

9th INTERNATIONAL GLASS FESTIVAL

LUXEMBOURG





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2021

LUXEMBOURG

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Designed by Zaiga Baiža Emeringer

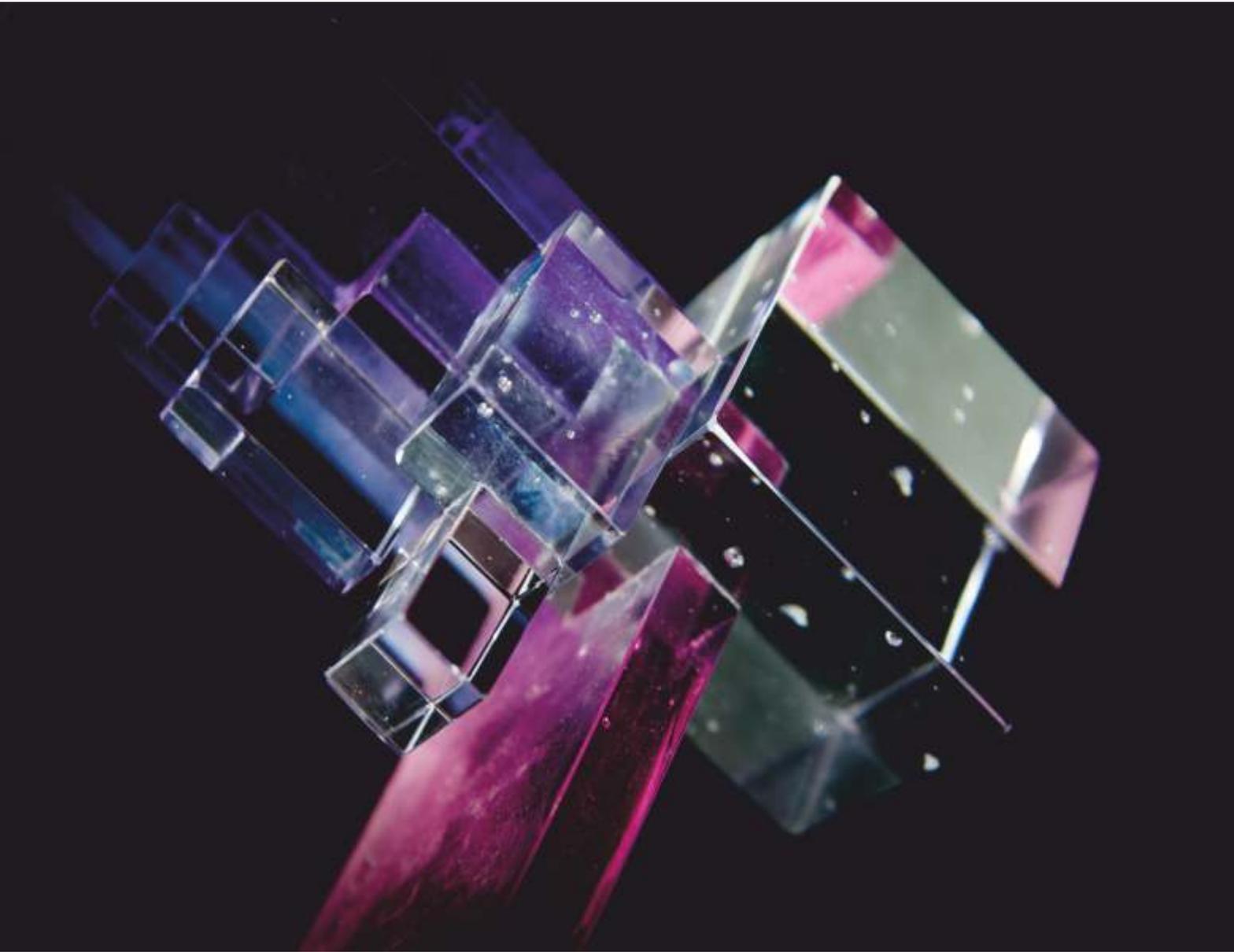
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ATELIER D'ART DU VERRE
www.art-glass-verre.com



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INTERNATIONAL GLASS FESTIVAL LUXEMBOURG 2021

C'est avec grande joie que je me joins aujourd'hui à toutes celles et à tous ceux qui voudraient féliciter les artistes verriers Robert Emeringer et son épouse Zaiga Baiza pour l'esprit d'innovation qui les a conduits en 2006 à l'organisation d'un premier symposium et festival international du verre devenu une biennale dès 2007.

Quinze ans plus tard, à l'occasion de la neuvième édition, je me réjouis de constater l'extraordinaire rayonnement de ce festival au sein de l'espace culturel luxembourgeois et au-delà. En effet, l'engagement et le dynamisme avec lesquels les organisateurs œuvrent en vue d'élaborer un événement destiné à satisfaire un public toujours plus exigeant méritent nos meilleurs compliments. Ce festival qui contribue substantiellement à l'enrichissement de notre patrimoine culturel s'est, en quelques années seulement, forgé une solide renommée grâce au haut niveau artistique et à la qualification professionnelle des artistes y participant.

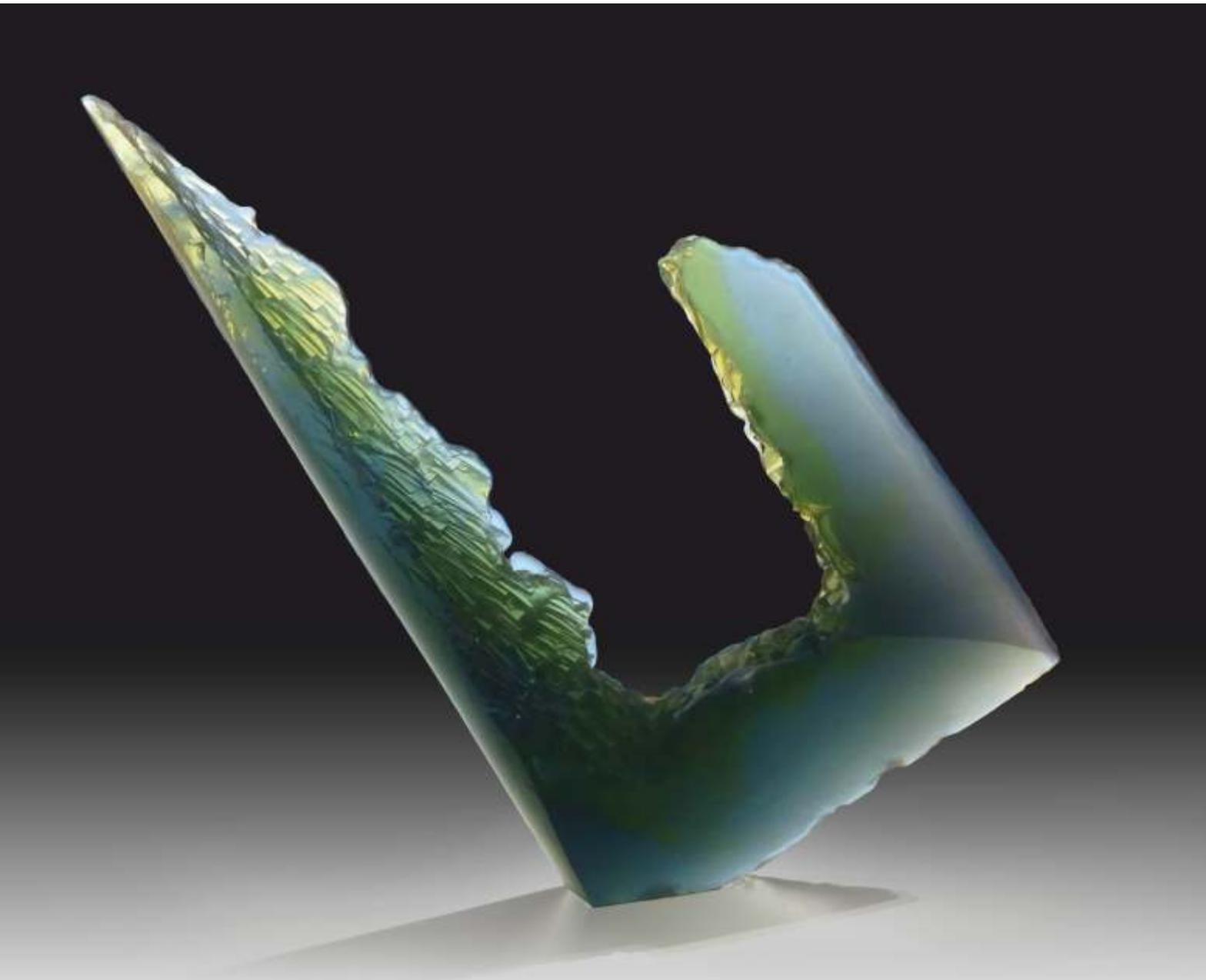
Pas moins de 50 créateurs de 24 pays sont invités à participer à cette nouvelle édition. Ils viennent évidemment pour exposer mais aussi pour témoigner de leur savoir-faire lors de démonstrations voire même pour partager celui-ci avec le public dans le cadre d'ateliers et de workshops. Que ce soit le verre soufflé à la canne ou au chalumeau, le casting, le fusing, le thermoformage et bien d'autres encore, la découverte du processus créateur est à l'ordre du jour.

Le Festival International du Verre constitue une ouverture et une plate-forme pour les artistes y participant aussi bien que pour ses visiteurs toujours nombreux à l'appel. En montrant le processus d'un savoir-faire traditionnel vers des créations résolument contemporaines, Robert Emeringer et Zaiga Baiza assument un rôle capital de formateur. Ils font découvrir les différents styles, les différentes techniques et approches des artistes verriers. C'est grâce au travail et à l'effort infatigable de ce couple, entre autres certes, que de plus en plus de nos concitoyens se laissent séduire par l'art du verre et y prennent goût.

Enfin, j'adresse mes meilleurs vœux de succès à l'édition 2021 du Festival International du Verre. Que l'atmosphère décontractée, l'originalité du site et l'esprit de fête vous font vivre de belles rencontres et, pourquoi pas, font naître de nouvelles amitiés !



Sam Tanson
Ministre de la Culture



BIENVENUE AU FESTIVAL DU VERRE

Au fil des années, Le Festival du Verre à Asselborn, s'est développé en une manifestation incontournable qui est visitée par un nombre croissant de personnes intéressées par l'art d'un matériau noble, le Verre.

Les initiateurs Robert Emeringer et son épouse Zaiga Baiza sont des artistes verriers qui se sont forgés une belle renommée depuis qu'ils ont déployé leur activité dans notre commune.

Le festival propose un programme riche et varié et des artistes de réputation internationale seront présents pour faire partager leur savoir-faire.

Des colloques auront lieu pour promouvoir les échanges et pour initier les jeunes aux différentes techniques qui sont utilisées pour travailler le verre.

L'exposition d'œuvres réalisées mettra en exergue les travaux artistiques qui reflèteront à merveille la passion de leurs créateurs.

C'est avec joie que j'invite tous les intéressés à faire une escale à Asselborn pour visiter le 9e festival du verre, et je souhaite beaucoup de satisfaction et de plaisir aux artistes, aux organisateurs et à tous ceux qui prêtent leur assistance au succès méritée d'une manifestation unique en son genre au Grand-Duché de Luxembourg.

Marcel Thommes
Bourgmestre de la commune Wincrange





FESTIVAL DU VERRE LUXEMBOURG 2021

La rencontre de 41 artistes verriers, issus de 17 pays différents nous permet à tout un chacun de s'essayer dans une technique ou une autre.

Le stimulant (idée, impulsion, désir ou autre) peut survenir sous différentes origines pour susciter la création d'une nouvelle pièce ou une d'une série. Un événement marquant ou une forte impression – positive ou négative – peuvent déclencher un besoin d'explorer et de rechercher un sens, ou simplement de partager. Cependant, l'inspiration apparaît sous de nombreuses formes et à partir de nombreuses sources. Ainsi, la genèse d'une sculpture peut remonter à dix ans ou plus avant son achèvement.

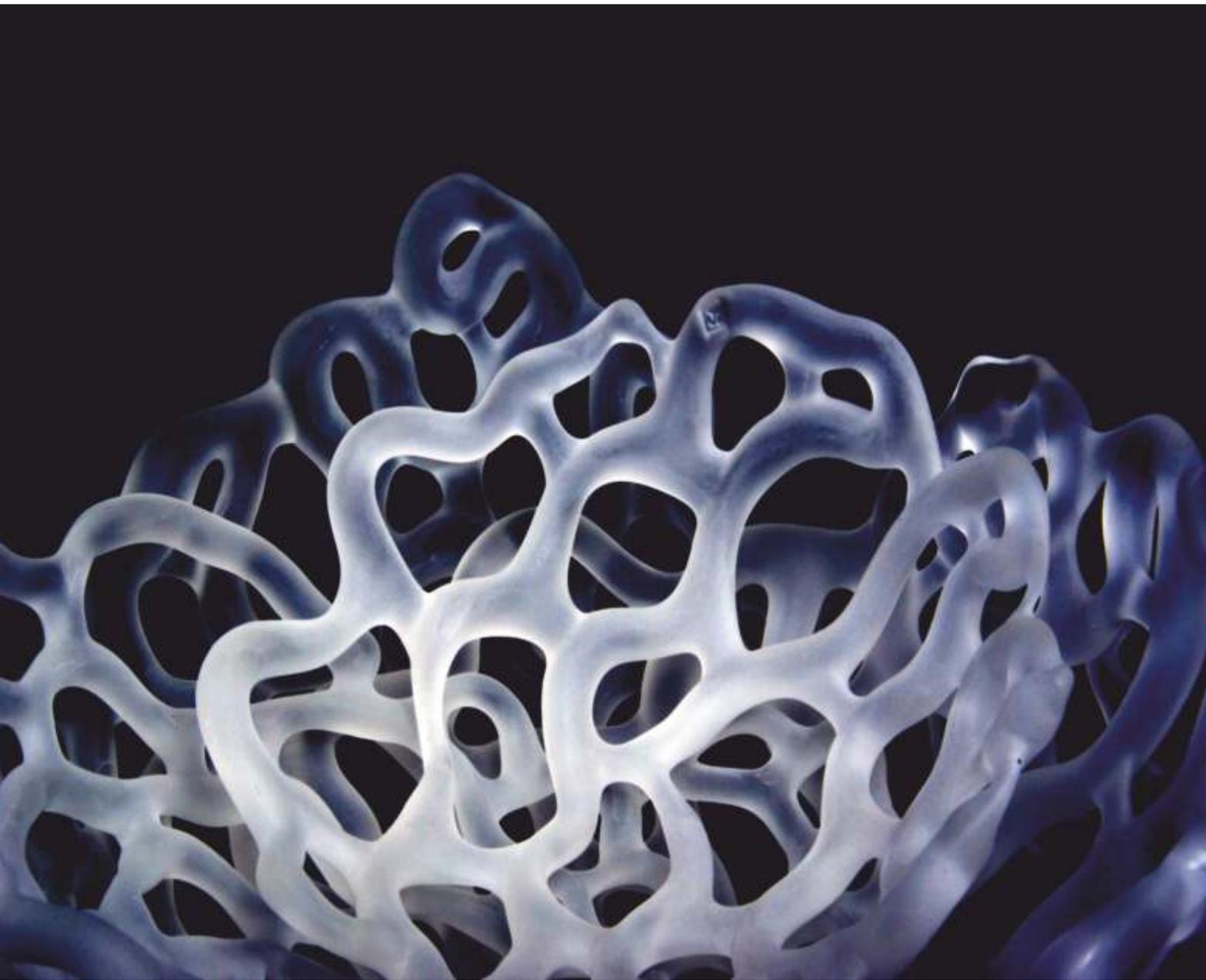
En fin de compte, puisque les artistes sont tous différents - comme – tout le monde - ce sont l'énergie, l'ambition et l'intention personnelles qui déterminent la nature de leur travail. En bref, c'est une quête d'une meilleure compréhension de la condition humaine.

Je remercie les initiateurs du projet, M. Robert Emeringer et son épouse Zaiga Baiza, elle-même artiste verrière de Lettonie, grâce à leur créativité et leur travail acharné, d'avoir permis d'accueillir cet événement au Luxembourg.

Nous souhaitons à la neuvième édition du festival tout le succès qu'il mérite.

Edy Mertens
Bourgmestre de la commune Troisvierges





INTRODUCTION LUXEMBOURG INTERNATIONAL FESTIVAL OF GLASS

I have been attending the International Festival of Glass Luxembourg biannually as an artist since its third offering in 2009. Originally, I hail from the Isle of Man, a tiny island in the middle of the Irish sea, famous for its folklore and a very special super-fast motorcycle race. My personal glass journey has taken me all over the world - To America, Turkey, Europe. On my travels I found that the language of glass does not change. Whatever part of the world we are from our common tongue is Art through Glass. My travels eventually led me to Switzerland where I currently run Zurich Glass School and lead the design house Atelier #315 from the centre of Zurich. In my spare time I work as a journalist for Glass Art magazine, an American journal examining contemporary art glass for enthusiasts, makers and collectors alike.

I, Dr. Julie Anne Denton am very proud to present to you the 9th International Festival of Glass. The festival artists derived from all over the world, communicate together as a single unit. Where the West meets the East, where Europe meets Asia. IFGL is an event like no other in the world, harmoniously encompassing the myriad processes glass has to offer. It is a place where artists show to an appreciative audience. Festival guests experience the pleasure of encountering on a primal level how and why this tricky, frustrating, beautiful, cold, hot, dazzling, rough, dirty, hard, soft, viscous material is so versatile and addictive for both the artist and the viewer. Here I only speak about the live glass demonstrations. The accompanying glass showcase is a sight to behold embracing both the new students learning our craft, and the experienced and famous glass artists from around the globe. The grandfather of sandcast glass once exclaimed “Glass Eats Light” and how right he was. Keep this statement in mind as you walk through our exhibition. Throughout the day your appreciative apprehension of the myriad works will gently alter with each passing hour.

I would like to welcome you all to the 2021 festival and my advice? Rub shoulders with all of the artists – They are so interesting and welcoming. Watch the demonstrations – They are so much fun and informative. Tell your friends – With every year that passes these hard worked for hand skills give way to new languages such as Python, html, influencing and the internet. We the artists want you and your friends to understand and take joy in our shared addiction to both our art and our material.

The organisation of such a festival can be a thankless task. It is a labour of love! I would like to take this moment to congratulate Robert Emeringer, Zaiga Baiza, Luiza and friends for working tirelessly to create a biannual event to be cherished, talked about, and remembered for years to come. You know who you are, so thank you all! As my own personal gesture of appreciation to the organisers and artists, this year Glass Art magazine will be featuring the IFGL in the Jan/Feb 2022 issue bringing this sensational event to a wider glass community.

Dr. Julie Anne Denton
Zürich 27.04.2021





"If it is a pleasure to enjoy the good, it is a greater one to feel the better, and in art the best is good enough" - Johann Wolfgang von Goethe

"Si c'est un plaisir de jouir du bon, c'en est un plus grand de sentir le meilleur, et en art le meilleur est assez bon." - Johann Wolfgang von Goethe

Glass art in all its facets

If you want to be enchanted by the fantastic works of art by internationally renowned masters of glass art against the backdrop of the picturesque garden, you have to go to Asselborn when the International Glass Festival Luxembourg takes place there. Here you can get to know and experience the various techniques of the medium glass. Whether glass painting, fusing, casting, engraving, glass blowing or bead turning, every facet of glass working can be discovered by an audience of all ages. From art viewing to workshops where you can experience for yourself what it is like to work with glass to scientific discussions, there is something for everyone.

Glass as art is beautiful, elegant, delicate and sometimes raw, hard yet fragile, sometimes razor sharp and sometimes smooth and silky, a material of contrasts. Glass as a material is wild, a medium that needs to be tamed, those who work with glass have mastered the elements and this magic is palpable in Asselborn. Here, each of the participants strives with joy and passion for ever greater perfection in the art of working with glass, in all its forms. It is the mix of artists, researchers, collectors and enthusiasts, and especially the exchange between them, that makes the festival's dynamic so special. There is celebration, admiration, exchange, development and friendship. People from all over the world travel to the festival, united by a common passion: glass.

For the 9th time, the International Glass Festival Luxembourg will be held in Asselborn from 19-22 August 2021. Created by Robert and Zaiga, the festival, which takes place every two years, has become a tradition and one of my favourite gatherings of glass enthusiasts.

I wish everyone a wonderful festival that shines in all facets of glass.

L'art du verre sous toutes ses facettes

Si vous voulez être enchanté par les fantastiques œuvres d'art des maîtres verriers de renommée internationale devant la toile de fond d'un jardin pittoresque, vous devez vous rendre à Asselborn lorsque le Festival international du verre de Luxembourg s'y déroule. Vous pourrez y découvrir et expérimenter les différentes techniques du verre médium. Qu'il s'agisse de peinture sur verre, de fusion, de moulage, de gravure, de soufflage de verre ou de tournage de perles, toutes les facettes du travail du verre peuvent être découvertes par un public de tous âges. De l'exposition d'œuvres d'art aux ateliers où vous pourrez découvrir par vous-même ce qu'est le travail du verre, en passant par les discussions scientifiques, il y en a pour tous les goûts.

Le verre en tant qu'art est beau, élégant, délicat et parfois brut, dur mais fragile, parfois tranchant comme un rasoir et parfois lisse et soyeux, un matériau de contrastes. Le verre en tant que matériau est sauvage, un médium à apprivoiser, celui qui travaille avec le verre maîtrise les éléments et cette magie est palpable à Asselborn. Ici, chacun des participants s'efforce avec joie et passion d'atteindre une perfection toujours plus grande dans l'art du travail du verre, sous toutes les formes qui existent. C'est le mélange d'artistes, de chercheurs, de collectionneurs et de passionnés, et surtout l'échange entre eux, qui rend le festival si spécial. C'est la fête, l'admiration, l'échange, le développement et l'amitié. Des personnes du monde entier se rendent au festival, unies par une passion commune: le verre.

Pour la 9e fois, le Festival international du verre de Luxembourg se tiendra à Asselborn du 19 au 22 août 2021. Créé par Robert et Zaiga, ce festival biennal est devenu une tradition et l'un de mes rassemblements préférés de passionnés du monde du verre.

Je souhaite à tous un merveilleux festival qui brille sous toutes les facettes du verre.



Patricia Sulser
Diocesan Conservator
founding member of the "Corpus Vitrearum Luxembourg"





The raw material for glass moulders, is, as a general rule, silicon dioxide in the form of sand. Glass is composed of about $\frac{3}{4}$ of silicon dioxide and other substances which reduce the fusing temperature, the hardness, the colouring or the de-colouring of the respective glass. Potassium (plant extracts) is necessary to guarantee the required flow (to reduce the temperature of fusing). Plaster is necessary for the hardening of the glass. To colour and de-colour the glass, oxides are needed.

The beginning of glass art goes back to the second half of the 20th century. Before the 1st World War, only the big glass factories were active in the current glass production and worked in a creative way.

More and more independent glass ateliers arose in the sixties. Glass is a material unknown in many ways. This might be due to the fact that we are naturally surrounded by it in our daily life. As glass is hard as well as fragile, we hardly think about this material being able to be formed in various ways and transformed into fascinating art objects. It is a universal material which can be combined with various other materials. Although glass appears to be a solid material, it is not possible to classify it as such, regarding its amorphous, non-crystallized structure. The crystallized structure of a substance is detected under microscope as a repetitive pattern of lines, of regular ions, atoms or molecules.

Glass does not have this pattern, it resembles in structure to a liquid, but it can not be classified as a liquid either. So, glass can be defined as a non-organic substance, melt, and solidified by cooling, without it being transferred to a crystallized state.

