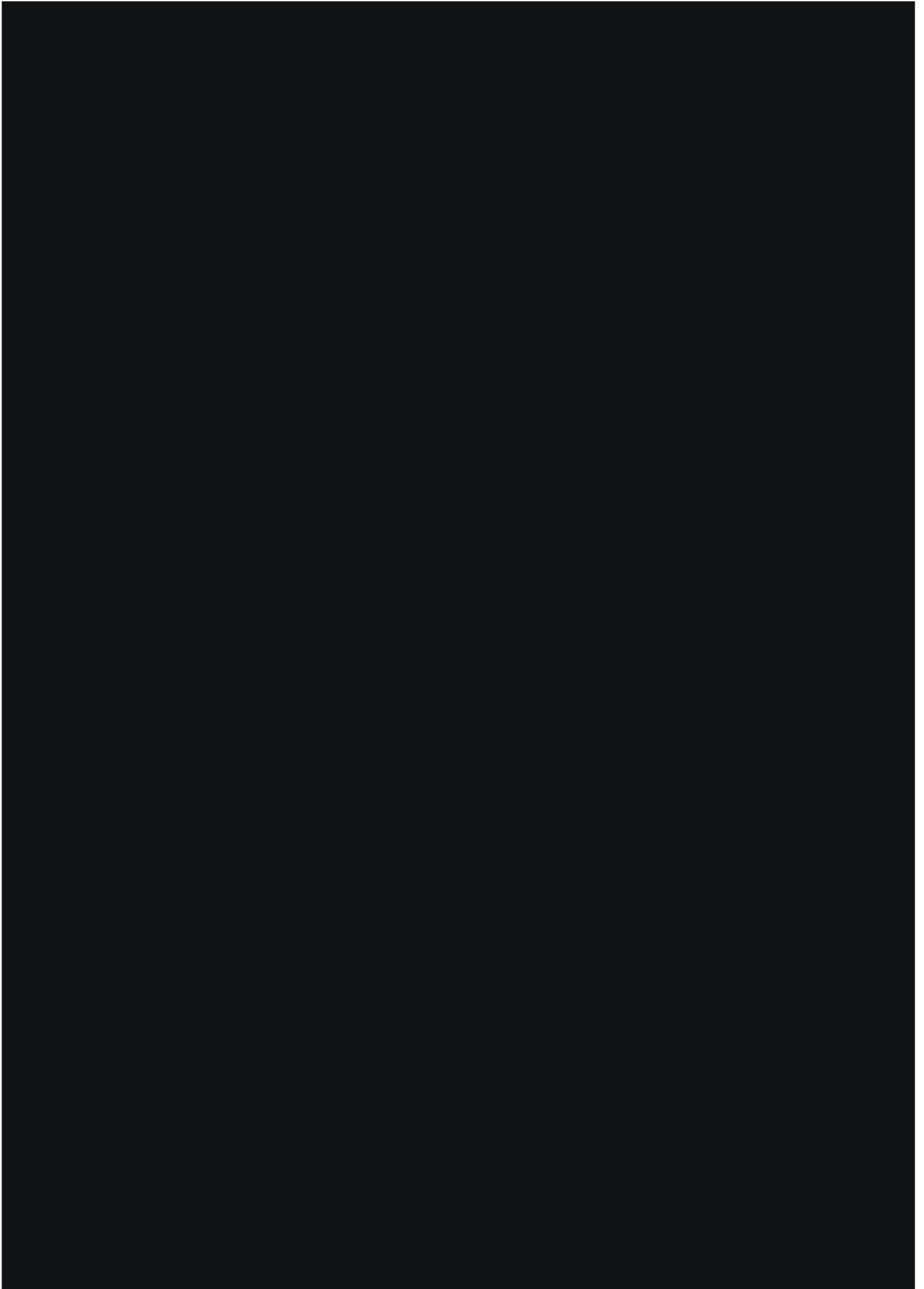


5th INTERNATIONAL GLASS FESTIVAL

LUXEMBOURG



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





International Glass
Festival Luxembourg

5th INTERNATIONAL GLASS FESTIVAL

2013

LUXEMBOURG

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Designed by Zaiga Baiža Emeringer

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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.



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 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.

Zaiga Baiza & Robert Emeringer



I was recently asked to participate in an exhibition in the city of Derry (or Londonderry) in Northern Ireland, which had been selected as the 2013 UK City of Culture. That title refers to culture in the sense of high culture--music, art, dance, theatre--but in Derry, a city that was at the center of 30 years of civil unrest that divided the country along sectarian lines, culture means something else. Culture means identity, which community you claim, which side of the conflict that you stand on.

As exhibiting artists, we were asked to write a short statement on how we view culture and what role crafts might play in it. I wrote that as someone who was born in Japan, grew up in the United States, and currently lives in Ireland, my sense of national identity was somewhat muddled--but that I did consider myself a member in good standing of the international community of studio glass artists. And it's true: I have worked and taught all over the world; attended conferences and symposia in the US, Japan and Europe; and I feel completely at home whenever and wherever I am in a hot shop. I can communicate through the medium of glass with people without any other language in common (and that communication extends into the past, when I examine glass and feel some connection to the evidence of making).

The International Glass Festival in Asselborn is one of my favorite events that I have attended, and I am mightily sorry to miss it this year. It is culture and community in a very pure form, without commercial sponsors or a towering bureaucracy. It is democratic in its approach, with everybody being invited to bring and share their work; to participate in various ways and add their voice to the conversation. It creates an atmosphere where chance encounters can happen, which might take the form of a new friendship or a professional acquaintance; or an exchange of information, opinion or news. And it is all bound together by a serious collective commitment to the frustrating, beautiful, challenging medium of glass.

Although it is small compared to other gatherings, it can also be intimate in a way that other larger conferences cannot, and thus it holds a special place in one's memory. The festival comes and goes very quickly, but represents an immense amount of effort by Robert, Zaiga and their helpers in what can only be a labor of love. If you are one of the lucky ones to attend the International Glass Festival in 2013, I can only say congratulations and I hope to be with you next time.

SCOTT BENEFIELD
May, 2013
Corning, NY





Festival International du Verre 2013

Le verre reste l'un des rares matériaux, sinon le seul, ayant la capacité de transformer tout au long de jour l'atmosphère d'un lieu. Il agit sur la luminosité en fonction du soleil, des heures, des saisons.

Guy Boulizon, Les arts de la terre et du feu, l'artisanat créateur au Québec

Il m'est un honneur et un réel plaisir d'écrire ces quelques lignes à l'occasion de la 5^{ième} édition du Festival International du Verre 2013. Toutes ces années d'activité artistique et pédagogique donnent droit à un sentiment de satisfaction légitime, vu les efforts continuels consentis au fil des années et les excellents résultats obtenus. Dès lors, je tiens à exprimer mes félicitations chaleureuses aux initiateurs et organisateurs, les artistes verriers Robert Emeringer et son épouse Zaiga Baiza, pour le bon travail qu'ils ont accompli avec beaucoup d'enthousiasme et de savoir-faire.

Cette véritable Fête du Verre, née il y a de cela 7 ans, a eu la faculté d'évoluer et de s'améliorer pour notre plus grande satisfaction. La continuité avec laquelle les artistes verriers venus de tous horizons y participent confirme la portée de ce Festival dans l'espace culturel du Luxembourg mais également hors de nos frontières. Son succès souligne l'importance d'une manifestation qui contribue à promouvoir la qualité, l'innovation et le rayonnement de cet art si mal connu qu'est l'art du verre.

L'originalité du site, l'esprit de fête ainsi que la mise en scène des démonstrations et des expositions aident à accentuer l'intérêt artistique des créations ou des animations sélectionnées et à attirer des amateurs d'art, même ceux qui ne font pas nécessairement partie du public habituel des galeries d'art.

Je ne voudrais clôturer sans souhaiter le meilleur succès à cette 5^{ième} édition du Festival International du Verre. Dès lors, mon message aux visiteurs : venez nombreux ! Soyez curieux, soyez ouverts aux nouvelles expériences et mettez-y main vous-même. Ne ratez pas ce rendez-vous d'un festival hors normes et profitez de l'offre exceptionnelle. Et, surtout, prenez du plaisir et passez de très agréables moments !

Octavie Modert
Ministre de la Culture



LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture





Bienvenue au Festival du Verre

Le village d'Asselborn aura cette année-ci à nouveau l'occasion de pouvoir accueillir les nombreux visiteurs du Festival du Verre.

Ce dernier peut être fier de sa réputation de manifestation exceptionnelle et unique au Grand-Duché et se déroulera à la mi-août, ceci déjà dans sa 5^{ème} édition.

Cet évènement a pour objectif de promouvoir les Arts du verre, une matière changeante, colorée et surprenante qui provoque une action captivante à l'égard de celui qui s'y rapproche.

Le visiteur observateur et attentif aura l'opportunité de découvrir l'histoire passionnante du travail du verre et les multiples facettes de sa pratique.

La construction d'un four en terre, utilisé au Moyen Âge pour fondre des plaques de verre pourra être considérée comme une des attractions principales.

Des expositions et des démonstrations de maîtres verriers de renommée internationale animeront le village autour du Festival.

Tous les arts du verre seront représentés afin de faire connaître cette technique particulière sous ses formes les plus diverses.

Le village lui présentera également son charme et ses atouts et permettra de découvrir par la même occasion son patrimoine historique.

Les vaillants organisateurs Robert Emeringer et Zaiga Baiza seront assistés par des membres de famille, des amis et voisins ainsi que des membres de diverses associations afin d'offrir aux visiteurs un séjour agréable et intéressant.

Notre commune, qui fait constamment des efforts pour attirer des touristes, peut se prévaloir d'une vie associative qui fait preuve de beaucoup de dynamisme dans l'organisation d'une diversité de maintes manifestations reflétant l'air de notre temps.

Toutes celles et tous ceux qui trouveront le chemin de la commune de Wincrange pourront passer quelques heures passionnantes en déambulant de stand en stand pour les démonstrations des artistes, leurs explications y relatives ainsi qu'une compréhension des créations artistiques.

Nous nous réjouissons d'ores et déjà des belles œuvres que nous aurons l'occasion de contempler lors de cette manifestation qui se déroulera certainement, à l'instar des années précédentes, dans un cadre convivial et une ambiance chaleureuse.

Avec mes meilleurs vœux de succès aux organisateurs.

Marcel Thommes
Bourgmestre de la Commune Wincrange





TERESA ALMEIDA

Light operates today in the art field as an interaction between space and surface, between the beholder and the works. Throughout Art History, it has been constantly noticeable that artists are interested in new ideas and developments of the scientific areas. The relationship between artists and scientists has been explored for a long time. They have a unique and peculiar rooting, a demand on the discovery of something new.

The light changes the formal composition of the pieces presented with luminescent glass, it alters its surface, colour and shape. This change of light raises the inquisitiveness of the observer: the visualisation of the piece in its two distinct forms, the monochromatic colourlessness and the lightning colourful state.

It is my aim to show a small piece made with *pâte de verre* technique. The *pâte de verre* piece will allow a projection of a textural lightness, a subtle form, tranquil and with a distinct allure, encouraging contemplation by the observer. The pieces are very light and this appearance creates a sensation of levitation...

IMAGINARY LANDSCAPES; 2012

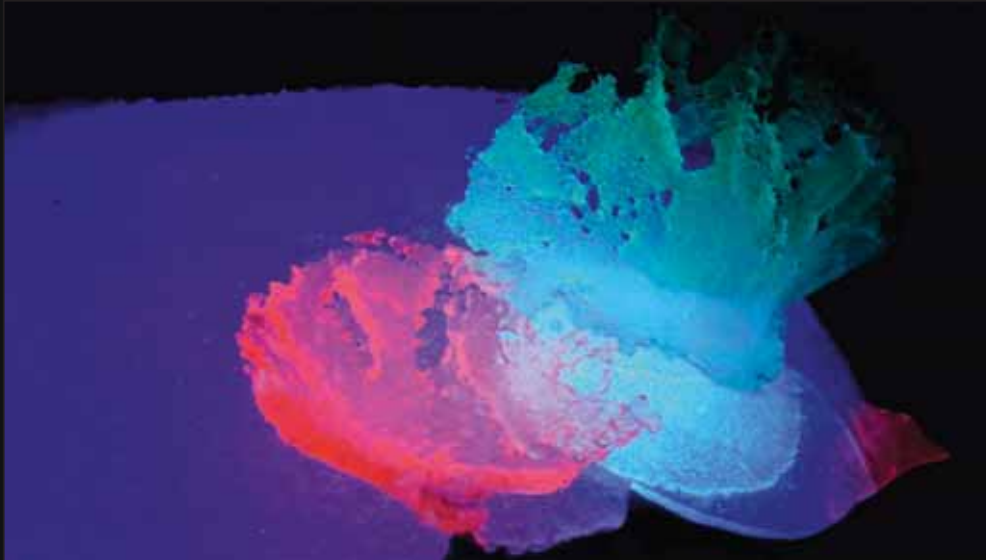
Pâte de verre; glass; 20x34cm and 20x30cm

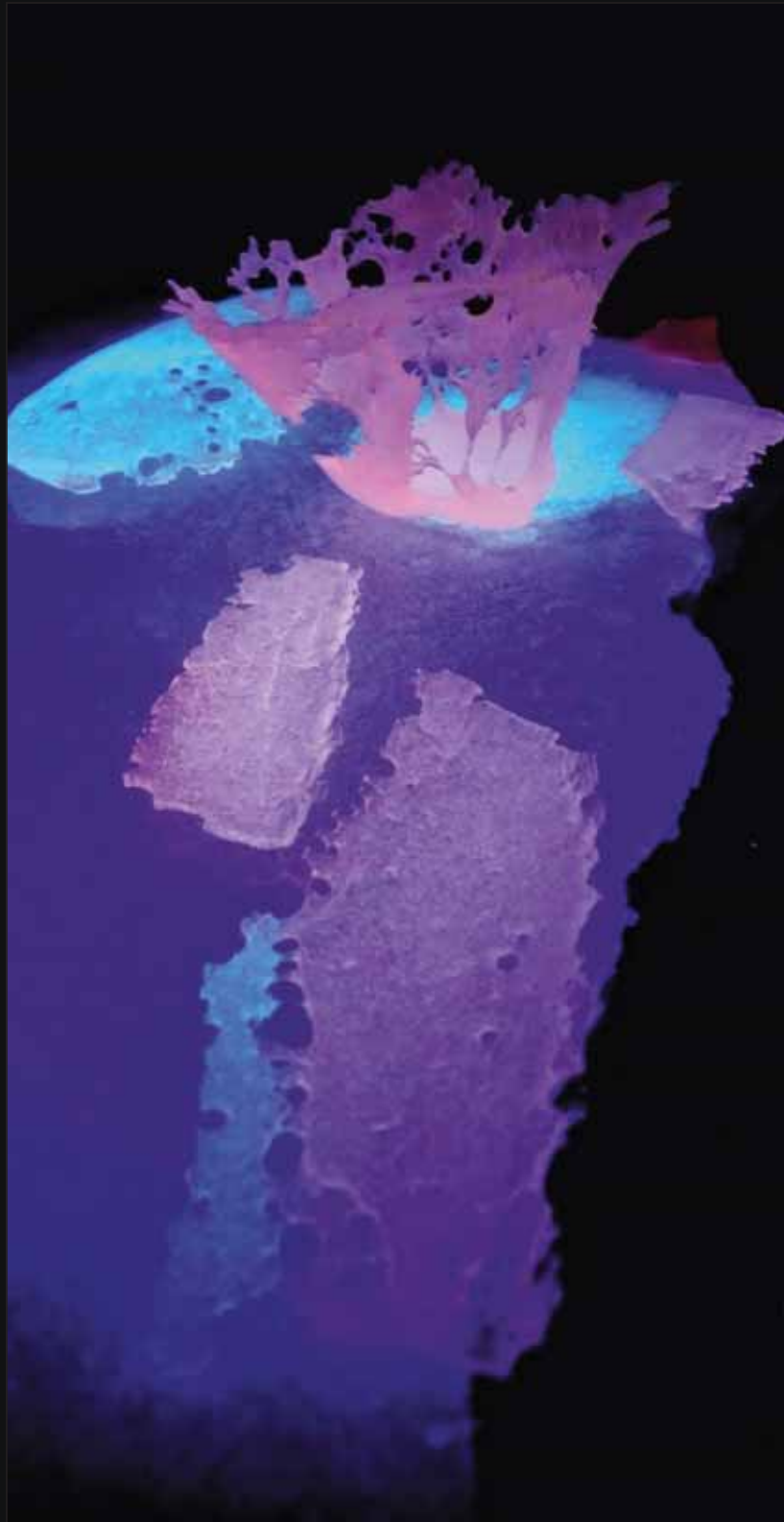
FRAGMENTS OF A TRACE, detail; 2012

Pâte de verre, luminescent glass -
under UV light the glass gets a new color; 200x100cm

Photos made by TERESA ALMEIDA









TATIANA ARTEMYEVA

Hear my new experiments with glass, forms and color. In a basis circle and details round. In my opinion the most lovely and positive work, it creates summer mood, when behind a window is winter and snow

"**ISOMORPHISM**" is my diploma project and my own technic. Like one of my work named "CIRCLE OF WATER", but more dynamic, more serious and adult.

Tatiana Artemyeva is the student of the Moscow State University of Industrial and Applied Arts named after S. G. Stroganov. www.mghpu.ru

ISOMORPHISM; 2013

Sheet glass glued together with UV glue; Ø105cm, h50cm

RAINBOW, detail; 2011

Sheet glass glued together with UV glue; Ø105cm, h50cm

Photos made by TATIANA ARTEMYEVA





ELENA ATRASHEVICH

During a long time I had the opportunity to work with a translucent crystal glass. On the one hand, such an ascetic conditions limited me, and, on the other hand, it helped me to develop my inner feeling of the glass as a specific material. Transparency and incorporeal materiality of glass allows its to catch the metaphysical entity – the process which can be compared only with the purity of black and white photography.

Glass has the ability to give a form to abstract and intangible concepts that can not be felt by touch.

DISAPPEARANCE; 2012

Cold worked color crystal; 21x26cm

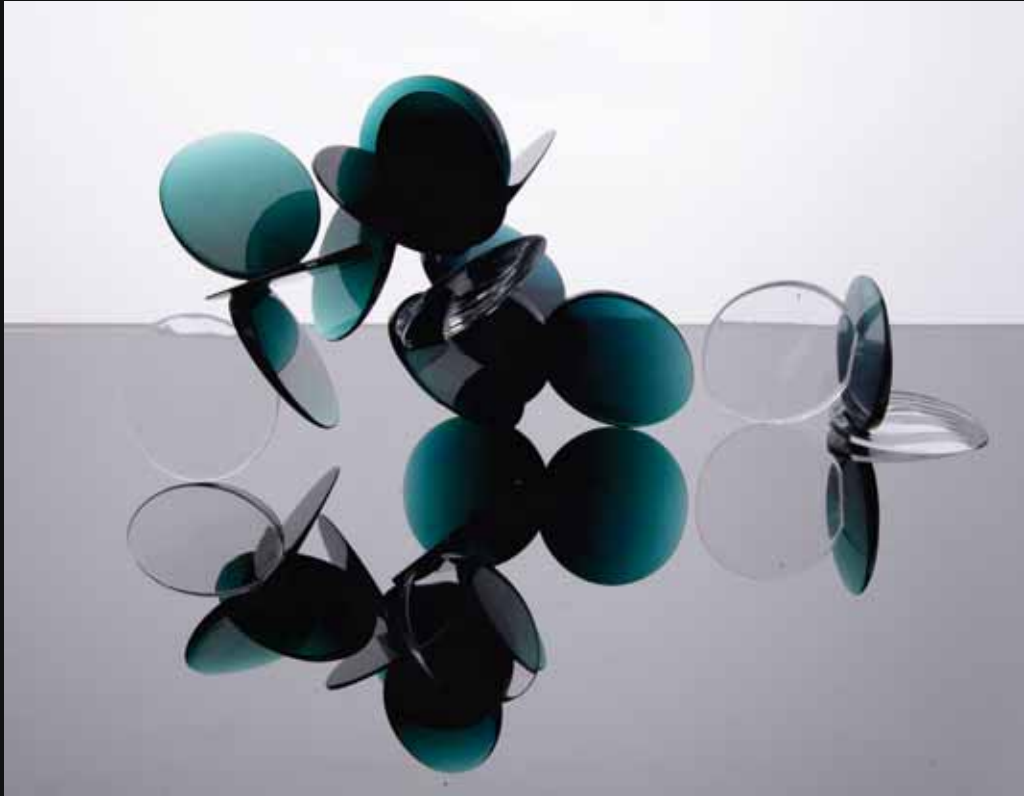
RELICT; 2010

Blown glass; 19x61cm

BALTIC COWRY; 2010

Blown glass; 45x28cm

Photos made by ALEXEY PAVLUT and
MAXIM RUNETC









ZAIGA BAIŽA

DEPTH AND TRANSPARENCY

HIGH

Pâte de verre; glass; 18x8,5x4cm

TIME

Pâte de verre; glass; 12x24x6,5cm

EQUILIBRE

Pâte de verre; glass; 9x10x10cm

Photos made by **ZAIGA BAIŽA**









SCOTT BENEFIELD

I've always seen my work as an extension of an historical narrative that is about the material. It exists in relation to the long history of glass objects and embraces the techniques and traditions that enliven that history. That connection to past practice and to the heritage of glass is important to me, as I seek to create original expressions in glass that will add to that conversation.

