



**8th INTERNATIONAL GLASS FESTIVAL
LUXEMBOURG**



International Glass
Festival Luxembourg

8th INTERNATIONAL GLASS FESTIVAL

2019

LUXEMBOURG

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

CE 8EME FESTIVAL INTERNATIONAL D'ART DU
VERRE A LE PLAISIR DE METTRE A L'HONNEUR
MONSIEUR ROBERT EMERINGER,
MAITRE VERRIER, POUR SES SOIXANTE-DIX ANS.



International Glass
Festival Luxembourg

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THE 8TH INTERNATIONAL GLASS ART FESTIVAL
HAS THE PLEASURE OF HONORING

ROBERT EMERINGER,

MASTER GLASS ARTIST, FOR HIS SEVENTY YEARS.



CONTENTS:

4.	ALHV - Association luxembourgeoise pour l'histoire du verre.	10.-85.	Established Artists
5.	Preface. Directeur de l'Association luxembourgeoise pour l'histoire du verre Malou Majerus.	86.-89.	"St. Cyril and St. Methodius" University of Veliko Tarnovo, Bulgaria
6.	Preface. Directeur Général Chambre des Métiers du Grand-Duché de Luxembourg Tom Wirion.	90.-93.	Eugeniusz Geppert Academy of Art and Design in Wroclaw, Poland
7.	Preface. Ministre de la Culture du Grand-Duché de Luxembourg Sam Tanson	94.-101.	Art Academy of Latvia
8.	Preface. Bourgmestre de la Commune Wintrange Marcel Thommes.	102.-103.	Glassblower Kazimieras Lescevskis.
9.	Introduction. Robert Emeringer & Zaiga Baiža.	104.-121.	Robert Emeringer
		122.-127.	Restoration of stained glass from Rinschleiden church
		128.-137.	Artists' Biographies
		138.-139.	Retrospective of 7 th International Glass Festival Luxembourg 2017
		141.	Artist Index
		143.	Acknowledgements



ALHV

Association luxembourgeoise pour l'histoire du verre

ALHV a pour objet:

- de promouvoir l'étude et la diffusion des connaissances concernant l'art verrier depuis l'Antiquité jusqu'à la période actuelle,
- d'informer ses membres sur les diverses manifestations concernant l'art du verre à travers le monde,
- de prendre les initiatives pour favoriser l'objet social telles que: voyages, visites, conférences.



Préface

L'art du verre a une belle et longue histoire. Il y a 3500 années, que l'être humain a inventé une nouvelle matière, étonnante par l'éclat, la lumière, la beauté et les usages qui en découlent pour le confort, l'art, l'architecture et les sciences.

Ce sont des résultats qui témoignent de longues activités de recherches, de savoir faire, d'endurance et très souvent du plaisir et la volonté d'aller plus loin.

Les anciennes techniques toujours à l'usage, nécessitent comme pour les anciens concentration et maîtrise absolues.

Se sont ajoutées des technologies modernes qui créent de nouvelles opportunités où ces maîtres du verre ajustent, améliorent, combinent et arrivent à de nouvelles découvertes. Ainsi dans l'art contemporain, les formes sont multiples, les couleurs nuancées et les dimensions importantes ; dans l'architecture les gratte-ciel renvoient au verre pour la construction et la décoration, car même le béton fourni de verre donne plus de solidité, les sciences l'emploient en médecine, dans l'optique etc. , on part dans l'espace avec des vitraux qui supportent des tensions.

Au Grand-Duché de Luxembourg dans ce petit et charmant village d'Asselborn , une initiative privée, le couple Zaiga Baiza & Robert Emeringer, réussit depuis des années avec endurance et courage à présenter au public différentes techniques dans l'art du verre. Ce sera le 8e International Glass Festival Luxembourg.

C'est la fête au village, des fours sont installés en plein air. Une trentaine d'artistes internationaux de culture différente présentent leur travail, qu'il soit à chaud ou à froid, dans une atmosphère chaleureuse devant un public attentionné.



Malou Majerus
Director of Association Luxembourgeoise
Pour L'Histoire Du Verre, glass art collector



L' Artisanat du verre à l' honneur

L'Artisanat est un pilier très important de l'économie luxembourgeoise.

Il couvre de nombreux métiers allant de la construction à l'alimentation, en passant par la mécanique, la mode ou l'esthétique, sans oublier les métiers de la communication, du spectacle et du multi media, et bien sûr les métiers d'art.

Avec 7.500 entreprises occupant quelques 92.000 personnes l'Artisanat est le premier Employeur du pays. Avec près de 1.800 apprentis, c'est aussi la première Entreprise Formatrice.

Comment mettre le mieux en valeur les œuvres des métiers d'art?

Et bien, en leur donnant une vitrine leur permettant de se montrer dans toute leur diversité.

C'est ce que font avec beaucoup d'engagement et de passion les artisans verriers Robert Emeringer et son épouse Zaiga Baiza dans le cadre du Festival International du verre à Asselborn, et je les en remercie très chaleureusement.

Il s'agit cette année de la huitième édition de cette célébration du verre, avec des artistes verriers venus de tous les horizons.

Cette pluralité d'artistes et leurs différents savoir-faire confirme l'importance de ce festival sur la scène culturelle du Luxembourg et au-delà des frontières de notre pays.

La Chambre des Métiers se réjouit d'ores et déjà des belles œuvres que les visiteurs auront le plaisir d'y découvrir.

Avec mes meilleurs vœux de succès aux organisateurs



Tom Wirion
Directeur Général

Chambre des Métiers du Grand-Duché de Luxembourg



International Glass Festival Luxembourg 2019

L'idée a été jugée bonne. Mais, comme tous les débuts sont difficiles, sa mise en œuvre n'était pas si simple.
Robert Emeringer, 3rd International Glass Festival Luxembourg, 2009

En effet, tout un chacun qui s'est déjà occupé de l'organisation de manifestations culturelles sait pertinemment bien que le succès d'une initiative, aussi bonne qu'elle soit jugée, est tout sauf automatique mais qu'il est le fruit d'un travail de longue haleine et d'un engagement régulier et déterminé.

Je tiens dès lors à féliciter Robert Emeringer et Zaiga Baiza, organisateurs de l'International Glass Festival Luxembourg, pour un travail bien fait. Avec une bonne dose d'énergie et un enthousiasme inébranlable, ils ont réussi à créer un festival qui, en quelques années seulement, s'est fortement ancré dans la vie culturelle du Luxembourg.

Chaque édition est attendue avec impatience, et ce non seulement par les amateurs de l'art mais aussi par les artistes verriers toujours nombreux à l'appel. L'atmosphère décontractée et l'originalité du site favorisent les rencontres et les échanges tant appréciés par les créateurs.

Pour cette 8^{ième} édition, 46 artistes verriers de 21 pays seront présent à Asselborn pour participer à une véritable fête du verre avec, à l'affiche, expositions, démonstrations, ateliers et conférences. Les visiteurs ont ainsi l'occasion de découvrir une multitude de styles et de techniques pour travailler ce matériau magique qu'est le verre.

Venez donc nombreux et laissez-vous émerveiller par les artistes et leurs créations.

N'hésitez pas à mettre vous-mêmes la main à la pâte. Surtout, prenez plaisir et passez de très agréables moments à la 8^{ième} édition de l'International Glass Festival Luxembourg !



Sam Tanson
Ministre de la Culture

Bienvenue au Festival du Verre

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

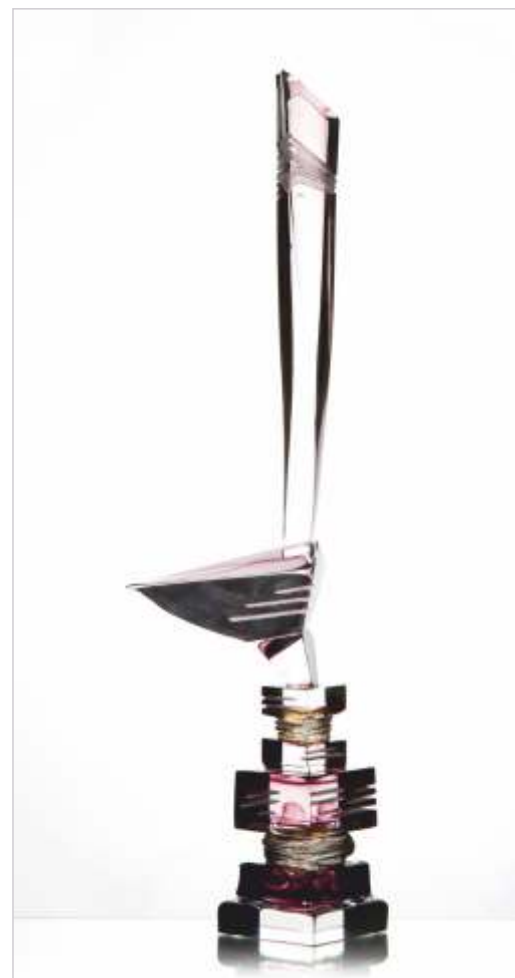
Les initiateurs Robert Emeringer et son épouse Zaiga Baiza sont des artistes verriers qui se sont forgés une belle renommée depuis qu'ils ont déployé leur activité dans notre commune.

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

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

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

C'est avec joie que j'invite tous les intéressés à faire une escale à Asselborn pour visiter le 8e festival du verre, et je souhaite beaucoup de satisfaction et de plaisir aux artistes, aux organisateurs et à tous ceux qui prêtent leur assistance au succès méritée d'une manifestation unique en son genre au Grand-Duché de Luxembourg.



Marcel Thommes
Bourgmestre de la commune Wintrange



Introduction

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

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

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

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

Glass is magic.

Zaiga Baiza & Robert Emeringer

La matière première pour formateurs de verre est, en règle générale, le dioxyde de silicium sous forme de sable. La composition du verre est d'environ trois quarts de dioxyde de silicium, et d'autres substances pour la réduction de la température de fusion, le renforcement, la teinture ou la décoloration du verre. De la Potasse (extraits de plantes) est nécessaire comme moyen de flux (réduction de la température de fusion). Chaux est nécessaire pour le durcissement du verre. Pour colorer et décolorer le verre on utilise des oxydes.

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

Verre est magique.



ANNA AFINOGENTOVA

Notre vie est aussi fragile que le verre.

Il y a eu parfois des jours tristes, mais quelques années plus tard nous ne nous souvenons que des instants heureux, parce que nous étions jeunes et en bonne santé.

Dans mes œuvres en verre, je veux montrer la valeur du moment. Je suis inspirée par la musique, la nature, les enfants.

Je réalise mes œuvres en verre plat selon la technique du frittage. Dans cette technique, il est difficile de réaliser une sculpture tridimensionnelle. J'utilise ma passion pour le pop-up en papier plastique pour créer mes objets.

Наша жизнь хрупкая, как стекло. День, в котором есть печаль, через несколько лет мы вспоминаем только хорошим. Потому что в нем все были здоровы и молоды.

В своих работах в стекле я хочу показать ценность мгновения. Меня вдохновляет музыка, природа, дети.

Свои работы я делаю из листового стекла в технике спекания. В этой технике сложно сделать объемную скульптуру. Увлечение бумажной пластикой pop-up я использую для создания своих объектов.

TELEPORT
Fused clear and colored glass and wire;
25x25x25 cm



ZAIGA BAIŽA



Le verre est un matériau très spécial et magique - léger et incroyablement lourd. Un matériau avec lequel vous pouvez tout faire, qui est ouvert à tout type de rêves fantastiques.

Fascinée par la lumière et l'ombre dans diverses profondeurs de verre, le processus créatif me ramène toujours au mystique de la nature, intriguée par des structures qui semblent fragiles contrairement à la force qu'elles possèdent. Lorsque la lumière passe à travers, il raconte l'histoire avec les ombres, les lignes, les figures et les gestes capturés. L'espace et le temps deviennent une illusion, comme arrêter le flash d'une étincelle de réflexion sur l'eau.

FROM BEGINNING TO END
Casted, cutted, polished and engraved glass;
17x50x17 cm





ALFRED COLLARD

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

Alfred COLLARD

CHAUVE SOURIS

Verre soufflé, travail à la volée; 45x45 cm





JULIE ANNE DENTON

As a master flameworker for over 20 years, early on in my career I became captivated with sandcast glass combined with flameworked components. More recently I am drawn to more abstract work, it sings on a different level. My new work is such a major move away from my previous pieces. This aesthetic move has filled me with apprehension. Saying this, I do not believe the more complex the technique, the better the result. I think that a great piece begins with a great idea. I embrace feelings, intuition, emotion, experience.

My work is simple in terms of execution but the imagery make the artworks strong in theme. Mothers special soldier concerns the relationship mothers have with their boys. Written in morse code creating a halo around the 'soldier' is a secret message bequeathed from mother to son. The 'Mothers Special Soldier' artworks are from the Heartless Barstard series, and they are pieces are about a mothers eternal love for her child.

The sandcast form itself offers a physical presence which 'everyone' can see and relate to on an existential level. My forms represent the essence of the thoughtful human animal.

KINDERGARTEN SERIES_MOTHERS SPECIAL
SOLDIER #1
Sandcast glass; 25x40x5 cm

Photo made by KEVIN MOONAN





ED VAN DIJK

Developing new from old
and still love it

WILD FLOWERS
Cast clear and deep red glass;
40x55x55 cm



LACHEZAR DOCHEV



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

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

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



MOTHER AFRICA – II&III
Kiln cast glass;
48x55x10 cm; 62x49x12 cm





BAIBA DZENĪTE

I am a glass artist from Latvia and the main inspiration in my artworks are dew, fog and another phenomenon of nature.

I'm a founder of the brand 'BAIBA GLASS'. I have created collections CALM, CELESTIAL and BORN IN JAPAN series of unique glass art pieces. I have a keen interest in hot glass techniques as well as combining glass with other materials.

RECESSION OF THE POLES
Glass, charcoal; mixed media;
21x25x20 cm





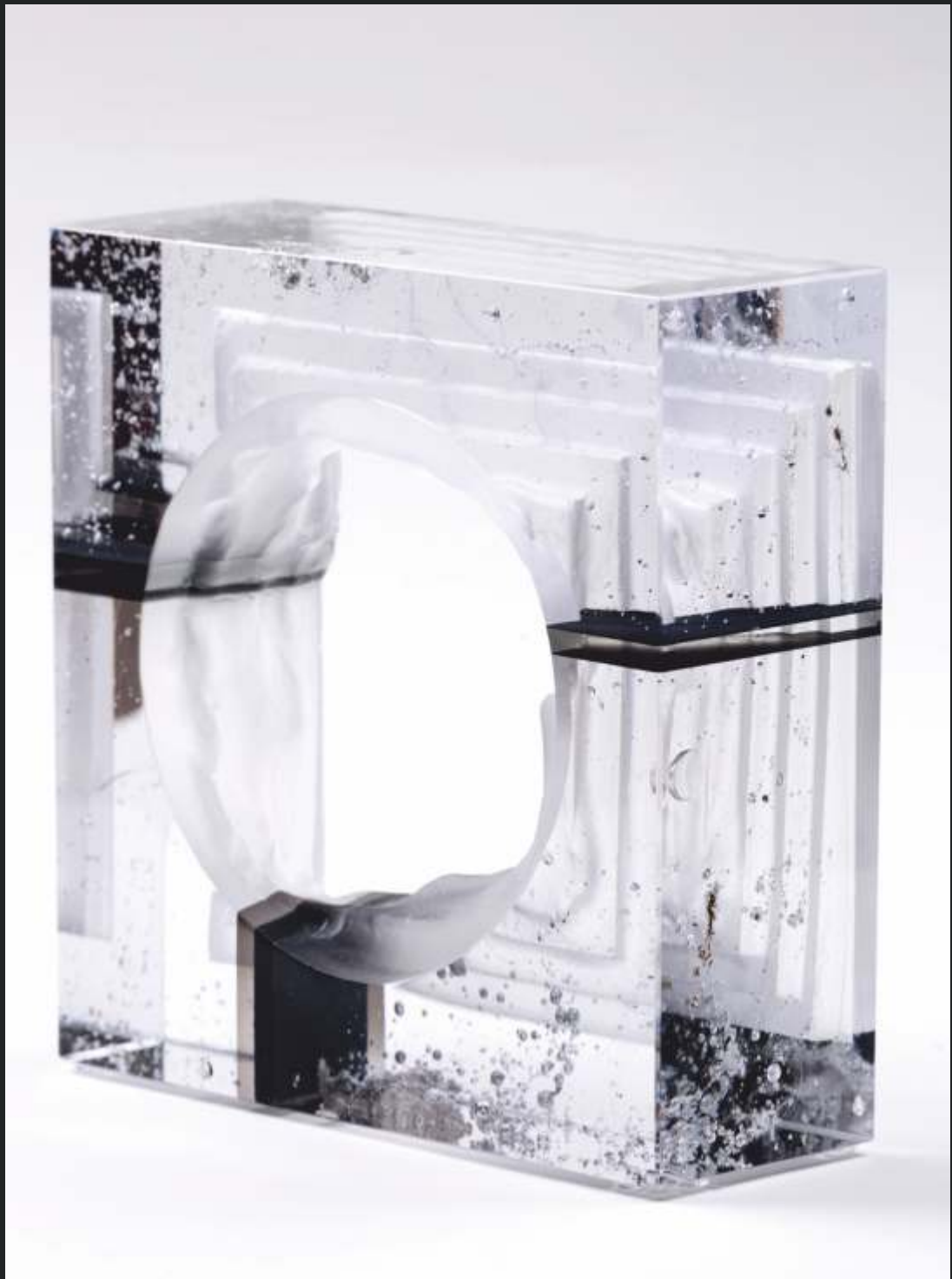
INITA ĒMANE

I'm simply working, and initially I don't know it'll turn out. I don't do sketches, but improvise instead.

The main thing is the mood, which has to be captured. That's difficult, a struggle with the material, but not knowing what will be at the end is interesting.

STABILITY

Cast, glued, grinded, polished, sandblasted glass
20x20x7 cm



ROBERT EMERINGER



The visible surface is a part of the inside.
The unseen is under this surface.
The shape and its surface is my message.
But the content and the internal world of my relief is a question.

SPRING GARDEN
Free blown glass
52x14x14 cm





ELENA ESIKOVA KONSTANTIN LITVIN

Glass is a magical material and working with it is like discovering unknown worlds.

Every new job is a clean sheet of paper, a new path. You do not know where the search will lead.

BOTTLES
Sculptured sulfide-zink glass;
H62 cm, H64 cm





ALEXANDR FOKIN

My engraved landscapes are observations of changing nature. Trees are living organisms; they get sick, suffer, rejoice. I try to display all this in my works using such an excellent technique as matte engraving.

A. Fokin

Мои гравированные пейзажи, это наблюдения над меняющейся природой. Деревья живые организмы- они болеют, страдают, радуются. Все это я стараюсь отобразить в своих работах используя такую прекрасную технику, как матовая гравировка.

А. Фокин

NEW LANDSCAPE
Glass matte engraving;
24x24 cm





ANTON FOKIN

I love glass for its optical illusion,
I'm inspired by the work with large volumes of glass.

MIRO, MY MIRO
Crystal, optical glass, brass, polishing, patal
37x29x12 cm



TAISIYA FOKINA



The most striking thing in my world of glass is the opportunity to look at things that you would seem to know well. Such eternal, well - known: flowers, plants, thanks to the glass, every time I discover them for myself in a new way.

Самое поразительное в моем мире стекла – возможность взглянуть на вещи, которые, казалось бы, хорошо знаешь. Такие вечные, хорошо знакомые: цветы, растения, благодаря стеклу, я каждый раз открываю их для себя по новому.

BOUQUET, detail
Glass; free blown, diamond cuted, glued,
40x30x30 cm





IGOR FROLOV

The motive of my sculptures is at the moment a love for this kind of drawing that comes from the subconscious. A line, a point, a plane, which are built into certain structures. And for me they are just as material and understandable as a chair or a teapot. Unconscious awareness. This strange motivational comes back to me again and again from that other side of my thinking.

As a material, I use glass tubes from old TVs Those in this period, I can say that I am engaged in eco-glass (as a type of garbage processing).

OBJECT 9
Molded glass, cold work; 44x22x26 cm



AGNESE GEDULE



My glass is as magic as life; its fragility and substance allows me to breathe. When the space becomes more dense with information, we put more trust in sight and then space becomes “Thinner”.

/A.Gedule/

COILED II
Free blown glass; 35x35x35 cm

WITHCHBALL
Free blown glass; 35x35x35 cm





DAINIS GUDOVSKIS

What came first? An idea, image or technique? In order to answer the question, you have to keep doing it all the time.