Glass is magic

Zaiga Baiza & Robert Emeringer

La matière première pour formateurs de verre est, en règle générale, le dioxyde de silicium sous forme de sable. La composition du verre est d'environ trois quarts de dioxyde de silicium, et d'autres substances pour la réduction de la température de fusion, le renforcement, la teinture ou la décoloration du verre. De la Potasse (extraits de plantes) est nécessaire comme moyen de flux (réduction de la température de fusion). Chaux est nécessaire pour le durcissement du verre. Pour colorer et décolorer le verre on utilise des oxydes. L'art de Verre, d'ailleurs a vraiment pris naissance qu'après la moitié du vingtième siècle. Avant la deuxième guerre mondiale, seules les grandes fabriques de verres étaient actives dans la production courante et ont travaillé de façon créative. Ce n'est que depuis les années soixante, qu'il y a de plus en plus des ateliers indépendants. Le verre est un matériel dont nous savons que peu. Peut-être c'est parce que nous en sommes naturellement entourés dans la vie quotidienne. Étant donné que le verre est dur et fragile en même temps, nous pensons à peine que ce matériel peut être déformé de diverses manières et transformé en objets d'art fascinants. C'est une matière universelle qu'on peut combiner avec d'autres matériaux différents. Bien que le verre apparaît être une matière solide, il n'est pas possible de le désigner comme tel en raison des lignes de la structure non cristalline, amorphe. La structure cristalline d'une substance est détecté sous le microscope comme un arrangement se répétant et régulier d'ions, des atomes OU molécules. Le verre ne présente pas cet ordre, il ressemble dans sa structure à un liquide, alors qu'en fait il ne peut pas être désigné comme un vrai liquide non plus. Ainsi, le verre se laisse définir comme une substance inorganique, fondue qui est figée lors du refroidissement, sans s'être transféré en état cristallin.

Verre est magique.



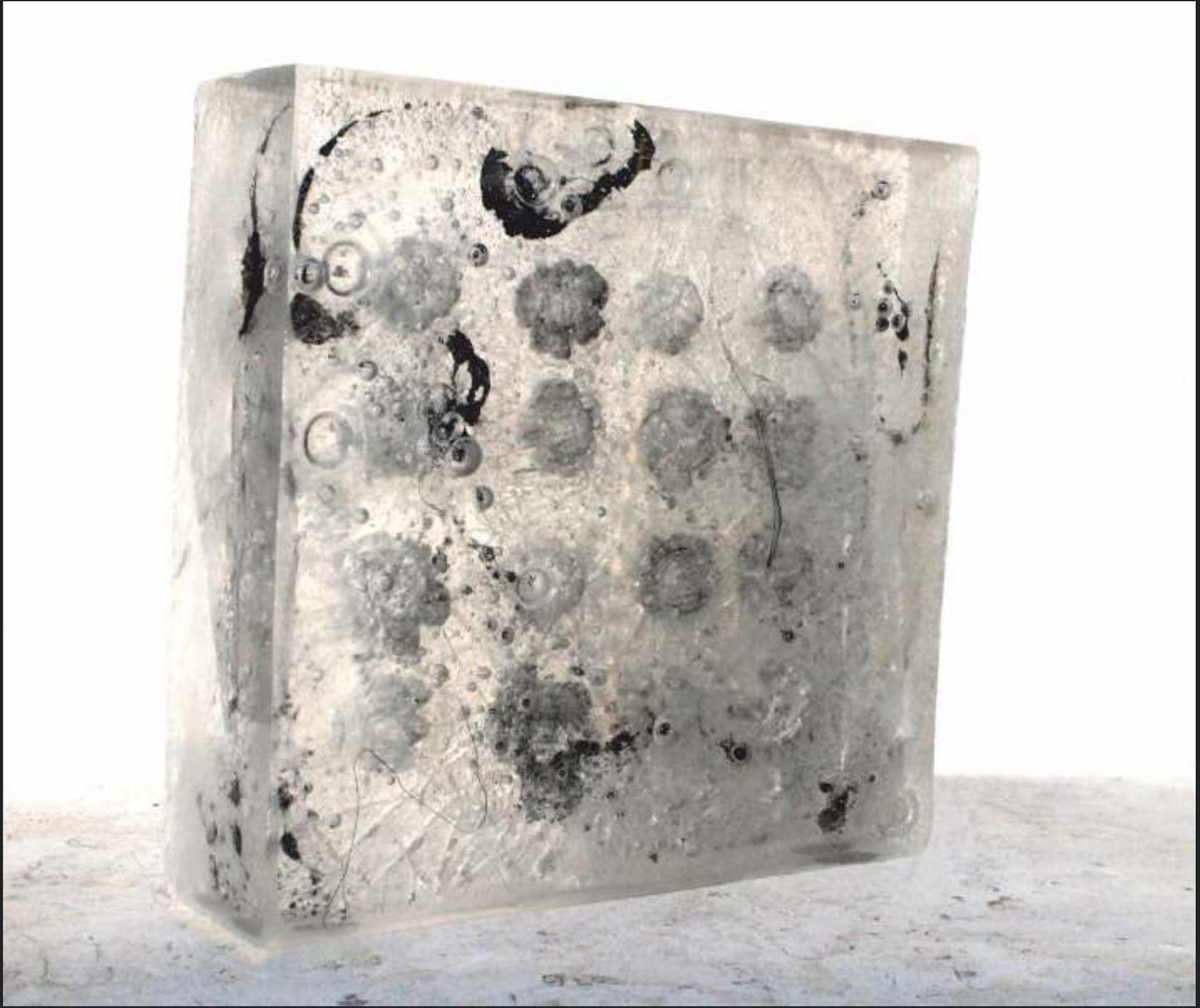
ZAIĞA BAIŽA

Glass as a material embraces all imaginable forms that exist: hard as a diamond, fluid as honey, heavy as stone, light as down, solid as a wall, delicate as a flower ...

Glass as a material shows unique sensations: crystalline transparency, extraordinary luminosity of colors, inconceivable depth...

SIMPLE MINDED

hot glass casting on vine bottles corks,
cut, polished; 26x25x7 cm





IEVA BIRĢELE

Ieva is a young glass artist from Latvia.

Always thinking and dreaming about the world around us, the order of things in it, the role of man as an individual, and the role of man and nature as an inseparable and unified whole.

Sensitive thoughts and emotions tend to lose their force when expressed in words. Over time, they have found the most appropriate form of expression, using fine and gentle lines, shapes, the fragility of the material, and its elegance.

BETWEEN REALITY AND DREAMS
layered glass; 50x100x3 cm





ALFRED COLLARD

Après 66 années de travail du verre et du cristal, mes lettres de motivation deviennent denrées rares. Etant artiste et maître verrier à la fois, je suis pourtant toujours à la recherche de nouvelles créations. Cet art m'a ouvert tant et tant de portes de galeries, de musées, de rencontres de hauts rangs. Je suis toujours à m'interroger de savoir ce qui me donne cette envie folle de fouler de nouveaux endroits, de voir qui viendra à moi comme si à chaque fois je recommençais une nouvelle carrière. Et pourtant bien sûr, je suis toujours motivé. Cette vie d'artiste la vraie, m'appelle chaque semaine. Se confronter à la jeunesse, aux nouveaux designers, aux derniers critiques d'art. Bien sûr que j'ai toujours cette appréhension de ce que certains diront et pourtant je fais partie des artistes qui veulent venir chez vous, là où encore je ne suis jamais venu. Invitez-moi, vous ne serez pas déçu(e). L'art que je pratique n'est nullement froid comme certains peuvent le dire. Vous aurez envie de caresser, toucher, poser des questions sur cet art si fragile. Je me réjouis de faire partie de vos invités.

Cordialement

Alfred COLLARD

L'OISEAU

verre soufflé, travail à la volée;
45x45 cm





LINDA DA COSTA

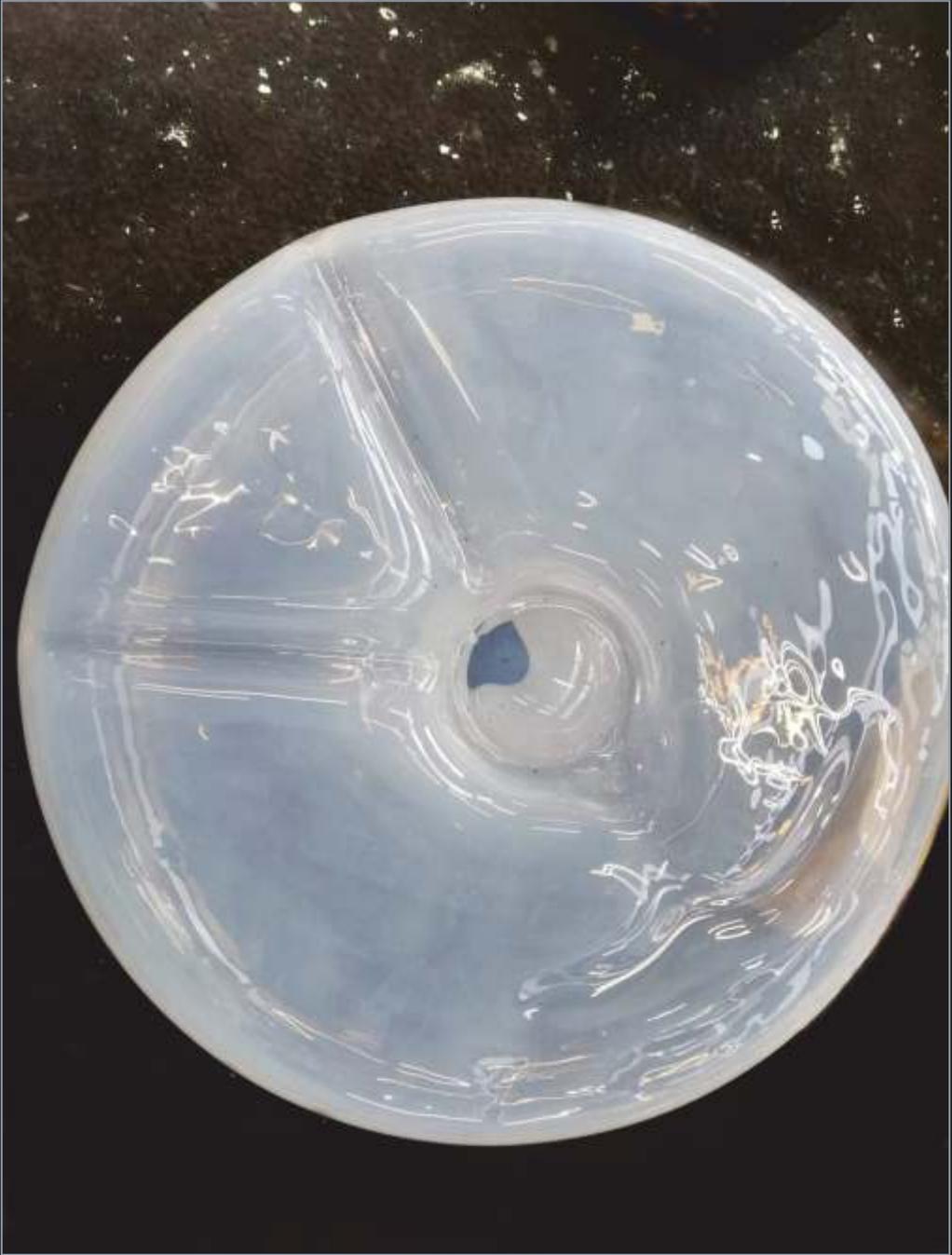
Fascinated by the mystery of transformation which to some extent is shaped or guided by myself gives me trust in the performativity of a material. I built notions and assumptions on alchemy, yet instead of changing a common material into a more precious one, the gold here is to trust the intuitive intelligence while making. My studio represents a collection of works coming from interactions and organizations led through improvisation, diversity and the 'desire' of making. Each piece of work carries the process within a presence of relationships that transforms my studio 'memory' into something intimate, experimental and extends into something collective.

Each piece of work carries the process within a presence of relationships that transforms my studio 'memory' into something intimate, experimental and extends into something collective. The understanding and empathy in cross interactions creates meaning and connection to the idea of embodiment of another. It provides me insights in the unexplored, under-explored territories of thinking and awareness of another state.

Although I am always looking for a certain kind of harmony in my work, I often end up in an endless struggle which leads me to a process that is challenging and unexpected. I reflect about how a practice evolves through the studio process, how an artist defines his practice through becoming. Abilities to integrate and adapt to new situations are qualities that give me constant inspiration to make work. In many times, in many ways, it motivates me to not stop from the process of discovering and redefining myself where creativity is defined through the work with or from others, to learn and to think from.

That process evolves in a inter-corporeal reflection within and among a constellation of bodies where unexpected outcomes confront me with uncertainty, curiosity, interest and empathy onto something I have not fully accessed, or can not fully understand. Whether I am working with glass or another medium, my practice evolves around the phenomena aroused by the transformation of making where I question my relationship towards intention, intimacy and attachment. It reevaluates my process where I find different ways of communicating while reflecting the moment in time we are living through.

URANIUM DISC
free blown glass; 22x22x16 cm



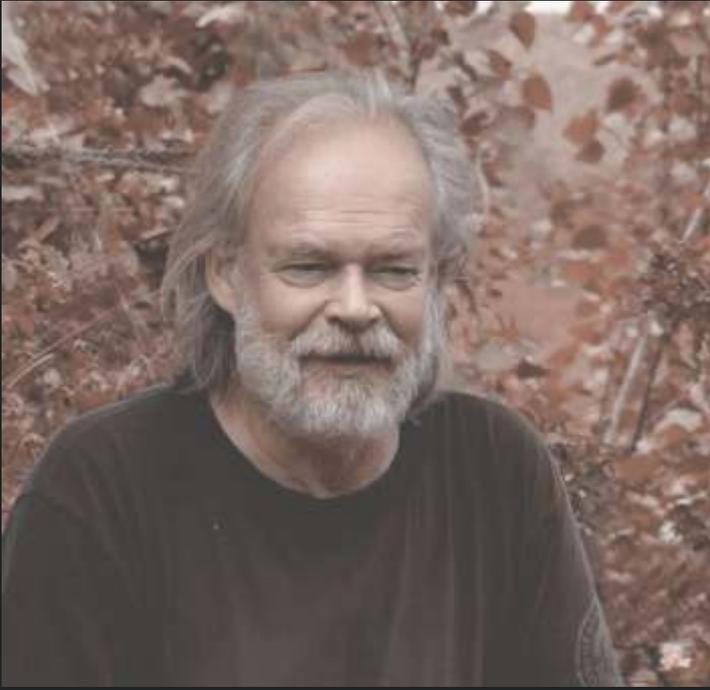


JULIE ANNE DENTON

"I create because I have always been curious and thought in a different way. I have always questioned, drew, sang, acted, philosophized. Art was the most comfortable vehicle I found to express what I wanted to say in a direct way. I could have worked in any material but glass found me. Due to the complexities of working with the material I was, and I am consistently pushed physically and intellectually. Further, the beauty of the material means I can create rather dark themed work which enchants people by its attractiveness. I value creating pieces which my viewers can make a personal and authentic connection with."

URBAN ANCESTOR
flame worked glass 20x10x8 cm





ED VAN DIJK

WINGS

INGWIA'S WINGS
kiln cast glass; assembled 160x80x40 cm





...it is challenging to try to apply principles and categories from one genre of arts into another... how can a static piece of visual art develop in time? How can I have 'theme' and 'counter point' against it, play with the dynamics? Where is the culmination in a sculpture?

LACHEZAR DOCHEV

I like using different techniques and contrasts within the same piece: transparency versus opacity, texture versus smoothness, positive shapes versus negative, colour versus clarity... bringing various qualities of glass together, opposing them and conducting them, trying to create the illusion of traveling, complementing and communicating of the qualities (the themes), make the composition move ...

I'm greatly influenced by music, architecture, ancient history: legends, symbols, beliefs... My own life is often reflected in my art, but it is always GLASS in the start; titles, associations, stories..., they all come after.



A SORSERER, A DREAMER...
A SORCERER, A PROPHET...
kiln cast glass;
48x50x13 cm, 47x43x13 cm





BAIBA DZENĪTE

The pinnacle of awareness is the reflection of the soul itself | An inward projection of the infinite, hiding behind your body and your mind

SOUL PROJECTION
sand cast glass, tinted mirror;
9x12x9 cm

Photo made by BAIBA DZENITE
Portrait photo made by POLINA VILJUN





INITA ĒMANE

Glass art is my job and hobby.

We each have the mood of our emotional life, the range and dimensions of our favorite emotions. Subconscious, inner thoughts and feelings, to be able to feel, appreciate, identify and respond to them with the mind.

The social role of an artist in society with traditional arts language skills and values.

The state of openness – the mind is wide like the sky, able to receive every random thought, emotion or feeling like a new star that begins to shine.

When thoughts arise, just really let them flow through your mind, not get stuck in an emotional swamp.

Transform your attention skills, achieve what you want. Emotions help us to value other people and the environment, they make life meaningful and fulfilling without deceiving ourselves.

Glass as a medium of senses, glass as an element that depicts the abstraction of the interplay of light and shadow. Construction, rhythm and dynamics – reaction to life events.

DIALOGUE

sand cast glass, polished, glued, sandblasted, textile thread; 36x18x10 cm





ROBERT EMERINGER

Cependant, l'inspiration apparaît sous de nombreuses formes et à partir de nombreuses sources. Un croquis, une ébauche ou un travail à moitié fini, effectués il y a des années et apparemment sans avenir, peuvent soudain trouver une contrepartie ou un partenaire dans un nouveau dessin : un événement, une fissure sur le trottoir ou une réparation de la chaussée d'une route. Ils acquièrent alors un sens et font jaillir un nouvel élan de créativité. Ainsi, la genèse d'une sculpture peut remonter à dix ans ou plus avant son achèvement. Créer une nouvelle réalité inconnue représente toujours une aventure.

ROSES IN GARDEN
fused, slumped, cut, grinded, polished glass;
22x32x11 cm





ALEXANDR FOKIN

Я люблю стекло, с ним связана вся моя жизнь. Сюжеты моих работ - эмоциональный пересказ моих переживаний, впечатлений детства.

I love glass, my whole life is connected with it. The subjects of my works are an emotional retelling of my experiences and impressions of my childhood.

FLYING
glass bronze, engraving;
36x18x10 cm





TAISIYA FOKINA

My glass works were created on the themes of nature and space. I draw every work on paper, think through the design, only after I start blowing.

Glass is an amazing material, with its help you can see the world, states, stories on a new...

Мои произведения из стекла созданы на темы природы и космоса. Каждое произведение я рисую на бумаге, продумываю конструкцию, только после приступаю к выдуванию.

Стекло удивительный материал, с его помощью можно увидеть мир, состояния, истории по новому...

GALAXY
free blown glass,
diamond cut, spraying, gluing;
H67 cm; H73 cm





IGOR FROLOV

In fact, everything in the world is abstract, and only we give names to a few objects, or store visual and other images, as some souvenirs (visual or verbal) from the world in your mind. And this is my love for this almost insane kind of technique, which comes from the subconscious, its recurrences, its cycles. Line, point, plane, colour - these are visual souvenirs that are arranged in certain structures. They are so tangible and familiar for me as the named objects and things, a kind of unconscious awareness.

VOL-LOW
molded uranium glass, cold work, polishing;
25x32x17 cm





AGNESE GEDULE

“Atcerieties, ka tikai mirušas zivis peld pa straumi, bet, lai peldētu pret to, ir nepieciešama dzīvā.”

/W.C.Fields/

“Lūdzu, ieelpojiet dzīvi un plūstat pa vējam, bet dzīvojiet pret straumē.”

/A.Gedule/

„Remember, a dead fish can float downstream, but it takes a live one to swim upstream.“

/W.C.Fields/

Please, take a breathe of life and flow with the wind, live against the stream.

/A.Gedule/

FLOW WITH THE WIND
kiln fused float glass;
50x50 cm

Photo made by ROLANDS BOSS
Portrait photo made by INESE KALNIŅA





ALEXANDRA GEYERMANN

With my artwork I like to tell tales, go on a journey with my engraving wheel and experience adventures with my mind and with my eyes. Many of my objects are inspired by poems or stories about almost forgotten women. I like to portray their feminine perspective and struggle with themselves and their environment.

Always looking for the essentials, for what the respective woman “really” is I take her life apart into individual fragments. Those pieces create once again a coherent image - they are illustrations on glass.

My objects are relief cut and intaglio engraved, often combining both techniques by engraving on both the front and back of the glass. With that I achieve a special depth in the glass, new dimensions and the depictions gain in dense liveliness. This also will reveal loopholes and details, which the viewer will only see on closer inspection.

In many of my works I use found objects such as metal or wood and lately with pleasure ancient photographs. In this way I make the transience visible. The lost things are justified again and break up the transparency, the clarity of the glass. They become part of a new story, but also tell their own tale.

PINK WIDOW, BLACK WIDOW
engraved float glass; tin
34x16x10 cm, 36x16x10 cm



JULIE GONCE

Since 1997, I have been living with glass.

I exercise my talents as a glass sculptor, in accordance with the skills and lore that have been passed down to me.

At the core of all of my creations, there is always the pleasure of watching the flame and the glass melting.

My experience in industry and craftsmanship have taught me to persevere, to demand quality and to produce batches. I use batch production to take torch worked glass to new horizons.

I work on my sculptures assembling numerous simple glass elements created with glassblowing or lampworking techniques. My creative style rests upon this principle of accumulation.

Glass, when associated with wood, clay, metal or any other material, reveals a hidden dimension, thus expressing the heartbeat of my universe. Glass is at the very core of the work, it vibrates inside of it, it is its soul. The originality of these accumulations allows me to create unique sculptures with no limit of scale. It offers me the liberty to tailor them to any environment, any project.

Nature is my source of inspiration and my way of escaping and being fulfilled.

GERMÉE !
Verre filé, bois H50 cm





DAINIS GUDOVSKIS

There are and are contemporaries of their time who do not fully adapt to it and are therefore irrelevant, but it is precisely because of this shift and this anachromism that they are much better able than others to perceive and comprehend their time.

THE TWISTS OF TURNS OF LIFE
glass collage 70x40x60 cm





TAKESHI ITO

I want to pass on how to melt borders...
Eros is the answer.

□EROS -

This is not porno, Eros is hope of the life. Passion of the living. Eros is emotion of desire of mixing together with others, or feeling of want to become the one.

But other hand we want to be alone and original. Eros has strong dilemma itself.

Sometime and someone calls Love.

□Pass on-

My opinion is we are living for pass on something, but I don't know why and for what.

What do you want to pass on, and to who, and how?

Generations, history, culture, behavior and emotions. Or pass on emotion is called love also. We are living one point of long road of the passing on time.

□Border -

This is very important topic in my life. I moved living place each 3years at kids time. It made me get to feel everywhere has the borders.

Without borders we are not identified. Borders make safety and realization. The borders sometime show beauties, especially when the time crossing the border.

Do you know which side is inside or outside?

Do you know how to breakthrough the borders?

EROS OR WILL

glass, metal, resin; 50x60x50 cm

Photo made by TAKESHI ITO





VLADIMÍR KLEIN

Vladimír Klein creates his objects using a unique and challenging technique which he developed himself involving the use of a hammer and chisel. He frequently combines the resultant surface structure with perfectly polished surfaces, creating a play of lights which fills his objects with life.

ORANGE BOAT
kiln work, cold work,
chipped by chisel and hammer;
96x46x17 cm





REMIGIJUS KRIUKAS

Introducing my latest series of glass sculptures called "The Spirits of the Forest".

All my creations are born watching, exploring nature and its motives.

Man is a reflection of nature. It's a pity, but sometimes nature turns into a reflection of man.

COPPER SACK
free blown glass, silvering
60x37x34 cm

Photo made by ALEKSANDR SIDORENKO
Portrait photo made by
INDRE ŠTULGAITE-KRIUKIENE





ZUZANA KUBELKOVA

I create dynamic glass, experiments, fuse it with other substances, analyse and examine it – rationally, but with empathy. I work with it as if I were conducting an interview, but without the niceties and courteous phrases. That is how the interactive artworks come into being, works which stimulate the emotions and incite interest without pandering to the audience. I perceive glass as a material that serves artists. Nothing more, nothing less. It is the medium through which I tell my stories.