Scott Benefield

VETRO MOSAICO

Cane technique; glass assembled hot; 20x30x10cm

LATTIMO

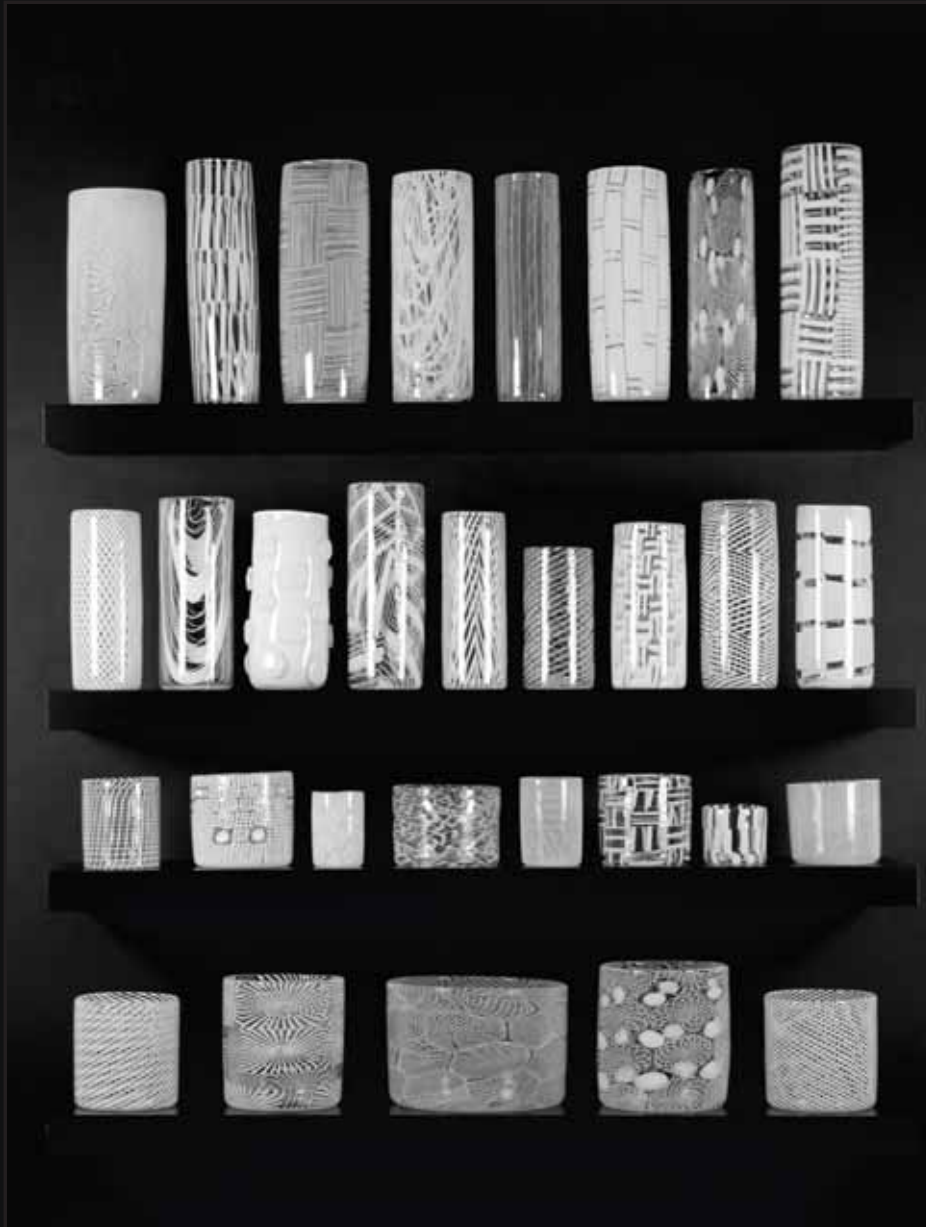
Cane technique; glass assembled hot; 122x142x23cm

SNOOD

Cane technique; glass assembled hot; 35x15x22cm

Photos made by DAVID PAULEY









JANE SYLVIE VAN DEN BOSCH

Je viens du trait, du dessin, du croquis. Peintre et sculpteur depuis 1988, la réalisation de prototypes et de décors m'a permis d'approcher différents matériaux composites et différentes techniques.

Longtemps j'ai cherché un moyen d'expression tridimensionnel, capable de transcrire « l'humain » par le touché imprimé à la matière, mais aussi d'intégrer la couleur, la transparence, l'opacité, la finesse, le dessin. Ma rencontre avec le verre en 2003 fut déterminante dans ma recherche artistique.

Articulée autour de la courbe, de la germination, et inspirée par la nature, parfois humaine, cette recherche parle des aspects enchevêtrés de la réalité qui nous entoure. Sous une apparente unicité j'essaie d'exprimer la multiplicité des possibles points de vue.

Mes thèmes : Graines et Femmes ; sont naturellement deux faces d'un seul archétype. Elles incarnent un processus continu de transformation, promesse de vie et de poésie sans cesse renouvelée.

Le travail du verre de par sa richesse et sa complexité est également un processus temporel de germination, qui transforme son auteur.

Sculpture à chaud ou à froid, soufflage, gravure, sablage, couleurs ; avec ces différentes techniques, je transforme le verre et d'autres médias pour exprimer ma perception du monde :

La réalité plurielle, composée d'aspects enchevêtrés, interactifs. Nous croyons voir, et finalement c'est autre chose que nous voyons.

BLUENNE

Pâte de verre; blown, engraved and sandblasted glass; h38cm

HUMAN SEED II

Blowed, engraved, sandblasted glass; 27x10cm

Photos made by JANE SYLVIE VAN DEN BOSCH









JEROEN VAN DE BRUG

The reflection and refraction of light in the thick, crystal clear blown glass and the way the colour shapes vary differ in the object fascinate me highly.

My organic soft shaped objects with only one or two colours show an optimal effect. The light plays in the material like a minstrel while the colour dances in the object like a ballerina.

The spectator will be fascinated and surprised to see a different image from every angle.

A Dutch gallery owner once said:

“ You should dance around Jeroen’s objects to see what happens.”

ALMADINE VINE GARNET

Glass blowing, 46x16cm

DESERT CITRINE

Glass blowing, 20x19cm

WRAPPED CARNELIAN

Glass blowing, 28x17cm

Photos made by JEANNETTE HAGENDOORN









JULIE ANNE DENTON

Julies work is self-indulgent! She draws on her daily life experiences as her inspiration. She speaks a personal truth about the World in which we live, art is a *'must have'* luxury we cannot be without and she only wishes that the viewer will relate to the work with their own unique, personal viewpoint. The work she creates is deeply rooted in symbolic, historical and individual mythology. On occasion she delights depicting in three dimensional form a famous painting or poem, but as ever with her own peculiar twist.

SPIDER VESSEL

Flameworked and sandblasted Borosilicate glass

THE LAST EXPECTATION IN THE GARDEN OF EARTHLY DELIGHTS, detail THE NURSE

THE LAST EXPECTATION IN THE GARDEN OF EARTHLY DELIGHTS; 2009

Flameworked borosilicate and effetre glass, window glass,
vodka shot glass with gold leaf, engraved and mixed media;
20x25x28cm

Photos made by **KEVIN MOONAN** and
JULIE ANNE DENTON









ED VAN DIJK

« Art is playing.....nothing but yourself can stop it »

IMPACT

Glass and wood; 130x250x65cm

FROM THE SONS OF MR B

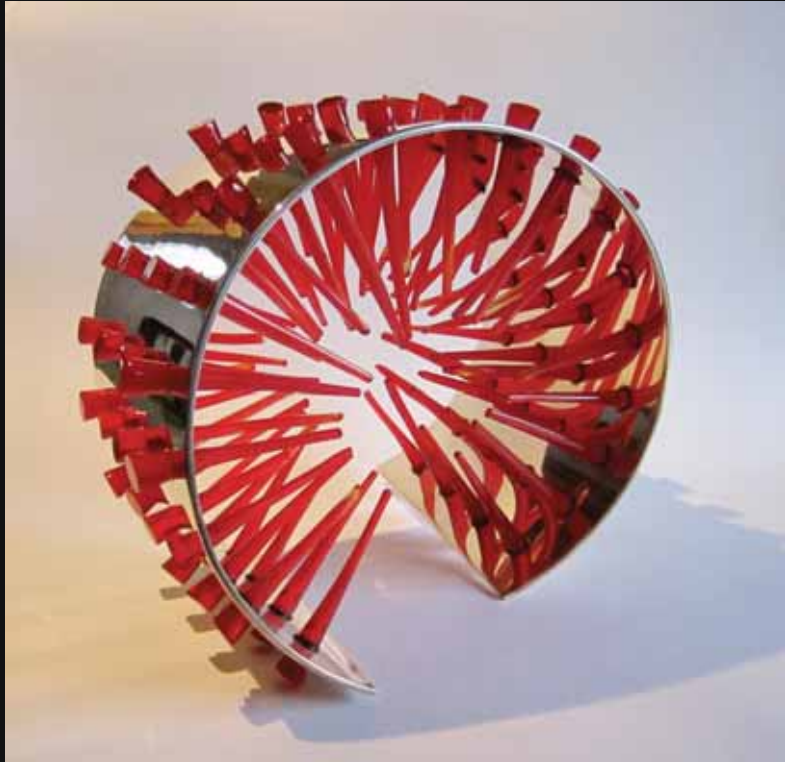
Curved metalsheet with red glass pins

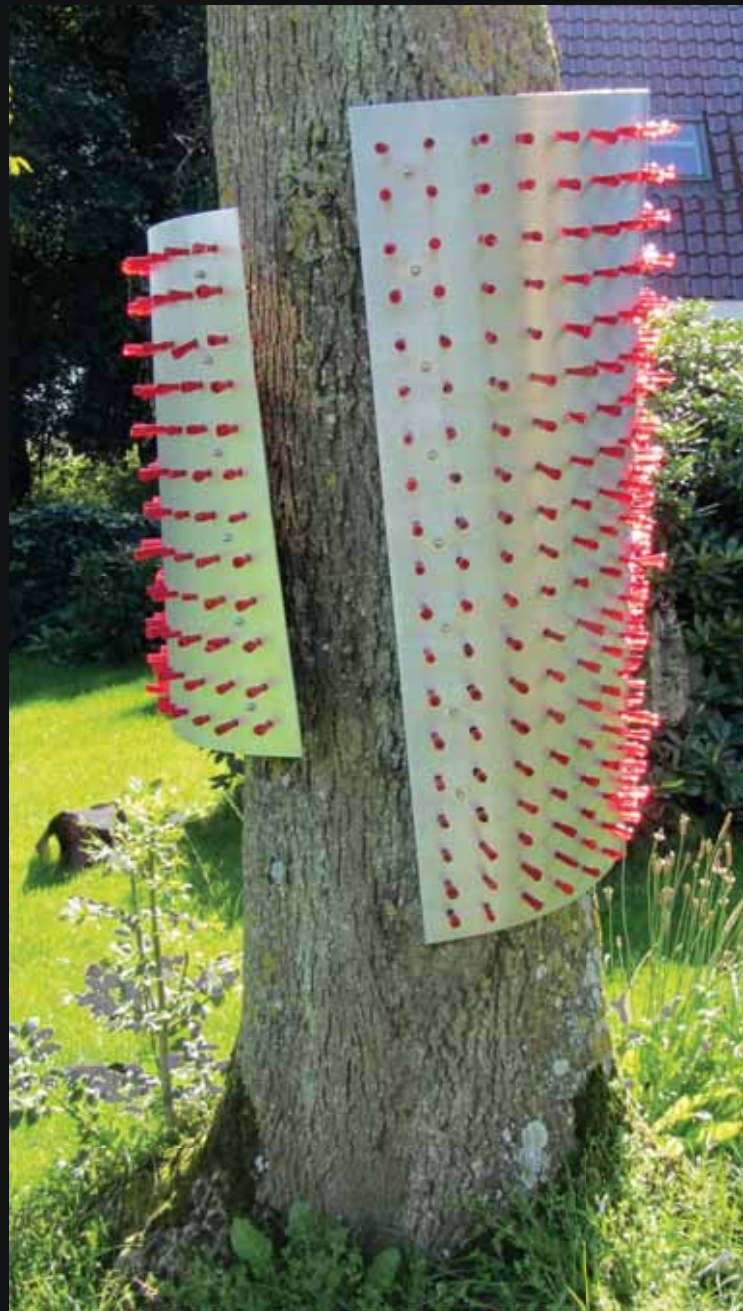
MR B

Curved metalsheet (silvered aluminium) with red glass pins;
35x35x30cm

Photos made by **ELLY DE LAAT**









LACHEZAR DOCHEV

Sculpting with Glass

“For example, if we take away by degrees from our conceptions of a body all that can be referred to mere sensuous experience- colour, hardness or softness, weight, even impenetrability- the body will then vanish; but the space which it occupied still remains, and this it is utterly impossible to annihilate in thought.” - Immanuel Kant “Critique of Pure Reason”

Glass – many-sided and deceptive. Manipulates, controls light: transmits, filters, reflects, absorbs it...

Sculpting with glass reveals the infinite diversity of form and content (substance) in their cogitated meanings. But then it (glass) often acts beyond the expected visionaries, bringing out the purity of artistic inspiration; asking questions while hiding the answers.

Infinite associating.



URBAN SITES OF DREAM LAND, group of two sculptures
Kiln cast glass, partly polished; 87x41x14cm and 86x37x12cm

TEMPER BEFORE TEETH, group of four bowls
Kiln cast glass with copper and brass foil, partly polished;
28x100x25cm each

Photos made by LACHEZAR DOCHEV









DIETER VAN DYCK

'bad decisions make good stories'

I read this on a toilet in Russia and always keep this in mind , now I'm no longer afraid of making bad decisions

Since young age I was fascinated by the flame and liquid glass of my grandfather, master glassblower Dieter DORNHEIM (1932-1989).

As a young boy, I was always skilled in breaking my own windows, emptying bottles and playing with fire. As I grew I learned I could use glass and fire in a better way and so glass art became my way of life.

My early Works were mainly driven by emotions and made with lack of techniques. Bit by bit I learned the techniques, mainly from Belgian artists Roel Lambert and Eric Pipien. I worked a lot for/with Patrick Van Tilborgh and joined his mobile studio team. With Patrick, Jane-Sylvie Vandenbosch and 5 others I founded Verribel Glass.

In times when I needed money I made what people like. I lost satisfaction in making commercial works and so I'm returning to the way I worked as a beginner, following my own gut feeling no matter what people like. Since 2011 I became a teacher myself.

My new permanent exposition 'Pieces of me' can be seen starting from march 2013 in the workhouse from my grandfather near Antwerp, Belgium .

Pieter Van Dyck

FARAWAY

Blown glass, image modelled in clay

DERANGED

Blown glass, image modelled in clay

IMPACT

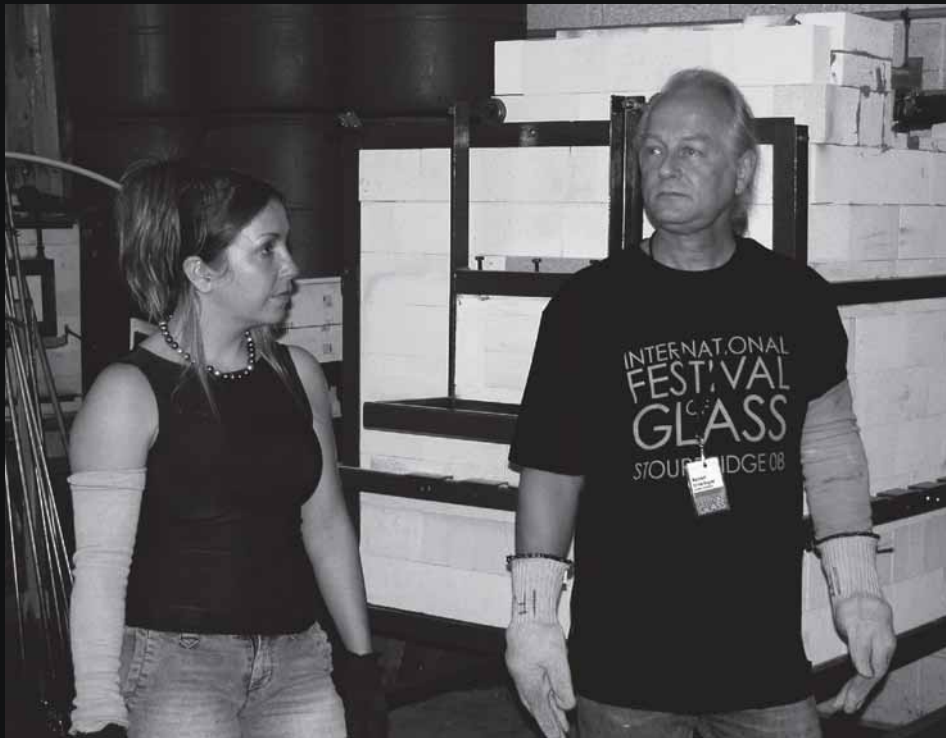
Blown glass, image modelled in clay

Photo made by LUC DE WITH; from the catalog 'Blown'









ROBERT EMERINGER

Le verre est une structure amorphe soumise au flux et à la réversibilité, alors que les matériaux céramique le sont au fixe et à l'irréversibilité. Je parviens à réaliser l'harmonie dans un monde dont on a perdu tout contrôle.

Glass is an amorphous structure subjected to flow and reversibility, whereas ceramic materials are so static and irreversibility. I manage to achieve harmony within a world that has spun out of control.

SILENCE

Fused, slumped glass, cut and polish; 34x40x15cm

VIOLETTE

Fused, slumped glass, cut and polish; 30x40x16cm

BLACK VEIL

Fused, slumped glass, cut and polish; 30x20x20cm

Photo made by **ROBERT EMERINGER**









BARBARA FALUDI

« What can you see there? In the blankness of the white paper?
I see a form which revives. »
Fabienne Verdier “Passagère du silence”

What can we imagine in the blankness of space or material? I can see forms which revive.

In our environment we capture so many thrilling creatures which are living, moving which are full of soul and which I am very concerned.

In a little time, the essence of these phenomena appears and vivify in the blankness of the material I form.

As we watch, observe these phenomena of Nature, we can find plenty of marvelous nuances which are especially revealed by transparency and illumination.

And the glass and its play of light emphasize all these fragments.

At the end I would like to propose a thin thread of thought with each of my pieces.

We receive such threads all the time and as we collect them in rope we connect ourselves together.

