

# 6th INTERNATIONAL GLASS FESTIVAL LUXEMBOURG



ATELIER D'ART DU VERRE  
[www.art-glass-verre.com](http://www.art-glass-verre.com)



International Glass  
Festival Luxembourg

# **6th INTERNATIONAL GLASS FESTIVAL**

**2015**

**LUXEMBOURG**

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Designed by Zaiga Baiža Emeringer

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The raw material for glass moulders, is, as a general rule, silicon dioxide in the form of sand. Glass is composed of about  $\frac{3}{4}$  of silicon dioxide and other substances which reduce the fusing temperature, the hardness, the colouring or the de-colouring of the respective glass. Potassium (plant extracts) is necessary to guarantee the required flow (to reduce the temperature of fusing). Plaster is necessary for the hardening of the glass. To colour and de-colour the glass, oxides are needed. The beginning of glass art goes back to the second half of the 20<sup>th</sup> century. Before the 1<sup>st</sup> World War, only the big glass factories were active in the current glass production and worked in a creative way.

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

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



Glass is magic.

La matière première pour formateurs de verre est, en règle générale, le dioxyde de silicium sous forme de sable. La composition du verre est d'environ trois quarts de dioxyde de silicium, et d'autres substances pour la réduction de la température de fusion, le renforcement, la teinture ou la décoloration du verre. De la Potasse (extraits de plantes) est nécessaire comme moyen de flux (réduction de la température de fusion). Chaux est nécessaire pour le durcissement du verre. Pour colorer et décolorer le verre on utilise des oxydes. L'art de Verre, d'ailleurs a vraiment pris naissance qu'après la moitié du vingtième siècle. Avant la deuxième guerre mondiale, seules les grandes fabriques de verres étaient 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.

Zaiga Baiza & Robert Emeringer



Could art objects made out of glass be presented in your own garden or in a grass field?

How can we no matter what invite and motivate a group of artist friends to organize and present in the couple of days the magic world of glass to the people invited to the Festival?

It is possible! It takes a little bit of craziness, creativity and humour to turn your own garden into a gallery of art filled with the beautiful, colourful and shining brightly with flashes of light pieces of glass placed in between the trees and flowers.

One more time Robert Emeringer and Zaiga Baiza will turn their home in Asselborn into an outdoor gallery and a place for the weekend workshops.

Several European artists will present their glass sculptures and compositions. The guests will have an opportunity to see the process of glassblowing and glass casting, how to make the stained glass and also to see how the handcrafted figurines/sculptures are made using glass rods and a gas powered torch. The guests will be invited to participate in open workshops and presentations regarding artistic experience and professional achievements of the participants.

Asselborn is a magical place. In the middle of other exhibitions and presentations the Festival has established its own place. It has been well known by the artists and enthusiasts since 2003. Many admirers and collectors not only from Luxembourg are awaiting the next event. This place like a magnet brings people together. They visit this beautiful place bringing their families and friends.

The character and the tone of the event during those couple of days in August are saturated with humour, good time and a common goal. Only here people can talk to each other about art and discuss art pieces with the authors walking the grass or just sitting by the tree in the shade surrounded by unique art pieces and compositions. Only here you can see sun rays reflecting in artistic glass and wine glass at the same time.

We can thank Robert and Zaiga for that incredible experience.

We cannot forget about a large group of volunteers and friends who spend hours getting the outdoor space ready for the event. They help to set up the glass melting outdoor furnaces, they prepare machines and materials necessary for demonstrations and set up pavilions that allow to display most of the artwork. Without their help and commitment this event would not be possible. This garden would not turn into a gallery of art.

The artists would like to thank all the people involved in organizing and sponsoring the 6th International Glass Festival 2015 in Luxembourg.

I am convinced that this event like the ones in the past will be an important happening that will leave us all participants and guests with a great unforgettable impression.

Prof. Kazimierz Pawlak  
Translation by Krystyna Szliwoski



## Festival International du Verre 2015

Du 20 au 23 août, Asselborn sera de nouveau en fête. En effet, en ces jours aura lieu la sixième édition du Festival International du Verre.

Comme lors des éditions antérieures, nombreux seront les artistes verriers venus des quatre coins du monde afin de démontrer leur savoir-faire aussi bien que leur créativité. Ils viendront aussi passer d'agréables moments entre amis.

Créateurs, bénévoles venus aider les organisateurs, visiteurs jeunes et plus jeunes encore, tous vont se rassembler pour célébrer l'art du verre dans une atmosphère amicale et décontractée. Les uns seront curieux et n'hésiteront pas à poser des questions, les autres partageront leur passion pour ce fabuleux matériau qu'est le verre et n'hésiteront pas à illustrer, à expliquer.

Si les visiteurs auront la possibilité de découvrir une multitude de techniques et de styles, les organisateurs mettent le vitrail à l'honneur en cette édition de 2015. Le vitrail, selon une définition extraite de l'ouvrage *Le vitrail : Vocabulaire typologique et technique* de Nicole Blondel (1993), désigne une technique et non un objet. Il s'agit d'un ensemble de pièces de verre, généralement peu épaisses, découpées en formes diverses selon un dessin préétabli, translucides ou transparentes, colorées ou non et maintenues entre elles par un réseau de plomb. Au cours du weekend, les amateurs de l'art peuvent se laisser enchanter par la magie insufflée au verre par cette technique fascinante.

Avant de conclure, je tiens à féliciter de tout cœur les artistes verriers Zaiga Baiza et Robert Emeringer pour leur dévouement et leur enthousiasme, sans lesquels l'organisation d'une manifestation telle ce Festival du Verre serait certainement impossible.

Que l'édition 2015 du Festival International du Verre remporte tout le succès qu'elle mérite !

Maggy Nagel  
Ministre de la Culture





C'est avec beaucoup d'admiration que nous percevons l'avènement du Festival du Verre à Asselborn.

Il s'agira en effet de la sixième édition de cette manifestation originale que les artistes verriers Robert Emeringer et Zaiga Baiza se proposent d'organiser autour de leur lieu de travail.

Le site au centre du village se prête à merveille pour accueillir les artistes et les visiteurs.

Les artistes, qui viendront des quatre coins de l'Europe, feront découvrir à tous ceux qui seront présents leur passion et leur savoir-faire d'un métier, dont les exécutants se feront de plus en plus rares.

Il s'agit pourtant d'un art, qui peut se prévaloir d'une immense tradition et qui a le privilège de susciter auprès de son contemplateur une belle ouverture pour la magie du verre.

Différentes techniques seront présentées et les oeuvres exposées sont de conception unique et personnalisée.

Il est bien permis de se faire des idées sur une éventuelle présence plus permanente dans notre région de cet art qui connaît une belle renommée et qui pourrait créer un reflet au-delà des frontières de notre commune.

Nous souhaitons aux visiteurs un agréable séjour dans notre commune et aux vaillants organisateurs, qui seront assistés de leurs amis et voisins, que leur manifestation soit couronnée d'un franc succès.

Bienvenue à toutes et à tous.

Marcel Thommes  
Bourgmestre de la commune de Wincrange







## TERESA ALMEIDA

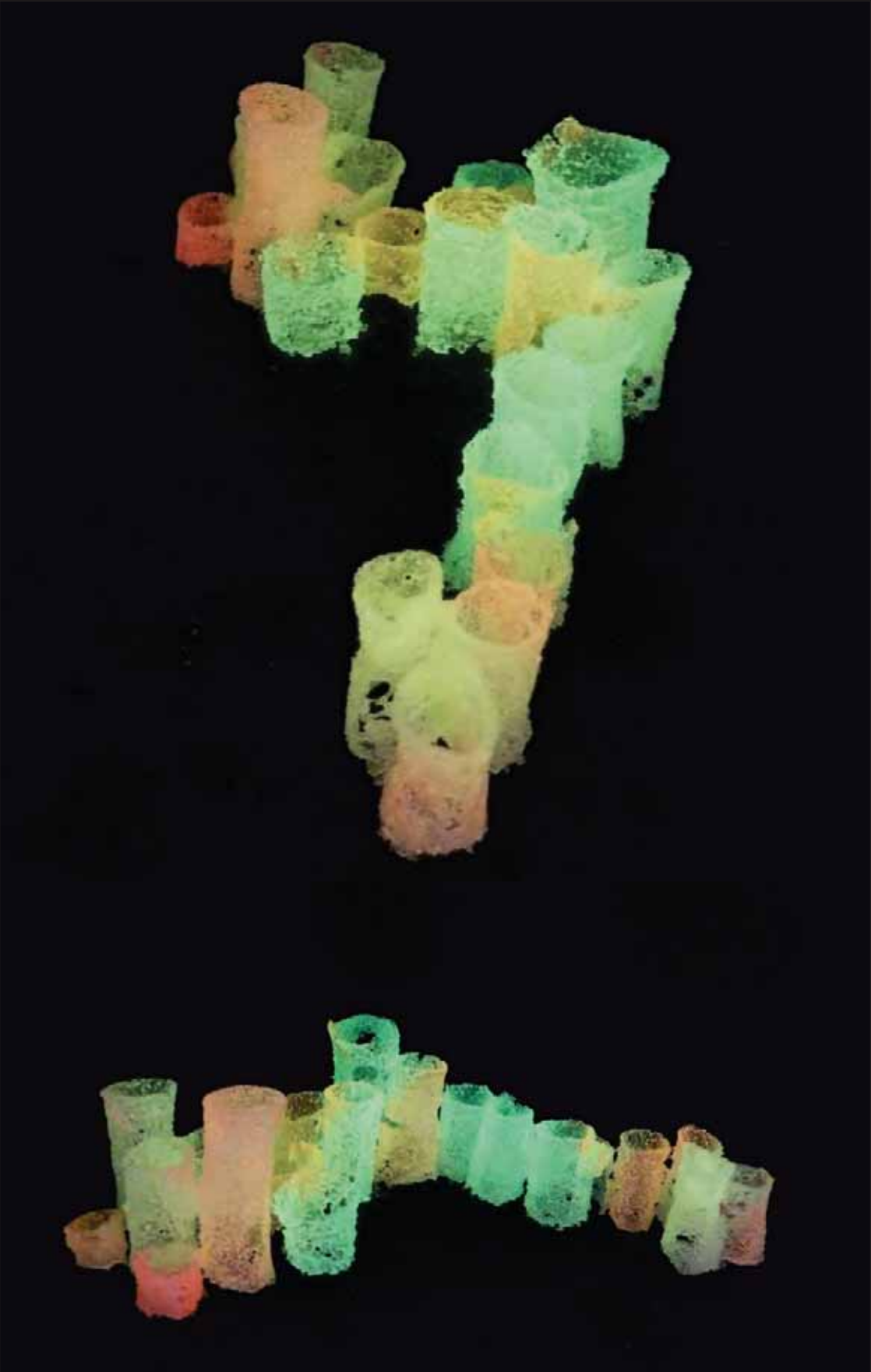
Light operates today in the art field as an interaction between space and surface, between the beholder and the works. Throughout Art History, it has been constantly noticeable that artists are interested in new ideas and developments of the scientific areas. The relationship between artists and scientists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

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

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

### DENDROGYRA CYLINDRICUS

Luminescent glass, *pâte de verre* technique;  
various sizes





# ZAIGA BAIŽA

**PARTICULARITY AND MYSTERY**

## **RYTHM**

Casted, cutted, polished glass;  
each 19x8x8cm





## ELINA BILOUS

I like to work for people. I even think that my mission is to turn human life into a fairytale. For it is so important to live feeling next to you some magic, letting into your life a little bit of a miracle. I give a lot of time to decoration of peoples surrounding, their daily environment. To make a gift for them of though not functional, not pragmatically-practically dry, maybe somewhat too complicated, but soulful objects that can wake emotions, that can wake a callous, dried-up by rationalism man, make him ponder, feel, share, I think that human ability to perceive beauty is the way to freedom, the way to get released from the unnecessary.

At present, aside from my studies in the Academy of Arts, I am thinking up something new, do painting and molding, experimenting with glass. Glass, as a material, gives me unlimited opportunities I experiment with glass all the time. My special desire is to reproduce, to follow at least a little bit nature so that my piece of work would look as if it had been plucked out of the lap of nature. The works of nature are the most unpretending, everything natural is beautiful. Every day I try to hold back the tempo of living that the society is pushing me in. Life is given to us to perceive and enjoy, taste its every manifestation.

For several years now I have a dream to combine my love of nature and my love of art and, properly speaking, of glass. I have the idea to create an establishment, a place for rest that would be completely filled with flowers and plants with water flowing around in the glass pipes.

But now I wish to offer to you a project of an unusual garden, and I need some help from the engineers to accomplish it. Ground waters in this garden would be hidden under the strange glass covers, placed in the pipes, water basins with continuously flowing water with aquatic creature.

Glass will be decorated with relief images of plants and animals. The garden will be filled with lights made of glass that would remind either a fabulous flower or an animal from a fairytale. Rose-bushes will grow on the flowerbeds under the bell-glasses. There will be the impression that water stopped instantly in the shape that it just came from. He plants will gradually fill the space of the garden and create harmony and glass will fit into the natural train of things.

I work also now on the project 'The Greenhouse'. This is a social project. It is about things that we would like to preserve to keep forever, to protect. People would come and tell which of the most precious to their heart things they would never let go if only they could. And when there will be enough of the histories I shall come to the next stage –executing them in the material the way I felt it from the history.

This is a sensible, emotional project. Now I am sculpting a dog, it was dear to its owner. T was a true friend, and this dog now is the embodiment of the time that the man cannot bring back, this is a returning to the true values. Later I shall make it of glass or bronze and put it under a bell-glass (glass cover), of the same kind that the weak sprouts of flowers are fostered under. All the precious, important will be reliably protected forever.

### HOTHOUSE

Glass, bronze; lost wax technique, blown glass;  
34x26x28cm





# JANE SYLVIE VAN DEN BOSCH

« Jane-Sylvie Van den Bosch est inspirée par la nature, parfois humaine. Sa recherche artistique raconte les formes instinctives riches de sens, habillant de matière les archétypes conscients et inconscients. L'artiste explore le mouvement créateur, signature de la vie. Elle interroge les formes de ligne en ligne, elle parcourt les segments, les symboles. Jane-Sylvie puise son inspiration dans nos perceptions intimes qui trouvent leur source dans certaines courbes intemporelles dont l'écho raisonnerait au plus profond de nous.

Jane-Sylvie transforme le verre et le métal, les imbriquent intimement pour en faire surgir l'émotion, l'éclat des matières, quand ce n'est pas la vie ou l'humanité. En témoignent la douceur des formes qui peuplent ses créations et se livrent peu à peu à nos regards captivés. »

Benoit Goffin

## ARKHOIDE

Metal exoskeleton, blown multilayers cracked glass;  
Engraving; 19x42x72cm







## 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

REGARD

Verre cristal massif; taille; 34x16x8cm

Photo made by ZAIGA BAIZA





## JULIE ANNE DENTON

**Julie Anne Denton's key concepts explore internal desires versus the external face. The interior of the glass space acts as an area concerned with hidden emotions and inner thoughts. Some of her artworks are devoid of any internal features which is a statement in itself. Other pieces encompass the inner space literally bursting forth through the exterior surface.**

**Julie is concerned with the interpersonal relationships and interactions between human beings. Her work is a philosophical quest to decipher the meaning of actions and reactions. The goal: to establish equilibrium.**

**Dry wit and a dark humour (often but not always) accompany the work in an effort to reflect upon universal emotional issues whilst softening the blow with a wry smile... Remember we are only human.**

### **HEAD #1**

Glass sancasting with flameworked inclusions;  
32x26x15cm





# ED VAN DIJK

“Art is playing.....nothing but yourself can stop it”

**FROM THE SONS OF MR B**  
Red crystal glass is a steel ring;  
37x50x50cm





## 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 opaqueness, 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.



