





### 7th INTERNATIONAL GLASS FESTIVAL

### 2017

### **LUXEMBOURG**

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

# CE 7EME FESTIVAL INTERNATIONAL D'ART DU VERRE A LE PLAISIR DE METTRE A L'HONNEUR MONSIEUR ALFRED COLLARD,

ANCIEN MAITRE VERRIER DE V.S.L., POUR SES QUATRE - VINGTS ANS DE TRAVAIL DU VERRE.





International Glass Festival Luxembourg

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# THE 7TH INTERNATIONAL GLASS ART FESTIVAL HAS THE PLEASURE OF HONORING

### ALFRED COLLARD,

FORMER MASTER GLASS ARTIST OF V.S.L., FOR HIS EIGHTY YEARS OF GLASS WORK.



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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 ¾ 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  $20^{\rm th}$  century. Before the  $1^{\rm st}$  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 The structure of a structure. crystallized 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.

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 le renforcement, la teinture fusion. 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.

Zaiga Baiza & Robert Emeringer

Verre est magique.



A pretty face gets old A nice body will change, But a good person will Always be a good person Like a talented and good Artist always will stay.

Dear friends, colleagues, volunteers, local assistants and glass art admirers, we will be honored to have pleasure to meet each other at the 7 th Glass Art Festival in Luxembourg, which was initiated by the glass artists form Luxembourg Zaiga Baiza and Roberts Emeringers, who have been holding the idea of the festival in their enthusiastic hearts and have been realizing it with their strong hands. The festival has been popular and admirable as a contemporary glass art event not only in Luxembourg. It is unique because it has been brought to life by altruism and initiative of just a few European artists.

Albert Camus has said in his book "Return to Tipasa": "Never return to the places where you have felt wonderful and lovely."

We change the vectors of this statement and we return, meet and celebrate because we know that it is the place of our destiny, where we will never be disappointed.

We are privileged since we experience this socium – the space and place of art – as a functional place of social phenomenon, as a possible alternative spacial or cognitive instrument. It transforms life into a deeper reality, makes art theatrical and involves society in ritual processes. Also, it condenses the essence of life and serves as the mechanism of transformation.

What makes us return here again and again? It is the intricate network of glass art experts and enthusiasts.

The number of participants changes from festival to festival, thus allowing the spectators to get acquainted with a pool of new glass artists. The openness and generosity of local people can be felt at any moment.

Colleagues are interested in each other's creative process of producing new glass art work - be it in an intimate or dynamic setting.

The Glass Art Festival in Luxembourg, a divine game of creation, is taking place in a garden, both in metaphoric and literal sense. As allusion to Plato's Academy garden, the symposium is taking place in Roberts and Zaiga's garden, where we can spend amazing mornings, days, evenings and nights.

This festival is always been and I am sure it will remain the event featuring dynamic energy, Bohemian aura and positive human interaction. This is not a competition, but it is a professional, dynamic, practical art space.

Have a wonderful festival and great art works! Looking forward to seeing you in Luxembourg!

DAINIS GUDOVSKIS, the glass artist Laila Vacere, the translator



International Glass Festival Luxembourg 2017

Il nous est un réel plaisir de préfacer ce livre édité à l'occasion de la septième édition du Festival International du Verre Luxembourg. En effet, l'ouvrage, tout aussi bien que la manifestation qu'il accompagne, témoigne de la variété de la production artistique contemporaine ainsi que des nombreux moyens d'expression qu'offre le travail du verre. C'est la présentation d'un ensemble de créateurs tant luxembourgeois qu'étrangers dont chacun développe librement sa propre perception de l'art, son adhésion à l'esprit du temps ou justement le refus de ce dernier.

La rencontre de quarante artistes verriers, certains même encore étudiants, issus de vingt pays différents nous promet un véritable feu d'artifice de la création. A l'affiche, comme pour les dernières éditions, des démonstrations d'une multitude de techniques. Que ce soit le verre soufflé à la canne ou au chalumeau, le casting, le fusing, le thermoformage et bien d'autres encore, les visiteurs peuvent découvrir de près les divers processus de création.

Et pour tous ceux et toutes celles qui préfèrent mettre eux-mêmes la main à la pâte ? Plusieurs ateliers et workshops permettent à tout un chacun de s'essayer dans une technique ou une autre. Il y en a certainement pour tous les âges et pour tous les goûts !

Dès lors il nous tient à cœur de féliciter les organisateurs de ce festival qui nous démontrent à nouveau que la passion est certainement l'ingrédient primordial pour tout projet. Avec leur passion pour leur métier et pour le formidable matériau qu'est le verre, Robert Emeringer et Zaiga Baiza sont à l'origine d'un enthousiasme communicatif qui se répand autour de la région d'Asselborn et qui a réussi à faire du Festival International du Verre un élément incontournable de l'agenda artistique et culturel du Luxembourg.

Nous souhaitons à la septième édition du Festival tout le succès qu'il mérite. Que les rencontres faites au cours de ce weekend soient agréables et fructueuses et, pourquoi pas, donnent lieu à des amitiés qui perdurent !



Guy Arendt Secrétaire d'Etat



Xavier Bettel Ministre de la Culture



### Bienvenue au Festival du Verre

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

Ce dernier peut être fier de sa réputation de manifestation exceptionnelle et unique au Grand-Duché et se déroulera à la mi-août, ceci déjà dans sa 7ième édition.

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

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

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

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

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

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

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

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

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

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

Avec mes meilleurs vœux de succès aux organisateurs.

Marcel Thommes Bourgmestre de la Commune Wincrange



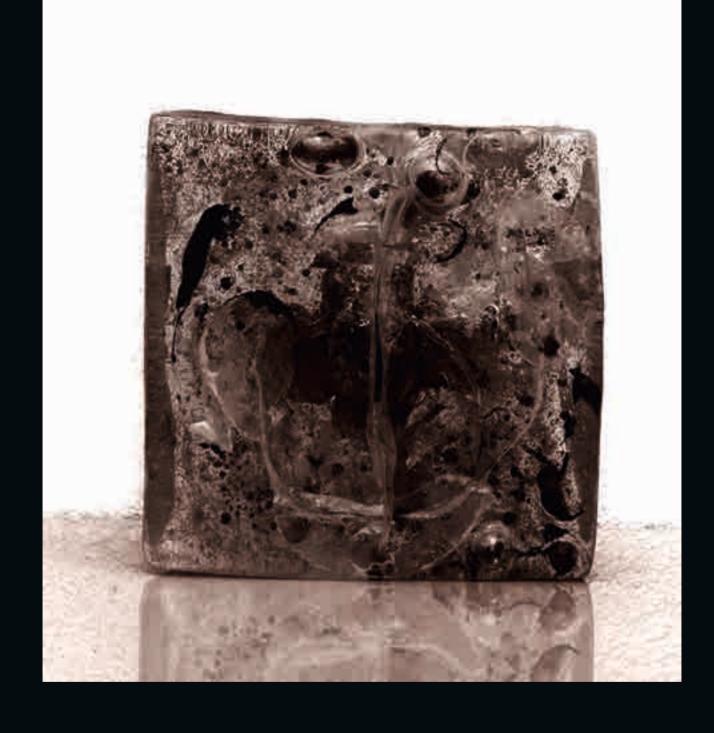


# ZAIGA BAIŽA

### LIFE. ALWAYS ANOTHER LIFE.

Sitting in the garden, drinking wine, talking about glass, dreaming about another world: mysterious, but perfect one ...

or hot glass on wine bottles corks...





### JANE SYLVIE VAN DEN BOSCH

The fundamental questions which guide my work relate to the conscious and unconscious archetypes. Rich instinctive forms.

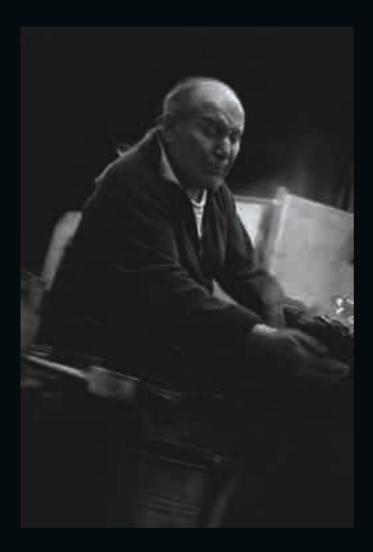
How do we recognize them? What do they wake up in our spirits? Do our intimate perceptions find to them source in certain timeless curves, like deepest echo inside us?

E-motion movement, signature of the life, I question your shapes of line online, I build your segments. Such is my search.

#### ARKHOIDES IV

Blown sculpted glass inside "non-existent metal" exoskeleton, polished 65x16 cm





### ALFRED COLLARD

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

Alfred COLLARD

JAUNE Verre cristal massif; taille; 40x20x30cm





# JULIE ANNE DENTON

These elegant glass vessels are an allegory of the inherent mystery of the natural world. Beneath the surface of all things lies a matrix of complexity, from the crash of a wave to the wings of a butterfly. In mathematics it's called the Fibonacci sequence: the inspiration for the Coral Series.

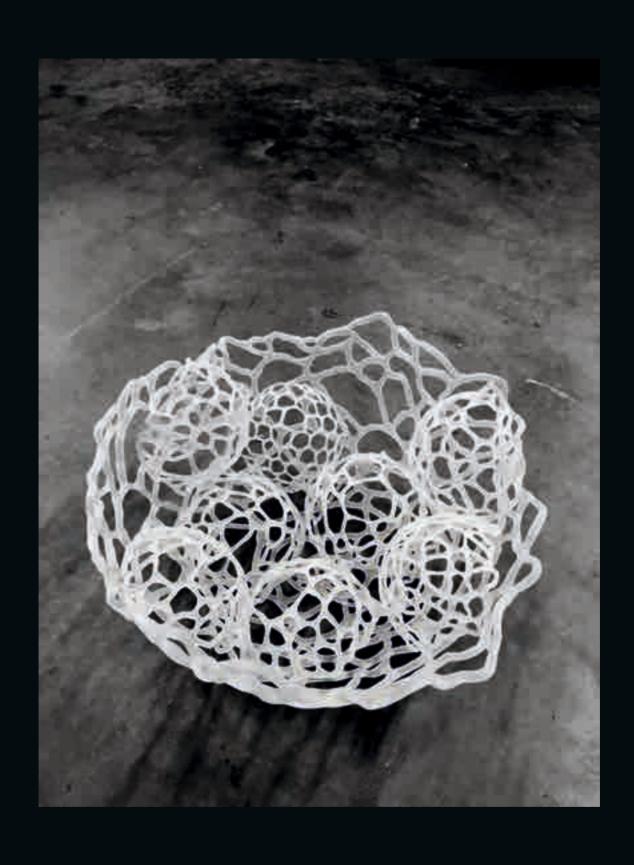
Known for centuries, the pattern has been admired by artists including Leonardo and Le Corbusier.

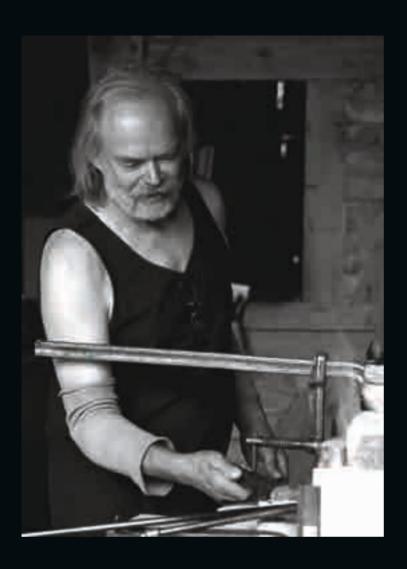
It appears in the rings of Saturn, the branches of plants, and in the human form.

'The book of nature is written in the language of mathematics,' said Galileo. But why? Could the pattern be only coincidence?

Created in Switzerland and the UK, these vessels take the Fibonacci sequence as their premise due to the vessels originally resembling the spider's web. Timeless yet contemporary, they have a strong European influence in their durable structure. They do not attempt to provide a solution to the puzzle, but are a celebration of a beautiful mystery.

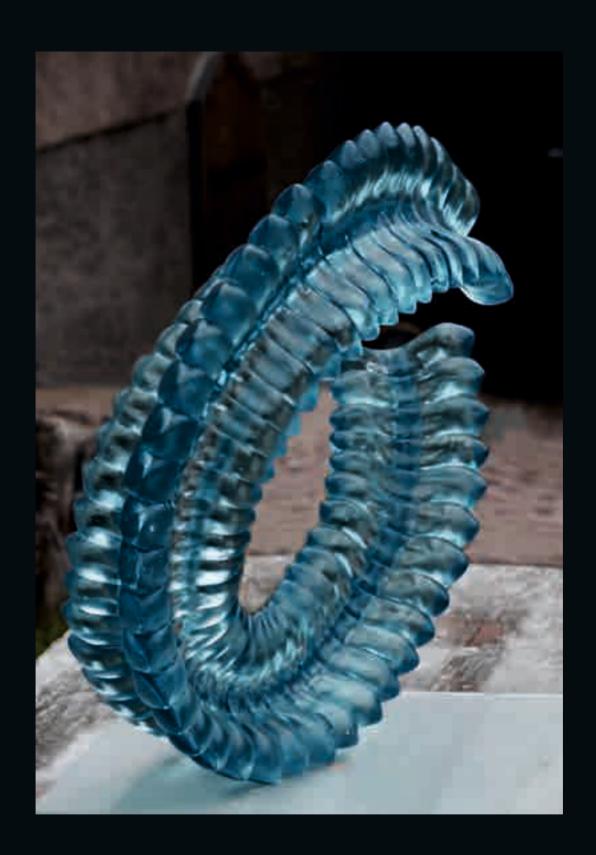
**SEEDBED**Flameworking;
Largest pieces 50x50x30cm