PEDENTS; 2012
Flameworking

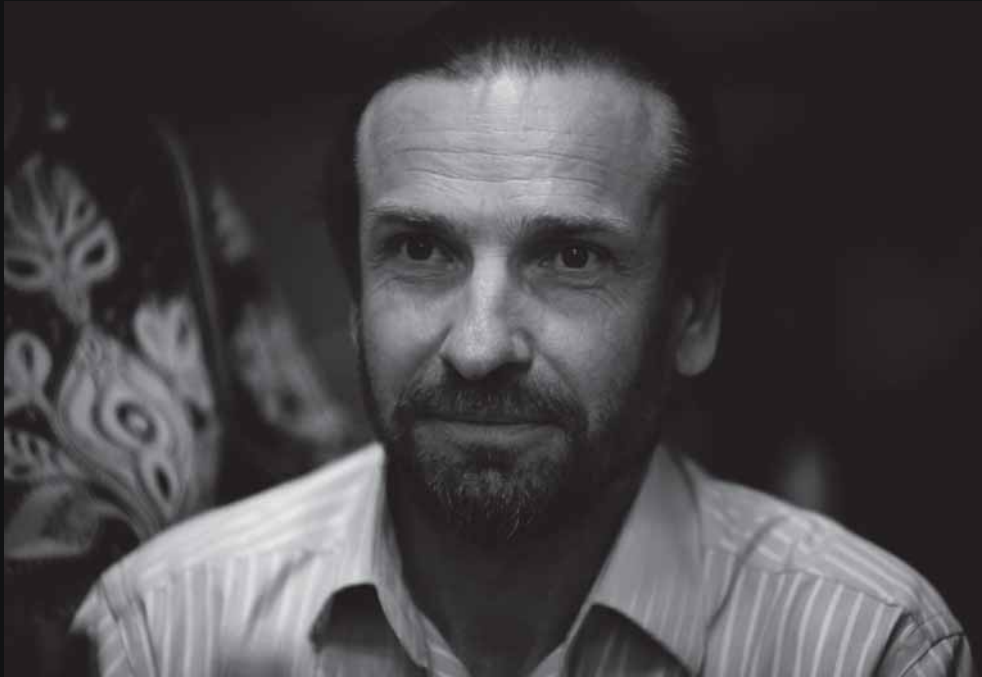
Series SUBMERSION; 2012
Kiln cast and polished crystal; 24x10x8 cm each

Photos made by BARBARA FALUDI









ALEXANDR FOKIN

Glass surrounded me since early childhood. For me, this is a special material, through which I can not just look at the world, but also to express my emotions, feelings, and experiences. After receiving the original artist classical education as a painter, I use glass as the prism of his vision of the world. It can be a portrait of my friend, landscape outside the window, biblical story

MERKER

Optical glass; engraving

THE LOST MOON; 2005

Optical glass; engraving; h32cm

BIG TREE; 2007

2 pieces optical glass; engraving; 300x100x65 each piece

Photo made by KAZAKOV NIKOLAI









ANTON FOKIN

Glass has properties that are volatile, like human nature. It changes, evolves with us, experiencing and absorbing piece of us and of our perception. The work carried out in the glass, not only are the "conductors" of our ideas and thoughts, they become "generators" of emotions for the audience.

OVER WHOM THEY LAUGHT; 2012

Glass, metal; 63x15x35cm

ROYAL FISH; 2008

Engraved glass, metal; 48x48cm

NORDIC SAGA, 2 parts

Glass; 62x17x12cm, 55x18x12cm

Photos made by ANTON FOKIN









**GIULIANO
GAIGHER**

With the glass you can represent from mystery to the charms of the dream.....

FLIGHT; 2012

Fused glass; 38x50x45cm

GREY LOG; 2012

Glass molten in the form; 30x38x13cm

CORSET; 2012

Fused glass; 39x25x28cm

Photo made by RUGGERO GIULIANI









AGNESE GEDULE

Intention of my Masters work is to make a glass object, that also could be designed to serve a purpose as decorative object or light fixture. If the ray of light is directed at correct angle, there's going to be graphic shadow play reflections. This makes the objects even more decorative of functional as at first was expected. Intensity of the shadows can be influenced by intensity of light, so it allows getting the desired effect every single time. Surface of the glass awakens graphical impression and rhythm of lines which serves as witness of events that took place. Map of the world also serves as testimony of changes that occurred on earth crust. This theme is eternal as well as ever changing.

Broken sheets of glass, centered and balanced composition, which forms peaks of pyramids. Author's work is made as a rhythmical structure, but consists of separate elements. Those elements are repeated, but they are just vaguely similar, they are not mechanically multiplied. All elements in this work are handmade. 12 glass objects consists of 108 pieces of right-angled glass triangles which are fasten together by tree without any adhesives, forming 36 pyramid peaks all together. Work is made in author's "Touch fusing" technique.

Art peace can be used in tree ways – like a plate and light object or as a decorative element in interior.

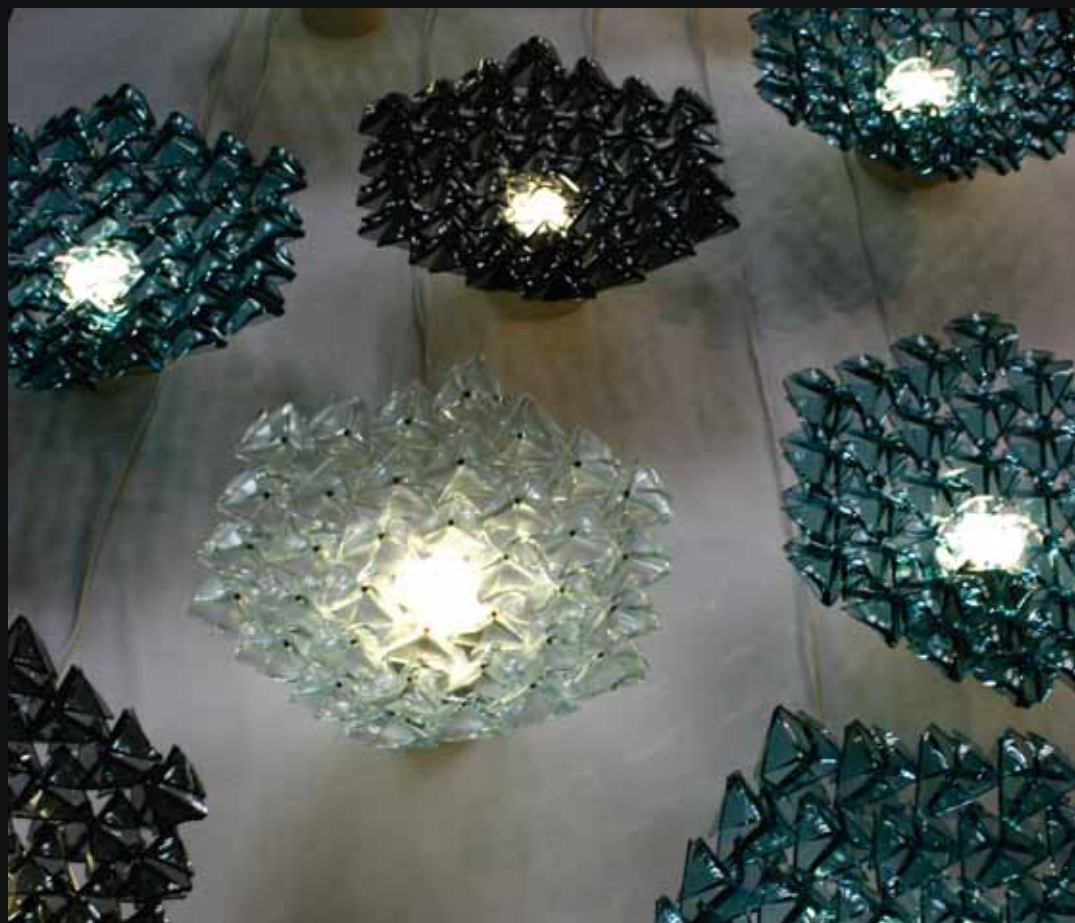
IDENTITY SEAL, 2012

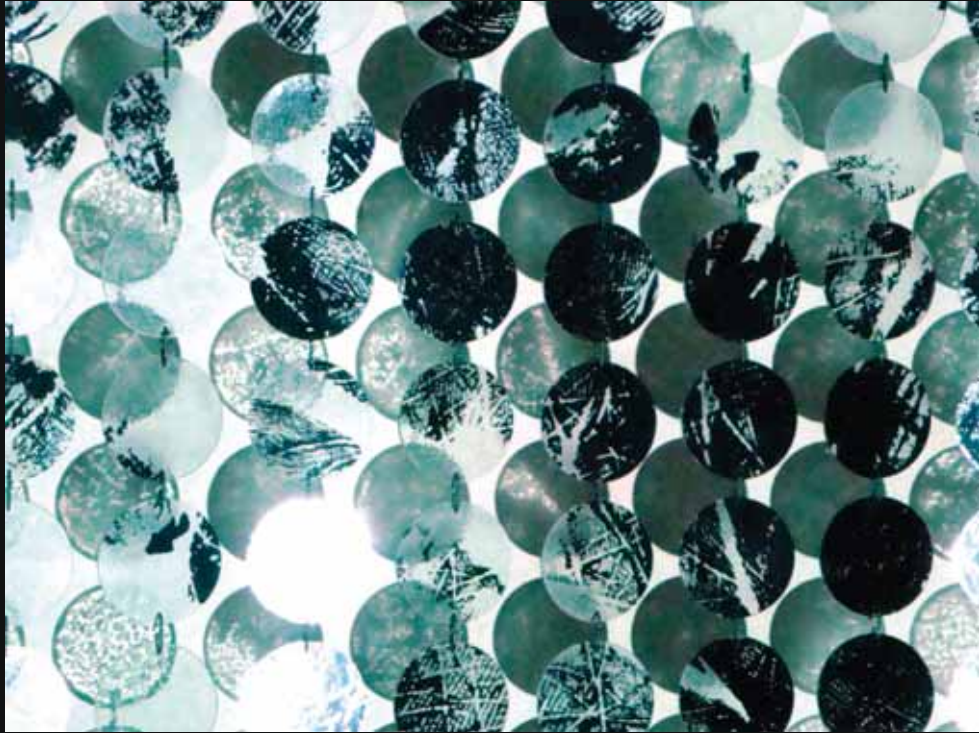
Glass, porcelain con, led light, touch fusing; 35x35x6cm, porcelain cones leg; d10cm, h 8, 10, 12cm

IDENTITY, 2010

Kilnformed glass, screen print; 300x250x0.04cm

Photos made by AGNESE GEDULE









TUVA GONSHOLT

I am inspired by insects and other strange creatures. Looking at a bug, a fish or a butterfly, I transform the decorations, shapes or colours of a specimen into something of my own artistic expression.

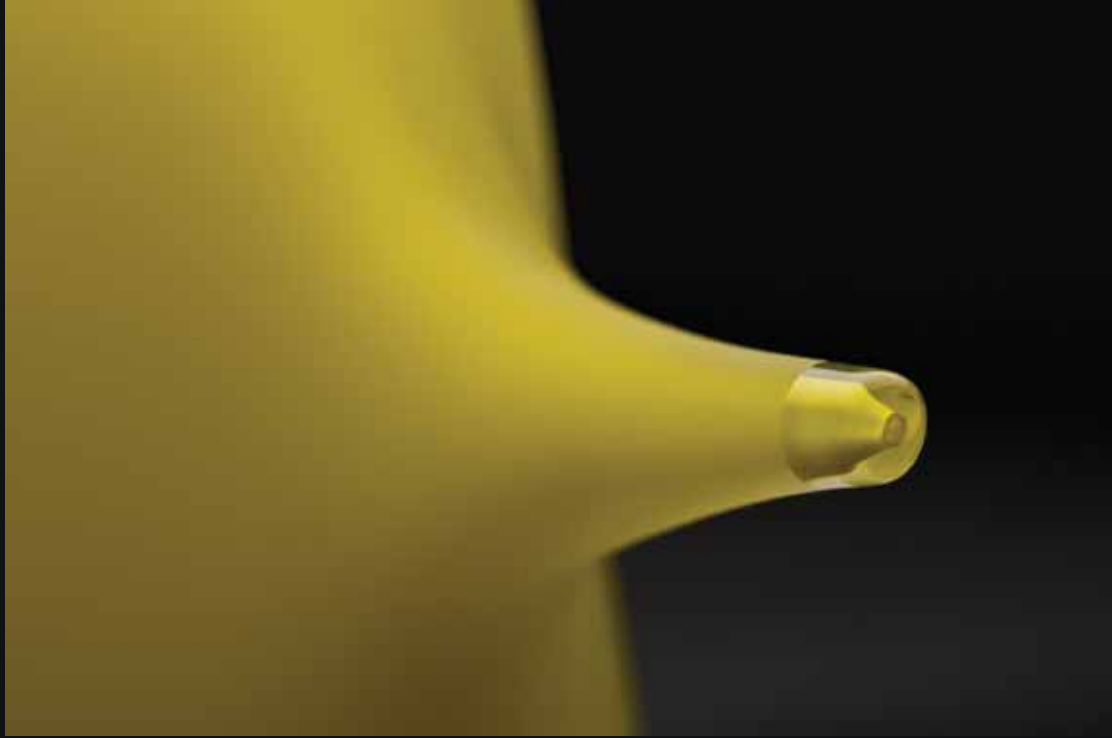
SO LONG...; 2011

Freeblown, grinded, sandblasted and polished glass;
18x7x20cm

SO LONG..., details

Photos made by TOM RIIS









KJERSTI JOHANNESSEN

I'm a Norwegian arts and craft professional working with glass as my main material. What fascinates me with the material and got me working with it in the first place is the dance that appears when the work is executed in the glass studio. The different steps that are necessary for the material to be at its best and where I can manipulate it to the shapes that I want.

I mostly work with sculptural objects, where form and color is in focus. I make simple primary forms with layers of colors, and by cutting them open with a diamond saw in different angles, the form reveals its self and becomes an object. I high polish the edges so that I get the breakthrough of the light in the thick walls of the glass to emphasize the seductive elements of the material.

I get a lot of inspiration when I travel, and I love big cities and people that I meet and get to know, and the stories of their life. But I love nature as well! I grew up in the northern parts of Norway, where the nature is rough and full of contrasts. That might be the reason that I often get attracted by opposites, both in myself and with other people: sharp edges, soft forms, shiny and sandblasted surfaces. This is something that has a tendency to appear my artistic work.

HIGH HOPES

Blown glass, silicone and metal; 16x65x20cm

EVERYDAY LIFE 2

Blown glass, swedish overlay, cut and high polished; 15x33x15cm

EVERYDAY LIFE 1

Blown glass, swedish overlay, cut and high polished; 15x33x15cm

Photos made by KJELL BRUSTAD









KATI KERSTNA

**glass in its contradictions,
its fragility and strength
its transparency and color
its historicity and novelty
is one of the most interesting materials**

IN THE EYE OF THE BEHOLDER; 2012

Glass, led lights; 34x40x100cm
Sound Tiit Born, voices Inga Kaare

SHNAPS; 2012

Glass, core-forming; around 10x3x3 cm each

Photos made by KATI KERSTNA









REMIGIJUS KRIUKAS

What a pleasure to play, to work with hot glass. It is indescribable by any words. And I do not try to ...

Remis

SAIL IN THE WIND; 2012

Optical glass, sand casting, cutting, grinding, polishing; 54x38x7

CRATER

Hot glass casting, blowing; 33x35x35cm

TWO; 2013

Hot glass casting, free forming; 35x38x37cm

Photo made by ALEKSANDR SIDORENKO









EDWARD LEIBOVITZ

(...) Rock crystal and water are gifts of nature, glass was probably invented by accident thousands of years ago. Since then men has imposed his will on it. This same ambition animates Edward Leibovitz and urges him to reflect his identity in aesthetic fantasies in glass.

Text by Marcel Van Jole (ACIA)

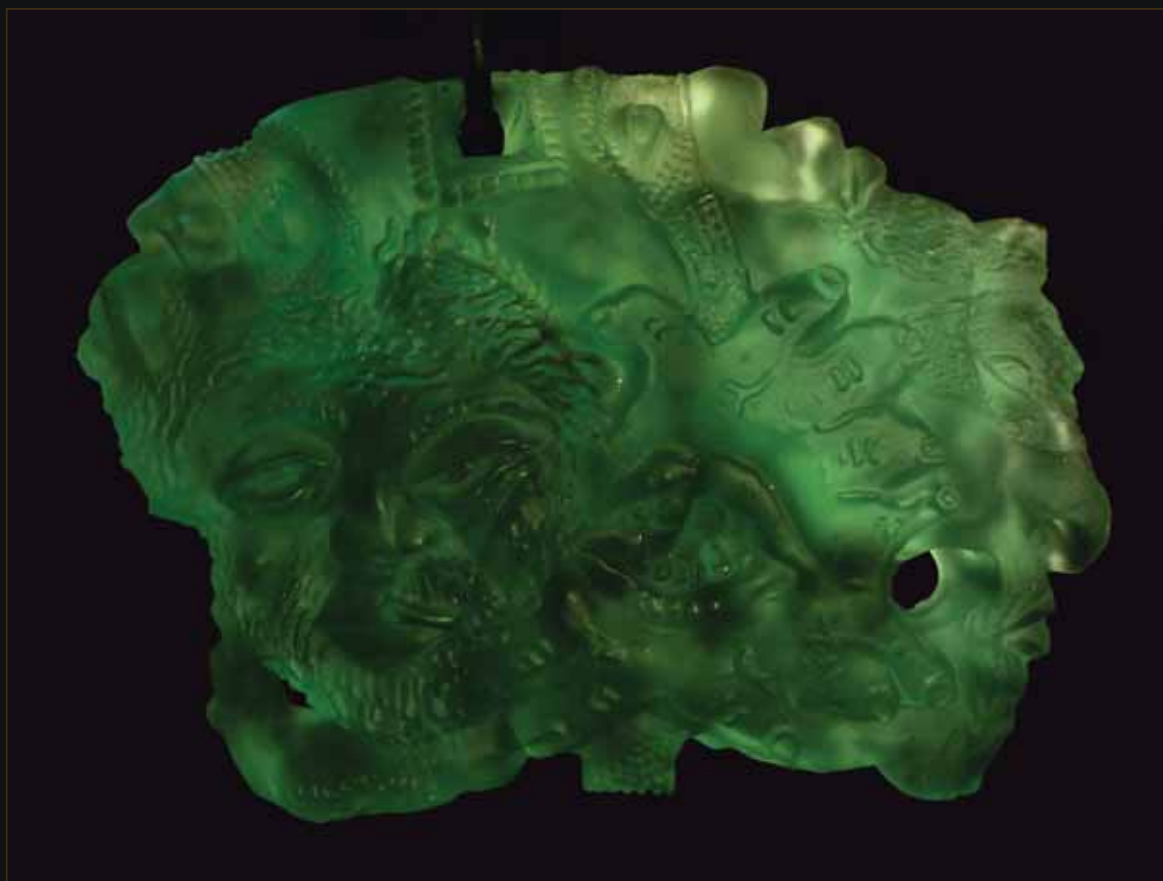
WISE MAN
Glass; 30x20x2,5cm

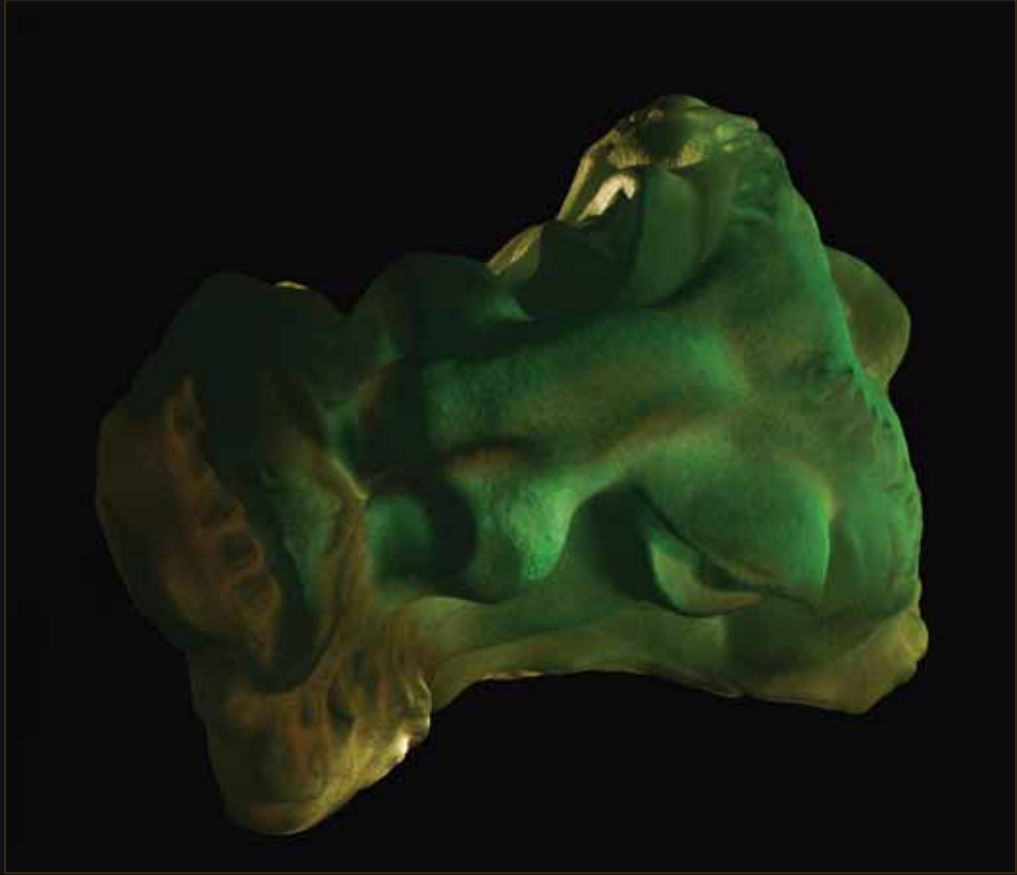
XXX
Glass; 21x16x9cm

THE GREEN DEVIL
Glass; 18x10x9cm

Photos made by EDWARD LEIBOVITZ









MARTINE LUTTRINGER

La problématique du temps est mienne depuis de nombreuses années sous forme de « Vanités » peintes ou sculptées ; pour les sculptures, mon matériau de prédilection est le verre.