SEDIMENTS, detail, group of 4 relief panels  
Kiln cast relief glass; 240x50x4cm each panel







## GÉRALDINE DURIAUX

**Mon travail part toujours d'une observation et garde un lien fort avec le réel.**

**Je capte le geste, la courbe qui retranscrit l'énergie et les sensations.**

**L'association de la forme et de la couleur sont réunies par la lumière et s'équilibrent dans la sculpture finale.**

**Ancienne élève du Cerfav, compagnon verrier européen, je traite la pâte de verre en sculpteur, m'inspirant du monde animal pour produire des œuvres expressives.**

**J'apporte un soin particulier aux effets de couleur qui parcourent les pièces telles les veines dans le corps humain et proposent à l'œil de circuler à l'intérieur du verre.**

**Géraldine Duriaux**

**BOULE**

Pâte de verre; 18x15x15cm





# ROBERT EMERINGER

**The Spirit of the glass is equal to the emptiness, so everything will be abandoned by him.**

**THREE KAYAS**

Free blowed glass each 40x15x15cm





## ALEXANDR FOKIN

For me it is important to convey to the viewer my opinion. my experiences. So my objects always carry the iconic moment. In general, I like to draw, like academic drawing. The combination of matte engraving and bronze elements helps the most fully reveal the plan.

Alexander Fokin

**PHAETHON**

Glass, bronze; engraving; H 63cm

Photo made by KAZAKOV NIKOLAY





TAISIIA  
FOKINA

Taisiia Fokina prefers to work with free-blown glass. This work near the glass furnace with a 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."

**FLOWERS OF CERES**  
Crystal glass, optical glass;  
free blowing, grinding, gluing, H 110cm







# GIULIANO GAIGHER

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

**PROTEGGERSI PROTECT YOURSELF**  
Glass, rust; pâte de verre; 26x27x45cm





## TUVA GONSHOLT

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

I usually work with objects in glass. I often use sharp and clear colours, showing temperament and playfulness. I work a lot with the details, such as the light and shadow of clear versus frosted glass, and in various thicknesses of glass. My pieces are often cold-worked with grinding, polishing and sandblasting, to underscore the shapes and details. The objects can stand by themselves or in groups. My idea is to create objects which are expressive, dynamic and vigorous, but at the same time soft, elegant and feminine – shapes bursting with life.

### **ICE FISH**

Freeblown, grinded,  
sandblasted and polished glass;  
18x7x20cm





## DAINIS GUDOVSKIS

**Creative processes dominated by transience in applied means of expression both in creating the form and the color.**

**Expression and recreation of abstract forms, avoiding a direct narrative. Inspired by nature, art, mimicry, literature, which are important primary sources of individual fulfilment.**

**Art as a means to maintain a youthful outlook on life with a motto "best is yet to come".**

### **FEMINAL**

Blown, cast glass; iron;  
72x36x33cm





## KJERSTI JOHANNESSEN

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

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

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

### HAND IN GLOVE

Blown glass; cut and high polished;  
12x21x11cm







# KATI KERSTNA

Essential parts of our lives, those we've taken for granted, may prove to be unexpectedly fragile. Someone's carelessness, wantonness, greed, or disrespect could - sometimes all too easily - turn them into a pile of broken glass.

**WRITTEN IN THE FACE**  
Fused glass; 900x1500x15cm

Photo made by KATI KERSTNA





# KAI KIUDSOO VÄRV

Kai Kiudsoo-Värv is a researcher type of artist who above all loves to engage herself in the discovery of the world and then in working with glass. She keeps looking for new and developing her expressions through different glass art techniques and with numerous intriguing themes. Kai's creations embrace spiritualized soulful depths of religion next to joyful merriness and humor that enjoys life and art. She also loves to use different materials combined with glass. Mental spiritual attitude combined with warm humor are signatures of Kai's art. Art is the speech of man's soul – a desire to reach another human being. It is also a wish to come in contact with your own hidden side in order to find out more of the person you are. Therefore, art is the speech directed at your own soul and at the souls of other people through visual images and pictures. Creating – it is turning the invisible into visible.

## OBSERVING ETERNITY

What is eternity? Scary immensity or desirable goal at the end of the human life-journey? It is so close to everyone and at the same time so imperceptible. Using and meaning of gold on early-mediaeval painting have inspired me. Also I have used in my work the details and photos about the persons and places what are near to my heart.

## OBSERVING ETERNITY IV. IN THE BEGINNING

Painted and sandblasted glass; wood;  
64x23x8cm





REMIGIJUS  
KRIUKAS

**I'm happy! I have an (In) dependence of Glass!  
Remis**

**BALANCE**

Casted, blowed, free formed glass; 64x48x18cm





# EDWARD LEIBOVITZ

I saw the sun kissing your naked body as I was sitting on the flying horse. The moon whispered to the stars and reminded me of just how beautiful you are my little Glass Lady.

**FIVE WISHFULL THINGS OF  
THE GIRLFRIEND OF MOZUS**

**Nr3, Nr4**

Engraved glass, ceramic; 28x30cm; 30x30cm







## MARTINE LUTTRINGER

Mon œil, ma main sont toujours en éveil car je suis une glaneuse. Au fil du temps, j'ai accumulé dans mon atelier, images, mots, morceaux de verre, objets et rebuts de toutes sortes qui se juxtaposent, se superposent pour devenir sculptures poétiques. Les problématiques du temps et de la futilité de la vie sont miennes depuis nombre d'années.

Ainsi, mes sculptures placent le spectateur face à sa destinée, même si certains éléments proviennent du monde animal.

Le spirituel et le matériel conjoints sont les fondements de mon travail afin d'exalter la trajectoire de l'Homme.

ML Nov 2014

### VESTIGE D 'AFRIQUE

Verre soufflé, fusing, os, bronze,  
55x43x43cm





## ANDA MUNKEVICA

**In this work I wished to portray a fascinating nature process- flood, what in my land runs from 40-80days each spring. Through the colour, texture, transparency and materiality itself to create a work that is at the same time numbed miracle of opposites- poetry and hazard. It is unique opportunity with boat to go over the tops of the bushes, through birch and oak groves, across the meadows, overpass islands, migratory birds. End of the road that disappears under water...**

### **FLOOD I, II, III**

Kilncasted, polished glass; stainless steel;  
50x100x15cm





# ANDREJ NÉMETH

Andrej Németh is in his soul the sculptor, by his character the experimentalist and by his heart the mover of people and form grouping. This unique combination is the ideal base of the artists who write a history. Németh's sculptures often give a talk with different themes, express various subjects of human existence, looking into deep many times spiritual corners of human psyche. The wood, clay or sand stone those are the material he handles with bravura and he can create a story from them. His sand stone sculpture „Hands“ was set up e.g. on the international exhibition The Art during the Cold War in 2009 in the baroque castle in Riegersburg (Austria), where Andrej Németh presented himself together with the most important representatives of the Czech, Austrian and French art (from the Czech authors Mikuláš Medek, Jan Koblasa, Jiří Šuhájek, Jiří Kolář, Kurt Gebauer...). Since that year his work in Riegersburg is exhibited regularly, e.g. with the work of Czech modernists Karel Nepraš, Vladimír Novák or Jaroslav Vožniak. Németh's exhibitory activity includes besides the Czech Republic and the Austria also the Italy, the Poland, the Hungary, the Japan, the Serbia, the Slovak Republic or the Ukraine.

Németh's activity does not terminate at the sculptures, his experiments go on the paintwork, graphics, ceramics or glass manufacturing. His enamels take by surprise the width of snapshot, from the historic themes to the reflection of modern world metamorphosis. In the ceramics our artist fulfills the assembly conception with sometimes gentle sometimes impulsive poetics.

The graphics which mainly relate to the reference of Vladimír Boudník express the wish to search and discover the new forms and subjects. Andrej Németh also treats the glass in innovator's method, being inspired by nature or by women body shapes, cultivating by his unmistakable way. By lifting the boundaries and searching new possibilities Andrej Németh significantly contributes to creative art perception as the part of the art without the boundaries specified in detail, offering the people a comprehensive perception of the world.

Andrej Németh takes part not only in international sculptural workshops, he also organizes them by himself, bringing the artists worldwide to the Czech Republic and he significantly shares the Czech cultural course of events. He creates conditions for mutual inspirational cooperation despite the geographical borderlines.

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

Iveta Kristek Pavlovičová PhD

The Institute of Art Communication Brno, 28.5.2014

**ANGEL**

Shaped, blown frosted glass;  
25x17x70cm





# DANIEL OLISLAEGERS

Mon style est sobre et brut ; sobre parce que, plus le temps passe, plus j'éprouve le besoin d'aller à l'essentiel ; brut parce que j'essaie de donner à la matière la place qui lui revient.

J'associe la plupart du temps le verre à une autre matière, généralement la pierre (petit granit). L'association de deux matériaux permet de mettre les qualités de ces matériaux en valeur.

Je suis fort influencé par le malaise de la société dans laquelle nous vivons, et mes sculptures tentent d'exprimer la dualité espoir-désespoir, vie-mort.

**CROSSROADS**

Assembled glass roads, granit, 71x20cm







# KAIRI ORGUSAAR

**Water inspired me to create my works.**

**Flowing water can be a feast for the eye - we enjoy the beauty and the movement. But, on a deeper level, water is also a symbol of life - able to change between different states, yet eternally returning. Water can reflect; it can conceal. Its presence is taken for granted; its absence is fatal.**

**Kairi Orgusaar**

## **FEATHERS**

Mosaic glass blown by Torsten Röttsch;  
25x9cm





## TORSTEN RÖTZSCH

I am working with glass since more than 12 years. I started at the glass school in Zwiesel and my education provided me with a broad knowledge of all techniques. But working with hot glass is the very beginning of all, the chance to shape and form that material and it seemed to me that this would be a great privilege to know as much as possible about these techniques. To be free enough to think about anything I want without accepting limits.

I am very inspired by all traditional venetian techniques and I like to take the challenges of making a perfect reticello. But the context in which I set that is different it is not about repeating old pieces. I try to find new shapes and ways of using these traditional techniques to create very individual objects.

Another big field of interest is the opposite way of working – it is the coldworking, very slow and concentrated and not reversible. It is as well an area full with interesting traditional knowledge and techniques and it is again my aim to find new applications for these and to also go new ways of working with these exciting textures. It is very exciting to first shape the glass with stone wheels and later just use stones to scratch the surface and polish it and repeat and mix these steps until the desired result is there. It is a process which is not really controllable and that makes me curious.

TROETZSCHANGLESWEISS  
reticello free blown glass; cold working;  
42x20cm





## MARE SAARE

„Mare Saare is the professor of glass at the Estonian Academy of Arts. In her creative work she is like a traveler who with an open heart constantly chooses new routes, trying to comprehend the essence of the world, seeking artistic solutions to the dilemma of world’s finiteness or unfiniteness usually through the medium of glass“.

Reeli Kõiv

Tartu Art Museum, 2010

The present times, unsettled, disturbed, are mirrored in the hectic shapes of my glass objects. Their fragility might remind us that we are in this world temporarily, each day is a gift, each moment a new sensation. In my latest works I’ve been combining colours with different textures and patterns, searching for the balance between controlled and unchecked processes.

Mare Saare

Tallinn, 2015

### CORAL BOWL

Glass powder fused on sand; slumped;  
18x18cm

Photo made by MARE SAARE





# LOUIS SAKALOVSKY

"THERE IS NO LIMIT TO THE MYSTERIES WITHIN GLASS"

**Louis Sakalovsky**

**NO TITLE**  
Casted glass & metal, 65x35x15cm

Photo made by YAIR HOVAV







## OLGA OSWALD SHOROKHOVA

**Verre – matériel unique, mystique et incroyable !**

**Lumière, espace, forme, transparence, plastique, couleur ...**

**Toutes les possibilités pour un artiste pour exprimer ses idées, sa philosophie, sa vision du monde ...**

**Olga Oswald-Shorokhova**

**DÉVELOPPEMENT**  
Pâte de verre ; 28x17cm

**Photo made by**  
**OLGA OSWALD SHOROKHOVA**





## JANHEIN VAN STIPHOUT

Glass has many faces. It is formidably hard but also delicate and frivolous, dense but also transparent. It's these unexpected contradictions that make both life and glass fascinating to JanHein.

From a lifetime immersed in glass he has a unique understanding of how to use this dualism in giving shape to his ideas. With his intimate knowledge of the limits of glass he knows what's possible and yet, when needed, he pushes the envelope a bit.

Controversy is life.

LANDSCAPE IMPRESSION 1  
Fused glass on Blue steel, 50x50x3cm

Photos made by PHILIP VAN BOXTEL





# INDRĖ STULGAITĖ KRIUKIENĖ

The world is so big. Full of emotions, feelings, experience. We all see things differently. In my creations I'm using certain characters, which in my opinion are best reflection of some encoded messages. I feel very happy when someone can decode the idea - he/she feels the world very similar like me, or vice versa - completely differently. This can lead to discussion!