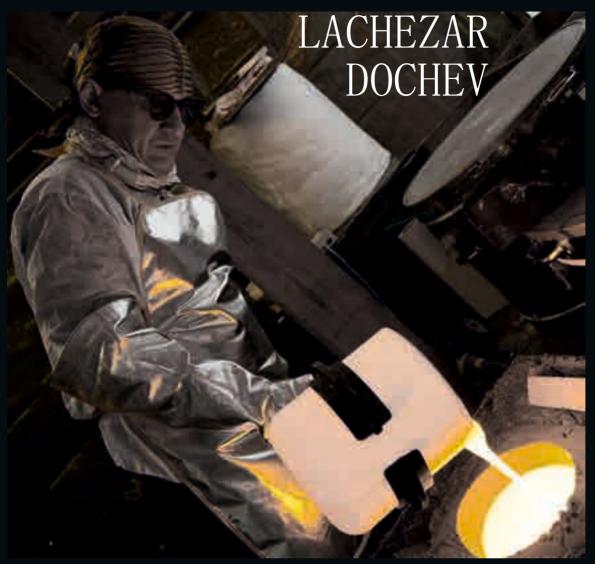




# ED VAN DIJK

developing new from old and still love it





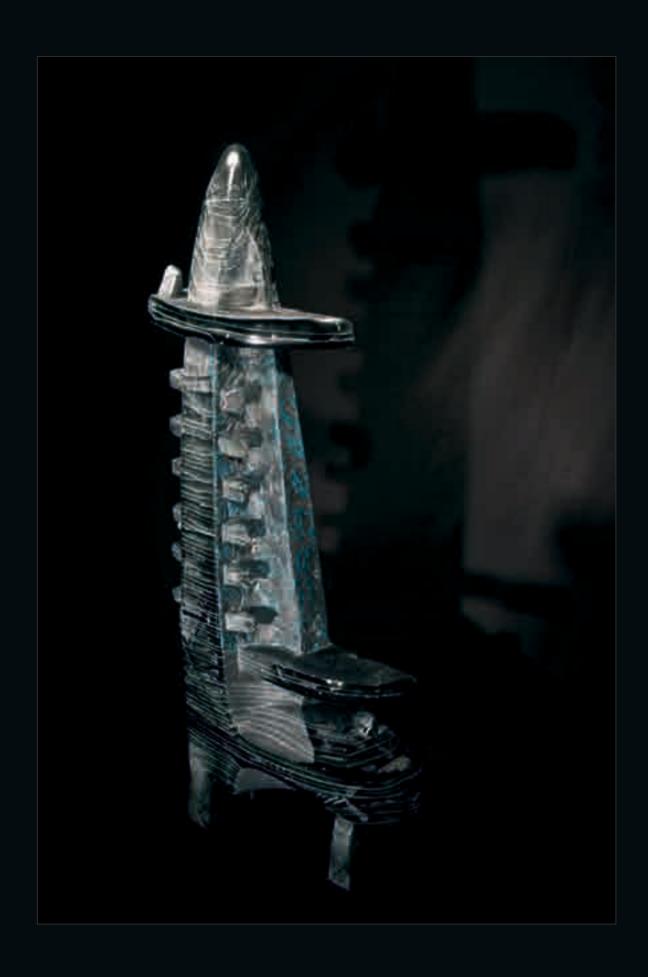
In art I always look for the drama, the conflict, the counterpoint and the culmination. And it is the challenge to apply principles and categories from one genre of arts into glass: how can a static piece of visual art develop in time? How can I have 'theme' and 'counter point' against it, play with the dynamics? Where is the culmination in a sculpture?

I like to make multiples, grouping them in series and 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 the material together, opposing them and directing them, trying to create the illusion of traveling, complementing and communicating of the qualities (the themes), make the composition move ...

I find sand the obvious mould material that gives that dramatic look I'm after. Then I'd polish certain arias to a perfect shine and leave others rough as the mould made them. Apart from the rough texture, what I really like about this method is that I get to think in negative. I never use premade templates, but sculpt the negative sand form directly. I like this challenge that is both intellectual and artistic. Sand for me is not a mere material for mould making but my main mean of artistic expression.

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.







### GÉRALDINE DURIAUX

« Géraldine, c'est les chats, les hiboux et les belettes, pour tout dire, les amateurs de souris.

Mais sans hésiter, son petit chasseur préféré, c'est celui qui vous dévisage de ses yeux d'extraterrestre, qui frémit de la moustache devant un bol de croquettes - car oui, le fier félin chasse aussi la croquette - et dort lové au milieu du canapé, là où c'est le plus confortable.

Mais c'est en mouvement qu'elle préfère le sculpter, et le Verre, qu'elle a choisi pour ce qu'il a de précieux, lui offre son éclat.

(On ne veut pas vendre la mèche mais curieusement, un jour, Géraldine a sculpté une souris) » E.D.





## INITA ĒMANE

Nature!

It makes us watch around, listen attentively to life, rejoice in its harmony, richness of existence. Feel deeply the light and the shadow, the warmth and the coldness, the piece and the abnormal rhythm. Moisten the feet, walk on sand, feel with hands the earth and the relief of Latvia, the sound of rain drumming on a window pane, again – the glass!





# ROBERT EMERINGER

The visible surface is a part of the inside.

The unseen is under this surface.

The shape and its surface is my message.

But the content and the internal world of my relief is a question.







### ELENA ESIKOVA KONSTANTIN LITVIN

We like Nature. We are inspired by the natural shapes, its texture, light and its magic. Diversity of nature, colour, associations and live hot glass help us to reflect the world how we see it.





### MARIE FLAMBARD

Inspirée par la philosophie japonaise, je m'attache à des thèmes forts en symbolique, en développant un champ lexical positif de beauté et de sérénité.

A travers des sculptures poétiques je développe une esthétique apaisante par l'harmonie de formes simples, tel que la faille qui apparaît par son absence et qui prend corps dans le néant, ou par la pelote de laine qui représente le fil de la vie et vient formée par sa douceur et sa chaleur un moment chaleureux et apaisant pour la dégustation d'une tasse de thé.

De par mes différentes créations, je cherche à mettre en évidence ce que l'on ne voit pas habituellement, et donner une place au petit, à l'anodin, à l'insignifiant, comme je peux le faire avec les insectes par exemple, qui eux aussi ont une place toute particulière dans la culture japonaise.

En substance, j'ai pour but à travers mon travail de redonner à voir le beau qui se cache dans chaque chose et de revenir vers une esthétique élémentaire.

**FAILLE** Sandblasted glass; H 20cm





### 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





### ANTON FOKIN

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





### TAISIIA FOKINA

Glass is like a form of thought, as a form of feeling, a form of being ... in air and immense space

Glass enables the world to see from all sides and from within, in an instant

Стекло- как форма мысли, как форма чувства, форма бытия...в нём воздух и безмерное пространство.

Стекло даёт возможность мир увидеть со всех сторон, и изнутри, в одно мгновенье

**THE FIRST DEW**Crystal glass; free blown, glued, 53x25,37x19,44x34cm

34





#### GIULIANO GAIGHER

I like to help people to reflect about things. In my works I always search for a topic and try to make possible that people could reflect about this topic thanks to my art. In every one of my pieces there's always a personal meaning: it refers to my own research about beauty and balance.

My research is always about the relationship between inside and outside the sculpture. That is the eternal human dilemma about what is appearing and what doesn't appear, who we are and how we are perceived by other people. The reason why of this topic is my personal need of deeply knowing people. I don't like prejudices: it is to stop at the surface of things, persons, and problems.

Holes make possible inside-outside communication, they suggest new perspectives... there is not a single way for making sense of problems and people's languages.

My art is always developing itself. This development is about technics and colour. It is like me: I'm never satisfied; my life is research and experimentation.





## AGNESE GEDULE

Glass...It's why I get up in the morning and why I dream of it in nights... My glass is as magic as life; its fragility and substance allows me to breathe...

And as Dannie Abse said:

"Art is a game only if you play at it, a mirror that reflects from the inside out."



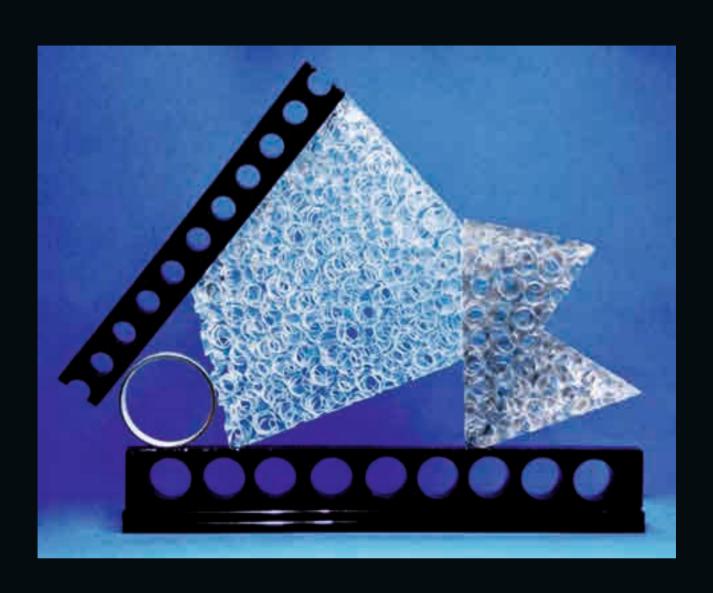


#### DAINIS GUDOVSKIS

The quintessential basis for my visual thinking process and for my creations is the symbiosis of shapes, proportions, and lines – and the refusal of any established narrative or approbatory tale which helps to envelop the views of the populace on the construction of world and other-world thoughts and shapes.

My visual tale is based on getting the observer and reader of my thoughts involved and intrigued in the readings of the creative, subjective, and visual texts.

Laconism. Defined Conditions. Openness.





## JOHNY HETTINGER

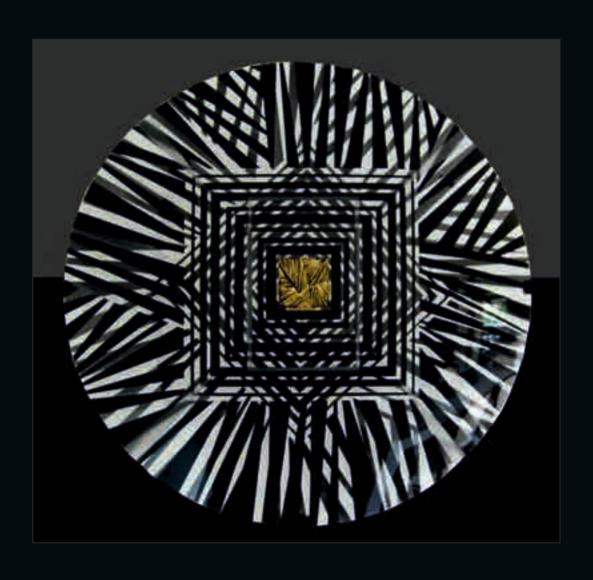
Le matériau verre me fascine par son ambivalence, son ambigüité. Sa beauté, sa brillance splendide contraste avec son agressivité, il blesse dans sa violence quand il éclate, se brise.

Dans le monde du verre la lumière est un élément trop dominant et peut devenir un ennemi.

Troubler, violer sa transparence, lui imposer de l'opacité, qu'il devienne une ombre transparente.

La richesse du verre, ce liquide solide, c'est sa fragilité.

Verre peint couleur émail, thermoformage, collage à froid, polissage; socle haut 140cm, verre 60x60cm





# KJERSTI JOHANNESSEN

I have been working with glass since 1997 and I have my education from The Glass School at Kosta Glascenter, Sweden, and The Glass and Ceramic School on Bornholm in Denmark. I have studied at Pilchuck glass school and Haystack Mountain School of crafts, USA.

I have participated in many group shows around the world and have had several solo shows in Norway.

My background comes from several years in art school before perusing with glass as my main material. Glass as a material fascinates me, its quality, its diversity; it can be both transparent and opaque, it movements and the dance in the hot shop, the teamwork. And that it gives me a choice, if you want to fight it or let it flow. I get my inspiration from the little things in life, from experiences while travelling, meeting new people and good old friends and to take part or listen to their stories. And it often results in work filled with contrasts.

I have participated in many group shows around the world and have had several solo shows in Norway. My work is collected by The National Gallery and several museums in Norway, and by Her Majesty Queen Sonja of Norway.

TIDAL CURRENT

Blown glass; cut and high polished; 25x40x25cm

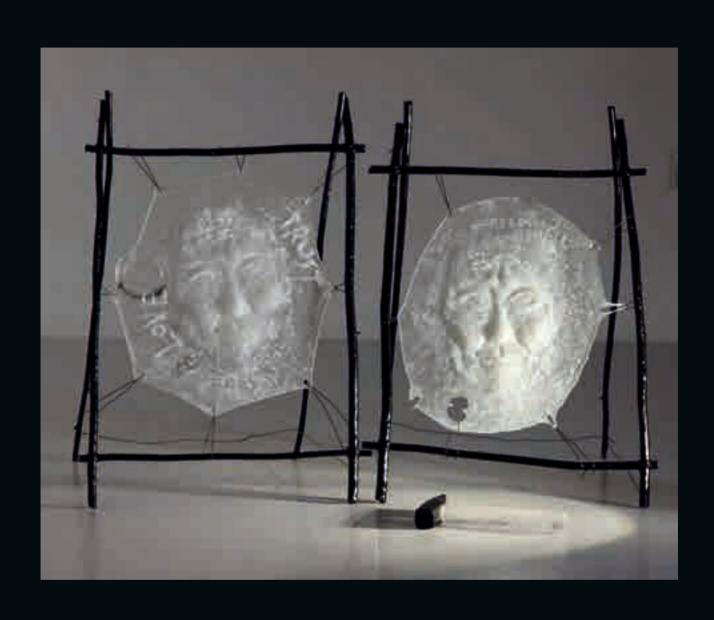




# KATI KERSTNA

Glass with its strength and fragility, transparent, ghostly dispersion and conventional presence in same time

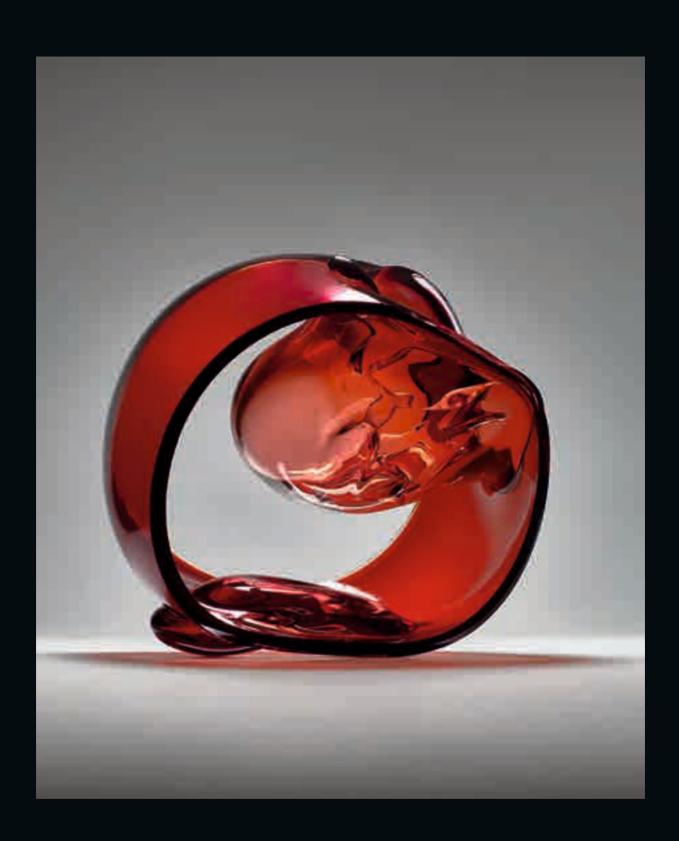
is for me somehow very emotional material and a bit like a light or music. Or emotions.