C'est pour moi un grand émoi renouvelé de pénétrer au cœur d'une verrerie, dans l'ancre de feu d'où sortira le verre solide et fragile à la fois, avant de retourner brisé au magma premier, et ce depuis des millénaires. Le temps traverse le verre.

L'enveloppe de mes sculptures est une sphère ou un cylindre de verre qui protège et met en lumière des éléments glanés au fil du temps le long des chemins. Sous cette chair poreuse, verre brisés, végétaux, plumes, cornes et ossements d'animaux sont figés, assemblés par delà la mort ; tandis qu'au dessus, à l'extérieur trône un cimier composite.

C'est l'émotion qui me guide dans cet aller-retour entre l'extérieur et l'intérieur de ma sculpture, entre rêve, désir et vestiges traces du temps. C'est l'horreur délicate d'Eros et Thanatos.

ML, janvier 2013

CHÈVRE AILÉE; 2012

Float, os, plume, roche; 36x50cm

LES AILES DU DÉSIR; 2012

Float, os, corne, ficelle, peinture; 43x18x18cm

LIGNES DE FRACTURE; 2013

Float, os, ficelle; 29x43cm

Photos made by MARTINE LUTTRINGER









ANDA MUNKEVICA

I wish to open the space that is closed
to flow the light, wind and atmosphere.
To discover inner structure of glass-
like relationships between human beings...

In 2000 Anda Munkevica finished Latvian Academy of Art, Glass design department. Since 1999 she is a member of the Latvian Union of Art and Association of Glass Design.

Her knowledge was perfected in Pilchuck Glass School (USA), PRATT Fine Arts Centre, (USA) and had in-service training on Mark Eckstrandt Eastlake Glass studio, Seattle (USA)

In 2002, together with partner she founded her own glass company- "AM studio" which is specified on big, and small design Glass ware. And they are:

- Artworks;
- Big scale projects in interior and architecture (stairs, walls, floorings, e.t.c.);
- Glass furniture (tables, sinks, glass constructions);
- Small glass design objects;

Since 1996 she has been taking an active part in exhibitions in Latvia, Japan, USA, Finland, Belgium, Hungary, and other countries as well as in creative symposia in Denmark, Germany, Hungary, Ukraine, Estonia, Latvia.

Her works were obtained by Corning Museum (USA), Coganezaki Glass museum (Japan), International Experimental Glass Studio Bardudvarnok (Hungary), Applied Art museum (Latvia), and also in private collections in various countries.

the stone and tree
have fire in their eyes
also glass has...

AWAKENING; 2008

Fused, rolled, partly stinated glass; 130x20x50cm, 107x17x40cm

OBSERVER

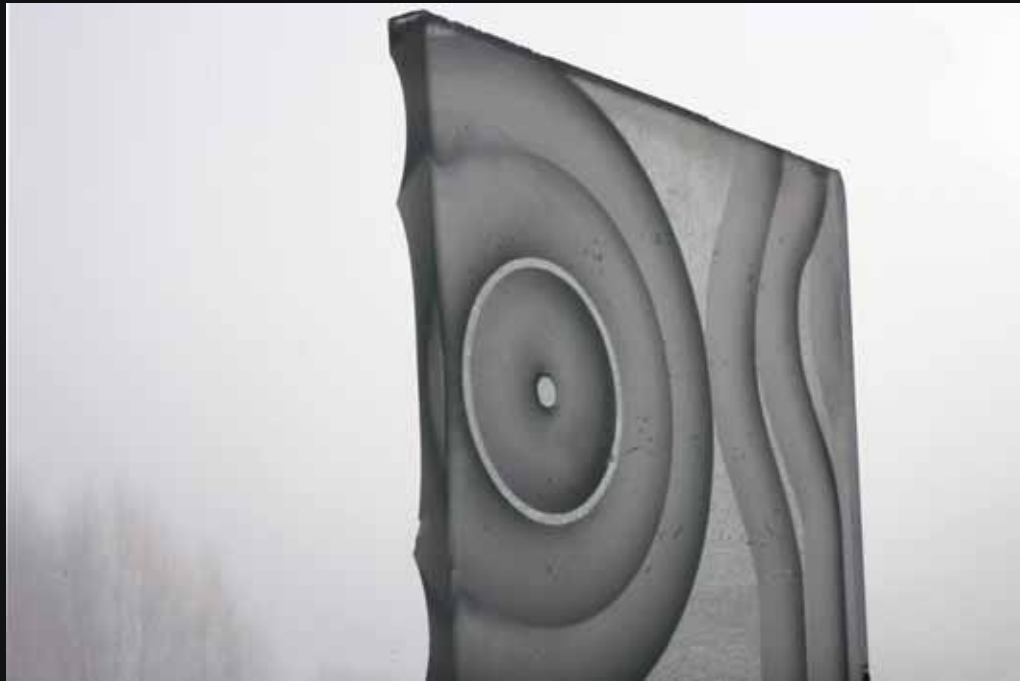
Kilncasted, grained, polished, bended glass; 50x50x12cm

O

Kilncasted, grained, polished, bended glass; 40x40x10cm

Photos made by ALEKSANDRS CIMKANS and MARIJA LEVICKA









TRACY NICHOLLS

Intrigued by structures that while appear fragile belie the strength they possess, inspiration is taken from both the natural and manmade worlds. Complex structures are created which offer a sense of depth and fragility; the delicately elusive lines weaving together into an absorbing sculptural form. The layers and contrasts invite interplay with light, forming shapes within shapes and casting shadows onto surrounding surfaces, distorting and manipulating the view beyond; the work exuding an absorbing quality whilst inspiring a curiosity which draws the viewer in to examine the pieces more closely.

These ideas are realized through kiln formed glass which has an inherent and seductive beauty. By exploiting this beauty alongside the tension that exists between the planned and the unexpected chemical reactions that can occur within the making process, the work conveys a striking aesthetic and form that is often overlooked.

FRAGILE LACE; pink

Sheet glass, hand cut, fused and slumped, sandblasted and assembled; 30x15x7cm

FRAGILE LACE; oblong

Sheet glass, hand cut, fused and slumped, sandblasted and assembled; 37x60x20cm

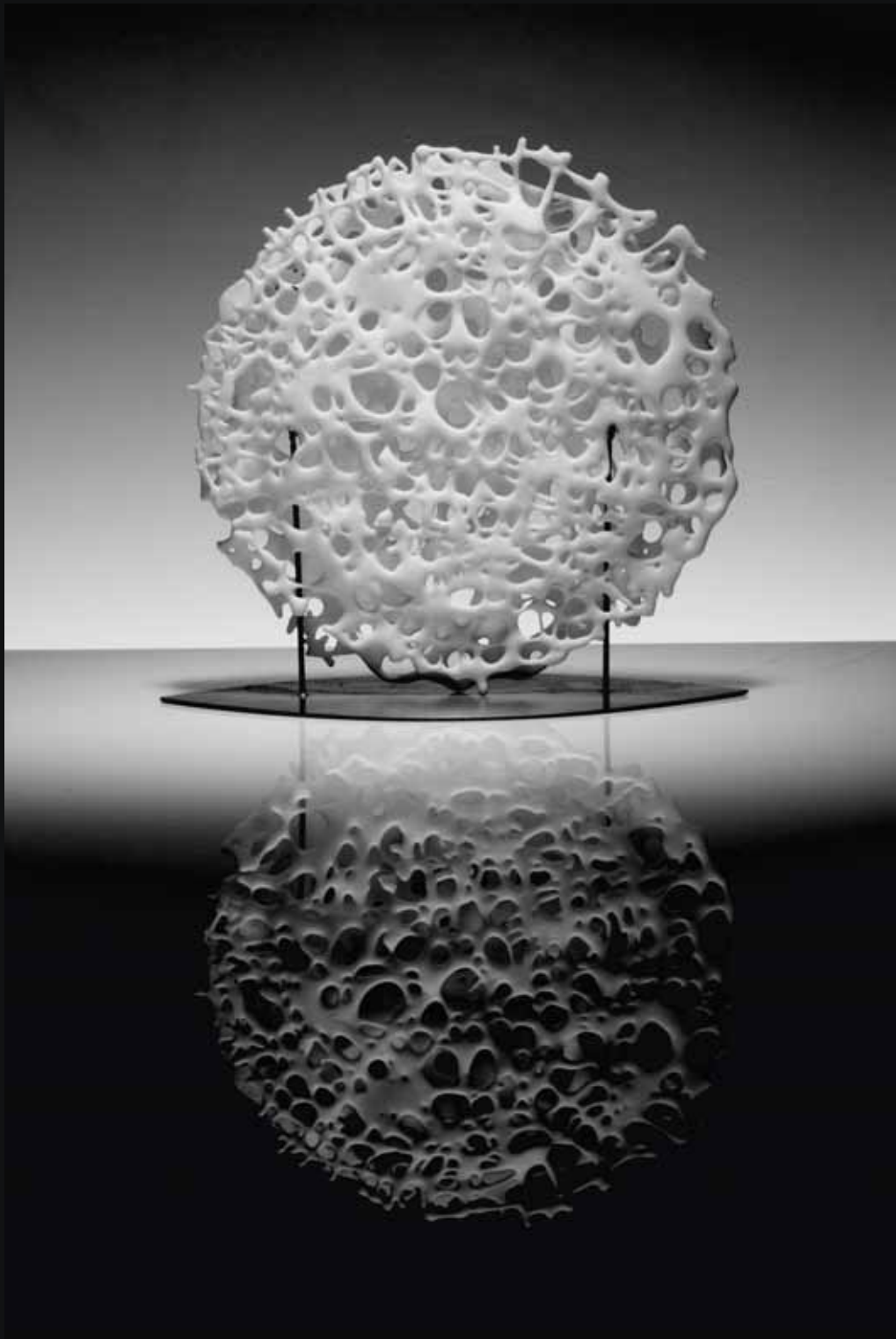
FRAGILE LACE; round

Sheet glass, hand cut, fused and slumped, sandblasted and assembled; 37x37x20cm

Photos made by SIMON BRUNTNELL









KAIRI ORGUSAAR

Glass is like a though – it can appear in very different forms, e.g. be as heavy as a block or as thin and delicate as a wing of a butterfly. Its dimension of transparency will enable to look into the hidden interior of things and balance between the visible and invisible world.

RELATIONSHIP; 2011

Fused glass, LED; two figures which are changing colours like moods in relationships; 45x8x4cm

TWINS; 2012

Fusing, screenprinting, painting; 35x35x5cm

LADY B; 2012

Fusing, screenprinting, painting; 35x35x5cm

Photos made by HERBERT ORGUSAAR









KAZIMIERZ PAWLAK

Kazimierz Pawlak is cheerful by nature. He likes to laugh. For a *bon vivant*, he is perfectly organized, meticulous and businesslike. In his impressive archive, he records elusive moments, not only by means of photographs, newspaper clippings or exhibition invitations, but also with multitude of usually neglected trifles: ferry crossing tickets, open-air museum leaflets, napkins from roadside cafes with some doodles. Silvers of really forming landscapes of memories.

Kazimierz has a zest for experimenting. He tries, searches, experiences. He polishes and pastes on one occasion, only to blow and melt on another. The glass matter holds no secrets for him anymore today. The next trails of his search are revealed in front of us now.

Kazimierz is by nature a hard-working man. We haven't heard his last word yet...

Text by Bardara Banaś
art curator National Museum in Wrocław

BOWL; 2012

Free hand blown glass; 24x30x30cm

VASE, detail; 2010

Free hand blown glass; 23x17x17cm

BIG BLACK; 2012

Free hand blown glass; 33x45x45cm

Photos made by KAZIMIERZ PAWLAK









YVETTE PIRET

All materials sculptress, plastic of the glass and video artist, she finds her fulfilment in a constant search, diverting the most unexpected materials that sometimes she combines or confronts with the glass, playing fearlessly with space, **she boldly creates forms capturing the light, while watching carefully not to jeopardize the overall harmony.**

She **films** materials, playing slidings, reflections and sounds, in order to evoke abstract, **bright and moving forms**. She animates drawings, images and photos

COCOON FRUIT; detail

Verre travaillé à la flamme et fil de fer barbelé

OVAL FRUIT; detail

Verre travaillé à la flamme et fil de fer barbelé





VOLHA SAZYKINA

Olga Sazykina – the researcher, the founder of illusions, the artist who once and for all has changed vision, perception and material philosophy glass. The artist who erected an ideology in a sign, having coded in the World is mute. That it was, not only glass, but also metal, the earth, paper – all these elements at the same time ciphering and deciphering a conglomerate of treatments, probabilities, the potential possibilities created by it of objects. The author includes the biographic symbols, calligraphical signs in uniform system of coordinates, developing objectives at first at formal level, then in the semantic. Sazykina preaches «transparency philosophy». Its objects are messages which give possibility to understand and see, guess or only to feel, find sources, intuitively to pass a way passed by the artist, and to comprehend final depth of creation. And it is a lot of – the Author grants us possibility
«a look from above».

Olga Rybchinskaya

HALLUCINOGENS; 2010

Glass, metal; h40cm

GIRLISH WHIMS; 2004

Clear glass; S technology; 53x53cm

NODULES IN MEMORY; 2003

Bended glass; texture S technology; 35x35cm

Photos made by OLGA SAZYKINA









MARTA SIENKIEWICZ

I try to reconstruct impressions in my art work. They are usually inspired by the landscapes I saw, showing my associations synthesized into pictures freely drawn by the color flat glass framed with lead profile. Occasionally parts of the panels I treat with the line or painterly stain applied onto the glass plates enriching the expression of the stained glass. My panels composition usually loosely pass into the surrounding space tearing the picture equally to the memories partly torn by the time.

SYNAJ, 3 parts

Stained glass; 120x27cm each

STORM 1

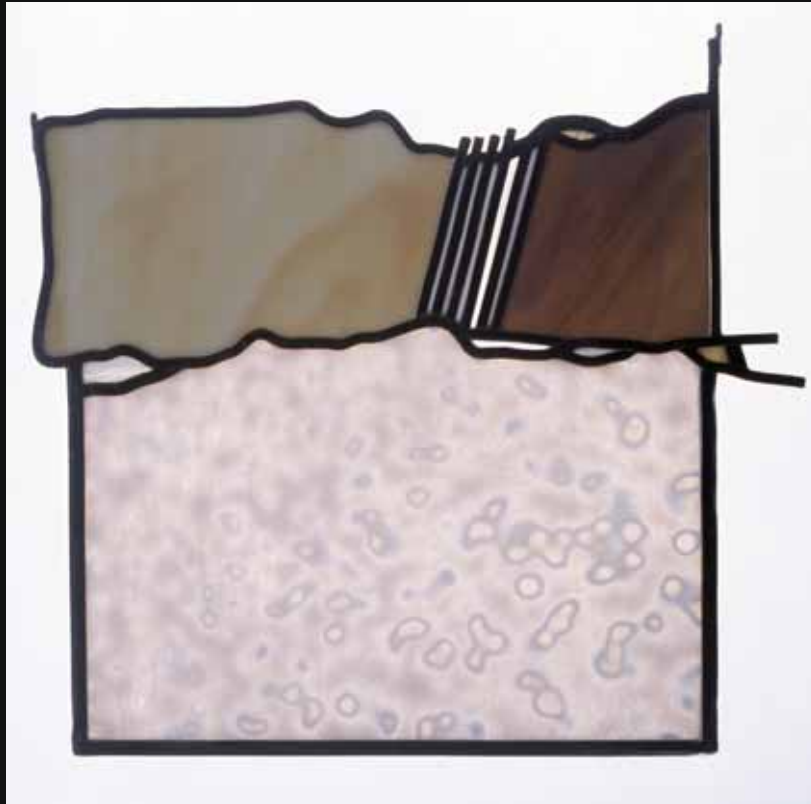
Stained glass; 30x30cm

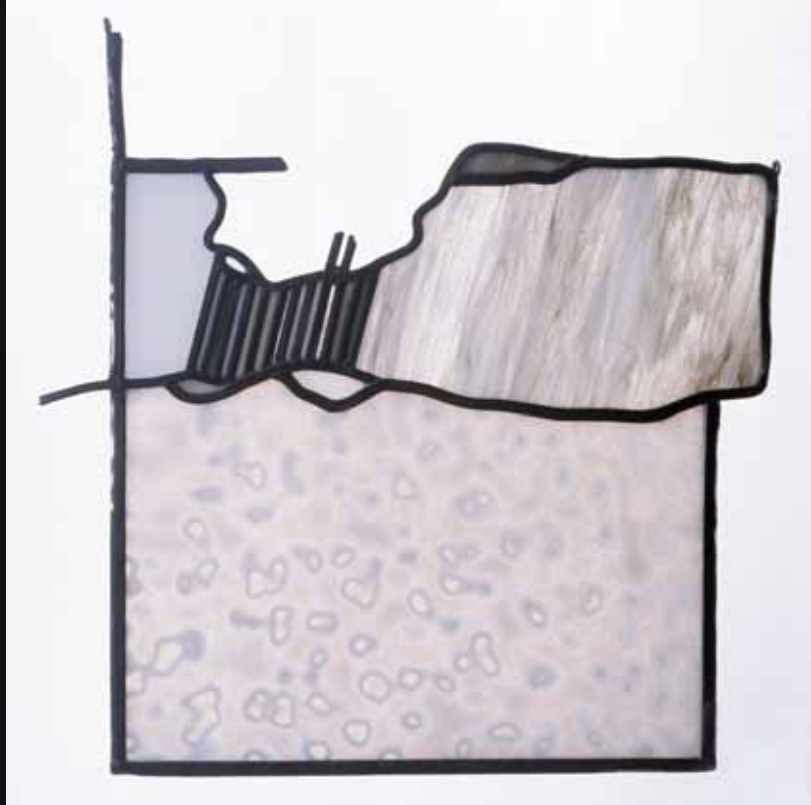
STORM 2

Stained glass; 30x30cm

Photos made by STANISLAW SIELICKI









ILZE SMILDZIŅA

I am interested in glass second usage, to give to old glass new life and quality. I love the details, for me the things in general are not as important as details, small holes interchanging with rough and smooth surface - fascinating. The main idea is to make glass lacy and icy.