Each year I try to make some different objects than I have made before. I make an experiments to combine glass with chemistry - sodium acetate or blue vitriol, with materials as fiber glass, basalt or basalt fibers, grinding wheels, or I educe my own materials as kind of home made flubbers from glue and borax. Nothing is strange to me I search for different way in this supersaturated world. New materials give me new impulses, ideas, inspirations. In my creations you can find both design pieces and conceptual artworks – original, identifiable, my own.

I resist stagnation, looking for new territories, new approaches and connections in glassmaking.

FIBER II
cast fiber glass textile
15x35 cm





ALEKSANDRA KUJAWSKA

I am interested in human's relationship with nature.

In my works, I concentrate on the modern man's atavistic needs of connection with nature and fellowship. I am searching for areas of human desires and emotions associated with loss of the relationships and longing for them.

I am interested in the modern man's realization that man is biological, mortal, is a part of nature which he or she lost contact with and of which he or she forgot. Man needs nature to maintain physical and mental stability. I am far from creating instructions or constructing everyday reality. I am interested in self-realization and related emotions, needs, longings, fears.

I am trying to present them in my works.

Sculptures: "Prayer for a good death for the father". "The intuitive mind is a sacred gift, the rational mind is its faithful servant. We have created a society that respects the servant and forgets the gift" Albert Einstein

PRAYER FOR A GOOD DEATH FOR THE FATHER
Bullseye glass, gravity-slumping technique;
20x11x5 cm





ELKE MANK

Bombs over Syria
A merciless circle
has been raging in Syria
since 2011.
Hundreds of thousands died,
45 percent of the population was
displaced.

Even with our weapons.

The spatial depth of the glass work, the colors that change with the light and the technical requirements, but also the possibilities when working with glass, fascinate me again and again. New ways are always opening up. There don't seem to be any limits. I love to experiment and to keep learning. I use the transparency of the glass to look through the window of my security onto wars, hardships and grievances in the world.

To make visible the forgotten war in Yemen, which is described as the greatest current humanitarian catastrophe, is one of the tasks of my art.

BOMBS OVER SYRIA
float glass painted with colored glass powder,
burned and slumped over a designed form;
40x90x0,6 cm





MILEV ELIZAR

My projects are inspired by the combinatorics in forming shapes and the combination of colours and textures, tight in strict geometry, looking for a compositional relationship and ratio between the various and individual elements. This correlation between combinatorics and aesthetics is suitable for working with glass, because of the transparency of the material, as the main purpose to determine the degree of artistic expression of the structure, but at the same time it also appears as a mechanism regulating the content of work. A significant role is played by the placement of each form in the space relative to one other, as well as the geometry used for each work.

THE DOOR
cast glass;
45x15x7 cm





ANDREY MOLCHANOVSKY

Brutal and exquisitely jeweled, virtually untreated, and delicately polished: it is with optical glass such as this, the viewer meets at the exhibitions of Andrey Molchanovsky. The artist considers glass a sculptural material - stone but with a unique quality: the capability to be transparent. They work with it as if it were a stone through the technique of cold processing. The author devised his own definition formula "a stone of glass", which verbalizes the sculptural basis of his work as well as the inner sense of monumentality and scale. The latter is notable even in small-sized works. Abstract and figurative principles are not divided by an impenetrable wall. And most importantly, there is that plastic freedom in sculptor Molchanovsky's works, which bestows upon the artist the ability to solve the most complex monumental and easel tasks.

The artist practices merging optical glass with metals and bronze in particular. Therefore, the magic of optics works in every application of various materials, creating a unique figurative structure of Molchanovsky's works.

A WALK ON THE BLACK SEA
optikal glass, cold working;
30x86x21 cm





ANDREJ NÉMETH

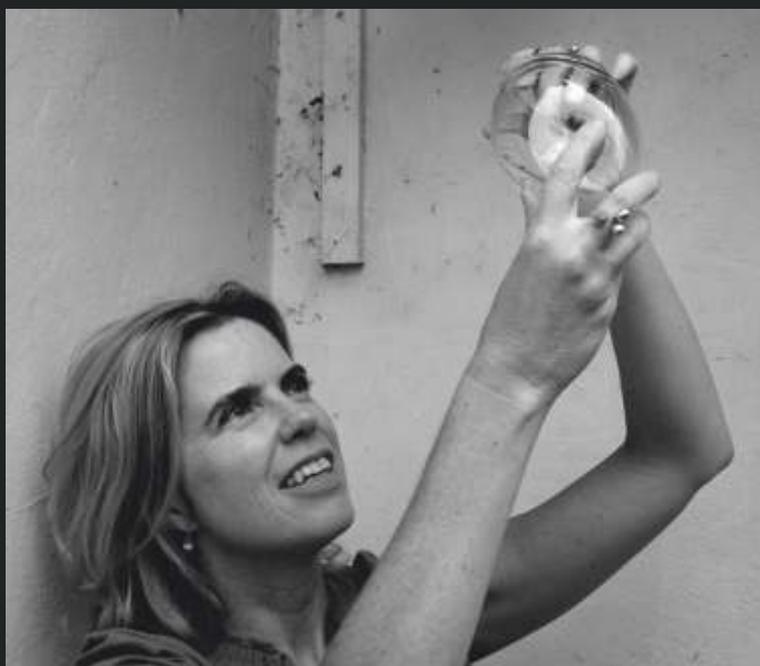
The world around this unusually sensitive artist is rapidly changing. All the metamorphosis and civilization vibration is sensibly registering by Nemeth via his art, which has a dateless overlap. His work comes to be the evidence about our epoch for future generation.

Iveta Kristek Pavlovièová PhD

The Institute of Art Communication Brno, 28.5.2014

GIRLS
shaped blown glass, stone;
H50 cm





Inspired by natural forms and organic structures, Oberdieck explores balance and asymmetry through shape, surface and colour, using the vessel as both a vehicle and canvas by which to examine these qualities. Biomorphic shapes found in plant growth and varying degrees of aging such as the forms tulip petals take when frozen in time, reveal the motion of decay, stopped in its tracks.

MICHÈLE OBERDIECK

It is this transformation I wish to capture in glass, the energy involved with the making process, from liquid state to solid.

These beautiful twisted organic shapes can be seen in her creations, referencing some of the sculptures of Jean Arp, and colours Pierre Bonnard. Her aim is to capture the eternal beauty and fragility of nature.

Oberdieck's seductively hued forms reflect the translucency and delicate shades of colour in the decomposed petals, as with the luminosity of colours found in the sky when the day moves towards dusk, with the sun or moon as its pivotal light force glowing through a membrane of folded cloud formations. The ethereal moodiness is evocative of Mark Rothko's paintings, where he applies layers of pigment over colour.

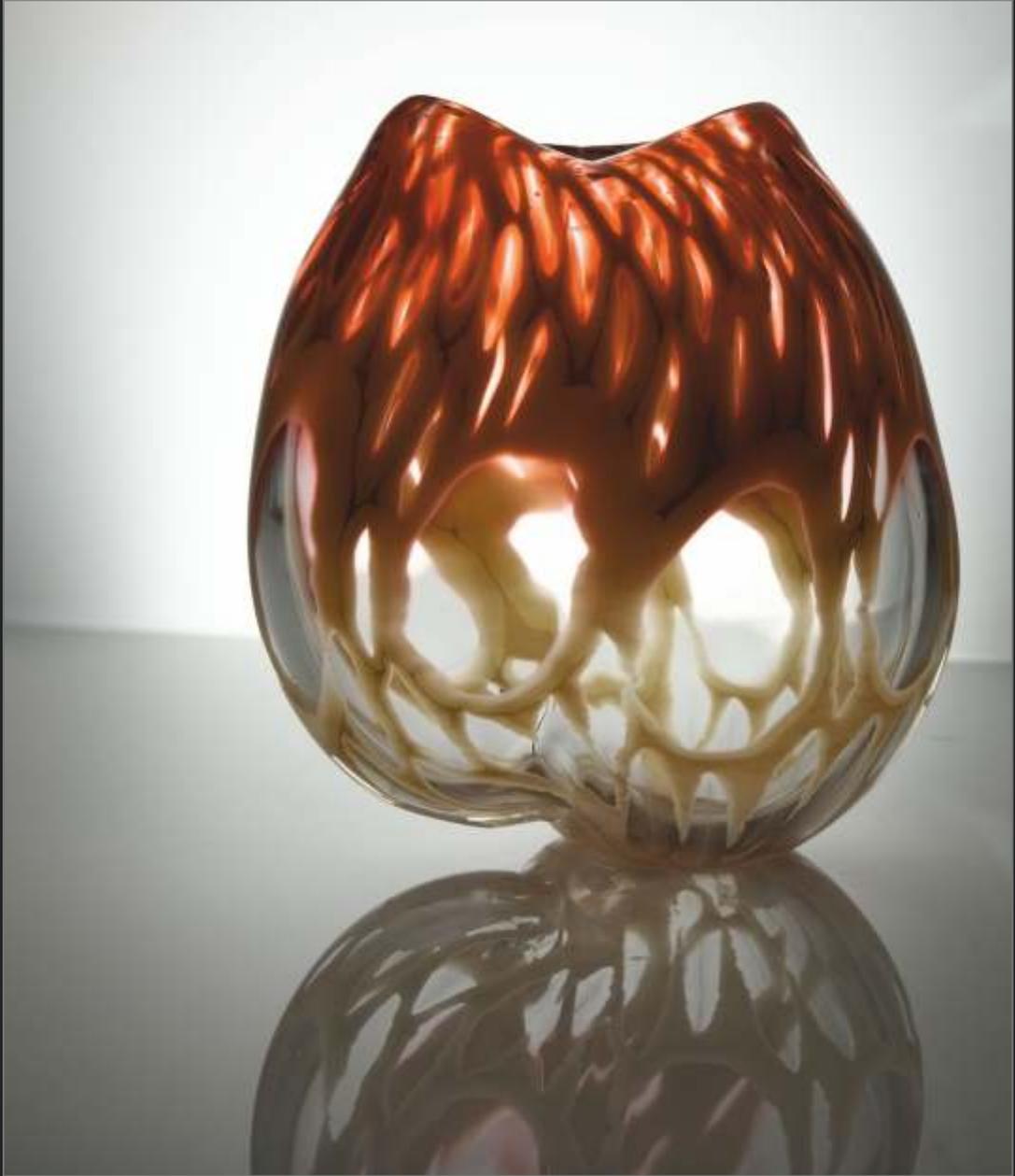
Creating patterns and mark making, Oberdieck uses the classic Swedish technique of Graal where a cup of coloured glass gets cut through using engraving wheels. Moving away from the traditional narrative, she employs this method as a way to examine the relationships between the positive and negative ground, reminiscent of Art Nouveau.

The balance of transparency and opacity, and the effect of light being diffused through line, affects depth, and optical illusion.

The opening of these vessels is vital as it draws in light illuminating the colours and shape.

Pattern activates memory and places an object into a context. She questions whether pattern feeds into our past, giving resonance, and roots to our personal histories.

CORAL VENTRICLE
blown glass using Graal technique;
28x26x14 cm





DANIEL OLISLAEGERS

I am looking for sobriety and simplicity.

I also like to divert the material to obtain a result other than what is intended.

Once a project is drawn on paper, I figure out how to incorporate glass into it, whether it's cast glass or rods.

Having worked with bronze and stone in the past, I can no longer imagine creating a sculpture without incorporating glass, a material with almost endless possibilities.

Thank you glass!

PURITY
assembled glass rods, cold work;
H190 cm

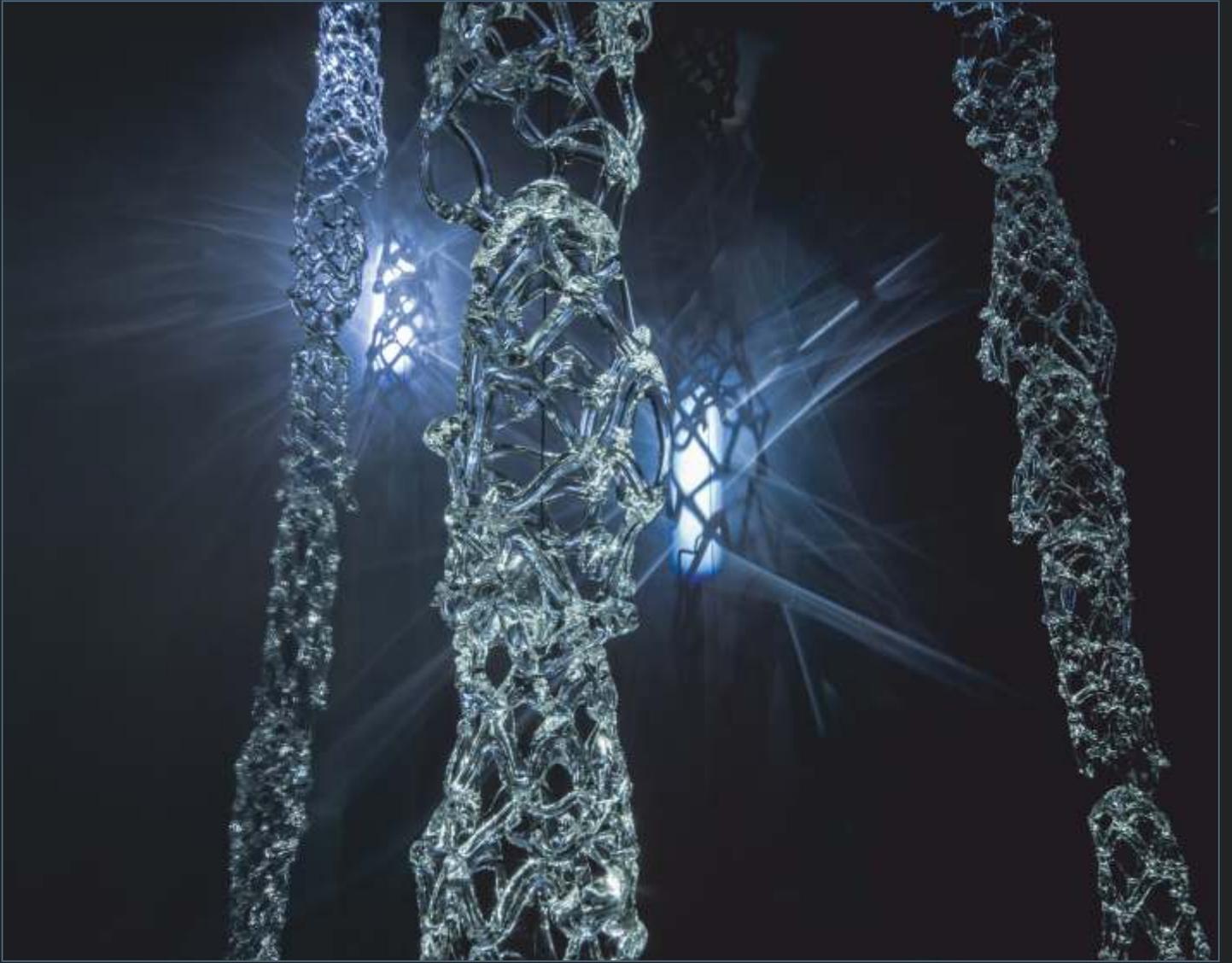




KAIRI ORGUSAAR

A second you should never underestimate,
it has the chance to redirect your journey
(Vennaskond - Warsawianka, 17 Moments in Spring)

THE SLOW PASSAGE OF TIME
installation, 3 pieces;
glass, hotworking
each piece 260x12 cm





PAULIUS RAINYS

Our consciousness of reality sometimes displays instant and visual symbols into our brain literally. Those symbols usually are interpreted to create an original image of the direct message for the viewer better to understand the idea or interpretation. That means that our unconsciousness is impacted by literal interpretation of reality. The Paradox brings a chain reaction and make a collapse of standard imagination. In my opinion in our casual verbal experience we have much more visual power than we can imagine.

GOLDEN SOUL
free blown glass
56x20x20 cm

Photo made by PAULIUS RAINYS
Portrait photo made by
VALENTINAS PEËININAS





“Between life and death” is the main subject of my work, inspired by the traditional Danse macabre from Lübeck and Reval. Death is very conscious in many of my art pieces and present in different variations – however, skeletons and bones are not meant to frighten or even make one fearful. They complete my objects, give them meaning – implement life – their own life and experience from the stories and narratives.

HERMANN RITTERSWÜRDEN

In this way, in infinitely intense and concentrated detailed work, stories are created – told in glass.

Some of my objects are wafted through by the wind from the sea. Should I think about the sea then it appears to be stormy and fateful. Fish, crabs, seabirds cloud my scenarios, yet many of them are half eaten sometimes with exposed skeletons.

Music is also of great importance to me and flows in the atmosphere of my objects. Grieg's music and above all Sibelius' and Schubert's move through many of my pictures.

Music is also of great importance to me and flows in the atmosphere of my objects. Grieg's music and above all Sibelius' and Schubert's move through many of my pictures.

My lampworked objects are made of glass elements, fine, delicate, very thin, just as it is intended for my art pieces. I shape glass particles in order to assemble them, like a puzzle into a three-dimensional picture. Thus feathers, scarves, heads, clothes, waves, boats, skeletons, animals are created and with extreme patience they are mounted with silver wire on a sparse iron skeleton. Despite all its lightness and airiness this texture is and remains extremely stable.

EVELYN ROE
flameworked objects mounted with silver wire
on iron skeleton_granite base
100x84x37 cm





PATRICK ROTH

With 20-plus years of experience in glassmaking, in his current phase Roth is focused on the sculptural casting technique. But he also frequently draws on his classical education in glass-cutting and engraving which he developed to a high standard as a workshop manager Glass at Lobmeyr in Vienna and teaching at the Glass School in Rheinbach (Germany).

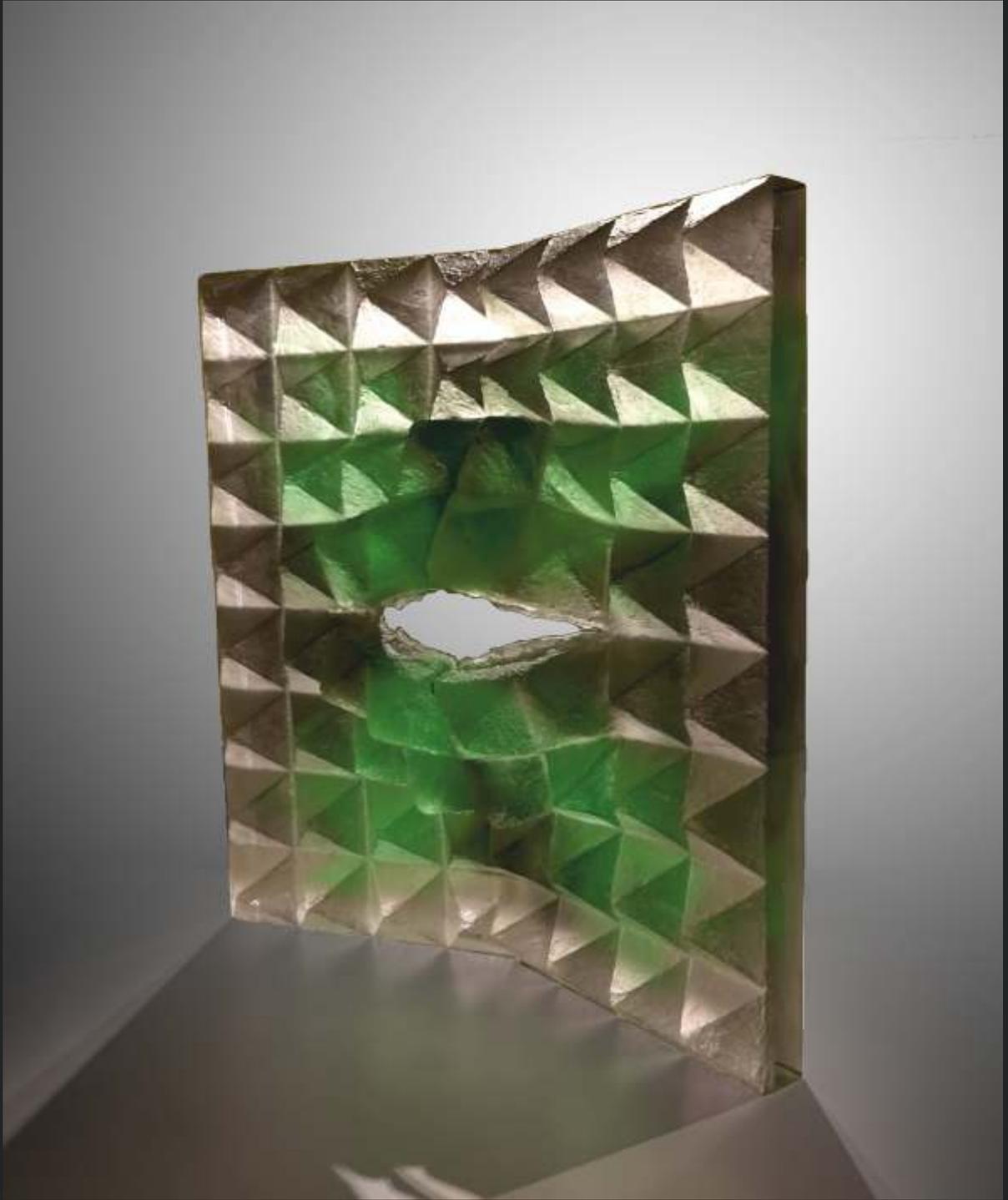
To be able bring your personal inner vision to an aesthetic and powerful creation in glass, it is indispensable to have the skills and knowledge to see how the material fits in. Roth uses strong combinations of shape, haptics and title to uncover the concealed message behind.

So, "a thing is meaningful as long as it has to do with glass"; a declaration for the world of glass by one of the most refined Austrian artists.