## IN TO THE NIGHT

Optical glass; cutted, grinded and polished;  
18x50x7cm





JIŘÍ ŠUHÁJEK

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







# PATRICK VAN TILBORGH

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

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

**DRONE I**  
Glass blowing; 15x15x25cm  
Photo made by JAN BRIES



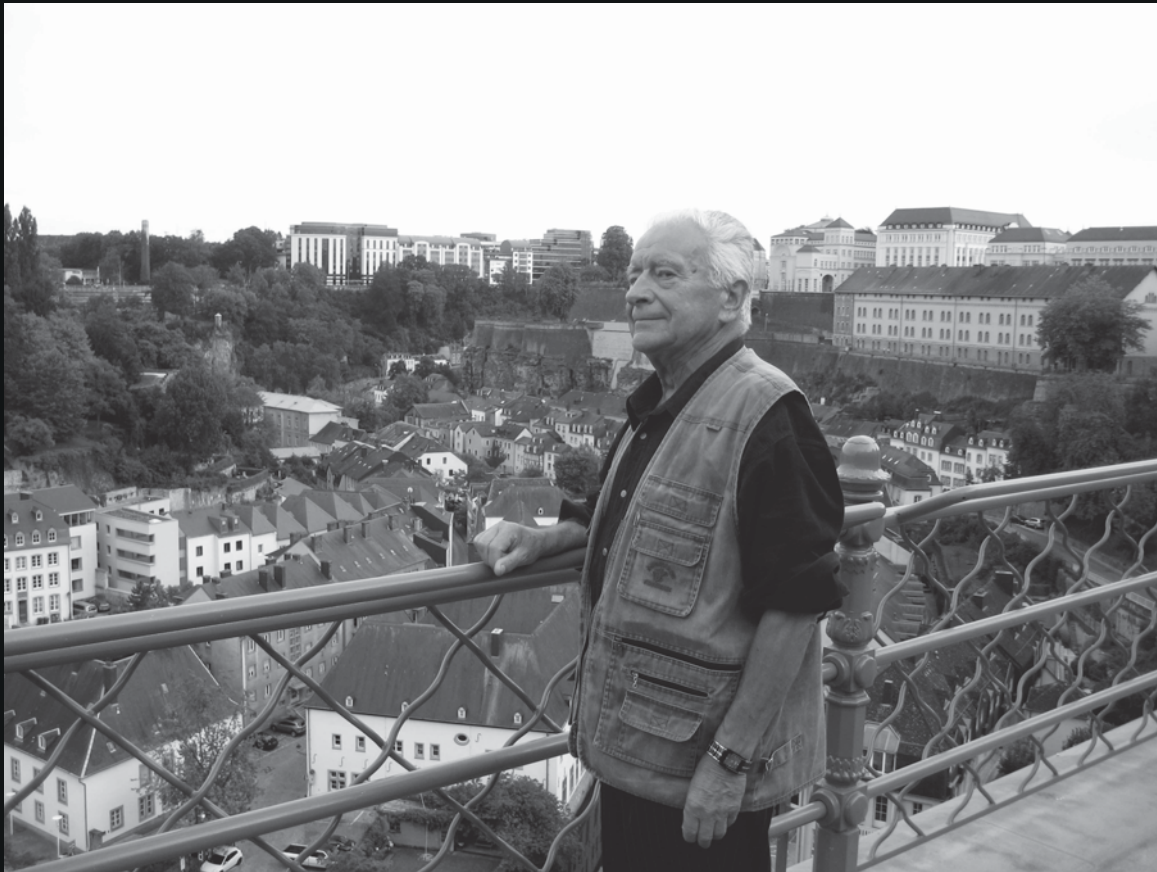


## DZINTA VEIPA

Working on an art project for me is a very intimate process. It bares my soul making me vulnerable, it intensifies my emotions and brings memories and past experiences back to present moment. It is deeply personal and sometimes this process can be difficult. But it is also fun - always. This is how I'm allowing my glass to speak volumes about things I wouldn't even dare to say.

**GLASS HOUSE**  
Sandblasted glass sheets,  
60x40x40cm





# ARNOLDS VILBERGS

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

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

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

**Iļona Audere**

**NEIRON OF MIRRORS  
LIFE IS A LOAN**

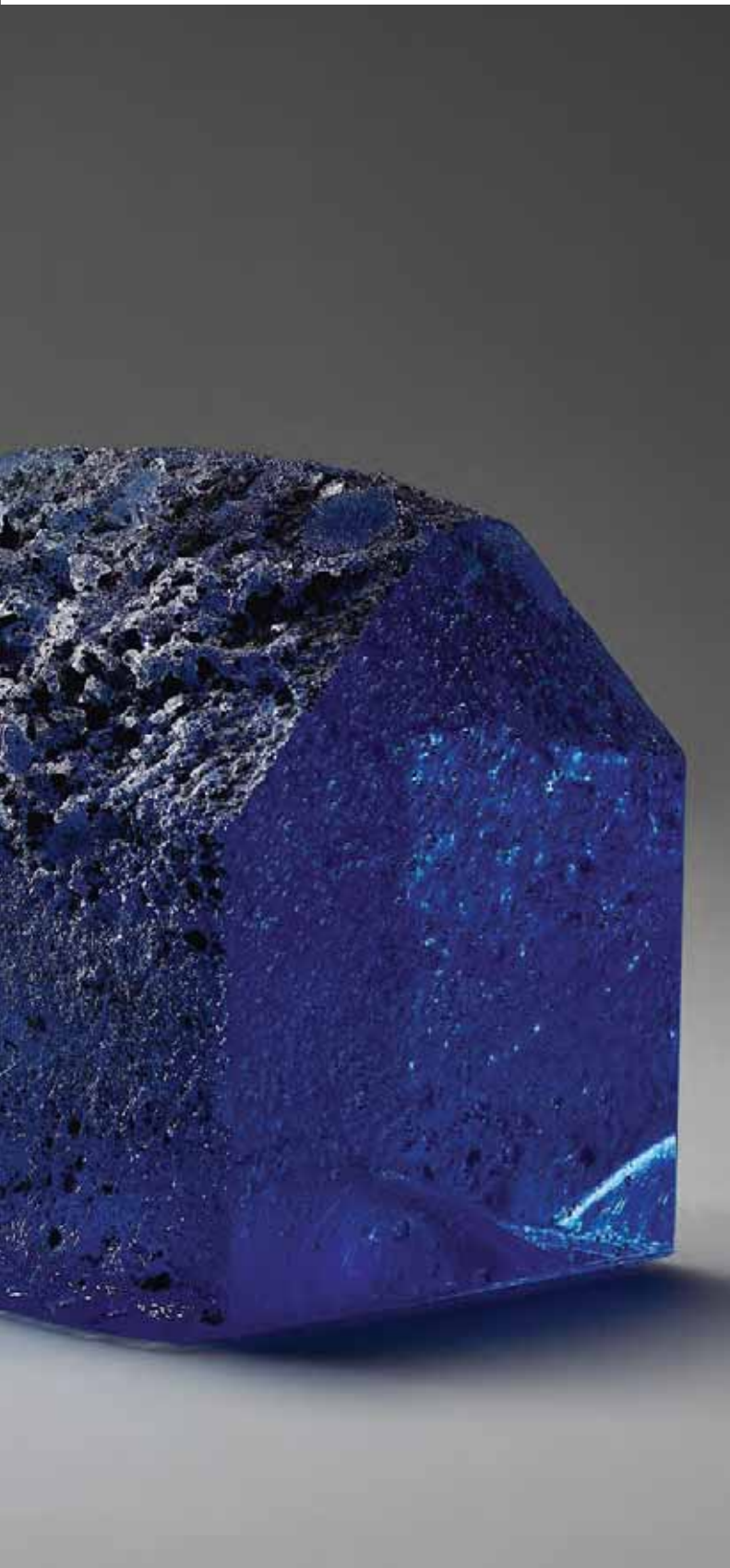
Engraved glass, painted with gold; 47x47cm

**Photos made by ARNOLDS VILBERGS**





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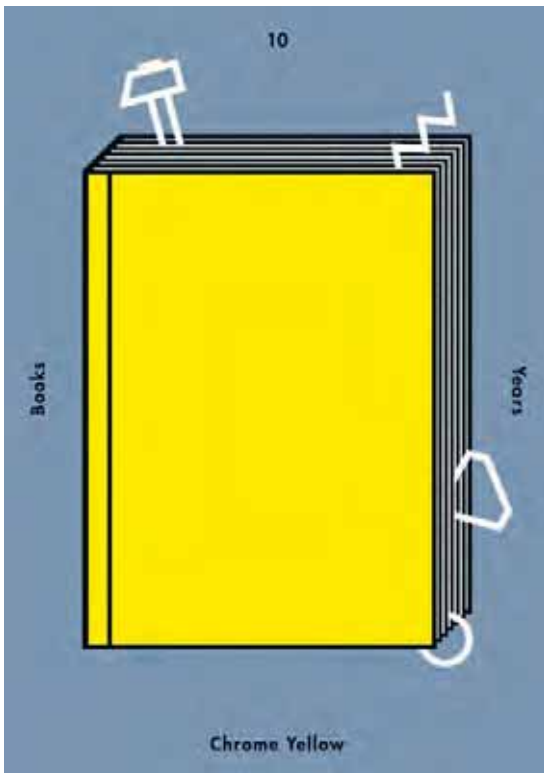




# SONIA & MICHAEL

**chrome yellow books**

[www.chromeyellowbooks.com](http://www.chromeyellowbooks.com)



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

We regularly hold bookstands at colleges and universities by appointment and participate in special events across Europe including:

- Design Week, Munich, Germany
- COLLECT, Saatchi Gallery, London
- British Glass Biennale, Stourbridge UK
- International Glass Festival, Joure, Netherlands
- Contemporary Craft Fairs, London, Manchester, Cardiff, Devon UK



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



# PATRICK VAN TILBORGH

## the first mobile glass studio with recuperation glass



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

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

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

### **The Glassfarm.**

**Patrick Van Tilborgh**

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**GLASSFARM**  
www.glassfarmer.com



“GLASS PROMINADE” 2014  
Flémalle. Belgium



Glass blowing workshop for Leffe in Paterspand,  
TURNHOUT. Belgium



KIDS CLIMATE CONFERENCE at Center Parcs  
HET HEIJDERBOS. The Netherlands



Glass blowing in PARIS for Ballentine’s whisky  
with Vincent Breed. France



“GLOW NEXT” festival in EINDHOVEN,  
The Netherlands

# ED VAN DIJK

## wood fired glass furnace



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

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

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

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

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

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

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

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

Furnaces created by Ed van Dijk in:

Europe and



Kenya



# INTERNATIONAL HOT GLASS SYMPOSIUM HAAPSALU. ESTONIA

## Haapsalu Glass Days – 10!

Evald Okas Museum, Karja 24, Haapsalu, Estonia.

In the second week of July 2015, for the tenth time already, the International Hot Glass Symposium took place in Haapsalu. Also known under the name of Haapsalu Glass Days, the symposium is an internationally acknowledged professional art event conducted by glass artist Kai Koppel in cooperation with Kati Kerstna and Kairi Orgussaar.



Kai Koppel

The mission of the Symposium is to popularize glass art, to raise the public's interest in the subject, and breathe new life into this traditional craft. During the Symposium, artists from various countries gather to the event to blow and pour molten glass. The Hot Glass Symposium is a unique performance-workshop, where everyone is welcome to observe the creative process of the hot molten glass transformed into a work of art.

A glass studio has been built in the garden of the museum to house workshops and courses in glass art. With its furnaces and inventory, this glass studio is one of a kind in Estonia. Upgrading and renewal of the studio is under way. The glass studio of the Evald Okas Museum and the Haapsalu Glass Days offer the artists an extraordinary chance to experiment with hot glass, to work together and to exchange experiences. Observing the work process going on in the glass studio during workshops is also an attractive spectacle for the museum visitors.

Every year, the symposium ends with an exhibition at the Evald Okas Museum where works completed during the Glass Days are displayed. These exhibitions hold a special place in Estonian glass art, being composed of spontaneous, on-the-spot creations - a rare sight on the local glass scene.

<http://www.evaldokasemuuseum.ee/eng/glassdays/index.html>

[https://www.facebook.com/HaapsaluGlassDays?ref=aymt\\_homepage\\_panel](https://www.facebook.com/HaapsaluGlassDays?ref=aymt_homepage_panel)

Lachezar Dochev, Nicolas Morin, Torsten Röttsch, Kati Kerstna, Toomas Riisalu



The mission of the symposium is introducing "our" material – glass - to artists working in other fields of art. In previous years, sculptors, architects, painters and poets have participated in the symposium.

The symposium has been conducted with a focus on different themes, for example: "Fire and Water" 2003, "Maritima" in 2004, "White Glass Days" in 2005 and 2006, "Time of the Glass" 2008, "Poetry of Glass" 2010, "Impression" 2013 and „10! “in 2015 – to emphasize and mark our seaside location and the memorable improvisational atmosphere of the symposium.

During the years, glass artists from Estonia, USA, Canada, China, Korea, France, Germany, UK, Austria, Netherlands, Sweden, Norwegian, Finland, Latvia, Lithuania, Luxembourg, Russia and Bulgaria have participated in the symposium.



Kateriin Rikken, Anna Mlasowsky



Indrė Stulgaitė, Zaiga Baiza, Remigijus Kriukas



Susanne Kokismäki



Robert Emeringer, Remigijus Kriukas



Ed van Dijk,  
Herbert Orgusaar



Kairi Orgusaar



# INTERNATIONAL BLOWN GLASS SYMPOSIUM LVIV. UKRAINE

## Lviv National Academy of Arts

38 Kubyovych Str. 79011 Lviv, Ukraine

[www.lnam.edu.ua](http://www.lnam.edu.ua), [info@lnam.edu.ua](mailto:info@lnam.edu.ua), [facebook.com/lvivartacademy](https://facebook.com/lvivartacademy)

Every three year the International Blown Glass Symposiums in Lviv (Ukraine) take place, beginning with 1989. Over 200 artists from 29 countries, critics, gallery managers and founders of glass art took part in it. Every participated artist had the opportunity to work near the glass furnace accompanied by the team of skilled glass blowers. As the result of the work, the final exhibition took place at the end of the action and every artist left the artistic piece as a gift for the city. Gathered collection includes more than 300 unique artistic compositions. Numerous lectures, presentations, exhibitions and other cultural events are in the framework of every Symposium. All actions are open for the publicity. Inhabitants and guests of the city have the opportunity to watch closely the work of famous glass artists near the furnace. The student's glass symposium is held every time as an accompanied action as well.



# Glass Museum in Lviv

2 Rynok sq., 79001 Lviv, Ukraine

[www.glassmuseuminlviv.org](http://www.glassmuseuminlviv.org), [info@glassmuseuminlviv.org](mailto:info@glassmuseuminlviv.org), [facebook.com/glassmuseuminlviv](https://www.facebook.com/glassmuseuminlviv)

According to the tradition, organizational committee of the Symposium pass the gathered collection to the National Museum in Lviv named after Andrej Sheptytskyi with the aim to create the permanent Museum of Glass. During last two decades this collection been exposed in 1992 in Lviv during the opening of Glass Museum in the basement of St. Berdards monastery, 1999 in Lviv Palace of Arts, 2001 in the National Art Museum of Ukraine in Kiev, 2004 in the lapidarium of the Warsaw Museum of History and in 2006 in recently opened Glass Museum at the main square of Old City.

There are only few museums in the world having the collection of so prominent modern artists as Erwin Eisch, Marwin Lipofsky, Jan Zoritchak, Theodor Sellner, Josh Simpson, Jiri Suhajek, Michael Rogers, Stephen Rolfe Powell etc. But none of those museums has a collection of art pieces created by the artists during artistic forum at the same place.

The 10th International Blown Glass Symposium in Lviv will take place in October 2016 on the basis of Lviv National Academy of Arts and Glass Museum in Lviv. We kindly invite all artists and admirers of glass art to take a part in it. It will be a next great opportunity to meet old friends, to communicate, to teach and to create.



# INTERNATIONAL ART GLASS SYMPOSIUM NIKOLSK. RUSSIA

From 5th to 15th May 2015 in Nikolsk, Penza region held the 6th International Glass and Sculpture Symposium. Nikolsk - town in a beautiful location in the north-east of Penza region, for Symposium was not chosen by chance. The city has a long history of glassmaking. For more than 250 years are produced glass, work hereditary master glassblowers, engravers and glass artists. Founded by owners of factory - Museum of Glass and Crystal store more than 13 thousand exhibits, which allow trace the history of the world's glasswork. Exhibition about the last symposium takes place in the halls of the museum. A collection of modern glass each time adding new artistic works, whose authors are participants from around the world.