IN THE WIND JUNCTION
Blown glass, metal, cold collage;
62x32x22 cm





TAKESHI ITO

Now I focus on Three topics.
Those topics came from my
life experiences.

*EROS –

This is not porno, Eros is hope of the life.

Eat, sex and sleep are most important acts and desires in human life, but all based on EROS.

Eros is emotion to become One with others. Or desire of mixing together with others. Eating means get another energies mix with you, and you grow up together with ate meals.

Sex makes happy feeling from stay together.

Sleep to mix dreams and active imaginations and unconscious desires.

Eros is following the deep inner body's whisper voice. Only this instinct helps us to survive from hard occasions. Sometime and someone calls Love.

*Pass on –

My opinion is we are living for pass on something, but I don't know why and for what. When I got my daughter, I also got this topic.

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

It is not only human being, animal and plants too. And also generations, history, culture, behavior and emotions. Or pass on emotion is called love also. We are living one point of long road of the passing on time.

*Border –

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

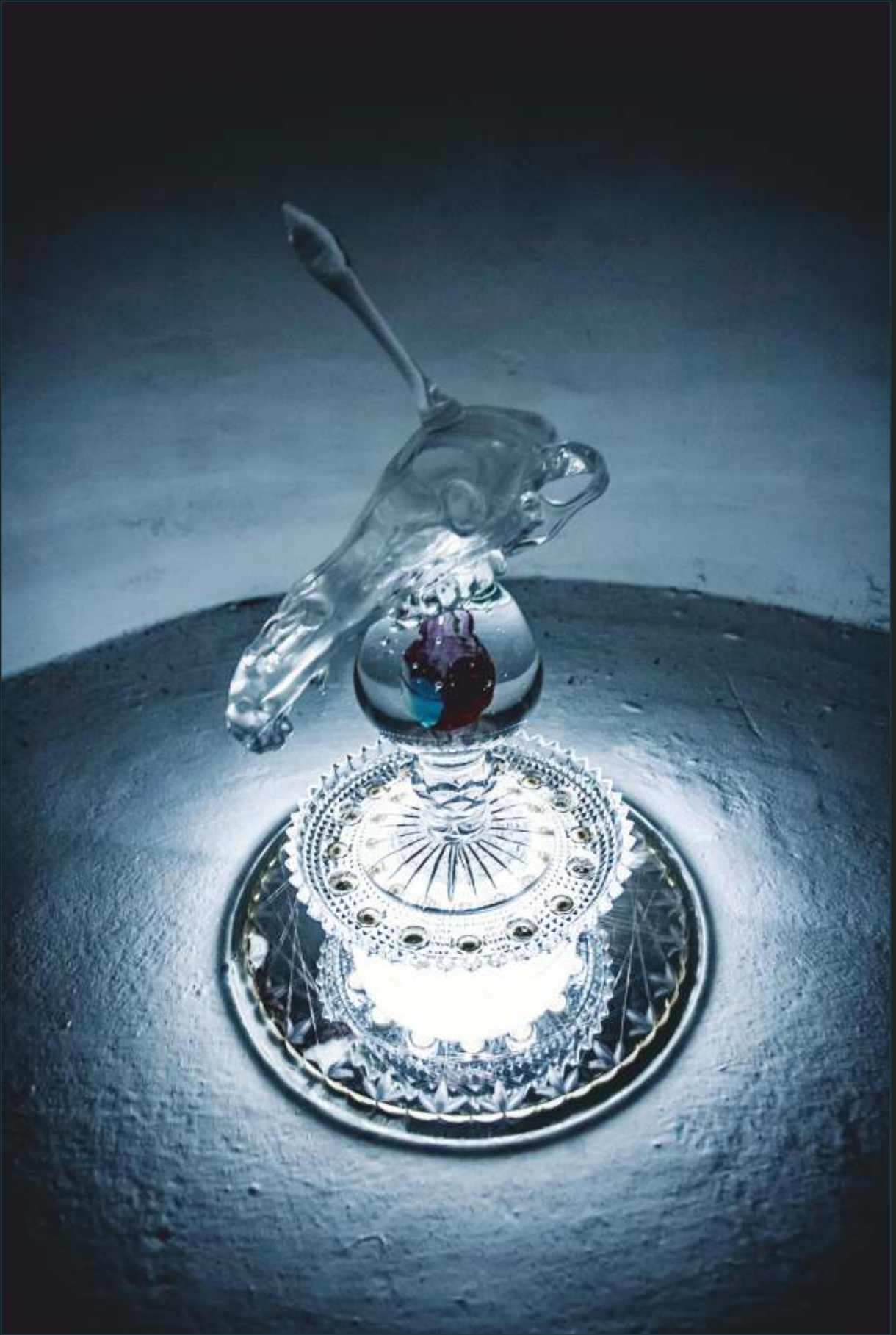
Everywhere I feel border, alive-dead, can see or can't, who can understand or can't, countries, societies, nature-human's made, male-female. Without orders we are not identified. But we want to become one, or wish expanding ourselves. The borders sometime show beauties, especially when the time crossing the border.

Do you know which side is inside or outside? But anyway, everywhere has any kind of border.

EROS is one of the ways to melt border.

And I want to pass on how to melt the borders.

XXX





REMIGIJUS KRIUKAS

The topic of memory and its preservation of imagination always is an inspiration of my creations. In my art pieces I wanted to show the beauty of form, movement, grace of glass. Sometimes when you are creating you are destroying at the same time. The moment of forgetfulness every single day attacks us. So, to capture the moment of immateriality of material was the most important thing in my creative process at the moment.

UNIQUE VIEW

Casted glass, titanium coated;
49x48x23 cm



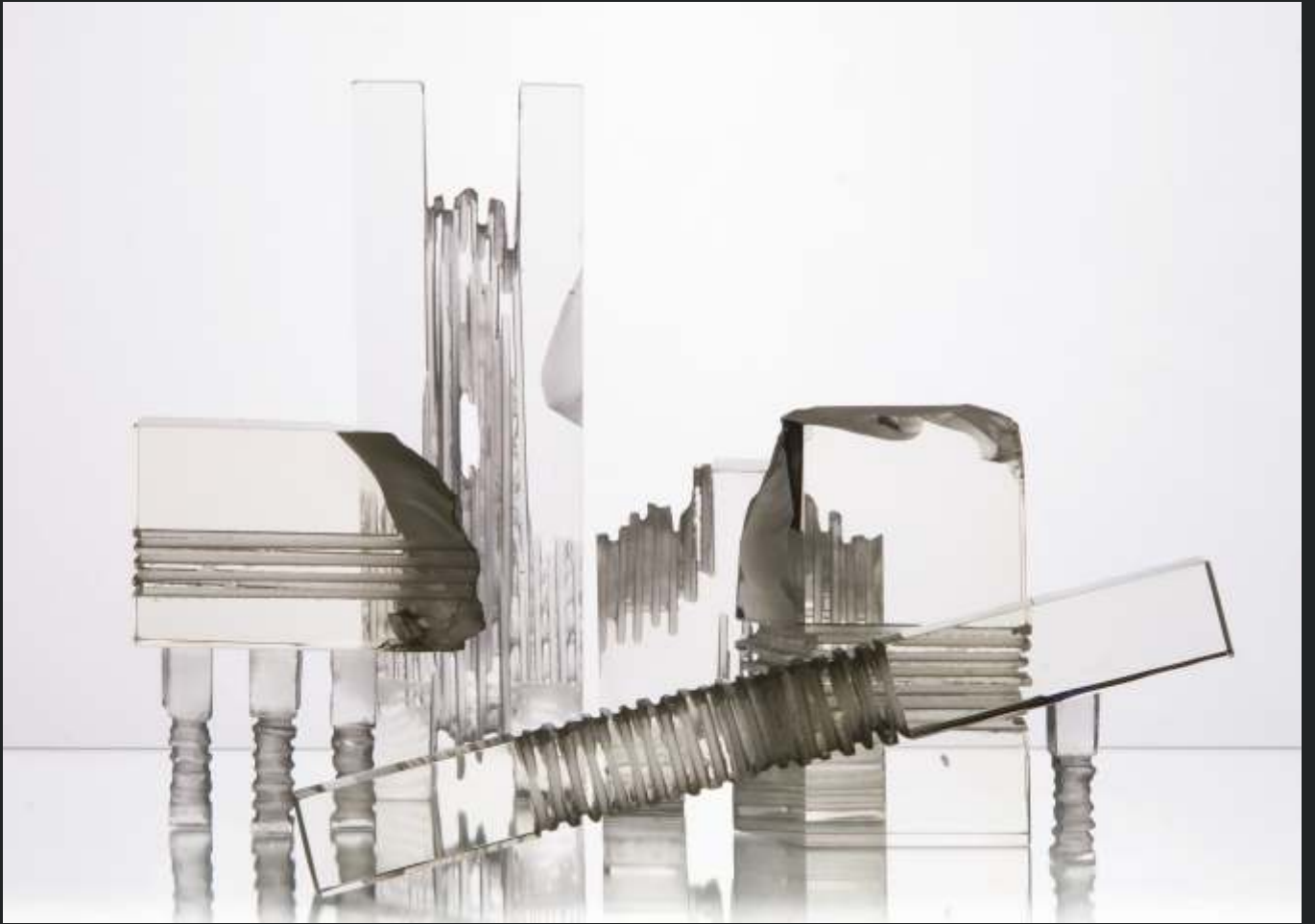


MILEV ELIZAR

As a young artist I am tempted to explore a variety of different techniques. My main approach is casting in all its forms and methods, and also cold work. This is how I can best express my sculptural visions. My sense of aesthetics usually leads me to the use of contrasts. As a contemporary glass artist, I explore todayadays themes related to everyday life, lifestyle, politics, or just pure human norms.

"The city" is work of art which is created by polished optic glass and cutted with diamond saw. This is the contrast which is the mine goal of my aesthetic view.

THE CITY
Cold work;
30x40x25 cm





ANDA MUNKEVICA

The glass has been like a spouse (husband, life partner) for me from early age. And our relationship is – as more and deeper I am and work with glass as more there is to discover and wonder about. Never ending interest.

“Virility” – strength, power, mellowness, readiness what brings energy. Man's posture. From series “Black horses” what symbolize human being's life cycle and its male side. Creator of new energy.

VIRILITY
Kiln casted, cold worked glass;
96x63x79 cm





ANDREJ NÉMETH

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

Iveta Kristek Pavlovièová PhD

The Institute of Art Communication Brno, 28.5.2014

LADIES IN COME INTO FLOWER (RIPE WOMAN)
Shaped, blown glass; stone
H50 cm



DANIEL OLISLAEGERS



Chaque matin, je me réveille en pensant « verre ».
J'aime détourner la matière pour qu'elle donne autre chose que ce à quoi on s'attend.

Mon chemin va vers la sobriété, la simplicité.

Ce que j'ai vu et appris tout au long de ma vie est source d'inspiration.

Je remercie le 'verre' pour tout ce qu'il me permet d'accomplir dans ses multiples facettes.

Every morning, I wake up thinking "glass".

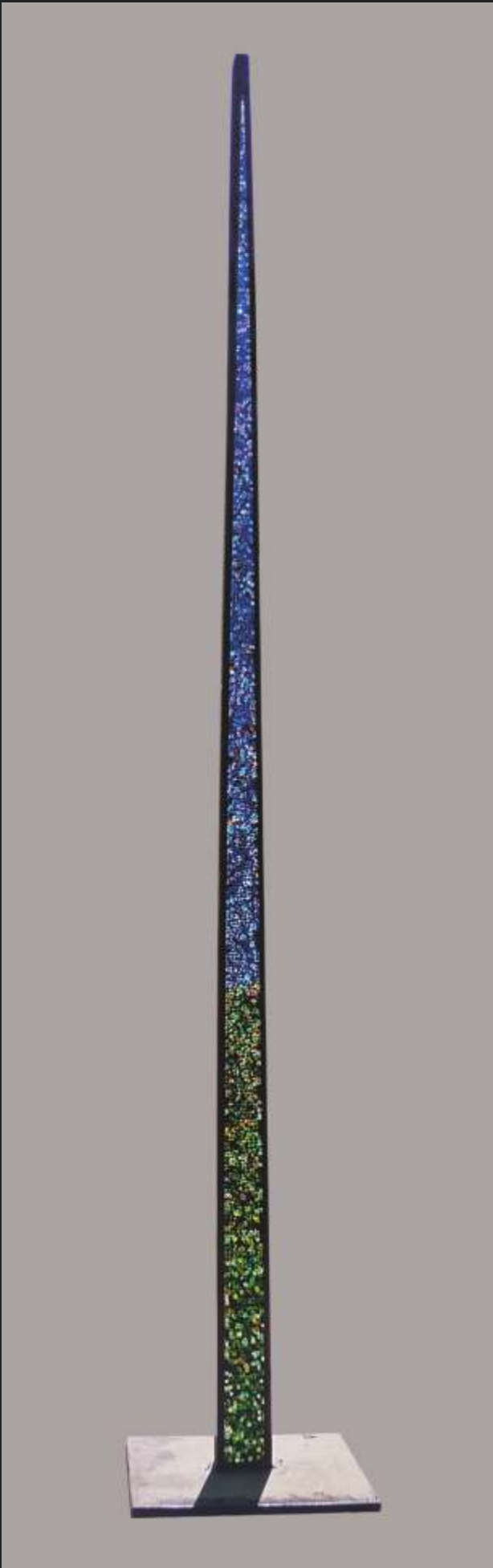
I like to divert the material so that it gives something other than what one expects.

My path goes to sobriety, simplicity.

What I have seen and learned throughout my life is inspiring.

I thank the 'glass' for all that it allows me to accomplish in its many facets.

FROM EARTH TO SKY
Assembled glass roads, cold work;
H200 cm



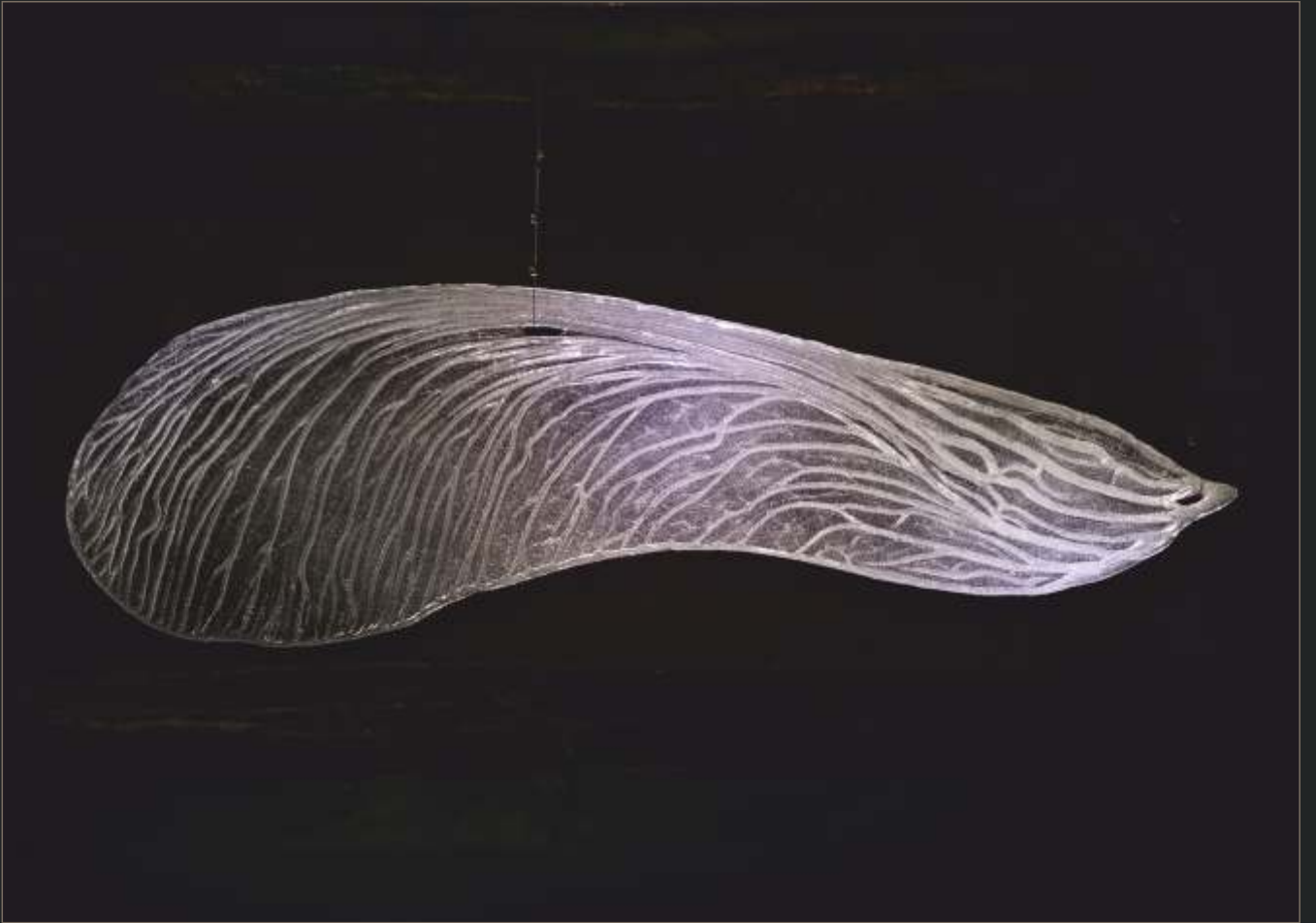


KAIRI ORGUSAAR

Being artist is like exploring journey – pick up things and analyze, collect moments and feelings.

FREEDOM TO FLY II
Glass;
60x165x10 cm

Photo made by MEELI KÜTTIM





KAZIMIERZ PAWLAK

To last in fugitive material.

On glass by Kazimierz Pawlak.

Although they resemble delicate, silky threads of exotic butterfly cocoons, they are made of glass. The bowls designed by Kazimierz Pawlak look brittle, and they don't immediately reveal their secrets. They could be considered as porcelain objects. The artist graduated from Fine Arts Lyceum in Wiończ Nowy, and from the Academy of Fine Arts in Wrocław. In 1982, he was appointed Prof. Ludwik Kiczura's assistant. In order to solve technical and organizational problems, the students and their teachers started using optical glass in their studios and workshops. Pawlak started experimenting with yellowish glass and different kinds of rocks. Also, he used resins in order to produce a series of sculpture entitled 'America'. He was interested in abstract forms and light effects. At the beginning of the 1990's, young artists in Wrocław started organizing their own shows. Pawlak coordinated their work. They participated in prestigious international competitions (e.g. Kanazawa Glass Competition, 1987). He worked in glass factories in Szklarska Poręba, Nowy Bór, Frauenau, Lwów, Bardudvarnok. In 1994, he received a scholarship from the Creative Glass Center of America in Melleville. He produces colorful obelisks, discs, shells and abstract forms. He combines translucent and opaque glass. Also, he produces realistic forms, such as vases and goblets. His sculpture resembles both three and two dimensional architectural designs.

Barbara Banaś.

COCOON
fused glass fiber; 25x25x110 cm



YULIIA PRUS



Art installation Empirical

The empiric is all that we get through an experiment based on practice and experience. This is what we live, explore and experience throughout our lives. The purpose of my research is to answer some of the questions. Why is there a mass barrier on the way to the goal? What prevents us from achieving the goal? Does rendering help achieve desired? What does a person experience on his way to his goal?

So, I decided to explore the various stages of the way to achieving the goal. Mostly I analyze my life, my experiences, observations and some stories from the lives of happy people.

Installation EMPIRICAL

Glass blowing, fusing, cold working glass, glued glass.



PAULIUS RAINYS



Watching, observing and listening the daily life environment, forms, sounds, surfaces of objects it is the most inspirational thing for me. Every day I can see a world made from glass all around me. Small details of objects in my imagination create aesthetic visions which after all transforms into glass shapes. One of the visions are very bright and strong, those come very fast. Others are constructed step by step which after all shape itself into transparent, glossy material. Thereafter, form which is being created, goes in confrontation with me and time. One art piece could be created instantaneously, but other ideas need to take time. A proper period of time to wait until it will be born.

Description of piece / project located in Denmark, Ebeltoft museum of glass:
(2min. 08 sec. mp3 audio track attached)

"These instructions will help you to choose the best way how to pack your glass art work for the exhibition.