(A temporary studio 2017)

X CAPE
kiln casted glass
40x38x10 cm

Photo made by PATRICK ROTH
Portrait photo made by FRANCK





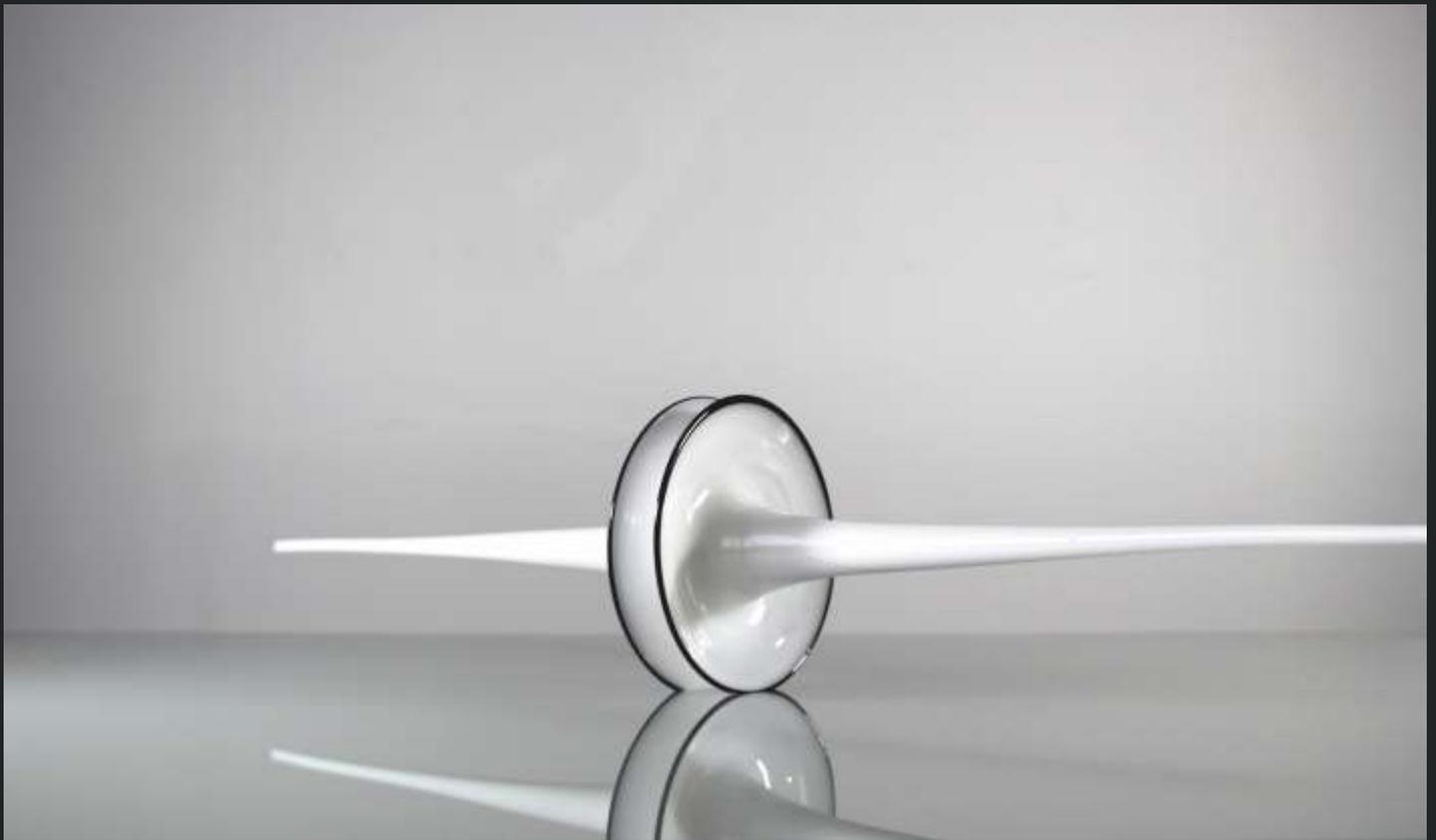
TORSTEN RÖTZSCH

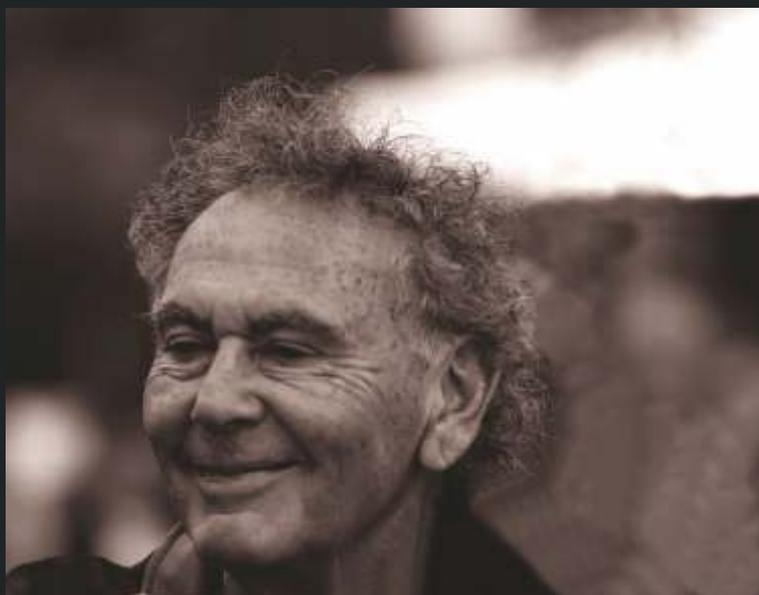
I am inspired by the variety of that material. I use mainly hot glass techniques but also coldworking and cutting give exciting possibilities. The subjects of many objects develop while I make them, very often coming from a technical interest. Or simply the curiosity to see an idea realized in an object or installation.

I am fascinated by the minimal artists and their reduction to the essence of materials, shapes and their meaning. Another source for inspirations is to look back into the history of glassmaking.

As a craftsperson and glassmaker I aim to be accomplished and thus free in thinking and creating.

IMPACT
free blown glass, assembled cold
100x18x18 cm





LOUIS SAKALOVSKY

Two constants are physical and spiritual.

The artist uses techniques to make an idea a reality so their spirit is infused into the physical works.

World wide, this past year has been very disruptive with lockdown after lockdown with everyone being affected to a greater or lesser extent. Nevertheless, I'm eager to see works produced both during and after the pandemic.

SPLASHES

hot glass casting, free forming;
37x25x12 cm





PETR STACHO

Basic geometrical forms are invaded by the artist's intent while retaining a striking resemblance to patterns defined originally by Mother Nature – melting ice or freezing liquid, meteorite minerals or transparent substances, all colliding in a dynamic environment of physical natural relations and human imagination.

METAMORPHOSES
kiln cast, cut and polished glass;
49x44x14 cm





JANHEIN VAN STIPHOUT

Although trained as a sculptor, glass always was and still is my material. In my concept based work I like to take the inherent properties of glass such as resilience, flexibility and fragility to the extreme.

“Glass has many faces. It's formidably hard but also delicate and frivolous, dense but also transparent. It's these unexpected contradictions that make not only life but also glass fascinating to me.

For as long as I can remember, I 'think' in glass. Partly because of this I know to use this dualism when forming my ideas. I find it fascinating to search for the limits of glass and, when needed, even push the envelope a bit. Contradiction is life.”

14-18
hot glass technique;
66x35x35 cm





JIŘÍ ŠUHÁJEK

To be oneself is the confirmation of truth - as in glass, so also in life.

RED BEAUTY
free blown glass;
H69 cm





PATRICK VAN TILBORGH

Patrick Van Tilborgh was born in Lier in 1961 and has been infected by the glass microbe for some 25 years. He first received a technical training and only then started experimenting with glass.

Patrick followed a seven-year glass course at the Institute of Arts and Crafts (IKA) in Mechelen led by Koen Vanderstukken and Miloslava Svobodova. Afterwards he followed many workshops with renowned glass artists and participated in numerous exhibitions at home and abroad. He has his own glass workshop and mobile glass studio to realize his own creations, demonstrations, events, workshops, etc., at home and on the move.

Patrick has an inner urge to be uninhibited with glass. Glass intrigues him, because it is such a complex adventure. It always creates new experimental challenges. Glass is his ultimate source of inspiration to create new objects every time.

The drive of this glass artist is clearly reflected in his work.

Sometimes rough and simple in shape, sometimes more stylistically, but often also colorful and playful with a typical character touch.

BALLOON
free blown glass;
25x25 cm





AMALA GYÖNGYVÉR VARGA

My creations are born out of a combination of conventional imaging techniques and digital technology. They capture intuitive gestures, spontaneous emotional imprints and the afterimages of my leisurely inner journeys. Through the medium of glass, paintings with a relaxed atmosphere are built on one another in a fixed, static system. Transparency allows for the internal content to influence and modify the external form. Leaving the two-dimensional plane behind, I open up new spaces by creating layered structures, which, viewed as a unit, stand alone as protected universes isolated from the external world. Symbioses of opposing mechanisms, harmonies of the present, fragile hybrids.

CROSSING
glued polished acid etched glass and print;
29,6x29,6x2,5 cm





SAMUEL WEISENBORN

The images of vase objects show the destruction of the vase shape, through the asymmetrically arranged deep cuts. Through the wildly arranged cuts, the traditional patterns of crystal glass cutters are destroyed.

Precisely because the deep cuts are made with the help of ancient stone cutting techniques, the structures and light reflections in the cuts are deliberately created. Through the different views and the changing perspective of the objects in always new light standing.

DESTRUCTION

cold work, vase object overlay green and aquamarine, stone cut and polished;
15x14x14 cm





NATIONAL ACADEMY OF ART SOFIA. BULGARIA

The National Academy of Art (NAA), the oldest higher educational institution for visual arts in Bulgaria, is a proven art education leader. The main location is in Sofia, and since 2018 an Academy's branch has been operating in Burgas. With its two faculties - the Faculty of Fine Arts and the Faculty of Applied Arts (a total of nineteen departments) offering eighteen academic specialities, NAA has been actively involved in the development of Bulgarian art culture and education for 125 years. The Academy's main priority has invariably been the academic training of professional artists in the field of fine and applied arts, design, conservation and restoration, history and theory of art. Successful completion of the chosen courses of study allows for the students' acquiring of a Bachelor's or a Master's educational-qualification degree, or a doctoral educational and scientific degree. Innovative models and mechanisms help the institution to follow a strategy of upgrading the achievements of tradition in its teaching and methodological, creative and research, and administrative practices.



Shipka Street 1, 1000 Sofia, Bulgaria; Web: <https://nha.bg/en>

DEPARTMENT OF PORCELAIN AND GLASS DESIGN

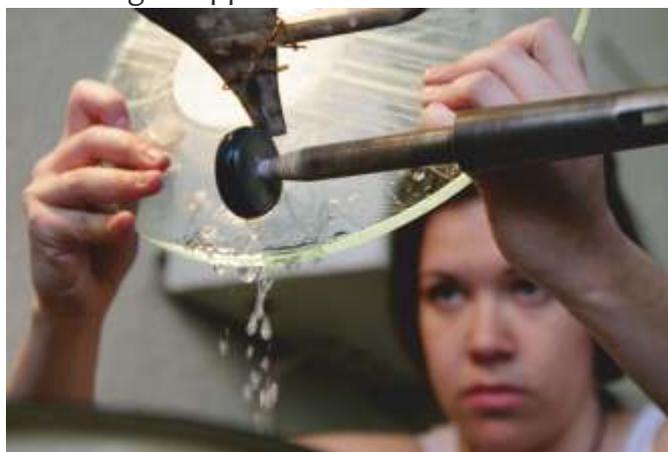
The National Academy of Art Porcelain and Glass Design is an academic specialty taught at the Department of Ceramics and Porcelain and Glass Design within the structure of the Faculty of Applied Arts. The Department is the only center in Bulgaria for training highly qualified artists to work as professional designers in design studios and manufacturing plants for porcelain, fine ceramics and glass. Initially, Porcelain and Glass Design was a program for training and developing professionals in the field of fine ceramics and glass design to meet the needs of silicate production in Bulgaria. In its more than 35-year history however, it has undergone transformations by following modern trends to become a complex specialty with two educational paths – Porcelain and Fine Ceramics, Glass.

The Bachelor's degree course of study prepares artists in the field of porcelain and glass design. The comprehensive syllabus includes acquisition of common knowledge and skills: in all academic specialties, which allows for adequate participation in contemporary artistic processes; and for solving most complex tasks of artistic design and implementation in industrial production. Students build their technological and aesthetic capacity and are encouraged to seek new constructive and creative solutions with regards to the materials.

The Master's degree program further develops the Bachelor graduates' expertise through applying it in complex multi-aspect assignments. The lecturers set them in correspondence with the individual student's artistic demands and talent and work on a one-to-one basis. Students are expected to develop new aesthetic visions and plastic concepts and to apply creatively all known techniques and technologies. The studies are focused on the "interaction" of porcelain and glass with other materials and other arts. Actively explored are also the opportunities to influence the environment materially and spiritually by creating new trends, fostering new concepts and styles, and applying modern technological approaches.



ICE CREAM. Krustina Krusteva BA degree glass and steel; mixed tech.; 60x20x40cm





ALISA STOILOVA

An integral part of my project are the proportions, the balance and the elements to each other.

In some of my works, it is important for me to influence the "pointed" shapes in contrast to the soft and gentle ones. In addition to the aesthetic appearance of the works, an important part for me is the function. The idea behind my work is that, not only to be a well-standing object, be it plastic or a series of elements, but also be useable. Despite everything in the process of working with the material, there is always an element of surprise in the end result, which further strengthens my interest in the work.

For my work with glass, I draw inspiration from things that are familiar to each of us running away from being similar to each other.

Working with glass for seven years is something that presents me with new and different challenges every day, which I am eagerly trying to overcome.

... Actually, I found the thing I can't wait to get up early every morning!

VASE

blown glass; 2/30x5cm, 3/15x5cm, 24x12cm



UNDER PRESSURE. Diploma work 2019
cast glass; 28/25x5cm
Photos from art works made by Alisa Stoilova



POMEGRANATES
engraved blown glass; 12x5cm, 12x5cm, 15x5cm, 6x12cm

KRISTIN VASILEVA

For me, this material is an extraordinary with a very special energy. It's an expressive tool, with which I can express myself by changing its form and its characteristics.

It's ability to refract and reflect light makes this material quite unique. Every single sculpture has it's own story, whether the sculpture is fragile and gentle or solid and rough.



Slumped glass; 20x20cm



BIRDS; free blown glass; 45x20cm



Engraved blown glass; 15x7cm, 10x15cm



NEGATIVE; cast glass; 20x20cm

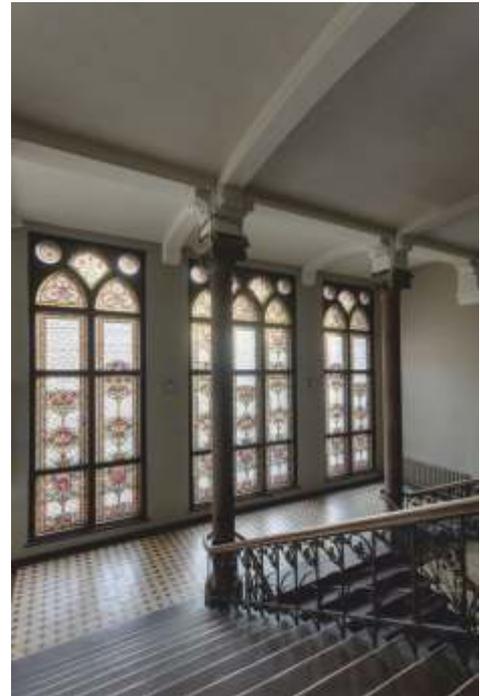
Photos from art works made by Kristin Vasileva. Portrait photo made by Iskra Romanova



ART ACADEMY OF LATVIA

The Art Academy of Latvia was founded in 1919 by one of the first Latvian professional painters and the first rector of the academy Vilhelms Purvītis (1872-1945). A modernized tradition of academic education, openness to topical art processes and activities, contribution of the pedagogues in preparing young artists and a high-level performance of the students have ensured and preserved the Academy's authority till nowadays.

Currently the Art Academy of Latvia is the most significant institution of art and design in Latvia. It offers knowledge and skills to anyone interested in becoming an independent and accomplished artist. There are three study programs in the Academy that offer a contemporary arts education based on local traditions - Bachelor degree program in Arts (4-year studies) ; Master degree program in Arts (2-year studies) ; Doctoral degree program in Arts (3-year studies). The Art Academy of Latvia offers studies in 15 specialties, which are divided into five faculties.



13, Kalpaka blvd., LV-1050, Riga, Latvia; Phone: +371 67332202; E-mail: info@lma.lv; Web: www.lma.lv

DEPARTMENT OF GLASS ART

Glass art department founded in 1992.

The Department of Glass Art teaches artists and designers to independently produce new functional objects, as well as environmental and architectural projects. Studies provide insight into glass materials and the various ways of their processing and help students to develop creative and research skills. During their studies, students become familiar with different types of composition in plane and space: topical problem solution in glass painting with respect to plane, silk screening, mosaics, stained glass, and other techniques; creation of functional glass design objects, thematic sculptures, or architectural project designs and prototypes; students are acquainted with different methods of making glass art (glass melting into molds, glassblowing and shaping, alloying, pâte de verre technique, glass casting) and acquire skills in glass processing techniques (engraving, grinding, polishing, frosting or glaciation). Moreover, students learn interior design basics in Matrix-Ceramics, The Gaze Game, 3D Studio Max, and other software.



Glass art exhibitions management and restoration of stained glass play an important role in the summer study period.

Studies in glass art department are skilled by student exchange program (Erasmus), cooperation with other departments of the Art Academy of Latvia and guest lecturer master classes.



SANTA BEKMANE

As a young artist, my current work is an intensive exploration of glass techniques, patterns and compatibility of different materials with glass. Lately i have been trying to create work within a series of blown glass in metal whired forms and finding my own patterns of painted fused glass dish plates, making more room of glass as a part of my life. Making glass pieces is inspiring and unpredictable every time and that's the reason to continue learning and working with glass.

SERIES OF FLOW; fused glass; 7x30,5x30,5cm



WIND NODES. BLUE and PINK; blown glass; 18x23x23cm; 17x21x21cm

Photos from art works made by Santa Bekmane

TOMS CĪRULIS

I want to invite you on a journey to explore the current global situations in the world and the struggles our humanity faces on a daily basis. In the 21st century we live in such a fast-paced changing environment where technology has become a gift and a weapon at the same time.

In my artwork I draw parallels between physical war and the effect of it on humanity as well as silent war happening virtually through the internet. I touch upon themes of innocence and suffering.

As an artist, I seek inspiration from the material itself by playing and experimenting with its nature. I recognise the unique ability glass has to transform situations. When glass is touched with bare human hands it can pierce through your skin and leave a small or large mark. The cut can be very small and the wound can heal quickly however the wound causes suffering. I want my artwork to portray the powerful and violent affect, war and conflict can have on humanity and how it leaves mental and physical scars on children, adults and elderly.

Glass also has another form and can demonstrate vulnerability and weakness. Glass is see-through and when held in the arms of a human can feel very exposed, it can be very thin and vulnerable demonstrating the unfairness in the war.



THE GUN SHOT
Hate, Oppression, Rejection comes from power. The never ending nature of war and brutality is to come in a country and to leave it destroyed.



MEAT GRINDER
The suction motion of Meat Grinder Machine symbolises the destructive nature of authority and how it cuts and destroys innocent souls. The war has forced innocent boys to defend for their countries and has forced wives, children and grandparents to separate. The brutality of war has left a long lasting affect globally. The glass soldiers symbolise the lost souls.



LIFE
This artwork, exposes the latvian mythology and the symbolism "Usins". Light. New beginnings. Strength. Safe journey, protection. Strength to the weak.



THE GLOBAL CONTROL
I encourage the viewers to have a fresh perspective on the world we live in. I want to encourage people to think outside of the box, look above the horizon and to be responsible for our actions.



LIENE KNĒTA

In my mind, the creation of artwork is associated with the creation of feelings and symbolic systems, which are expressed by metaphorical thinking and non-verbal, delicate communication.

This way of communication plays with the common ways and standards of society, and creates new, unexplored spectrum of emotions and thoughts.

Art invites to question oneself, to feel oneself and the world outside of the common ways of perception.

Glass is like a mediator, creating a dialogue with oneself by the use of its reflecting properties.



COALESCENCE
blown glass, gypsum bottom; 60x27cm



BLOOMING ICE
lost wax casting; 24x36cm



THE LITTLE PRINCE
blown glass, ceramic details; 17x17cm

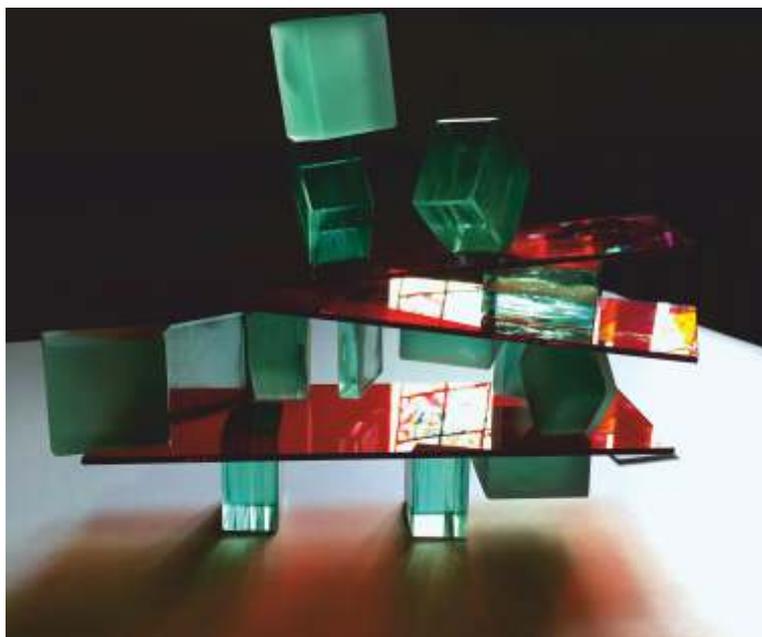
Photos from art works made by Atis Tiltiņš



ANASTASIJA PELNA

As an aspiring artist, I am attracted to analyzing and discovering human's thoughts, feelings and visual representation. In my works I mainly use black and white tones to show a process as if it is something static, suspended, paused.

I try to show how a belief, thought or search for the answers appears in someone's head.



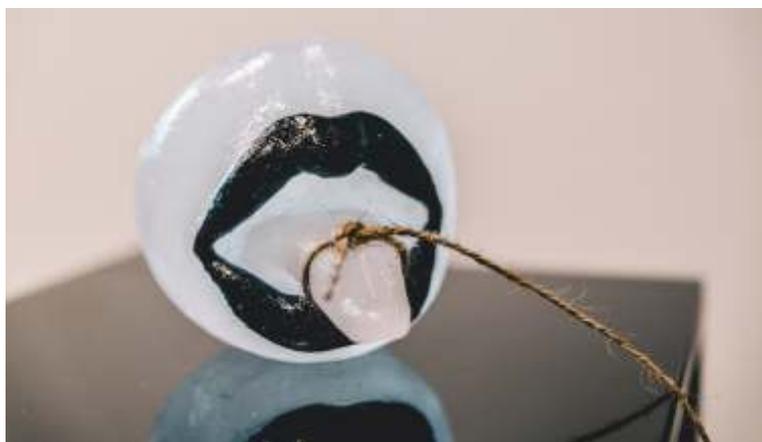
NO TITLE; fused and glued glass; 25x30cm



NO TITLE; fused glass; 62x96cm



THOUGHT; blown glass; 18x60cm



COMMUNICATION, part of installation
fused glass; 10x10cm

Photos from art works made by Anastasija Pelna



VILNIUS ACADEMY OF ARTS KAUNAS FACULTY. LITHUANIA

Vilnius Academy of Arts is a State University of the Republic of Lithuania, which offers study programs in all three study cycles in art, design, architecture, art theory and history. The Academy consists of four campuses, situated in the cities of Vilnius, Kaunas, Klaipėda and Telšiai, with a total of over 1500 students.



Kaunas Art School, established in 1922, offered painting, printmaking, sculpture, applied painting, and ceramics as well as industrial art studies. In 1940, Kaunas School of Art and the Art Department of Stefan Batory University were reorganized into Kaunas School of Applied Arts and Vilnius School of Fine Art. In 1941 Kaunas School of Applied Arts became Kaunas Institute of Applied and Decorative Arts, while Vilnius School of Fine Art became Vilnius Academy of Arts, and subsequently in 1944 — Vilnius National Art Institute. In 1951 both institutes merged to become the State Art Institute of the Soviet Socialist Republic of Lithuania. In 1990, the institution returned to its former title of Vilnius Academy of Arts.

Muitinės st. 4, LT-44280 Kaunas, Lithuania; Web: <https://www.vda.lt/en/>

KAUNAS FACULTY 4D OBJECTS OF ART PROGRAM

PROGRAM ANNOTATION

The aim of the program is to prepare wide profile artists who can choose to specialize in sculpture, ceramics or glass, developing skills to create three-dimensional art objects. The program supports to acquire specialist knowledge and encourages students to combine practical experience with art theory, traditional techniques with digital imaging (4D), opening up wide opportunities to realize creative projects in the context of contemporary art and visual culture

Glass blowing workshop



KAUNAS FACULTY 4D OBJECTS OF ART PROGRAM

Undergraduate program 4D Art Objects is designed to help students to grow into professional artists and give them skills they need for successful three-dimensional creation. Having chosen the specialty of sculpture, ceramics or glass, students are encouraged to work with a range of traditional and new technologies in a dynamic studio based environment. The flexible program allows students to attain an advanced level of craft skills and competency in sculpture, ceramics or glass, to obtain knowledge in creation of three-dimensional artworks, creatively incorporating traditional and modern approaches.