The city has five glass companies, which provide a platform for work for participants of the symposium.

Held in 2015, the 6th International Symposium proved that the interest in art glass is not quenched. The exhibition amazed the quality and originality of glassmaking techniques. The symposium was attended by 18 artists from Moscow, St. Petersburg, Gus Crystal, Penza and other countries: Poland, Czech Republic and Latvia.

In addition to traditional activities in free-blown glass, engraving, painting, the artists of the last two symposiums completed sculpture of a sheet glass that have been installed in the streets city parks, turning Nikolsk in open-air museum!

Take part in the Symposium can be both masters of glassmaking, and young, novice artists. Also, in the symposium every next year are involved students who studying on faculty of glass. It gives them tremendous support and boost in future development and creativity!



The International Symposium in Russia - it is a great platform that enables create, share experiences of artists, critics, amateurs of glass.



The idea of holding international symposium belongs to the artist Alexander Fokin. They are supported by the Ministry of Culture of the Russian Federation, the Government of the Penza region and Nikolsk district. The founders are the Russian Academy of Arts, and the Union of Artists of Russia. The objective of the organizers of the symposium - to save the art of glassmaking and folk glass, to enable artists to express themselves, master glassmaker not to lose the skills and techniques in the work with glass.

To apply for participation at the International Symposium in Russia, you can send a mail [fokin\\_glass@list.ru](mailto:fokin_glass@list.ru), and visit our website <http://www.glass-symposium.ru/> look at the history, get acquainted with conditions and fill in the application form.



# INTERNATIONAL ART GLASS SYMPOSIUM PANEVĖŽYS. LITHUANIA

## GLASSJAZZ PANEVĖŽYS



{August 24- September 3, 2014}

**Remigijus Kriukas and Indrė Stulgaitė Kriukienė**

**Art Glass studio „Glasremis“**

**J.Biliuno st. 12 LT-36102 Panevezys, Lithuania**

**www. <http://glasremis.lt/index.php/english/glassjazz-2>**

Project „GlassJazz“ took place in 2014 on August 24th - September 3rd in art glass studio „GLASREMIS“ in Panevezys (Lithuania). It is unique because that kind of event was organized first time in Lithuania, while possible in Europe or even in the World. Artists created masterpieces of art glass mingled with live jazz music.

The aim of the project - to give a time, space and environment for the high-level international artists, to share the creative and technological glass art experiences. The first symposium was attended by nearly 30 artists from Belarus, Estonia, Israel, Latvia, Luxembourg, the Netherlands, Russia, Slovakia, Finland, Ukraine and Lithuania.



# Art Glass Studio “Glasremis”

Glass is a unique material having a plurality of expression forms. However, only a live (hot) glass, as well as jazz, improvisation is possible. Glass sounds as warm jazz improvisation; dealing with it, you can get unexpected, spectacular forms.

Jazz like meditation that encourages the artist to break, loosen and go deeper into the creative visualization of ideas, experiment with unpredictable shapes. Observers are greeted by the sounds of live jazz and involved in the creative, artistic process, give relax at creative evenings and gratifying at the exhibitions of project.



# EUROPEAN GLASS FESTIVAL WROCLAW. POLAND

*A fantastic initiative. A cosmic atmosphere and close encounter of the third kind with art that brings the whole family together. BRAVO... Viewing this exhibition you can forget about the problems all around us. It is splendid... Pleasing to the eye and soothing to the soul. A beautiful exhibition...*

We collected hundreds of expressions of delight and thanks in the "exhibition comments book".

Surprise and delight at the fact that glass is such an unusual material, that it creates so many opportunities for artistic expression, are the finest rewards for the enormous amount of work and effort we put into preparing the festival events.

The **Play with Glass** European Glass Festival is not only the main exhibition, featuring sixteen artists from fourteen European countries, hosted by the 19th-century Wrocław Central Train Station. It is also exhibitions featuring Polish and European artists who create one-of-a-kind objects made of or using glass, an international seminar devoted to the European art of glass at the E. Geppert Academy of Art and Design in Wrocław, meetings with artists...

The festival will also include the **Glass Display Case** project, an **Open House** at the Academy of Art and Design in Wrocław, a **Studio Open House** for glass artists from Wrocław and Lower Silesia, **Wrocław - A Microcosmos of Events** - art workshops for "difficult young people" and families with children, a walk through Wrocław on the "glass architecture route", a **Glass Bus**.

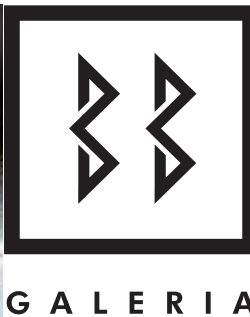
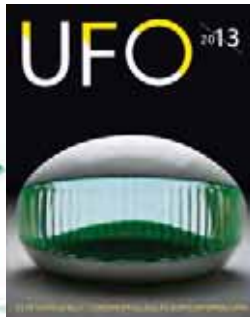
The **Glass Display Case** project was set in motion by students from the Faculty of Ceramics and Glass at the Academy of Art and Design in Wrocław as a joint project. Entering the "living" space of the city with their projects, they could see the direct impact of their work on the viewer. The store or cafe display windows on busy streets provide significantly greater opportunities for public presentation than a gallery or museum.

Glass in **Wrocław's Urban Space** is a totally new project, for there had been no literature available on Wrocław's glass architecture. We have described 54 of Wrocław's glass architectural works. Fourteen of these are on Wrocław's first "glass route". We decided to "bring them to light" and make an inventory of the glass artwork in the city's public buildings and churches, and on its squares and streets... We had to do some meticulous detective work to track down the creators of these glass artworks and check all the information they passed down. We hope that the "Wrocław Old Town Glass Route" will be one of the most important attractions in Wrocław, the "city of glass."

The **Play with Glass** European Glass Festival is generating increasing interest in Wrocław and Lower Silesia, and also throughout Poland and abroad.

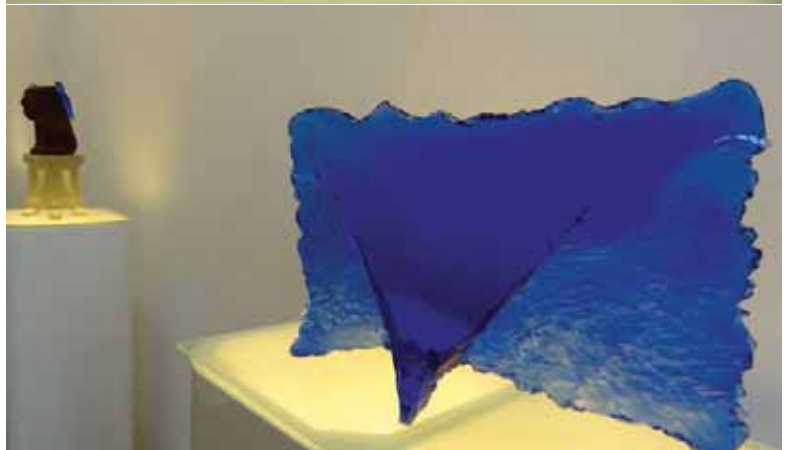
The enormous popularity of the material we post on Facebook and the numerous comments we receive from around the world have convinced us that we are doing vital work in popularizing glass as an important medium in contemporary art.

Anita Bialic, Kazimierz Pawlak



***The Play with Glass*** – European Glass Festival project, designed by Anita Bialic and Professor Kazimierz Pawlak, was included in Wrocław’s application for the title of European Capital of Culture 2016. EGF is organized annually by the BB Gallery and the Fly with Art Foundation in close cooperation with the Municipality of Wrocław, the E. Geppert Academy of Art and Design and the Association of Polish Artists and Designers in Wrocław.

[www.europeanglassfestival.com](http://www.europeanglassfestival.com)





# INTERNATIONAL GLASS FESTIVAL LUXEMBOURG



Luxembourg has a history of showing art glass there before, producing a thought provoking exhibition of highly crafted art pieces. It was a mark in time, a moment in the movement of studio glass, setting the standard for other exhibitions to follow across Europe.

So what of today, We see more and more artists exploring forms and concepts with an eye to improving technical skills and harnessing the opportunities offered by new technologies.

We would like to show the very best of European artists in glass in one place at one time.

We hope to show the future of glass and the potential heritage of these exhibitors.

“Sometimes you have to understand the past to understand the future”.



In the year 2006 we were proud to present the 1st international glass festival. We conceived the idea of a glass festival in Luxembourg from exciting visits to events and happenings in other countries. We were keen to demonstrate to the audience here how beautiful and creative glass art is and show the many different ways of working with hot and cold glass. The Festival was a huge success and received a wide range of positive interest.

# 2006



# 2007

International glass festival 2007, we invited renowned, professional artists from around Europe to come and give demonstrations in their own specialisms. This included glass blowing, casting, pâte de verre, fusing, slumping, bead making, mosaics, stained glass, tiffany, glass painting, sand blasting, grinding, and carving.



2007



# 2009

Building on our previous year's experiences, the international glass festival has an added dynamic of invited participants who gave demonstrations and spoke at a conference to discuss the future of art glass markets, working on large commissions, and new technologies and their applications to the wider audience. We also invite students from all over Europe to participate.

They represent the many in-house styles and cultural differences from their schools and academies creating the possibility of learning about glass art and design from a global point of view. This also flowed into the workshops set up for children and adults.



2009



# 2011

In the year 2011, off site activities including exhibitions were curated in unusual places, such as local hotels, restaurants and outdoor spaces as well as the more conventional places such as galleries. Over 80 artists participated and it is estimated that an audience of 3500 attended the festival over the four day period.



We like to increase our audience by linking up with the capital city and other cities as well, with a well curated, high quality glass art exhibition developed from contacts made through the festival.

# 2011

We have decided that the festival will become a biennale due to the sheer weight of work and the planning involved in making every aspect of the show a success. We believe that it is important to show the public how artists and crafts people working with glass process the traditional skills into the contemporary world, how adaptable they are in creating new possibilities.





# 2013

We intend to have some cohesion between the Biennale and the exhibition as a way of placing the selected artists and their artwork to hand. This is a way of building strong links and practical solutions for successful partnerships with all concerned parties.

In the years ahead we would like to create with other cities a project which consistently builds upon the ever expanding event. We see this as a calendar event which will enable the public, artists and companies to plan ahead. Due to the location in Europe we believe the audience will only get bigger.





2013



# MARIENTHAL

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



Le monastère de Marienthal est un ancien monastère sur l'Eisch à Marienthal (Luxembourg), qui a été fondée au 13ème siècle par des religieuses dominicaines de Strasbourg.

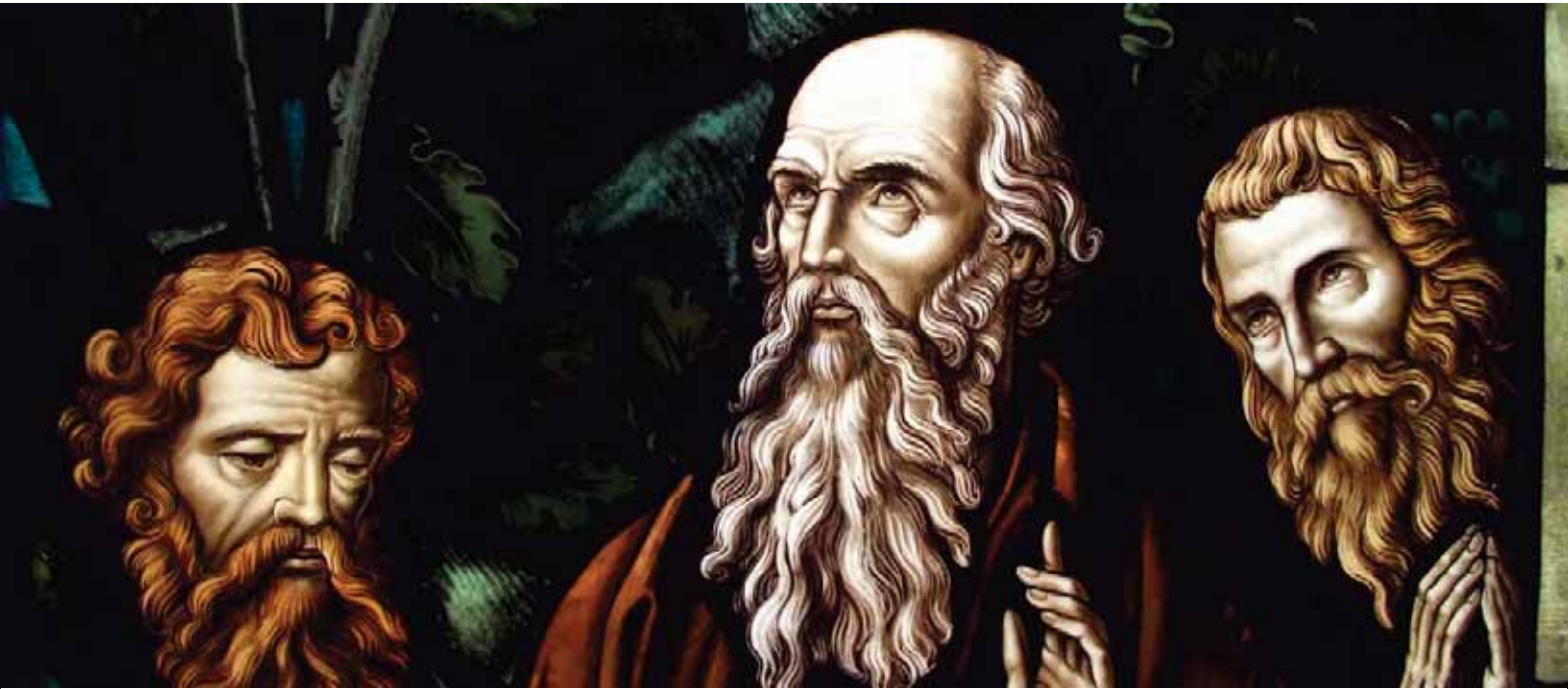
Au début, c'est un monastère pauvre, mais cela change quand Yolanda de Vianden devient prieure du monastère en 1258. Yolanda est la fille du comte Henri Ier et de Marguerite de Courtenay de Vianden (Luxembourg). A 9 ans, quand Yolande rend visite à sa tante l'abbesse des Salines, elle veut rester avec elle dans le monastère. Les parents, qui veulent marier Yolanda à Walram II de Monschau, sont contre Marienthal, puisque cela ne semble pas convenable. Ils enferment par conséquent Yolanda dans le château de Schönecken

La bataille fait rage dans la famille pendant plusieurs années jusqu'à ce que les parents finissent par lâcher. En 1248 Yolanda entre au monastère de Marienthal. Là, elle reste pendant 25 ans. Yolanda prieure, entraîne une expansion décisive du monastère et laisse une église à cinq nefs avec 50 mètres de longueur et 35 mètres de largeur. Quand le père de Yolanda meurt, sa mère entre aussi au monastère de Marienthal. Les dons des comtes de Vianden (Luxembourg) au monastère de Marienthal ont été en augmentation. Yolanda a mis en place une bibliothèque et promu la vie économique et culturelle du monastère. Après sa mort en 1283 Yolanda a été enterré derrière l'autel de l'église.