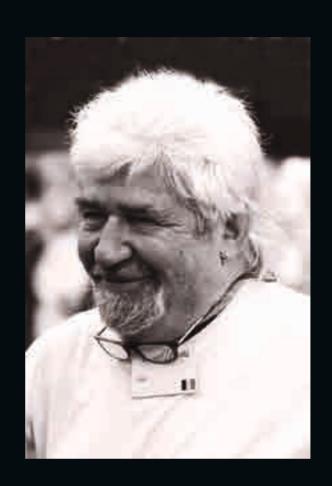




# REMIGIJUS KRIUKAS

Early morning. Drinking tea I find myself already thinking about glass... It happens every morning ... Do not know whether it is bad or good?!





## EDWARD LEIBOVITZ

I would like to thank a glass what gives us possibility to see so many far worlds and stars.

Thank you glass that you let us see the smallest things, what we are not able to see with our own eyes - the microscopic world.

Thank you glass to show us Fredster dancing in the rain and the beautiful Elizabeth Taylor on the screen.

And now, I promise to do only beautiful art things with this wonderful material - glass.





#### IVO LILL

For me, art is pre-verbal, a perfect mode of self-expression, and any attempt to explain it is akin to a breach of privacy that trivializes happy thoughts. I could say that I express my feelings in images like our ancestors did on the walls of their caves. Ideas are realized in the process and when the work is completed, my thoughts have been thought and my utterances have been uttered. I'd gladly leave everyone their freedom of interpretation, in the hope that my pieces incite them to dream and glance into the depths of their souls. If this happens, I feel my job is complete.





#### MILEV ELIZAR

We growing up, writing stories, but we don't think what we say, what we doing.

We quote, without to know what.

What we doing! Anybody is not eternal and everything changing.

We are living because we have to die. Employ oneself to ruin ourselves and we don't think about it.

We talking like we are eternal, but our matters are funny, but we pretend we are a Gods.

Everything is so short and fast. Today you are here, not and tomorrow.

You are made by clay and you become a clay, but you talking and don't stop to do it, you promised and immediately

forgetting, forgetting...

You walking, build, but doesn't matter... you needed money...

Step by step you keep walking forward, today mistake, tomorrow someone will forgive you. To here is OK!

You growing up and mellow, but pain.

During to understand and you getting old... Lot in you, but you don't have a power.

Stop for a while, stop!

Don't have time anymore!

And now torment tremor, but your mind flying.

Steel embers in your heart, but is already late, everything over.

Please forgive!

The topic of my works "Glory?" are inspirited from the relationship between the modern society and the globalization of the different nationalities. By the contrast of the different materials I will show up the fight between Ego and society.

GLORY

Kiln casted glass; 35x18x8cm





# ANDA MUNKEVICA

I wish to open the space that is closed, to flow the light, wind and atmosphere.

To discover inner structure of glass-like relationship between human beings.





### KAZUSHI NAKADA

My art work

Process of art project is always fascinating..... It seems that unconsciousness, sensation and intelligence are melted into one element and it begins to synchronize with action of making. In a way, I continue working in field of art in order to experience such an interesting yet mysterious process which often creates more questions about my concept than finding answers for it after finishing making.

"Theme" of project varies and outcome can be small sculptures to large installations.

I try to bring hidden imagery out of obscurity, the unconscious into the world of art and reality, inviting audience to share intuitive experiences.





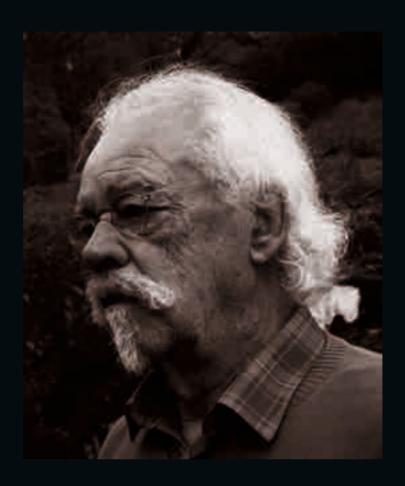
# ANDREJ NÉMETH

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

Iveta Kristek Pavlovičová PhD

The Institute of Art Communication Brno, 28.5.2014



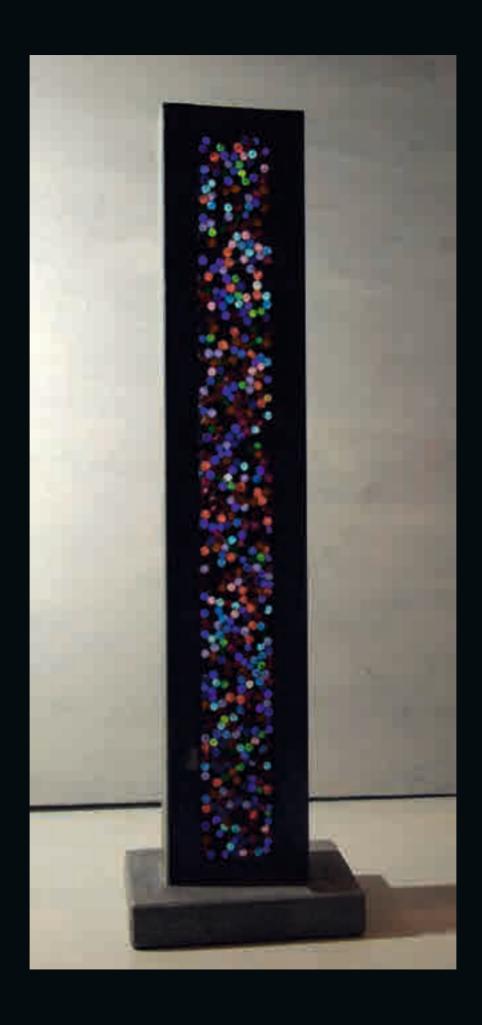


## DANIEL OLISLAEGERS

Mon style est sobre et assez 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 le plus souvent le verre et une autre matière, généralement la pierre (petit granit). Je trouve que l'association de deux matériaux les met tous les deux en valeur.

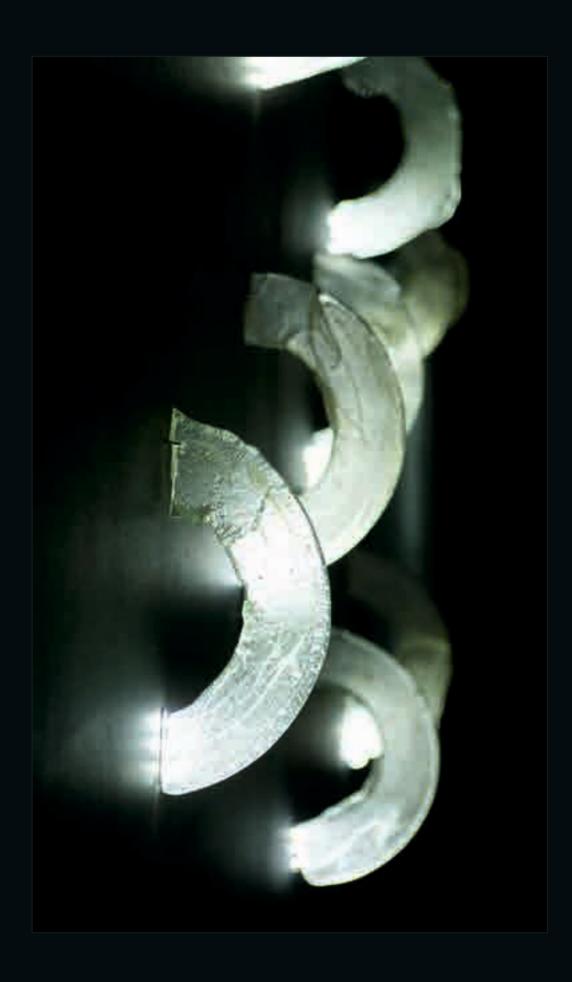
Récemment, j'ai commencé à détourner la matière (baguettes de borosilicate, normalement utilisées pour faire des perles) de leur utilisation «normale » et pour en faire des pièces qui peuvent faire penser à des vitraux.





## HERBERT ORGUSAAR

For me form comes first, and often, the form itself is the message. It's up to the viewer's imagination to deduce viewpoints and statements. What's the meaning of a line? A circle? What happens if you cut a circle in half?





# KAIRI ORGUSAAR

My works are inspired by relationships between human and nature. Environmental effects on humans, and vice versa. Different forms, structures, movements and feelings.





## KAZIMIERZ PAWLAK

"The column is a motif which is a favorite point of reference for Kazimierz Pawlak. It is sometime solitary and sometimes multiplied in a majestic colonnade crowned by an architrave or a fragment of tympanum. For him, the pillar is a symbol of time"

Text by Barbara Banaś





# TORSTEN RÖTZSCH

The technique of reticello is one of the most challenging and difficult ones that i know in hot glass. The aim for the perfect execution of the pattern can become somehow the justification to create objects with this technique. But I find it interesting to take this a bit further and apply it to some new context. To make flat glass out of blown cylinders bears many risks of destroying the piece. But finally I made six flat glass pieces and put them in an old restored window frame.

The title relates to the double meaning that venetian blinds are also the adjustable wooden covers for windows. A window is something very trivial and usually disappears. But this one is made with a very precious glass and should add a further level to the mere functional aspect.

#### VENETIAN BLINDS

Glass, free blown, reticello, cut, slumped, assembled in found and restored wooden window frame: 100x110x9cm





# LOUIS SAKALOVSKY

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

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





# PETR STACHO

Glass art combines hard physical work with craftsmanship, manufacturing technology with subtle mental processes. These are the aspects that make glass art so attractive and also hard to master.





# JANHEIN VAN STIPHOUT

"Forbidden is what's Tempting is what's Forbidden"

Forbidden Fruit an installation of 144 fruits and 1 tree.'

For the first exhibitions, the fruit will have to make use of existing fruit trees. But as a glass lover, you can play an active role in ensuring that the "Forbidden Fruit" get their own tree. You see, for every fruit sold a new fruit will be made, this so that the original number — one gross — remains intact. As soon as enough fruit is sold, a final tree will be fabricated with which the installation thereafter will go on tour. The sale and fabrication of "Forbidden Fruit" will stop the moment the installation as a whole has been sold (the tree and 144 fruits). In this way, you can be part of a worldwide community of "Forbidden Fruits" but also have a direct influence on the course of this project. By buying fruits you make it possible that a tree will be made, but if you buy the tree and 144 fruits you trigger the end of the project and ensure yourself of exclusivity!

Follow the travels of the Forbidden Fruit via www.janheinvanstiphout.com





# INDRÉ STULGAITÉ KRIUKIENÉ

Life is Art / Art is Life. Enjoy the Moment!

#### BEING

Sand cast, grind and polished glass; 15x21x6cm

Photo made by ALEKSANDR SIDORENKO
78 Portrait photo made by VALENTINAS PEČININAS



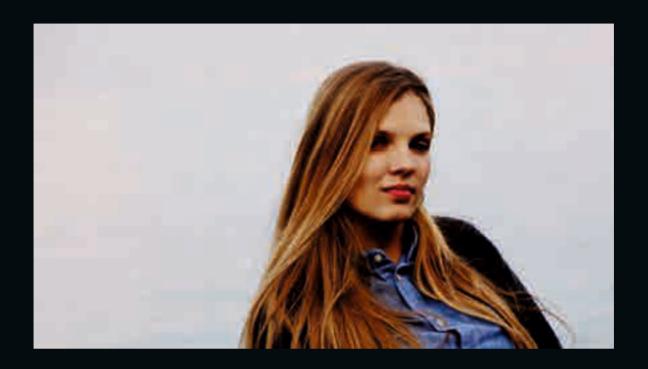


# JIŘÍ ŠUHÁJEK

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

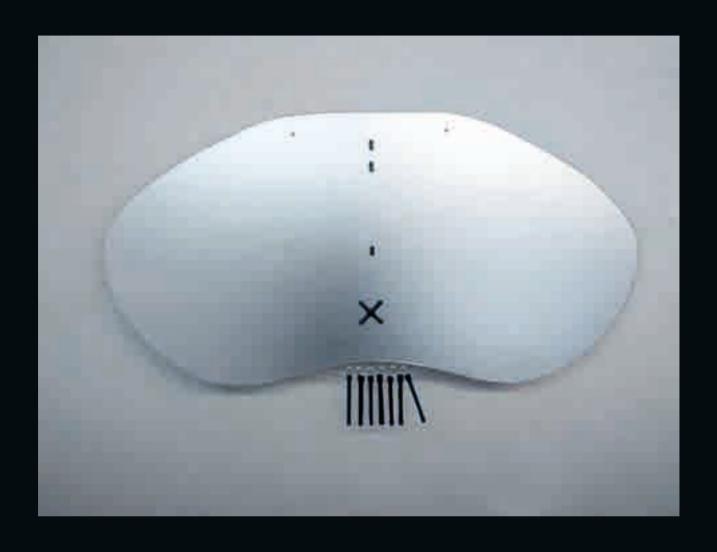
A recognised glass artist and academic painter, who not only designs his works, but also forms them at the glassworks: design, sculpture, realization in architecture. He has won many awards both at home and abroad for his unique design and artistic creation.





# EVELINA TRINTSOLYN

Evelyn engaged art glass in all its diversity (three-dimensional installations, sculpture, stained glass, glass reliefs and glass in architecture). The basis of her work is the concept that pursues Evelyn from initial to final phase of work. In addition to glass art develops itself in painting and graphics.





# ARNOLDS VILBERS

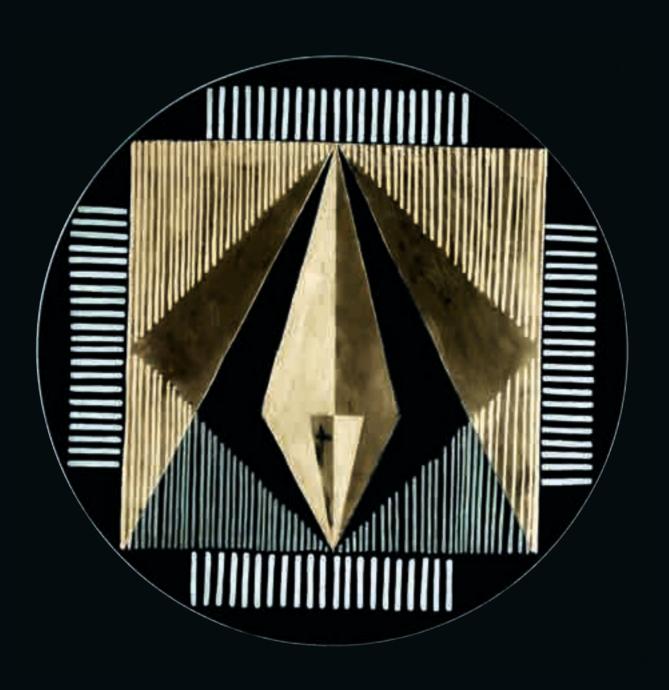
Arnods Vilbergs – a founder of Glass Design department at Art Academy of Latvia.