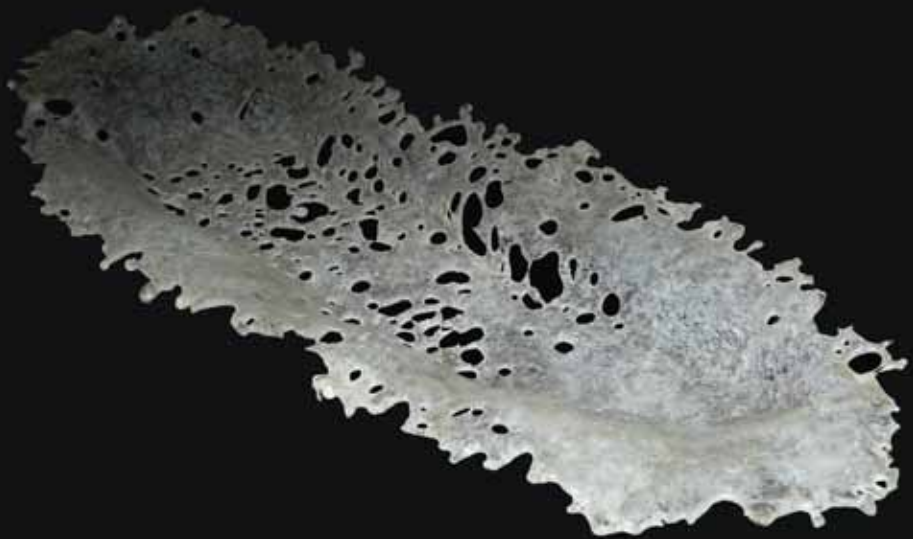
Ilze Smildziņa is the student of the Art Academy of Latvia.

www.lma.lv

TREAD LACES; 2010

Fused glass; 60x32x7cm and 46x17x5cm

Photos made by ILZE SMILDZIŅA





INDRĖ STULGAITĖ KRIUKIENĖ

Can you tell about glass more than it says about itself? Except only that you love it and constantly desire to comprehend it, to perceive it, to convey your minds by it. Every time it declares a new challenges and surprises, but every time it's just more and more touches your ambitions to know more and more about it. This is material which contains big technologic and huge conceptual secrets, glamour and astonishment. Glass is not just glass. It's the Way of Life!

Indrė

THE DICE; 2012

Optical glass grinded and polished; 20x20x20cm

CHESNUTS; 2013

Sand casting; 20x25x25cm

GRAPHICS OF THE LIFE, detail; 2013

Sand casting; 8x30x30cm

Photo made by ALEKSANDR SIDORENKO









JIŘÍ ŠUHÁJEK

is a rare glass artist. In contrast to many creative artists he is able to not only design his work, but actually create it himself at the glassworks. He is an artist equally at home with limitless word of fantasy and the commission of a precisely defined design. In both areas of glassmaking art is Šuhájek's work perfectly distinguishable. An inexhaustible imagination and perfect skill combine to rank him among the most prominent contemporary glass artists of his own generation and beyond.

Jiří Šuhájek's own creative work is dominated by glass figurines, where the main role is played by colour and uniqueness of shape. His first distinctively stylised sculptures of the female form and animals were created at the end of the 1960s. Creations such as "The Four Seasons" (Čtyři roční období) reached incredible heights, as did "The Golden Ones" (Zlatí), "The Silver Ones" (Stříbrní), "The Blue Ones" (Modří), "Robots" (Roboti) and "Samurais" (Samurajové) from the decade past. His interior glass compositions are also interesting. Paintings and drawings – expansive canvases created using combined techniques and nimble, often humorous single-stroke drawings – are a distinctive part of Šuhájek's own creative work.

Jiří Šuhájek also has the capacity to be an inventive glass designer with a feel for function, harmony and elegance. His elaborated designs have attracted interest for almost fifty years now and have won a host of prestigious awards. He is not one of those creative artists detached from the reality of the market – quite the opposite, in fact, he is able to work superbly with trends and what customers require, to understand the essence of these requirements and to then create commercially successful designs that are not in the least "glossy". It goes without saying that Šuhájek respects the production character and technological possibilities of the firms that commission his work (Moser, Crystalex, and B.A.G.).

ZLATÝ SAMURAJ; 2010

Glass blowing; h360cm

PTÁCI; 2003

Glass blowing; h40cm each

SEDÍČÍ; 1996

Glass blowing; h150cm

Dr. Dagmar Havlíčková









PATRICK VAN TILBORGH

Patrick Van Tilborgh has an internal urge to create glass-objects, as working with glass is such a complex adventure, it is ever and again a try to overstep own limits, a searching for, it is continuously an inspiration for new experimental challenges...

Of course you can see all these reflections clearly in his work, which is sometimes colourful and playful with typical characteristic features, but often appears in his rude shape and pure naturalness.

Patrick is also inspired by “the devil”, which is frequently integrated into his works, but not always clearly visible though, as sometimes only his tail, a stylized form or colour is being used.

All this is meant as a symbol of rebellion and is rather reactionary. Isn't the devil often hidden behind façades of hypocrisy ? In his own self-willed way Patrick luckily is bringing back some lightening into this dark world, because through his glass-creations good and evil are melting together, so that again a moral balance is achieved, the foundation of human race.

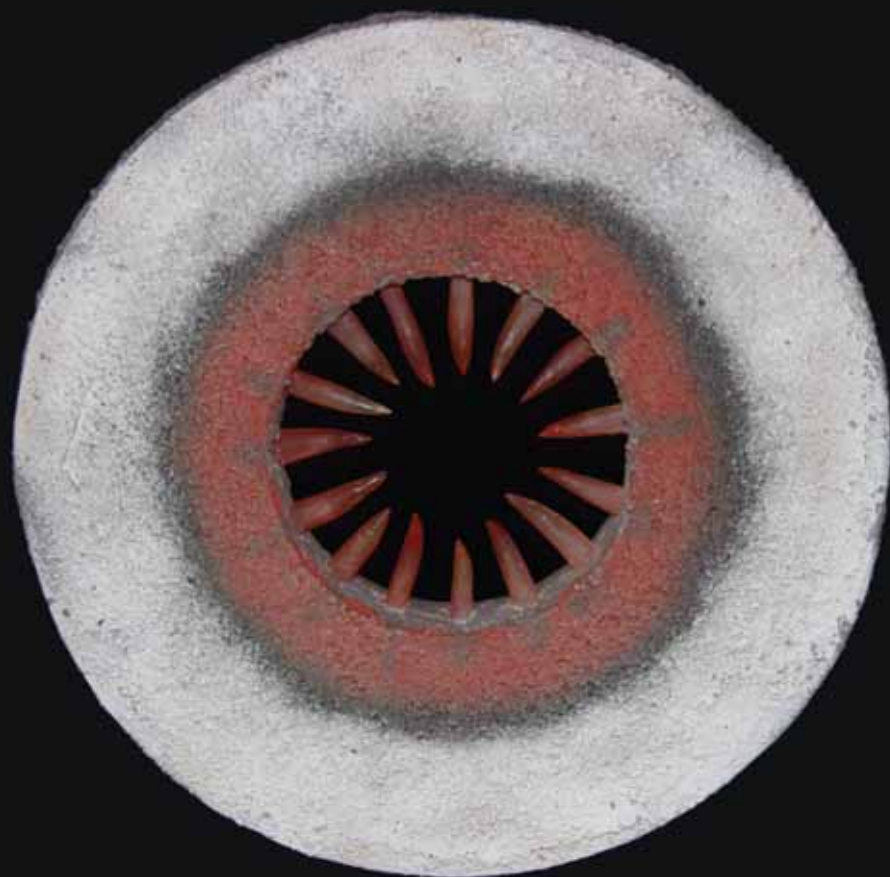
FROZEN DREAMS

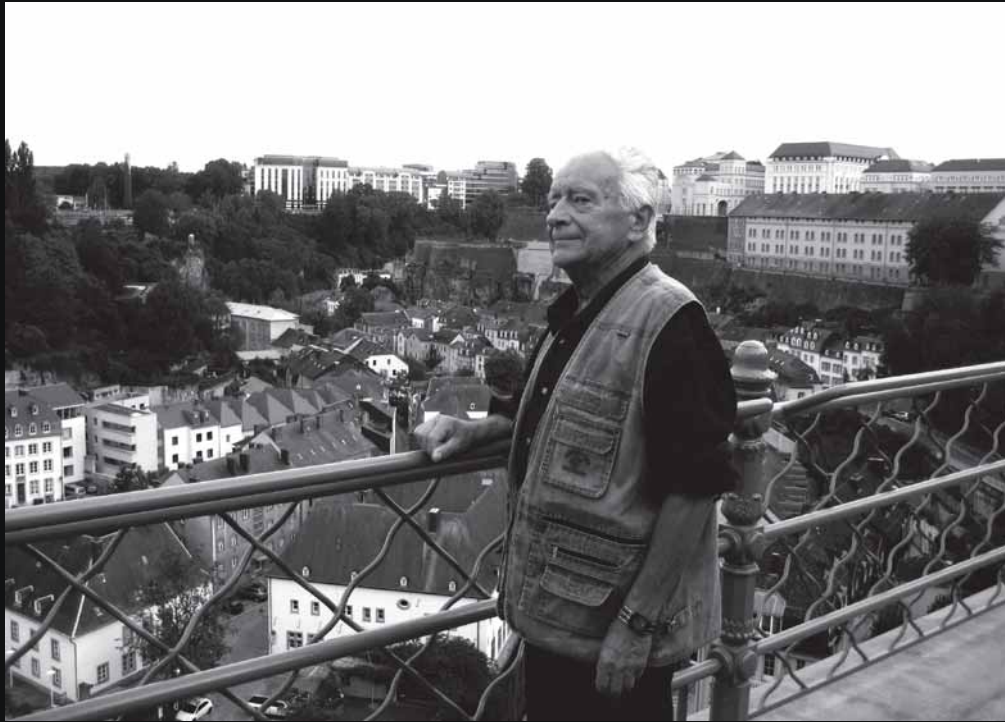
Glass casting; 30x30cm; 20x35cm; 38x38cm

Photos made by PATRICK VAN TILBORGH









ARNOLDS VILBERGS

Arnolds Vilbergs – a founder of Glass Design department at Art Academy of Latvia.

All his creative life Arnolds proved himself to be a constructive and philosophical thinker stressing the perception of the world through geometry - characteristic to Latvians. He realizes that nature speaks through geometrical figures and these sounds are the most fascinating ever heard. It symbolizes ways and means humans can find the way out in the darkness.

Arnolds Vilbergs has worked by applying several glass processing techniques and created a number of significant design objects of public buildings in Latvia. Lately, he has become carried away with the filigree diamante engraving technique creating a gallery of “Baltic marks”, which lets make sense of order and existence within the universe. Heading Glass Art Department at Art Academy of Latvia, Arnolds Vilbergs has educated a perspective new generation of glass artists.

Ilona Audere

ANNIVERSARY MEMORIES

Engraved glass; 47x47cm

SINGING REVOLUTION

Engraved glass, painting with gold; 47x47cm

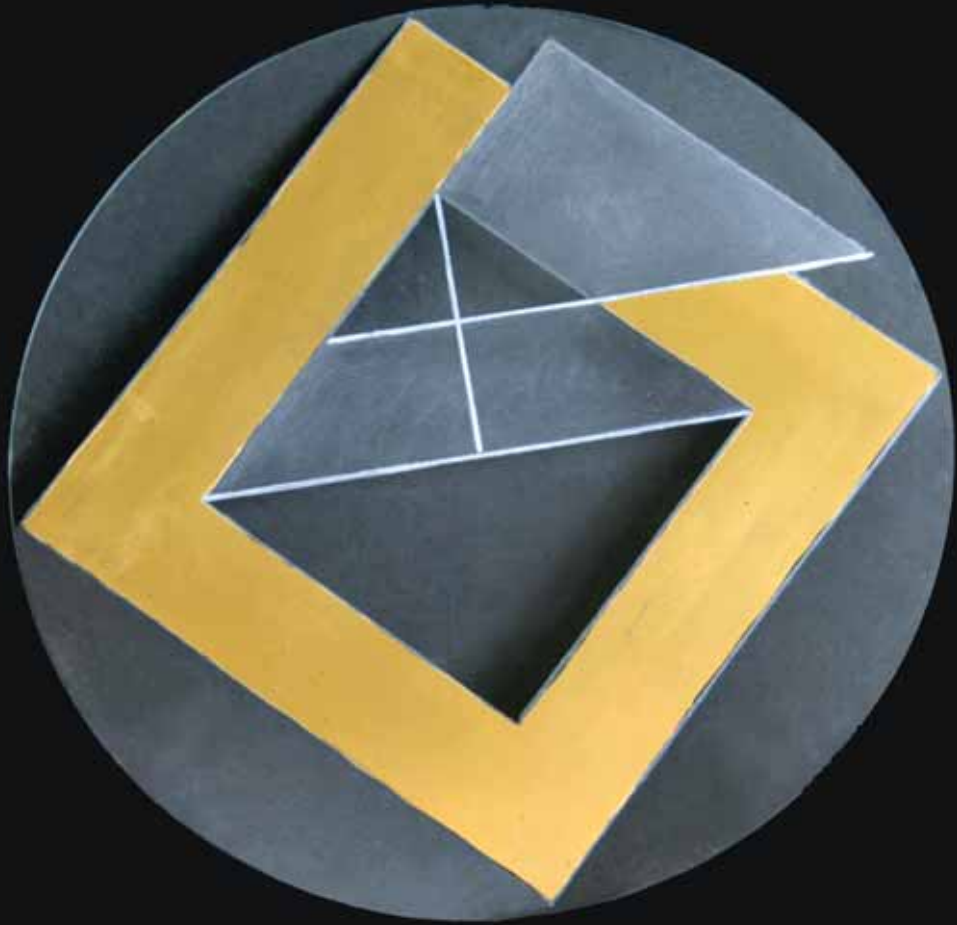
TRANSCENDENTAL VIKING TRIPS TO AMERICA. ROCK CRYSTAL

Engraved glass, painting with gold; 47x47cm

Photos made by INDRA SPROGE









PAVEL VOINITSKI

My background lies in sculpture but nowadays I am trying to practice “sculpture in open field” which means for me the creation of art-objects or even art-spaces with interaction within specific context, community and a site of its existence/installation. I like to collaborate with like-minded persons, so the couple of my last works were produced as this kind of collective work with Belarusian and international artists.

Since 2000, I work with glass and I am in love in this intricate material – for its transparency and clean fullness... qualities that put glass somewhere in between the brute reality and “a perfect world” of ideas and illusions.

CHILDREN GAMES; 2010

Glass, slow blowing technique; 28x50x20

Photos made by RUSLAN FEDOTOV







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SONIA & MICHAEL chrome yellow books



Chrome Yellow Books are specialists in Contemporary Art and Craft publications. Their bookstands at craft events, festivals, conferences and symposiums are well known. They also supply university libraries, museums and galleries.

Chrome Yellow have featured at the British Glass Biennale since 2004 and are excited to return to Luxembourg for their second Glass Biennale with us - bringing an amazing selection of books for sale.



PATRICK VAN TILBORGH

the first mobile glass studio with recuperation glass



20 years ago I started my Glass-Art education. Afterwards I have built my own glass-studio and my own mobile glass kiln. At that time it was a small kiln with loose stones and fireproof wool. Because of this wool it looked like a sheep. That's why this first kiln was called "Dolly". I have cloned it several times, so at this moment I have already built the sixth mobile kiln, i.e. Dolly Six.

Dolly Six has a volume of 30 l, which means a capacity of more than 50 kg glass and he is being used mostly for giving demonstrations, incentives, workshops, glass happenings, festivals, etc. Only recuperation glass is being used because of environment purposes. Recycled glass gives for a matter of fact a pretty antique result.

We aim to promote the glass-art, to get it well known to the public and to give people a small education about glass. With our assistance they can even practice how to make a small glass-object. They surely will find out that it is not so easy to shape the glass on a temperature of 1200 degrees and therefore they will appreciate the glass-art even more.

For more information:

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ED VAN DIJK

wood fired glass furnace



In my 2011 woodfired glass-furnace building experiment at the Luxembourg Glass-festival I decided not to use any firebrick for building the furnace. The wood-fired glass-furnace I build in Belgium in 2010 was out of firebrick. But building with locally found materials ,like clay and stone, would be much closer to glass-furnace building in ancient times.

Building with these locally found earth/clay and stone materials is the obvious next step in my curiosity for historical glass-furnace building.

This step though, is a gigantic step, because it needs an exact knowledge of locations and properties of the materials and extensive testing to check and make sure nature doesn't play tricks on me. And due to limited time for research and building in 2011, we had to skip that idea.

Instead I made a mixture of processed clay(powder), clay-balls and sawdust for building the 2011 glass-furnace. Only a few firebricks were used to seal off the fire-chamber. With the choice of these materials I was still close to a historical glass-furnaces, and with the help of three Estonian Glass Artists - Kati, Kairi and Herbert - I could build the glass-furnace in only a few days.

The advantage of buying the materials instead of digging-up was clear. I now knew exactly the properties of the materials and therefore was able to fire the glass-furnace up till almost 1200 °C within a day after building it.

After the Luxembourg glass-festival I investigated more options to optimize the combustion of firewood in a glass-furnace and learned about the work of Peter van den Berg. He does extensive research on combustion systems of wood and shares his knowledge on the internet. Peter designed a special natural draft firing-chamber, original based on what is known as a Rocket Stove. Making use of the almost ideal properties he describes for a firing-chamber gives an optimum combustion.

This firing-chamber - that is, the properties of it - will fit a lot of wood-fired heating systems. For this reason I will make it to fit the wood-fired glass furnace that was build in 2011 and run the furnace again during the festival of 2013. I expect this will result in easier firing, considerable less wood consumption and better glass.

There will be specific information available on this item for interested furnace builders.

TERESA ALMEIDA
teresalmeida@gmail.com



EDUCATION

- 1996/2001** BA (HONS) (5 years) on Faculdade de Belas Artes da Universidade do Porto- Fine Art Painting, Porto
- 2001/02** Pos-graduation certificate on "Glass and Fine Art"- Central Saint Martins College, London, England.
- 2002** Pos-graduation certificate on "Glass and Architecture"- Central Saint Martins College, London, England.
- 2003** Master in Glass - University of Sunderland, England.
- 2006-2011** PhD Art Studies, University of Aveiro, Portugal.

OTHER COURSES

- Attend the British Institute until the "First Certificate in English".
- 2002** Glassblowing course at City of Westminster College, London, England.
- 2002** Dali course of Mosaic at Chelsea College Art and Design, London, England.
- 2003** Engraving course National Glass Centre, Sunderland, England.
- 2004** Architecture and light, North Lands Creative Glass, Lybster, Scotland.
- 2004** Laminated Glass Sculpture, Fundación Centro Nacional del Vidro, San Ildefonso, Segovia, Spain.
- 2006** "The Honeycomb Mold", Corning Museum of Glass, New York, and E.U.A.
- 2006** Mold Blow and Glow (Néon), Corning Museum of Glass, New York, E.U.A.
- 2007** "From page to pedestal", kiln casting (paté de verre), Pilchuck Glass School, Washington, USA.
- 2008** "Dip & Stitch: Hot Casting to Beading", Pilchuck Glass School, Washington, E.U.A. com David Chatt e Cathy Chase.

PROFESSIONAL SITUATION

- Part of the research Unit I&D Vidro e Cerâmica para as Artes (VICARTE), in Campus da Faculdade de Ciências e Tecnologia da Universidade Nova de Lisboa.
- 2009** Invited Teacher Assistance at the Faculty of Fine Arts, Oporto University

WORKSHOP (ASSISTENT)

- 2006** Assistant workshop with the artist František Janák in the casting technique, Crisform, Marinha Grande.
- 2007** Assistant of the artist Michael Tayler, in a glassblowing workshop, Faculdade de Ciências e Tecnologia da Universidade Nova de Lisboa.
- 2007** Assistant of the Sandbox group with the artists Mica Okuno, Takeshi Ito, Kanami Ogata, Tomoko Doi in the casting technique, lost wax, Crisform, Marinha Grande.
- 2008** Assistant of the artist Deborah Horrell *pâte de verre*, Jully, Crisform, Marinha Grande.
- 2009** Organization of the workshop "glass art and science: Introduction to glassblowing, Techniques and the science of glass", collaboration with VICARTE and Penn State University.

SCOLARSHIP

- 2006** Fundação Luso – Americana for the workshop in Corning, E.U.A.
- 2006** The Corning Museum of Glass, E.U.A.
- 2006** Fundação para a Ciência e Tecnologia [FCT].
- 2007** Fundação Luso – Americana for the workshop in Pilchuck, E.U.A.
- 2008** Bolsa de Formação Grundtvig
- 2008** Pilchuck Glass School, E.U.A.
- 2011** Fundação para a Ciência e Tecnologia [FCT]- Bolsa de Pós doutoramento [Estudo e aplicação de esmaltes vítreos luminescentes em arte: textura, plasticidade e cromatismo]

AWARDS

- 2001** "Arte Contemporânea Municipal de Vila Verde" in the Biennial of Vila Verde.
- 2001** 1st place on annual competition of draw in Chapin Azul, Porto.
- 2001** Aurélio de Sousa, Câmara Municipal do Porto.
- 2008** Honourable Mention, 7ª Bienal de Artes Plásticas 2008, Prémio Pintor Fernando de Azevedo, Marinha Grande, Portugal.