Firstly use an adequately sized and weight box depended on your art work dimensions. If you are packaging delicate or fragile items then wrap your glass work with bubble wrap. For increased protection wrap the art work with several layers of bubble wrap and tape in to place. Keep in mind that bubble wrap is not the best product if your glass requires scratch protection. For fragile items a thicker packaging foam will provide both scratch protection and cushioning.

Also clearly mark where box is to be opened and put marks on box so it can easily be found.

Ensure both the artist name and the title of the work are marked directly onto box with indelible marker.

Don't forget to attach detailed instructions, to assist in the handling and setting up of your work, in an obvious spot inside the box so they are easily found.

* Please do not send your work until you have been notified as being chosen for the exhibition. Only images are needed for applying."

HOW TO PACK YOUR GLASS WORK FOR THE
EXHIBITION?

System 96 glass, kilncasting; 75x50x6.5 cm

Photo made by PAULIUS RAINYS

Portrait photo made by VALENTINAS PEËININAS





PATRICK ROTH

„A thing is meaningful as long as it has to do with glass“; a declaration for the world of glass by one of the most refined Austrian artist! (Atemporary Studio 2017)

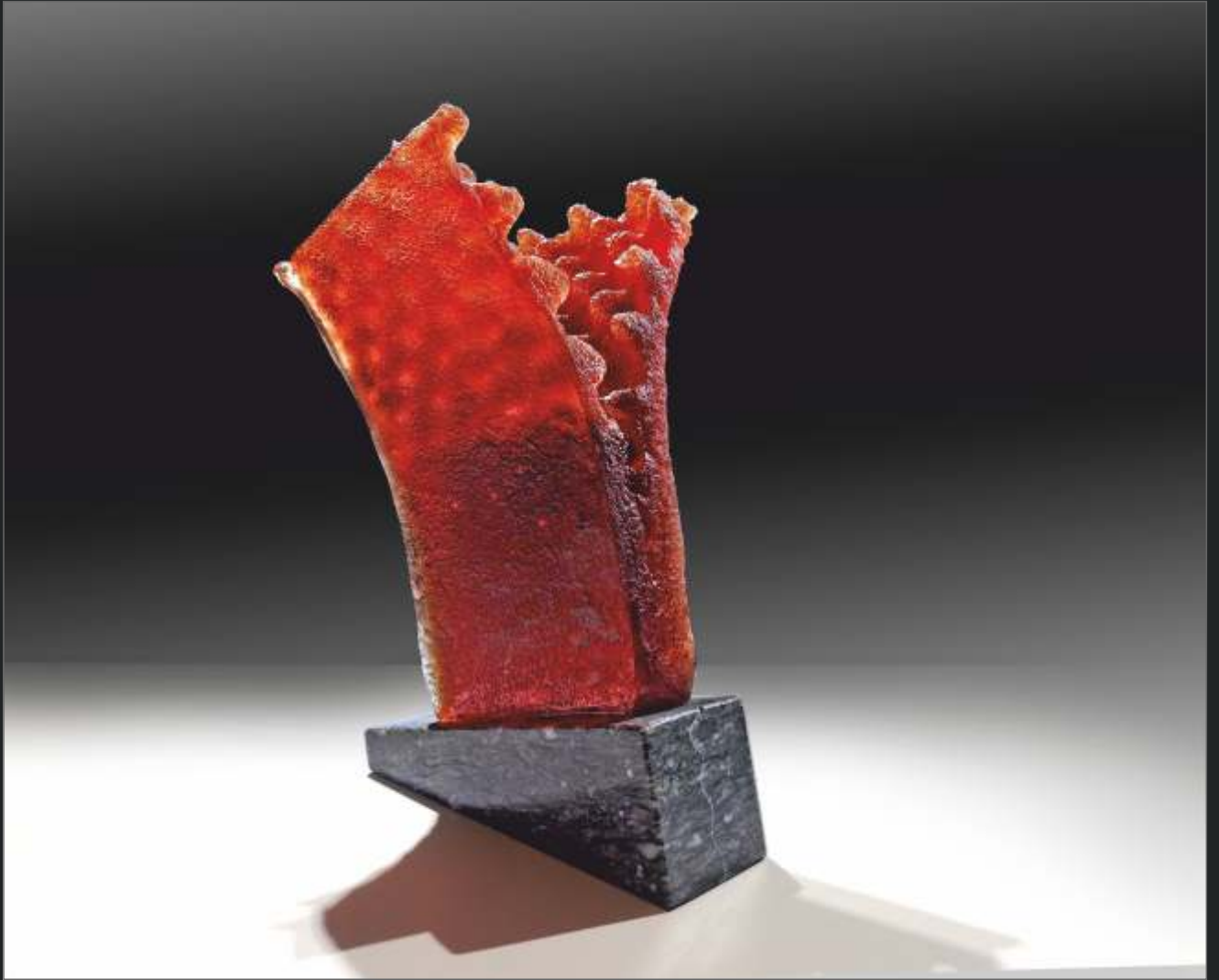
Working with glass is a never ending process of finding the right way to form your imagination in a way this special material fits in.

It'll be always a partnership between light, colour, depth and surfaces which creates special impressions together with haptics and titles!

I started this work series in mid 2017 when I was thinking about what to do for the engraving symposium in Senov!

My idea about what to express with this series is the variability in equality in everyday life! That's what humanity stands for! The contrast between humanity and mechanization!

SAME DIFFERENCE II
Kiln casted glass;
22x14x12 cm





PEETER RUDAŠ

„Any real body must have extension in four directions: it must have Length, Breadth, Thickness, and Duration. There is no difference between time and any of the three dimensions of space except that our consciousness moves along it.“

H. G. Wells

“The Time Machine“, 1895

BETWEEN GALAXIES

Coloured, recycled glass; cast, cut, glued;
18x18x18 cm





MARE SAARE

Glass has, for about forty years, helped me to define both myself and the world around.

Lately, I've been looking back at my past more than contemplating the years ahead. What I have found out is that I haven't yet walked all the paths, let alone finished what had been started. Perhaps it is enough to count for the reason why I'm presently trying to combine so many different techniques, seeking for various modes, struggling with time to complete varying ideas. Stepping from the area where rules are consciously followed to the freedom of unconscious or impulsive action – what could be more yearned for?

Black glass – my favourite at the very beginning of my career, acid etched, engraved, sandblasted, printed, fired – has returned to my vocabulary, either on its own right or merged with colourful fused glass objects as a carrier of words, symbols and images.

Haapsalu, January 11, 2019
Mare Saare

IN THE GARDEN OF MY MOTHER
Bullseye glass powders; cire perdue, fused,
engraved; black glass; engraved, digital print,
fired, acid-etched; assembled;
H10 cm, black disc 26 cm





LOUIS SAKALOVSKY

The many definitions of the word whimsical for me describe working in glass.

Just A few of the many meanings are: impulsive, fanciful, power to create, volatile, playful.

LOUIS XXI
Casted glass;
65x35x15 cm





PETR STACHO

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

Dr. Jaroslav Polanecký Ph.D.

WATER BREATHING II
Kiln cast, cut and polished uranium glass;
40x40x18 cm



VICTORIA STEFANIVSKA



For as long as I can remember creativity in all its manifestations has interested me. At a young age art was only a hobby for me, but later it took a hugely important place in my life. To develop my craft, I tried different artistic directions, but over the years glass became a precious material for me.

Glass is one of the most unpredictable and emotional materials. Whatever the author's sketch or idea, glass will make its own adjustments in the end. It often completes the composition of the work in its own way. The glass gives an extremely wide field of opportunities. It allows you to speak with your heart, act in the way you feel, stay true to yourself and be individual, unique. Glass is a material that inspires, requires action, research, experimentation, continuous improvement.

My muse – it's that, what happens with me, my life. I can create when I'm happy or sad, when inspired by breathtaking landscapes, amazing canvases of painters or beautiful music. Inspiration it's like a plane, what needs to gain a certain speed to take off. If you work hard and find a right and your own direction of thoughts, you will fly up.

DIALOGUE

Sand cast glass, flat sandblasted glass, glued;
88x19 cm; 88x27 cm





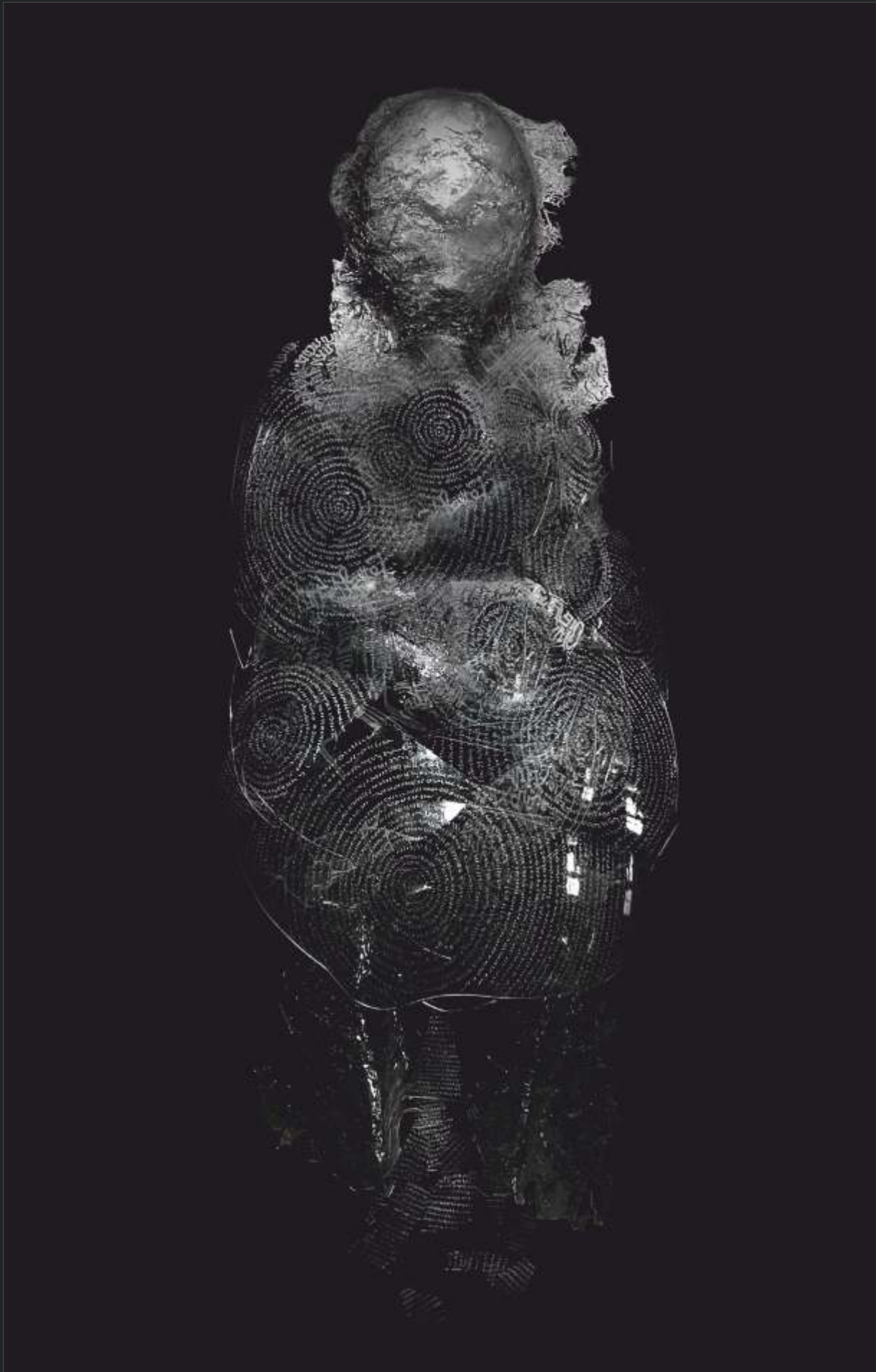
IOANA STELEA

Ioana's work is very personal and most of her projects are installations, the topics being closely related to memories or things that she interacted with. Her creative process is based on transposing in vitric material the inventory of objects and things that she used or seen, giving them an ephemeral and uncertain status. The irregular shapes fused together with the engravings make every piece becoming distinct and unique. Sometimes the pieces have endless possibilities of being displayed, the overlapping of the engraved fragments create new images and special visual effects. One distinct element in her work is the small letters and symbols that were gained after a complex study of shapes and gestures. Common elements are decomposed in to signs that are noted in glass in many ways. This personal alphabet can be found on body shapes, clothes, objects, etc. Her work can be found in several public collections.

BODY MAPS

Fused glass, glass flakes, wheel and drill engraving; 80x30x20 cm

Photo made by IOANA STELEA
Portrait photo made by STEFAN DRAGOS





JANHEIN VAN STIPHOUT

Matrix (12x12)-0 is the first work in a series of compositions based on the measure “gross”. The first composition is constructed from a collection of 144 elements that are the same size but individually unique. The rhythm and symmetry speak to what we expect from a matrix but in future works expect deviations therefrom. Just as in nature where order is the norm but evolution is made possible through mutation.

Matrix (12x12)-0 is based on 1 gross; future works on 2 or more.

MATRIX (12x12) - 0
Glass; glory hole technique;
120x120 cm





INDRĖ STULGAITĖ KRIUKIENĖ

Absolutely free interpretation of the work without giving any hint to the viewer, except for the very well-known motif of the sea – the seaweed rocks. In my mind, there are several moments of memory intertwined here; well-recognizable, emotionally depicting of the memory of every person who has seen the sea once in a lifetime, and in this case, not least, the dynamic memory of the water-ironing stone "memory" and the static reality of the suspended moment.

Glass installation STONES
Hot Glass Free Forming;
Glass objects: (large stone about Ø 30 cm, small stones of various sizes), sand of different fractions.
Video: <https://youtu.be/fA8ABPvYbVU>





JIŘÍ ŠUHÁJEK

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

A recognised glass artist and academic painter, who not only designs his works, but also forms them at the glassworks: design, sculpture, realization in architecture. He has won many awards both at home and abroad for his unique design and artistic creation.

YELLOW
Free blown glass,
66x26x14 cm





ARNOLDS VILBERGS

Arnods 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

LIFE
Engraved glass;
60x60 cm



DAVID YULE



I grew up with my family living beside the beach on the south west coast of Victoria in Australia. After finishing school, I studied glass making at university in Melbourne and graduated in 2005. I then lived in Adelaide to be an associate at the Jam Factory for two years and after that I moved to Prague in the Czech Republic to study a post-graduate degree at the Academy of Applied Art, Architecture and Design. This two-year Masters' course and my subsequent time in Prague allowed me to consolidate my knowledge of glass art and design processes, materials, manufacturing and equipment. I appreciated that glass makers in studios in Prague and experts in regional towns shared their knowledge from large and small-scale production work, commissions, design and marketing. My aim is to apply the basic principles for glass art - strong design and dedication together with my commitment to understand the complex behaviour of glass. It reflects, diffracts and transmits light but is fragile, like a breaking wave or falling snow. I am inspired by the skill and commitment of the glass artists' community who generously give reassurance and encouragement to work outside the traditions established by historically renowned glass-making techniques. I currently work at the Glass Art Centre, Glassworks Frantisek in Sazava, Czech Republic.

WHITE UNTITLED #1
WHITE UNTITLED #7
Hot glass; 45x70x4 cm





“ST. CYRIL AND ST. METHODIUS” UNIVERSITY OF VELIKO TARNOVO. BULGARIA

The university was established on 15 September 1963. It inherited the cultural and education traditions of Turnovo Literary School. In the first academic year, 25 professors, assistants and teachers came from universities in Sofia and the Bulgarian Academy of Science. The first subjects were Bulgarian Philology, Russian Philology, History and Art. The university was founded by Aleksandar Burmov and Penio Rusev.

The university is divided into 9 faculties:

- Faculty of Economics
- Faculty of Education
- Faculty of Fine Arts
- Faculty of History
- Faculty of Law
- Faculty of Modern Languages
- Faculty of Orthodox Theology
- Faculty of Philosophy
- Faculty of Mathematics and Informatics.



“St. Cyril and St. Methodius” University of Veliko Tarnovo, Bulgaria offers an art education programs at the Faculty of Fine Art. The Mural Painting department provides high quality education in the following accredited majors: for a bachelor’s degree in “Fine Art – Mural Painting” and for a master’s degree in the majors “Fine Art – Mural Painting” and “Glass Design”, as well as doctorate programs in the professional field of “Art Theory and Visual Arts – Mural Painting ”

The accredited programs focus on:

- Introduction to the genre variety, the opportunities and applications of mural painting
- Gaining professional knowledge about the technical and technological specifics of the majors
- Improvement of the skills for working with classical mural techniques such as buon fresco, a secco and the unusual ones as sgraffito, mosaics and stained glass
- Stimulating the creative approach to solving various problems in regard to the synthesis of mural arts and architecture (secular and sacred).

Т.Търновски 2, 5003 Sveta Gora, Veliko Tarnovo, Bulgaria; <http://www.uni-vt.bg>

DEPARTMENT OF MURAL PAINTING



The Department of Mural painting offers the possibility of working in modern studio for stained glass and a studio for working with hot glass.

The stained glass studio is equipped with light tables tree grinding machines and too kilns for fusing, painting and slumping glass 55/80/40 cm. Since 2014 the Faculty of Mural Painting has been housing a studio for hot glass, which attends to the needs of the newly established major “Glass Design” and it is one of a kind hot glass workshop in any Bulgarian institution for higher education. The Hot shop is equipped with one 50 kg electric pot for glass, too small Glory holes, annealing kilns and one 60/50/80 cm casting kiln. Whenever the students are ready with a project the pot is fired on and free to work.

The Faculty is proud of housing the only one such equipped studio for working with glass in Bulgaria. Still the improvement of the studios is ongoing.





LAIKA
30x30x50 cm; blown glass, metal
Photo made by Plamen Kondov



BELKA
50x30x30 cm; blown glass, metal
Photo made by Plamen Kondov



HOPE
70x40x50 cm; blown glass, metal
Photo made by Plamen Kondov

PLAMEN KONDOV

The year 2019 is the 50th anniversary of the man's landing on the moon. My work is inspired by man's need to explore space. The Glass Media is the perfect form to create works of this kind, because of the huge use of glass in modern technology. The costumes of astronauts and astronaut dogs are basically a balloon, so the ideal method of working for the objects is blowing glass. The stained panels are an artistic expression of my imagination about the cosmic vastness and the place of man in it.



MENS NEW BEST FRIEND I

Fused, painted glass;
stained glass with copper and tin;
50x50 cm

Photo made by Plamen Kondov



MENS NEW BEST FRIEND II

Fused, painted glass;
stained glass with copper and tin;
50x50 cm

Photo made by Plamen Kondov





EUGENIUSZ GEPPERT ACADEMY OF ARTS AND DESIGN IN WROCLAW. POLAND



Eugeniusz Geppert Academy of Art and Design in Wrocław is a state university. The School of Fine Arts in Wrocław exists as an academic center for over two hundred years. It is academy with a big heritage of culture and technical knowledge. The aim is to be the hub of connections between culture, science and art. In 2012 a new building called the Centre for Applied Arts and Innovation Centre, which serves as a teaching workshop, were opened. The building is equipped with the latest technology and workshop equipment in 9 laboratories and 42 classrooms and it plays big role in student knowledge widening. ASP educates students on full-time studies and part-time studies in seven directions in four faculties. Study program offers BFA studies (3 years), MFA studies (2 years) and PhD studies (3 years) Starting from the academic year 2018/2019 there is two new study programs conducted in English: MFA in Visual Arts and Interdisciplinary PhD.

3/4, Plac Polski street, 50-156 Wrocław, Poland;
19/21 Traugutta street, 50-416 Wrocław, Poland;
Phone: +4871 3438031 ext. 232; E-mail: international@asp.wroc.pl; Web: www.asp.wroc.pl

GLASS DEPARTMENT

3/4, Plac Polski street, 50-156 Wroclaw, Poland;
Phone: +4871 3438451; E-mail: international@asp.wroc.pl; Web: www.asp.wroc.pl



Academy encourages students to explore the materials, processes, technologies, and context of their 3-d creations. It is the only glass and ceramics faculty in Poland and one of the most modern facilities in Europe. The study program is developed in collaboration with high profile international guests who also work with our students in their studios. While studying here, students become familiar with various techniques such as cold working, casting, stained glass and painting with glass enamel, torch working, hot glass sculpting and blowing. Study program is tailor-fitted for the open-minded students who wants to experiment and push the boundaries of glass.