Flame work workshop



Stained glass workshop

KAUNAS FACULTY 4D OBJECTS OF ART PROGRAM

Practical workshops introduce students to various forms of expression and composition techniques, exploring the relationships between the art object and the spaces and enabling to fulfil their creative potential and individuality of style. Courses give students the opportunity to develop making skills of functional objects and concepts of artworks, to use sculpture, ceramics, glass techniques (molding, casting, shaping of glass, ceramic firing, etc.), traditional and new materials in innovative ways.

Students are taught specific skills in three-dimensional modeling using digital technologies that expand creative potential. The study program strengthens the synergy between art and technology, integrates modern technologies into the creative process. The ability to create three-dimensional objects helps artists to implement ideas in new ways, create innovative spatial shapes that relate to the changing visual environment. Mastering digital tools, adapted to individual goals and interests, opens up new horizons for creativity. 4D object modeling integrates time and movement factors – it inspires interactive artworks that not only express and visualize relevant topics, but are also easily adaptable across diverse creative and industrial contexts.

As part of the educational program students are learning 3D modeling: computer graphics, digital drawing (Photoshop), digital rendering (Zbrush), 3D design, visualization and animation (Cinema 4D and other programs). They also study art theory, art history and management. Students develop abilities to analyze and critically evaluate works of art in their cultural context. During the studies, creative activities involve various craft projects and modes of representation that include both traditional and digital technologies.

Glass fusing workshop



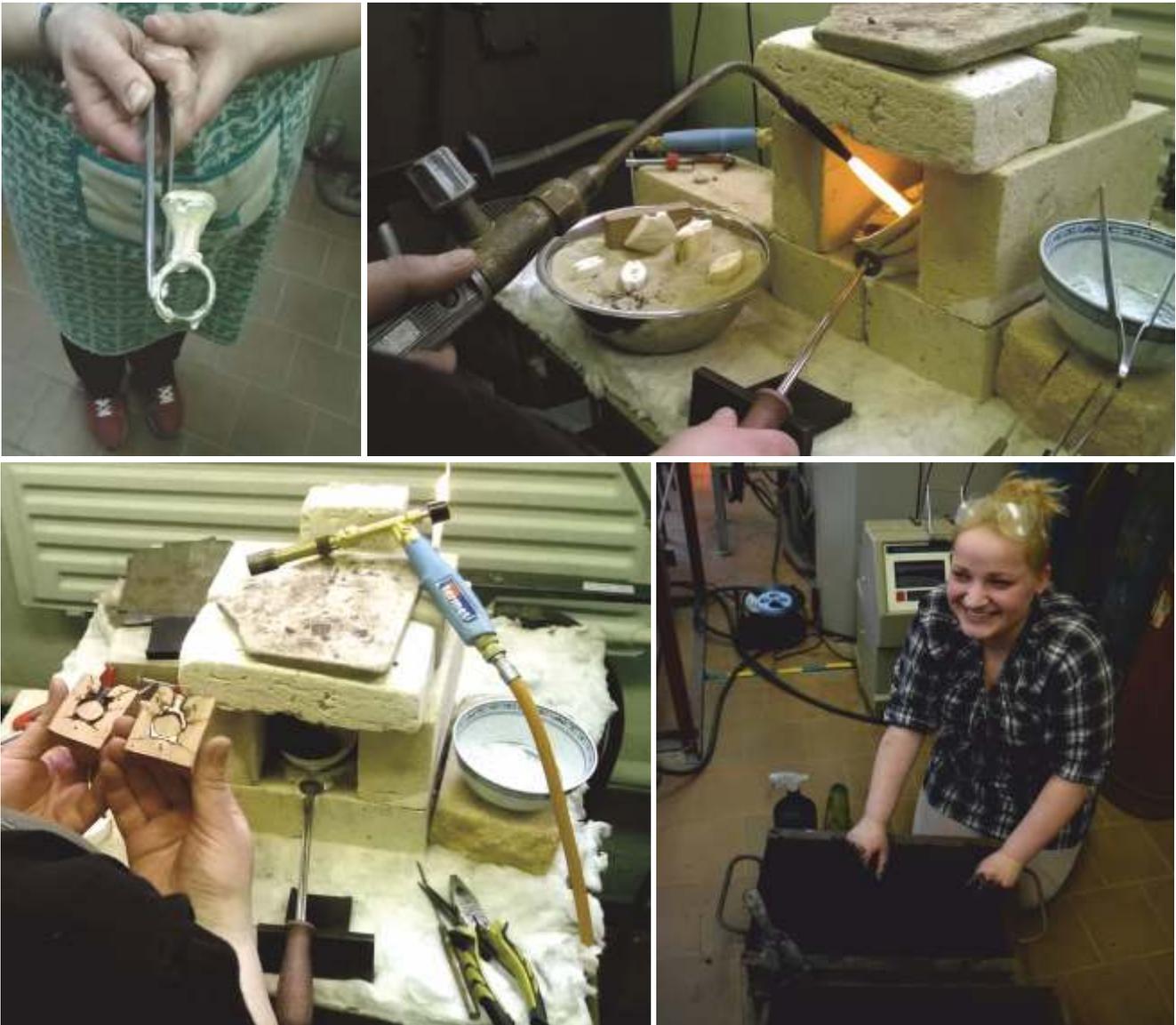
KAUNAS FACULTY 4D OBJECTS OF ART PROGRAM

OCCUPATIONAL PROFILES OF GRADUATES

Well-educated graduates are equipped to pursue careers as professional artists, creators of three dimensional objects, who can carry out creative activities in sculpture, ceramic and glass arts and realize individual projects. Students acquire competencies needed to work in creative agencies requiring art skills, as well as in various sectors of culture and creative economy.

The ability to model and visualize three-dimensional objects offers a wide range of opportunities for self-realization in creative industries (multimedia, advertising, communication, fashion). The program opens the way for an independent, original-minded artist who can continue his studies in Master's program in Lithuania and abroad.

Casting workshop



MODESTAS BARŠTYS



As an artist I want to try and resonate with others. I feel like my job is to notice something in between the lines of everyday. And then present that as a beginning of a sentence so that the dialogue could start.

My works a lot of times can have a pessimistic tone or even nihilistic ideas, even though I'm not a supporter of that philosophy. I presume my works tend to be like that is because I find comfort in disaster, sadness, absurd I feel like using negative emotions helps me to understand life as well it's a way to speak my message in an exaggerated way so that my message would have stronger impact.



DANCE;
fused glass, graphite drawing; 42x30cm



DEVELOPMENT, CHANGE, CONNECTION
cast glass, burned wood; 60x50cm



SCALE
blown glass, metal; 17x80cm



TRAVELER; glass, metal; H30cm



LIGHT; glass, brass; H25cm

Photos from art works made by Kamilė Stanevičiūtė



MOSCOW STATE STROGANOV ACADEMY OF DESIGN AND APPLIED ARTS. RUSSIA

Moscow State Stroganov Academy of Design and Applied Arts (Stroganov Academy) is the oldest applied and industrial art university in Russia. Today the Academy prepares highly qualified specialists in popular artistic professions, among them: product, environment and graphic designers, muralists and sculptors, decorative artists, restorers and art critics.



Stroganov Academy was founded in 1825 by Count Sergey Stroganov – a member of a noble Russian family, who consequently supported the development of national art and industry. Since then Stroganov Academy has raised plenty of talented artists who made the glory of Russian art and design.

The range of workshops at the Academy is from the old-fashioned open fire blacksmith forge to up-to-date highly sophisticated 3D printer and prototyping machines.

Stroganov Academy is the main all-Russian educational and research institution in the field of design and applied arts. The tuition is provided at bachelor, specialist and master levels. It is arranged in 3 faculties (Design, Monumental and Decorative Applied Arts and Restoration) and 17 departments. There are also a 3-year postgraduate program, doctorate program and a wide range of short term special programs.

Volokolamskoe highway 9, Moscow, 125080 Russia : Web: <http://stroganov.academy/>

ART GLASS DEPARTMENT

Glass School is inextricably linked with the history and traditions of glassmaking. In 1959 on the basis of the existing Ceramics Department, students enrolled on the first course of Art Glass Department. The modern vector of development is a synthesis of the cultural traditions of the heyday of Soviet industrial art with current trends in the global artistic space.

A unique approach to organization of the educational process of the department lies in the synthesis of design and practical classes in production workshops, each of which is a mini - production in all possible directions in the processing and decorating glass. Students master a wide range of technologies, allowing them to work in different areas in the future.

Students get acquainted with the specifics and equipment of modern glass enterprises during annual visits to international symposiums and student internships at Russia's leading production workshops.

The program of training in Moscow State Stroganov Academy of Design and Applied Arts is based on the academic school and has a unique base of traditional tasks developed in the workshops of VKHUTEMAS – VKHUTEIN. By instilling in students creative thinking, teachers in Art Glass Department continue to educate competent specialists. Today, teaching in the department is associated precisely with projects of the future.

In 2017, the department opened a master's program in Art Glass Restoration. Graduate students master all areas of museum restoration: conservation, scientific restoration, working with museum exhibits from major domestic collections.







YANA ERMAKOVA

Work on a project always starts from the sketch and goes through many stages to completion. The projects go through a metamorphosis, each stage leaving its own mark on the final result.

OCTOPUS
fused glass; 28,8x26,8x12cm



In my works I try to look for geometrically solved ones and the forms are based on the simple geometric expression combined with more complicated forms, which strive for eternal movement.

The spot and the line are the support of the compositional solution. Designing is perhaps the most important part of creating a work, but until the last moment things can change and the result remains unexpected. Combining shapes and creating new ones remains for me the most exciting part of the work process. The material of the glass allows experiments and many different variations during the work process, which makes it even more exciting and unexpected.



SET OF THREE PLATES
fused glass; each 3x15,5x18cm



SPIDERWEB
engraving; 17x10x10cm

Photos from art works made by Yana Ermakova

GERRIT RIETVELD ACADEMIE AMSTERDAM. NETHERLANDS

The Gerrit Rietveld Academie is an international university of applied sciences for Fine Arts and Design in Amsterdam. It is home to a close-knit community of international students from across the world. Students and teachers jointly create an environment for learning that brings together thinking and doing. This is where unexpected, innovative ideas are born. Students prepare themselves with great independence and self-organisation, from different perspectives and histories, and in dialogue with the world, for individual and collective practices. In this environment, they consciously and actively seek different forms of engagement with the world from the point of view of art and design.



The academy trains students to master the tool of imagination, which makes them specialists in sensory intelligence: an essential asset in society. It expects good questions, that stretch the limits of expectation and perception. Graduates can contribute critically and experimentally to communities, contexts and situations, or create them themselves.

The core values Rietveld stands for are: -intrinsic value of art, -an open and socially engaged attitude towards the other as well as society, -research, -experiment and critical questioning, -pluriformity and the oppositions resulting from that, -the freedom to develop a personal approach and make one's own choices. The Academy sees the students's personal interests, qualities and backgrounds as the starting point for their education. On this basis, it encourages students to develop their own work process, both independently and in collaboration with others, and to take responsibility for it. This enables a development that is based on a singular and unique standpoint in the world, which is something everybody has but which the artist chooses as a starting point and which can be accompanied by an active openness to what is happening in the world.

Frederik Roeskestraat 96, 1076 ED Amsterdam Netherlands : Web: <https://rietveldacademie.nl/en/>

All full-time students follow a general first year called Basicyear, a general formative first year that is a binding factor in the study programme. The joint exploration of fine art and design stimulates the investigative attitude of the students and helps them to make a well-considered choice between departments by the end of the year. This collective kick-off forms a basis for exchange and collaboration across departments in the higher years. In the higher years, the academy proceeds from a structure with departments, which arise from different disciplines and areas of work, with their own working methods and their own discourses. As between the disciplines in practice, there are interfaces and affinities between the departments and these are investigated and exploited. The three year specializations for an in-depth study are :

- Architectural Design, - designLAB, -Fashion, -Graphic Design, -Jewellery - linking bodies, -TXT (Textile), -Ceramics, -Fine Arts, -The Large Glass, -Beeld en Taal, -Photography or VAV - moving image.

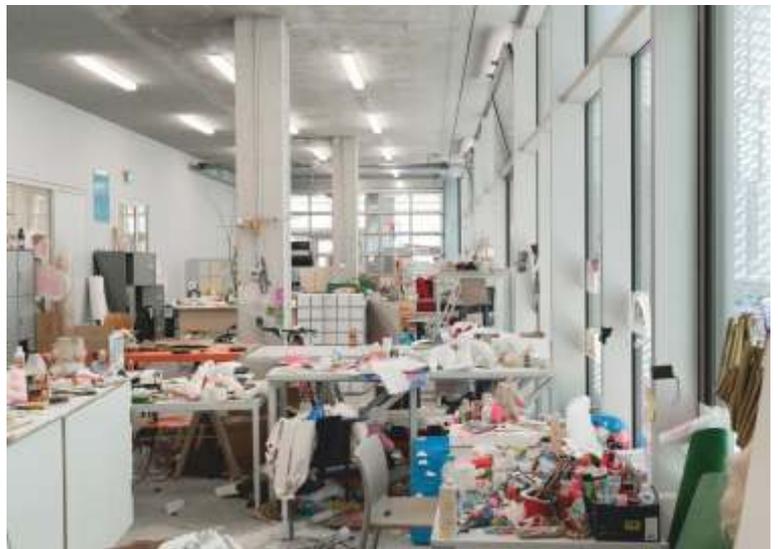
The departments encourage students to take as their starting point their own interests and motives, which relate to the world in many ways, to probe their medium, discipline or specialism in depth, and to explore its boundaries and cross them. The academy uses the interspace between the departments to give students the opportunity to relate to other contexts, to collaborate, to organize their own education and to do research.

It also offers a part-time Bachelor's programme called DOGtime with two specializations: Unstable Media and Expanded Painting. Besides this, the academy offers preparatory trajectories: the Orientation Course and the Preparatory course. In the Orientation, participants spend 25 Saturday afternoons taking classes at the academy. It enables participants to build up a portfolio and decide whether an art academy is right for them. The Preparatory Course offers classes for three or four half-day sessions per week. On successful completion of the Preparatory Course, participants can transfer to the Basicyear.

Once students have gained the Bachelor's degree (BA in Art & Design), they can go on to take a Master's degree, for example at the Sandberg Instituut, also part of the Rietveld Academie. The Sandberg Instituut offers the Master's degree programmes Master of Fine Arts, Interior Architecture and Design. It also offers a varying number of temporary Master's programmes focusing on specific social or artistic issues.

Gerrit Rietveld Academie. (2019, October 12). [Photograph]. Dezeen.Com.

<https://www.dezeen.com/2019/10/12/gerrit-rietveld-academie-paulien-bremmer-amsterdam-netherlands/> Home. (2021, January 2). Gerrit Rietveld Academie. <https://rietveldacademie.nl/> Meihuizen, J. (2009). Glass: Gerrit Rietveld Academy Amsterdam. W Books.



The Gerrit Rietveld Academie takes responsibility for creating a humane, liveable world. They educate artists and designers in an open culture, where diversity, inclusivity, solidarity and social awareness are givens, and where care for the natural environment is clearly present in everyday practices.

The origins of the Gerrit Rietveld Academie can be traced back to the merger of three schools in 1924 to form the Instituut voor Kunstnijverheidsonderwijs (Institute for Education in the Applied Arts), or Kunstnijverheidsschool (School of Applied Arts) for short. From 1939 to 1960, the study programme was heavily influenced by the functionalist and socio-critical ideas of De Stijl and the Bauhaus, partly thanks to the role of the socialist architect Mart Stam, who was the director of the programme. The role and influence of the autonomous visual arts and individual expression increased from the 1960s onwards, particularly in the 1970s. Together with a practical orientation and a critical mentality, these influences continue to define much of the face of the academy today. In 1967, the school moved to its present academy building, designed by architect and furniture designer Gerrit Rietveld. When the school became part of the higher professional education system in 1968 and was given the status of an Academy for Fine Arts and Design, the name was changed to the Gerrit Rietveld Academie in honour of Rietveld, who had passed away in 1965.

THE LARGE GLASS DEPARTMENT



The Large Glass department at Amsterdam's Gerrit Rietveld Academie has existed for 50 years, and during that time, the department has built up an international reputation and is now one of the world's leading glass schools. The many national and international graduates from the Rietveld Academy have, to a great extent, defined Dutch glass art.

The department offers a material-based study in the fine- arts, which encourages the students to experiment and to explore the limits of materiality. Their main focus is the individual artistic position of the student and the understanding of the required practical and theoretical expertise of being an artist. It has a strong and unique position in the conceptual approach of glass as a sculptural material in contemporary art.

Defying the traditions of Studio Glass, the department sees their work rather in the tradition of the processes of fine arts. They encourage the students to be explorative and innovative and to challenge the material by moving beyond the borders of this specific field. Besides sculpture and drawing, (combinations with) performance, video and installational work are frequent forms of expression. Technique is a tool, not a goal. Yet, basic skills are taught throughout the study, supporting the students to specialize in one or more techniques or media, if desired.



As the material glass is characterized by its far-reaching diversity, it is neither a discipline nor philosophy, but rather a very specific medium that can be applied in a multitude of shapes and form, in fine arts, design and architecture. Students learn how to analytically and critically converse with their lecturers and fellow students. Mutual assistance and exchange of knowledge and ideas are essential. To maintain the high level of self-organization and shared responsibility is required from all students in the department.

Students work independently on individual projects. They are accompanied by their regular teachers and a changing group of guest lecturers. They have classes in 'Reading and Writing', philosophy, drawing, spatial thinking and the basic techniques of glass-making. A high degree of responsibility and autonomy is required to jointly maintain the studio, improve technical skills and at the same time meet the challenge of developing ideas and concepts. Students learn how to analytically and critically converse with their lecturers and fellow students. Prior technical knowledge is not required. After completion of the program, students can use the title of Bachelor of Art and Design (BA). The Large Glass department has a strong and unique position within the conceptual approach to glass as a sculptural material in contemporary art. Challenging the traditions of studio glass, the department considers their work to be part of the fine art tradition





BILD-WERK FRAUENAU. GERMANY

Bild-Werk Frauenau is as a regional and international forum for glass, visual arts and culture in the glassmaking village Frauenau in Bavaria, Germany.

Bild-Werk organises an International Summer Academy that takes place every year in 4 course blocks between May and September. A main focus of the academy courses is on traditional and innovative designs of hot and cold glass: in glass cutting and engraving, flat glass design and stained glass, vitreography, kiln casting and in the shaping of hot glass at the furnace and in front of the lamp. Courses in fine arts (painting, drawing and printmaking, sculpture in wood, stone, ceramics, bronze, mixed media and installation), and in other expressive media such as singing and theatre, create exciting cross-connections.

An open, interdisciplinary exchange between people, media and materials characterizes Bild-Werk. The academy attracts artists from many countries of Eastern and Western Europe and the world, and enjoys worldwide renown for its creative exchange, atmosphere and unique artistic profile.



Moosaustr. 18a, D - 94258 Frauenau, Germany; Phone: +49 (0)9926 180895
E-mail: info@bild-werk-frauenau.de; www.bildwerkfrauenau.de



In the cold working studio



In the frameworking studio



In the hot shop



Lecture in front of the academy building
Tom's Hall at night

Église Décanalediekirch

The decanal Church in Diekirch



La grande église St-Laurent à Diekirch

The grand church St-Laurent in Diekirch

Un premier lieu de culte chrétien est aménagé au VI^e ou VII^e siècle dans une annexe d'une grande villa romaine. Cet édifice subit plusieurs transformations et reconstructions. Vers le milieu du XIX^e siècle il est devenu trop petit pour une population de 3000 habitants. Voilà pourquoi le conseil communal décide en 1866 de faire construire une nouvelle église selon les plans de l'architecte Pierre Biver à l'emplacement d'un couvent franciscain fondé au XVII^e siècle et supprimé par la Révolution française. Avec ses deux tours en façade et sa longueur de plus de 70 mètres, la bâtisse de style historiciste présente un aspect fort impressionnant, ce qui devait sans doute traduire sur le plan monumental la nouvelle importance de la ville. La nef centrale surélevée, épaulée de deux bas-côtés, conduit à un chœur exceptionnellement profond situé à l'ouest. Faut-il y voir éventuellement un rappel de l'église conventuelle de l'ordre mendiant célébrant la liturgie des heures en communauté ? En 1950, dans le cadre des travaux de reconstruction après la Deuxième Guerre mondiale, la riche façade orientale est remplacée et équipée d'un avant-corps qui agrandit la tribune et abrite un narthex ouvert accessible par trois grandes arcades en plein cintre. La rosace est fermée par un vitrail au dessin géométrique conçu par Emile et Joseph Probst.

Des photos anciennes montrent un aménagement intérieur assez fruste par rapport à l'imposant extérieur. Un baldaquin en bois implanté en 1903 pour donner plus d'importance au maître-autel attire le regard jusqu'à aujourd'hui. Des travaux de réaménagement réalisés de 1980 à 1985 par l'architecte Jean Herr et de 2009 à 2012 par l'architecte Edmond Decker déterminent actuellement l'aspect du lieu de la célébration eucharistique.

Les fenêtres du chœur, équipées de vitraux conçus par Franz Kinnen comme celles de la nef centrale, ont été percées au début des années 1960 seulement. Les autres verrières sont dues à Will Dahlem. Seules six créations représentent des saintes et des saints, les autres sont non-figuratives et reflètent le style de l'école de Paris. L'ensemble compte sans doute parmi les plus belles réalisations du grand-duché.

Comme œuvres d'art il convient de citer encore la piété en marbre de Carrare de Wilhelm Achtermann, le chemin de croix d'après Josef von Führich, la couronne de lumière et l'écran du chœur figurant le buisson ardent par Joseph Probst et les fonts baptismaux de Tom Flick.

Source : Eglise Diekirch, La nouvelle église décanale de Diekirch 2009-2013



Prof. Alex Langini



Side aisle windows created by Will Dahlem. Fenêtres des allées latérales créées par Will Dahlem.



Choir windows created by Frantz Kinnen. Vitraux de chœur créés par Frantz Kinnen.

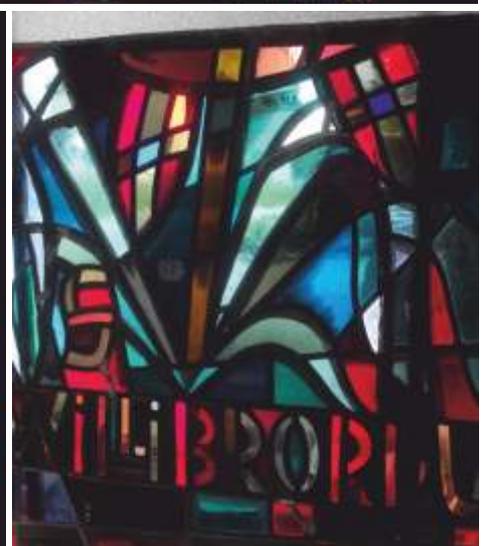
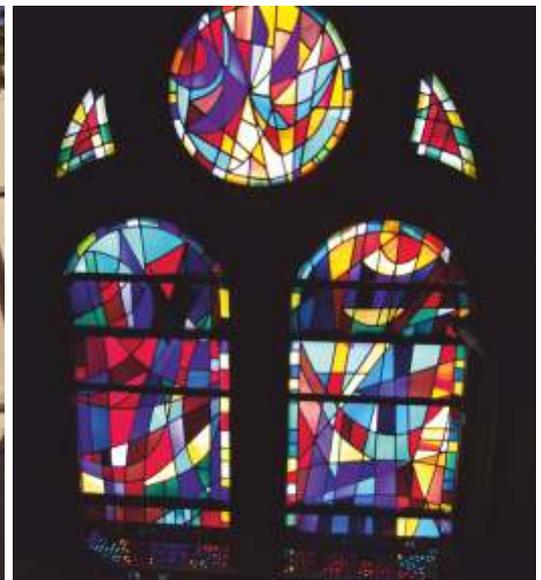
On the site of a once standing Franciscan monastery in Diekirch, the Saint Laurence Church was built in 1867-68. The architect was Pierre Biwer and the contractor was Nicolas Kinkels from Bissen. Since 1948 the church was renovated numerous times. The front of the church and the roof screen have been enlarged. The external facade and interior restored and beautified. The chancel of the church has been partially modernized and the church organ replaced on several occasions. In 1955 Joseph und Emile Probst created and installed new stained-glass windows in the Tower Chapel window and the big Rosette in the organ loft. In 1960 Will Dahlem was commissioned to make twelve windows for the side aisle. In 1965 Frantz Kinnen added to the beauty of Saint Laurence by creating four smaller windows in the side towers, nine double windows in the choir, and twelve more windows with three double parts in the clerestory.