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

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

Ilona Audere

Photo made by ASTRĪDA MEIRĀNE





## CE 7EME FESTIVAL INTERNATIONAL D'ART DU VERRE A LE PLAISIR DE METTRE A L'HONNEUR

## MONSIEUR ALFRED COLLARD,

ANCIEN MAITRE VERRIER DE V.S.L., POUR SES QUATRE - VINGTS ANS DE TRAVAIL DU VERRE.

Le génie de l'homme a fait du verre une matière éminemment noble. Eclatante et mystique, dans les vitraux gothiques, elle oublie avec le cristal qu'elle est silice pour devenir splendeur.

C'est pied-nu et aux sabots que tu entres dans le saint des saints : le Val-Saint-Lambert. Tu n'en connaissais rien sinon un salaire à gagner et tu serviras, 50 heures par semaine et plus, les souffleurs « race sacrée » souvent plus impitoyables que les maîtres. Là, dans ces ateliers à l'atmosphère démentielle et sulfurée, à travers les gerbes d'étincelles du verre en fusion suspendu en boules de feu aux morsures cruelles sur de longues tiges creuses, dans les cris d'ordres jetés, au milieu de courbes folles, tu avais pactisé.

Tu l'as capturé, tu l'as apprivoisé, tu l'as chéri et est parvenu à la maîtrise, tu seras brillant. Ton don spontané, lié à ta virtuosité va pendant plus de 60 ans, chevronner ton art jusqu'au sublime.

Libéré de toute contrainte, tu crées et tu te laisses aller à ton inspiration conceptuelle. Tu franchis les bornes conventionnelles admises pour t'envoler inventif dans l'harmonie des couleurs, des formes et de l'espace, pour t'enivrer d'autres arpèges, d'autres sonates cristallines.









Alfred Collard Maitre Verrier et son petit-fils Cyril Beerden (4 ans) en démonstration. Le peintre Bodard Armand. Fait en 1996, au « Studio Cristal » au Val St Lambert.

Juliette Van Den Heede, épouse d'Alfred Collard.

Alfred Collard avec Juliette Van Den Heede au "Studio Cristal" au Val St. Lambert en 2004.



Alfred Collard 1948 Val St. Lambert





Fait au Val St. Lambert dans le nouveau « Studio Crystal » en 1983.

« La Rose des Vents » Fait au Val St. Lambert en 1982, édition limitée à 100 pièces. Styliste Mme Michèle Naiken, soufflé par Alfred Collard.





### Les gens : Alfred Collard

### Le cristal dans le cœur

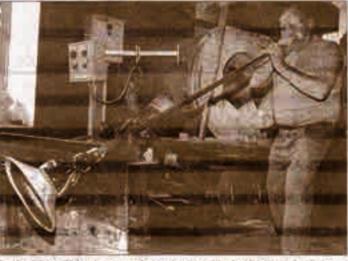
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JIŘÍ ŠUHÁJEK



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

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



#### Education

1957 - 1961 Glassmaking Art College, painting studio, Kamenický Šenov, Czech Republic

1964 - 1971 Academy of Arts, Architecture and Design, Prof. S. Libenský, Prague, Czech Republic

1968 - 1971 Royal College of Art, RCA, London, M. Art RCA Glass, Great Britain

#### Experience and teaching activities

Guest lecturer in many countries (USA, Japan, Sweden, Germany, Russia, etc.)

1962 - 1964 and 1972-1978 Moser Glassworks artist

1979 - 1994 designer Institute of Clothing and Housing Culture, Prague, Czech Republic

1993 - 2002 artistic director B.A.G. Glassworks, Barovier and Toso, Vsetín, Czech Republic

1999 - 2008 Teacher Glassmaking Art College, Valašské Meziříčí, Czech Republic

2009 - 2010 teacher Tomáš Baťa University, Zlín, Czech Republic

www.jirisuhajek.com





### GLASTURM PETERSHAGEN. GERMANY





Glasturm GbR Gernheim 12 D-32469 Petershagen mail@glas-turm.de Ph. 00495707 / 953929

Die Glasturm GbR, die Glaskünstler Torsten Rötzsch, Rasit Toplu, Heikko Schulze Höing und Korbinian Stöckle realisieren in den Werkstätten des LWL-Industriemuseums Glashütte Gernheim Projekte aus Glas. Die Mitarbeiter der Glasturm Gbr beteiligen sich mit eigenen Arbeiten international an Ausstellungen und bieten Kurse im Bereich Heißglas an.

Mit dem erfahrenen Team führen sie Sonderanfertigungen, Kleinserien sowie künstlerische und pädagogische Projekte aus. Die Stärke der Glasturm GbR liegt in der Produktentwicklung und der Ausführung individueller Entwürfe in heißem Glas.

In den Jahren 2012 bis 2015 waren beispielsweise Studierende der Kunsthochschule Kassel zur Realisierung von Semesterarbeiten im Bereich Produktdesign in der Glashütte.

Diese Arbeiten wurden im Rahmen der Ausstellung 'EDIT' 2015 gezeigt.

The company "Glasturm GbR" is the group of artists Torsten Rötzsch, Rasit Toplu, Heikko Schulze-Höing and Korbinian Stöckle who use the rooms and facilities of the "LWL Industriemusem Glashütte Gernheim" to realize projects in glass. The members of Glasturm GbR participate in international exhibitions and they offer courses in hot glass.

As experienced team they work on special commissions, small series, artistic and educational projects. They reach the excellent high levels with their realizations of prototypes and individual commissions.

From 2012 to 2015 they worked with students from the art University of Kassel on semester projects in product design. The exhibition "Edit"2015 was displaying the results.

# HEIKO SCHULZE - HÖING





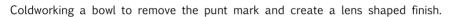
Vessel made by Heiko Schulze - Höing.

# KORBINIAN STÖCKLE WILHELM VERNIM





Bowl made by Korbinian Stöckle.





# RASIT TOPLU TORSTEN RÖTZSCH





Attaching a handle to a finished jug.

Drinking glass after punting, ready to be reheated and opened.

Plate made by Torsten Rötzsch.







### KAZIMIERAS LESCEVSKIS

bebras@mail.ru

Born: 04.03.1971 Suzionys Lithuania

Professional Experience:

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

2003-2011 "Glashütte Peter Kaspar GmbH" http://www.peter-kaspar.de

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

#### Participation in Symposiums:

- -Lithuania 2014 and 2016
- -Luxembourg 2015
- -Mobile Christmas market glass studio in Ulm 2011-2016



### KUNILEPA FARM. ESTONIA

Our home, Kunilepa cottage situated in Linnaaluste village. The ancient village was first mentioned in 1054 in the Russian chronicle. Linnaaluste village lies next to the picturesque Keava marshland. The Beginning.

In 1995, a group of glass students at the EAA got an idea from studding glass history: to build their own glass bead furnace. Kati Kerstna, Merle Kannus and Ave Avalo followed the Turkish and Indian tradition and made bricks of clay and straw, from which a primitive wood-heated glass bead furnace was built to Kose – Risti.

In 2005 the first glass bead furnace was built in Kunilepa farmstead. (Raplamaa, Estonia)

The builder was Ants Agu. He was consulted by the bead furnace pioneers Kati Kerstna and Merle Kannus and assisted by the hosts Kairi and Herbert Orgusaar.





### KAIRI AND HERBERT ORGUSAAR

The organizers and hosts of the glass workshops at they home Kunilepa since 2005.



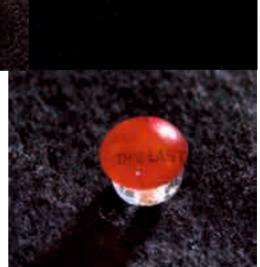


Kairi Orgusaar 1999 – 2002 Estonian Academy of Arts, post-graduate (MA) speciality of glass

Glass beads contain poetry – printed inside the beads are poems from the book "Currant Honey" by Mathura

Sunset come the last of my friends sits down by my side together we gaze everything changes it changes so fast that all that remains is only a chance we can be what we are





Some beads only contain one word, e.g. "The Last"



A core-formed series titled "Cigarettes of Fresh Air"

Negatively inspired by the lack of fresh air at Tallinn, where she studied art. This work is dedicated to the scents of young birches, August nights and rain.

## KATI KERSTNA

Expert on core-forming in Estonia, she was among the builders of the first primitive furnace at Kose-Risti.

In 2001, she based her MA thesis on core-forming, and has created over 40 core formed vessels in widely varying styles. She's also created numerous beautiful



# LIISI RÖTZSCH

Involved with primitive glassmaking since the times of Palamuse, she's an avid experimenter, who has drawn inspiration from both African and Estonian folk costumes to create her necklaces of glass bead.

archaeology and folklore concerning beads. Her necklaces have names; they convey stories of Estonians, their history and present, the signs







### ART ACADEMY OF LATVIA

AAL www.1ma.com

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



13, Kalpaka blvd. LV-1867, Riga Latvia

Phone: +371 67332202 E-mail: info@lma.lv Web: www.lma.lv





### DEPARTMENT OF GLASS ART

www.latvianglassart.com

The Department of Glass Art as a permanent structural unit was set up in 1994, but the first glass artists have been trained at the Academy since the 1960s.

The training provides an opportunity to understand the materials used in glass art, and promotes students' creative and research skills. The study program introduces students to the various types of glass, starting from stained glass up to mosaic and 3D glass objects, as well as different techniques: fusing, casting, pate de verre technique, glass painting, coldworking and glass blowing. Furthermore the management of glass art exhibitions and processes of restoration are explored. As there are no thematic limits, in Master's program students can pursue their interests and are encouraged to experiment with materials und techniques. Summer practice provides important role to natural studies – plain air drawing and painting.

The Department of Glass Art participates in ERASMUS+ exchange program and in other educational and creative activities.





E-mail: stikla.katedra@lma.lv Facebook: LMA Stikla mākslas katedra Web: www.latvianglassart.com



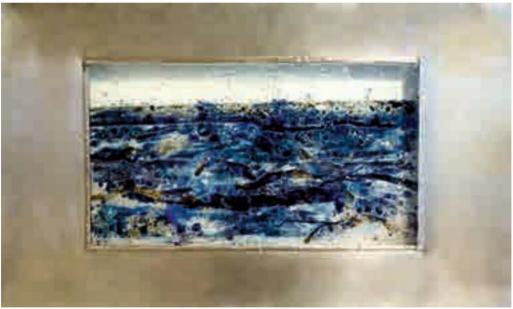
# STUDENTS OF THE AAL DEPARTMENT OF GLASS ART:



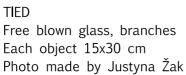
# IEVA BIRGELE

My name is leva Birgele and I am student of Art Academy of Latvia. It is fourth year which I am studying glass art and all the time becoming closer and closer with this fascinating material. In my working process very important part takes experiments with glass. Before four years I didn't know nothing how glass behaves and how to work with it. From the very first time when I started to work with glass I have always wanted make experiments to see and understand more this material or we can say I wanted to build my own relationships with glass. I would call it comunication between me and glass like with every other people. If you want to understand other people better you have to listen to him, the same Im doing with glass. One thing is what Im imagining and other what it is answering how it likes this idea and what it can add to it. For me is very important not to control everything but let some freedom for glass and thats how it slowly shows me new possibilities how to talk and work with it.





SEA Fused glass, metal frame 50x100 cm Photo made by Ieva Birğele





# BAIBA DZENĪTE

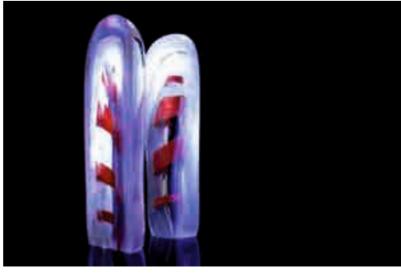
Born in 1988 in Aizkraukle, Latvia. Currently I live in Riga, studying MA at the Art academy of Latvia, Glass art. I like glass as a material a lot and I see many opportunities to express myself as an artist and designer in this medium. Of all the possible glass art techniques that are taught in the Art Academy of Latvia's BA study program, hot formed and blown glass interested me the most.



Glass is a part of me, my soul and heart and the idea of the sculptural object SELF-PORTRAIT is to attempt to convey myself using a specific form and color combination. The color combination means to reflect my feeling, thoughts and essence. White - my calm, weighed, leisurely and prudent nature but red - love, endurance and passionate persistence. TIME UNIIFES is my interpretation of time and moments. Time, like a bright stripe of life, connects two different moments which constantly evolve, rotating in the time dimension. Yet once in a while, a moment can disrupt this process, leaving time to unify it once more. The sculptural group MEMORY FRAGMENTS draws its inspiration from special childhood memories of mine – which have their own colors, scents, thoughts, events and people... The processes of the brain surprise us with unexpected flashes of memories, revealing their true magic. The past and the future are encompassed in the now, my inner feelings are what inspire me to create my works.



HERITAGE
Glass, PLA; mixed media
10x10x10 cm
Photo made by Baiba Dzenīte



SELF PORTRAIT
Free blown glass
Each object 28x10x9 cm
Photo made by Baiba Dzenīte

# LIENE KNĒTA

Glass art intrigues with its colorfulness, picturesqueness and unpredictable nature. In my work I take inspiration from the aesthetical shapes of nature and from the delicate world of feelings and emotions. I get influenced from everything that's around me. Art for me is a personal growth and an eternal motion of my thoughts. Breaking previous concepts about the nature of things.





FROSTWORK. Glass fusing in three windows describes my personal feeling about frostwork. Fused glass; 27,5x43,5/14,0x29,5/16,5x27,0 cm Photos made by Atis Tiltiņš WIRED SUN. Depicts the universe issue.

WIRED SUN. Depicts the universe issue. A Latvian ethnography symbol in contemporary interpretation. Fused glass, wire weaving; 28x28x28 cm



Glass – magical material, seemingly clear, but also mysterious. Brittle and at the same time strong and with its own character which can be adapted and transform in a variety of shapes. That is me! That is why glass as a material is a subject of deep interest to me. I sense that in this stage of my life I want to express my inner world by creating artworks in this medium.

Currently I live in Riga and study BA at the Art Academy of Latvia. Step by step I explore glass processing facilities and techniques. Particularly I am fascinated by the play between glass and light. That is why in my artworks I often include light elements.

Apart from the glassware, I am interest in painting, contemporary art, graphic design, product and interior design. In a near future I would like to create glass lighting brand for interior spaces.