IEVA BIRĢELE

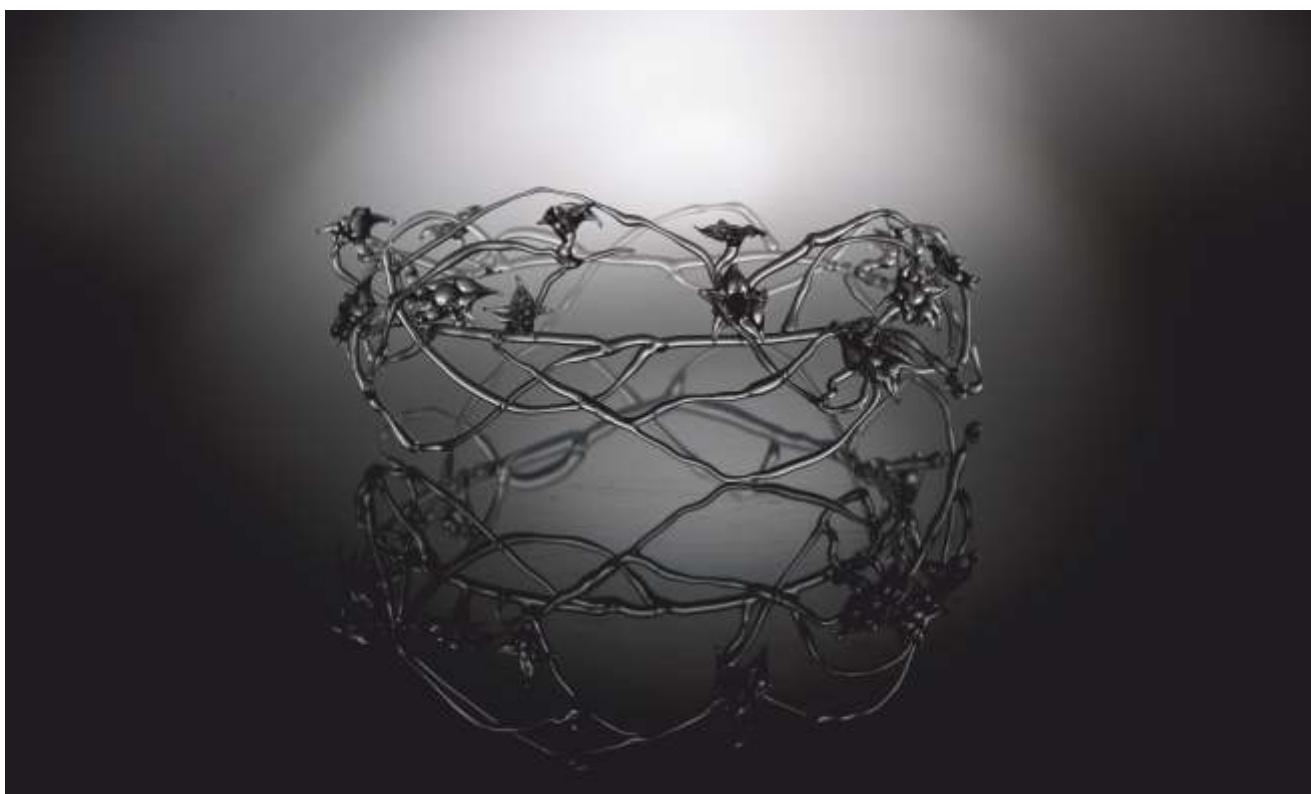


Ieva Birģele was born in Riga, Latvia in 1990. Growing up partly in the city next to the wide seaside and partly between wide lands in her countryside she has established a big nature impact in her life. Visually and psychologically. Being close to nature have raised thoughts, wonders, and observations of the natural world, nature rules and human place in it. Following her intuition, she has found herself close to the art world, especially glass. And already for 6 years, this material helps her to display her emotions, feelings, and wonders.

CROWN OF INNOCENCE

flame working; 27x29x8 cm

Photo made by Krzysztof Pachurka



SUMMER DREAM

layered, sandblasted, engraved glass;
28x28 cm

Photo made by PASK, Karel Nováček

NATALIA KOMOROWSKA

For over 8 years I am looking for new solutions in art. Glass is a point for me to create a bond between art and science. I create objects focusing on interactions with humans. Technically mostly I am using the classic way to work with glass: glass blowing and glass cold working.



GLASSWINE
Blown glass; 28x10x10 cm
Photo made by Natalia Komorowska

ANTYDEPRESSANT II
Blown glass, coldworking; 30x30x30 cm
Photo made by Natalia Komorowska



ANTYDEPRESSANT IV
Blown glass, coldworking; 30x30x30 cm
Photo made by Natalia Komorowska





ART ACADEMY OF LATVIA — AAL



The Art Academy of Latvia was established in 1919 and now is a higher education institution and research competence center in art, design and theory. The major task of the AAL is to provide art education and to facilitate creative work in Latvia and in the international context, thus securing art continuity. The basis for studies at the AAL is formed by a modernized tradition of academic education. There are Bachelor's (4 years), Master's (2 years) and Doctoral (3 years) programs. There are five faculties at the academy which are divided into 14 departments.



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

A R T A C A D E M Y O F L A T V I A

DEPARTMENT OF GLASS ART

13 Kalpaka boulv., Riga, LV-1050 Phone: +371 25909630 E-mail: stikls@lma.lv
Facebook: @Stikla-mākslas-katedra Instagram: @stikla_maksla
Web: <https://www.lma.lv/studijas/studiju-nozares/stikla-maksla>

Department of Glass Art founded in 1992. The Glass art department is included in Visual Plastic Art studies area. The aim of this specialization is contemporary academic higher education in glass based on integrated studies, creative and scientific activities towards the direction of recognized standards. The basis of the Bachelor program is the acquisition of the 2D composition in glass painting, stained glass, 3D composition in sculpture, applied forms and classical composition which is aimed to develop concepts.

Simultaneously, skills in different techniques of glass processing are acquainted. Glass art master class gives opportunity to enlarge the knowledge of skills in freely chosen field, engaging in creative project and independent research. The MA studies are organized in workshops. The task of workshops is to organize individual studies, which are based on direct and collegiate cooperation between the academic staff and students, thus shaping the studies in accordance with each student's creative and professional interests. In the AAL Master's degree programs students and lecturers do in-depth summarization, systematization and research of the history of Latvian art and culture, theory of art and culture and art pedagogy, by working at theoretical Master's papers. Structural approach in artwork creation helps to perceive the connection between idea, process and technique, teaches to create composition by perceiving those components as a unit. The contiguity of experiment is essential. Studies in glass art department are enriched by student exchange in Erasmus program, as well as with different cooperative projects together with other art institutions and departments within Art Academy of Latvia.



STUDENTS OF THE DEPARTMENT OF GLASS ART AAL:



LIENE KNĒTA "Neordinārā vitrāža"



TOMS CĪRULIS "Self-control"



ANCE STĪPNIECE "The moon"



ANNA ENIKOVA



RAIMONDS GAIDELIS "Bāra bērni"

KITIJA ALMANE



I enjoy working with different materials and different techniques. I believe that artists shouldn't stay on one path all their life, we should explore and create new ways to make art, try new materials and various ways how to introduce viewer with what we feel and what we want for them to see. In my case, I like interconnecting glass objects with different materials and see how they create contrast with each other. Nature is my biggest source of inspiration. Everything nature creates is pure art, so I look at it like the greatest teacher and I always seek for some interesting details that I could use in my work.



ESSENCE

glass; pâte de verre, lampworking
12x14x14 cm

Photo made by Kitija Almane

STAY DYNAMIC

stainless steel; mirror; acrylic paint;
waterjet, glued, painted glass
40x35x37 cm

Photo made by Kitija Almane



KĀRLIS BOGUSTOVŠ

Kārlis is a passionate skateboarder since 2003, inspired from its videos, he went into the world of art. Studied sculpture in High school, but only in the Academy, he could expand his art with help from skateboarding. By being the only glass artist, who builds elements for skateboarding out of glass he found field for lots of new creations. This is a practice that still has a lot of development ahead.

He spends most of the time on his final work for master degree, where he will create and place durable elements for skateboarding out of glass in public area, most likely in the public outdoors of the Latvian National Museum of Art.

The bachelor work, with the same goal, uniting glass art with skateboarding took him to Glasmuseet Ebeltoft in Denmark, International Festival of Glass in Stourbridge, UK and DOX center in Prague, CZ. All of this in one summer, right after graduation. Before that, he made a glass piano “The Sound of Architecture” in Canary Wharf, London, that was widely recognized for its precise detail. A young artist has a true drive to bring the world of glass art into new grounds.

You can see his portfolio here: karlisbogustovs.com



Glass is like water and skateboarding as a continuation of surfing, it's like the first fish, which came out of the water and went towards its evolution. By uniting glass with skateboarding, it's possible to create a new beauty that reminds us of fundamental values.

GLASS SKATEBOARDING

video available: <https://www.youtube.com/watch?v=bfv-B9kHa4c> and <https://vimeo.com/118718922>

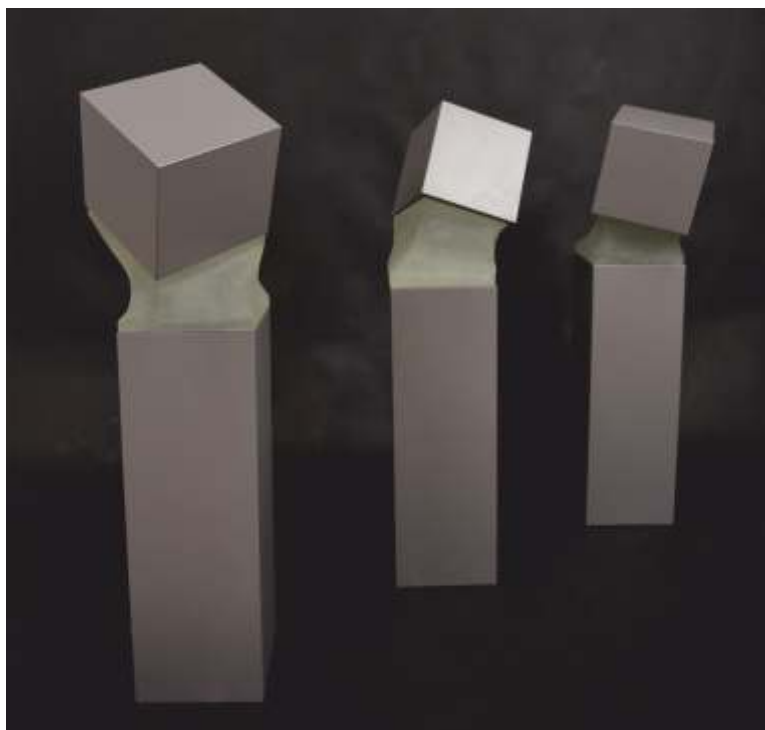
Photo made by Artūrs Pavlovs



RENATE KALMIKOVA

Glass is a great material with whom I am excited to experiment. For the created objects it is important not only the glass itself but also the surroundings that it creates and how surroundings reflects in glass.

I started to understand the glass from design point of view from where I developed the glass interaction with other materials such as wood, metal, stone mass. I turned my interest into experiments whom can be characterized by my searches for opposites in nature, in matter, in thoughts. Basically, everything around me can trigger the idea.



3G
Cast glass; wood
every piece 100x25x25 cm
Photo made by Sindija Ofmane

TAMED FIRE

Blown glass; stone mass; 25x15x10 cm
Photo made by Ieva Birģele



TAMED WATER

Blown glass; stone mass; 25x15x10 cm
Photo made by Ieva Birģele



MĀRTIŅŠ KALNIŅŠ



SARAYU

Diploma work for Bachelor degree.
Layered glass, glass stack;
three sculptural group objects in united
composition with sacral meaning:
cross 55x18x36 cm;
two candle folders 90x12x9 cm
Photo made by Mārtiņš Kalniņš



Ever since childhood I have always been willing to express myself in art. In the pieces of art, I try to show my faith, belief, emotions, experience – everything that reflects the most precious fields of my soul, heart and mind and everything that I see around me worthy of visualizing. More and more exploring new fields in cold working layered glass technique, I see my calling, my place in the big picture of Art!

Copy of stained glass, author unknown,
fragment, 22x34 cm
Photo made by Mārtiņš Kalniņš

EVITA VALDMANE



PRESERVED MEMORIES

Cast glass; led light; 8,5x8,5x8 cm
Photo made by Evita Valdmane



In every artwork I create is a piece of me, it's somehow encoded in my artwork. Mostly my art comes from my emotions. In each piece there is a story from my everyday life, my struggles, challenges, hopes, dreams, failures. Art is a therapy for me, that helps let emotions go. My artwork displays emotions and emotional states that I'm in. I want to create objects that are visually pleasing and tell a story of its own.

ROUND AND ROUND

Blown glass; 25x25x40 cm
Photo made by Evita Valdmane





KAZIMIERAS LESCEVSKIS

bebras@mail.ru



Born: 04.03.1971 Suzionys Lithuania

Professional Experience:

1993-2003 "Vilniaus stiklo studija" www.vsstudija.lt

2003-2011 "Glashütte Peter Kaspar GmbH"

<http://www.peter-kaspar.de>

since 2011 "Wertheimer Glaskunst" <http://www.glaskunst.de>

2014, 2016, 2018 Participation in the international symposium
"Glassjazz". Panevezys, Lithuania.

2015, 2017 Participation in the international glass festival in Luxembourg.

2011-2016 Participation in the mobile Christmas market.

Glass studio in Ulm.



Robs Glas - die Verbindung von Handwerk, Kunst und Freundschaft

Handwerk im Allgemeinen lässt sich auf unterschiedlichste Weise beschreiben. Lernt man ein Handwerk, so ist die eigentlich beste Sicht darauf, dass man mit dem Erlernen der Fertigkeiten, mit dem Verändern des Werkstückes selbst lernt, sich selbst verändert bis alle „Ecken rund“ sind. Die persönlichen Fertigkeiten mit Werkzeug und Material tragen einen nun wie von alleine. Man feilt sich selbst bis zur Perfektion. Nur mit diesem Bild in sich macht es Spaß, die mitunter harte Arbeit mit großer Freude und Zufriedenheit auszuführen. Mit wachsendem Kunstverständnis wird ein handwerklich perfekter Stil zum perfekten künstlerischen Ausdruck. Rob ist immer sehr an neuen Glastechniken interessiert und sucht somit häufig den Kontakt zur internationalen Glaskunstszene. Workshops, Seminare und Symposien bieten die perfekte Gelegenheit ungeahnte Horizonte zu öffnen und neue Verbindungen zu knüpfen.

Während der „Art Academy“ 1989 in Riga lernten Rob und Zaiga Baiza, seine Frau, sich kennen. Aus ihren zahlreichen gemeinsamen Kontakten entstanden viele Freundschaften und Ausstellungen und es resultierte ein enormer Wissensfundus. Rob fand auf diese Weise seinen Weg, die Leichtigkeit von Handwerk und Kunst zu verwirklichen.

Spürt man diese Leichtigkeit, kann man von außen einwirkende Anregungen sowohl allgemeiner als auch handwerklicher und künstlerischer Art in sich aufsaugen, in sich ruhen und wirken lassen. Rob hat in großem Stil die Welt besucht, Freunde gewonnen und mit diesen zusammen mit großer Freude kreativ experimentiert und die Machbarkeit künstlerischer Ideen im Glaskunsthandwerk mit persönlicher Note in diesen Jahren stark erweitert. Die Integration von weiteren Materialien wie Stein, Holz und Metall hat auf diesem Weg Robs künstlerisches Spektrum erweitert. Gerade diese vielen kreativen Impulse aus unterschiedlichen Kulturen mit weit gefächertem Kunstverständnis zeichnen Robs Stil nun in angenehmer Weise aus.

Rob hat die Welt gesehen und hat ihre große Spielwiese für sein künstlerisches Schaffen genutzt. Als junger Kerl ging er in die Welt, heute kommt die Welt zu ihm. Seit vielen Jahren ist sie gern zu Gast bei Robs und Zaigas Glasfestival..

Rob's glass - a house of craft, art and friendship

Craft in general can be described in different ways. Learning a craft, the best view on it is to learn by gaining skills, by changing the piece you are working on, to change yourself until making it perfect. The personal ability for tools and material brings the flow. That's like bringing it to the top. With this feeling in your mind, even hard work can be done with joy and satisfaction. With a growing appreciation of art a perfect manual style becomes a perfect art style. Rob is always very interested in new glass techniques and so he searches to get frequently in touch with the international scene of glass art. Workshops, seminars and symposiums offer the perfect possibility to open unexpected horizons and to form new links.

During the Art Academy in Riga in 1989 Rob met Zaiga Baiza, his wife. Many friendships and exhibitions emerged from their numerous common contacts. The result was an enormous background of knowledge. Thus Rob found his way to fulfil the easiness of craft and art.

Feeling this easiness, you can absorb and let sink in general as well as manual and artistic suggestions. Rob has visited the world, has found friends and together they had the great pleasure to make creative experiences. He gives the feasibility of artistic ideas in glass art a tight personal touch. The integration of further materials like stone, wood and metal has enlarged Rob's artistic spectrum. Exactly these numerous creative impulses from different cultures, with a widely spread feeling for art, mark Rob's style.

Rob has seen the world and has used its big playground for his artistic activities. As a young guy he went into the world, today the world comes to him. Since many years the world is a guest on Rob's and Zaiga's glass festival.



THE 8TH INTERNATIONAL GLASS ART FESTIVAL
HAS THE PLEASURE OF HONORING

ROBERT EMERINGER,

MASTER GLASS ARTIST,
FOR HIS SEVENTY YEARS.





1956



1965



1998



2011

Robert Emeringer a étudié auprès de maîtres verriers renommés, au Grand-Duché de Luxembourg, en Allemagne, aux Pays-Bas et en France, de 1964 à 1980. Il y a appris différentes techniques pour travailler le verre comme le taillage, la gravure à l'acide, la peinture sur verre, la mise en plomb, la pâte de verre, le thermoformage, le fusing, etc.

A partir de 1980 jusqu'en 1986, il apprend et se forme auprès du maître verrier Gust Zanter au Luxembourg : vitrage sous plomb, restauration de vitraux, peinture sur verre, gravure sur verre, et travail du verre en fusion (fusing et thermoformage).

En Inde, pendant deux ans, il a étudié l'art tibétain et l'art indien. Il a également effectué plusieurs séjours en Asie.

En 1986, il a ouvert son atelier privé à Asselborn (Grand-Duché de Luxembourg).

Robert Emeringer studied with renowned master glassmakers in the Grand Duchy of Luxembourg, Germany, the Netherlands and France from 1964 to 1980. He learned a number of different techniques to work with glass, such as cutting, acid etching, painting on glass, lead setting, pâte de verre, thermoforming, fusing, etc...

From 1980 until 1986 he learned and trained with master glassmaker Gust Zanter in Luxembourg: leaded glass, stained glass restoration, painting on glass, engraving on glass, and molten glass work (fusing and thermoforming).

For two years he studied Tibetan and Indian art in India. He also made several trips to Asia.

At 1986, he opened his private studio in Asselborn (Grand Duchy of Luxembourg).



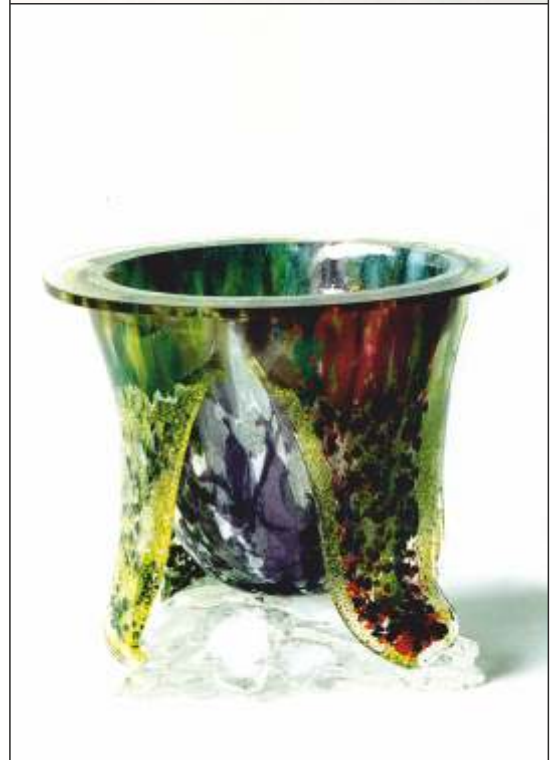
1970



1986



2018



Le travail de Rob Emeringer se présente sous la forme de vases. D'une apparence classique, l'originalité se découvre à l'approche de l'objet. C'est par l'observation de la base des vases que la lecture de ces créations pourrait commencer. De l'accumulation de matière - verre est née la forme, ce qui s'interprète visuellement. Départ de la création, la forme s'élève, s'ouvre, et la feuille de verre retombe. Cette feuille de verre qui entoure partiellement la forme du vase en créant de nouveaux espaces extérieurs, fait penser à une coulée de lave, un débordement de la matière. Les vases présentent des images de givre et d'ébullition de la matière qui se dévoilent dans les transparences pures qui côtoient les couleurs. Chantal de Jaeger. Luxemburger Wort

Rob Emeringer's work is in the form of vases. With a classic appearance, originality is uncovered when approaching the object. It is by observing the basics of the vase through which the reading of these creations could begin. From the accumulation of matter - glass - the form is born and interpreted visually. Starting from the creation, the shape rises, opens, and the glass sheet falls back. The fallen sheet of glass partially surrounds the shape of the vase and it creates new outdoor spaces. It is reminiscent of a lava flow, an outburst of the material. His vases conjure images of frost and a boiling of the material which are revealed in the pure transparencies that rub shoulders with the colours. Chantal de Jaeger. Luxemburger Wort





Ma façon personnelle de travailler avec le verre, mises en œuvre dans mon atelier privé à Asselborn, comprennent les différentes techniques : pâte de verre, vitrail, thermoformage ainsi que la combinaison du verre avec des métaux dans un équilibre esthétique. Dans l'univers de la création contemporaine l'utilisation du verre est souvent difficile à positionner.