The monastery Marienthal was founded in the 13th Century by the Dominican nuns of Strasbourg. It was a poor Monastery relying on scant donations until Yolanda of Vianden became prioress in 1258. Yolanda was the daughter of Count Henry I and Margaret Courtenay Vianden (Luxembourg).

From the age of nine Yolande regularly stayed with her Aunt, the Abbess of Salines at the monastery. Yolandas parents intended her to marry Walram II of Monshau, and deemed Marienthal an inappropriate place for her to visit. They dealt with this by imprisoning Yolande in the Castle of Schönecken. A battle commenced between the family for several years until her parents finally gave in and released Yolanda. After which she entered Marienthal and remained there for the rest of her life.

As Prioress, Yolande led a decisive expansion of the monastery, consisting of a 50m x 35m church with no less than five naves. After Yolandas father died, her mother joined her in Marienthal. Yolanda established a library, and as donations increased she was able to further promote the cultural and economic life of the monastery. Yolanda died in 1283 and as a sign of the highest respect was buried behind the altar of the church.



Après le Luxembourg était tombé à l'Autriche dans le 18ème siècle, laissez Joseph II. En 1783, pour annuler tous les ordres contemplatifs, Cela a également inclus le monastère de Marienthal. En 1890, les Pères Blancs ont acquis les bâtiments du monastère délabrés, certains sont même allés aux Sœurs de la Doctrine Chrétienne. Pendant la Seconde Guerre mondiale, le bâtiment a donné de nombreux réfugiés d'un premier logement. Les Pères Blancs ont quitté Marienthal lancement en 1974.

In the 18th Century Luxembourg became affiliated with Austria. In 1783 Joseph II decreed that all monasteries of the contemplative orders should be closed down, which included Marienthal. Over time and lack of use, the buildings became dilapidated but a change of fortune led the White Fathers and the Sisters of Christian Doctrine to acquire it in (date?). During the Second World War, the buildings of the monastery served as a home and safe haven to many refugees. In 1974 the White Fathers left Marienthal and the buildings stood empty once more.





# LES VITRAUX DE L' EGLISE DE MARIENTHAL

En 1890, les Missionnaires d'Afrique communément appelés Pères Blancs acquièrent de l'abbé comte Friedrich Matthias von Spee le domaine de Marienthal. Ils y créent un centre de formation pour les jeunes religieux qui se destinent à un engagement sur le continent africain.

Neuf ans plus tard, ils posent la première pierre pour l'église conventuelle qui vient se greffer entre deux bâtiments provenant du monastère des dominicaines nobles supprimé en 1783. En 1900, le sanctuaire est consacré en l'honneur de Notre-Dame Reine du Rosaire.

Les plans de l'édifice, influencés par l'architecture du Moyen Âge, ont été élaborés par l'architecte Gustave Sert. L'aménagement intérieur s'inspire des mêmes idéaux : dallage, peintures murales, mobilier et verrières. Les quatre travées de la nef et les deux pans latéraux de l'abside sont éclairés par des baies jumelées surmontées d'un oculus circulaire. Seule l'ouverture centrale consiste en une fenêtre en plein cintre à panneau unique.

La confection des vitraux est confiée à Albert Zentner (1861-1935), maître-verrier réputé de Wiesbade en Allemagne. A la même époque, cet artiste fournit également des verrières à la chapelle de la clinique St-François à Luxembourg.

Le programme iconographique correspond au titre de l'église. Il reprend les mystères du Rosaire et en propose en plus une interprétation. Chaque scène est associée à une vertu chrétienne dont le nom s'affiche en allemand.

Tous les panneaux sont composés selon le même schéma : quadrilobes décorés de motifs végétaux peints en grisailles. Les tableaux illustrant la vie du Christ et de la Vierge sont posés sur ce tapis qui sert d'arrière-fond. Les éléments architecturaux encadrant les images, très en vogue à l'époque, sont complètement absents. Les compositions confèrent évidemment à l'ensemble un aspect parfaitement cohérent et harmonieux.

Seule la fenêtre centrale de l'abside sort de ce cadre, sans doute pour souligner son importance. Elle représente la Pentecôte sous forme d'un vitrail-tableau. Les personnages réunis autour de la Vierge Marie portent des traits réalistes. Ils se détachent nettement de l'imagerie religieuse de l'époque. Il s'agit, en effet, de la représentation de personnages historiques, comme par exemple le cardinal Lavigerie, fondateur des Pères Blancs.



Dans le champ inférieur de plusieurs vitraux de la nef apparaissent des armoiries de châtelains des environs : celles des Marchant et des Anethan d'Ansembourg, des Goethals de Schoenfels et des Arenberg de Meysembourg. Ces familles ont offert les verrières correspondantes.

Du point de vue stylistique, les tableaux reflètent les idéaux de l'art nazaréen tardif. Les tapis végétaux s'inspirent de modèles du Moyen Âge.

Comme l'église, désaffectée depuis 1974, sert actuellement de salle polyvalente, de nombreux verres ont été cassés. Les réseaux de plomb, vieux de plus de cent ans, ont perdu leur stabilité. Voilà pourquoi s'imposent des travaux de restauration importants. Ils vont de pair avec la mise en place d'un double vitrage constituant à la fois une protection et une mesure permettant des économies d'énergie.

Prof. Alex Langini



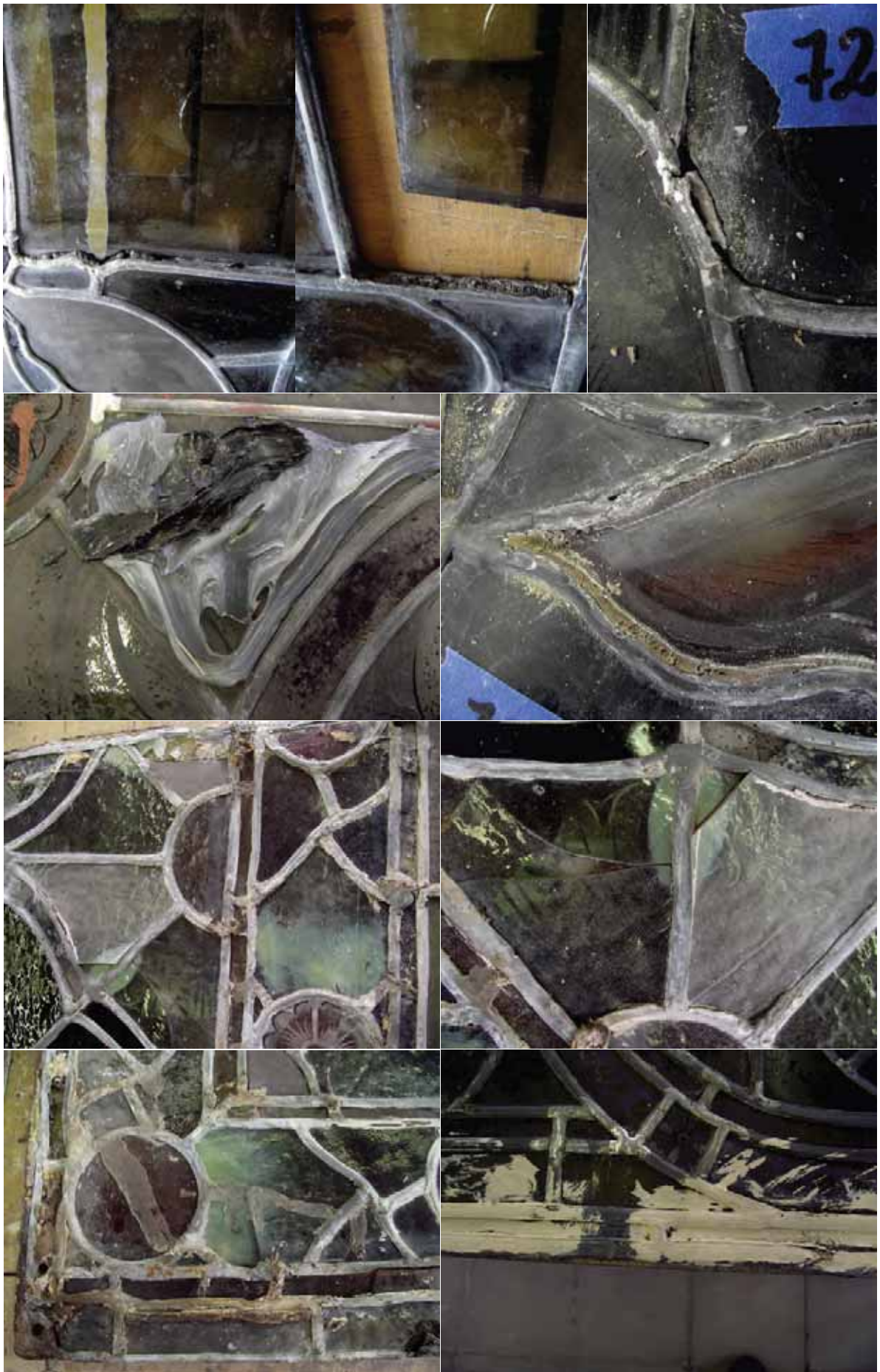
# RESTAURATION LES VITRAUX DE L' EGLISE DE MARIENTHAL

## Atelier d' Art du Verre Luxembourg

Zaiga Baiža & Robert Emeringer  
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www.art-glass-verre.com



after cleaning; après nettoyage







Stained glass before restoration  
Vitreaux avant la restauration



# process of restoration; restoration





Stained glass after  
restoration  
Vitraux après la  
restauration

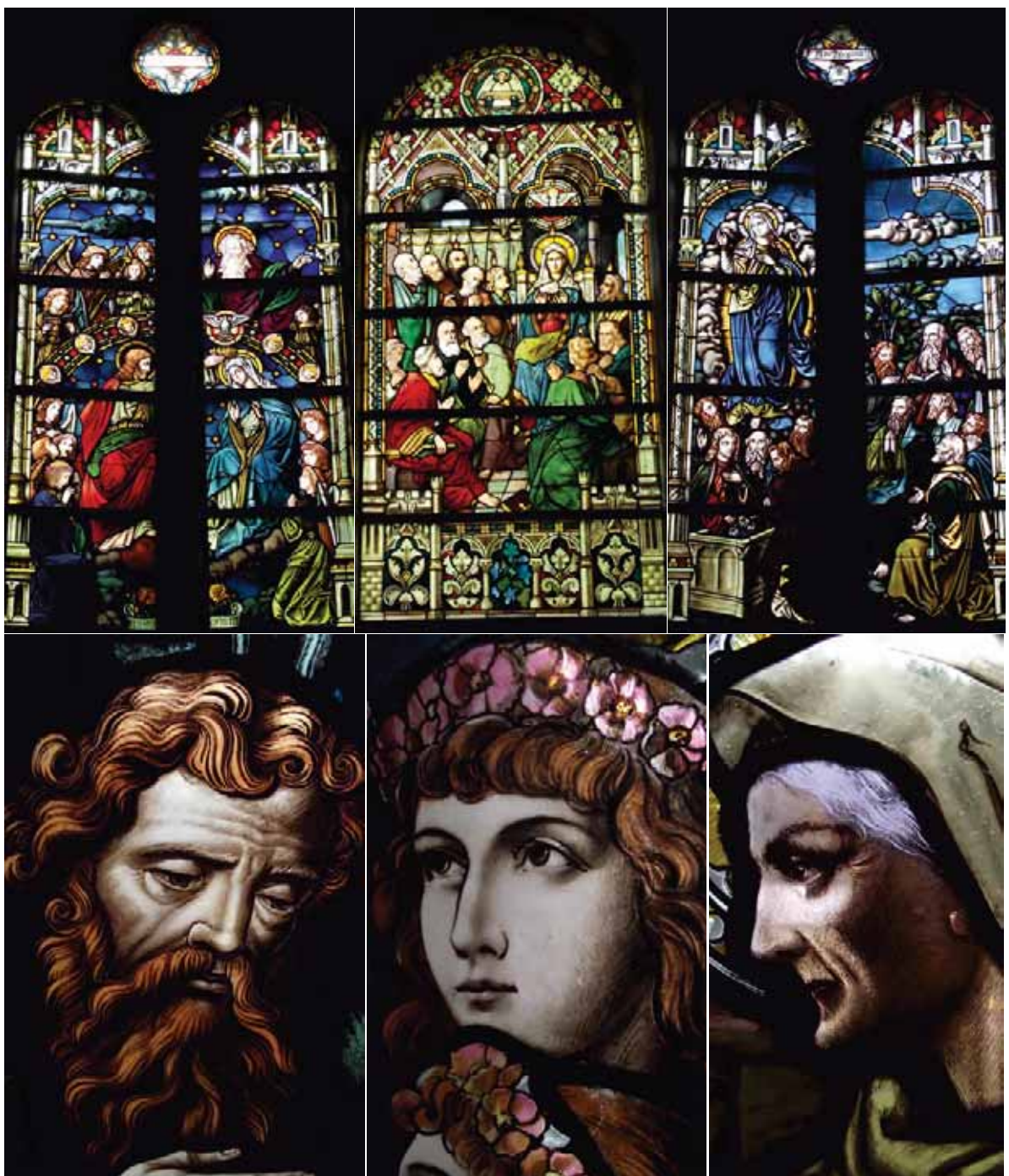


For us it was a great challenge and joy to restore the glass windows of the monastery Marienthal. It was a difficult project because the windows were in a poor and dilapidated condition. Additionally some parts of the stained glass windows were no longer available.

Original drawings or photographs were untraceable so we were compelled to improvise the original parts or motifs utilizing the knowledge we have gained through working with restoration for so many years. The effort was worth it, it is only a pity that sometimes the good work is not always understood and time constraints become a priority.

By preserving such culturally significant stained glass we protect our heritage for generations to come, and will continue to do so.

Zaiga Baiža & Robert Emeringer  
Atelier d'Art du Verre  
Luxembourg



**TERESA ALMEIDA**  
[teresalmeida@gmail.com](mailto:teresalmeida@gmail.com)



#### EDUCATION

**1996-2001** BA (HONS) (5 years) on Faculdade de Belas Artes da Universidade do Porto- Fine Art Painting.  
**2001-02** Pos-graduation certificate on "Glass and Fine Art"- Central Saint Martins College, London, EN.  
**2002** Pos-graduation certificate on "Glass and Architecture"- Central Saint Martins College, London, EN  
**2003** Master in Glass - University of Sunderland, EN  
**2006-11** PhD Art Studies, University of Aveiro, Portugal.

#### STAGES

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

#### PROFESSIONAL SITUATION

Part of the research Unit I&D Vidro e Cerâmica para as Artes (VICARTE), in Campus da Faculdade de Ciências e Tecnologia da Universidade Nova de Lisboa.