- 2009** Honourable Mention, Jutta Cuny Franz Memorial Award, Museum Kunst Palast, Dusseldorf, Germany
- 2010** Honorable Mention, 7ª Bienal de Artes Plásticas 2010, Prémio Pintor Fernando de Azevedo, Marinha Grande, Portugal.

TATIANA ARTEMYEVA
glass-no@yandex.ru



- Born January 12, 1989, Moscow, Russia
- Since the childhood I have liked to draw and have dreamed to be the designer or the fashion designer. I studied in many children's studios where took place developing employment.
- 2001–2005** studied at children's art school. In senior class I made the decision on a trade of the designer and on receipt in university of art profile. In
- 2006** arrived the Moscow State Academy of Industrial and Applied Arts.

At the moment diploma student of the Moscow State Academy of Industrial and Applied Arts.

Simultaneously I work in architect studio like designer and some times I teach drawing and painting teenagers to arrive the Moscow State Academy of Industrial and Applied Arts! I create new art glass works and have a lot different ideas. I think that glass is a big part of my life!!! Constantly I participate in all Russian exhibitions. I took part in IV INTERNATIONAL GLASS FESTIVAL 2011 and also it was very impressed.



ELENA ATRASHKEVICH
atrlena@gmail.com



- Born 14.03.1977, Minsk, Belarus
- 1992-1995** studied in the Art Liceum
- 1995-2000** studied in the Belarussian State Academy of Art (faculty of design & art crafts)
- since 1998** takes part in the regional and international exhibitions
- 1999** grant holder Presidential Fund for talented youth
- 2001** project "Glass: tradition and modernity" (Maxim Bagdanovich Literary Museum, Minsk)
- 2001-2007** designer of the Borisov Cristal Factory
- since 2004** member of the Belarusian Union of Artists
- 2004 -2010** participant of the International blown glass symposiums (Lviv, Ukraine)
- 2006** participant of the International blown glass symposium (Gus- Khrustalny, Russia)
- since 2007** Professor of the Belarussian State Academy of Art (faculty of design & art crafts)
- 2009** curator, participant of of the «Partisan first blown glass symposium» (Berezovka, Belarus)
- 2009** participant of project «Glass on the Grass» (St.Petersburg, Russia)
- 2010** member of the project «Art. Intought » (Museum of Modern Fine Art, Minsk)
- 2010** curator, participant of the International blown glass symposium «Neman wave» (Berezovka, Belarus)
- 2010** participant of project «Internal landscapes» (Minsk)
- 2010** Diploma of the Ukrainian Academy of Arts
- 2011** participant of the 4 Moscow biennale of contemporary art (special project «Inner Landscapes»)
- 2011** curator, participant of the project «Attractive force» (Gallery "Zyava", Borisov)
- 2012** curator, participant of the project «GlassTextus» (Museum of Ancient Belarusian Culture, Minsk)



ZAIGA BAIŽAremering@pt.luwww.art-glass-verre.com**EDUCATION**

- 1987-88** Attended sculpture studio headed by sculptor Inta Berga in Latvia.
- 1991-97** Studies at Art Academy of Latvia, department of glass design.
- 1991-95** Yearly work with masters in free blown glass technique in Art Academy of Lvov, Experimental glass factory of Lvov and stage in artist's Andriy Bokotey Private glass studio in Ukraine.
- 1995-96** Oil painting studies in Prof Imants Vecozols master class at Art Academy of Latvia.
- 1997** Graduated from prof. Arnolds Vilbergs glass design master class at Art Academy of Latvia.
- Since 1997** improve professional skills in artist's Rob Emeringer private glass studio in Luxembourg.
- 2001** Graduated from Master of Arts studies at Art Academy of Latvia

MEMBERSHIP**1996** Glass Design Association of Latvia.**1998** Artists Union of Latvia**SYMPOSIUMS, COLLECTIONS**

- 1995, 1998, 2004** International Blown glass symposium. Lvov (Ukraine)
- 1998** 6. International glass symposium. Novy Bor. Czech
- 2000, 2001, 2002** Festival International des Arts du verre. Palau Del Vidre. France
- 1998** Museum "Mencendorfa house" in Riga (Latvia)
- 1998** Museum of Applied, Decoration and Folk Art in Moscow
- 2000** Government of Province de Liege
- 2003** selected by "New Glass Revue 24" Corning Museum of Glass in USA
- 2006, 2007, 2009, 2011, 2013** organization International Glass Festival Luxembourg
- 2009** 1st International Glass Art Symposium. Sofia, Bulgaria
- 2010** Internation Hot Glass Symposium "Poetry of Glass" Haapsalu, Estonia

SCOTT BENEFIELDisolaglass@gmail.com

Born 1956 in Osaka, Japan

Attended eight different schools before graduating from Phillips Academy, Andover in 1974.

Graduated from the College of William & Mary in 1978 with a BA degree in interdisciplinary East Asian studies. Worked as an English instructor at a private girls high school in Kobe, Japan.

Interest in glass and art developed after getting a part-time job at a stained glass studio, whilst beginning graduate studies in Japanese at Georgetown University in Washington, DC.

Was the final student accepted into the moribund MFA glass program at LSU (Baton Rouge) in 1984. Other students at the time included Mitchell Gaudet, Judy Hill, Stephen Paul Day. Began to write art criticism for student newspaper.

Attended first GAS conference in New Orleans in 1985.

Attended Pilchuck for first time in 1986 as a scholarship student of Ann Wolff and Channa Bankier. Returned in 1987 to work on maintenance staff.

Awarded Fulbright-Hays grant to study with Ann Wolff and Channa Bankier in Sweden, 1987-88. Attended first European conference in Frauenau in 1988; visited East Berlin and Czechoslovakia.

MFA, Ohio State University, 1990. Studies with Richard Harned and Deborah Horrell. Worked as assistant to curator of Wexner Center for the Arts during its inaugural year.

Co-founded New Orleans School of GlassWorks (public access studio) with Mitchell Gaudet and Jeannie DuPont Blair, 1990.

Co-founded Studio Inferno (wholesale production) with Mitchell Gaudet and Bruce Benefield, 1991. Responsible for design and supervised production of blown glass wares, acted as gaffer, 1991-1997.



Lecturer at 1995 Asheville GAS conference on New Orleans glass community. Elected to GAS Board of Directors, 1995-2002. While on Board served as Secretary, VP and President; editor of GAS newsletter 1998-2000.

During those years as a Board member helped plan Japan, Tucson, Tampa and Brooklyn conferences; was president for Corning and Amsterdam conferences. The GAS newsletter had been revived by Bob Carlson as a quarterly publication in 1996. I began contributing articles, reviews and interviews at that time and took over as editor in 1998, at which time it began its current bi-monthly publication schedule. After leaving the Board in 2000, I continued my involvement with the newsletter as a contributing writer and lectured at the New Orleans and Portland conferences. I continue to serve on the Advisory Board.

Married to Pike Powers, 1995-2004.

Worked on staff at Pilchuck in various capacities, 1993-1997 and as teaching assistant to Judith Schaechter, Phillip Baldwin & Monica Guggisberg, Dick Marquis. First studies with Lino Tagliapietra, 1997. Studies with Davide Salvatore and Elio Quarisa, 2000.

Founded Isola Glass (wholesale production), Camano Island, WA, 1997-2006.

Began applying for a series of artists residencies to develop independent work for galleries: Wheaton Village (2002), North Lands (2004), Vrij Glas (2006), Pittsburgh Glass Center (2007), Museum of Glass (2009).

2003-present, began teaching workshops in cane techniques: Appalachian Center for Crafts, Pilchuck, Penland, Haystack, Pittsburgh, Glass Furnace (Turkey); and doing demonstrations as an invited artist at NCAD (Ireland), Cal State-Fullerton, Cal State-San Bernardino, San Jose State, Belfry Art Center (England), International Festival of Glass (England).

Published articles about glass in *Vetro*(Italy), *Gloine* (Ireland), *Glass Quarterly*, Contemporary Glass Society newsletter (UK).

Visiting scholar, Osaka University of Arts, 2009-2010.

Married Andrea Spencer, 2010. Moved to the UK to establish glassblowing studio north of Belfast, currently in progress.

Co-founded the Three x 3 collective (with Sean Campbell and Andrea Spencer) with the intention of promoting studio glass in Ireland.

JEROEN VAN DE BRUGglaskunst@jeroenvandbrug.nlwww.jeroenvandbrug.nl

Jeroen's passion is to play with the colour, the refraction of light in the glass, which creates unexpected reflections. His objects will surprise the spectator by giving a complete different view from every angle.

Most of his objects can be displayed in different ways.

After secondary school, Jeroen went to the Rietveld Academy of Modern Art in Amsterdam. He studied jewellery design.

Because he also wanted to create the jewellery he designed he went to the Jewellers School in Schoonhoven.

There, he was taught all the aspects of the jewellers business, gems and precious stones in particular.

That knowledge kept playing in his mind and many years later he met Floris Meydam, the great Dutch Glass Art designer from Leerdam.

He became inspired and wanted to know more about glass and its possibilities.

In England, at the studio of master glassblower and glass artist Neil Wilkin the ideas began to develop more and more.

His passion with light refraction in gemstones and minerals and the reflection of it all made him translate that knowledge into the glass. He started playing with all kinds of ideas in all kinds of glass making. Eventually he discovered that the best way to translate his thoughts and ideas was in the blown handmade glass.

Because gems inspire him he often uses the names of their colours. His objects exist mostly of one or two colours and a lot of transparent glass, which sometimes is sandblasted. His objects are quite heavy and have organic shapes.

JANE SYLVIE VAN DER BOSCH

jane@jane-sylvie.be
www.jane-sylvie.be



Née à Ciney, Belgique le 29.12.1965

EDUCATION

- 2002** La Main, l'Outil, le Patrimoine, Brussels
La Chaux avec Maurice Mumenthaler
- 2004** C.E.R.F.A.V. France
Initiation au verre à chaud avec Dominique Jamis
- 2004** C.A.V.B Brussel. Belgique
Pâte de verre avec Septy Bechou
- 2005** Bild-Werk-Frauenau, Germany
Verre soufflé avec Mathieu Buetchner
- 2006** IKA Mechelen. Belgique
Verre soufflé et mixed media avec Simone Fezer
- 2006** Bild-Werk-Frauenau, Germany
Verre soufflé (hot bits) avec Fritz Dreisbach, Simone Fezer and Donald Singelton
- 2007** Plate-Forme de Vannes le Châtel. France
Assistante de Satoshi Okamoto, Huriko Kawabata et Gregoire Pays
- 2008** Université du verre de Sars Poteries. France
Email & Verre soufflé avec Mieke Groot & Richard Price
- 2009** IKA Mechelen. Belgique
Verre soufflé technique avec Kazushi Nakada
- 2009** Centro del Vidrio. La Granja. Spain
Workshop Venitian Technics avec Kenji Ito
- 2010-07** Certificat d'Aptitude Pédagogique. Namur. Belgique
- 2010** Diplômée de l'IKA. Mechelen. Belgium
- 2011-10** Herbuchenne. Dinanderie 1ere année. Belgique

EXPOSITIONS PERMANENTES

Glasmuseum Alter Hof Herding. Coesfeld Lette. Germany
Galerie de l'Ecuyer. Bruxelles. Belgique
Glasblazerij. Leerdam. Nederlands



JULIE ANNE DENTON

info@julieannedenton.com
www.JulieAnneDenton.com



Born 13.04.1978

EDUCATION

- 1996-00** BA Honours Degree in Glass and Philosophy from the University of Wolverhampton, U.K.
- 2001** Advanced G.N.V.Q. in business. Small Business start-up scheme. Department of Economic Development, IOM
- from 2011** PhD (Part time) Sandcasting/Flameworking. University of Sunderland, UK

SELECTED CLIENTS

Liberty's of London, UK; Tate Britain, UK
Manx National Heritage, IOM

SELECTED GALLERIES

- 2012 Loes Reek Gallery, NL
2011 Gallery Korschthaus Beim Engel, LU
2010 Luniverre Gallery, USA
2009 Peter Layton Glass Art Gallery, UK

SELECTED PRIZES

North American Manx Association Prize for outstanding art
Pearsons Prize for cast glass
Singer Friedlander Prize for 3D Design

SELECTED PUBLICATION

- 2011 4th International Glass Festival Luxembourg, LU
2010 Tempest, UK
2009 Glasss, NL
2008 Glass Art Society Journal, USA
2006 British Glass Biennale, UK

SELECTED PUBLIC COLLECTIONS

Bullseye Connection, USA; Cam Ogaci, TR
Creative Glass, CH; Manx Museum, IOM; Mudac, CH

EXPERIENCE

- 2001** Apprentice in Glass: Represent Santini glass in marketing and sales at events and galleries in USA
Teaching assistant and organiser of skill based workshops whilst also achieving proficiency in glass techniques Emilio Santini, Virginia, USA
- 2002** Artist in Residence at the Sayle Gallery. Manager of staff, gallery and retail outlet. Creation of a body of work for solo exhibition Arts Council Douglas, Isle of Man
- from 2003** Freelance Designer Maker. Director of own business producing high value, low volume glass sculpture
Freelance lecturer teaching skills based courses and providing seminars throughout the European circuit
Freelance manufacturer of bespoke designer jewellery
Self Employed, Uster, Switzerland



ED VAN DIJK

ed.hotglass@nederland.net



Born 1955 in Menaldumadeel, Friesland, Nederlands
Now living in Halle, the Netherlands

Professional training in technique in social work

Till 1982 working in mental healthcare

- 1982** Introduction in Lampworking at Pavel Molnar's in Hamburg, DE
- 1984** Started own Glass studio for "Lampworking" in Arnhem, NL
- 1992** Pennland School for Arts & Crafts in North Carolina, US
- 1998** Workshop and exhibition at Kitengela Glass Studio's, Nairobi, KE
- 2000** Workshop and exhibition at Kitengela Glass Studio's, Nairobi, KE
- 2006** Erfgoed in Beeld, Museum Erve Kots, Lievelede, NL
- 2007/11** Demonstrations in Glassfestival Luxembourg, Asselborn

from 1984 Demonstrations with woodfired glass furnace building all around world

AWARDS

- 2004** RABO-bank Publics-Award, Glas in Historisch Licht, Horn, NL + Honorable Mention by the jury.
- 2004** PEBEM Glassart-Award, 1st Price, Tubbergen, NL
- 2005** PEBEM Glassart-Award, 3rd Price, Tubbergen, NL
- 2006** RABO-Bank Publics-Award, Glas in Historisch Licht, Horn, NL
- 2006** PEBEM Glassart-Award, 2nd Price, Tubbergen, NL



ROBERT EMERINGER

roemer@pt.lu
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 et Danemark.
Organisateur du Festival International de Verre **2006, 2007, 2009, 2011, 2013** au Luxembourg.
Création du trophée pour le Tennis World Seat open Luxembourg **1997, 1998, 1999, 2000, 2001, 2002 et 2007**



LACHEZAR DOCHEV
info@lachezar-dochev.com
www.lachezar-dochev.com



Born February 8, 1973 Lives & works in Rousse, Bulgaria
Lachezar Dochev is one of the few glass artists in 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 decoration; and glass design & sculpture. After 7 years of education in 1999 returns home where his studio is 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 receives 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 is a **TA** for the first time – for **J. Walentynovicz** at **Pilchuck**, and 2005 **TA** for **M. Gaudet** at **Pilchuck** again. In February 2005 teaches his own workshop at **Richmond College** in London followed by demonstrations in other schools in the UK. Participates in international glass events – symposiums, festivals, demonstrations, etc... all around Europe, along with solo and group exhibitions. In October 2003 wins the award for **best young artist** at the **WERU** competition in Rudersberg, Germany and 2 years later takes the **1st prize** at the same competition. Co-organizer of the first **International Festival of Glass** in Bulgaria – October, 2010. 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. Member of **GAS**, **Just-Glass** and Chairman of **Bulgarian Art Glass Foundation**.



ALEXANDR FOKIN
fokin_glass@list.ru



Alexander Fokin was born May 15, 1958
1958 graduated from the Penza Art College.
1987 graduated from the Leningrad Art-Industrial School
1987-1997 worked as chief designer Nikol'sk Glassworks
1997-2003 director of "Design Studio Pyramid"
2003-2005 teacher of drawing and painting Penza Art College
Since 2005 independent artist
Since 1992 member of the Union of Artists of Russia
Corresponding Member of the Russian Academy of Arts awards
2004 Silver Medal of the Russian Academy of Arts
2009 Bronze Medal "decent" of the Russian Academy of Arts
2011 Gold Medal of the Russian Academy of Arts
2011 Gold Medal of the Union of artists of Russia
Member of symposia in the Czech Republic, Lviv, Gus-Crystal, Nikol'sk
His works are kept in the State Hermitage Museum (St. Petersburg), Russian Museum of arts (Moscow), the Museum House "Kuskovo" (Moscow), and other cities of Russia, Museum of Glass in Kamenetz Senov (Czech Republic), in private collections



ANTON FOKIN
art-glass@inbox.ru



Alexander Ivanovich Fokin - Honored Artist of Russia, laureate of international symposiums on engraved glass known in European art. He creates wonderful portraits, landscapes full of mood and mystery, often refers to the biblical and mythological subjects. Alexander Fokin - artist, using different techniques for working with glass.
Worthy successors of unique profession of glass artist become the son and daughter - **Anton and Taisa**. Some time ago, a creative union of Fokin joined Anna Vishnyakova. Young artists create collaborative works in glass



PIETER VAN DYCK
pedritovandyck@hotmail.com



Born in Schoten, 25.05.1979

EDUCATION

1998-1999 Audiovisual Technics, Image, Sound, Editing
RITS Brussel

2004-2010 IKA Mechelen, glass art

PROFESSIONAL EXPERIENCE

2003-2009 Various jobs as technician

2009-2011 Self-employed artist

since 2011 Teacher glass design, kilnwork @ Syntra
Limburg, Campus Tongeren

Founding member of VerriBel Glass.

Demonstrations in glass blowing with Patrick Van Tilborgh on 4th International Glass Festival Luxembourg and many other events.



BARBARA FALUDI

b.faludi@gmail.com
www.barbarafaludi.blogspot.com



Born in Budapest, 11th July 1977

EDUCATION

1991-95 Secondary School of Fine Arts and Design, Glass Department, Budapest, Hungary

1995-99 Photographic degree, NĚ Vocational School, Budapest, Hungary

1996-01 Hungarian University of Applied Arts and Design, Silicate Department, Glass, Budapest, Hungary (Degree with Pr. Zoltán Bohus)

2001-02 Hungarian University of Applied Arts and Design, Teacher Training Degree, Budapest, Hungary

2002-03 Painting Course, Academy of Fine Arts of Venice

2003-04 Master of Design, Glass and Architectural glass, Edinburgh College of Art, Scotland, UK

2005 Demonstration course of Helen Stokes, 'Honeycomb technique', IKA, Mechelen, Belgium

2005-06 IKA (Instituut voor Kunst en Ambacht), Glass department, Mechelen, Belgium

AWARDS, SCOLARSHIPS

2000 Erasmus Scholarship, Designskole, Kolding, Denmark
Savoyai Jenő Competition, 1st prize, Budafok, Budapest, Hungary

2001 Art Scholarship, Budafok, Budapest, Hungary

2003 Headley Trust Scholarship, Edinburgh, Scotland, UK

2004 Competition of the Institute of Chartered Accountants of Scotland for 150th Anniversary:
Andrew Bequest Scholarship, Travel Award and complement for studies, Scotland, UK
Scholarship of the Applied Arts Public Foundation XXII. District's For The Arts Advisory Board, Budapest

MEMBERSHIPS

«Artén» Art Association

Studio of Young Artists and Designers (FISE)

WCC, World Craft Council, Mons

VerriBelglas



GIULIANO GAIGHER

info@gaigher.com



Born in Treviglio / Italy, 1964

Giuliano Gaigher was trained in the ateliers of the Lombardic glass craft.

Here he learned the basic techniques of composition and leading, specialising in the old trade of the stained glass windows.

Soon a great interest burgeoned in new techniques and trying them out. Together with Detlef Tanz, he studied kiln forming techniques in the lost-wax technique. Later, Gaigher developed a partnership with the sculptors Stefano Travi and Pierantonio Catalano – both from Treviglio- to draw nature and the art of sculpture into his profession. Now he could develop the full process of designing to the final using of the glass. In this way he can express himself in his own original way.