Le travail commence par des dessins, il faut ensuite transcrire ces idées dans la matière, le verre, tout en conservant la spontanéité première. Le verre se prête à de multiples utilisations, c'est un matériau unique.

Il existe une infinité de manières pour manipuler le verre, mais sa combinaison avec d'autres matériaux comme le métal ou la pierre m'intéressent tout particulièrement. Il existe une infinité de manières pour manipuler le verre, mais sa combinaison avec d'autres matériaux comme le métal ou la pierre m'intéressent tout particulièrement. Chaque étape de réalisation exige beaucoup de temps et de patience.

Le verre est comme un être humain, il faut le comprendre, lui parler, communiquer avec lui, et travailler en harmonie.

L'espace est-il positif? L'espace est-il négatif? Quand l'espace est pénétré par la couleur et la lumière, c'est pour moi le rendez-vous entre la lumière et mon imagination.

My personal way of working with glass which have been implemented in my private workshop in Asselborn includes the following techniques: pâte de verre, stained glass and thermoforming as well as the combination of glass with metal in an aesthetic balance. In the world of contemporary creation the use of glass is often difficult to position.

The work I create begins with drawings, and then the ideas must be expressed in the material whilst preserving the original spontaneity of the concept. Glass is so adaptable and suits many uses. It is an incomparably unique material. There are an infinite number of ways to handle glass, but I am particularly interested in its combination with other materials such as metal or stone. Each step of the process requires much time and patience. Glass is like a human being, you have to understand it, talk to it, communicate with it, and work in harmony.

Is the space positive? Is the space negative? When space is penetrated by colour and light, it is for me the meeting point between light and my imagination.





Stained glass in church of Holtz (Luxembourg 2015); window: 240x110 cm

Stained glass in church of Nocher (Luxembourg 2002); window: 190x74 cm



Stained glass in church of Lullange (Luxembourg 2001); window: 210x106 cm



Ce dernier explique sa fascination pour le verre de la façon suivante : « Aucun autre matériau ne peut le remplacer pour moi, ni le métal, ni le bois, ni la pierre. J'emploie le verre pour ses multiples utilisations possibles. Il y a tant de manières à décliner. » Parmi ses maîtres, le Luxembourgeois compte des artistes du monde entier, qui l'ont initié aux différentes techniques. Depuis, il se consacre dans son atelier d'Asselborn à la recherche de la meilleure manière de capturer la lumière et de la fendre en mille couleurs. Robert Emeringer a réalisé un grand nombre de vitraux et cela se voit dans ses autres créations qui évoquent souvent les mosaïques. Son inspiration naît de sa passion pour le voyage, mais la manipulation de la matière, la réalisation de ses projets est un tâtonnement lent et méticuleux.

Claudine Muno. Luxemburger Wort

He explains his fascination with glass as follows: "No other material can replace it for me, neither metal, nor wood, nor stone. I use glass for its numerous possible uses. There are so many ways to decline." Among his teachers, the Luxembourger counts artists from all over the world who have introduced him to different techniques. Since 1986, in his studio in Asselborn, he has devoted himself to researching the best way to capture light and split it into a thousand colors. Robert Emeringer has created a large number of stained glass windows and this is also reflected in his other creations, which often evoke the idea of a mosaic. His inspiration stems from his passion for travel; but the manipulation of matter, and the realisation of his projects are a slow and meticulous journey of trial and error.

Claudine Muno. Luxemburger Wort

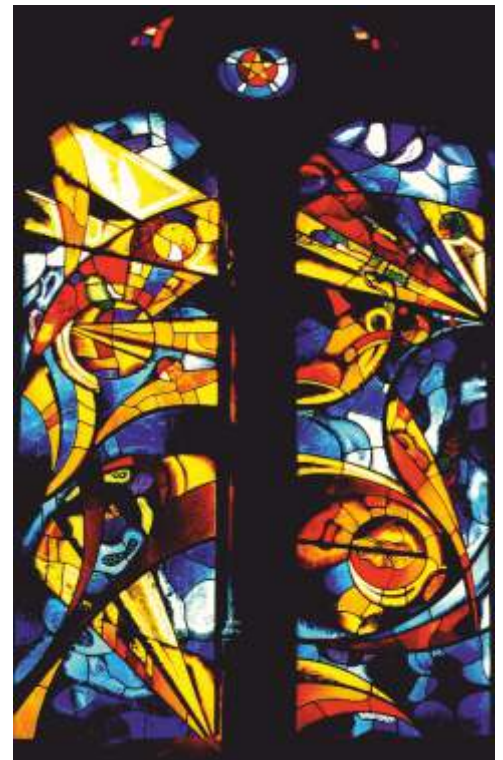


Painting of stained glass for church of Erpeldange (Luxembourg 2000); window: 211x103 cm

Stained glass in church of Brachtenbach (Luxembourg 2002); window: 228x99 cm



Stained glass in church of Dahl (Luxembourg 1995); window: 110x75 cm





Hey Rob,
With 70 years, plenty of glass works and seven festivals behind your back and still going strong!
Keep rockin' my friend!

Venzo



Dear Robert,

do you know that 70 is not so bad as a number?

Seventy has a stunning meaning in the Bible. The word “seventy” is used 56 times in the Holy Bible. The number seventy (70) is made up of two numbers — seven, representing perfection and ten representing completeness and God’s law. *

do you know that 7 is not so bad as a number?

Number seven was considered to be a lucky number in ancient times. Before the invention of the telescope only seven planets were visible, they were Mercury, Venus, Mars, Saturn, Jupiter, the sun and the moon. May be because of this the ancient cultures adopted seven gods or dieties. Pythagoreans considered seven to be a perfect number. Hinduism recognized seven major energy centres or chakras in the human body. There were seven lucky gods who brought good fortune in the Japanese tradition. The Arabs built seven holy temples. Number seven has been universal. For example, there are seven days in a week, seven notes in a musical scale, seven colours in a rainbow, seven seas, seven continents, and seven wonders of the world.**

do you know that 0 is not so bad as a number?

ZERO is the number of the ‘God’ force and Universal Energies and reinforces, amplifies and magnifies the vibrations of the numbers it appears with. The number ZERO encompasses the attributes of all other numbers, and brings one closer to the ‘God force’ or ‘Source’. ZERO is the symbol of ‘nothingness’ and denotes freedom from limitations in this material world.***

do you know what’s happen when we swap places 0 and 7?

we get 0.7 - which means the right capacity of a good „book”****

do you know what’s happen when we will add one more 0 to this?

007 - You know it's the number of an agent who never dies !!!!!

I wish you to have the features of all these numbers
I wish you 100 years !!!!!

do you know that 100 is not so bad as a number...



GF of BM Kazimierz Pawlak

* „Biblical significance of number seventy” by Nelly Favis Villafuerte

** <https://brainly.in/question/2607283>

*** <http://numerology-thenumbersandtheirmeanings.blogspot.com/2011/05/number-0.html?m=1>

**** „Good Library” by Kazimierz Pawlak

In our life we are always going, running and flying. Sometimes we can not understand what are we doing after all. But, when you are meeting a person who stays in your mind. A person with whom you are talking. Meeting a person who becomes your friend.

When we have met with Robert it is hard to say. I know that our "stormy" friendship has started in symposiums. Day and night, we have seen him "boiling" and "bouncing" him in the street, at museums or near the glass furnace. And everything starts from the hammer. And like an orchestra conductor all the improvisations and experiments happens as fluent as music, breaking and combining again all the sounds as colours and shapes as the fluent music. Art piece borns just then, when artist has the highest level skills of craftsmanship. Everytime when we meet together in symposiums he still playing and playing. Every time he creates more interesting, difficult and mature compositions of glass art, where he imprint his personal thoughts, wishes and inner flame.



Robert is the person for whom it is not enough just art. He is the man who organizes international glass festival, where artist all over the world can come and make their own glass storms. This miracle can create just only devoted, curious, and understanding glass art and creative artist.

Indré and Remis

I met Rob first time in Asselborn during the international glass festival in 2009. It is happening for the eighth time this year. Everybody who has ever participated is looking forward to the next festival, meeting of glass people from the whole world. Rob is an amazing host, with a sharp sense of what is happening around. Is there anything he cannot organize? No, definitely not. With "a little help from his friends", for sure.

Rob is a wonderful artist, to me his glass looks violent, wild – the first words that come to my mind. Free soul, spontaneous. Curious, too. Often traveling to places where glass is made.

I am proud of knowing him. Him and Zaiga. The two souls behind so many great glass meetings, making things happen, giving us opportunities to share our mutual love – glass.



Mare

"You can tell whether a man is clever by his answers. You can tell whether a man is wise by his questions"
Naguib Mahfouz



When I first met Rob, He started to "Interrogate" me starting with personal, then my works, concepts, the how and why.

I must admit at first I was taken aback at your candid questions, after a short while I realized you were genuinely interested.

I find the fact that you are always keen to learn from others is so refreshing.

As for as your works are concerned they speak for themselves.

Emotionally packed stained glass and sculptures, they are not your only legacy. the symposium that you and Zaiga have created brings people together from all over the world and creates some everlasting friendships.

Hope we have many more times together.

Lots of health and happiness.

Your friend Louis.

Rob Emeringer

It is unbelievable that this man, so full of energy has just turned 70!

I know Rob for over 20 years now and the more I know him, the more I admire him.

He is a Dreamer, but a hard working one. So Dreams come True.

He is an initiator.

An inventor.

A real and devoted friend, one can always rely on.

A passionate artist.

A hospitable host who makes art possible to happen.

Always eager to learn and explore new horizons.

He is brave!

He is Young!

Happy Anniversary, Dear Rob!
And keep those flames burning!

July, 2019



ROBERT EMERINGER

I'm grateful to fate for setting me up with Robert. He is a talented artist with many beautiful qualities. He is a great professional in the field of glassmaking technology. For him, there are probably no more questions in the performance of any glass object, the hot glass forming, restoring old stained-glass windows.

Robert is an excellent organizer! The festival, which he holds together with Zaiga Baiza collected all the colour of European glass. Exhibitions held in his garden, attract and delight not only the residents of Asselborn, to look at the creativity of artists are coming collectors and simply the admirers of glass. This tells about the high level of selection of festival participants. I would like to wish him the fortune, who would follow him in all his activities, especially in the holding of the festival and would bring the recognition and fame to this beautiful man.

Alexander Fokin, artist from Russia



First time I met Robert in 90ies last century in Academy of Art in Riga, Latvia. I was Young student in that time. Rob was sitting in the middle of students working room in his white beret and charming surrounding with his deep voice, stories and hippy style. He looked very friendly, opened and free to us – young people from just Soviet time passed country.



Next time was already very constructive. Due to Robs personal initiative and believe, trust to my skills I had my first experience and participation in International exhibition of glass in Losheim am see, Germany. Thanks to Rob's huge energy, organizing abilities, inexhaustible power, trend towards forward, balanced and fortified with his wife Zaiga, they together had created a Unique Nest in the middle of Europe for their friends and glass people all over the world.

He is family man, very hospitality and careful, with spirit of restlessness, emotionally saturated, creator, teacher and marvelous cook.

And of course Rob – on your Harley Davidson you have presented me never forgettable freedom and miracle windy time.

Anda

Dear Robert,

I still remember the first time I came to Asselborn. You were so proud and enthusiastic about the festival that you gave us this energy.

Today you have reached a very important number (70) and I still see the same energy and true friendship.

Happy birthday Robert !!!

All the best,
Gaigher family

Congratulations!

Hello Rob,

70 !!!!!!!!!!!!! it is just a number !!!!!!!!!!!!!

We wish you a good health, happiness and many nice days still to come.

Live your dreams, go for it and remember those who swim against the stream will come to the source !!!

Enjoy, live rock and roll, be a glass addict !!!!

Happy Birthday and big kisses !

XXXXXXXXXXXXXX

Patrick and Suzy

Who or what is Robert Emeringer

A real spirit for Glass
Connecting glass artists
Deeds not words
Creating possibilities

And luckily, there is also Zaiga.

JanHein & Margriet



Robert to 70- the birthday
I wish everything best best.

Andrej

For me Robert Emeringer is a kind hearted, experimental, fun loving visionary. His aim is to live life to the full, enjoy excellent friends and colleagues, and to continue the tradition of teaching the public and collectors about the wonderful and complicated art of glass. He has achieved his knowledge through hard work and travel; and in later years he has wanted to share his passion with the public. He has achieved this by gathering artists together from his myriad travels to present the many differing processes associated with glass.

Rob has created a unique event, where he not only disseminates the once highly secretive techniques of glass but he also exhibits the finished works of art for the benefit of all. What an achievement! It has been a continuous joy for me to know him and work with him over several years.

May the Luxembourg festival of glass continue for many years to come!

Dr Julie Anne Denton



*Rohi, my dear friend -
because I'm not used in sending you a letter as an addition for your festival
catalogue - I'll try it this way.
Though I'm the only guy on this festival who doesn't work in glass - I'll try to
explain myself:
words can describe the whole world, can build bridges between one another as a
form of friendship; words can describe the truth as well as the untruth, messages
and mysterions of human life and life lines - my impressions -

as well, as your expressions, formed by your hands and feelings, formed in stained
glass for example (since the old days with "Monsieur „le“ Zanter at your side) -

- like reflecting your inner light -.*

*Some people block our lifes and accompany us a while - but some few stay there
forever, ,cause they leave traces in our hearts.
Thank you for your friendship during the last fortytwo years and enjoy, together
with Zaiga, this festival of yours.
And still recognize too, that work doesn't run away, while you're showing a
rainbow to a child, but the rainbow still won't wait, til you've finished your work.*

Roland Rose



Un des plus beaux endroits historiques
au Luxembourg.
One of most beautiful historical places
in Luxembourg.





RINDSCHLEIDEN

Église St. Willibrord

The St. Willibrord church

L'église Saint-Willibrord de Rindschleiden, fondée au Xe siècle en l'honneur de tous les saints et reconstruite au XVIe siècle, possède une nef gothique de la fin du Moyen - Âge. Ce n'est qu'au XVIe siècle qu'elle fut dédiée à St Willibrord.

Au départ, il n'y avait qu'une chapelle de 5 x 10 mètres qui, à partir de 1535, a été agrandie à plusieurs reprises pour permettre de reconnaître les différents styles. Ses voûtes en ogives sont ornées d'une série de fresques remarquables. Elles datent des XVe et XVIe siècles et représentent des scènes de l'Ancien et du Nouveau Testament ainsi que des saints vénérés dans la région, représentant une multitude de personnages aux teintes claires, rehaussée par des contours noirs.

Les statues en bois des XVIIe et XVIIIe siècles et quelques sculptures en pierre sont également impressionnantes. Le mobilier date de la fin du XVIIe siècle.

Cette église unique, qui appartient à la plus petite localité du Grand-Duché de Luxembourg, est classée Monument National.

The St. Willibrord Church in Rindschleiden, founded in the 10th century in honour of all the saints and rebuilt in the 16th century, has a Gothic nave from the late Middle Ages. It was only in the 16th century that it was dedicated to St Willibrord.

At first there was only a 5 x 10 metre chapel, which from 1535 onwards was enlarged several times, so that different styles can be recognised. Its ribbed vaults feature a series of remarkable frescoes. They date from the 15th and 16th centuries and depict scenes from the Old and New Testaments as well as the saints who were venerated in the region, representing a multitude of characters with light shades enhanced by a black outline.

The wooden statues from the 17th and 18th centuries and some stone sculptures are also impressive. The furniture dates from the end of the 17th century.

This unique church, which belongs to the smallest locality in the Grand Duchy of Luxembourg, is classified as a National Monument.

RESTAURATION DES VITRAUX DE L'ÉGLISE DE RINDSCHLEIDEN



RESTORATION OF THE STAINED GLASS WINDOWS OF THE CHURCH OF RINDSCHLEIDEN

Vitraux avant la restauration.
Stained glass before the restoration.



RESTAURATION DES VITRAUX DE L'ÉGLISE DE RINDSCHLEIDEN

Vitraux après la restauration.
Stained glass after the restoration.



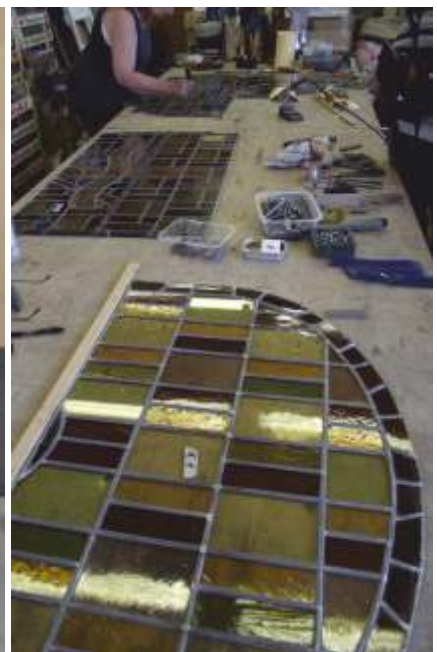
St. Katharina of Alexandria.
1935. Artist unknown.



St. Barbara.
1935. Artist unknown.



St. Margaret of Antioch.
1935. Artist unknown.



RESTORATION OF THE STAINED GLASS WINDOWS OF THE CHURCH OF RINDSCHLEIDEN



St. Donatus of Münster. 1935. Artist unknown.



St. Lucas. 1935. Artist unknown.



St. Blasius of Sebaste. 1935. Artist unknown.

Restauré par / Restored by

Atelier d'Art du Verre

Zaiga Baiža & Robert Emeringer

Hëppchesgaass 2, L-9940 Asselborn

remering@pt.lu www.art-glass-verre.com

For us it was a great challenge and joy to restore the glass windows of the St. Willibrord church in Rindschleiden. By preserving such culturally significant stained glass we protect our heritage for generations to come, and will continue to do so.



ANNA AFINOGENOVA
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Born 04.06.1975, Moscow, Russia.

Docent of art glass department, Stroganov Academy, Moscow, Russia.

Member the Moscow Artists Union.

From 1998 participated in region, republic, international exhibitions and symposiums on glass in Ukraine, Hungary, Russia.

At 2001 graduated Moscow State Stroganov Academy of Design and Applied Arts, Monumental and Decorative Applied Art, artist of glass art.

2003, 2008, 2011 participated at Russian Art Glass Triennials.

ZAIGA BAIŽA
remering@pt.lu

www.art-glass-verre.com



Born 16.07.1964, Riga, Latvia.

EDUCATION

1987-88 Attended sculpture studio headed by sculptor Inta Berga in Latvia.

1991-97 Studies at Art Academy of Latvia, dept. 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 MA studies at Art Academy of Latvia.

MEMBERSHIP

1996 Glass Design Association of Latvia.

1998 Artists Union of Latvia.

Since 1995 has been taking an active part in international exhibitions, symposiums, festivals and competitions.

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

2006, 2007, 2009, 2011, 2013, 2015, 2017, 2019 organization International Glass Festival Luxembourg.