**2009** Invit. Teacher Assist. at the Fac. of Fine Arts, Oporto Uni.

#### WORKSHOP (ASSISTENT)

**2006** with the artist František Janák ; casting techn., Crisform, Marinha Grande.  
**2007** with the artist Michael Tayler, glassblowing workshop, Fac. de Ciências e Tecnologia da Uni. Nova de Lisboa.  
**2007** with the Sandbox group with the artists Mica Okuno, Takeshi Ito, Kanami Ogata, Tomoko Doi, casting technique, lost wax, Crisform, Marinha Grande.  
**2008** with the artist Deborah Horrell *pâte de verre*, Crisform, Marinha Grande.  
**2009** Organiz. of the workshop "glass art and science: Introduction to glassblowing, Techniques and the science of glass", collaboration with VICARTE and Penn Sate Uni.

#### SCOLARSHIP

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

#### AWARDS

**2001** "Arte Contemporânea Municipal de Vila Verde" in the Biennial of Vila Verde.  
**2001** 1st place on annual comp. of draw in Chapin Azul, Porto.  
**2001** Aurélio de Sousa, Câmara Municipal do Porto.  
**2008** Hon. Mention, 7ª Bienal de Artes Plásticas 2008, Prémio Pintor Fernando de Azevedo, Marinha Grande, Portugal.  
**2009** Honourable Mention, Jutta Cuny Franz Memorial Award, Museum Kunst Palast, Dusseldorf, Germany  
**2010** Hon. Mention, 7ª Bienal de Artes Plásticas 2010, Prémio Pintor Fernando de Azevedo, Marinha Grande, Portugal.



**ZAIGA BAIŽA**  
[remering@pt.lu](mailto:remering@pt.lu)  
[www.art-glass-verre.com](http://www.art-glass-verre.com)



#### EDUCATION

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

#### MEMBERSHIP

**1996** Glass Design Association of Latvia.  
**1998** Artists Union of Latvia

#### PUBLICATIONS

Ilona Audere « Radošās Novitātes Stikla Mākslā 20. gs. Beigās ». « Māksla Plus » Rīga. 1998  
Ilona Audere « Ļvova – Agrāk Iepazītā un Tagadējā Latvijas Stikla Mākslinieku Meka ». « Māksla Plus » Rīga. 1998  
Ilona Audere « Stikla Mākslas Darbnīca Vēsturiskā Ēkā Aselbornā ». « Māksla Plus » Rīga. 2000  
Uta Lauren « Nordic Glass. Glass without boundaries ». « New Glass » Germany. 2001  
Viviane Sagramola-Colling « Zaiga Baiza – Robert Emeringer. Die Glaskünstler aus Asselborn ». « De Cliärwer Kanton » Luxembourg. 2002  
Dan Klein « Glass from Eastern European Countries ». « Trieste Contemporanea. La Rivista » Murano. 2002  
I. Martinsone « Enciklopēdija Latvija un Latvieši. Māksla un Arhitektūra Biogrāfijās » Rīga. 2003  
Gilles Wunsch « port-d' ARTiste zaiga baiza ». « De Cliärwer Kanton » Luxembourg 2009  
PUBLIC COLLECTIONS  
Lviv Museum of Glass, Ukraine; Evald Okas Museum Haapsalu, Estonia; Russia Decorative - Applied and folk Art Museum, Moscow; Riga' Museum of Glass, Latvia; Glass museum Saint Val Lambert, Belgium; Glass Museum, Marinha Grande, Portugal  
**2003** selected by "New Glass Revue 24" Corning Museum of Glass in USA  
**2006, 2007, 2009, 2011, 2013, 2015** organization International Glass Festival Luxembourg



**ELINA BILOUS**  
[www.elinaPainter@bigmir.net](mailto:www.elinaPainter@bigmir.net)



Every free minute I am drawing, do molding, I am thinking up something new, and making it alive. Aside this I took photographs and do painting. I speak English language and a little bit German, study esthetics and the philosophy of art by me like to read, to listen good music, to listen tape recorders with French audio stories, ride a bicycle, plant flowers and dream that my fairytale come true!

#### EDUCATION

**2004-2006** Striy college of Arts, design and decoration  
**2006-2012** Lviv National Academy of Arts, glass department  
**since 2012** PhD researcher in Art Glass

**since 2009** takes part in the regional and international exhibitions and symposiums

**2010** International Blown glass symposium. Lviv, Ukraine  
**2012** winner of Cartoon competition. Lviv, Ukraine  
**2012** the finalist of the design competition UKRAINIAN DESIGN. The very best of. Kyiv. Ukraine  
**2013** the finalist of cartoon competition. Kyiv, Ukraine



**JANE SYLVIE VAN DER BOSCH**

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[www.jane-sylvie.be](http://www.jane-sylvie.be)



Née à Ciney, Belgique le 29.12.1965

**EDUCATION**

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

**ALFRED COLLARD**

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Né à Seraing près de Liège le 29 décembre 1931. Alfred Collard suit une formation professionnelle aux Cristalleries et à l'école du Val Saint-Lambert, du 30 septembre 1946 au 29 décembre 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».

**Bibliographie**

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

L'art verrier au pays de Liège 1984.

L'art verrier en Wallonie de 1802 à nos jours 1985

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

De l'art déco aux années 50.

Verre et Cristal Belge dans le monde.

- Guiseppe Cappa. Le génie de l'Europe 1840-1998  
Revue des Industries d'Art 1989  
Banque Générale du Luxembourg édition Mardaga

**Filmographie**

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

«Les hommes du cristal» (RTBF 1983)

+divers reportages télévisés: RTBF, RTL

**JULIE ANNE DENTON**

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[www.JulieAnneDenton.com](http://www.JulieAnneDenton.com)



Born 13.04.1978

**EDUCATION**

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

**EXPERIENCE**

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

**SELECTED CLIENTS**

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

**SELECTED GALLERIES**

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

**SELECTED PRICES**

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

**SELECTED PUBLICATION**

- 2011** 4<sup>th</sup> International Glass Festival Luxembourg, LU
- 2010** Tempest, UK
- 2009** Glasses, NL
- 2008** Glass Art Society Journal, USA
- 2006** British Glass Biennale, UK

**SELECTED PUBLIC COLLECTIONS**

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

**ED VAN DIJK**

[ed4luna@gmail.com](mailto:ed4luna@gmail.com)



Born 1955 in Menaldumadeel, Friesland, Nederlands

Professional training in technique en social work

Till 1982 working in mental healthcare

- 1982** Introduction in Lampworking at Pavel Molnar's in Hamburg, DE
  - 1984** Started own Glass studio for "Lampworking" in Arnhem, NL
  - 1992** Pennland School Arts & Crafts in North Carolina, US
  - 1998** Workshop and exhibition at Kitengela Glass Studio's, Nairobi, KE
  - 2000** Workshop and exhibition at Kitengela Glass Studio's, Nairobi, KE
  - 2006** Erfgoed in Beeld, Museum Erve Kots, Lievelede, NL
  - 2007/15** Demonstrations in Glassfestival Luxembourg, Asselborn
- from 1984 Demonstrations with woodfired glass furnace building all around world**

**AWARDS**

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



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#### EDUCATIONAL QUALIFICATIONS

**1999** Graduated the Latvian Academy of Arts - prof. T.Grasis' stained glass master studio and doc. A. Vilbergs' glass design master studio.  
**2003** Scholar in Mitchell Gaudet's hot casting masterclass at Pilchuck Glass School, WA, USA  
**2004** Scholar in Richard Posner's "Glass in Context - Architecture and Light" masterclass at North Lands Creative Glass Center - Lybster, Scotland.  
**since 1994** works as a Free Lance Glass Artist completing commissions for public and private interior and exterior glass as well as participating in group and solo exhibition

-participation in symposiums and festivals in Hungary (1998, 1999, 2002), Ukraine (2001, 2004, 2010), Estonia (2003, 2005), Russia (2006, 2007), Luxembourg (2006, 2007, 2009, 2011, 2013), UK(2008, 2010)

-works in galleries, public and private collections in: Austria, Belgium, Bulgaria, Czech Republic, Estonia, France, Germany, Hungary, Latvia, Luxembourg, Netherlands, Russia, Sweden, UK, Ukraine

- member of GAS, Just Glass (UK), Chairman of Bulgarian Art Glass Foundation

#### NOMINATIONS AND AWARDS

**2003** Oct: 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" nominee for best student at Pilchuck Glass School 2003  
**2005** Oct: Winner of the WERU glaskunst preis at the 6th International Glass Art Competition, Rudersberg, Germany.  
**2013** May: nominee at the regional "Alianz Art" competition in sculpture category, Rousse, Bulgaria.  
**2014** Oct: Winner of the National Competition "Alianz Art" in sculpture category, Sofia, Bulgaria.

**ROBERT EMERINGER**  
[remering@pt.lu](mailto:remering@pt.lu)  
[www.art-glass-verre.com](http://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** au Luxembourg.

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

**GÉRALDINE DURIAUX**  
[geraldine.duriaux@wanadoo.fr](mailto:geraldine.duriaux@wanadoo.fr)  
[www.geraldine-duriaux.fr](http://www.geraldine-duriaux.fr)



Compagnon Verrier Européen  
Membre de la Maison des Artistes  
Membre d'Atelier d'Art de France

#### EDUCATION

**1991** Ecole des Beaux Arts Nancy. Diplôme National Supérieur d'Expression Plastique - Option Design

**2007** CERFAV. Arts et techniques du verre - Option décoration

**2008** CERFAV. Compagnon Verrier Européen.

**2009** CERFAV. Concepteur-Créateur

#### STAGES

**2007** avec Antoine Leperlier, « Maître d'Art », Verrier, Conches en Ouches.

**2008** avec Etienne Leperlier, Verrier d'art, Conches en Ouches.

**2008** Fonderies des Cyclopes, Fonderie d'art, Libourne.

**2009** avec Josette Trublard, « MOF », Peinture sur verre, Paris.

**2007/2009** avec Georges et Monique Stahl, Verriers d'art, Laboule.

#### PROFESSIONAL SITUATION

**depuis 2010** « Artiste - Verrier » Enregistrée à la Maison de Artistes sous le numéro d'ordre D959286 comme sculpteur et graveur.

Sculptures créées avec la technique de la Pâte de verre. Gravures eau forte.

#### AWARDS

**2007** « MENTION SPECIALE SCULPTURE ». « Salon Annuel des Artistes Lorrains » Nancy

**2009** « MEDAILLE DE BRONZE DE SCULPTURE ». « Salon International de Peinture et Sculpture » Vittel

**2010** « PREMIER PRIX DE SCULPTURE ». « Open des Arts » Villers-les-Nancy

**2013** « PRIX REGION LORRAIN ». « Concours Atelier d'Art de France » Paris

**2013** « PRIX GALERIE ESTADES ». « Salon National des Artistes Animaliers » Bry-sur-Marne

**ALEXANDR FOKIN**  
[fokin\\_glass@list.ru](mailto:fokin_glass@list.ru)



Alexander Fokin was born May 15, 1958

1958 graduated from the Penza Art College.

1987 graduated from the Leningrad Art-Industrial School

1987-1997 worked as chief designer Nikolsk Glassworks

1997-2003 director of "Design Studio Pyramid"

2003-2005 teacher of drawing and painting Penza Art College

Since 2005 independent artist

Since 1992 member of the Union of Artists of Russia  
Corresponding Member of the Russian Academy of Arts awards

2004 Silver Medal of the Russian Academy of Arts

2009 Bronze Medal "decent" of the Russian Academy of Arts

2011 Gold Medal of the Russian Academy of Arts

2011 Gold Medal of the Union of artists of Russia

Member of symposia in the Czech Republic, Lviv, Gus-Crystal, Nikolsk

His works are kept in the State Hermitage Museum (St. Petersburg), Russian Museum of arts (Moscow), the Museum House "Kuskovo" (Moscow), and other cities of Russia, Museum of Glass in Kamenetz Senov (Czech Republic), in private collections

**TAISIYA FOKINA**  
[taisiya\\_fokina@mail.ru](mailto:taisiya_fokina@mail.ru)



Born in Nikolsk, Penza region /Russia,  
08.02.1988



**2002-07** Studies in 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)  
**From 2015** member of the Union of Artists of Russia

Taisiya'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. International symposiums in Nikolsk (Russia), Panevezys (Lithuania), family show "Christmas fantasy in the glass" in the State Historical-Architectural and Art Museum-Reserve "Kazan Kremlin" center "Hermitage-Kazan" Kazan, where was presented 10 works.

Taisiya 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.

**GIULIANO GAIGHER**  
[info@gaigher.com](mailto:info@gaigher.com)



Born in Treviglio / Italy, 1964

**1978-83** graduated Technical Institute for Surveyors.

**Since 1987** opened his own Art studio.

**1983-96** works in collaboration with the artists L. Magni, Marcello Catalano, Stefano Travi.

**1993-95** learns the technique of glass fusion with prof. Detlef Tanz in Milan.

His works, apart in style and materials employed, evidence of special light - and color games; originally connected to networks of steel strings and iron frame or, as here, a link from glass, wood and iron.

As a result, his works into a complex image and conceptual statements, which have a constant search for balance with nature and environment.

**Since 1997** Gaigher has participated in numerous exhibitions.

One sculpture is in the "Arte e Spiritualità Papa Paolo VI" Museum in Brescia

Giuliano Gaigher was trained in the ateliers of the Lombardic glass craft to learn the basic techniques of composition and leading, specialising in the old trade of the stained glass windows.



**TUVA GONSHOLT**  
[glass@tuvagonsholt.no](mailto:glass@tuvagonsholt.no)  
[www.tuvagonsholt.no](http://www.tuvagonsholt.no)



Living and working in Skien, Norway



#### EDUCATION

**1992-95** High School. Norway.

**2000-03** Glass & Ceramics School. Bornholm, Denmark

**2000** Sandcasting stages with Helle Helsinghoff  
Copenhagen

**2001** Architect Project 1: 1 Modell. Bornholm, Denmark.

#### EMPLOYMENT

**1995-97** Bø Glasshytte - Bø, Norway. Assistant.

**1997** Glasshytta Gml.Fredrikstad, Norway. Assistant.

**1997-00** Glasshytta Kragerø, Norway. Assistant.

**2002** Work practice with Mika Karlslund og Steffen Dam.  
Ebeltoft, Denmark.

**2003-05** Hagen Glas Hillerød, Denmark. Assistant.

**2005-06** The Furniture Factory Bornholm, Denmark.

**2006-07** Glass gallery Roskilde, Denmark. Assistant.

**2008/09** Guide at the exhibition *Tempo* - Skien, Norway.

**Since 2008** Establishing the company *Tuva Glass* - Skien

**2008** Workshop at Møbelfabrikken på Bornholm, Denmark

**2009** Workshop at Kosta Glass School, Sweden

**2009** Workshop at Glasshyttan Glass Craft, Gothenburg

#### PROFESSIONAL EXPERIENCE

**Since 1999** Participates in local and International exhibitions.

**2005-06** Residence at the Furniture Factory - Bornholm, DK

#### PUBLIC COLLECTIONS

**2006** Hospital Development Project for Central Norway  
(Helsebygg Midt-Norge). Trondheim, Norway

**2006** West Norway Museum of Decorative Arts, Bergen,  
Norway.

**2007** Hydro Porsgrunn, Norway.

**2007** Nordenfjellske National Museum of Decorative Arts.

**2008** West Norway Museum of Decorative Arts, Bergen,  
Norway.

**2008** Telemark Hospital, DPS Porsgrunn, Norway.

**2008** The National Museum Of Art, Architecture and  
Design.

**2009** The City Council, Bergen, Norway.

**2009** Gass Nova, Porsgrunn, Norway

**2009** The Cultural Rucksack, Telemark, Norway

**2009** The Museum of Decorative Arts and Design, Oslo.

**2012** Surgical Outpatient, Porsgrunn, Norway.

**2012** City Council of Lommel, Lommel, Belgium

#### MEMBERSHIP

The Norwegian Association of Arts and Crafts.