Between 2010 and 2013 the church was given a complete make-over and this renovation included the stained-glass windows. Light breaks were visible in many places of the stained-glass windows, and in some cases small pieces of glass were missing due to the violence of external forces. At first glance, not all the damage to the windows was visible, but on closer inspection they were heavily damaged. Sometimes over time stained-glass can leak and this moisture penetrates the windows leaving noticeable traces under the windows and even on the paintings themselves. This permeation of water affected several windows in the parish church at Diekirch.



RESTAURATION DES VITRAUX DE L'ÉGLISE DE DIEKIRCH

Before restoring. Avant la restauration.



RESTORATION OF THE STAINED GLASS WINDOWS OF THE CHURCH OF DIEKIRCH



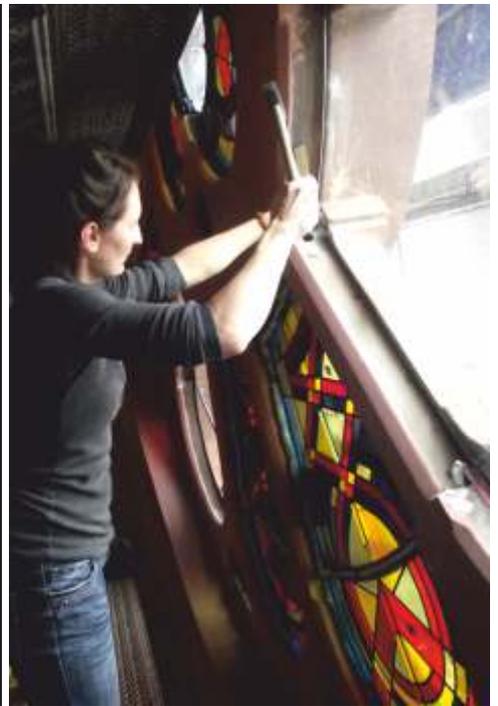
During our restoration the windows were cleaned with a special solution diluted in distilled water. In addition, the cracks in the glass had to be repaired, decaying lead joints had to be soldered and individual pieces of glass have to be replaced. Destroyed or missing pieces of glass were created afresh, cut to size, painted and thereafter replaced. The colour we use when painting glass is a black grisaille (iron oxide) mixed with distilled water, gum arabic and sodium tetra borate. This solution is applied to the glass and later fired at an average temperature of 620°C.





Big Rosette windows created by Emile Probst. Grandes rosaces créées par Emile Probst. Before restoring. Avant la restauration.

Restoring in progress. Restauration en cours.



To protect these important and valuable works of art from weather and vandalism, a protective glazing is essential. The protective glazing consists of insulating glass with thermal protection and safety glass (VSG) to prevent the condensation.

Restauration d'une grande fenêtre à rosace

Restoring of a large rosette window



All windows were restored and provided with protective glazing made of insulated glass by Atelier d'Art du Verre - Robert Emeringer and Zaiga Baiza Emeringer with excellent assistance from an international team of glass specialists and students. Thanks also to the metal atelier Thill in Asselborn for their quality and precise metal work.

ZAIGA BAIŽA
remering@pt.lv
www.art-glass-verre.com

Born 16.07.1964. Rīga. Latvia.

1987-88 attended a sculpture studio headed by sculptor Inta Berga. Rīga. Latvia.

1991-97 studied at the Art Academy of Latvia, Glass Art Dept.

1991-95 yearly work with masters in free blown glass technique at the Lviv Academy of Arts, Lviv Experimental Glass Factory and classes at the private glass studio of prof. Andriy Bokotey in Ukraine.

1995-96 oil painting studies at the Art Academy of Latvia in the masterclass of prof. Imants Vecozols.

1997 graduated from prof. Arnolds Vilbergs glass design masterclass at the Art Academy of Latvia.

Since 1997 perfects her professional skills in the private glass studio of artist Rob Emeringer in Luxembourg.

2001 graduated from MA studies at Art Academy of Latvia.

Since 1995 has been participating actively in international exhibitions, symposiums, festivals and competitions.

2003 selected by "New Glass Revue 24" by the Corning Museum of Glass in USA.

2006-21 organizes the International Glass Festival Luxembourg and other international glass art exhibitions in Luxembourg.



SANTA BEKMANE
santabekmane@inbox.lv

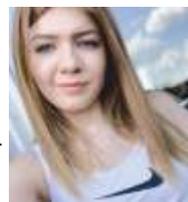
Born 22.09.1998. Latvia.

2005-14 studied at Rīga 47. secondary school. Latvia.

2014-18 studied at the PIKC "Rīga school of Design and Art" - acquired education materials specialist. Latvia.

Since 2018 study at Art Academy of Latvia, Glass Art Department.

Since 2020 works at the "AM STUDIO GLASS DESIGN". Latvia.



IEVA BIRĢELE
ievabirgele@gmail.com

Born 25.09.1990. Rīga. Latvia.

EDUCATION:

2009-11 Economic and Culture University, Interior Design studies.

2013-17 Art Academy of Latvia, Glass Art Department, BA.

2016-17 The Eugeniusz Geppert Art Academy of Art and Design, Wroclaw, Poland. Exchange Studies of Glass Dept.

2017-20 The Eugeniusz Geppert Art Academy of Art and Design, Wroclaw, Poland. MA of Glass Art and Design.

EXPERIENCE:

2012 Youth Exchange Project „Creative Minds”, Verona, Italy.

2013-15 participating craft markets.

2013 workshop "Handmade jewelry", organizing and teaching, Rugāji, Latvia.

2015 made wooden sculpture for children playground, Zilie kalni, Ogre, Latvia.

2016 glass blowing workshop Into the roots", Wroclaw, PL.

2016-17 GlassStone - working with "layered glass Rīga, Latvia.

2017 lampworking workshop with Leland Lamar Srygley DunovGlass Studio, Jurmala.

2017 7th International Engraving Symposium, Kamenický Šenov, Czech Republic.

2017 Workshop together with Kazushi Nakada, E. Geppert Academy of Art and Design, Wroclaw, Poland.

2017, 2019 International Glass Festival, Luxembourg.



Modestas Barštys
modestasorso@gmail.com

Born 28.09.1997. Kaunas. Lithuania.

2017-21 studies at Vilnius Academy of Arts, Kaunas Faculty of Arts, Glass Department.

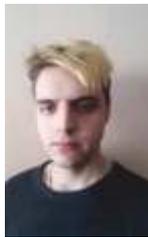
2018 attended International creative workshops at Nida Art Colony THE VOLUME "I" IS OUT OF SPACE. Lithuania.

2019 attended Jewelry enamel technology workshop at Nida Art Colony. Lithuania.

Since 2019 has been participating in group exhibitions.

2020 attended Stop motion filmmaking technique workshops at Nida Art Colony. Lithuania

Since 2020 works as a specialist for practical student education in department of Glass Vilnius Academy of Arts. Lithuania



ALFRED COLLARD
collard.a@teledisnet.be

Né à Seraing près de Liège le 29.12.1931

Alfred Collard suit une formation professionnelle

aux Cristalleries et à l'école du

Val Saint-Lambert, du 30.09.1946 au 29.12.1996.

Un stage «Pâte de verre» à l'Université du Verre de Sart-Poterie (France), vient compléter son apprentissage et affiner sa maîtrise. En 1962 il devient «Maître Verrier» et signe dès lors ces réalisations «Alfred Collard V.S.L.», et est régulièrement représenté dans des expositions nationales et internationales. Cet artiste beige, aujourd'hui indépendant, continue de créer, laissant libre cours à son imagination des œuvres signées «A. Collard».

BIBLIOGRAPHIE:

* Joseph Philippe. Le Val Saint-Lambert, ses cristalleries et l'art du verre en Belgique. 3 éd., 1974, 1980 et 1988, cf. index;

L'art verrier au pays de Liège 1984.

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* Michèle Thiry. Val Saint-Lambert. Art et design 1880-1999.

De l'art déco aux années 50.

Verre et Cristal Beige dans le monde.

* Guiseppe Cappa. Le génie de l'Europe 1840-1998.

Revue des Industries d'Art 1989.

Banque Générale du Luxembourg édition Mardaga.

FILMOGRAPHIE:

* «La journée du maître verrier» (diffusé au Japon).

* «Les hommes du cristal» (RTBF 1983).

* +divers reportages télévisés: RTBF, RTL.



TOMS CĪRULIS
toms.cirulis@inbox.lv

Born 24.04.1993.Rīga. Latvia.

My name is Tom Cirulis. I was born and bred in a small city called Rīga. I've always been exposed to various art forms since I was a child and have begun to show a great passion for metalapstrade. In 2005 I have began my career as an artist in Rigas Central Dailamatu Pamatskola.

I continued to grow as a person and further my craft by beginning studies in Rigas Design and Applied Art Highschool, where I gained wood craft and design skills. I learned about the process of creating multidimensional and intelligent work. I learned about the importance of sketching, painting, sculpting my work and how to communicate my ideas to the viewer.

I furthered my skills by attending a one year programme in Rigas Amatniecibas Vidusskola where I learned about the importance of digitally creating webpages and their designs.

I seek to become a multidimensional artist with skills in wood, design and glass. Glass is my speciality and I feel a very unique connection to this material. I aim to create a meaningful, diverse and thought provoking work. In 2017, I continued to pursue my career by beginning studies in Latvian Art Academy in the Department of Glass. I am still studying and growing as a human, and finding new ways and ideas on how to explore and draw inspiration from current world events.



LINDA DA COSTA
lindadc1994@hotmail.com



Born 21.06.1994. Luxembourg.

2013 "Level-B Youth Coordinator" training
Capel. Luxembourg.

2013 host/instructor at the Children's Educational
and Leisure Centre Capel. Luxembourg.

2014 graduation with honours. Modern Education
in Plastic and Graphic Arts Athénée de Luxembourg.

2016-20 Bachelor of applied sciences for Fine Arts and Design
Gerrit Rietveld Academie Amsterdam. NL.

2019-20 sales assistant HEMPFLAX Amsterdam. NL.

2020 participated in "Seminar Series 2020" Glass Virus
Amsterdam. NL.

Since 2020 pedagogical assistant at the Lycée des Arts et Métiers
Dommeldange. Luxembourg.



LACHEZAR DOCHEV
luchoartsynthesis@gmail.com
www.lachezar-dochev.com



Born 08.02.1973. Bulgaria.

Wishing to work in this barely known field of the arts, he received his education in the **Latvian Academy of Arts** graduating the 2 available master studios: stained glass and 2 dimensional art; and glass design & sculpture. After 7 years of education in 1999 returned home where his studio was already known. Among the many commissions he has completed in his country are a subsidiary of the Bulgarian National Bank and a church from 17 century – a National Cultural Heritage. In 2003 he received a full scholarship for **M. Gaudet's** class at **Pilchuck Glass School** and in 2004 another full scholarship for **R. Posner's** class in **North Lands Creative Glass** in Scotland. Same year was a **TA** for the first time – for **J. Walentynowicz** at **Pilchuck**, and in 2005 **TA** for **M. Gaudet** at **Pilchuck** again. In February 2005 taught his own workshop at **Richmond College** in London followed by demonstrations in other schools in the UK. Lachezar regularly participates in international glass events – symposiums, festivals, demonstrations, etc... all around Europe, along with solo and group exhibitions. In October 2003 he won the award for **best young artist** at the **WERU** competition in Rudersberg, Germany and 2 years after took the **1st prize** at the same competition. He co-organized of the first **International Festival of Glass** in Bulgaria – October, 2010. In 2014 was awarded for **best sculpture** at the **National Competition of the Union of Bulgarian Artists** sponsored by "Alianz" Insurance Company. His works are part of the permanent collections of **Bulgarian Culture Institutes** in Wien and Prague and the **Museum of Glass** in Riga as well as in other public and private collections in Austria, Belgium, Denmark, Estonia, France, Germany, Latvia, Luxembourg, Russia, Sweden, Ukraine, UK, USA.



INITA ĒMANE
info@initaemane.lv
www.initaemane.lv



Born 11.10.1968. Cesvaine. Latvia.

EDUCATION:

1984-88 Crafts Artist degree, Riga Applied Art School, Glass dept.

1988-93 Art Bachelor's degree, Art Academy of Latvia, Glass dept.

1999 Master of Arts degree, Art Academy of Latvia

EMPLOYMENT:

Since 1993 Art Acad. of Latvia, Glass art dept, Associate Professor.

Since 2009 Riga Art and Design School, Glass Design dept.,
teacher

MEMBERSHIP

Since 1998 Artists Union of Latvia

PROFESSIONAL EXPERIENCE:

Since 1991 participates in local and international exhibitions and
symposiums.

2010 glass symposium "Stiklo Sodas 2010". Jūrmala, Latvia.

2011 "Glass Biennale 2011" exhibition, Moscow, Russia.

2011 VII Cheongju International Craft biennale", Rep. of Korea.

2015 Erasmus Mobility-Staff Train., Glass art Center Sazava, CZ.

2017, 2019 International Glass Festival Luxembourg, Luxembourg.

2019 4th China Hejian Craft Glass Design Innovation Compet.



JULIE ANNE DENTON
info@julieannedenton.com
www.julieannedenton.com/main.asp



Born Isle of Man.



EDUCATION:

1996-00 BA (hons). University of Wolverhampton, UK. "Glass &
Philosophy" - Grounding in glass and design processes, project
management and theory of design.

Minor in philosophy as an academic subject and printmaking.

2011-17 Doctor of Philosophy. University of Sunderland & National
Glass Centre, UK. Glass & Philosophy - "Inner Space - The
development of repeatable techniques to integrate frameworked
inclusions into and onto the
sandcast glass form for artists." Practice based research
concerning the combination of sandcasting and frameworked glass.

EXPERIENCE:

2001-02 Emilio Santini, USA, International Glass Artist. Support &
personal assistant.

2002-03 Sayle Gallery, IoM. Artist in Residence.

Since 2004 Julie Anne Denton Glass, CH. Freelancer: lecturer,
designer, producer, art consultant, artist for clients such as
Saatchi gallery, National Heritage.

Since 2017 Atelier #315, CH. Design Studio. Founder & Creative
Director.

Since 2020 Zurich Glass School, CH. Founder.

Since 2021 Glass Art Magazine, USA. Freelance Journalist bi-
monthly.

COMPETITIONS:

1997 1st prize – North American Manx association for
outstanding art.

2007 1st prize – Singer Friedlander prize for 3D design.

2008 1st prize - Pearsons prize for Cast Glass.

PERMANENT COLLECTIONS:

Broadfield House Glass Museum, UK; Red Cone Glass Museum,
UK; Bullseye Connection, USA; Cam Ogaci, Turkey; Creative
Glass, UK/Switzerland; Manx Museum, IOM

ED VAN DIJK
ed.hotglass@nederland.net



Born 28.05.1955. Menaldumadeel. Friesland.

1982 introduction in Lampwork by Pavel Molnar's, Hamburg, DE.

1984 started own Glass studio of Lampwork, Arnhem, NL.

1992 Penland School For Arts & Crafts, North Carolina, USA.

1998, 2000 workshop and exhibition at Kitengela Glass Studio's,
Nairobi, Kenya.

2007-19 demonstrations International Glass Festival Luxembourg,
Asselborn, LU

2010 demonstrations at International Glass Festival Sofia, BL.

2010 building historical woodfired glassfurnace. Glasroute, Lier, BE.

2011 demonstr. at 5th Russian Triennial of Glass-Art, Moscow, RU.

2011 demonstrations, building historical woodfired glassfurnace at
International Glass Festival Luxembourg, Asselborn, LU

2011 demonstrations, building of a small woodfired glassfurnace at
Kunstroute Zijpe, NL

2012, 2013 invited at Int. European Glasfestival. Wroclaw, PL.

2012 invited at IGS, Novy Bor, Czech Republic.

2012 participation in building a historical woodfired glassfurnace at
Glasmuseum Gerneim by the glass artists from Estonia. DE.

2012 building historical woodfired glassfurnace at Odunpazari Cam
Festivali, Eskishir, Turkey.

2013 demonstrations at International Glass Symposium Lviv. UA.

2013 Arnout Visser and the glass pirates, building historical
woodfired glassfurnace at MMKArnhem, NL.

2013 demonstr. at Haapsalu Glass Symposium, Haapsalu, EE.

2013 building historical woodfired glassfurnace at the Festival High
Temperatures. Wroclaw, PL.

2013, 2014 demonstrations at Glass Symposium Nikolsk, RU.

2014 demonstrations at Glassjazz symposium, Panevezys, LT.

2017 Ningbo Glass Conference, China.

AWARDS:

2004 RABO-Bank Publics Award and honorable mention by the
jury. Glass in Historisch Light, Horn, NL.

2004 1st prize – PEBEM GlassArt award. Tubbergen, NL.

2005 3rd prize – PEBEM GlassArt award. Tubbergen, NL.

2006 RABO-Bank Publ. Award. Glass in Historisch Light, Horn, NL.

2006 2nd prize – PEBEM GlassArt award. Tubbergen, NL.



BAIBA DZENĪTE

dzenitebaiba@gmail.com
www.baibaglass.com



Born 31.01.1988. Aizkraukle. Latvia.



EDUCATION:

2004-08 Riga School of Design and Art, Glass Design.

2010-14 Art Academy of Latvia, BA Glass Art.

2014-17 Art Academy of Latvia, MA Glass Art.

EXPERIENCE:

2016 2nd Interpretation. A THING FROM WATER. Creative summer practice workshop, Nida Art Colony. Nida, LT.

Since 2016 BAIBA GLASS brand founder & designer. Riga, LV.

2017 Hot Glass Workshop, Vilnius Academy of Arts Faculty of Kaunas. Kaunas, LT.

2017 Experimental Painting on Glass creative masterclass. Saldus, LV.

2018 ERASMUS+ Internship, GLASREMIS Hot Glass Studio. Panevėžys, LT.

2018 Artist In Residence 2018-2019, Seto International Ceramics and Glass Art Exchange Program. Seto, Japan.

SYMPOSIUMS & COMPETITIONS:

2016, 2019 International Blown Glass Symposium. Lviv, Ukraine.

2017 Junior Glass Ways 2017 exhibition, Glass Art Centre. Sazava, Czech Republic.

2017, 2019 International Glass Festival Luxembourg. Asselborn, Luxembourg.

2017 jury prize for artwork 'Imprints of Time', 7th International Glass Festival Luxembourg.

2017 Stanislav Libensky Award exhibition, DOX Centre for Contemporary Art. Prague, Czech Republic.

2017 Baltic Young Artist Award online exhibition. Estonia.

ARTWORKS IN COLLECTIONS:

Seto City Art Museum. Seto, Japan.

Glass Museum in Lviv, Ukraine.

Daugavpils Mark Rotho Art Center, Latvia.

Various private collections in Luxembourg, Sweden, Ireland, Japan, Switzerland, USA, The Netherlands, Russia, Estonia, Latvia.

IGOR FROLOV

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instagram.com/froliks_hotglass_studio
facebook.com/igor.frolov.54



Born 03.04.1982. Petrozavodsk. Russia.

1999-2005 studied at Saint Petersburg Stieglitz State Academy of Art and Design (glass artist), Russia.

2009-2018 Owner of blown glass studio "Frolik's Hot Glass Studio" (St. Petersburg, Russia).

Participant of the Union of Artists of Saint-Petersburg.

Currently a free living artist and glass blower in Kotor, Montenegro.

SYMPOSIUMS, FESTIVALS, FORUMS:

1998 The international drawing competition, Montreal, France.

1999 1st prize "Snow sculpture". Internac. comp. of the snow and ice sculpt. on the 150-yearold "Kalevala", Petrozavodsk, RU.

1999 2nd prize. International competition of the snow and ice sculpt., dedicated to 200 years of AS.Pushkin, Kargopol, RU.

2000 the international competition of ex-libris, devoted to the 150 years of the Karelian-Finnish epos "Kalevala", Tampere, FI.

2000 1st prize "Snow sculpture". International competition of snow and ice sculptures, Petrozavodsk, RU.

2002 The international competition of snow and ice sculptures "The Legend of lake Onega", Petrozavodsk, RU.

2013, 2014, 2015 Symposium of blown glass in Nikolsk, RU.

2013 Festival of art glass "Glass navigation", Minsk, Belarus.

2013 The land art festival, Tolstikovo, Karelia, RU.

2014 The land art festival, Petrozavodsk, RU.

2014, 2015, 2016, 2017 Eco-Symposium of art glass, Vetvenik, Pskov region, RU.

2016 International eco glass symposium, Kuldīga, LV.

2018 International glass symposium "Glass Jazz", Panevėžys, LT.

2018 China glass forum, Boshan, China.

2019 8th International glass festival, Luxembourg.

GRANTS:

1998 Grant of Karelian branch of the Russian Fund of Culture.

2015 Grant of Russian Academy of Arts .



ROBERT EMERINGER

emeringer.rob@live.com
www.art-glass-verre.com



J'ai fait des stages, études et formations chez des maîtres verriers au Luxembourg, en Allemagne, aux Pays-Bas et en France dans les années 1963 à 1985.

J'ai appris des différentes techniques pour travailler le verre comme le taillage, la gravure à l'acide, la peinture sur verre, la

mise en plomb du vitrail, la restauration du vitrail, le

thermoformage, le fusing, la pâte de verre, le soufflage, le

moulage, le casting etc. J'ai fait plusieurs voyages en Asie dont un séjour d'un an en Inde comme étudiant de l'Art indien et tibétain.

J'ai ouvert mon atelier privé à Asselborn au Luxembourg en 1986.

Mes techniques personnelles, mises en œuvre dans mon atelier privé à Asselborn comprennent les différentes techniques du

thermoformage ainsi que la combinaison du verre avec des métaux et pierres dans un équilibre esthétique, la pâte de verre et

le vitrail. Expositions internationales en Allemagne, France,

Belgique, Italie, Lettonie, Russie, Pologne, Autriche, Ukraine,

Bulgarie, Luxembourg, Angleterre, Pays-Bas, Estonie, Danemark.

Organisateur du Festival International de Verre 2006, 2007, 2009,

2011, 2013, 2015, 2017, 2019, 2021 au Luxembourg.

Création du trophée pour le Tennis World Seat Open Luxembourg

1997, 1998, 1999, 2000, 2001, 2002 et 2007.



YANA ERMAKOVA

yani4kaer@mail.ru
www.instagram.com/_ermakova_yana_



Born 25.07.2001. Bulgaria.

EDUCATION:

2008-15 10th Primary School. Pernik, Bulgaria.

2013-20 National High School of Applied Arts "St. Luke" spec. silicate design. Sofia, Bulgaria.

Since 2020 Moscow State Stroganov Academy of Design and Applied Arts, Monumental Decorative and Decorative Applied Art Dept. Moscow, Russia.

EXPERIENCE:

2018 Blowing Glass Workshop with Orien Collange (F). Sofia, BG.

2019 Blowing Glass Workshop with Amy Sones (USA). Sofia, BG.

2019 International Symposium and Workshop, National University of the Arts Bucharest. Bucharest, Romania.

2019 18th Int. Festival of Children's Creativity "Golden Bee", Laureate 2nd rank in category "Fine arts". Klimovichi, BY.

2019 First Place in National Youth Competition for Fine, Applied Arts and Design, "Silicate Design" Nomination. Sofia, BG.