ALFRED COLLARD
collard.a@teledisnet.be



Né à Seraing près de Liège le 29.12.1931

Alfred Collard suit une formation professionnelle aux Cristalleries et à l'école du Val Saint-Lambert, du 30 septembre 1946 au 29.12.1996. Un stage «Pâte de verre» à l'Université du Verre de Sart-Poterie (France), vient compléter son apprentissage et affiner sa maîtrise. En 1962 il devient «Maître Verrier» et signe dès lors ces réalisations «Alfred Collard V.S.L.», et est régulièrement représenté dans des expositions nationales et internationales. Cet artiste belge, aujourd'hui indépendant, continue de créer, laissant libre cours à son imagination des œuvres signées «A. Collard».

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Born 19.10.1994, Riga, Latvia.

EDUCATION

2001-2007 Rīgas Valda Zalisha primary school.

2007-2010 Riga Central Crafts school.

2010-2014 Glass design, High school of Design and Art.

2014-2018 B.A. Glass art, Art Academy of Latvija.

2018- M.A. Glass art, Art Academy of Latvija.

WORK EXPERIENCE

2016-2017 SIA "Garden time" landscape architect assistant.

2017-2018 SIA "SB Leather design".

PROJECTS, SYMPOSIUMS

2017 Academic centre of Latvian University, international symposium "Glass and sand", Riga.



IEVA BIRĢELE
ievabirgele@gmail.com



Born 25.09.1990, Riga, Latvia.

EDUCATION

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

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

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

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

EXPERIENCE

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

2013-15 Participating craft markets.

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

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

2016 Glass blowing workshop „Into the roots”, Wroclaw, PL.

2016-17 GlassStone - working with layered glass Riga, Latvia.

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

2017 7th International Engraving Symposium, Kamenicky Šenov, Czech.

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

SYMPOSIUMS

2017 7th International Glass Festival, Luxembourg.

2017 7th International Engraving Symposium Glass Museum, Kamenicky Šenov. Czech.



KĀRLIS BOGUSTOVŠ
karlis@boards.lv



Born 21.05.1990, Riga, Latvia.

EDUCATION

1996 Riga French Lyceum.

2005 Riga Design and art school, Sculpture Design Dept.

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

2014-15 Erasmus internship at „Factory Media” London, UK.

2016 „Take Part” community art training in Barcelona, ESP.

2017 Kuno express course in Iceland Academy of Arts, ISL.

Since 2017 Art Academy of Latvia, Glass Art Dept. ongoing MA.

PROJECTS, SYMPOSIUMS

2015 "Play Me I'm Your's" Streetpiano "The Sound Of Architecture" Canary Wharf, London, UK.

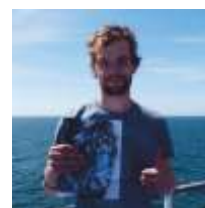
2016 "Telpa Daugavpils".

An international theater project based in Daugavpils, LV.

2016 "Uzlecođā Zvaigzne Mākslā" Conceptual Art TV show, LV.

2017 "Your Works At Saatchi Screen" Featured artist with „Sound Of Architecture” artwork, Saatchi Gallery, London, UK.

2017 The International Festival of Glass in Stourbridge, UK.



Portfolio: karlisbogustovs.com

JULIE ANNE DENTON
info@JulieAnneDenton.com
www.JulieAnneDenton.com



Born 13.04.1978 in Isle of Man.

EDUCATION

1996-00 Bachelor of arts with honours: Glass and Philosophy. University of Wolverhampton, UK.

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

EXPERIENCE

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

2002-03 Sayle Gallery, IoM: Artist in Residence. Responsibilities including presentation of 13 art shows per year.

2004-08 Snowfarm New England Craft Program, USA: Head of glass department. Craft programme designed for the tuition of 13 - 19 year olds interested in the arts.

Since 2003 Julie Anne Denton Glass - Freelancer Teacher / Designer / Producer / Art consultant / Artist for clients such as Saatchi gallery, National Heritage, Liberty's, Tate Britain, Globus, Philip Morris International and Iqos.

Since 2017 Captitudes, CH – Art Agency - Curator Art expertise, branding director, representation at art fairs, acquisition of new talent for the agency and member of the event management team.

Since 2017 Atelier #315, CH – Design Studio - Creative Director Formed new design studio creating one of a kind bespoke glass wine bottle stoppers. Using traditional and contemporary Italian glass techniques and recycling glass from well-known makes such as Bombay Sapphire.

COMPETITIONS

1997 North American Manx Association Prize for outstanding art.

2007 Singer Friedlander Prize for 3D Design.

2008 Pearsons Prize for cast glass.

SELECTED PUBLIC COLLECTIONS

Broadfield House Glass Museum, UK; Bullseye Connection, USA; CamOgaci, TR; Creative Glass, UK/Switzerland; Manx Museum, IOM

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



Born in Bulgaria

EDUCATIONAL QUALIFICATIONS

1999 Latvian Academy of Arts.

2003 Scholar at Pilchuck Glass School, WA, USA - hot casting.

2004 Scholar at North Lands Creative Glass Center - Lybster, Scotland - cast glass in architecture.

Since 1994 works as a Free Lance Glass Artist completing commissions for public and private interior and exterior glass.

Since 1998 participates in international exhibitions, symposiums and festivals.

PROJECTES, SYMPOSIUMS

2007 Designers' Block – "Liquid Projects", London Design Week.

2008, 2010 International Festival of Glass, Stourbridge, UK.

2010 Co-Org. of the First Bulgarian Int. Fest. of Glass. Sofia, BL.

2012 "Fun, Joke, Surprise"-First European Glass Fest. Wroclaw, PL
2016 Ningbo Glass Conference and Exhibition for the collection of the New Museum of Glass, Ningbo, China.

NOMINATIONS AND AWARDS

2003 Winner of the Rems-Murr district award for best young artist at the 5th WERU International Glass Art Competition in Rudersberg, Germany.

2004 "Corning Award" nom. for best student at Pilchuck Glass School 2003

2005 Winner of the WERU glaskunst preis at the 6th International Glass Art Competition, Rudersberg, Germany.

2013 Nominee at the regional "Alianz Art" competition in sculpture category, Rousse, Bulgaria.

2014 Winner of the National Competition "Alianz Art" in sculpture category, Sofia, Bulgaria.

2017 Nominee at the regional "Alianz Art" competition in sculpture category, Rousse, Bulgaria.



ED VAN DIJK
ed.hotglass@nederland.net



Born 1955 in Menaldumadeel, Friesland, NL.

Professional training in technique en social work; till 1982 working in mental healthcare.

1982 Introduction in Lampwork at Pavel Molnar's in Hamburg, DE.

1984 Started own Glass studio for "Lampworking" in Arnhem, NL.

1992 Pennland School Arts & Crafts in North Carolina, US.

1998 Workshop, exhibition at Kitengela Glass Studio's, Nairobi, KE.

2000 Workshop, exhibition at Kitengela Glass Studio's, Nairobi, KE.

2006 Erfgoed in Beeld, Museum Erve Kots, Lievelede, NL.

2007-19 Demonstrations in Glass festival Luxembourg.

2010 International Glassfestival Sofia, Bulgaria.

2010 Glasroute 2010, Lier, Belgium – incl. historical woodfired glassfurnace building.

2011 5th Russian Triennial of Glass-Art, Moscow, Russia.

2011 Kunstroute Zijpe, Netherlands - including building of a small woodfired glassfurnace.

2012 Historical woodfired glassfurnace building, "Odunpazari Cam Festivali", Eskishir, Turkey.

2012 Invited at IGS, Novy Bor, Czech Republic.

2012-13 Invit. International European Glasfestival. Wroclaw, PL.

2012 Particip. in building a historical woodfired glassfurnace by a group of Estonian glass artist. Glasmuseum Gernheim, DE.

2013 International Glass Symposium Lviv, Ukraine.

2013 Arnout Visser and the glass-pirates, historical Glassfurnace building, MMKArnhem, Netherlands.

2013 Festival High Temperatures, historical woodfired glassfurnace building, Wroclaw, Poland.

2013 Haapsalu Glass Symposium, Haapsalu, Estonia.

2013-14 Glass Symposium Nikolsk – Nikolsk regio Penza, Russia.

2013 Glassjazz symposium, Panevezys, Lithuania.

2017 Ningbo Glass Conference, China.

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.

BAIBA DZENĪTE
dzenitebaiba@gmail.com
www.baibaglass.com



Born 31.01.1988 in Aizkraukle, Latvia.

EDUCATION

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

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

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

EXPERIENCE

2013 AM STUDIO Stained glass production. Riga, LV.

Since 2014 VERBA brand jewelry production. Riga, LV.

2016 2 INTERPRETATION. A Thing From Water. Creative summer practice workshop in Nida Art Colony. Nida, LT.

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

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

2018 ERASMUS+ internship, GLASREMIS hot glass studio. LT.

2018 Glass Education Network conference, slide lecture at Seto - Gura Museum. Seto, Japan.

2018 Seto International Ceramics and Glass Art Exchange Program 2018-19, Artist in residence. Seto, Japan.

SELECTED COMPETITIONS & SYMPOSIUMS

2015 European Prize for Young Glass Artists Zwiesel Kolbl 2015. Zwiesel, Germany.

2015 International Carpet Vista Design Competition 2015. Sweden.

2016 10th International Blown Glass Symposium in Lviv, Ukraine.

2017 7th International Glass Festival Luxembourg.

2017 Stanislav Libensky Award 2017, DOX. Prague, CZ.

2017 Baltic Young Artist Award 2017. Estonia.

2018 100 IN LATVIAN ART, Mark Rothko Art Centre. Daugavpils, L

PRIZE

2017 7th International Glass Festival in Luxembourg jury prize for art work "Imprints of Time".



INITA ĒMANE

info@initaemane.lv
www.initaemane.lv



Born 11.10.1968 in Cesvaine, Latvia.

EDUCATION

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

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

1999 Master of Arts degree, Art Academy of Latvia

EMPLOYMENT

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

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

MEMBERSHIP

Since 1998 Artists Union of Latvia

PROFESSIONAL EXPERIENCE.

Since 1991 participates in local and international exhibitions and Symposiums.

2010 Glass symposium "Stiklo sodas 2010". Jurmala, Latvia.

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

2011 VII Cheongju International craft biennale", Republic of Korea.

2015 Erasmus Mobility-Staff Training, Glass art center Sazava, CZ.



ELENA ESIKOVA

lit-es@mail.ru



Born 19.06.1957 in Krasnodar, Russia.

In 1982 graduated from the Leningrad higher industrial Art School named after V. Mukhina (now the St. Petersburg State industrial Art Academy)

Since 1981 participant of exhibitions.

1986-2002 Glass designer for "Krasny May" glass factory

Since 1998 member of Russian Union of Artist and Russian Union of designers.

2008 Honored artist of Russia.

2011 Silver medal of the Academy of Fine Arts.

2012 Gold medal of Russian Union of artist.



ANTON FOKIN

art_glass@inbox.ru



Born 18.07.1980 in Nikolsk,

Penza region /Russia.

2001-04 studies at the Penza Art College.

2004-07 studies at the St. Petersburg Art - Industrial Academy.

Since 2005 takes part in various regional and international exhibitions, symposiums.

2008-10 studies at the Moscow State Art-Industrial University.

Since 2009 constant participant and co-organizer of the International Symposium on art glass Nikolsk.

2012 joined the Union of Artists of Russia.



ROBERT EMERINGER

remering@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, 2015, 2017, 2019** au Luxembourg.

Création du trophée pour le Tennis World Seat open Luxembourg **1997, 1998, 1999, 2000, 2001, 2002 et 2007**



ALEXANDR FOKIN

fokin_glass@list.ru



Born 15.05.1958 in Russia.

1981 graduated from the Penza Art College KA Savitsky, picturesque pedagogical department.

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

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

Since 1995 member of the Union of Artists of Russia.

2005 laureate of the 4th international Symposium of engraved glass in Kamenetsky šenov city of the Czech Republic.

2007 title of Honored artist of Russia.

He has the title of corresponding member of the Russian Academy of Arts.

Honorary citizen of the city of Nikolsk, Penza region.

Author's works are in The State Hermitage Museum, Saint Petersburg, in the Russian Museum of decorative-applied and folk art, Moscow, in the Russian Academy of arts, Moscow, in Elagin Palace Museum, Moscow, in Nikolsk Museum of glass and crystal, in State Historical-Architectural and Art Museum-Reserve "Kazan Kremlin" center "Hermitage-Kazan", a museum-estate "Kuskovo", Moscow, at the Museum of Ceramics and Glass in Panevezys, Lithuania, in the Museum of glass, Kamenetsky of Šenov, Czech Republic, in private collections in Russia, Germany, Austria, Czech Republic, Luxembourg, Lithuania, United States of America.



TAISIYA FOKINA

taiyiya_fokina@mail.ru



Born 08.02.1988 in Nikolsk, Penza region /Russia.

2002-07 studies at the Penza Art College KA Savitsky, on the picturesque pedagogical department.

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

Since 2015 member of the Union of Artists of Russia.

Taisiia's childhood was surrounded by art, in particular, works of glass. While still a student at the Art School, she along with her father A. Fokin worked on stained-glass windows for the church Nikolsk.

And by itself turned out that Taya, who grew up in a family where the main art glass and was working with him, she was fascinated by this unique material and its limitless possibilities. A lot of help and support Taya received from her father, the artist Alexander Fokin. According to her father instilled in her a love of not only glass, but his interest in manufacturing.

From 2007 takes part in various regional and international exhibitions, symposium.

Taisiia Fokina prefers to work with free-blown glass. This work near the glass furnace with master blowers. And it is this work, as the artist herself says, brings her pleasure and communication with the masters "each time becomes literate and interesting."

She also works in technique of "graal glass".

With a practical experience she learns glass, its essence, character and beauty. The number of original works conceived and executed fresh, bright and stylish. Author's works are in Elagin Palace Museum, in Nikolsk Museum of glass and crystal, in State Historical-Architectural and Art Museum-Reserve "Kazan Kremlin" center "Hermitage-Kazan", a museum-estate "Kuskovo", Moscow, at the Museum of Ceramics and Glass in Panevezys, Lithuania, in Luxembourg.



IGOR FROLOV

facebook.com/igor.frolov.54

instagram.com/froliks_hotglass_studio



Born 1982 in Petrozavodsk, Russia.

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

Participant of the Union of Artists of Saint-Petersburg.

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

EDUCATION**1999-2005** Saint Petersburg Stieglitz State Academy of Art and Design (glass artist), Russia.**PROJECTS, SYMPOSIUMS****1998** The international drawing competition, Montreal, France.**1999** 1st prize. The category "Snow sculpture" at the international competition of the snow and ice sculptures on the 150-year-old "Kalevala", Petrozavodsk, Russia**1999** 2nd prize. International competition of the snow and ice sculptures, dedicated to 200 years of A.S.Pushkin, Kargopol, Russia**2000** The international competition of ex-libris, devoted to the 150 years of the Karelian-Finnish epos "Kalevala", Tampere, Finland**2000** 1st prize. The category "Snow sculpture" at the international competition of snow and ice sculptures, Petrozavodsk, Russia**2002** The international competition of snow and ice sculptures "The Legend of lake Onega", Petrozavodsk, Russia**2013, 14, 15** Symposium of blown glass in Nikolsk, Russia**2013** Festival of art glass "Glass navigation", Minsk, Belarus**2013** The land art festival, Tolstikovo, Karelia, Russia**2014** The land art festival, Petrozavodsk, Russia**2014, 15, 16, 17** Eco-Symposium of art glass, Vetvenik, Pskov region, Russia**2016** International eco glass symposium, Kuldiga, Latvia**2018** International glass symposium "Glass Jazz", Panevėžys, Lithuania**2018** China glass forum, Boshan, China**GRANTS****1998** Grant of Karelian branch of the Russian Fund of Culture**2015** Grant of Russian Academy of Arts**TAKESHI ITO**

dec31takeshiito@mac.com



Born 31.12.1976 in Akita, Japan.

1998 Start making Glass.**2000** Graduated from Tokyo Glass Art Institute / Kawasaki, Japan.**2001** Completed from Tokyo Glass Art Institute Post Graduate Programme/Kawasaki, Japan.**2002** Award scholarship from Kanaz Forest of Creation /Fukui, Japan.**2002** Teaching kiln forming glass/Tokyo, Japan.**2004** Bachelor degree of the Art from Gerrit Rietveld Academy, Glass Department /Amsterdam, The Netherlands.**2007** Award scholarship from Kanaz Forest of Creation Fukui, Japan.**2008** Artist in residence, het Glazen huis /Lommel, Belgium.**2009** Completed from TOKYO JOTO SKILLS DEVELOPMENT CENTER, Welding Department /Tokyo, Japan.**2009** Artist in residence, ArtBiotop NASU /Nasu, Japan.**2010** Scholarship from Czech Republic government got title of "Tokyo pre-Master Welding".**2010** Completed from TOKYO JONAN SKILLS DEVELOPMENT CENTER, DIY Department /Tokyo, Japan.**2012** Artist in residence, Akos /Yerevan, Armenia.**2013** Artist in residence, Maumau /Istanbul, Turkey.**2013** Master degree of the Art from Academy of Arts, Architecture and Design in Prague, Glass Department / Prague, Czech Republic.

Gave workshop, Lecture, Demonstration at Japan, The Netherlands, Portugal, Belgium, Ukraine, Russia, Exhibitions: Japan, USA, The Netherlands, Belgium, Germany, Portugal, Czech Republic, Turkey, Ukraine, Lithuania, Russia.

AGNESE GEDULE

agnesechedule@inbox.lv

www.agnesechedule.com

http://agnese.bertha.me/



Born 08.05.1985 in Riga, Latvia.

EDUCATION**2002-06** Riga secondary-craft school, Form design.**2006** The IES (international education society (London) Certificate - Moulder of decorative Forms.**2006-10** Latvian Art Academy, Glass design department, BA.**Since 2006** takes part in various regional and international exhibitions, symposiums.**2009** UK, University of Sunderland, Glass and Ceramic.**2010-12** Latvian Art Academy, Glass design department, MA.**2011** Erasmus practice in Luxembourg glass workshop with Robert Emeringer and Zaiga Baiza.**EMPLOYMENT****Since 2012** Specialist and designer of Decorative Forms.**Since 2012** Riga's Art and media school, Visual Design Dept, Design Specialist of Decorative Forms, teacher.**Since 2013** Art academy of Latvia, Glass design dept, Lecturer.**Since 2018** Riga's Art and media school, Head of Visual Design Dept.**PROJECTS, SYMPOSIUMS****2006** „3 dimension works in modelling"/1. prize/ LV.**2006** „Decorative interior forms"/Qualification project/ LV.**2007** „Nordic Design Workshop II" - Design Product Development/ „Branding- sell marketing"/ Newspaper „Diena"/Riga/ LV.**2009, 11, 13, 17** „International Glass Festival"/ Asselborn/ LUX.**2010** „Identity"/ BA Project/Riga/ LV.**2012** „Identity seal"/MA Project/Riga/ LV.**WORKS IN COLLECTIONS**

Prague Glass art centre and gallery/ Prague/ CZ.

Glass art studio Luxembourg/ Clervaux/LUX.

Glass gallery / Bornholm/ DK.

House of Aspazia/ Jūrmala/ LV.

DAINIS GUDOVSKIS

dgudovskis@inbox.lv



Born 22.05.1958 in Sigulda, Latvia.

EDUCATION**1978** Graduated from the Dept.t of Glass and Stained Glass of the Riga Applied Art College.**1978-89** Studies at the Art Academy of Latvia, Glass Dept.**1988** Course in Engineering of Copyrights and Inventions, Moscow.**1998** Certified to teach Art.**2000** Master of Arts Degree.**PROFESSIONAL EXPERIENCE****1986-87** "Latvia Glass" factory, glass blower.**1987-89** "Livani Glass" glassworks, artist-designer.**1994-2013** Art Academy of Latvia, Dept. of Glass, lecturer.**1995-98** Artists and designers licensing council.**1998** Denmark Design school, lecturer.**since 2002** Riga's Art and Craft School Form Design.**2003-08** Latvia Art and Education Centre. Expert.**2008-10** SPPA Graph. Design and Interior design fac., dean.**2011-13** Culture and Economic High School, lecturer.**since 1988** Member of Latvia Artist Union.**1995-98** Memb. of License Council of Latv. Artists, Design.**since 1980** particip. in local and Internat. Exhibitions, Symposiums.**PUBLIC COLLECTIONS**

Latvia State Art Museum "Arsenals", LV; Decorative and Applied art

Museum, Riga, LV; Decorative Art Museum, Moscow, RU;

Decorative Art Museum, Vilnius, LT; Contemporary Glass Art

Museum, Lviv, UA; Gus-Hrustalnij Glass Museum, RU; Ebeltoft

Glass Art Museum, DK; Latvian Embassy of China, PL and RU;

Glass museum Val Saint Lambert, BE; Elagins museum Saint-

Petersburg, RU; Fuldas Art Center, G; Lovisa Art Museum, FI;

Eurioða Art Museum, Kaunas, LT; Artist Union of Latvia, Riga;

Çqsis Exh. House, LT; Art museum of Stenegsunda, Sweden.