AGNESE GEDULE

agneseqedule@inbox.lv
agneseqedule.spaces.live.com



Born in Rīga, 08.05.1985

EDUCATION

- 1999-2002** Jurmala 1st gymnasium
2002-2006 Riga secondary-craft school, Form design
2006 The IES (international education society), London, certificate - Moulder of decorative Forms
2006-2010 Art Academy of Latvia, Glass design dept. BA
2009 University of Sunderland, Glass&Ceramics dept. England
2010-2012 Art Academy of Latvia, Glass design department MA
2011 Erasmus practice in Luxembourg glass workshop with Robert Emeringer and Zaiga Baiza

EXPERIENCE PROFESSIONAL

- 2000** „Radiator” - school newspaper design Jūrmalas 1st gymnasium
2002 Computer skills, design on computer
2006 „3 dimension works in modeling”/1 . prize/ LV
2006 „Decorative interior forms”/Qualification project/ LV
2007 „Young Glass 2007” conference in Ebeltoft, Denmark
2007 „Nordic Design Workshop II” Design Produkt Development „Branding - self marketing”, Riga, Latvia
2007 „Glass Blowing Workshop” Helsinki, Finland
2008 „European Glass context” conference in Bornholm, Denmark
2009, 2011 International Glass Festival Luxembourg
2010 BA Project „Identity”. Latvia

KJERSTI JOHANNESSEN

kiersti_io@hotmail.com
www.kjerstijohannesen.com
www.dynamoglass.org



Born September 19, 1977, Bodø, Norway

Member of Norwegian Association for Arts and Crafts
 Member of the Art association BRUDD and Dynamo Glass

EDUCATION

- 1996-1997** PLUS-School in Fredrikstad, 3D Design, Norway
1997-2000 Glass School in Kosta, Sweden
2000-2003 Glass & Ceramics School on Bornholm, DK

PROFESSIONAL EXPERIENCE

- 2002** Pilchuck Glasschool, Seattle, USA, Teaching assistant Sonja Blomdahl
2002 Apprenticing with Sonja Blomdahl, Seattle, USA
2002 Apprenticing with Paul Cunningham, Seattle, USA
2003 Haystack Mountain School of Crafts, Benjamin Moore
2003 Pilchuck Glasschool, Seattle, USA, Teaching assistant Preston Singletary and Katherine Gray
2011 Haystack Mountain School of Crafts, USA, Mark Zirple

RELATED EXPERIENCE

- 2000** Nordic Glass Conference, Holmegaard, Denmark
2001 Venezia, Murano, Italy Studytrip
2002 Orrefors Workshop, visiting designer, Global Art Glass
2005 Jack Wax, Workshop, Egenart AS, Norway
2007 "New Norwegian Glass" workshop on Hurdals Verk
2008 European Glass Context, Bornholm, Denmark
2008 Dynamo Workshop on furniture factory on Bornholm
2009 Dynamo Workshop in Gotenburg, Sweden
2009 Glassfestival and exhibition in Luxembourg
2009 Dynamo Workshop in Oslo, Norway
2009 Dynamo Workshop at Kosta Glass Centre, Sweden
2011 Dynamoworkshop in Gothenburg, Sweden
2012 TGK 2.prize "All you need is glass" , Germany

GRANTS

- 2003** Study Grant, Haystack Mountain School of Crafts
2004 Norwegian Applied Artists travel grant
2004 NIFCA, Sleipnir travel grant
2005 Ministry of Culture and Church Affairs exhibition grant
2006 The National Work Grants for Artists
2007 Ministry of Culture and Church Affairs, exhibition grant
2008 The National Work Grants for Artists
2009 Norwegian Applied Artists travel grant

TUVA GONSHOLT

glass@tuvagonsholt.no
www.tuvagonsholt.no



Living and working in Skien, Norway

EDUCATION

- 1992-95** Skien gymnasium. Norway.
2000-03 Glass & Ceramics School. Bornholm, Denmark
2000 Sandcasting stages with Helle Helsinghoff Copenhagen
2001 Architect Project 1: 1 Modell. Bornholm, Denmark.

EMPLOYMENT

- 1995-97** Bø Glasshytte by Irene Harvik-Bø, Norway. Assistant.
1997 Glasshytta by Abel Sawe & Jon Sørensen-Fredrikstad, Norway. Assistant.
1997-00 Glasshytta by Gerd Slåen & Hilde Lilla Jacobsen-Kragerø, Norway. Assistant.
2002 Work practice with Mika Karlslund og Steffen Dam. Ebeltoft, Denmark.
2003 Stovby Glaspusteri by Line Jacobsen - Falster, Denmark. Assistant.
2003-05 Hagen Glas by Rikke Hagen-Hillerød, Denmark. Assistant.
2006 Kvennhuse- Bjugn, Norway. Guest Blower
2006-07 Glasgalleriet by Skak Snidker-Roskilde, Denmark. Assistant.
2008/09 Guide at the exhibition *Tempo* - Skien, Norway.
2008 Establishing the company *Tuva Glass* - Skien
2008 Workshop at Møbelfabrikken på Bornholm, Denmark
2009 Workshop at Kosta Glass School, Sweden
2009 Workshop at Glasshyttan Glass Craft, Gothenburg

PROFESSIONAL EXPERIENCE

- Since 1999 Participates in local and International exhibitions.
2005-06 Residence at the Furniture Factory - Bornholm, DK
PUBLIC COLLECTIONS
2006 Hospital Development Project for Central Norway (Helsebygg Midt-Norge).
2006 Norwegian Craft Acquisition Fund (Innkjøpsfondet for norsk kunsthåndverk).
2007 Norsk Hydro.
2007 Nordenfjellske National Museum of Decorative Arts.
2008 Norwegian Craft Acquisition Fund (Innkjøpsfondet for norsk kunsthåndverk).
2008 Sykehuset Telemark HF. avd. DPS.
2008 The National Museum Of Art, Architecture and Design.
2009 The City Council, Bergen
2009 Gass Nova, Porsgrunn, Norway
2009 The Cultural Rucksack, Telemark
2009 The Museum of Decorative Arts and Design.

MEMBERSHIP

- The Norwegian Association of Arts and Crafts.
 Appointed representative to the board of Telemark Art Centre
 Dynamo Glass(www.dynamo.se)
 Representative for TKS in ROM3.
 Shortlist committee for Exhibition Grant 2009
 Representative for TKS for Kunstsolen in Kragerø AS
 Art consultant/promoter, Tempo Skien 2008 og 2009
 Consultant/promoter, Kunstnermøte 09, (DKS)

GRANTS

- 2006** Government Grant for Artists (Statens kunstnerstipend). State working grant, 1 year.
2007 Skien Municipality's Grant for Young Artists.
2007 DNB NOR and Norsk Form's Prize for Young Artists.
2008 Project Development Grant from *Vekst i Grenland*.
2008 Business Developm. Grant from *Innovation Norway*.
2008 Telemark County's Grants for Artists.
2008 Anders Jahre's Prize for Young Artists.
2008 National State grant; diversestipend
2008 Arts Council Norway, Exhibition support
2009 National 2 - year state grant



KATI KERSTNA
kati.kerstna@gmail.com



Born 31.12.1970

EDUCATION

1994-98 Estonian Academy of Arts, glass department.

1999-01 Estonian Academy of Arts, glass department, m.a.

WORKED

1997-00 Palamuse Glass House

1997 Palamuse Glass House, charter member

2000 Multireklaam Grupp, designer

2001-02 Estonian Academy of Arts, Open Academy, lecturer

CURATOR AND DESIGNER OF THE EXHIBITIONS

2004 "Maritima" (with Helena Kreem), international exhibition of hot glass, Haapsalu, Estonia

2005 "Broken Things" (with Maret Sarapu), Tallinn; Viljandi

2005-07 "White Glass Days", international exhibition of hot glass, Haapsalu, Estonia

2007 "Round" (with Kairi Orgusaar and Virve Kiil), Albu Manor House, Järva County, Estonia

2007 "Estonian Glass 70, the best of 10 years" (with Mare Saare, Kairi Orgusaar, Virve Kiil) Estonian Museum of Applied Art and Design, Tallinn, Estonia

2010 „Poetry of Glass” international exhibition of hot glass, Haapsalu, Estonia

2010 "Estonian Glass", Glashütte Gernheim, Petershagen, Germany (with Korbinian Stöckle)

COSTUMES & STAGEDESIGN

1996 moderndance - performance "Breastattack", Von Grahl's theatre, Tallinn, Estonia

1997 moderndance - performance "Dangerous Area", Von Grahl's theatre, Tallinn & 1998, Pärnu, Estonia

SYMPOSIUMS

2004 "Maritima", international symposium and workshop of hot glass, Haapsalu, Estonia

2005-07 „White Glass Days”, international symposium and workshop of hot glass, Haapsalu, Estonia

2005-08 Days of Primitive Glass, Kunilepa, Rapla County, Estonia

2009 "Catch of the Day" International Symposium, Haapsalu, Estonia

2009 "Bead Days of Kunilepa" Linnaaluste village, Estonia

2010 „Poetry of Glass” international exhibition of hot glass, Haapsalu, Estonia

UNIONS

Estonian Glass Artists' Union

MARTINE LUTTRINGER

luttringer.martine@wanadoo.fr
www.taillandier-art.com/luttringerindex.htm



REPORTAGES TELE

2000 F/ FR3 Lorraine – Champagne Ardennes, Gaillet et Marchant

2006, 2007, 2009, 2011 L/Nordlicht TV, International Glass Festival

PUBLICATIONS

2000, 2006 Guide des verriers, Editions de la céramique et du verre

2003 Catalogue, édité par la ville, Phalsbourg

2007, 2009, 2011 International glass festival, Luxembourg, Atelier d'art du verre, R. Emeringer & Z. Baiza

2011 « *Le portrait dans l'art contemporain* » Editions Patou

COLLECTIONS

Musée de Saint-Dié

Collections publiques et privées en Allemagne, France, Luxembourg, Suisse

EN PERMANENCE

Galerie Diana, Grasse

REMIGIJUS KRIUKAS

glasremis@takas.lt
www.glasremis.lt



Born March 14, 1961, Panevėžys, 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 "Panevėžio stiklas"

Since 1985 exhibitions in Lithuania, Latvia, Estonia, Russia, the Ukraine, Germany, Finland, Denmark, Sweden, the USA and other countries as well as in creative symposia in Latvia, the Ukraine, Czechia, Hungary, Germany.

1993 worked in Denmark, Bornholm at glass masters' Charlie Maeker ("Snogebaek glashutte" studio) and Pete Hunner ("Baltic Sea Glass" studio). Well acquainted with Latvian, Byelorussian, Ukrainian schools of glass design.

1993 At the symposium in Bardudvarnok, Hungary his work was recognized as the best.

from 2000 own studio of glass design in Panevėžys

2010 At the symposium in Lviv, Ukraine awarded silver medal of Ukraine National Art Academy

His works were obtained by art museums of Vilnius (Lithuania), Moscow (Russia), Budapest (Hungary), Frauenau (Germany), Lvov (the Ukraine) and Riga (Latvia)

DEMONSTRATIONS

1993-95 Internat. Art Glass symposiums, Bardudvarnok, HU

1995 Internat. Art Glass symposium, Fraenau, Germany

1995/98/04 International Art Glass symposium, Lvov, UK

2003 Participation in program of annual GAS conference in Seattle, USA. Demonstrations.

2003/05/07/10 Internat. glass symposium Haapsalu, Estonia.

2005/06 Glass Plenary "Glass garden" Panevezys, Lithuania.

2007/09/11 International Art Glass Festival, Luxembourg.

2009 10th Internat. Glass Symposium (IGS). Novy Bor, CZ

2009 1th International Glass Art Symposium. Sochi, Russia

2010 International Festival of Glass – Sofia 2010. Bulgaria

EDWARD LEIBOVITZ

homepage.ntlworld.com/c.sharpe4/



Lives and works in Antwerp, Belgium.

EDUCATION:

Academy of Fine Arts, Haifa, IL

Dept. of Painting, Prof. Okshi Avchalom

Belzalel Academy of Fine Arts, Jerusalem, IL

Dept. of Painting, Prof. Raphael Moar

Municipal Academy for Fine Arts, Berchem, BE

Dept. Stained-Glass, Glass Painting

AWARDS:

1975 Award for Stained Glass. Mayor of Berchem, BE

1977 Urkunde, Coburger Glaspreis, Coburg, D

1980 Prix de la Sculpture en Verre, Liège, BE

1981 Award for Sculpture. Province of Antwerp

1983 Award for Artistic Calling. Ministry of Flemish Culture

1992 Golden Award. "American Interfaith Institute" for his sculpture "Homage to Sound", dedicated to the victims of the Holocaust, Philadelphia, US

COLLECTIONS:

Glasmuseum Frauenau, DE

Musée du Verre Sârs Poteries, FR

Musée du Verre Valencia, E

Corning Museum of Glass, New York, US

Glasmuseum Ebeltoft, DN

Musée du Verre Charleroi, BE

Musée du Verre (Curtius) Liège, BE

Museum of Decorative Arts, Prague, CZ

Museum of Contemporary Art, Brooklyn, New York, US

Kunstsammlungen der Veste Coburg, Coburg, DE

Vlaamse Gemeenschap, Brussel, BE

Katholieke Universiteit Leuven (KUL), Leuven, BE

Alliance Française de Belgique, Bruxelles, BE

Jesode-Hatora-Beth-Jacob, Antwerpen, BE

Pro Museo Judaico, Brussel, Bruxelles, BE

The Owens Art Gallery, Mount Allison University, Sackville, New Brunswick, CA

Musee d'Ixelles, BE

Collection of Illrd Interglass Symposium Novy Bor, castle

Lemberg, CZ

ANDA MUNKEVICA
anda@amstudio.lv
www.AMSTUDIO.LV



Born September 20, 1974, Rīga, Latvia

EDUCATION

- 1993–1998** Art bachelor's degree, Latvian Academy of Art, Glass design department
2000 Master degree, Latvian Academy of Art, Glass department.

EXPERIENCE

- 1998** Exchange student at Mark Eckstrandt Eastlake Glass studio, Seattle, USA
1998 "Lampworking 2" in fall quarter, insp. James Minson at Pratt Fine Arts Centre, Seattle, USA
1999 Pilchuk Glass School, 4. session, insp. Curtiss Brock and Jane Mare, USA
1992 a free lance artist, working on large scale contracts in glass techniques
1996–1997 teacher at Salaspils Art school and at the Summer Arts Camp "Rainbow", Latvia.
Some Scholarships to take courses in a wider range of subjects on the world arts and glass techniques (Bulgaria, St.Petersburg, USA, Lithuania, and Finland)
2000 designer, glass furniture workshop "Inamora", Latvia project designer, "Livani glass factory"
2002 owner and designer ltd "AM studio"

SYMPOSIUMS

- 1997&1998** International glass art, studio in Bardudvarnok and Tokod Glass factory, Hungary
1999 Primitive glass art, Palamuse, Estonia
"Livani 99", large scale ceramic symposium at Livani Glass factory, Latvia
2000 International glass symposium, Frauenau, Germany
2004&2001 International glass symposium, Lviv, Ukraine
2005&2003 International glass symposium, Haapsalu, Estonia

KAIRI ORGUSAAR
kairi.orgusaar@mail.ee
kairiorg.blogspot.com



Born May 14, 1969 in Rapla, Estonia

EDUCATION

- 1989-95** Estonian Academy of Arts, painting department.
1999-02 Estonian Academy of Arts, glass department, m.a.

MEMBERSHIP

Estonian Glass Artists' Union

EMPLOYMENT

The Rapla County Centre for Contemporary Art, foundation member.

Glass studio Kunivorm OY foundation member, artist.

SYMPOSIUMS

- 2004-07** International symposium and workshop of hot glass, Haapsalu, Estonia.
2005-08 Days of Primitive Glass, Kunilepa, Rapla County, Estonia (as an organizer and artist)
2009-10 International Symposium, Haapsalu, Estonia
2009-10 "Bead Days of Kunilepa" Linnaaluste village, Estonia
2009-11 International Glass Festival Luxembourg, Asselborn.
2012 Building and working with the Glass Furnace in Gernheim, Germany

CURATOR OF THE EXHIBITIONS

- 2007** "Round" (with Kati Kerstna and Virve Kiil) Albu Manor House, Järva County, Estonia
2007 "Estonian Glass 70, the best of 10 years" (with Mare Saare, Kati Kerstna, Virve Kiil). Estonian Museum of Applied Art and Design, Tallinn, Estonia
2010 "Doubly Meaningless" the Rapla County Centre for Contemporary Art, Rapla, Estonia
2011 SoSS estonian-netherlands contemporary art exhibition. (with Rikka Horn) the Rapla County Centre for Contemporary Art, Rapla, Estonia
2012 „Modern painting“ the Rapla County Centre for Contemporary Art, Rapla, Estonia
2012 „Chandelier“, the Rapla County Centre for Contemporary Art, Rapla, Estonia.

WORKS IN COLLECTIONS

Estonian Museum of Applied Art and Disain, Tallinn, Estonia
Järvakandi Glass Museum, Järvakandi, Estonia
Ernsting Stiftung Alter Hof Herding, Germany

TRACY NICHOLLS
tracy@tracynicholls.co.uk
www.tracynicholls.co.uk



ART EDUCATION

- 2006/07** Richmond School of Art, HND in Glass 3D Design – Glass
2009 MA Contemporary Crafts-Glass (Distinction). UCA Farnham
2010 Artist in Residence at UCA Farnham
2011 Invited residency at Northlands Creative Glass, Scotland

AWARDS

- 2006** Runner up, Worshipful Company of Glass, Student Award.
2008 Best in Show, British Glass Biennale.
2009 MAstars, AXIS Artists Website.
2010 Highly Commended, British Glass Biennale.

PUBLICATIONS

- 2008** British Glass Biennale 2008 Catalogue. International Festival of Glass
2010 'Objects of Desire' – Simon Bruntnell. Simon Bruntnell
2010 British Glass Biennale 2010 Catalogue. International Festival of Glass.
2011 4th International Glass Festival Luxembourg Catalogue.
2011 Mould Making for Glass – Angela Thwaites.

KAZIMIERZ PAWLAK
kaz.pawlak@neostrada.pl
www.pawlakglass.pl



Born in 1957.

- 1977-1982** studied at the Academy of Fine Arts and Design in Wroclaw. Received an M.A. in art glass from prof. Zbigniew Horbowy's glass studio
Since 1982 has been a member of the academic staff
Currently Professor, supervises one of the diploma studios for senior students at the Academy of Fine Arts and Design in Wroclaw

His work has been shown in 5 solo exhibition abroad, and included in several dozen group exhibitions at home and in other countries, including Japan, Germany, France and the USA.
He has taken part in 18 international glass symposiums and conferences.

- 1988** awarded a scholarship, by Polish Ministry of Culture, to study in Czechoslovakia
1994 received a creative scholarship grant from the Creative Glass Center of America in Millville, New Jersey USA
1998 hosted, as an artist in residence, in the Morin Glass Studio in Dieulefit, France
2011 receives the honor of Merit for Polish Culture

YVETTE PIRETpiret.yvette@gmail.com

Belgian, born in Germany, 30.11.44. Lives and works in Brussels.

**AWARDS**

- 2000** "Grand Prix" of the jury "JANUS" of Brussels city (*sculpture*), **2002** (*glass fusing*) prize "Galiléo Galiléi" of St Ghislain city.
2004 selected by " The Corning Museum of Glass " (USA)
2005 "Sculpture Award of Walloon Brabant"
2008/09 selected by "Brusart", organized by Brussels city
2010 an artwork made of cellophane paper on metallic weft by "Domaine de la Lice" and also a glass monumental work by the "Cube Squared" in Brussels
2011 by the glass museum "Ernsting Stiftung Alter Hof Herding" (Germany) choosen artwork
2012 selected by the "Domaine de la Lice" for "Large size Tapestry".

TEACHING EXPERIENCE

Gave theoretical glass courses at the Academy of St-Josephen-Noode and within ARTyp, as well as technical courses at Brussel Crystal.