2019 5th Summer Academy of Fine Arts "I give you the rainbow for heritage". Pernik, Bulgaria

2019 Second place in Competition of the Student Institute of Bulgarian Academy of Sciences, Category "Arts". Sofia, BG.

2020 Third place in National Competition for Child's Drawing

"Spring on the paper". Kustendil, Bulgaria.



ALEXANDER FOKIN

fokin_glass@list.ru



Born 15.05.1958. Russia.

1981 graduated from the Penza Art College KA Savitsky, pict. pedagogical dept.

1987 graduated from Leningrad higher art-industrial school named after V. I. Mukhina.

1987-97 worked as chief artist of a glass factory in Nikolsk, RU.

Since 1995 member of the Union of Artists of Russia.

2005 laureate of the 4th International Symposium of engraved glass in Kamenický Šenov. Czech Republic.

2007 title of Honored artist of Russia.

Title of corresponding member of the Russian Academy of Arts. Honorary citizen of the city of Nikolsk, Penza region.

Author's works are in The State Hermitage Museum, Saint

Petersburg; Russian Museum of Decorative Applied and Folk art,

Moscow; Russian Academy of Arts, Moscow; Elagin Palace

Museum, Moscow; Nikolsk Museum of Glass and Crystal; State

Historical Architectural and Art Museum - Reserve Kazan Kremlin

center "Hermitage-Kazan"; Museum Estate "Kuskovo", Moscow;

Museum of Ceramics and Glass in Panevėžys, Lithuania;

Museum of glass, Kamenický Šenov, Czech Republic and in

private collections in Russia, Germany, Austria, Czech Republic,

Luxembourg, Lithuania, USA.



TAISIYA FOKINA
taisiya_fokina@mail.ru



Born 08.02.1988. Nikolsk, Penza region. Russia.

2002-07 studies at the Penza Art College
KA Savitsky, Picturesque Pedagogical Department.

2007-13 studies at the Moscow State Art and Industry Academy. SG
Stroganov (art glass).

2013 State scholarship of the Ministry of Cult. of the Russian Fed.
2014 Diploma of the Agricultural Academy of Sciences for success
in creativity and promotion of the development of fine arts.

Since 2015 member of the Union of Artists of Russia.

Since 2017 takes part in various All-Russian, regional and
international exhibitions, symposiums.

2017 State scholarship of the Govern. of the Russian Federation
Thanks for the contrib. to the developm. of glass making in Russia
and the prom. of art glass from the Min. of Cult.of the Penza Reg.

2017 Letter of thanks from the Governor of the Penza Region for
participating in the preparation and holding of the 7th Int.
Symposium on Art Glass in the city of Nikolsk.

2020 Gratitude from the Russian Acad. of Arts, for holding a pers.
exhib. in the courtyard of the Russian Acad. of Arts 21.05.19
and for many years of creative activity.

2020 Diploma of the Russian Academy of Arts for an art object
decorative sculpture "Forest Fairy Tale".

Taisiia prefers to work with blown glass. In the works, the author
uses traditional glass processing techniques in a new reading. The
main works were created on the basis of their own studio -
"Alexander Fokin Glass Studio". Taisiia is the main artist, as well as
the co-owner of the studio.

Works in the collection of the Elaginooostrovsky Palace Museum, St.
Petersburg; Nikolsky Museum of Glass and Crystal; State Historical,
Archit. and Art Museum-Reserve "Kazan Kremlin," Center
"Hermitage -Kazan"; Museum Estate "Kuskovo" in Moscow;
Mordovian Rep. Museum of Fine Arts S.D. Erzi in Saransk; gallery
"Vaiva," BY; Panevezys Museum of Ceram. and Glass, LT; collect.
of the glass factory "Rona," SK; private collections in Russia,
Belarus, Luxembourg, Belgium, France, Czech Republic.

AGNESE GEDULE
agnesechedule@inbox.lv
www.agnesechedule.com



Born 08.05.1985. Riga. Latvia.

EDUCATION:

2002-06 Riga Secondary Craft School, Form design. LV.

2006 The IES (international education society (London)
Certificate - Moulder of Decorative Forms.

2006-10 Latvian Art Academy, Glass Design Department, BA.

2009 University of Sunderland, Glass and Ceramic. UK.

2010-12 Latvian Art Academy, Glass Design Department, MA. LV.

2011 Erasmus practice in Luxembourg glass studio with Robert
Emeringer and Zaiga Baiža.

EMPLOYMENT:

Since 2012 specialist and designer of Decorative Forms.

Since 2012 Riga Art and Media Sch., Visual Design Dept, teacher.

Since 2013 Art Academy of Latvia, Glass Design Dept, lecturer.

Since 2018 Riga Art and Media Sch., Head of Visual Design Dept.

PROJECTS. SYMPOSIUMS:

2006 1st prize. 3 dimension works in modelling. LV.

2006 Qualification Project: Decorative Interior Forms. LV.

2007 Nordic Design Workshop II. Design Product Development.
Branding- sell marketing. Newspaper „Diena" Riga. LV.

2009, 11, 13, 17, 19 International Glass Festival Luxembourg. LUX.

2012 Stamp of Identity. MA Project. LMA Riga. LV.

2013 Art Connecting Us. Comenius Int. Project Sakarya. TR.

2017 Erasmus+ KA1 proj., Rigas Art and Media Sch. students and
teacher exch. in Italy design, interior, metal work comp. IT.

2017 Erasmus+ KA1 proj., Rigas Art and Media Sch. students and
teacher exchange at Ikaalinen Coll. of Crafts and Design. FI.

2018 National Centre for Education (NCE) ESF project working
group member " Education Guide for Adults" LV.

2018 Erasmus+ "Glass Virus"- Think Tank platform for glass artists
and schools, Ritveld Art Academie. NL.

2018 Erasmus+ "Ajeto, Lindava Glass Factory" workshop. CZ.

2019 Jūrmalas Artists' Association member. LV.

2019 LMA practice, "Ernesto Design" company, Rīga. LV.

WORKS IN COLLECTIONS:

Prague Glass Art Center Gallery. CZ, Glass Art Studio Luxembourg.
LUX, Glass Gallery Bornholm. DK, House of Aspazia Jūrmala. LV.



DAINIS GUDOVSKIS
dgudovskis@inbox.lv



Born 22.05.1958. Sigulda. Latvia.

EDUCATION:

1978 Graduated from the Glass and Stained Glass Dept. of the
Riga Applied Art College. LV.

1978-89 Studies at the Art Academy of Latvia, Glass Dept. LV.

1988 Course in Engineering of Copyrights and Inventions,
Moscow. RU.

1998 Certified to teach Art.

2000 Master of Arts Degree. LV.

PROFESSIONAL EXPERIENCE:

since 1980 particip. in local and internat. exhibitions, symposiums.

1986-87 "Latvia Glass" factory, glass blower.

1987-89 "Livani Glass" glassworks, artist-designer.

since 1988 Member of Latvia Artist Union.

1994-2014 Art Academy of Latvia, Glass Dept., lecturer.

1995-98 member of Artists and Designers Licensing Council. LV.

1998 Denmark Design school, lecturer.

since 2002 Riga's Art and Craft School Form Design.

2003-08 Latvia Art and Education Centre, expert.

2008-10 SPPA Graph. Design and Interior design fac., Dean.

Since 2011 Culture and Economic High School, lecturer interior
design. LV.

PUBLIC COLLECTIONS:

Decorative and Applied Art Museum Riga, LV; Decorative Art
Museum Moscow, RU; Decorative Art Museum Vilnius, LT;
Contemporary Glass Art Museum Lviv, UA; Gus-Hrustalnij Glass
Museum, RU; Ebeltoft Glass Art Museum, DK; Latvian Embassy of
China and RU; Glass Museum Val Saint Lambert, BE; Elagins
Museum St.Petersburg, RU; Fuldas Art Center, DE; Lovisa Art
Museum, FI; Čurloņa Art Museum Kaunas, LT; Artist Union of
Latvia, Riga; Cēsis Exhib. House, LT; Ceramic Museum Panevėžys,
LT; Glass and Crystal Art Museum Penza, RU; New Bulgarian
University Art gallery Sofia, BG; Slovak Glass Museum Lednicke
Roune, SK; Mark Rotko Art Center, LT.

AWARDS:

1992 2nd Prize International Exhibition "Kencis92".

1993 diploma International Sculpture Quadrennial.

1999 Nordic scholarship. Denmark.

2003 Loviisa scholarship "Artist in Residence" Finland.

2004, 08, 14, 17 State Culture Capital Foundation scholarship.

2008 diploma "Glass Art Triennial" Moscow, Russia.

2010 Moscow Triennial diploma, Moscow, Russia

2013 "Murano Prize 2013", Italy.

2016 diploma International Watercolor Biennale "Baltic Bridge"
Kaunas, Lithuania.

ALEXANDRA GEYERMANN
geyermann@ritterswuerden-glas.de
www.glasheimat.bayern



Born 11.01.1969. Cochem / Mosel. Germany.

EDUCATION:

Since 1995 Freelance work in own atelier in Zwiesel / Bavaria, DE.

1986-1989 Glass Engraver, Glass School Rheinbach, DE.

1992-1994 Glass Designer, Glass School Zwiesel, DE.

1995 Master's degree as a Glass Engraver.

TEACHING EXPERIENCE:

2010, 2011, 2013 instructor for engraving at Summer School
BildWerk, Frauenau, DE.

2013-2019 Drawing classes, Glass School Zwiesel, DE.

SYMPOSIUM:

2016 1st Meeting of Glass Engravers together with Wilhelm
Vernim, Frauenau, DE.

CURATOR OF THE EXHIBITIONS:

Since 2019 several exhibitions, Waldmuseum Zwiesel, DE.

2021 "InterRegional", together with Ursula-Maren Fitz, Glass
Museum Frauenau, DE.

MEMBERSHIP:

Since 2014 founding and Board Member of the Glass Association
Glasheimat Bayern e.V.



JULIE GONCE
atelier@juliegonce.com
www.juliegonce.com



Born 14.01.1981. France.
Membre Ateliers d'Art de France,
Fondation Taylor, FREMAA.

2009 1er prix « sculpture » du Salon des 40.
2010 Prix Jeune Talent du Salon des métiers d'art de Villecrenes.
2014 Lauréat régional (Alsace) du concours Ateliers d'Art de France.
2014 Lauréat national du concours Ateliers d'Art de France.

FORMATION:

1998-1999 CAP «verrier à la main» Lycée professionnel D.Labroise, Sarrebourg.
2002-2003 «Sauvegarde des métiers d'art Ile de France» Greta arts appliqués Paris.

EXPERIENCE PROFESSIONNELLE:

2000 Travail du verre à chaud – souffleur - Cristallerie Saint Louis.
2003 Travail du verre à la flamme - Atelier Jean-Pierre Baquère, Paris.

2004 Travail du verre à la flamme - Atelier Alain Villechange, Claret.

2008 Installation de mon atelier.

PUBLICATION DANS LES LIVRES:

« Vetro a Lume - Lampworking » Cesare Toffolo Grafiche2AM editore

« Dictionnaire du verre » J-P Van Lith éditions Vial

« Femmes d'art des métiers d'art » 11-13 éditions

« Naissance d'objets » éditions Callimène



TAKESHI ITO
dec31takeshiito@mac.com



Born 31.12.1976. Akita. Japan.

2000 graduated from Tokyo Glass Art Institute. Kawasaki, JP.

2001 completed from Tokyo Glass Art Institute Post Graduate Program. Kawasaki, JP.

2002 award scholarship from Kanaz Forest of Creation. Fukui, JP.
2002 teaching kiln forming glass. Tokyo, JP.

2004 Bachelor Degree of the Art from Gerrit Rietveld Academy, Glass Department. Amsterdam, NL.

2007 award scholarship from Kanaz Forest of Creation. Fukui, JP.
2008 artist in residence, het Glazen huis. Lommel, BE.

2009 completed from Tokyo Joto Skills Development Center, Welding Department. JP.

2009 artist in residence, ArtBiotop NASU. Nasu, JP.

2010 scholarship from Czech Republic government got title of "Tokyo pre-Master Welding".

2010 completed from Tokyo Jonan Skills Development Center, DIY Department. JP.

2012 artist in residence, Akos. Yerevan, Armenia.

2013 artist in residence, Maumau. Istanbul, Turkey.

2013 Master Degree of the Art from Academy of Arts, Architecture and Design in Prague, Glass Department. Prague, CZ.

Gave workshops, lectures, demonstrations at Japan, The Netherlands, Portugal, Belgium, Ukraine, Russia, Luxembourg. Exhibitions: Japan, USA, The Netherlands, Belgium, Germany, Portugal, Czech Republic, Turkey, Ukraine, Lithuania, Russia.



VLADIMÍR KLEIN
vladimir.klein@post.cz

www.glassart.de/glass-artist-vladimir-klein/



Born 06.03.1950.

Has been working with glass already for fifty years.

1965-1969 studied at Glass Making School in Kamenický Šenov.

1969-1975 studied at Academy of Applied Arts Prag, prof. Libenský.

1977-1991 teaching at Glass Making School in Kamenický Šenov.

1991-1995 teaching at Toyama City Institute of Glass Art.

Teaching at IKA Mechelen, Glass Furnace Istanbul, Bildwerk

Frauenau, Glass Studio Corning, China Academy of Art Hangzhou.

1997-2005 worked like a chief designer in Crystalex Nový Bor.

For his cold working sculptures received many awards:

1977 Coburger Glaspreis.

1992 Kristalnacht Project Philadelphia.

1998, 2001 Suntory Art Tokyo, Prize The International Exhibition of Glass Kanazawa.

2004, 2013 Glasplastik und Garten Munster.

His glass art pieces are in many public collections: Corning Museum of Glass USA; Kunst Palast Museum Düsseldorf; Barbara Achilles Stieftung Hamburg; Ernsting Stieftung Coesfeld, Germany; MUDAC Lausanne, Switzerland; Suntory Museum Tokyo; Glass Museum Notojima; Koganezaki Glass Museum; Toyama Glass Museum, Japan; Ningbo Glass Museum Cixi China; Museum of Applied Arts Prag; Museum Pardubice and many others.



ZUZANA KUBELKOVA
kubelkova.zuzana@gmail.com



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Born 02.03.1987.

EDUCATION:

2004 Glasfachschule Zwiesel, Germany.

2002-2006 The High school of Applied Arts, Železný Brod.

2006-2014 J. E. Purkyne University, Usti nad Labem, Faculty of Art and Design.

2009-2010 Moholy Nagy Muvészeti Egyetem Budapest, Hungary.

2020-2021 GlassWorks - Bild Werk Frauenau, Germany.

AWARDS:

2012 Stanislav Libensky Award & Cherchez la femme, 2nd prize.

2014 Dean's prize for the diploma work, FAD JEPU (CZ).

2014 Stanislav Libensky Award, 3rd prize (CZ).

2015 Boutique Design New York "GlassWall", the best of product design, Preciosa Lighting (USA).

2017 Young Glass 2017, Ebeltoft, (DE) - 1st prize.

COLLECTIONS:

Glasmuseum Ebeltoft, DK; The Municipal Museum of Železný Brod CZ. Private collections in Czech Republic, Denmark, Canada, Slovakia and Germany.



ALEKSANDRA KUJAWSKA
aleksandra.kujawska@gmail.com



Born 28.09.1976.

EDUCATION:

Academy of Fine Arts in Wrocław, Poland.

Faculty of Ceramics and Glass, master's degree in the applied glass studio of prof. Kazimierz Pawlak.

Academy of Fine Arts in Wrocław, Faculty of Ceramics and Glass, postgraduate studies in Glass in Architecture - stained glass specialization in the studio of prof. Ryszard Więckowski.

PhD candidate at the Faculty of Ceramics and Glass, Department Glass, in the studio of prof. Beata Mak - Sobota. Academy of Fine Arts, E. Geppert in Wrocław. Poland.

AWARDS:

1st place (Glass Garden) in the Diamond of Furniture Competition in the "Visions" category in 2018, Warsaw, Poland.

2nd place in the Academy of Fine Arts in Wrocław, Poland compet. for a gadget from the Faculty of Ceramics and Glass.

1st place in the international competition "Glass Improvisation" in Piechowice, Poland (sculptures Enjoy the Silence),

Distinction "Must Have 2020" (Moons goblets) design, Poland; Łódź Design, Poland.

Scholarships and grants: Ministry of Culture and Art of Poland, Adam Mickiewicz Institute in Warsaw, PL, Urban Glass in New York, USA, Pilchuck Glass School in the USA.

COLLECTIONS:

Karkonosze Museum in Jelenia Góra (Glass Museum) PL; Museum of Ceramic Techniques in Koło, PL. The Glass Garden work is present at the Polish Design Gallery at the National Museum in Warsaw, PL.



REMIGIJUS KRIUKAS

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www.glasremis.com



Born 14.03.1961. Panevežys. Lithuania

Since 1992 member of Lithuanian Union of Artists.

1985 grad. from Lithuanian State Institute of Fine Arts, spec. of glass art; started working at JSC "Panevežio stiklas".

Since 1985 takes part in the regional and international exhibitions and demonstrations in symposiums.

1993-2000 work as a designer in a workshop of glass design JSC "Panevežio stiklas".

1993 worked in Denmark, Bornholm at "Snogebaek glashutte" and "Baltic Sea Glass" studio.

Since 2000 own studio of glass design "Glasremis" in Panevežys.

AWARDS:

2006 Lithuanian Confederation of Industrialists Award; Professional certific. and knight's of profession mark "For the glorification of the country in various exhibitions".

2009 Art Day in Panevežys "For the creative maturity".

2010 Symposium in Lviv, Ukraine; silver medal of Ukraine National Art Academy for creative achievements.

2011 "The man of the year of Panevežys " for the signif. Iner. in export, an impres. art exhibit., perm. art exp. and active part. in repres. Panevežys art and business nation. and abroad.

2012 Ministr. of Cult. of the Russian Fed., the All-Russian Decorat.- Applied and Folk Art Museum dipl. "For the modern visual solution".

2013 Russian Academy of Arts; Honorary member.

2014 Lithuanian Artists' Assoc.; Gold Badge: promotion of contemporary glass art in Lithuania and abroad.

2014 Ukrainian Academy of Arts; Foreign Member of the Academy. His works were obtained by Vilnius Art Museum; Art Museum in Budapest HU; Frauenau Glass Museum, DE; Lviv Art Museum UA; Lviv Museum of Glass, UA; Evald Okas Museum, EE; Russia Decorative Applied and Folk Art Museum in Moscow, RU; K.A.Savitsky galleries Penza branch of Glass and Crystal Museum in Nikolsk, RU; Riga Museum of Glass, LV; Finnish Glass Museum in Riihimaki, FI; Kuskov Palace in Moscow, RU.



ELIZAR MILEV

elizarcho@abv.bg
www.elizarartglass.wixsite.com/mysite



Born 12.12.1987. Bulgaria.

EDUCATION:

2001-06 Art School "Prof. V. Kolev", Troyan, Bulgaria, Ceramics.

2007-11 Nat. Acad. of Arts, Sofia, BG, prof. qualif. in pedagogy.

2007-11 Nat. Acad. of Arts, Sofia, BG, BA Glass and China.

2012 Regional Course on restoration of glass, published in Unesco Office In Venice - Tirana, Albania.

2011-13 Nat. Acad. of Arts, Sofia, BG, MA "Glass and China"

2014-16 Nat. Acad. of Arts, Sofia, PhD "Design of glass and China"

2014 Pilchuck Glass School. Seattle, WA, USA. Aimee Sones and Anjali Srinivasan.

2016 Corning Museum of Glass, NY, USA. Norwood Viviano and Jon Rees. Kilncasting: Demystifying the Digital.

PROFESSIONAL EXPERIENCE:

2008-10 cold shop at the Korudjikov art glass studio.

2013 leading teacher - Silicate design - National High School of Applied Art "St. Luka", Sofia, Bulgaria.

2013, 17 author of the full education program for "Silicate design" speciality, NHSAA "St. Luka" Sofia.

2013-15 guest lecturer at "Design of glass and China", National Academy of Art, Sofia, Bulgaria.

2017 casting and cold working at Berengo studio, Murano, Italy.

Since 2019 assistant in National Academy of Arts in Sofia, Bulgaria

AWARDS:

2006 "John Brisby" award.

2009 2nd award for a mug for beer, Union of Brewers in Bulgaria.

2011 equivalent award about lifetime achievement, Societe Generals Expressbank.

2013 Award of National Academy of Art and Societe Generals Expresbank - "studio residency at Cite des Arts- Paris, France.

2014 Scholarship, Pilchuck Glass School, Stanwood, WA, USA.

2015 1st aw. for design of public art proj. at the Airport metro station, with W. Xie, org. from Public art center, Shenzhen, China.

2015 1st award for trophy design for Junior Eurovision Song Contest, organized from National television of Bulgaria.

2016 scholarship Corning Museum of Glass, Corning, NY, USA.



ELKE MANK

elke@mank.net



Born 03.11.1956. Neukirchen-Vluyn. Germany.

1973 training as a technical draftsman.

1980 made first leaded glass.

Since 1980 participated solo and group exhibitions.

1993 founding member of the artist's group Tanedi-Kunst e.V.

Since 2009 after using other arts techniques, came back to glass in different techniques: fusing, sand casting, glass melting and blown or free formed glass.

2019 "GLAS 2019 - 7. Immenhäuser Glass Prize" Glasmuseum Immenhausen.

2020 "Erna Surborg Award" Städt. Museum Galerie im Centr., Wesel.

Since 2016 after 42 years in the job, I gave up my work and now I try to build a new existence with glass work.



ANDREY MOLCHANOVSKIY

molchanovsky001@yandex.ru
www.molchanovsky.info



Born 21.09.1971. Odessa. Ukraine.

Lives and works in Moscow.

1992 graduated from Odessa Arts College names after M.B.Grekov. Ukraine.

1999 graduated from St.-Petersburg Arts and Crafts Academy named after b.Stieglitz. Russia.

Since 1991 participated in various exhibitions and symposiums.

1998 International Festival «Artgenda» Stockholm, Sweden.

2004 International Sculpture Symposium. Switzerland.

2007 International festival "Traditions and Modernity". The Central Exhibition Hall "Manège". Moscow.

2008 International Festival "Russian Arts Week" – grand-prix. Moscow. Handing of diploma of Russian Arts Academy.

2009, 13, 14 II Internat. art-glass symposium. Nikolsk, Penza distr.

2014 Symposium on ceramics Eskisehir, Turkey.

2015 The creative team for Creative summer residence of the Russian Union of Artists in Pereslavl Zalessky

2019 Awarding the title of corresponding Member of the Russian Academy of Arts.

2020 Festival of contemporary art "Lom 2020", Yekaterinburg.

2020 Getting started as an associate professor at the Moscow State Institute of Culture.



ANDREJ NÉMETH

nemeth@nemeth.cz
www.nemeth.cz



Born 25.10.1942. Nové Zámky. Slovak Republic.

At first, he studied at the Institute of the Czech Patent Office focused on inventions, innovations and patent law.

He worked mostly in Slovakia during the totalitarian era.

Then he built relationship in Hungary, mainly in the region of artist around the city of Kecskemét, where he goes to up to this day.

He predominantly creates sculptures, his favourite materials are sandstone (sculpture Hands from 1987 or Resting Icarus from 2004) and wood.

He likes to experiment with the materials and costs some of his stone sculptures with bronze (e. g. Dancing Woman from 2002).

His sculpture art outreaches to painting art, glass, he paints to enamel and is also an author of many graphics.

Today he lives in Kutná Hora, in the city he has a close relation with since the 70s.

MEMBERSHIP:

Union of Visual Artists of the Czech Republic; Nation Committee of IAA/AIAP (UNESCO); Czech Council of Artists; Central Bohemia Artists Association; Hungarian Society of Enamel Artists.

2014 received Subotica Serbia; Oxford Encyclopedia CERTIFICATE based on outstanding performance Andrej Nemeth Endre.