# ANCE STĪPNIECE



AUSEKLIS – one of the ancient Latvian signs, which is a symbol of morning star. It holds a meaning of light and victory in the fight with dark. The task required to explore ancient Latvian signs and to create a stained glass artwork in my interpretation about this theme. Stained glass – painting and frosting; 50x61 cm Photo made by Ance Stīipniece



YELLOW – stands for summer, light, memory, childhood, and creativity. I have combined these feelings by creating the glass photo camera. The glass base holds built-in light and sound speaker imitating flashlight. In the lens of the camera you can see a personal photo that incorporates the above mentioned qualities.

Molten glass, photo, led, speaker; 37x37x10 cm

Photo made by Vents Āboltiņš

## ANNA VARNASE

My name is Anna, I have been working with glass through past 5 years, and it has become my passion, way of living. Previously my field of interest was metal design.

As an young artist, I'm eagerly interested in exploring possibilities and limits of glass, not only traditional, but also as by combining it with synthetic glass materials, like fiberglass ect. Also a big part of my interests are ready made materials, and how to combine them with glass.



In process of creating an artwork one of the most important thing for me is to tell a story and get involved by doing it. Art should be a powerful tool to speak to the audience, to bring them out of their comfort zone, and generate new feelings. There are so many things already created, so i do believe that myself as an artist, i need to think about the context of my work and what it represents.

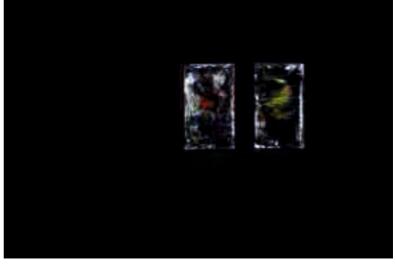
Through my past years of studying more and more i have realized that it is very important for me to grow and learn, step into unknown and experiment.

By applying to this glass festival I intend to develop myself and gain new knowledge, meet artist who are passionate about their work and get inspired, so that i can bring a small part of Luxemburg back to my country.

Is is very important to be social as an artist, so I truly believe, that this kind of festivals are the key to building new contacts and friendships around the world. Also a big part of this event is the possibility to represent the glass to the visitors, which is primary thing for an artist, to meet his audience and spread the word of glass.



FAMILLY Blown glass, casted glass, wax 40x26x24 cm Photo made by Anna Varnase



CLOSED EYES LANDSCAPE Wood, mirror, glass print, led lights 72x42x6 cm Photo made by Girts Heinsbergs

## WASSERBILLIG

Die Kirche Wasserbillig und ihre Glaskunstfenster The church Wasserbillig and its glass windows



Aloyse LUDWIG

Die erste Wasserbilliger Kirche stand auf der "Spatz" am Zusammmenfluss von Mosel und Sauer. Gegen Ende des 18. Jh. musste sie aufgegeben werden wegen Baufälligkeit.

In dieser Zeit begann man eine neue Kirche zu bauen im Zentrum der Ortschaft. Dieser Bau iedoch nicht das Glück fertiggestellt zu werden. Als die französischen Revolutionstruppen unsere Gegend besetzten und das Land unter französische Verwaltung geriet, wurden alle kirchlichen Güter beschlagnahmt, so auch der Rohbau der neuen Kirche, welcher versteigert und von Valère de Seyl erworben wurde. Der neue Eigentümer trat durch einem Tauschakt vom 9. Mai 1810 den Neubau an die Gemeinde ab gegen die Grundstücke der früheren auf der Spatz. Somit konnte Fertigstellung des Neubaus fortgesetzt werden. Die Einweihung erfolgte noch im gleichen Jahr. Im Jahre 1898 erhielt die Kirche ihre ersten Glaskunstfenster. Ein Bericht im Luxemburger Wort vom 10. September 1898 erschien folgender Artikel:

The first Wasserbillig church stood on "Spatz" at the confluence of the rivers Moselle and Sauer. Towards the end of the 18th century the church had to be abandoned because it was becoming increasingly dilapidated. During this time a new church was built in the center of the village. This new church building however was not completed. When the French Revolutionary Groups occupied our region and the country was under French administration all the church goods were confiscated. Confiscated goods included the shell of the new church. This shell was auctioned and acquired by Valère de Seyl. The new owner Valère de Seyl passed the new building onto the community by means of the Barter Act of May 9th 1810 for the plot of the earlier church on the Spatz. Thus the completion of the new building could be continued. The inauguration took place in the same year.

In 1898 the church received its first glass windows. The 'Luxemburger Wort' on September 10th 1898 published the following article:

Conferbillig, S. Jept. — An. Zand einenen pon bier bar unter einen Mart geiderest genature Archer im Sterte und liene Mart griderest und num Matte bediebe erngelent. Mas der Archerlang in Feliet im Jehre 1800 bat er fire diese Archer der inderen Mers, und eine Andickeit, der Plan Labertes Schang, Tiannauf in trappig in einem Archer alle Planenter in trappig in einem Archer aber Sieten Ameter in trappig in einem Archer aber Sieten Ameter in trappig in einem Mattel alle

"Not sin Arater bürfin man der benteben fiebei nagrieben, werm en mad dere ben e'enjderspetten varienten temme, von teleferbillig. Das Breiter until den bi. Marrians auf einem Edmanet ertreb ber, mit er alt bem Denier intern Rhanel thellt. Das 200 in von er nicht stouppflieten sed him man olbet udglicht dennyt. Ta ilt vinnigheit mit gleitung im Scharegenebe, firitierer Schare und Wilneren, Dat ein firitierer Schare und Wilneren, Dat ein firitierer Schare und Wilneren, bestehen bei genen bereiten genen merbeitet im genen Manniparceiel bestehen wir Verlegenere burd Berechtlung mit Barbeit in men normeitbelt benum ben. Das Meinert is bei gebalen, der gen in der Zammung. Das Weinert is bei gebalen, der gen in der Zammung. Das Weine gerichen und der Zahner ausgrüber, den beige, der Licher und der Zahner ausgrüber, den beige, der Licher und der Zahner ausgrüber, den beige, der Licher und der Zahner ausgrüber, mit den Weiner gerichen und der Zahner und Zeichtene finn und vonste.

J.B. SCHOCK-ZIMMER war ein einheimischer Glaskünstler welcher die ersten Glaskunstfenster für die Kirche Wasserbillig schuf. Im ersten linken Chorfenster

Im ersten linken Chorfenster war St. Martin dargestellt wie er dem Bettler die Hälfte seines Mantels reicht. J.B. SCHOCK-ROOM was a native glass artist who created the first glass window for the church Wasserbillig.

In the first left choir window St. Martin was depicted giving a beggar half of his coat.

Eine Zeitungsanzeige des Glaskünstlers. Newspaper advertisement of the glass artist.



Bereits im Oktober 1898 folgte das zweite Darstellung des Hl. Chorfenster mit einer Nikolaus, Schutzpatron der Schiffer, Durch die Moselschiffahrt einheimische gibt es eine Schifferszunft welche bis heute ihren Fortbestand hat. Leider ist im Beruf der selbständigen Schiffer hierzuland niemand mehr erwerbstätig. Durch den Aufschwung der Ortschaft Wasserbillig Anfang des 20.Jh. erwies sich die Kirche bald als zu klein und eine Vergrösserung fand in den Jahren 1933/34 statt.

Die beiden herrlichen Glaskunstfenster von J.B. Schock wurden in die neu erbaute Apsis übernommen. Glaskunstfenster vom Wasserbilliger Künstler J.B. Schock findet man heute noch in den Kirchen von Bissen, Küntzig und Boewingen/Attert.

Durch die Kriegshandlungen von Ende 1944 im Zentrum der Ortschaft wurde die Wasserbilliger Kirche erneut von einem Schicksalschlag getroffen. Einschlagende Granaten verursachten große Schäden an den umliegenden Gebäuden. Alle Fenster der Kirche gingen zu Bruch, so auch die beiden Kunstwerke von J.B. Schock. In der Zeit des Wiederaufbaus nach dem Krieg wurde die Neuanschaffung von Kirchenfenstern geplant. Die damalige Kirchenfabrik liess sich von den luxemburger Künstlern Vorschläge unterbreiten. Da diese Angebote Entscheidungsträgern zusagten, erteilten sie an alle 4 Bewerber den Auftrag neue Fenster zu gestalten. Es waren dies: Gustav ZANTER, die Gebrüder Jos und Emile PROBST, das Ehepaar Nina und Julien LEFÈVRE und François GILLEN, welche Ihre Arbeiten 1953 vollendeten. So ergab sich die in Luxemburg einmalige Gelegenheit Kunstwerke von allen damaligen luxemburger Künstlern vereint an einem Ort zu bestaunen. Im Laufe der Zeit haben Witterungs- und andere

negative Einflüsse die Glaskunstfenster und dass beschädigt bewirkten, dieselben unansehnlich und unstabil wurden, sodass sich Generalüberholung aufdrängte. eine Vorhaben bot auch die Gelegenheit nicht nur die Bleiverglasungen auszubessern, sondern auch Doppelverglasung durch zusätzliche Bedingungen zu schaffen zum Schutz und für den Erhalt der wertvollen Kunstwerke und noch obendrauf eine Energieeinsparung zu erreichen. Es wurden Kostenanschläge bei mehreren

Fachanbietern angefordert.

In October 1898 the second choir windows followed with a representation of St. Nicholas, patron of the skippers. Through the Mosel waterways there was a local shipyard which still survives to this day.

Due to the success of the town of Wasserbillig at the beginning of the 20th century the church soon proved to be too small and the church building was developed further in 1933/34.

The two magnificent glass windows by J.B. Schock were transferred into the newly built apse of the church. The glass windows from Wasserbillig artist J.B. Schock can still be found in the churches of Bissen, Küntzig and Boewingen / Attert.

By the end of 1944 war came to the center of the village and the Wasserbillig church was again hit by disaster. Impacting shells dropped on the village caused great damage to the surrounding buildings of the church. All the windows of the church were broken, which included the two fine works of art by J.B. Shock.

During the post-war reconstruction a new acquisition of church windows was planned. The church windows at this time were offered by four Luxembourg artists and the decision-makers gave all four applicants the commission, an opportunity to create new windows for the Wasserbillig church. The chosen artists included: Gustav ZANTER, brothers Jos and Emile PROBST, couple Nina and Julien LEFÈVRE plus François GILLEN. The artist's windows were completed in 1953. Wasserbillig church brought together in a single place astounding works of art by Luxembourg's known artists of the day.

Over time weather and other negative influences damaged the glass windows causing them to become unsightly and unstable. A complete overhaul was necessary. This project offered the opportunity not only to improve the lead glazing, but to also create better conditions for the protection and preservation of the valuable works of art. Further, to achieve energy saving additional double-glazing would be used on the restored windows. Estimates were requested from several specialist suppliers.

Den Auftrag erhielt der in Asselborn ansässige Kunstbetrieb Atelier d'Art du Verre Robert EMERINGER und Zaiga BAIŽA.

Die Auftraggeber begleiteten die Arbeiten in der Kirche welche sich verständlicherweise über längere Zeit hinzogen.

Der Ausbau der einzelnen Scheiben erforderte Sorgfalt und Präzision.

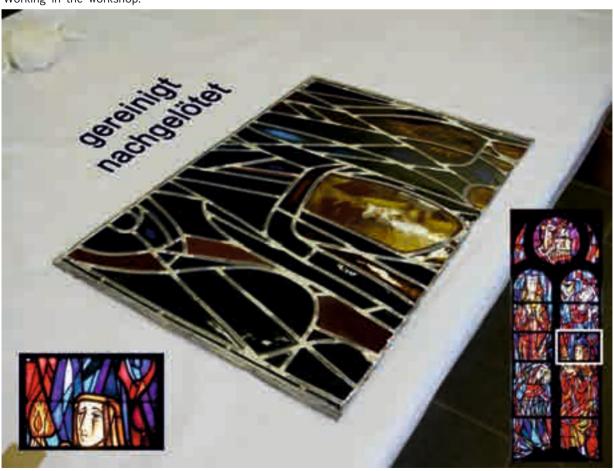
The order was received by the Asselborn based art studio Atelier d'Art du Verre, which comprises of couple Robert EMERINGER and Zaiga BAIŽA. The commissioners of the work in the church extended the repairs over a longer period of time as the expansion of the individual panes required special care and precision.

Ausbau der Fensterelemente. Expansion of the window elements.





Arbeiten in der Werkstatt. Working in the workshop.



Originalgetreue Wiederherstellung der fehlenden bzw. beschädigten Elemente. Restoration of the missing or damaged elements.





Restaurierungsarbeiten in der Werkstatt: Reinigung und Neuverbleiung. Restoration work in the workshop: Cleaning and replacing the old lead.



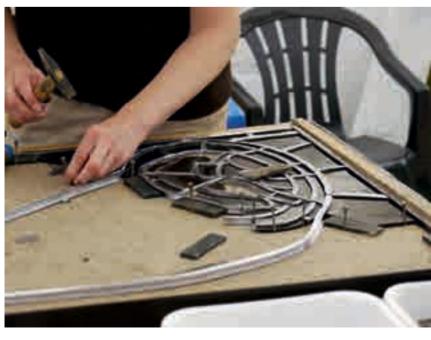








Neue Bleifassung verschiedener Scheiben. New lead version with different lead slices.



Neuverbleiung der Scheiben. New leading of the window components.

## Werke von Gustave Zanter. Works by Gustave Zanter.



Der reiche Jüngling. The rich youth.



Der Sturm auf dem See. The storm on the lake.



Jesus bei Maria und Marta. Jesus with Mary and Marta.



Cäcilia von Rom. Cecilia of Rome.

## Werke von Emile und Jos Probst. Works by Emile and Jos Probst.



Passover.



Paschamahl. Das Gleichnis von den 10 Jungfrauen. The parable of the 10 virgins. at the grave.



Die Botschaft des Engels am Grab. The message of the angel



Gregor der Große. Gregor the Great.

### Werke von François Gillen. Works by François Gillen.

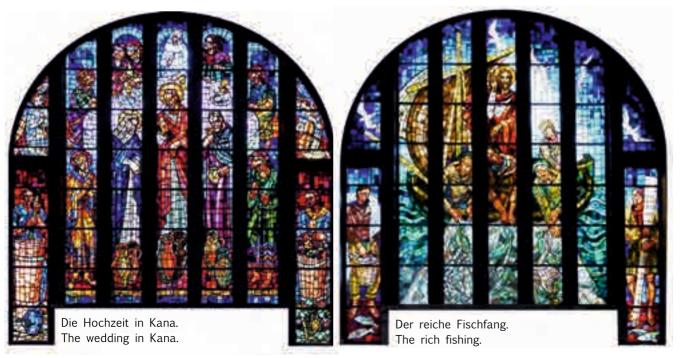


Das Gleichnis von den Arbeitern im Weinberg. The parable of the workers in the vineyard.



Jesus im Gespräch mit der Samariterin. Jesus talking to the Samaritan woman.

Werke von Nina und Julien Lefèvre. Works by Nina and Julien Lefèvre.



Die beiden Chorfenster v. Gustave Zanter. The two choir windows from Gustave Zanter.