AWARDS**1992** Second Prize International Exhibition "Kencis92".**1992** Diploma International Sculpture Quadrennial.**1998** Nordic scholarship. Denmark.**1998** Loviisa scholarship "Artist in Residence" Finland.**2004** State Culture Capital Foundation scholarship.

RENATE KALMIKOVA
renate.kalmikova@gmail.com



Born 25.03.1992 in Latvia.

EDUCATION

2008-12 Riga School Design and Art Glass Department.
2013-17 Art Academy of Latvia, Glass Art department, BA.
Since 2017 Art Academy of Latvia, Glass Art department, MA.

WORK EXPERIENCE

Since 2015 Glass art teacher for kids in society "Rasas krasas"
2018 - "Glasstone", employee.

ACTIVITIES

2016 Workshop with Estonian Artist Mare Saare, Art Academy of Latvia, Riga, Latvia.
2016 Silverdesign MPMix workshop, Riga, Latvia.
2017 Workshop in glass blowing, Vinius Art academy, Kaunas faculty, Lithuania.
2017 International interdisciplinary symposium "Smilts un stikls no zinātnes līdz mākslai" ("Sand and glass, from science to art"), Latvian University, Riga, Latvia.
2019 Workshop with Michael Bullen, painting on the glass. "Restorat. of the 13th Century Deans Eye window of Lincoln Cath."



NATALIA KOMOROWSKA
nkomorowska@gmail.com



Born 1994 in Warsaw, Poland.

EDUCATION

2011-15 High School im. Stanisław Wyspiański in Jelenia Góra with specialization glass art.

2015-18 Academy of Fine Arts im. Eugene Geppert in Wrocław, Poland, Art and Design of Glass, BA.

Since 2018 Academy of Fine Arts im. Eugene Geppert in Wrocław, Poland, Art and Design of Glass, MA.

SCHOLARSHIPS

2018 Erasmus+ in Martin Stefanek sklo - Czech Republic / Poland.

2016 The President of Wrocław. Art and Culture for young people, Talented Wrocław.

2017 The President of Wrocław. Art and Culture for young people, Talented Wrocław.

2018 The President of Wrocław. Art and Culture for young people, Talented Wrocław.

2016-18 Best Students Scholarship of Chancellor of Eugeniusz Geppert Academy of Art and Design in Wrocław.

2017-18 Ministry of Culture and National Heritage for the outstanding achievement in learning.

FESTIVALS, COMPETITIONS

2016 "Ceramics and Glass Academy of Fine Arts im. Eugene Geppert in Wrocław Artistic Project Promoting Ceramics and Glass Department".

2016-17 Festival of high temperatures, im. E. Geppert in Wrocław. Volunteer in the glass section.

2017 3rd place in the "Taste of the Light" competition. International Fair LIGHT 2017. Warsaw Exhibition Centre EXPO.

2017 Publication "Top Design" 2017, 100 best products in the year.

2018 Publication of the article "Design Week Milano" in the Industry Magazine in Glass and Ceramics, 2/2018, ISSN 0039-8144.

2016 Glass Student Scientific Circle "Level 2" operating at the Dept. of Glass, r-chairman and initiator.



MĀRTIŅŠ KALNIŅŠ
kalninsmartins84@gmail.com



Born 25.10.1984 in Limbaži, Latvia.

EDUCATION

2004-09 Second-level higher professional education in Agriculture with specialisation in business management Latvia University of Life Sciences and Technologies.

2014-18 Bachelor's Degree in Visual Plastic Art (Glass Design Art section) Art Academy of Latvia.

Since 2018 Master's Degree in Visual Plastic Art (Glass Design Art section) Art Academy of Latvia.

WORK EXPERIENCE IN ART

2011-14 Decorative art performer. Individual merchant in decorative decoration.

2016 Stained glass scholar. Rembergo, micro-enterprise.

Since 2016 Glass Processing Artist. Glasstone, micro-enterprise.



REMIGIJUS KRIUKAS
glasremis@takas.lt
www.glasremis.lt



Born 14.03.1961 in 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 takes part in the regional and international exhibitions and demonstrations in symposiums.

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

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

from 2000 own studio of glass design in Panevėžys

AWARDS

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

2009 Exh. "Art Day in Panevezys 2009"- "For the creative maturity".

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

2011 select. "The man of the year of Panevėžys " for the signif.

Incr. in export, an impres. art exhibit., perm. art exp. and active particip. in repres. Panevezys art and business nation. and abroad.

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

2013 Russian Academy of Arts; Honorary member .

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

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



PLAMEN NIKOLAEV KONDOV
wild_kloning@abv.bg



Born 13.02.1992 in Yambol, Bulgaria.

EDUCATION

Studying PhD at University "St. Cyril and St. Methodius" – specialty of mural painting, mosaics and Stained glass.

MA - glass design: University "St. Cyril and St. Methodius".

BA - mural arts: University "St. Cyril and St. Methodius".

Average high school: National Art High school "Dimitar Dobrovich" Sliven.

ADDITIONAL TRAINING

2015 "Art Rozaliada". Participant and curator exhibited in the exhibition rooms of "Rafael Mihailov" gallery c. Veliko Tarnovo.

2016 Erasmus +. University of Nis Serbia, painting in the studio of Prof. Katarina Djordjevic.

2017 Erasmus +. Academy of Fine Arts in Prague, Czech Republic, painting in the studio of Prof. Robert Shalanda.

2017 Short course for glass blowing. "AJETO", Nový Bor, Czech Republic. Leading course Ondrej Novotni.

2018 Design and installation of stained glass windows for the cathedral in the town Lovech (30 square meters).

2018 Erasmus +. UNARTE Bucharest, glass in the studio of Prof. Dan Popovici and Ioana Stelea.



ELIZAR ATANASOV MILEV
elizarcho@abv.bg



Born 12.12.1987 in Bulgaria.

EDUCATIONAL

2001-06 Art school "Prof. V. Kolev", Troyan, Bulgaria, Ceramics.
2007-11 Nat. Acad. of Arts, Sofia, BG, prof. qualif. in pedagogy.
2007-11 Nat. Acad. of Arts, Sofia, BG, BA Glass and china;
2012 Regional Course on restoration of glass, published in Unesco Office In Venice- Tirana, Albania.
2011-13 Nat. Acad. of Arts, Sofia, BG, MA "Glass and china"
2014-16 Nat. Acad. of Arts, Sofia, PhD "Design of glass and china"
2014 Pilchuck Glass School. Seattle, WA, USA. Aimee Sones and Anjali Srinivasan.
2016 Corning Museum of Glass, NY, USA. Norwood Viviano and Jon Rees: Kilncasting: Demystifying the Digital.

PROFESSIONAL EXPERIENCE

2008-10 Cold shop at the Korudjikov art glass studio.
2013 Leading teacher- Silicate design – National high school of applied art "St. Luka", Sofia, Bulgaria
2013, 17 Author of the full education program for "Silicate design" speciality, NHSA "St. Luka" - Sofia
2013-15 Guest lecturer at "Design of glass and china", National Academy of Art, Sofia, Bulgaria
2017 Casting and cold working at Berengo studio, Murano, Italy

AWARDS

2006 "John Brisby" award.
2009 2nd award for a mug for beer, Union of Brewers in Bulgaria
2011 equivalent award about lifetime achievement, Societe Generale Expressbank
2013 Award of National Academy of art and Societe Generale Expressbank – "studio residency at Cité des Arts- Paris, France
2014 Scholarship, Pilchuck Glass School, Stanwood, WA, USA
2015 1st aw. for design of public art proj. at the Airport metro station, with W. Xie, org. from Public art center, Shenzhen, China
2015 1st award for trophy design for Junior Eurovision Song Contest, organized from National television of Bulgaria
2016 Scholarship, Corning Museum of glass, Corning, NY, USA

ANDREJ NÉMETH - Endre

nemeth@nemeth.cz

www.nemeth.cz



Born 25.10.1942 Nové Zámky, Slovak Republic

EDUCATION

Slovak Advanced Artists in Bratislava and Dubnica nad Váhom, Institute of the Czech Patent Office, specializing in Inventions, innovations and patent law, ns and patent law.

MEMBERSHIP

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

AWARDS

1968 two silver medals for decorative and non-decorative graphics, Dubnica nad Váhom, Slovak Republic.
1970 3rd place for Monumental Art in the competition of sculptors and architects, Komárno, Slovak Republic.
1973 award for the painting "TWO" and a sculpture of Mr. Jokai, Komarno- Bratislava of Slovak Republic.
2002 Grand Prix of Hungarian Int. Enamel Symp. Kecskemét. HU.
2004 Grand Prix of Sandstone, Int. Symp. Hredle Rabas. CZ.
2005 Biennale Internazionale Dell'ARTE Contemporanea citta di Firenze DIPLOMA di Partecipazione.
2009 ZO Csemadok Naszvad udi luje pamí tní plaketu za založení a pomoc I. roèniku mezinárodního festivalu umí leckého smaltu.
2010 Main price Tüzvirág Int. Exh. of Enamel Arts Nesvady, SK.
2010 Szklaska Poreba wyrazy uznania i podziekowania za podtrzymywanie tradycji szklarskich, wkład w rozwój kultury i rozslawienie Szklarskiej Poreby swa twórczoœcia artystyczna Ekoglass.
2012 Pamí tní list obecniho úřadu Žehušice za umí lecké ztvárni ní lavičky s J. V. Stichem (PUNTO) pá páležitosti XXX. slavnosti lesního rohu.
2014 Mi sto Klášterec nad Ohř ví nuje Pamí tní list za úeast sochařského symposia ve dævi "Pamí krajiny 2014".
2014 CROART ZAHVALNICA Umjetničke kolonije "Stipan Šabiæ
2014" Subotica Serbia; Oxford Encyclopedia CERTIFICATE based on outstanding performance Andrej Németh Endre.



KONSTANTIN LITVIN
lit-es@mail.ru



Born 30.06.1953 in Nikopol, Ukraine.

1973 graduated from Dnipropetrovsk Art school.
1982 graduated from the Leningrad higher industrial Art school named after V. Mukhina (St. Petersburg State industrial Art Acad.).
Since 1981 participant of exhibitions.
1985-2002 glass designer for "Krasny May" glass factory.
1986-96 chef designer of Krasny May" glass factory.
Since 1998 memb. of Russian Union of Artist and designers.
2008 Honored artist of Russia.
2011 Silver medal of the Academy of Fine Arts.
2013 Gold medal of Russian Union of artist.

SYMPOSIUMS

1989 Lviv. Ukraine.
1990, 2006, 2007 Gus-Cristalny. Russia.
2006, 2011, 2013, 2014, 2015, 2017 Nikolsk. Russia.
2005 Kamenetsky- Šenov. Czech Republik.
2006 Frauenau. Germany
2016 Panevežyje. Lithuaniae.
2017 International Glass Festival Luxembourg.

PUBLIC COLLECTIONS

The State Hermitage Museum Saint-Petersburg; Museum of Applied and Folk Art. Moscow; Museum of Art glass Saint-Petersburg; Museum of Applied and Folk. Lipetsk; Art museums of Izhevsk, Kaliningrad & Tver; Museum of glass and crystal. Nikolsk; Museum of glass of the Krasny May glass factory Vishniy Volochek.

ANDA MUNKEVICA

anda@amstudio.lv

www.amstudio.lv



Born 20.09.1974 in Rīga, Latvia.

EDUCATION

1998 Eastlake Glass st. and, Pratt Fine Arts Centre", Seattle, USA
1999 Pilchuk Glass School, 4. session, insp. Curtiss Brock and Jane Mare, USA

2000 Master degree, Latvian Academy of Art, Glass dept.

PUBLIC COLLECTIONS

Corning Glass Mus., USA. The Mus. of Decorative Art and Design, Riga, LV. European Mus. of Modern glass in Rodental, DE. Glass mus. Lommel, BE. Coganezaki Glass mus., JP. All-Russian mus. of Arts and Crafts, Moscow, RU. Design Center Ishikawa, JP. Lviv National Art Mus., UA. Mus. of Glass and Crystal, Nikolsk, RU. Hungarian Union of Art, Notojima, HU. Glass Art Mus., JP.

AWARDS

2001 Grand prix-1st prize. Opened form" Appl. Art museum. Riga, L
2014 Academy of Arts Award in collaboration with Boris and Inara Terevy Fund nomination for significant contribution to Latvian culture creation and strengthening. Latvia
2015 Riga City Council Gratitute for Zolitude tragedy memorial sculpture creation. Latvia
2015 Russian Union of Art Diploma for creat. suc and promotion of Russia fine arts
2016 Honorable mention. The int. Exh. of glass Kanazawa. Japan
2016 Grand prix of Latvian Union of Art.

DANIEL OLISLAEGERS

Daniel_olislaegers@skynet.be

http://www.daniel-olislaegers.net



Né le 03.07.1948 à Schaerbeek/Belgique.

1992 2 ans Ecole des Arts de Braine L'Alleud.
1996 stage pierre Florence Fréson.
1998 diplôme sculpture Académie Anderlecht (Academie voor beeldende kunsten) Roland Monteyne.
1998 workshop verre Koen Vanderstukken.
1999 stage fer forgé Johan Baudart.
2000 diplôme sculpture spécialisation bronze Académie Anderlecht.
2001 workshop verre Edward Leibovitz.
2002 workshop verre Susan Edgerley & Koen Vanderstukken.
2003 workshop verre Kevin Lockau.
2004 diplôme verre IKA (Instituut voor Kunst Ambachten) Koen Vanderstukken / Jelena Popadic.
2007 diplôme finalité verre IKA (Instituut voor Kunst Ambachten).
2007 stage fer forgé Jean Bichel.
2010 Résidence d'artiste au Musée du Verre Sars-Poteries (F).



KAIRI ORGUSAAR
kairi.orgusaar@mail.ee



Born 14.05.1969 in Rapla, Estonia.
Member of Estonian Glass Artists' Union.

EDUCATION

1989-95 Estonian Academy of Arts, painting department.
1999-02 Estonian Academy of Arts, glass department, MA.

EMPLOYMENT

Since 2004 Glass studio Kunivorm foundation member, artist.
2004-10 teacher (drawing and painting), Kunstiselts, Rapla.
2010 the Rapla County Centre for Cont. Art, found. member.

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.
2010 „Modern painting“ the Rapla County Centre for Contemporary Art, Rapla, Estonia.
2010 "Estonian Glass", Glashütte Gernheim, Petershagen, DE.
2011 SoSS estonian-netherlands contemporary art exhibition. (with Rikka Horn) 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.



PAULIUS RAINYS
rainys.paulius@gmail.com



Born 1989 in Kaunas, Lithuania.

EDUCATION

2008-12 Vilnius Academy of Arts Kaunas Faculty of Arts, Glass Department, BA.

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

EXPERIENCE

- 2011 Laboratories assistant in department of Glass at Vilnius Academy of Arts.
2014 Specialist for practical student education in department of Glass Vilnius Academy of Arts.
2015 Coordinator in the department of Glass at Vilnius Academy of Arts.
2015 Erasmus scholarship. Three month internship in private studio. "Verrerie de Locronan". Bretagne. France.
2016 Lecturer at Vilnius Academy of Arts.
2018 Designer at JSC Glasremis.

SYMPOSIUMS

- 2011 Three day symposium of archaic glass. Lithuania.
2014 International Stained Glass Symposium "1+1". Vilnius, LT.
2016 10' th international blown glass symposium in Lviv. Ukraine.
2016, 18 International Glass Art Symposium "Glass Jazz" Panevezys, Lithuania.

PUBLIC WORKSHOPS

- 2010 Glass Project „Glass night“ Kaunas, Lithuania.
2010 Public event „Artist day“ The oldtown of Kaunas, Lithuania.
2010 Fashion event „Bespoke“ with Kaunas Faculty of Arts, Park Inn, Kaunas, Lithuania.
2011 Public event „Kaunas nights 2011“, Lithuania.
2013 Fashion event „Mados ir meno sintezė“ Mykolas Žilinskas Art Gallery. Kaunas.
2014 Art and social project with Algimantas Banza orphanage kids, with artist Mark Eckstrand (USA). Panevėpys. Lithuania.



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



Born 1957 in Poland.

1977-1982 studied at the Academy of Fine Arts and Design in Wrocław. 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 Wrocław.

Work has been shown in 5 solo exhibitions abroad, and included in several dozen group exhibitions at home and in other countries, including Japan, Germany, France and the USA.

- 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.
2014 The Coburg Prize. Contemporary Glass 2014. Coburg, Germany.
2014 Grant Danish Arts Foundation – Denmark.



YULIIA PRUS
prusyulii@gmail.com



Born 18.10.1995 in Radekhiv, Lviv region, Ukraine.

EDUCATION

2005-2010 Radekhiv art school.
2012-2018 Lviv National Academy of Arts, Art Glass

Since 2017 takes part in the regional and international exhibitions and symposiums.

EXPERIENCE

- 2015-2017 Olga Turetska glass studio.
2017 7th International Glass Festival Luxembourg.
2018 Leosklo, Stained-glass workshop.



PATRICK ROTH
redpat76@gmail.com



Born 1976 in Weiden, Bavaria.

1997-2000 graduation glass refining / glass cutting "Glasfachschnitzerei". Bavaria.

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

2005 Graduation Master of Industries in glass. HK Passau.

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

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

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

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

Since 2015 part of the glass artists association „Glasheimat Bayern“.

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

Since 2018 1. chairman glass artists association "Glasheimat Bayern".

Realisation and designs for trophies and awards e.t. Europäischen Handwerkspreis; Hans –Böckler Preis; Deutscher Unternehmenspreis, Gründerpreis Schwäbisch Media, internationaler Demokratiepreis etc.

SYMPOSIUMS

2008, 14, 17 „International symposium of engraved glass“. Kamenicky Senov, CZ.

2014, 17 „International Glassfestival“. Kolonaden Karlovy Vary, CZ

AWARDS

- 2015 „11. Gletscherpreise Glaskunstpreis“. Schloß Ludwigsthal, D.
2016 „Glasveredler Preis des Bundesinnungsverbandes des Glaserhandwerks“ Glasstec. Düsseldorf, D.



PEETER RUDAŠ
klaa7koda@gmail.com



Born 21.01.1942 in Tallinn, Estonia.

EDUCATIONAL QUALIFICATIONS

- 1965-70** Estonian State Art Institute, speciality of glass.
1982 Post-experience course: drawing and sculpture; I. Repin Academy of Arts, St Petersburg, RU.
1993 Bornholm glass studios, studio glass courses, DK.

EMPLOYMENT

- Since **1995** own hot glass studio Laugu Glassworks, Saaremaa, EE.
1970-1977 „Tarbeklaas“ glass factory, Tallinn, engraver.
1977-2018 Estonian Academy of Arts, teacher.

Since **1971** Participates in national and international exhibitions.

Since **1972** Member at Estonian Artists' Union.

Since **2018** Member at Glass Art Society (GAS)

AWARDS

- 1980** all-Union Exhibition of Achievements of National Economy Diploma, Moscow, RU.
1985 3rd Baltic Applied Arts Triennial Prize, Tallinn, EE.

WORKS IN COLLECTIONS

Estonian Museum of Applied Art and Design, Estonian History Museum, Tallinn City Museum, EE; Lviv Glass Museum, Lviv, UA; Museum of Decorative and National Arts, Moscow, RU; private collections.

MARE SAARE
msaare@gmail.com



Born 06.01.1955 in Tallinn, Estonia.

EDUCATIONAL QUALIFICATIONS

- 1974-79** Estonian state Art Institute, speciality of glass.
1993 Bornholm glass studios, courses of studio glass.
1995 Royal College of Art, London, U. K. post-graduate course.
2000 Studio of the Corning Museum of Glass.
2009 Eisch Factory residency, Frauenau, Germany.
2012 Seto Ceramics and Glass Centre, Seto-Aichi, Japan.

EMPLOYMENT

- 1979-80** Estonian State Art Institute, teacher.
1980 Kaluga Glass Factory, Russia, designer.
1980-85 Institute of Geology, artist.
1985-93 Tallinn University of Arts, assistant.
1993-2018 Est. Acad. of Arts, head of dept of glass, prof. (2001).
Since **2018** Estonian Academy of Arts, professor emeritus.
Since **2016** partner at Laugu Glassworks, Saaremaa, Estonia.