2004-2006 lecturer in the "ceramic" section of "LA CAMBRE", the famous Graduate school of the visual arts

STAGES

drawing based on live models: also fast drafts of the movement, creative research tasks and animation work
sculpture in various Academies: clay, plaster, wood, metal, tissues and materials of recovery; approach work of various stones, work of the schist, ceramics; three-dimensional research, monumental sculpture and installations.

glass in all its approaches: crystal, flat glass, coloured glass, molten glass and moulding, thermoforming and hot fusion, blowing and casting, lamp work, painting, cold work.

video in various steps: filmed shots or photographic, sound recording, assembly on various softwares, animations by the drawing, models and in 3D.

1998 Opened the **ARTyp gallery** with Lucien BEUBLET, devoted to the promotion of new talents. **Obtained the Prize of the Public** during "Forest my discovery" in **2002**.

**VOLHA SAZYKINA**sarakizyna@mail.ru

Born 1955 in Moscow, Russia

1972-1977 studied at the Belarusian State Theatre and Art Institute (now the Belarusian State Academy of Arts), Minsk, Belarus

since 1977 the artist on the glass factory "Neman" Berezovka (Belarus)

since 1984 member of the Belarusian Union of Artists

since 1987 freelance artist

since 2000 Prof. of the Belarusian State Academy of Arts.

since 2001 member of International Association Hand Papermakers and Paperartists (IAPMA)

since 2003 member of the Belarusian Union of Designers

since 2003 serves as the curator of the project

COLLECTIONS

National Art Museum of the Republic of Belarus;

Museum of Modern Art;

National Museum of History and Culture;

in the funds of the Belarusian Union of Artists;

the Exhibition Association "Central House of Artists" (Moscow, Russia)

History Museum of Glass (kerning, USA);

Zimmerly Art Museum (New Brunswick, USA);

Museum of Ceramics (Iump, Russia);

Museum of Applied Arts (Moscow, Russia).

HONORS

1980 First prize for the piece of glass and packaging in international competition souvenirs "Olympics 80"

1984 3 inventor of the patent

1985 Silver medal VDNKh

MARTA SIENKIEWICZmsi@asp.wroc.pl

Born in 1967 in Wroclaw

1987-93 studied at the Eugeniusz Geppert Academy of Art and Design in Wroclaw

1992-03 cooperated with assistant professor Ryszard Więckowski in creating stained glass, restoring and renovating historical stained glass pieces

1993 in the stained glass studio at her *alma mater* as a technician

since **1994** designing and producing stained glass

1997 receiving MFA degree employed as an assistant lecturer to assistant professor Ryszard Więckowski

since **2004** restoring and renovating old stained glass

2005 received her PhD degree

since **2008** the deputy dean of the Faculty of Ceramics and Glass

since **2012** runs the Stained Glass Studio at the Conservation And Restoration Of Ceramic And Glass Department

Currently holds the position of assistant professor

LECTURES

2006 Anadolu Universitasi in Eskisehir, Turkey

2007 University of Art and Design in Helsinki, Finland

2007 Latvija Makslas Akademia in Riga, Latvia

2009 Istituto Superiore Per Le Industrie Artistiche, Faenza, IT

2009 Accademia Di Belle Arti Di Venezia, Venice, Italy

2009 Edinburgh College Of Art, Edinburgh, Great Britain

2010 In the Silesian Piast Castle, Brzeg, Poland

2011 Lecture and workshops at Vilniaus Dailės Akademija, Lithuania

2011 Author's lecture at the seminar entitled "Basics Of Contemporary Stained Glass Restoration " - Collegium Artium PWSZ in Nysa, Poland

2012 Lecture at UNIVERSIDADE NOVA DE LISBOA, Lizboa, Portugal presenting the Eugeniusz Geppert Academy Of Art And Design in Wroclaw

2012 Author,s lecture and workshops on painting on glass in UNIVERSIDADE NOVA DE LISBOA, Lizboa, Portugal

SIMPOSIUMS< WORKSHOPS AND FESTIVALS

2008 Polish Commissioner of the exhibition „European Glass Context 2008”, Bornholm, Denmark

2009 Organizer of the Conferences with Stanisław Borowski, Wilhelm Derixem, ASP Wroclaw

2009 Participation in the „Festival Du Verre” - Asselborn, Luxembourg

2009 Comissioner of the exhibition „Schätze aus Breslau-Skarby z Wrocławia” – “Das Kleine Haus der Kunst”, Buttenheim, Upper Franken, Germany

2010 Participant of the II International Enamel Art Conference „TÚZVIRÁG” – Nesvady, Slovakia

2010 Participant of The Glass Open-Air „Eko-Glass” - Szklarska Poręba, Poland

2010 Participant of the I International Bulgarian Glass Festival, Sophia, Bulgaria

2010 Organizer of the Conference with Alison Kinnaird, the guest invited in the frames of Visiting Professors Programme, Scientiae Wratislavienses Foundation of the City of Wroclaw Municipality

2011 Participant of The Glass Open-Air „Eko-Glass” - Szklarska Poręba, Poland /Desna Czech Republic

2011 Organizer of the Conference with Professor Sebastian Strobl from University of Applied Sciences FH Erfurt

2011 Participant of Seminar entitled: "Basics Of Contemporary Stained Glass Restoration " - Collegium Artium PWSZ in Nysa, Poland

2012 Organizer of the Conference with prof Sebastian Strobl, the guest invited in the frames of Visiting Professors Programme, Scientiae Wratislavienses Foundation of the City of Wroclaw Municipality / three lectures, seminar and two workshops



ILZE SMILDZIŅA
ilze.smildzina@gmail.com



WORK EXPERIENCE

1998-00 "Koka mebeles" Commerce and renovation of old furniture. Shop manager, designer
2000-04 "Bulterjers" Advertising agency. Web designer, e Project Team leader
2005 self employed computer designer

EDUCATION

1994-98 **University of Latvia, faculty of Education and Psychology.** Program of Visual Arts and History of Art. BD
2005-09 **Art Academy of Latvia.** Dept. of Glass Art. BD
2007 **University of Sunderland, ERASMUS** students exchange program. Department of Glass and Ceramics art.
2009-11 **Art Academy of Latvia.** Dept. of Painting. MA
2012- **Art Academy of Latvia.** Dept. of Graphic Art. MA

SYMPOSIUMS

2006 International Symposium of Glass "Grizinkalns" and exhibition in the Mencendorff's house
2007 Art and Design Uni. of Helsinki, Blown Glass Symp.
2009 International Symp. of Glass „Berezovka" in Belarus
2011 Int. symp. of monum. mosaic "The days of Art 2011"

CONTESTS

2009 **Riga city council award in a contest of fest decoration** Light objects on Valnu street. Award and realization in a Light Festival „Staro Rīga"
2010 **GlobalArtRoom** painting contest, place in best 40
2010 „14.List", Art Academy of Latvia painting contest in gallery "Gallery L". 1 place and grant
2011 **Saatchi gallery online contest.** Place in best 16
2011 **Saatchi gallery online contest.** Place in best 8
2011 **Riga city council** organized **Environment object contest** "The way through the Christmas trees". Object "Farewell from incandescent" (financing and realization)

JIRÍ ŠUHÁJEK
suhaiek@volny.cz



Born in Pardubice in 1943.

EDUCATION

1957-61 Secondary School of Glassmaking in Kamenický Senov.
1964-68 Academy of Applied Arts in Prague, studio of Professor Stanislav Libenský
1968-71 Royal College of Art in London.

PROFESSIONAL EXPERIENCE

1962-64 Karlovarské sklo Moser, Glass works, Karlovy Vary
1971 Italy- Venini, Murano and Venice and in Rietveld Academy in Amsterdam, Netherlands
1972-79 dizainer at the Moser glassworks, Karlovy vary
1979-94 working as glass designer with the Institute of Interior and Fashion Design in Prague.
1993-02 artistic director, B.A.G. glassworks, Barovier and Toso, Vsetín
1999-09 teaching at the Middle Art and Industrial Glass School, Valašské Meziříčí.

2009-10 teaching at the University of Tomas Bata, Zlín

AWARDS

1974 Best Design of the Year, Inst. of Ind. Design, Prague
1976 Gold Medal, Int. Exhibition of Glass, Jablonec n. Nisou
1976 Bavarian State Prize and Gold Medal, Munich
1979 Best Design of the Year, Inst. of Ind. Design, Prague
1980 Premio International, Valencia, Spain
1981 Best Design of Branch, Ministry of Industry of the CR
1984 Honorary Prize, International Exhibition WCC, Bratislava, Slovak Republic
1985 Prize of the International Glass symposium, Susmuth
1985 Sonder Prize, 2nd Coburg Glass Prize, Coburg
1986 Best Design of Year, Ministry of Industry of the CR
1986 Golden Star of Quality, BID, Madrid, Spain
1987 Gold Med. and Crystal Pyramid, Inst. Ind. Design Brno
1987 Gute Industrie Form, Frankfurt
1987 Crystal Pyramid, Institute of Industrial Design, Prague
1988 Best Design of the Year, Ministry of Industry, Prague
1995 Best Design of the Year, Design Centre of CzechRep.
1996 Czech National Design Prize
1996 Best Design of the Year, Design Centre of CzechRep.

1996 Masaryk Prize, Masaryk University Prague
2008 Silver medal for lecture activity on International Glass Symposium in Lvov
2008 Honourable member of Russian Academy of Art, Golden medal, Moscow
2010 Doctor Honoris Causa of Lviv National Academy of Arts, Lvov

Since 1974 has been participating regularly at glass symposiums in the Czech Republic, Germany, Russia, Belgium, Ukraine, Great Britain, Turkey, Switzerland, Ireland. Lecturing and guest teaching in the U.S.A., Mexico, Sweden, Russia, Ukraine, Great Britain, Belgium, Turkey and Germany.

REPRESENTATION IN PUBLIC COLLECTIONS

Hokkaido Museum of Modern Art, Sapporo, Japan
The Corning Museum of Glass, Corning, US
Foster White Gallery, Seattle, USA
Victoria and Albert Museum, London, GB
Veste Museum der Veste, Coburg, D
Museum für Kunst und Gewerbe, Hamburg, D
Main Museum für Kunstgewerbe, Frankfurt, D
Glasmuseum, Frauenau, D
Glass Museum, Ebeltoft, Denmark
Glass Gallery, Lucerne, Switzerland
National Gallery, Prague, CR
Arts and Crafts Museum, Prague, CR
Collection of the Ministry of Culture, Prague, CR
Moravian Gallery, Brno, CR
North Bohemian Museum, Liberec, CR
East Bohemian Museum, Pardubice, CR
Museum of Glass Fashion Jewelry, Jablonec nad Nisou, CR
Art Gallery, Karlovy Vary, CR

INDRĖ STULGAITĖ – KRIUKIENĖ
indre.stulgaite@gmail.com



Born 14.04.1975, Kaunas, Lithuania

EDUCATION

1985-93 Kaunas Jesuit Gymnasium
1994-96 Kaunas Business and Trading School
2001-05 Vilnius Academy of Fine Arts, Kaunas Art Faculty. Department of Glass. Bachelor's Degree
2005-07 Vilnius Academy of Fine Arts, Kaunas Art Faculty. Department of Glass. Master's Degree
2007-09 Vilnius Academy of Fine Arts. The third level university studies in art. Art Licentiate Degree

From 2009 member of Lithuania Artist's Union

PROFESSIONAL EXPERIENCE

2007-09 assistant in Vilnius Academy of Fine Arts Kaunas Art Faculty. Department of Glass.
2007 organizer of Glass Art Exhibition „Stiklinis" of Vilnius Academy of Fine Arts Kaunas Art Faculty Student's.
2008 organizer International Glass Art Project "Vitrum Balticum IV. NEW AND YOUNG"
2011 International Glass Art Project "Vitrum Balticum V. IMAGE MEMORY".

PROJECTS, SYMPOSIUMS AND PRESENTATIONS

2002 Ethnography competition "Kryždirbystė Lietuvoje ir jos meistrai", Lithuania
2005 The artistic-social project "Stiklo pano Kauno zoologijos sode". Kaunas Zoo.Lithuania.
2006 "Meeting Point I – Tallinn": conference of European glass schools. Art museum KUMU. Tallinn, Estonia
2006 „Installations – Performances". „Meno parkas". Kaunas
2006 Beads workshop. Kunilepa. Estonia
2006/09/10 Hot Glass Symposium. Haapsalu. Estonia
2007 Practical seminar of „Glass Combing" technology with prof. E. Kula from Anadolu (Turkey) university. Kaunas College, J.Vienozinskis Arts faculty. Kaunas, LT
2007 Meeting point of european schools in glass arts, artists and craftsmen SYMPOSIUM 07. Vannes-le-Châtel, F
2008 Workshop „Glass mosaic" with V.Verikaite. Klaipeda Culture Communication Centre. „Meno kiemas". LT
2008 Internship in Vladimir Klein studio. Novy Bor, CZ
2009 1st International Glass Art Symposium. Sochi, Russia
2010 International Competition TGK "Licht und Schatten" 2010. Germany (honorable mention by the jury)
2010 „The artistic glass in virtual / public space". Lithuania
2010 International Blown Glass Symposium. Lviv, Ukraine

ARNOLDS VILBERGS



Born January 2, 1934 Rīga, Latvia

EDUCATION:

1950-55 Riga Applied Art College, Latvia

1959-65 Art Academy of Latvia

1961-63 Art Academy of Prague, prof. J.Kaplicky, prof. S. Libensky. Czech Republic



PROFESSIONAL EXPERIENCE

A founder of Glass Design dept. at Art Academy of Latvia

Since 1962 participates in group and juried exhibitions and one man shows in Prague (CZ) and Riga (LV)

Since 1963 chief of glass design department in Art Academy of Latvia

1992 participates on 2nd International Blown glass symposium in Lviv. Ukraine

MEMBERSHIP

1973 Artist Union of Latvia

1994 Society Latvia-Czech Republic

1996 Glass design association of Latvia

PROFESSIONAL SKILLS

Stained glass panels, glass painting, etching, engraving, grinding, sandblasting, fusing

COLLECTIONS

Latvia Art fund, museum of Applied-Decorative Arts in Riga (Latvia), Foreign Art museum of Riga (Latvia), Art museum of Latvia

2011 State Award Three-Star Order

PATRICK VAN TILBORGH

patrick.vantilborgh@skynet.be

www.glassfarmer.com



Born in 1961



EDUCATION WORKSHOPS AND PROFESSIONAL EXPERIENCE

Technical studies

1993-00 Studies at State Institute of Art Crafts in Mechelen, taught by Miloslava Svobodova and Koen Vanderstukken

1997 "Glass blowing" by Koen Vanderstukken (B), Niel

1998 "Making moulds" by Bert Van Ransbeek(B), Mechelen

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

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

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

2000 "Glass blowing" by Edward Leibovitz (ROM) and Koen Vanderstukken (B)

2001 "Glass blowing" by Giampaolo Amoruso (B)

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 1998 Own Glass studio

since 1998 Board member of "De Glasroute"

since 1999 Mobile glass studio

2000-02 Board member of "European Glass" VZW

since 2005 Board member of "ArTe@LIER"

since 2010 Board member "Verribelglass"

PAVEL VOINITSKI

skiv@rambler.ru



Lives and works in Minsk (Belarus).

Artist, curator, art critic, and educator.

1999 BA in Sculpture. Belarusian State Academy of Arts.

2005 PhD in Art Theory. Belarusian State Academy of Arts.

2006-08 postgraduate courses in Sculpture, Theory of Contemporary Art, and Curatorship in Canadian universities Concordia (Montreal) and York (Toronto)

Currently Professor of Architectural Design Department at Architectural Faculty of Belarusian National Technical University

Writing professionally for Belarusian and Russian art journals, such as "NoMI" (St. Petersburg), "Art" (Minsk), and "DI" (Moscow).

PROJECTS

Since 2001 organizes art-projects in Belarus and abroad.

Member of the curatorial team of the Pavilion of the Republic of Belarus at the 54th Venice Biennale.

2004-05 "Next Generation in Belarusian Sculpture". Gallery of the Branch of the National Art Museum of the Republic of Belarus. Golshany, 2004; Polotsk National Historical and Cultural Museum-Preserve. Polotsk, 2004; Museum of Contemporary Fine Arts. Minsk, 2005

2010 "Bronzewardship". Bronze sculptures, and poetry readings. State Museum of the History of Belarusian Literature. Minsk

2010-11 International project «Raum für Raum / Art City», organized by Goethe-Institut in eight major cities of Eastern Europe and Central Asia. (local curator in Minsk)

2011 project "Inner Landscapes" at the 4th Moscow Biennale of Contemp. Art (co-curator O. Rybchinskaya). All-Russian Museum of Decorat. Applied and Folk Art. Moscow

2011 Program of Belarusian art performances "penAtra(C)tion" within the scope of the Special project "Inner Landscapes" at the 4th Moscow Biennale of Contemp. Art

AWARDS

2000 The Prize "For the Best Ice Sculpture" at the 2nd International Ice and Snow Sculpture Competition "North Fantasy" (as a captain of Belarusian team). Murmansk, Russia

2001 Diploma of the Union of Artists in the "Avant-garde" nomination at the Republican Youth Exhibition "New Names". Minsk

2002 The First Prize in the "Avant-garde Art" nomination at the Republican exhibition-contest of young artists "Time Does Not Stand and Does Not Wait" Minsk

2003 Winner of the Open Competition for the Commemorative Bas-relief of the Musician and Composer V. Mulavin for Yekaterinburg. Yekaterinburg, Russia

2005 The First Prize in Sculpture nomination at the 1st Minsk International Competition of the Young Architects "Leonardo – 2005" (in a group). Minsk, Belarus

2010 American Council of Learned Societies Short term grant in the humanities

2011 Winner of the Context for the Eastern Partnership best projects and cultural initiatives "Culture Above Borders" in the "FUTURE" category. Lublin

2012 Special mention of the Eastern Europe Initiatives Congress (EEIC). Lublin, Poland

2013 The Third Prize in the "Ice" nomination at the 2nd International Ice and Snow Sculpture Competition "Fairy Garden" (in collaboration with Elena Atrashkevich). Minsk, Belarus

Active participant of international conferences, forums, congresses and other communicational events. The last ones are Eastern Partnership Culture Congress (Lublin, 2011), International workshop "Intercultural Cooperation and its Success Factors", Cultural Contact Point Lithuania (Vilnius, 2011), Podium discussion "Situation in Contemporary Art of Open Spaces in Eastern Europe and Central Asia" (Berlin, 2011).



ACKNOWLEDGEMENTS

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

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

| | |
|--------------------|-------------------|
| Village Asselborn | Roland Hoffmann |
| Commune Wincrange | Sonja Kettman |
| "Glasfarm" team | Sylvie Kettman |
| Harry Baptist | Jean-Marie Kremer |
| Christof Becker | Elly de Laat |
| Nicolas Bock | Steve Lamesch |
| Raymond Boon | Nico Lutgen |
| Maryse Cales | Herbert Orgusaar |
| Jeannine Emeringer | Anaïs Recken |
| Luize Emeringer | Claude Recken |
| Raymond Emeringer | Rizzi Chantal |
| Raymond Francois | Roland Rose |
| Carlo Clees | Igor Ruus |
| Jean Glod | Marianne Thill |
| Annick Hirlimann | Henri Thill |
| Freddy Hirlimann | Rolande Thill |
| Françoise Hoffmann | Tilly Thill |
| Jos Hoffmann | Dzinta Veipa |
| Pascale Hoffmann | |

**and all the art-lowers who make it possible for the artists to express their passions
through their works.**

Front cover artwork: Mare Saare "Sheltered"; photo made by Mare Saare
Page 2nd group of artworks: Rob Emeringer "Two Sides"; photo made by Rob Emeringer
Page 3rd instalation: JanHein van Stiphout "Vade Retro" detail; photo made by Wilhelm Gunkel
Page 4th artwork: Peter Layton "The Game of Life" detail; photo made by Rob Emeringer
Page 5th artwork: Julie Anne Denton "xxx" details; photo made by Dzinta Veipa
Page 144th artwork: Graham Muir "Waveform" detail; photo made by Dzinta Veipa
Page 145th Chrome Yellow Books; photo made by Arnolds Vilbergs
Page 146th Mobile Glass Studio by Patrick Van Tilborgh; photos made by Patrick van Tilborgh and Remo Raffaelli
Page 147th Wood fired glass furnace by Ed van Dijk; photos made by Herbert Orgusaar and Kati Kerstna
Page 158th artwork: Remigijus Kriukas "Green Sail"; photo made by Remo Raffaelli

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