St. Martin. St. Martin.



St. Nikolaus. St. Nikolaus.

Fenster in der Taufkapelle. Werke von Gustave Zanter. Window in the baptistery. Works by Gustave Zanter.











Die Abschlussfeier der Restaurierungsarbeiten fand am 29. Juni 2014 statt. Zu dieser Feier waren Gäste aus Politik und Gesellschaft geladen.

The closing ceremony of restoration work took place on 29 June 2014. Many guests from politics and society were invited to this celebration.



Der Künstler gibt Erklärungen zu den ausgeführten Arbeiten.

The artist gives an explanation of the works executed.



Gemeinderat Jérôme Laurent im Gespräch mit Minister Nicolas Schmit.

Councilor Jérôme Laurent in conversation with Minister Nicolas Schmit.



Gedankenausstausch zwischen Restaurator Robert Emeringer und Gemeinderat Armand Jaminet.

Exchange of ideas between restorer Robert Emeringer and Town Councilor Armand Jaminet.



Zu den Abschlussfeierlichkeiten schreibt der Bürgermeister Gust Stefanetti:

"Die Fenster dieser Kirche sind ein einmaliges Kunstobiekt und Kulturgut. "Bauund Kunstdenkmäler (wie diese Fenster) sind von Menschen geschaffene Werke, welche für die Geschichte des Menschen und seines Wirkens einen bedeutenden Aussagewert haben. Damit besteht an ihrer Erhaltung und Nutzung ein öffentliches Interesse", heißt es in der Charta von Venedig aus dem Jahre 1964, die den Umgang mit unseren Kunst- und Kulturobjekten aus vergangener Zeit regeln will. Die Renovierung und gleichzeitig der Schutz der Fenster vor Witterungseinflüssen und Vandalismus, den es in unserer Gesellschaft leider gibt, ist gelungen und kann sich sehen lassen. Die Anfang der Fünfziger Jahren des letzten Jahrhunderts von Pfarrer Pierre Kayser und Bürgermeister Auguste Hansen bei damals bekannten luxemburger Künstlern in Auftrag gegebenen Fenstern erstrahlen nun wieder in voller Pracht...

Regarding the closing celebrations the mayor Gust Stefanetti wrote:

"The windows of this church are unique art objects as well as cultural property. Buildings and monuments (such as these windows) are works created by man, which have a significant value historically. There is therefore a public interest in their preservation and further use -So states the 1964 Charter of Venice, which aims to regulate the handling of our art and cultural objects from the past. The renovation and concurrently the protection of the windows from weather influences and vandalism succeeded and can now be viewed by the public. Similarly like the 1950's commissions of known Luxembourg then commissioned by the priest Pierre Kayser and Mayor Auguste Hansen, the windows at Wasserbillig are now shining once more in full splendor. "

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



### Born 16.07.1964, Riga, Latvia

#### **EDUCATION**

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

1991-97 Studies at Art Academy of Latvia, 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

Oil painting studies in Prof Imants Vecozols master class 1995-96 at Art Academy of Latvia.

1997 Graduated from prof. Arnolds Vilbergs glass design master class at Art Academy of Latvia.

improve professional skills in artist's Rob Emeringer Since 1997 private glass studio in Luxembourg.

2001 Graduated from Master of Arts studies at Art Academy of Latvia

#### **MEMBERSHIP**

Glass Design Association of Latvia. 1996

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 Cliärrwer 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 Cliärrwer

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, 2017

organization International Glass Festival Luxembourg

#### **IEVA BIRĞELE** ievabirgele@gmail.com



#### Born 25.09.1990, Latvia

#### **EDUCATION**

Milgravis Arts and Crafts school.

2006-09 Riga State Gymnasium No.2.

Economic and Culture University, Interior Design studies. 2009-11 2013-16 Art Academy of Latvia, Glass Art Department, third study vear.

Since 2016 The Eugeniusz Geppert Art Academy of Art and Design, Wrosclaw, Poland.

#### **ACTIVITIES**

2012 Youth Exchange Project "Creative Minds", Verona, Italy.

2013-15 Participating craft markets.

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

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

2016 Glass blowing workshop "Into the roots", Wroclaw, Poland.

#### JANE SYLVIE VAN DER BOSCH info@jane-sylvie.be www.jane-sylvie.be



Née à Ciney, Belgique le 29.12.1965 **EDUCATION** 

Graduate from Instituut voor Kunst & Ambacht, Mechelen, Belgium, Graduate « Art Teatcher - Certificate Pedagogique Aptitude". Namur. Belgium.

#### WORKSHOPS

Université du verre de Sars-Poteries, France.

Centro del Vidrio. La Granja. Espagne. Venitian Technics -Workshop avec Kenji Ito. Japan.

Bild-Werk-Frauenau Workshop, Germany,

C.E.R.F.A.V Vannes le Chatel . France 2004

OTHER TECHNIQUES

1984 Photography with Philippe Depireux. Gembloux. Belgium.

1984 Graduate Art & Crafts - Institut des Arts et Techniques Appliqués, Namur.

Copper techniques. Dinanderie (Herbuchenne-Dinanderie)

2000 Web Design . Charleroi

2002 La Main, l'Outil, le Patrimoine, Brussel La Chaux under Maurice Mumenthaler.

2011 3em prix - Exposition « Lumineux » au Musée Royal de l'Afrique Centrale, Tervuren, Belgique

2012 1er prix de la biennale de l'Office des Métiers d'Art du Brabant Wallon-« Lumière et transparence ». Waterloo. Belgique

#### **EXPOSITIONS PERMANENTES**

Glasmuseum Alter Hof Herding . Coesfeld Lette DE Glasblazerij. Leerdam NL Musée du verre de Charleroi. Charleroi BE Galerie de l'Ecuyer, Bruxelles BE

#### **ALFRED COLLARD** collard.a@teledisnet.be



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 info@JulieAnneDenton.com www.JulieAnneDenton.com



Born 13.04.1978 in Isle of Man

**EDUCATION** 

1996-00 Bachelor of Arts: Glass and Philosophy. University of Wolverhampton, England.

2005-06 Economic studies – Business support scheme (1.5 years) Department of Economic Development, Isle of Man

2011-17 Doctorate in Glass (Part time) National Glass Centre, England

**EXPERIENCE** 

2002 Artist in residence

Sayle Gallery, Arts Council Douglas, Isle of Man Responsible for the gallery and sales outlet Coordination of 5 part-time employees Create a collection of works of art for a Solo Exhibition

Since 2003 Artist / Designer / Course Leader Self-employed, Zürich

Production of glass sculpture and design for galleries and retail Manufacturer of custom-made designer jewelry for other designers

Performance / Demonstration / Seminars

SELECTED CLIENTS

Liberty's of London, UK; Tate Britain, UK

Manx National Heritage, IOM; Globus, Basel CH

SELECTED PRICES

North American Manx Assocation Prize for outstanding art

Pearsons Prize for cast glass

Singer Friedlander Prize for 3D Design SELECTED PUBLICATION

2017 Craft&design, UK

2016 Society for the History of glass Journal, UK

2015 Contemporary Art 10, USA

2014 Kunst aus der Flamme, DE

2013 4th International Glass Festival Luxembourg, LU

2010 Tempest, UK

2008 Glass Art Society Journal, USA

2006 British Glass Biennale, UK

SELECTED PUBLIC COLLECTIONS

Broadfield House Glass Museum, UK; Bullseye Connection, USA;

Cam Ogaci, TR; Manx Museum, IOM

SELECTED TEACHING

Penland School of Craft, USA; The Glass Furnace, Turkey;

Creative Glass, Zurich CH; Stipglas, NE

#### **ED VAN DIJK**

### ed.hotglass@nederland.net



Born 1955 in Menaldumadeel, Friesland, NL Professional training in technique en social work

Till 1982 working in mental healthcare

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

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

1992 Pennland School Arts & Crafts in North Carolina, US

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

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

2006 Erfgoed in Beeld, Museum Erve Kots, Lievelde, NL

2007/17 Demonstrations in Glassfestival Luxembourg, Asselborn

2010 International Glassfestival Sofia, Bulgaria.

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

2012 Invitee at IGS, Novy Bor, Czech Republic.

Invit. International European Glasfestival. Wroclaw, PL

2013 International Glass Symposium Lviv, Ukraine.

2014 Glass Symposium Nikolsk - Nikolsk regio Penza, Russia. Glassjazz symposium, Panevezys, Lithuania.

2017 Ningbo Glass Conference, China

from 1984 Demonstrations with woodfired glass furnace building all around world

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

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



#### **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

since 1998 participation in symposiums and festivals in Hungary, Ukraine, Estonia, Russia, Luxembourg, UK.

-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)

SEL. TEACHING POSITIONS, DÉMONSTRATIONS, LECTURES 2004 Teaching Assistant in Janusz Walentynowicz's combined casting masterclass at Pilchuck Glass School, WA, USA. 2004, 2010 lectures at Lviv Academy of Applied Arts, Lviv, Ukraine; in the Museum of Glass, Riga, Latvia and in experimental factory "Stekloholding" – 250 anniversary of Ghus Khrustalny, Russia.

2005 Teaching a kiln-sand-casting and high temperature fusing masterclass at Richmond College, London, UK.

Hot casting demonstrations at The International Glass Center Dudley College, Brierly Hill and at the Surry Institute of Art and Design, Farnham Surry, UK.

Teaching Assistant in Mitchell Gaudet's hot casting masterclass at Pilchuck Glass School, WA, USA

2008, 2010 demonstrations during the International Festival of Glass, Stourbridge

2014 Master-classes at "Splinter & de Vosch", Ouwsterhaule, Netherlands

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 6 th 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.

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



Born 1988 in Aizkraukle, Latvia **EDUCATION** 

2004-08 RIGA SCHOOL OF DESIGN AND ART, Glass design ART ACADEMY OF LATVIA, BA Glass art 2010-14

Since 2017 ART ACADEMY OF LATVIA, MA Glass art **EXPERIENCE** AM STUDIO Stained glass production /Riga, Latvia 2013

2014, 2016 GLASREMIS blown glass studio, ERASMUS+ internship /Panevezys, Lithuania

2 INTERPRETATION. ATHING FROM WATER. Creative 2016 summer practice workshop in Nida Art Colony/ Nida, Lithuania

2017 VERBA jewelry production /Riga, Latvia COMPETITION

**2015** EUROPEAN PRIZE FOR YOUNG GLASS ARTISTS ZWIESELER KOLBL 2015 /Zwiesel, Germany

2015 INTERNATIONAL CARPET VISTA DESIGN COMPETITION 2015 /Sweden

2016 TURNING TO THE FUTURE exhibition, SEB scholarship in painting /Riga, Latvia

#### **GÉRALDINE DURIAUX** geraldine.duriaux@wanadoo.fr www.geraldine-duriaux.fr



Compagnon Verrier Européen Membre de la Maison des Artistes Membre d'Atelier d'Art de France Membre « ADAGP Paris». **EDUCATION** 



1991 D.N.S.E.P. Art School « Ecole des Beaux Arts », Nancy, Fr

2007 C.A.P. CERFAV, Vannes-le-Châtel, Fr

2008 Diplôme Compagnon Verrier Européen, CERFAV, Vannes-le-Châtel, Fr

2009 « Concepteur-Créateur », CERFAV, Vannes-le-Châtel, Fr **STAGES** 

2007 Antoine Leperlier, Glass-artist, Conches-en-Ouches, France 2008 Etienne Leperlier, Glass-artist, Conches-en-Ouches, France

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

Josette Trublard, Glass-artist (Meilleur Ouvrier de France, Glass Drawing), Paris, France

2008/2009 Georges et Monique Stahl, Glass-artist, Laboule, France 2015/2016 Elisabeth Bonvalot, Artist Sculptor, Paris, France PROFESSIONAL SITUATION

depuis 2010 Artist, Glass-artist

Registered at « La Maison des Artistes » Paris, number D959286 as a sculptor and engraver.

Sculptures : bronze and glass (Pâte de Verre) - Engravings (copper and zinc)

#### **AWARDS**

2010 1er Prix de Sculpture, « Open des Arts », Villers-Lès-Nancy

2013 Prix Lorraine Region, Contest « Atelier d'Art de France », Paris

2013 Prix Galerie Estades, National Salon of Animal Artists, « SNAA », contact@marieflambard.com Bry-sur-Marne

2016 Spécial Mention for Sculpture, 12th Biennial Animal Sculpture, Rambouillet

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



Born 11.10.1968 in Cesvaine, Latvia

**EDUCATION** 

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

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

1999 Master of Arts degree, Art Academy of Latvia **EMPLOYMENT** 

Since 1993 Art Academy of Latvia, Glass art department, Associate Profesor

Since 2009 Riga Art and Design School, Glass Design department, Teacher

**MEMBERSHIP** 

Since 1998 Artists Union of Latvia

PROFESSIONAL EXPERIENCE

Since 1991 participates in local and international exhibitions and symposiums

2010 Glass symposium "Stiklo sodas 2010" exhibition, Jurmala,

2011 "Glass biennale 2011" exhibition, Moscow, Russia

2011 VII Cheongju International craft biennale", Republic of Korea

2015 Erasmus Mobility-Staff Training, Glass art center Sazava, Czech Republic

#### **ELENA ESIKOVA** lit-es@mail.ru



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

Petersburg State industrial Art Academy) Since 1981 participant of exhibitions.

1986-2002 Glass designer for "Krasny May" glass factory Since 1998 member of Russian Union of Artist and Russian Union

of designers. 2011 Silver medal of the Academy of Fine Arts.

2012 Gold medal of Russian Union of artist.

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



J'ai fait des stages,

études et formations chez

des maîtres verriers au Luxembourg, en Allemagne, aux Pays-Bas et en France dans les années 1963 à 1985.

J'ai appris des différentes techniques pour travailler le verre comme le taillage, la gravure à l'acide, la peinture sur verre, la mise en plomb du vitrail, la restauration du vitrail, le thermoformage, le fusing, la pâte de verre, le soufflage, le moulage, le casting etc. J'ai fait plusieurs voyages en Asie dont un séjour d'un an en Inde comme étudiant de l'Art indien et tibétain.

J'ai ouvert mon atelier privé à Asselborn au Luxembourg en 1986. Mes techniques personnelles, mises en œuvre dans mon atelier privé à Asselborn comprennent les différentes techniques du thermoformage ainsi que la combinaison du verre avec des métaux et pierres dans un équilibre esthétique, la pâte de verre et le vitrail. Expositions internationales en Allemagne, France, Belgique, Italie, Lettonie, Russie, Pologne, Autriche, Ukraine, Bulgarie, Luxembourg, Angleterre, Pays-Bas, Estonie et Danemark. Organisateur du Festival International de Verre 2006, 2007, 2009, 2011, 2013, 2015, 2017 au Luxembourg.