Since **1978** Participates in national and international exhibitions.

Since **1984** Member at Estonian Artists' Association.

Since **1992** Member at Estonian Artists' Union.

Since **2014** Member at Contemporary Glass Society (CGS).

Since **1984** Member at Glass Engravers' Network.

Since **2014** Member at Glass Art Society (GAS)

AWARDS

- 1981** 1st pr., Stained Glass Windows Competition, Tallinn, EE.
1991 3rd pr., 6th Annual Int. Exh. of Miniature Art, Toronto, Canada.
2000 Honourable mention. Scripta Manent II. Tallinn, EE.
2001 Annual Prize in visual arts of the Estonian Culture Endowment
2004 Distinguished glass artist 2002-2003. Honourable Nomination of Estonian Glass Artists' Union.
2005 Bezdrůžice Castle honour certif. for innov. in engraved glass, C
2010 Silver Prize, International exhibition Glass Kanazawa, JP.
2011 K. Raud Annual Prize of Artists' Union, EE.
2017 Prize for Creative Achievements, Estonian Academy of Arts.

PUBLIC COLLECTIONS

Estonian Museum of Applied Art and Design, Estonian History Museum, Tallinn City Museum, Estonian Ministr. of Justice, Tallinn; Estonian Sports Museum, History Museum of Tartu Uni., St. John's Church, Tartu, EE; the Lääne-Nigula Church, West-Estonia; Houses of Justice in Kuressaare, Jõhvi and Rakvere, EE; Ernsting Stiftung Altes Hof Herding, Museum of European Glass Rosenau, Glasmuseum Frauenau, DE; Koganezaki Glass Museum, Ishikawa Design Centre, Seto City Art Museum, Royal Collect., JP; Glass Museum Marinha Grande, PT; Gus-Khrustalny Crystal Museum, Vassilii Polenov Museum, Polenovo, Tula Region, RU; Lviv Glass Museum, Lviv, UA; Cont. Glass Museum Portheimka, Prague, Kamenický Šenov Glass Museum, CZ; Menzendorff Museum, Riga, LV; Turkish Museum of Cont. Glass, Eskişehir, TR.



LOUIS SAKALOVSKY
louis3030@yahoo.com



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

EDUCATION

- 1973** Established and directed Ceramic Department, St.Vincent's School for the Deaf, Johannesburg.
1975 Doc. Telev. Film Featuring Louis Sakalovsky; Prod. by the South African Broadcasting and Television Corporation.
1976 Teach. at Bezalel Acad. of Art and Design (ret. 2007).
1985/6 Published book, Firing Processes in Ceramics.
1986 Ancient Kilns in archaeological dig at Tel-Afek in conjunction with Tel-Aviv University.
1987 Ancient Kilns in archaeological dig in the Galilee in conjunction with Bar Ilan University.
1988 Introd. of glass progr. to Bezalel Acad. of Art and Design.
1996 Honorary Member Art Glass Society, Hungary.
1997 Guest Lecturer, Tel-Aviv University, Israel.
1998 Archaeological dig (Israel Antiquities Authority), Israel (experim. and published paper on ancient kiln and kiln firing)
1998 Guest Lecturer Colombo, Sri Lanka.
1999 Published book, The Reverse Side.
1999 Guest Lecturer, E.T.A.I. Conference, Israel
2000 Produced a large-scale sculpture in situ, International Sculpture Symposium, Ma'alot, Israel.
2001 Established Glass Program for teenagers at risk, House of Susan (non-profit), Jerusalem, Israel.
2002 Permanent Exhibition of Glass Sculptures, The Lerner Sports Center, The Hebrew University, Jerusalem.
2003 Permanent Exhibition of Paintings and Glass Sculptures, Weinstein Offices, Jerusalem, Israel.
2006 Permanent Exhibition of Paintings and Glass Sculptures, Weinstein Offices, Tel Aviv, Israel.
2007 Permanent Exhibition, Scarsdale, New York.
2008 Guest Lecturer, Connecticut
2010 Permanent Exhibition, City Hall, Jerusalem.
2011 Permanent Exhibition of Paintings and Glass Sculptures, Weinstein Offices, Ramot, Jerusalem, Israel.
2013 Guest Lecturer on tour, USA.



PETR STACHO
petr@petrstacho.com



Born 23.06.1965 in Czech Republic

EDUCATION AND PROFESSIONAL EXPERIENCE

- 1980-84** Glassmaking School in Kamenický Šenov, specialization: glassmaking
1984-85 Preservation of monuments workshop in Mladá Boleslav, focused on window restoration
1988-94 Prague Academy of Arts, Architecture and Design, studio of creative glassmaking
1993 Fellowship study in Gent, Belgium, at the Royal Academy of Fine Arts
2003 Founding memb. of the SME STAJAN graphic art fellowship
2007 Head of the Glasscutting Department at the Kamenický Šenov Glassmaking School)
2010 Head of the Glasscutting and Engraving Department at the Kamenický Šenov Glassmaking School

LECTURES

- 2015** Bezalel Academy of Arts and Design in Jerusalem IL, 2nd internat. glass summer school (class of kiln casting technique)
2016 National university of Arts in Bucuresti, RO
2016 Cam Ocagi, Beykoz, Kiln casting course. TURKEY
2016 Academy of fine arts Wroclaw, kiln casting workshop
2017 TURKEY TOUR. BEYKOZ: Demonstration of glass cutting, lecture. ESKISEHIR: Anadolu university-lecture; BURSA: Kiln casting workshop, lecture
2017 Kiln casting course in NYBORG, DENNMARK.
2018 Lecture on National technical university in Minsk, BELARUS.
2018 Kiln casting course in Gdov, RUSSIA.
2019 Residence on MIMAR SINAN university in Istanbul, TURKEY



VICTORIA STEFANIVSKA
stefanivska.victory@gmail.com



Born 13.10.1994, Lviv, Ukraine.

EDUCATION

2010-12 Lviv Art Lyceum attached to the Lviv National Acad. of Arts

2012-16 Lviv National Academy of Arts, Faculty of Decorative and Applied Arts. Department of Art Glass. Bachelor's Degree

2016-18 Lviv National Academy of Arts, Faculty of Decorative and Applied Arts. Dept. of Art Glass. Master's Degree (Hons)

PROFESSIONAL EXPERIENCE

Since 2014 Participates in various local and national exhibitions (art glass, painting, graphics).

Since 2015 Self-employed artist.

2017 7th International Glass Festival Luxembourg.

Works held in private collections in Ukraine, Poland and Israel.



INDRÉ STULGAITÉ – KRIUKIENÉ
indre.stulgaite@gmail.com



Born 14.04.1975 in Kaunas, Lithuania.

Since 2009 member of Lithuania Artist's Union

Since 2013 honorary member of the Russian Acad. of Arts Works as a designer in the art glass studio "GLASREMIS" Lithuania. www.glasremis.lt

EDUCATION

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 2015 Vilnius Academy of Fine Arts. Art Doctoral studies

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".

Since 2002 has been taking an active part in international exhibitions, symposiums, festivals and competitions.

Glass works were obtained by art museums: art museums: Lithuanian Art Museum (Vilnius), Evald Okas museum (Haapsalu, Estonia), National Museum in Lviv (Ukraine), Finnish glass museum (Riihimäki, Finland), All-Russia Museum of Decorative, Applied and Folk Art (Moscow, Russia), Museum of Glass and Crystal Nikolsk (branch of the K.A.Savitskyi gallery of Penza, Russia).

JANHEIN VAN STIPHOUT
stipglas@stipglas.com
www.janheinvanstiphout.com



Born 1956 in Tilburg, Nederland

JanHein van Stiphout is a trained sculptor. Being the son of a traditional stained glass artist, glass always was and still is 'his' material. His concept based work takes the inherent properties of glass such as resilience, flexibility and fragility to the extreme. Besides his work as an autonomous glass artist he is also an instructor in glass techniques and organizes classes and lectures about innovative glass techniques and design in the Netherlands and abroad.

EDUCATION

1971-72 Academic class. Kunstnijverheidsschool Delft (NL)

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

1974-76 2 Year Academic Class. Academie voor Beeldende Vorming. Tilburg (NL)

1976-79 Sculpture. Koninklijke Academie voor Schone Kunsten. Antwerpen (B)

ACTIVITIES

Since 1980 Partner / owner of the company Stipglas / Glasveredelingsatelier J.H.M. van Stiphout (a studio for several cold and warm glass techniques)

1980-2004 Instructor several glass techniques at the Art Foundation Tilburg; in own studio and on location in the Netherlands and abroad.

2001 Lecture "Glass as common as words for a writer" – CGS Conference Tate Gallery – Liverpool (UK)

Since 1988 more than 150 projects with "De Maatschap internationaal" in museums, theatres and on location in the Netherlands and abroad.

Since 1996 several lectures about innovative glass techniques and design in the Netherlands and abroad.

2006-09 Co-founder of Gaspact, glass work centre Tilburg

AWARDS

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

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

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

2011 Killing Field – New Glass Review 32

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

2014 Structure One – New Glass Review 35



IOANA ANDREEA STELEA
IOANASTELEA.GLASS@GMAIL.COM
IOANASTELEA.WEEBLY.COM



Born 01.10.1988 in Romania.

EDUCATION

2007-10 BA in Glass art at the National University of Arts in Bucharest, Faculty of Decorative Arts and Design, Department of Ceramics - Glass and Metal.

2010-12 MA in Glass art at the National University of Arts in Bucharest, Faculty of Decorative Arts and Design, Department of Ceramics - Glass and Metal.

2012-17 Ph.D in Visual Arts at the National University of Arts Bucharest. 2012 - 2017, research topic "Ancient techniques of glass and gemstone engraving".

2014 Erasmus scholarship at Jan Evangelista Purkyně, University, Usti nad Labem, Czech Republic.

TEACHING AND RESEARCH EXPERIENCE

Since 2010 National University of Arts in Bucharest, Faculty of Decorative Arts and Design, Department of Ceramics - Glass and Metal. Teaching glass engraving, techniques of two- and three-dimensional representations in glass, Ambient shapes and structures, Synthesis and Compositional Experiment, Composition and Traditional Techniques, Glass design.

2010 Guest teacher at Bild-Werk, Frauenau, Germany.

Since 2012 Researcher and contributor in the International Research Project the Maps of Time, Real Communities-Virtual Worlds-Experimented Pasts, studying the ancient techniques of glass engraving and promote the techniques in lost communities from Romania, where were found in archaeological sites, marks of roman towns, gemstone engraving schools, fragments of engraved roman glass etc.

Since 2012 Organizing various engraving workshops in isolated communities from Romania in order to revive the ancient techniques and encourage young people to learn this craft. The workshops were held in Vădastra, Mangalia, Sfi?tofca, Luica, Vălenii de Munte, Albe?ti, C.A. Rosetty.

2018 Erasmus Scholarship for teachers at Latvian Academy of Art, Riga, Latvia.

AWARDS

2011 Emerging glass artist award given by The Artist Award from Romania at the Glass exhib. "Salonul Sticlei", Bucharest, RO

2014 Award for finding new ways in the free creation in engraved glass and for interesting artistic execution at the 6th International Symposium of Engraved Glass, Kamenicky Senov, CZ.

2017 Nomin. for the award Transparen?e - Glass Exhib., Bucharest.

2018 Award for Creat. Achievements, exhib. "ArtRozaliada 2018", Veliko Tarnovo, Bulgaria

PUBLIC COLLECTIONS

Art Museum "Casa Simian", Râmnicu Vâlcea, Romania; The Brancovenian Palace Complex of Mogo?oaia, Mogo?oaia, Romania; Town of Munster collection, Munster, Germany; Sklarske Museum, Kamenicky Senov, Czech Republic.



JIRÍ ŠUHÁJEK

suhajek@volny.cz



Born in Pardubice in 1943.

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

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 designer 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 CZ.

1984 Honorary Prize, Int. Exh. 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 CZ.

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 Czech Rep.

1996 Czech National Design Prize.

1996 Best Design of the Year, Design Centre of Czech Rep.

1996 Masaryk Prize, Masaryk University Prague.

2008 Silver medal for lecture activity on Int. Glass Symp. in Lvov.

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

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

REPRESENTATION IN PUBLIC COLLECTIONS

Hokkaido Museum of Modern Art, Sapporo, JP, 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, DK; Glass Gallery, Lucerne, CH; National Gallery, Prague, CZ; Arts and Crafts Museum, Prague, CZ; Collection of the Ministry of Culture, Prague, CZ; Moravian Gallery, Brno, CZ; North Bohemian Museum, Liberec, CZ; East Bohemian Museum, Pardubice, CZ; Museum of Glass Fashion Jewelry, Jablonec nad Nisou, CZ; Art Gallery, Karlovy Vary, CZ

EVITA VALDMANE

evita.valdmane00@gmail.com



Born 01.08.1994 in Latvia.

EDUCATION:

2010-14 Design and art high school of Liepāja, Art department.

2014-18 Art academy of Latvia, glass department, BA.

Since 2018 Art academy of Latvia, glass dept., master studies.

WORK EXPERIENCE

2017 Cultural space "Strops".

Since 2018 "Glasstone" memorials.

PROJECTS, PARTICIPATION

2018 "Impetus" master class with prof. Micheal Rogers.



ARNOLDS VILBERGS



Born 02.01.1934 in Rīga, Latvija.

EDUCATION:

1950-55 Riga Applied Art College. Latvia.

1959-65 Art Academy of Latvia.

1961-63 Art Academy of Prague, prof. J.Kaplický, prof. S. Libenský. 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.

2009,11 International Glass Festival Luxembourg. Part of festival organization team.

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.



DAVID LEWIS YULE

dlyule@gmail.com



Born 29.03.1983 in Warrnambool, Australia.

EDUCATION

2005 Completed a Bachelor degree in Fine Art at Monash University, Melbourne Australia.

2006-07 Associate program, Jam Factory, Adelaide, Australia.

2009-12 Completed a Master's Degree in Visual Design at the Czech Royal Academy of Arts, Architecture and Design. Prague Czech Republic.

EXPERIENCE

2006 Part of Lino Tagliapietra's team for the Master Workshop, Jam Factory, Adelaide, Australia

2006-08 Hot Glass associate, demonstrator and instructor at the Jam Factory, Adelaide and the University of South Australia.

2007-08 Teacher of Venetian glass blowing at The University of South Australia.

2008 Ian Potter Scholarship to attend Tobias Mohl, Hot Glass Workshop Northlands Creative Glass, Lybster, Scotland.

2009 Dante Marioni demonstration workshop, JamFactory, Adelaide, SA

2011-12 Part time lecturer in contemporary studio glass Academy of Arts, Architecture and Design in Prague.

2012 Partial fee waiver scholarship. August Pilchuck Glass School.

2012-15 Glassblower and Designer, working with in some of the leading Czech glass studios and factories Northern Bohemia, Czech Republic.

2016 Visiting artist and teacher Riks Glass School, Nybro, Sweden.

Since 2016 Hot Master glass blower and technician Cestey Skia, Ways of glass, Sazava, Czech Republic.

AWARDS

2011 Three Czech Sources for Contemporary Glass *My work was purchased by the gallery for the Glasmuseum Ernsting Stiftung, Alter Hof, Herding, Germany.

2011 St. Libenský Award, The Imperial Stables at Prague Castle.

2012 Finalist Ranamok Glass Prize, Australia & New Zealand.

2012 Winner of the Online Peoples Choice Award Ranamok Glass Prize, Australia & New Zealand.



RETROSPECTIVE FESTIVAL 2017







ARTIST INDEX

AFINOGENOVA ANNA / 10, 11, 128

ALMANE KITIJA / 97, 128

BAIŽA ZAIGA / 5, 6, 7, 8, 9, 12, 13, 104, 116, 117, 118, 119, 120, 127, 128, 138, 139, 144

BIRĢELE IEVA / 92, 120, 128

BOGUSTOVS KĀRLIS / 98, 128

COLLARD ALFRED / 14, 15, 114, 128, 138, 139

DENTON JULIE ANNE / 16, 17, 120, 129, 138, 143

DIJK VAN ED / 18, 19, 114, 120, 129, 138

DOCHEV LACHEZAR / 20, 21, 102, 114, 117, 120, 129, 138, 139

DZENĪTE BAIBA / 22, 23, 129

ĒMANE INITA / 24, 25, 114, 130, 138

EMERINGER ROBERT / 2, 3, 5, 6, 7, 8, 9, 26, 27, 102, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 127, 130, 138, 139, 140, 142, 144

ESIKOVA ELENA / 28, 29, 102, 130

FOKIN ALEXANDER / 5, 30, 31, 118, 130, 138, 139, 141, 144

FOKIN ANTON / 32, 33, 130

FOKINA TAIŠIIA / 34, 35, 118, 130

FROLOV IGOR / 36, 37, 131

GEDULE AGNESE / 38, 39, 120, 131

GUDOVSKIS DAINIS / 40, 41, 114, 131

ITO TAKESHI / 42, 43, 131

KALMIKOVA RENATE / 99, 132

KALNIŅŠ MĀRTIŅŠ / 100, 132

KOMOROVSKA NATALIA / 93, 132

KONDOV PLAMEN / 88, 89, 132

KRIUKAS REMIGIJUS / 44, 45, 114, 116, 120, 132, 139

LITVIN KONSTANTIN / 28, 29, 102, 132

MILEV ELIZAR / 8, 46, 47, 133, 139, 144

MUNKEVICA ANDA / 6, 48, 49, 118, 133, 144

NÉMETH ANDREJ / 50, 51, 119, 120, 133, 138

OLISLAEGERS DANIEL / 52, 53, 133

ORGUSAAR KAIRI / 54, 55, 134, 138

PAWLAK KAZIMIERZ / 56, 57, 102, 114, 115, 134, 139

PRUS YULIIA / 58, 59, 134

RAINYS PAULIUS / 60, 61, 134

ROTH PATRICK / 7, 62, 63, 134, 144

RUDASH PEETER / 64, 65, 135

SAARE MARE / 66, 67, 116, 135

SAKALOVSKY LOUIS / 68, 69, 117, 135, 143

STACHO PETR / 70, 71, 135, 138, 139

STEFANIVSKA VICTORIA / 72, 73, 136

STEELEA IOANA / 74, 75, 136

STIPHOUT VAN JAN HEIN / 76, 77, 136, 139

STULGAITĒ KRIUKIENĒ INDRĒ / 78, 79, 116, 118, 136

ŠUHÁJEK JIŘÍ / 80, 81, 119, 120, 137, 138, 139

VALDMANE EVITA / 101, 137

VILBERGS ARNOLDS / 82, 83, 120, 137, 143

YULE DAVID / 84, 85, 137





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the Jury:

Director of Association Luxembourgeoise Pour L'Histoire Du Verre, glass art collector
Malou Majerus (Luxembourg)

Graphic designer Jean Marie Kremer (Luxembourg)

Glass artist, professor Arnolds Vilbergs (Latvia)

Glass artist, professor Louis Sakalovsky (Israel)

Glass artist, master of glass blowing Alfred Collard (Belgium)

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

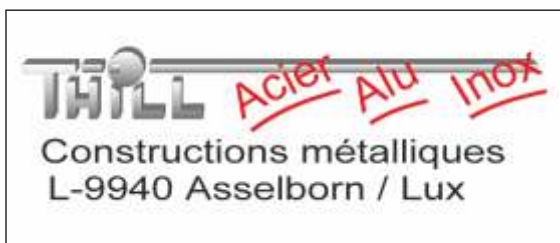
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Tatiana Blache
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Roland Rose
Olga Oswald Shorokhova
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Henri Thill
Tilly Thill
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Petra Toussaint
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Front cover artwork: Robert Emeringer stained glass in chapel of Congregation of Franciscans in Luxembourg; photo made by Zaiga Baiža
Page 5th artwork: Alexander Fokin "Trees"; photo made by Nikolai Kazakov.
Page 6th artwork: Anda Munkevica "Delicate Gentleness"; photo made by Ilmārs Znotiņš.
Page 7th artwork: Patrick Roth "Dancing Flame"; photo made by Patrick Roth.
Page 8th artwork: Elizar Milev "Tower"; photo made by Prof. Rosen Toshev.
Pages 2,3,9,104-121 photos from Robert Emeringer private archive.
Page 140th artwork: Robert Emeringer "Silence I"; photo made by Zaiga Baiža.
Page 141th artwork: Alexander Fokin "Horses"; photo made by Nikolai Kazakov.
Page 142th artwork: Robert Emeringer "Silence II"; photo made by Zaiga Baiža.

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