Appointed representative to the board of Telemark Art Centre  
Dynamo Glass ([www.dynamo.se](http://www.dynamo.se))

Representative for TKS in ROM3.

Represented in the 2011 catalog with Norwegian glass Gas  
Conference in Seattle. USA

Member of the jury for "Jomfrulands Utstillinga", 2010, 11, 13

Shortlist committee for Exhibition Grant 2009, 10. Deputy  
2011, 2012

Representative for TKS for Kunstsolen in Kragerø AS 2009,  
2010. Deputy 2011, 2012

Art consultant/promoter, Tempo Skien 2008 og 2009

Consultant/promoter, Kunstnermøte 09, 10, 11, 12, 13 (DKS)

#### GRANTS

**2006** National 1- year State working grant.

**2007** Skien Municipality's Grant for Young Artists.

**2007** DNB NOR and Norsk Form's Prize for Young Artists.

**2008** Project Development Grant from *Vekst i Grenland*.

**2008** Business Developm. Grant from *Innovation Norway*.

**2008** Telemark County's Grants for Artists.

**2008** Anders Jahre's Prize for Young Artists.

**2008** National State grant; diversestipend

**2008** Arts Council Norway, Exhibition support

**2008** National State grant; diversestipend

**2009** National 2 - year state grant

**2012** National 2 - year state grant

**2012** UD, support for catalog

**2012** Visual Artists Relief Fund, grant for travelling

**2014** National State grant; diversestipend



**DAINIS GUDOVSKIS**  
[dgudovskis@e-apollo.lv](mailto:dgudovskis@e-apollo.lv)

Born in Sigulda/ Latvia, 22.05.1958

EDUCATION

**1978** Graduated from the Dept. 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  
**since 1994** 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 Center, 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** participates in local and International Exhibitions, Symposiums

PUBLIC COLLECTIONS

Latvia State Art Museum "Arsenals", Latvia; Decorative and Applied art Museum, Riga, Latvia; Decorative Art Museum, Moscow, Russia; Decorative Art Museum, Vilnius, Lithuania; Contemporary Glass Art Museum, Lviv, Ukraine; Gus-Hrustalnij Glass Museum, Russia; Ebeltoft Glass Art Museum, Denmark; Latvian Embassies of China, Poland and Russia; Glass museum Val Saint Lambert, Belgium; Elagins museum Saint-Petersburg, Russia; Fuldas Art Center, Germany; Lovisa Art Museum, Finland; Čurloņa Art Museum, Kaunas, Lithuania; Artist Union of Latvia, Riga; Cēsis Exh. House, Latvia; 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  
**1993, 94, 98, 99, 2003, 04 10, 13** Diploma "Glass Art Triennial" Moscow, Russia

**KATI KERSTNA**

[kati.kerstna@gmail.com](mailto:kati.kerstna@gmail.com)

Born 31.12.1970

Member of Estonian Glass Artists' Union

EDUCATION

**1994-98** Estonian Academy of Arts, glass department.  
**1999-01** Estonian Academy of Arts, glass department, m.a.

WORKED

**1997-00** Palamuse Glass House  
**1997** Palamuse Glass House, charter member  
**2000** Multireklaam Grupp, designer  
**2001-02** Estonian Academy of Arts, Open Academy, lecturer  
**since 2004** Curator and designer of group exhibitions in Estonia and abroad

COSTUMES & STAGEDESIGN

**1996** moderndance - performance "Breastattack", Von Grahl's theatre, Tallinn, Estonia  
**1997** moderndance - performance "Dangerous Area", Von Grahl's theatre, Tallinn & 1998, Pärnu, Estonia

SYMPOSIUMS

**2004-13** International symposiums and workshops of hot glass, Haapsalu, Estonia  
**2005-08** Days of Primitive Glass, Kunilepa, Rapla County, Estonia  
**2009** "Bead Days of Kunilepa" Linnaaluste village, Estonia  
**2011-13** International Glass Festivals Luxembourg; Asselborn, Luxembourg  
**2012** building and working with the Glass Furnace in Gernheim, Germany  
**2013** Festival of High Teampatures, Wroclaw, Poland



**KJERSTI JOHANNESSEN**

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[www.kjerstijohannessen.com](http://www.kjerstijohannessen.com)

[www.dynamoglass.org](http://www.dynamoglass.org)



Born September 19, 1977, Bodø, Norway  
Member of Norwegian Association for Arts and Crafts  
Member of the Art association BRUDD and Dynamo Glass

EDUCATION

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

PROFESSIONAL EXPERIENCE

**2002** Pilchuck Glassschool, Seattle, USAI  
**2002** Apprenticing with Sonja Blomdahl, Seattle, USA  
**2002** Apprenticing with Paul Cunningham, Seattle, USA  
**2003** Haystack Mountain School of Crafts, Benjamin Moore  
**2003** Pilchuck Glassch. USA, P. Singlertary and K. Gray  
**2011** Haystack Mountain School of Crafts, USA, Mark Zirple

RELATED EXPERIENCE

**2000** Nordic Glass Conference, Holmegaard, Denmark  
**2001** Venezia, Murano, Italy Studytrip  
**2002** Orrefors Workshop, visiting designer, Global Art Glass  
**2005** Jack Wax, Workshop, Egenart AS, Norway  
**2007** "New Norwegian Glass" workshop on Hurdals Verk  
**2008** European Glass Context, Bornholm, Denmark  
**2008** Workshop on furnit. fact. Bornholm and Gotenburg, SE  
**2009** Glassfestival and exhibition in Luxembourg  
**2009** Workshop in Oslo, NO and Kosta Glass Centre, SE  
**2011** Dynamoworkshop in Gothenburg, Sweden  
**2012** TGK 2.prize "All you need is glass", Germany

GRANTS

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

**KAI KIUDSOO-VÄRV**

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[www.kaikiudsoovarv.eu](http://www.kaikiudsoovarv.eu)



Born 12.08.1968

EDUCATION

**1995** Estonian Academy of Arts, BA, speciality of glass art.  
**2005** Estonian Academy of Arts, MA, speciality of glass art.

PROFESSIONAL EXPERIENCE

**since 1995** freelance artist  
**2001-02** "Scancrystal" Tallinn, prod. devel. and prim. artist  
**2000** Multireklaam Grupp, designer  
**Since 2005** Estonian Academy of Arts, lecture.  
**since 2009** founder of Klaasiklubi, studio of glass art

MEMBERSHIP

**since 2001** member of Estonian Glass Artists' Union  
**since 2002** member of Estonian Artists' Association  
**2002-04; 2010-13** presid. of Estonian Glass Artists' Union

SYMPOSIUMS WORKSHOPS

**1999** Workshop of Päivi Kekäläinen, pâte de verre, Tallinn  
**2003-06** Int. symp. workshops of hot glass, Haapsalu, EE  
**2007** Workshop of Mark Angus, glass painting, Tallinn  
**2007** Int. Glass Symp. „Meeting Point VITRA“, Nancy-Vannes-le-Chatel, France  
**2008** Int. conf. "European Glass Context 2008" Bornholm, DK  
**2008** Workshop of Jeffrey Sarmiento and Anna Vesele, photosensitive masks and sandblasting, Tallinn  
**2009** Workshop of Päivi Kekäläinen, pâte de verre, Tallinn

PUBLIC COLLECTIONS

Estonian Museum of Applied Art and Design; Estonian Embassy in Berlin, Germany; Glasmuseum Ebeltoft, Denmark; Tallinn City Museum; Swedish Embassy in Tallinn

AWARDS AND SCHOLARSHIPS

**2001** Jutta Cuny-Franz Memorial Award, selected entries  
**2004** Scholarship of Väino Tanner Foundation  
**2010** Appreciated Glass Artist 2008-2009, Estonian Glass Artist's Union



**REMIGIJUS KRIUKAS**

[glasremis@takas.lt](mailto:glasremis@takas.lt)  
[www.glasremis.lt](http://www.glasremis.lt)



Born March 14, 1961, Panevėžys/ Lithuania  
**Since 1992** member of Lithuanian Union of Artists  
**1985** grad. from Lithuanian State Institute of Fine Arts, spec. of glass art; started working at JSC "Panevėžio stiklas"  
**Since 1985** 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' Charlie Maeker ("Snogebaek glashutte" studio) and Pete 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**

**1993** Symposium in Bardudvarnok, Hungary; the best work.  
**2006** Lithuanian Confederation of Industrialists Award; Professional certificate and knight's of profession mark "For the glorification of the country in various exhibitions  
**2009** Exhibition "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** elected "The man of the year of Panevėžys" for the significant increase in export, an impressive art exhibitions, permanent art exp. and active participation in representing Panevezys art and business nationally and abroad.

**2012** Ministry of Culture of the Russian Federation, the All-Russian Decorative-Applied and Folk Art Museum diploma "For the modern visual solution".

**2013** Russian Academy of Arts; Honorary member .

**2014** Lithuanian Artists' Association ; Gold Badge, for 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 ( Hungary ) , Frauenau Glass Museum ( Germany ) , Lviv Art Museum ( Ukraine ) , Lviv Museum of Glass (Ukraine), Evald Okas Museum ( Haapsalu, Estonia ) , Russia Decorative - Applied and folk Art Museum (Moscow, Russia), K.A.Savitsky galleries Penza branch of glass and crystal museum ( Nikolsk , Russia ) , Riga' Museum of Glass ( Latvia ) , the Finnish glass Museum ( Riihimäki , Finland ) , Kuskov Palace. (Moscow,Russia) .

**MARTINE LUTTRINGER**

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[www.taillandier-art.com/luttringerindex.htm](http://www.taillandier-art.com/luttringerindex.htm)

**REPORTAGES TELE**

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

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

**2014** France 3 Lorraine - 19/20, lundi 7 avril- C'est en Lorraine: F. Gaillet, B. Kratschnar, L. Maas

**PUBLICATIONS**

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

**2003** catalogue Phalsbourg

**2007, 09, 11, 13** International Glass Festival, Luxembourg

**2011** « *Le portrait dans l'art contemporain 1* » Editions Patou

**2014** « *Le portrait dans l'art contemporain 2* » Editions Patou

**2014** catalogue European Glass Festival, Pologne

**COLLECTIONS**

Musée de Saint-Dié

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

Collection M. Majerus, Luxembourg

**EN PERMANENCE**

Galerie Diana, Grasse

**EDWARD LEIBOVITZ**

[homepage.ntlworld.com/c.sharpe4/](http://homepage.ntlworld.com/c.sharpe4/)



Lives and works in Antwerp, Belgium.

**EDUCATION:**

Academy of Fine Arts, Haifa, IL

Dept. of Painting, Prof. Okshi Avchalom

Belzalel Academy of Fine Arts, Jerusalem, IL

Dept. of Painting, Prof. Raphael Moar

Municipal Academy for Fine Arts, Berchem, BE

Dept. Stained-Glass, Glass Painting

**AWARDS:**

**1975** Award for Stained Glass. Mayor of Berchem, BE

**1977** Urkunde, Coburger Glaspreis, Coburg, D

**1980** Prix de la Sculpture en Verre, Liège, BE

**1981** Award for Sculpture. Province of Antwerp

**1983** Award for Artistic Calling. Ministry of Flemish Culture

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

**COLLECTIONS:**

Glasmuseum Frauenau, DE

Musée du Verre Sârs Poteries, FR

Musée du Verre Valencia, E

Corning Museum of Glass, New York, US

Glasmuseum Ebeltoft, DN

Musée du Verre Charleroi, BE

Musée du Verre (Curtius) Liège, BE

Museum of Decorative Arts, Prague, CZ

Museum of Contemporary Art, Brooklyn, New York, US

Kunstsammlungen der Veste Coburg, Coburg, DE

Vlaamse Gemeenschap, Brussel, BE

Katholieke Universiteit Leuven (KUL), Leuven, BE

Alliance Française de Belgique, Bruxelles, BE

Jesode-Hatora-Beth-Jacob, Antwerpen, BE

Pro Museo Judaico, Brussel, Bruxelles, BE

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

Musee d'Ixelles, BE

Collection of IIIrd Interglass Symposium Novy Bor, castle

Lemberg, CZ

**ANDA MUNKEVICA**

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[www.AMSTUDIO.LV](http://www.AMSTUDIO.LV)



Born September 20, 1974, Rīga, Latvija

Since 1996 member of Association of glass Design of the Latvian Union of Art

Since 1999 member of Latvian Union of Art

**EDUCATIONAL QUALIFICATIONS**

**1993** Crafts Artist degr, Riga Applied Art College, Glass dept.

**1998** Art bachelor's degree, Latvian Academy of Art, Glass design department

**1998** Eastlake Glass stud.; PrattFineArts 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.

**PROFESSIONAL EXPERIENCE**

**1992** a freelance artist, working on large scale contracts in glass techniques

**1996–97** teacher at Salaspils Art school and at the Summer Arts Camp "Rainbow", Latvia.

Some Scholarships to take courses in a wider range of subjects on the world arts and glass techniques (Bulgaria, St.Petersburg, USA, Lithuania, and Finland)

**1999** „Livani glass factory„Latvia

**2000** designer, glass furniture workshop "Inamora", Latvia project designer, "Livani glass factory"

**since 2002** owner and designer ltd "AM studio"

**PUBLIC COLLECTIONS**

Corning Museum, USA; Applied Art museum, Riga, LV;

European Museum of Modern glass. Rodental, DE;

Glasmuseum Lommel , BE; Coganezaki Glass museum,

JP; All-Russian museum of Arts and Crafts, Moscow, RU;

Design Center Ishikawa, JP; Lviv National Art Museum, UA;

Museum of Glass and cristal, Nikolsk, RU; International

Experimental Glass Studio, Bardudvarnok, HU.