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

#### MARIE FLAMBARD



Member of Fab Lab Vosges & of the association neodomia for the craft art

2011 Degree in plastics arts.

2012 Master 's in education speciality plastics arts.

2013 NVQ Glass option decoration CERFAV Glass Center

2013 CROUS's workshop au SAFRAN- Amiens

2014 Compagnon Verrier Européen speciality Glass & Volume Art Glass Degree - CERFAV

2015 Concepteur-créateur in glass speciality- CERFAV **AWARDS** 

2015 Libensky Awards - Prague - Czech Republic

2015 International Glass Award - Rheinbach - Germany

2016 Enjoia't awards - Barcelona - Spain

#### **ALEXANDR FOKIN** fokin\_glass@list.ru



Born 15.05. 1958

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

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

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

Since 1995 member of the Union of Artists of Russia

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

2007 title of Honored artist of Russia

He has the title of corresponding member of the Russian Academy

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

#### ANTON FOKIN art\_glass@ibox.ru

Born 18,07,1980 in Nikolsk, Penza region /Russia.

2001-04 studies at the Penza Art College.2004-07 studies at the St. Petersburg Art - Industrial Academy. Since 2005 takes part in various regional, regional and international exhibitions, symposiums. Of particular note Exhibitions, All-Russian art exhibition "Young Artists of Russia" in the Central House of Artists, the international exhibition "Glass and ceramics on the grass in the landscape" on Elagin Island in St. Petersburg, international symposium in Nikolsk, International Glass Festival in Luxembourg.

Successful and no small importance was a family show "Christmas fantasy in the glass" in the State Historical-Architectural and Art Museum-Reserve "Kazan Kremlin" center "Hermitage-Kazan" Kazan, which was presented 14 works

2008-10 studies at the Moscow State Art-Industrial University. Since 2009 constant participant and co-organizer of the International Symposium on art glass Nikolsk. 2012 joined the Union of Artists of Russia.

He was awarded the diploma of the Russian Academy of Arts and the Artists Union of Russia for its active participation and contribution to Russian art

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 museumestate "Kuskovo", Moscow,



#### TAISIIA FOKINA taisiya\_fokina@mail.ru



Born 08.02.1988 in Nikolsk, Penza region /Russia,

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

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

Since 2015 member of the Union of Artists of Russia

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

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

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

#### **GIULIANO GAIGHER** 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.

Since 1997 Gaigher has participated in numerous exhibitions.

2015 selected for the "Biennale du verre" Strasbourg. F
2016 the sculpture "I segni del tempo" was acquired by the "Le MusVerre le départment du Nord" Sars-Poteries. F

2016 The Sculpture "Vortice" was acquired by Glasmuseum Alter Hof Herding D

2000, 2002, 2003 first award "A. Foppa" Bergamo

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.

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

#### AGNESE GEDULE agnesegedule@inbox.lv www.agnesegedule.com





Born 08.05.1985 in Rīga, Latvia. **EDUCATION** 

2002-06 Riga secondary-craft school, Form design.

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

2006-10 Latvian Art Academy, Glass design department, BA.

Since 2006 takes part in various regional and international exhibitions, symposiums.

2009 UK, University of Sunderland, Glass and Ceramic.

2010-12 Latvian Art Academy, Glass design department, MA.

2011 Erasmus practice in Luxembourg glass with Robert Emeringer and Zaiga Baiza

**EMPLOYMENT** 

Since 2012 Rigas Art and media school, Visual Design Department, Design Specialist of Decorative Forms, teacher. Since 2013 Art academy of Latvia, Glass design department, Lecturer

#### JOHNY HETTINGER hettinger.johny@gmail.com www.hettinger-johny.net



Né le 18 août 1949 à Luxembourg 1968-2012 actif dans le secteur bancaire à Luxembourg.

2002-2012 Managing Director auprès d'une banque Japonaise à Luxembourg.

#### FORMATION DANS LE DOMAINE VERRE

1993 Sars-Poteries: Soufflage avec Mieke Groot.

1994 Sars-Poteries: Fusing/Thermoformage avec Frank van den Ham.

1995 Sars-Poteries: Pâte-de-verre/Casting avec Etienne Leperlier.

1998 Sars-Poteries: Pâte-de-verre/Casting avec Tessa Clegg.

1998 Sars-Poteries: Casting avec Gizela Sabokova.

1999 Sars-Poteries: Laminage de Verre avec Michèle Lapointe.

2000 Sars-Poteries: Pâte-de-verre avec Paul Day & Sybille Peretti.

2000 Sars-Poteries: Fusing/Peinture sur verre avec Martine & Jacki Perrin.

2001 Sars-Poteries: Pâte-de-verre avec Ros Conway.

2003 Sars-Poteries: Pâte-de-verre/Casting avec Jaromir Rybak.

2004 Sars-Poteries: Installation Verre avec Keiko Mukeide.



#### DAINIS GUDOVSKIS dgudovskis@inbox.lv

Born in Sigulda/ Latvia, 22.05.1958 **EDUCATION** 

1978 Graduated from the Dept t of

Glass and Stained Glass of the Riga Applied Art College Studies at the Art Academy of Latvia, Glass Dept. 1978-89 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", LV; Decorative and Applied art Museum, Riga, LV; Decorative Art Museum, Moscow, RU; Decorative Art Museum, Vilnius, LT; Contemporary Glass Art Museum, Lviv, Ukraine; Gus-Hrustalnij Glass Museum, RU; Ebeltoft Glass Art Museum, Denmark; Latvian Embassies of China, PL and RU; Glass museum Val Saint Lambert, BE; Elagins museum Saint-Petersburg, RU; Fuldas Art Center, G; Lovisa Art Museum, Finland; Čurļoņa Art Museum, Kaunas, LT; Artist Union of Latvia, Riga; Cēsis Exh. House, LT; Art museum of Stenegsunda, Sweden **AWARDS** 

1992 Second Prize International Exhibition "Kencis92"

1992 Diploma International Sculpture Quadrennial

Nordic scholarship. Denmark

1998 Loviisa scholarship "Artist in Residence" Finland2004 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

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

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

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

2004-17 International symposiums and workshops of hot glass, Haapsalu, Estonia

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

2009 "Bead Days of Kunilepa" Linnaaluste village, Estonia

2011-17 International Glass Festivals Luxembourg; Asselborn, Luxembourg

building and working with the Glass Furnace in Gernheim, Germany

2013 Festival of High Tempeartures, Wroclaw, Poland

**KJERSTI JOHANNESSEN** kjersti\_jo@hotmail.com www.kierstijohannessen.com www.dynamoglass.org



Born 19.09.1977, in Bodø, Norway

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

1996-1997 PLUS-School in Fredrikstad, 3D Design, Norway

1997-2000 Glass School in Kosta, Sweden

2000-2003 Glass & Ceramics School on Bornholm, DK

PROFESSIONAL EXPERIENCE

2002 Pilchuck Glasschool, Seattle, 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, NOand Kosta Glass Centre, SE

2011 Dynamoworkshop in Gothenburg, Sweden **2012** TGK 2.prize "All you need is glass", Germany

2012 European Glass Context, Glasseminar, Bornholm, Denmark

2015 K. Willenbrink Johnsen & J. Johnsen, workshop, Klart Glass, NO

### **REMIGIJUS KRIUKAS** glasremis@takas.lt





Born 14.03.1961in Panevėžy/ Lithunia

Since 1992 member of Lithuanian Union of Artists

1985 grad. from Lithuanian State Institute of Fine Arts, spec. of glass art; started working at JSC "Panevėžio stiklas" Since 1985 takes part in the regional and international exhibitions

and demonstrations in symposiums.

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

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

from 2000 own studio of glass design in Panevėžys

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

2009 Exh. "Art Day in Panevezys 2009"- "For the creative maturity". 2010 Symposium in Lviv, Ukraine; silver medal of Ukraine National Art Academy for creative achievements.

2011 selected "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 HU, Frauenau Glass Museum DE , Lviv Art Museum UA, Lviv Museum of Glass UA, Evald Okas Museum EE, Russia Decorative - Applied and folk Art Museum in Moscow RU, K.A.Savitsky galleries Penza' branch of glass and crystal museum in Nikolsk RU, Riga' Museum of Glass LV, Finnish glass Museum in Riihimäki FI, Kuskov Palace in Moscow RU

#### LIENE KNĒTA liene111@inbox.lv



#### EDUCATION

2005-09 Babite music school, Violin class.

The Riga School of Arts and Crafts, Metal Art department, secondary education programme.

2013-15 drawing course at Master's of Arts Guntars Gabranovs drawing studio.

2015 private painting lessons with Master of Arts Ilze Starka. since 2015 Art Academy of Latvia, Department of Glass Art, bachelor's programme.

#### **EDWARD LEIBOVITZ**

homepage.ntlworld.com/c.sharpe4//



Lives and works in Antwerp, Belgium. **EDUCATION:** 

Academy of Fine Arts, Haifa, IL

Dept. of Painting, Prof. Okshi Avchalom

Belzalel Academy of Fine Arts, Jerusalem, IL

Dept. of Painting, Prof. Raphael Moar

Municipal Academy for Fine Arts, Berchem, BE

Dept. Stained-Glass, Glass Painting

AWARDS:

1975 Award for Stained Glass. Mayor of Berchem, BE

1977 Urkunde, Coburger Glaspreis, Coburg, D

1980 Prix de la Sculpture en Verre, Liège, BE

1981 Award for Sculpture Province of Antwerp

1983 Award for Artistic Calling. Ministry of Flemish Culture

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

Philadelphia, US

COLLECTIONS:

Glasmuseum Frauenau, DE

Musée du Verre Sârs Poteries, FR

Musée du Verre Valencia, E

Corning Museum of Glass, New York, US

Glasmuseum Ebeltoft, DN

Musée du Verre Charleroi, BE

Musée du Verre (Curtius) Liège, BE

Museum of Decorative Arts, Prague, CZ

Museum of Contemporary Art, Brooklyn, New York, US

Kunstsammlungen der Veste Coburg, Coburg, DE

Vlaamse Gemeenschap, Brussel, BE

Katholieke Universiteit Leuven (KUL), Leuven, BE

Alliance Française de Belgique, Bruxelles, BE

Jesode-Hatora-Beth-Jacob, Antwerpen. BE

Pro Museo Judaico, Brussel, Bruxelles, BE

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

Brunswick, CA

Musee d'Ixelles, BE

Collection of IIIrd Interglass Symposium Novy Bor, castle Lemberg,



#### **KONSTANTIN LITVIN**

lit-es@mail.ru

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

Since 1981 participant of exhibitions.

1985-2002 glass designer for "Krasny May" glass factory

1986-96 chef designer of Krasny May" glass factory

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

2011 Silver medal of the Academy of Fine Arts.

2012 Gold medal of Russian Union of artist.

#### **IVO LILL** ivo@ivolill.com



Born 1953 in Tallinn, Estonia

1985 graduated from the Estonian Art Academy, speciality of glass. Since 1985 freelance artist takes part in the regional and international exhibitions

**MEMBERSHIP** 

Estonian Glass Artists Union, Estonian Artists' Association, Glass Art Society (USA), Centro Studio Vetro (Murano-Venice) etc. **PUBLIC COLLECTIONS** 

Estonian Museum of Applied Art and Design; The Corning Museum of Glass; Ebeltoft Glass Museum; Frauenau Glass Museum; Deutsches Museum, Munich; All-Russian Museum of Decorative. Applied and Folk Arts, Moscow; Pope's Artistic Collection, Vatikan; Centre del Vidre de Barcelona; Gus-Khrustalny Glass Museum; Bohemia Hall, Novy Bor etc. <u>AWARDS</u>

1986 The Annual Prize from Estonian Artists' Union.

1988 The prize on the Baltic Applied Art Triennial IV.

1999 The Annual art prize named after Estonian artist K. Raud.

2001 The Silver Prize on the Int. Exhibition of Glass Kanazawa.

2006 "Broken Wall" - Winner of Commissioned Sculpture in front of the Foreign Ministry of Estonia in Tallinn (co-authors graphic Kuulo Vahter and architect Ain Rööpson)

**2011** The prize on the 5 Russian Trien.l of glass art "Steklo 2011"

2013 The Cultural Endowment of Estonia Annual prize for solo exhibition "Cool Glass": Elected as Honorary Member of Russian Academy of Arts.

2014 Recognized Glass Artist 2012/2013 (Estonian Glass Artists Union Glass Award); Tallinn City Award of Honour; National Culture Award for creative accomplishments.

#### **ELIZAR ATANASOV MILEV** elizarcho@abv.bg



Born 12.12.1987 in Bulgaria

**EDUCATIONAL** 

Art school "Prof. V. Kolev", Troyan, Bulgaria, Ceramics. 2007-11 Nat. Acad. of Arts, Sofia, BG, prof. qualif. in pedagogy.

Nat. Acad. of Arts, Sofia, Bulgaria, BA Glass and china;

2012 Regional Course on restoration of glass, published in UNESCO OFFICE IN VENICE- Tirana, Albania.

2011-13 Nat. Acad. of Arts, Sofia, Bulgaria, MA "Glass and china" 2014 National Academy of Arts, Sofia, Bulgaria, PhD "Design of glass and china"

2014 Pilchuck Glass School. Seattle, WA, USA. Aimee Sones and Aniali Srinivasan: "PHYS101: Spontaneous/Control Slumping, Fusing, Kilncasting, Coldworking".

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

PROFESSIONAL EXPERIENCÉ

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

2013 Leading teacher- Silicate design - National high school of applied art "St. Luka", Sofia, Bulgaria

2013-15 Guest lector at "Design of glass and china", National Academy of Art, Sofia, Bulgaria

2006 "John Brisby" award.

2009 2nd award for a mug for beer, Union of Brewers in Bulgaria 2011 equivalent award about lifetime achievement, Societe Generale Expressbank

2013 Award of National Academy of art and Societe Generale Expresbank – "studio residency at Cité des Arts- Paris, France

2014 Scholarship, Pilchuck Glass School, Stanwood, WA, USA 2015 1st aw. for design of public art proj. at the Airport metro station, with W. Xie, org. from Public art center, Shenzhen, China 2015 1st award for trophy design for Junior Eurovision Song

Contest, organized from National television of Bulgaria 2016 Scholarship, Corning Museum of glass, Corning, NY, USA **MEMBERSHIP** 

**2014** Union of Bulgarian artist – affiliated to the international association of art IAA (UNESCO)

2016 Glass Art Society

#### PUBLIC COLLECTIONS

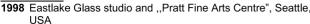
Airport metro station, Shenzhen, CH; Prague Gallery of Czech Glass; Glass school Novy Bor, CZ; National Academy of Arts, Sofia, BG; Societe General Expresbank, BG; Express deliv. service, BG.



