Muranese ateliers continue to make their own colour ranges and therefore the variety is exceptional which will be imminent in Onar's final artwork.

Conference: Murano- Istanbul : a glass making journey

This conference explores the two way interaction of glass making in Istanbul and Murano emphasizing 2 specific topics: The Turkish filigrana work known as " Çeşm-i Bülbül" , a signature style of Beykoz glassmaking which has been developed at the end of the 18 th century by a Turkish glass artist who went to Murano for an apprenticeship. And the Turkish furnaces of Murano, which have been active from the early ages on until 1716, at the time when Murano glass work importation to the Ottoman Empire has been banned by the sultan. These furnaces were not only suppliers of the Ottoman court according to the Turkish taste, but also had their clients throughout Europe who had developed a taste for "il vetro turco". Speakers to be confirmed. The conference will take place at the androne of the Palazzo Contarini Polignac