MICHÈLE OBERDIECK
oberdieckm@gmail.com
www.micheleoberdieck.com



Born 27.06.1966. Canada.

EDUCATION:

1991 Art Foundation Camberwell School of Art.

1994 B.A (Hons) 2.1 Degree Printed & Knitted Textiles Glasgow School of Art.

2016 MA Degree Ceramics and Glass Royal College of Art.

EXPERIENCE:

1994-2003 Freelance design work for Calvin Klein, Anne Klein. Knit designs for Donna Karan.

1994-1996 ran school workshops through Glasgow Print Studio & An Tuirean Art Gallery Skye, as well as private workshops in studio. Taught arts and crafts classes to children.

2000-2005 course invigilator at Central University of England.

2000-2002 visiting lecturer to several colleges: giving lectures and student tutorials: The American University, Buckingham Chiltern University, Bath Spa.

2016 drawing workshop University of Contemporary Arts, Farnham.

2016 judge at New Designers.

2016 London Craft Week- helped organize one day exhibition in a collector's home.

2016-17 residence artist at University of Hertfordshire, Hatfield.

1999-2014 managing own textile practice, designing, selling and marketing for own business. Consulted with interior designers, architects, as well as private individuals in colour and print, and room schemes.

2017-18 designing blown glass lighting range for Bella Figura.

Since 2017 designing and producing own brand blown glass vessel collections.

SHORT COURSES:

Angela Jarman glass casting master class, The Glass Hub, Bristol. Glass blowing lessons, Terminal Glass, Vancouver & Jon Lewis, Parndon Mill.

Engraving in Colour on Glass 3D - Katherine Coleman, West Dean College.

Fusing Glass - Rainbow Studios, London; Dry point & Relief printmaking- Allan Smith, RCA.

Etching, and Lithography printing-Glasgow Print Studio.

PUBLICATIONS:

2004 "Lamination; Glass Handbook" by George Papadopoulos
2010, 2011 "Dyeing & Screen-Printing on Textiles" Joanna Kinnersly-Taylor 1st & 2nd ed.



KAIRI ORGUSAAR
kairi.orgusaar@mail.ee
www.kairi.raplakunst.eu



Born 14.05.1969. Rapla. Estonia.

Member of Estonian Glass Artists' Union.

1989-95 studies at Estonian Academy of Arts, Painting Dept.

1999-02 studies at Estonian Academy of Arts, Glass Dept., MA.

Since 2004 Glass Studio Kunivorm foundation member, artist.

2004-10 teacher (drawing and painting), Kunstiselts, Rapla.

2010 The Rapla County Centre for Cont. Art, found. member.

INTERNATIONAL SYMPOSIUMS:

2005-2007 "White Glass Days", Int. Symp. of Hot Glass, Estonia.

2005, 2006, 2007, 2009, 2010 International Primitive Glass Art Symposium "Bead Days of Kunilepa" Kunilepa farm, Estonia

2009 "Catch of the Day" Int. Symposium, Haapsalu, Estonia.

2009, 11, 13, 17, 19 Int. Glass Festival Luxembourg. Asselborn.

2010 Int. Hot Glass Symp. "Poetry of Glass", Haapsalu, Estonia.

2013 Int. Hot Glass Symp. "Impression" Evald Okas Museum, EE.

2016 "GlassJazz. Int. Glass Art Symposium" Studio Remis, LT.

2016 Primitive Glass Art Symp. "Inspired by Roman Glass", EE.

2017 "Bio Glass" Int. Hot Glass Symp. Evald Okas Museum, EE.

2019 "Interplay. Glass & Light" Haapsalu, Evald Okas Mus., EE.

WORKS IN COLLECTIONS:

Estonian Museum of Applied Art and Design, Tallinn, Estonia;

Jarvakandi Glass Museum, Jarvakandi, Estonia.

PAULIUS RAINYS
rainys.paulius@gmail.com



Born 17. 01. 1989. Kaunas. Lithuania.

EDUCATION:

2008-12 Vilnius Acad. of Arts Kaunas Fac. of Arts, Glass Dept., BA.

2013-15 Vilnius Academy of Arts Kaunas Faculty of Arts. MA.

EXPERIENCE:

2011 laboratories assist. in Dept. of Glass at Vilnius Acad. of Arts.

2014 head specialist for pract. student educ. Dept. of Glass Vilnius Academy of Arts.

2015 Coordinator in the Dept. of Glass at Vilnius Academy of Arts.

2015 Erasmus sch. glass stud. "Verrerie de Locronan". Bretagne.FR

2016 Lecturer at Vilnius Academy of Arts.

2018 Designer at JSC Glasremis.

2019 Lithuanian Council of Culture individual scholarship.

2020 Enrico Bersellini name sch. resid. in studio in Venice, Murano.

SYMPOSIUMS:

2011 Three Day Symposium of Archaic Glass. Lithuania.

2014 International Stained Glass Symposium "1+1". Vilnius, LT.

2016, 18 Int. Glass Art Symposium "Glass Jazz" Panevėžys, LT.

2016, 19 International Blown Glass Symposium in Lviv. Ukraine.

2019 Int. Glass Festival Luxembourg. Asselborn. Luxembourg.

Participate and organize public events, internationales exhibitions, projects, master classes, seminars.

HERMANN RITTERSWÜRDEN
ritterswuerden@ritterswuerden-glas.de
www.glasheimat.bayern



Born 13.08.1966. Westerland / Sylt. Germany.

Since 1990 freelance work in own atelier and gallery in Zwiesel / Bavaria, DE.

1987-90 studied lampworking, Glass School Zwiesel, DE.

1992-94 studied glass designer, Glass School Zwiesel, DE.

2005, 06, 09 instr. for lampw. at Summer Sch. BildWerk, Frauenau.

CURATOR OF THE EXHIBITIONS:

2010 "Das Glas die Lampe und ich", Glass Museum Frauenau, DE.

2013, 14 "Glasheimat Niederbayern", Glass Museum Frauenau & Immenhausen, DE.

2015 "Glas Barocke Lust, Leben und Tod", Theuern Castle, DE.

2018 "Fenstersturz und Spiegelsaal – Glas zur Zeitenwende", Theuern Castle, DE.

MEMBERSHIPS:

Since 1997 German Professional Association of Artists, BBK

Since 2011 European Dance Macabre Association.

2014 found. memb. of the Glass Assoc. Glasheimat Bayern e.V.

PUBLIC COLLECTIONS:

Alexander-Tutsek-Foundation, Munich, DE; Veste Coburg Art Collections European Museum of Modern Glass, Coburg, DE; Glass Museum Frauenau, DE; Glass Museum Immenhausen, DE; Museum of Glassart Lauscha, DE; Glass Museum Jacobshof, Oberstedem, DE.



DANIEL OLISLAEGERS
daniel_olislaegers@skynet.be
www.daniel-olislaegers.net



Né le 03.07.1948 à Schaerbeek. Belgique.

1992 2 ans Ecole des Arts de Braine L'Alleud.

1996 stage pierre Florence Fréson.

1998 diplôme sculpture Académie Anderlecht (Academie voor beeldende kunsten) Roland Monteyne.

1998 workshop verre Koen Vanderstukken.

1999 stage fer forgé Johan Baudart.

2000 diplôme sculpture spécialisation bronze Académie Anderlecht.

2001 workshop verre Edward Leibovitz.

2002 workshop verre Susan Edgerley & Koen Vanderstukken.

2003 workshop verre Kevin Lockau.

2004 diplôme verre IKA (Instituut voor Kunst Ambachten) Koen Vanderstukken / Jelena Popadic.

2007 diplôme finalité verre IKA (Instituut voor Kunst Ambachten).

2007 stage fer forgé Jean Bichel.

2010 résidence d'artiste au Musée du Verre Sars-Poteries (F).



ANASTASIA PELNA
nasta.pelna@inbox.lv



Born 04.11.1996. Latvia.

EDUCATION:

2008-2013 Rezekne Art and Design School.

Since 2011 participating at group exhibitions.

2015-2017 ISMA University of Applied Sciences; Real Estate Entrepreneurship (1st level study).

Since 2017 Art Academy of Latvia; Glass Art Department (BA).



PATRICK ROTH
redpat76@gmail.com
www.pr-glas.com



Born 13.11.1976. Weiden. Bavaria.

1997-2000 grad. glass refining/ glass cutting "Glasfachsch. Zwiesel".

2000-05 working as a glass cutter at Evelynhütte. Amberg. Realizing some works with Otmar Alt.

2005 graduation Master of Industries in Glass. HK Passau.

2005-06 head of department PNB at INN Crystal in Braunau. Specialized for prototypes and new designs.

2006-09 workshop manager Glass J&L Lobmeyr. Wien.

2009-16 teaching classical cutting and engraving at the Berufskolleg- Glas Keramik - Gestaltung Rheinbach.

2012-15 teaching Masterclass Glacier/Glasrefiner NRW; history of glass and art/technical communication.

Since 2015 part of the glass artists assoc. "Glasheimat Bayern".

Since 2016 own studio in Bregenz at the Lake Constance. Austria.

Since 2018 1st chairman Glass Artists Assoc "Glasheimat Bayern". Realisation and designs for trophies and awards e.t. Europäischen Handwerkspr.; Hans-Böckler Preis; Deutscher Unternehmenspreis, Gründerpr. Schwäbisch Media, Internationaler Demokratiepreis etc. SYMPOSIUMS:

2008, 14, 17 Intern. Symp. of Engraved Glas. Kamenický Šenov.

2014, 17 International Glassfestival. Kolonaden Karlovy Vary, CZ

2019 International Glass Festival Luxembourg. Asselborn, LUX.

AWARDS:

2015 "11. Gletscherpreise Glaskunstpreis". Schlor. Ludwigsthal, DE.

2016 "Glasveredler Preis des Bundesinnungsverbandes des Glaserhandwerks" Glasstec. Düsseldorf, DE.

JANHEIN VAN STIPHOUT

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www.janheinvanstiphout.com



Born 24.04.1956. Tilburg. The Netherlands.

EDUCATION:

1971-72 academic class. Kunstnijverhedsschool Delft. NL.

1972-74 Forming Plastics. Koninklijke Academie voor Kunst en Vormgeving Den Bosch. NL.

1974-76 2 y. acad. class. Acad. voor Beeldende Vorming. Tilburg.

1976-79 Sculpt. Koninklijke Acad. voor Schone Kunsten.

Antwerpen.

ACTIVITIES:

Since 1980 partner-owner of Stipglas, Glasveredelingsatelier J.H.M. van Stiphout (a studio for cold and warm glass techn.).

1980-2004 instructor several glass techniques at the Art Found. Tilburg; in own studio and on location in the NL and abroad.

2001 lecture "Glass as common as words for a writer" CGS Conference Tate Gallery Liverpool. UK.

Since 1988 more than 150 proj. with "De Maatschap internationaal" in museums, theatres and on location in NL and abroad.

Since 1996 lect.: innov. gl. techn. and design in NL and abroad.

2006-09 co-founder of Glaspect, glass work centre Tilburg.

AWARDS:

2003 1st Price - "Donjon" - Glas in Historisch Licht Horn. NL

2004 2nd Price "Glass has many Faces" Schloss Holte. DE.

2009 1st price-L'Invitation: Internal. competition TGK. DE.

2011 Killing Field - New Glass Review 32

2013 1. Glaspreis der Stadt Hadamar. Landscape Impression. DE

2014 Structure One - New Glass Review 35

ALISA STOILOVA

aliskata@abv.bg



Born 28.02.2001. Bulgaria.

EDUCATION:

2014-19 National High School of Applied Arts "ST. Luke". BG.

Since 2019 National Academy of Arts. Bulgaria.

Princ. subj.: Porcelain and Glass, Silic. Design, Drawing, Painting. Associate's degree in design.

ACTIVITIES:

Since 1917 participated in international exhibitions, conferences, symposiums.

2017 7th International Symposium of Engraved Glass Kamenický Šenov, Czech republic

2018 first prize at National youth competition for fine and applied arts and design. Bulgaria.

2019 Symposium of Engraved Glass, Bucharest, Romania.



LOUIS SAKALOVSKY
louis3030@yahoo.com



Born in South Africa 1937; living in Israel since 1976.

1973 established and directed Ceramic Department, St. Vincent's School for the Deaf, Johannesburg.

1975 doc. Telev. Film Featuring Louis Sakalovsky; Prod. by the South African Broadcasting and Television Corporation.

1976 teacher at Bezalel Acad. of Art and Design (ret. 2007).

1985/6 published book "Firing Processes in Ceramics".

1986 ancient kilns in archaeological dig at Tel-Afek in conjunction with Tel-Aviv University.

1987 ancient kilns in archaeological dig in the Galilee in conjunction with Bar Ilan University.

1988 introd. of glass progr. to Bezalel Acad. of Ari and Design.

1996 Honorary Member Ari Glass Society, Hungary.

1997 guest Lecturer, Tel-Aviv University, Israel.

1998 archaeological dig (Israel Antiquities Authority), Israel (experim. and publish. paper on ancient kiln and kiln firing).

1998 guest Lecturer Colombo, Sri Lanka.

1999 published book "The Reverse Side".

1999 guest Lecturer, E.T.A.I. Conference, Israel.

2000 produced a large-scale sculpture in situ, International Sculpture Symposium, Ma'alot, Israel.

2001 established Glass Program for teenagers at risk, House of Susan (non-profit), Jerusalem, Israel.

2008 guest Lecturer, Connecticut

2013 guest Lecturer on tour, USA.

PERMANENT EXHIBITIONS:

2002 The Lerner Sports Center, The Hebrew Univ., Jerusalem.

2003 paintings and glass sculpt., Weinstein Offices, Jerusalem.

2006 paintings and glass sculptures, Weinstein Offices, Tel Aviv.

2007 Scarsdale, New York.

2010 City Hall, Jerusalem.

2011 paint. and glass sculpt., Weinstein Off., Ramot, Jerusalem.



TORSTEN RÖTZSCH

torrsten@web.de
www.torsten-roetzsch.de



Born 10.03.1982. Dresden. Germany.

2002-05 studies at Glas school Zwiesel, glass design.

2008-17 glass blower at the Glashütte Gernheim.

2017-19 glass blower at Glasfachschule Zwiesel.

Since 2019 freelanced glassmaker.

2019 classes at "Dissolving Boundaries" at Pilchuck glass school. Regularly participates at international exhibitions, symposiums, demonstrations, workshops.

AWARDS:

2013 State prize for arts and crafts of the state of Nordrhein-Westfalen.

2013 Special prize at 1. glass prize of the city of Hadamar.

2015 3th prize "Immenhausen Glassprize".

COLLECTIONS:

Ernsting Foundation, LWL Industrial museum Glashütte Gernheim; glass gardens in Frauenau 2019.



PETR STACHO

p.stacho@atlas.cz
www.petrstacho.com



Born 23.06.1965. Usti nad Labem. Czech Republic.

EDUCATION AND PROFESSIONAL EXPERIENCE:

Since 1990 participating at international exhibitions, symposiums, demonstrations, workshops, lectures.

1980-84 Glassmaking School in Kamenický Šenov, glassmaking specialization.

1984-85 preservation of monuments workshop in Mlada Boleslav, focused on window restoration.

1988-94 Prague Academy of Arts, Architecture and Design, studio of creative glassmaking.

1993 fellowship study at the Royal Acad. of Fine Arts. Gent. BE.

2003 founding memb. of the SME STAJAN graphic art fellowship.

2007 head of the Glasscutting Department at the Kamenický Šenov Glassmaking School.

2010 head of the Glasscutting and Engraving Department at the Kamenický Šenov Glassmaking School.



JIRÍ ŠUHÁJEK
suhajek@volny.cz



Born 1943. Pardubice. Czech Republic.

M. Art RCA Design, Ak. mal. Jiří Šuhájek, dr. h. c.

EDUCATION:

1957-61 Glassmaking Art Coll., painting studio, Kamenický Šenov.

1964-68 Academy of Arts, Architecture and Design, Prof. S.Libenský, Prague.

1968-71 Royal College of Art, RCA, London, M. Art RCA Glass.

PROFESSIONAL EXPERIENCE:

1962-64 Karlovarske sklo Moser, glass works, Karlovy Vary. CZ

1972-79 dizainer at the Moser glassworks, Karlovy Vary. CZ

1979-94 designer at Institute of Interior and Fashion Design. Prague.

1993-02 artistic director, B.A.G. glassworks, Barovier & Toso, Vsetín.

1999-08 teacher Glassmaking Art College, Valašské Meziříčí. CZ.

2009-10 teacher at Tomáš Baťa University, Zlín. CZ.

AWARDS (SELECTED):

1976 Bavarian State Prize and Gold Medal. Munich. DE.

1979 Best Design of the Year, Inst. of Ind. Design, Prague. CZ.

1981 Best Design of Branch, Ministry of Industry of the CZ.

1986, 88 Best Design of Year. Ministry of Industry of the CZ.

1986 Golden Star of Quality, BID, Madrid. ES.

1987 Gold Med. and Crystal Pyramid, Inst. Ind. Design Brno. CZ.

1995, 96 Best Design of the Year, Design Centre of CZ.

1996 Czech National Design Prize. CZ

2008 Hon. Memb. of Russian Acad. of Art, Golden medal, Moscow.

2010 Doctor Honoris Causa of Lviv National Acad. of Arts, Lviv. UA.

REPRESENTATION IN ART COLLECTIONS (SELECTED):

The Corning Museum of Glass, USA; Hokkaido Museum of Modern Art, Sapporo, JP; Victoria and Albert Museum, London, GB; Museum der Veste, Coburg, DE; Glasmuseum Frauenau, Frauenau, DE; National Gallery and Museum of Decorative Arts, Prague, CZ.



AMALA GYÖNGYVÉR VARGA
vargagyongyveramala@gmail.com



Born 02.05.1985. Hungary.

EDUCATION:

2009-12 Moholy-Nagy University of Art and Design Budapest, Glass Design BA.

2012-14 Moholy-Nagy University of Art and Design Budapest. Ceramic Design MA

2019-2020 Budapest Art Mentor, mentorship program, Budapest.

AWARDS:

2006 Young Artist Exhibition, Budapest, Special Prize.

2010 Astellas Award, for the physician of the year, 1st place.

2011 fellowship granted by the Republic of Hungary.

2012 artwork selected for the exhib. of Stanislav Libenský Award.

2020, 21 Kozma Lajos Scholarship for Applied Arts and Crafts.

MEMBERSHIP:

2014 Hungarian Glass Art Society - MÜT.

2019 Hungarian Studio of Young Applied Artists and Designers Association - FISE.

PUBLIC COLLECTIONS:

Hefter Glass Gallery, Pannonhalma, HU; Museum of Applied Arts, Budapest, HU; Hungarian Studio of Young Applied Artists and Designers Association - FISE - Contemporary Applied Art Collection, Budapest, HU; Glasmuseum Frauenau, Frauenau, DE.



KRISTIN VASILEVA
kristinvasileva12@abv.bg



Born 24.12.1999. Bulgaria.

2013-18 studies at National School of Applied Arts "Saint Luca", Sofia. BG.

Since 2014 participated at exhibitions, symposiums, workshops.

2014 Pate de Verre workshop with Wendy Shea, St. Luke National School of Applied Arts. BG.

2015 assisting in the organization of a workshop "Lampworking" with Prof. Dimitar Delchev, open doors at the St. Luke National School of Applied Arts. BG.

Since 2018 studies at National Academy of Arts, Sofia, Porcelain and Glass Design. BG.

2018 Blown Glass Workshop with Orian Collage and Harry Gigow.

2018 Engraving Workshop at the National University of Arts Bucharest "National University of Arts Bucharest". RO.

AWARDS:

2016 3rd place in the "National Youth Competition for Fine, Applied Arts and Design".

2017 1st place in the "National Youth Competition for Fine, Applied Arts and Design".



SAMUEL WEISENBORN
456n96@web.de



Born 09.02.1978. Friedberg. Germany.

Since 2005 worked as a freelance designer and glass artist in many countries, including Germany, Denmark, Sweden, South Africa, England, Egypt and has exhibited and collaborated there.

2005 "South African Glass Art Society's Glass Festival 2005".

Invited international artist. Western Cape, South Africa.

2009 owner of the Coldwork Studio, focused on lathe work cutting, stone wheel techniques and deepcuts. Schiesheim. DE.

Studied industrial design for glass and ceramics at the University of Art and Design Burg Giebichenstein in Halle (Saale). DE.

Qualified glass cutter at the Hadamar Glass School by Mr. Willi Pistor, Josef Welzel and Hartmut Lieb. DE.

Glass award of the city of Hadamar. DE.

Permanent exhibition at Glasmageriet Mygdal. Denmark.



PATRICK VAN TILBORGH
patrick.vantilborgh@skynet.be
www.glassfarmer.com



Born 05.10.1961. Lier. Belgium.

Since 1996 participate at various international exhibitions, projects, demonstrations, workshops.

1993-2000 studies at State Institute of Art Crafts in Mechelen, by Miloslava Svobodova and Koen Vanderstukken. BE.

1997 "Glass blowing" by Koen Vanderstukken, Niel, BE.

1998 "Making moulds" by Bert Van Ransbeek, Mechelen. BE.

1998 "Kiln casting" by David Reekie (UK), Mechelen. BE.

Since 1998 own Glass Studio. Lier. BE.

Since 1998 board member of "De Glasroute" BE.

Since 1999 Mobile Glass Studio. Lier. BE.

2000 "Glass blowing" by M. Ruh (USA) and N. Wahl (DE).

2000 "Coyote goes to Belgium" glass casting by K. Lockau (CAN)

2000 "Glass blowing" by Ed. Leibovitz (RO) & K. Vanderstukken (B).

2000-02 board member of "European Glass" VZW. BE.

2001 "Glass blowing" by Giampaolo Amoroso (BE).

2001 "Sandcasting and ladle casting" by Susan Edgerly (CAN).

2004 "Various Techniques" by Brad Copping (CAN).

2005 "The honeycomb mould" by Helen Stokes (Australia).

Since 2005 board member of "ArTe@LIER" BE.

Since 2010 board member "Verribelglass" BE.

2014 "Glassblowing" by Satochi Okamoto Sars potterie FR.



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RETROSPECTIVE FESTIVAL 2019







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**Atelier d'Art du Verre wishes to thank:
the artists for their talent and their precious friendship,**

the Jury:

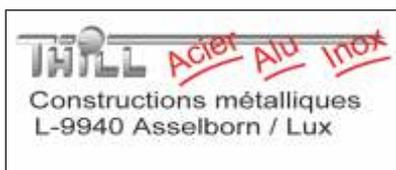
painter Jean Marie Biver (Luxembourg)
sculptor Jean Paul Thiefels (Luxembourg)
manager of Valerius Gallery Gerard Valerius (Luxembourg)
glass artist, professor Mare Saare (Estonia)
glass artist, professor Kazimierz Pawlak (Poland)

all the others who has helped us to realize the glass festival:

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Harry Baptist	Josquin Francois	Roland Rose
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Front cover artwork: Ed van Dijk "Wedding Ring"; photo made by Daniel Olislaegers
Page 2nd artwork: Petr Stacho "Crystal Pathfinder"; photo made by Petr Stacho.
Page 4th artwork: Elizar Milev "Contagion"; photo made by Elizar Milev.
Page 6th artwork: Patrick Roth "Escape"; photo made by Patrick Roth.
Page 8th artwork: Igor Frolov "XXX"; photo made by Igor Frolov.
Page 10th artwork: Julie Anne Denton "Coral Vessel"; photo made by Kevin Moonan.
Page 12th artwork: Julie Gonce "Kablash"; photo made by Boris Selke.
Page 14th artwork: Zaiga Baiza "T'en fais pas" detail; photo made by Zaiga Baiza.
Page 142th artwork: Zaiga Baiza "T'en fais pas"; photo made by Zaiga Baiza.
Page 144th artwork: Vladimir Klein "Boat full of Champagne"; photo made by Jiri Koudelka.

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