**ANDREJ NÉMETH - Endre**

[nemeth@nemeth.cz](mailto:nemeth@nemeth.cz)

[www.nemeth.cz](http://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, specialising 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)  
Member of 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 International Enamel Symposium Kecskemét of Hungary

**2004** Grand Prix of Sandstone, International Symposium Hredle Rabas Gallery of Czech Republic

**2005** Biennale Internazionale Dell'ARTE Contemporanea citta di Firenze DIPLOMA di Partecipazione

**2009** ZO Csemadok Naszvad uděluje pamětní plaketu za založení a pomoc I. ročníku mezinárodního festivalu uměleckého smaltu

**2010** Main price Tüzvirág International Exhibition of Enamel Arts Nesvady of Slovak Republic

**2010** Szklaska Poreba wyrazy uznania i podziękowania za podtrzymywanie tradycji szklarskich, wkład w rozwój kultury i rozslawienie Szklarskiej Poreby swa twórczościa artystyczna Ekoglass 2010

**2012** Pamětní list obecního úřadu Žehušice za umělecké ztvárnění lavičky s J. V. Stichem (PUNTO) při příležitosti XXX. slavnosti lesního rohu

**2014** Město Klášterec nad Ohří věnuje Pamětní list za účast sochařského symposia ve dřevě "Paměť krajiny 2014"

**2014** CROART ZAHVALNICA Umjetničke kolonije "Stipan Šabić 2014" Subotica Serbia; Oxford Encyclopedia

**CERTIFICATE** based on outstanding performance Andrej Németh Endre



**KAIRI ORGUSAAR**

[kairi.orgusaar@mail.ee](mailto:kairi.orgusaar@mail.ee)

[kairiorg.blogspot.com](http://kairiorg.blogspot.com)



Born May 14, 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, m.a.

**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



**DANIEL OLISLAEGERS**

[daniel\\_olislaegers@skynet.be](mailto:daniel_olislaegers@skynet.be)

<http://www.daniel-olislaegers.net>



né le 03/07/48 à Schaerbeek/Belgique

**EDUCATIONAL QUALIFICATIONS**

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

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

**2000** diplôme sculpture spécialisation bronze Académie Anderlecht (Academie voor beeldende kunsten)

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

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

**1996** stage pierre Florence Fréson

**1998** workshop verre Koen Vanderstukken

**1999** stage fer forgé Johan Baudart

**2001** workshop verre Edward Leibovitz

**2002** workshop verre Susan Edgerley & Koen Vanderstukken

**2003** workshop verre Kevin Lockau

**2007** stage fer forgé Jean Bichel

**2010** Résidence d'artiste au Musée du Verre Sars-Poteries (F)



**Torsten Röttsch**

[torsten@web.de](mailto:torsten@web.de)

[www.torsten-roetzsch.de](http://www.torsten-roetzsch.de)



Born 10.03.1982 in Dresden, Germany

**EDUCATIONAL QUALIFICATIONS**

**2002-05** Glas school Zwiesel, glass design.

**2006** "An indepth introduction to Venetian glassblowing" with William Gudenrath at the Corning Museum of Glass.

**2010** „An American - Venetian Experience“ masterclass at Northlands Creative Glass Center with Dante Marioni & Benjamin Moore

**PROFESSIONAL EXPERIENCE**

**2005** teaching assistant at Bildwerk Frauenau for Einar & Jamex de la Torre

**2005, 06** assistant for Sandfish Ltd. Michael Ruh in London, by the "SESAM" progr. of the Leonardo da Vinci foundation

**2006** assistant at Bildwerk Frauenau for Fritz Dreisbach and Simone Fezer.

**2006, 07** several guest appearances at the museum "Baruther Glashütte" in Baruth/ Mark, Germany

**2007-08** employed as glass blower in Hameln, Germany.

**since 2008** glass blower at the Glashuette Gernheim Glassmuseum.

**2009, 10, 14** guest glass blower for the "Roman glass furnace project" at the PAM Museum in Zottegem, Belgium

**COLLECTIONS**

Prof. Franz Müller, Osnabrück, 2012

Ernsting Foundation, 2012, 2014

LWL Industrial museum Glashütte Gernheim 2012

**AWARDS**

State prize in the glass category for arts and crafts of the state of Nordrhein-Westfalen 2013

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

Permanently represented at the Galerie Workshop in Berlin, First Glass Galerie Munich, Galerie Welti Düsseldorf



**MARE SAARE**  
[msaare@gmail.com](mailto:msaare@gmail.com)



Born January 6, 1955, Tallinn, Estonia

**EDUCATIONAL QUALIFICATIONS**

- 1974-1979** Estonian State Art Institute, specialty of glass
- 1993** Bornholm, Baltic Educat. Island, courses of stud.glass
- 1995** Royal College of Art, London, U. K., Tempus Phare Pr.
- 1998** Luckenbooth Gallery, Edinburgh, Scotland, U. K
- 2000** Studio of the Corning Museum of Glass, USA
- 2009** Eisch Factory residency, Frauenau, Germany
- 2012** Seto ceramics and Glass Centre, Seto-Aichi, Japan

**EMPLOYMENT**

- 1979-1980** Estonian State Art Institute, teacher of drawing
- 1980** Kaluga Glass Factory, Russia, designer
- 1980-85** Institute of Geology of the Academy of Sciences of the ESSR, artist
- 1985-93** Est. State Art Institute/Tallinn Uni. of Arts, assist.
- 1993-2001** Estonian Academy of Arts, associate professor, head of the department of glass
- 1999-2000** Estonian Academy of Arts: dean of the faculty of applied arts

**Since 2001** Est. Academy of Arts, prof., head of dept of glass

**MEMBERSHIP**

- Since 1984** Estonian Artists' Association
- Since 1992** Estonian Glass Artists' Union
- Since 2014** Contemporary Glass Society (CGS)

**PUBLIC COLLECTIONS**

Estonian Museum of Applied Art and Design, Tallinn, EE; History Museum, Tallinn, EE; City Museum, Tallinn, EE; Estonian Sports Museum, Tartu, EE; History Museum of Tartu University, Tartu, EE; Crystal Museum, Gus-Hrustalnyi, RU; Glass Museum, Lviv, UA; Glass Museum, Kamenický Šenov, CZ; Glass Museum, Koganezaki, JP; Ishikawa Design Centre, Kanazawa, JP; Menzendorf Museum, Riga, LV; Turkish Museum of Contemporary Glass, Eskisehir, TR; Seto City Art Museum, Seto-Aichi, JP; Royal Collections of Japan; Glas Museum Altes Hof Herding, DE; Museum of European Glass, Rosenau, DE; Glass Museum, Marinha Grande, PT; Applied Arts Museum, Prague, CZ

**AWARDS**

- 1981** 1st prize of Tallinn stained glass windows contest.
- 1991** 3rd prize in category glass ja ceramics of the 4th annual exhibition of miniature art, Toronto, Canada
- 2000** Honourable mention of Scripta Manent II
- 2001** Annual prize of the Fine and Applied Arts Council of the Estonian Culture Endowment
- 2004** Annual award of the Estonian Glass Artists' Union – recognized glass artist 2002/2003
- 2005** Diploma of Bezdrúžice (Czech Republic) Glass Museum for innovativeness on glass engraving
- 2010** Silver Prize. International glass exhibition Glass Kanazawa 2010. Kanazawa, Japan
- 2011** Kristijan Raud Annual Prize of the Est. Artists' Union

**Olga Oswald Shorokhova**  
[shorokhova@pt.lu](mailto:shorokhova@pt.lu)



Née en Russie en 1960

- 1978-1982** j'ai fréquenté le Lycée des arts appliqués à Tashkent (vitrail, bijoux, céramique).
- 1982-1987** j'ai étudié à Académie d'art et d'industrie Stieglitz à Saint-Pétersbourg.
- 1987-1992** j'ai travaillé comme designer à l'usine "Krasny Gigant" à Nikolsk.
- Depuis 1992** membre de l'Union des artistes de Saint-Pétersbourg.
- En 1992** j'ai créé mon propre atelier d'art verrier à Saint-Pétersbourg.
- Depuis 2004** j'habite au Grand-Duché de Luxembourg. Je suis un artiste indépendant.
- 2004- 2009** j'ai suivi plusieurs stages de perfectionnement à Frauenau (Bavière/Allemagne) et Sars-Poteries (Nord-Pas-de-Calais/France)
- Plusieurs objets d'art se trouvent aujourd'hui au Musée Russe de l'État à Saint-Pétersbourg, au Musée d'art de l'Académie de design industriel de l'Etat à Saint-Pétersbourg



**LOUIS SAKALOVSKY**  
[louis3030@yahoo.com](mailto: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.

**INDRĖ STULGAITĖ – KRIUKIENĖ**  
[indre.stulgait@gmail.com](mailto:indre.stulgait@gmail.com)



Born 14.04.1975, 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](http://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

**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 exhibitions, symposiums, festivals, competitions in Belarus, Bulgaria, Czech republic, Denmark, Estonia, Finland, France, Germany, Latvia, Lithuania, Luxembourg, Netherlands, Norway, Poland, Russia, Slovakia, Ukraine.

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



**JANHEIN VAN STIPHOUT**  
[stipglas@stipglas.com](mailto:stipglas@stipglas.com)  
[www.janheinvanstiphout.com](http://www.janheinvanstiphout.com)



Born 1956, 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.  
**Since 1988** De Maatschap internat.. A three man partnership cons. of sculptor in steel J. Doms; multi media artist C. Frints and glass artist JH. van Stiphout  
**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 Glaspect, 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

**PATRICK VAN TILBORGH**  
[patrick.vantilborgh@skynet.be](mailto:patrick.vantilborgh@skynet.be)  
[www.glassfarmer.com](http://www.glassfarmer.com)



Born in 1961

#### EDUCATION WORKSHOPS AND PROFESSIONAL EXPERIENCE

Technical studies

- 1993-00** Studies at State Institute of Art Crafts in Mechelen, taught by Miloslava Svobodova and Koen Vanderstukken  
**1997** "Glass blowing" by Koen Vanderstukken (B), Niel  
**1998** "Making moulds" by Bert Van Ransbeek(B), Mechelen  
**1998** "Kiln casting" by David Reekie (UK), Mechelen  
**2000** "Glass blowing" by M. Ruh (USA) and N. Wahl (D)  
**2000** "Coyote goes to Belgium"; glass cast. by K. Lockau (CAN)  
**2000** "Glass blowing" by Edward Leibovitz (ROM) and Koen Vanderstukken (B)  
**2001** "Glass blowing" by Giampaolo Amoruso (B)  
**2001** "Sandcasting and ladle casting" by Susan Edgerly (CAN)  
**2004** "Various Techniques" by Brad Copping (CAN)  
**2005** "The honeycomb mould" by Helen Stokes (Australia)

- since 1998** Own Glass studio  
**since 1998** Board member of "De Glasroute"  
**since 1999** Mobile glass studio  
**2000-02** Board member of "European Glass" VZW  
**since 2005** Board member of "ArTe@LIER"  
**since 2010** Board member "Verribelglass"



**JIRÍ ŠUHÁJEK**  
[suhajek@volny.cz](mailto:suhajek@volny.cz)



Born in Pardubice in 1943.

#### EDUCATION

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

#### PROFESSIONAL EXPERIENCE

- 1962-64** Karlovarské sklo Moser, Glass works, Karlovy Vary  
**1971** Italy- Venini, Murano and Venice and in Rietveld Academy in Amsterdam, Netherlands  
**1972-79** dizainer at the Moser glassworks, Karlovy vary  
**1979-94** working as glass designer with the Institute of Interior and Fashion Design in Prague.  
**1993-02** artistic director, B.A.G. glassworks, Barovier and Toso, Vsetín  
**1999-09** teaching at the Middle Art and Industrial Glass School, Valašské Meziříčí.  
**2009-10** teaching at the University of Tomas Bata, Zlín

#### AWARDS

- 1974** Best Design of the Year, Inst. of Ind. Design, Prague  
**1976** Gold Medal, Int. Exhibition of Glass, Jablonec n. Nisou  
**1976** Bavarian State Prize and Gold Medal, Munich  
**1979** Best Design of the Year, Inst. of Ind. Design, Prague  
**1980** Premio International, Valencia, Spain  
**1981** Best Design of Branch, Ministry of Industry of the CR  
**1984** Honorary Prize, International Exhibition WCC, Bratislava, Slovak Republic  
**1985** Prize of the International Glass symposium, Susmuth  
**1985** Sonder Prize, 2nd Coburg Glass Prize, Coburg  
**1986** Best Design of Year. Ministry of Industry of the CR  
**1986** Golden Star of Quality, BID, Madrid, Spain  
**1987** Gold Med. and Crystal Pyramid, Inst. Ind. Design Brno  
**1987** Gute Industrie Form, Frankfurt  
**1987** Crystal Pyramid, Institute of Industrial Design, Prague  
**1988** Best Design of the Year, Ministry of Industry, Prague  
**1995** Best Design of the Year, Design Centre of CzechRep.  
**1996** Czech National Design Prize  
**1996** Best Design of the Year, Design Centre of CzechRep.  
**1996** Masaryk Prize, Masaryk University Prague  
**2008** Silver medal for lecture activity on International Glass Symposium in Lvov  
**2008** Honourable member of Russian Academy of Art, Golden medal, Moscow  
**2010** Doctor Honoris Causa of Lviv National Academy of Arts, Lvov

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

#### REPRESENTATION IN PUBLIC COLLECTIONS

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



**DZINTA VEIPA**  
**[dzinta@zummm-design.com](mailto:dzinta@zummm-design.com)**



Born Rīga, Latvija

**EDUCATION:**

**1981-89** Riga 1st Sec. Music Sch.; piano, musical literature

**1994-97** Riga State Technical Sch.; Computers, economics

**1997-01** Banking Institution of Higher Education,  
Department of Banking; banking, economics (BA)

**2006-10** Art Academy of Latvia; Glass art department (BA)

**2008-09** University of Art and Design Helsinki; Glass and  
Ceramics department, ERASMUS

**2010-12** Art Acad. of Latvia; Glass art dept., Art Glass (MA)

**WORKSHOPS**

**2007** Nordic Design Workshop II. „Design product  
development”, during which we developed the design of  
uniforms for employees of Riga international Airport

**2007** Helsinki School of Art and design, workshop organized  
by Kazushi Nakada.

**2009** University of Art and Design Helsinki. Photography

Portrait Workshop “Tableau Vivant” held by A. Lembke

**2009,11,13** International Glass Festival Luxembourg. Part of  
festival organization team.

**ARNOLDS VILBERGS**



Born January 2, 1934 Rīga, Latvija

**EDUCATION:**

**1950-55** Riga Applied Art College.  
Latvia

**1959-65** Art Academy of Latvia

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

**PROFESSIONAL EXPERIENCE**

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

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

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

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

**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



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



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**SPUERKEESS**

**Matériaux KASS** 



**THILL** *Acier Alu Inox*  
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 DU GRAND-DUCHÉ DE LUXEMBOURG  
 Ministère de la Culture



Front cover artwork: Kjersti Jonannessen "Deconstruction of form"; photo made by Jean-Marie Kremer  
Page 3rd artwork: Torsten Röttsch; photo made by Herbert Orgusaar  
Page 4th artwork: Alexander Fokin "Big Tree" detail; photo made by Jean-Marie Kremer  
Page 5th artwork: Kazimierz Pawlak "Big Black"; photo made by Rob Emeringer  
Page 6th group of artworks: Remigijus Kriukas "Sail"; photo made by Jean-Marie Kremer  
Page 7th artwork: Lachezar Dochev "Temper before Teeth"; photo made by Jean-Marie Kremer  
Pages 78th-79th group of artworks: Indrė Stulgaitė "House of Clouds"; photo made by Aleksandr Sidorenko  
Page 126th artwork: Remigijus Kriukas "Crater"; photo made by Jean-Marie Kremer  
Page 127th artwork: Jiří Šuhájek "Bird"; photo made by Jean-Marie Kremer

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