#### ANDA MUNKEVICA anda@amstudio.lv www.amstudio.lv



Born 20.09.1974,in Rīga, Latvia **EDUCATION** 



1999 Pilchuk Glass School, 4. session, insp. Curtiss Brock and Jane Mare, USA

2000 Master degree, Latvian Academy of Art. Glass dept. **PUBLIC COLLECTIONS** 

Corning Glass Museum, USA. The Museum of Decorative Art and Design, Riga, Latvia. European Museum of Modern glass in Rodental, Germany, Glassmuseum Lommel, Belgium, Coganezaki Glass museum, Japan. All-Russian museum of Arts and Crafts, Moscow, Russia. Design Center Ishikawa, Japan. Lviv National Art Museum, Ukraine. Museum of Glass and Crystal, Nikolsk, Russia. Hungarian Union of Art, Notojima Glass Art Museum, Japan. <u>AWĂRDS</u>

2001 Grand prix-1st prize.,, Opened form" Applied Art museum. Riga, Latvia.

2014 Academy of Arts Award in collaboration with Boris and Inara Teterevy Fund nomination for significant contribution to Latvian culture creation and strengthening. Latvia

2015 Riga City Council Gratitude for Zolitude tragedy memorial sculpture creation. Latvia

2015 Russian Union of Art Diploma for creative success and promotion of Russia fine arts

2016 Honorable mention. The international Exhibition of glass Kanazawa, Japan

2016 Grand prix of Latvian Union of Art.

#### **ANDREJ NÉMETH - Endre** nemeth@nemeth.cz www.nemeth.cz



Born 25.10.1942 Nové Zámky, Slovak Republic **EDUCATION** 

Slovak Advanced Artists in Bratislava and Dubnica nad Váhom, Institute of the Czech Patent Office, 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

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 Slovac 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 podziekowania za podtrzymywanie tradycji szklarskich, wklad 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

2014 Město Klášterec nad Ohří věnuje Pamětní list za účast sochařského sympozia 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

#### **KAZUSHI NAKADA** kazushi.nakada@aalto.fi



Born 1967,in Ishikawa, Japan **EDUCATION** 

1984-86 Ishikawa Prefectural High School of Industry and Technology Design Dept. Kanazawa Japan

1987-91 Tokyo Glass Art Institute, postgraduate program, Kawasaki, Japan Royal College of Art, Ceramics and Glass Dept. MA,

1992-94 London, England

WORKING EXPERIENCE

1997-2004 Aalto University, School of Art and Design, Design Dept. Full time teacher, glass studio master

Since 2005 Lecturer

2006-08 Aalto open university. Glass introduction course leader 2010-11 Invited Professor . Moholy Nagy University of Art and

Design Design Dept. Budapest, Hungary

2013 Inv. artist & lecturer Design Det. Glass Dept. Rochester Inst. of Technology, College of Image science and Technology, NY, USA PERMANENT COLLECTIONS

The Finnish glass museum, Riihimäki FI; Glasmuseet, Ebeltoft DK; Susan and Martin Gould, Philadelphia, private collections in USA; Private collections in Asian, Europe and USA; Kaj Franck square, Arabianranta, public installation, Helsinki, FI; National Museum of Art Lviv, Lviv UA; Decorative Art Museum of Prague, Prague, CZ; Eskisehir Glass Museum, Eskisehir TR.

1991 Honorable mention, Hakone Art Forest, Hakone, Japan.

1994 The OSARCA-PRIZE, Royal College of Art, London, England.

2003 Suomen kulttuurirahasto, Project Helsinki, Finland.

2016 Hon. degree, Ukrainian Ministry of Educ., Academy of Arts.

**DANIEL OLISLAEGERS** Daniel olislaegers@skynet.be http://www.daniel-olislaegers.net



né le 03.07.1948 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

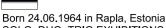
2003 workshop verre Kevin Lockau

2007 stage fer forgé Jean Bichel

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



#### **HERBERT ORGUSAAR** herbert.orgusaar@mail.ee



SOLO, DUO, TRIO EXHIBITIONS

1998 "Details", Kuressaare Castle, Saaremaa, Estonia

2011 "Audience" Kloostri Ait, Tallinn, Estonia

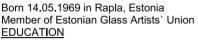
2012 "An Unknown City" the Rapla County of Contemperary Art, Estonia

2016 "ÕÕ" Kuressaare Castle, Saaremaa, Estonia

2016 "What if" Jurbarkas, Lithuania

#### KAIRI ORGUSAAR kairi.orgusaar@mail.ee





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

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

"Round" (with Kati Kerstna and Virve Kiil) Albu Manor House, Järva County, Estonia

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

"Doubly Meaningless" the Rapla County Centre for Contemporary Art, Rapla, Estonia

2010 "Modern painting" the Rapla County Centre for Contemporary Art, Rapla, Estonia

"Estonian Glass", Glashütte Gernheim, Petershagen, DE

SoSS estonian-netherlands contemporary art exhibition. (with Rikka Horn) the Rapla County Centre for Contemporary Art, Rapla, Estonia

"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

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



1977-1982 studied at the Academy of Fine Arts and Design in Wroclaw. Received an M.A. in art glass from prof. Zbigniew Horbowy's glass studio

Since 1982 has been a member of the academic staff Professor, supervises one of the diploma studios for senior students at the Academy of Fine Arts and Design in Wroclaw

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

1988 awarded a scholarship, by Polish Ministry of Culture, to study in Czechoslovakia

received a creative scholarship grant from the Creative Glass Center of America in Millvill, New Jersey USA

1998 hosted, as an artist in residence, in the Morin Glass Studio in Dieulefit, France

2011 receives the honor of Merit for Polish Culture

2014 The Coburg Prize. Contemporary Glass 2014. Coburg,

2014 Grant Danish Arts Fundation - Denmark

#### Torsten Rötzsch torrsten@web.de 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 D. Marioni & B. Moore PROFESSIONAL EXPERIENCE

2005 teaching assistant at Bildwerk Frauenau for Einar & Jamex de

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 F. Dreisbach and S. 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 <u>AWARDS</u>

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

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

2014 "BKV price for young art &crafts council Munich COLLECTIONS

2012 Prof. Franz Müller, Osnabrück

2012, 2014 Ernsting Foundation,

2012 LWL Industrial museum Glashütte Gernheim Permanently represented at the Galerie Workshop in Berlin, First Glass Galerie Munich, Galerie Welti Düsseldorf.

#### **LOUIS SAKALOVSKY** louis3030@yahoo.com



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

**EDUCATION** 1973 Established and directed Ceramic Department, St. Vincent's

School for the Deaf, Johannesburg. 1975 Doc. Telev. Film Featuring Louis Sakalovsky; Prod. by the

South African Broadcasting and Television Corporation. 1976 Teach, at Bezalel Acad, of Art and Design (ret. 2007).

1985/6 Published book, Firing Processes in Ceramics. 1986 Ancient Kilns in archaeological dig at Tel-Afek in conjunction

with Tel-Aviv University.

1987 Ancient Kilns in archaeological dig in the Galilee in conjunction with Bar Ilan University.

1988 Introd. of glass progr. to Bezalel Acad. of Art and Design.

1996 Honorary Member Art Glass Society, Hungary.

1997 Guest Lecturer, Tel-Aviv University, Israel.

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

1998 Guest Lecturer Colombo, Sri Lanka.

1999 Published book, The Reverse Side.

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

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

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

2002 Permanent Exhibition of Glass Sculptures, The Lerner Sports Center, The Hebrew University, Jerusalem.

2003 Permanent Exhibition of Paintings and Glass Sculptures, Weinstein Offices, Jerusalem, Israel.

2006 Permanent Exhibition of Paintings and Glass Sculptures, Weinstein Offices, Tel Aviv, Israel.

2007 Permanent Exhibition, Scarsdale, New York.

2008 Guest Lecturer, Connecticut

2010 Permanent Exhibition, City Hall, Jerusalem.

2011 Permanent Exhibition of Paintings and Glass Sculptures, Weinstein Offices, Ramot, Jerusalem, Israel.

2013 Guest Lecturer on tour, USA.



PETR STACHO petr@petrstacho.com p.stacho@atlas.cz



Born 23,06,1965 in Czech Republic EDUCATION AND PROFFESIONAL EXPERIENCE

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

1984-85 Preservation of monuments workshop in Mladá Boleslav. focused on window restoration

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

Fellowship study in Gent, Belgium, at the Royal Academy of Fine Arts

2003 Founding memb. of the SME STAJAN graphic art fellowship

Head of the Glasscutting Department at the Kamenický Šenov Glassmaking School)

Head of the Glasscutting and Engraving Department at the Kamenický Šenov Glassmaking Šchool

2015 Bezalel Academy of Arts and Design in Jerusalem IL, 2nd internat. glass summer school (class of kiln casting technique)

National university of Arts in Bucuresti, RO

Cam Ocagi, Beykoz, Kiln casting course. TURKEY

Academy of fine arts ,Wroclaw,kiln casting workshop 2016

TURKEY TOUR. BEYKOZ: Demonstration of glass cutting, lecture. ESKISEHIR: Anadolu university-lecture; BURSA: Kiln casting workshop, lecture

2017 NYBORG (DENNMARK)-kiln casting course

#### **ANCE STĪPNIECE** ance.stipniece@gmail.com



Born 02.03.1988 in Latvia.

Since 2008 takes part in the regional and international exhibitions and symposiums.

#### **EDUCATION**

2004-08 Riga School of Design and Art, Glass design. Since 2015 Art Academy of Latvia, BA Glass art **EXPERIENCE** 

2011-16 MOON DIVISION Latvian branch - Designer, project

2016 FIT PEOPLE - Interior and graphic designer, Latvia.

2016 Internship at the glass artist Marta Gibiete, Latvia.

**PUBLICATIONS** 

2008 "TWO IN ONE / DIVI VIENA", Journal DEKO

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



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

**EDUCATION** 

1971-72 Academic class. Kunstnijverheidsschool Delft (NL) 1972-74 Forming Plastics. Koninklijke Academie voor Kunst en Vormgeving Den Bosch (NL)

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

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

#### **ACTIVITIES**

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

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

2001 Lecture "Glass as common as words for a writer" - CGS

Conference Tate Gallery – Liverpool (UK)

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

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

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

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

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

2014 Structure One - New Glass Review 35

#### INDRÉ STULGAITÉ – KRIUKIENÉ indre.stulgaite@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

#### **EDUCATION**

2001-05 Vilnius Academy of Fine Arts, Kaunas Art Faculty. Department of Glass. Bachelor's Degree

Vilnius Academy of Fine Arts, Kaunas Art Faculty. Department of Glass. Master's Degree

Vilnius Academy of Fine Arts. The third level university 2007-09 studies in art . Art Licentiate Degree

From 2015 Vilnius Academy of Fine Arts. Art Doctoral studies PROFESSIONAL EXPERIENCE

2007-09 assistant in Vilnius Academy of Fine Arts Kaunas Art Faculty. Department of Glass.

organizer of Glass Art Exhibition "Stiklinis" of Vilnius

Academy of Fine Arts Kaunas Art Faculty Student's.
organizer International Glass Art Project "Vitrum Balticum IV.NEW AND YOUNG"

International Glass Art Project "Vitrum Balticum V, IMAGE MEMORY".

Since 2002 has been taking an active part in exhibitions, symposiums, festivals, competitions in Belorus, Bulgaria, Czech republic, Denmark, Estonia, Finland, France, Germany, Latvia, Lithuania, Luxembourg, Netherlands, Norway, Poland, Russia, Slovakia, Ukraine and others.

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



#### JIŘÍ ŠUHÁJEK suhajek@volny.cz



Born in Pardubice in 1943.

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

**FDUCATION** 

1957-61 Secondary School of Glassmaking in Kamenicky Senov. 1964-68 Academy of Applied Arts in Prague, studio of Professor Stanislav Libensky

1968-71 Royal College of Art in London.

PROFESSIONAL EXPERIENCE

1962-64 Karlovarske sklo Moser, Glass works, Karlovy Vary 1971 Italy- Venini, Murano and Venice and in Rietveld Academy in Amsterdam, Nederlands

1972-79 dizainer at the Moser glassworks, Karlovy Vary

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

1974 Best Design of the Year, Inst. of Ind. Design, Prague

Gold Medal, Int. Exhibition of Glass, Jablonec n. Nisou Bavarian State Prize and Gold Medal. Munich 1976

1979

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

Premio International, Valencia, Spain 1980

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

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 CZ

1986 Golden Star of Quality, BID, Madrid, Spain

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

Gute Industrie Form, Frankfurt 1987

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.

Czech National Design Prize 1996

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 USA, Mexico, Sweden, Russia, Ukraine, Great Britain, Belgium, Turkey and Germany. REPRESENTATION IN PUBLIC COLLECTIONS

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

#### **EVELYN TRYNTSOLYN** 333tev@gmail.com



Born 01.08.1986 in Rozhnyatov, Ivano-Frankovsk region, Ukraine Rozhnyatov, Ivano-Frankovsk region. Father Vladimir Tryntsolyn is an artist, that affected the outlook and future career choices since the early years.

2010 she educated Master's Degree (with honors) from the Lviv National Academy of Arts, Faculty of arts and crafts, art glass department, studied in the master class of the academician. Professor Andrew Bokotev.

Evelyn engaged art glass in all its diversity (three-dimensional installations, sculpture, stained glass, glass reliefs, glass in architecture). The basis of her work is the concept that pursues Evelyn from initial to final phase of work. In addition to glass art develops itself in painting and graphics. At the moment she is the director of the art salon "Veles", which organizes art space Lviv. **2005** first place in the competition body art before the day of Lviv, Art Center "Dziga".

2006 International painting plener in Torun (Poland)

2010, 2016 participate in the 8th International Symposium Blown Glass in Lviv

#### **ANNA VARNASE**

anna.varnase@yahoo.com



Born 14.12.1990 in Rīga, Latvia

Since 2012 takes part in the regional and international exhibitions and symposiums.

**EDUCATION:** 

1998-2007 Riga Culture Secondary school

2007-11 Riga Design and art school, Metal Design Depart.

2011-15 Art Academy of Latvia Glass Art Department, BA

2014-15 Art Academy of Wroclaw

Since 2015 Art Academy of Latvia, Glass art Depart., MA **EXPERIENCE** 

2013 stained glass artist at "AM studio".

2016 creative workshop, Nida Art Colony 2 Interpretation. A THING FROM WATER " Nida, Lithuania.

2016 assistant, Barracha Fornos E Technologias Termodinamicas, LDA, Lisboa, Portugal.

**PUBLICATIONS** 

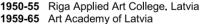
2016 June/July Art magazine "Studija", 108. Number, Anna Varnase, new artists.

2016.03 May, Latvian newspaper Kultural signes, "Mijiedarbība starp mākslu un Dizainu" a review of Artis Nīmanis exhibition "Fragile".

#### ARNOLDS VILBERGS



Born January 2, 1934 Rīga, Latvija **EDUCATION:** 



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

# RETROSPECTIVE FESTIVAL 2006 - 2015

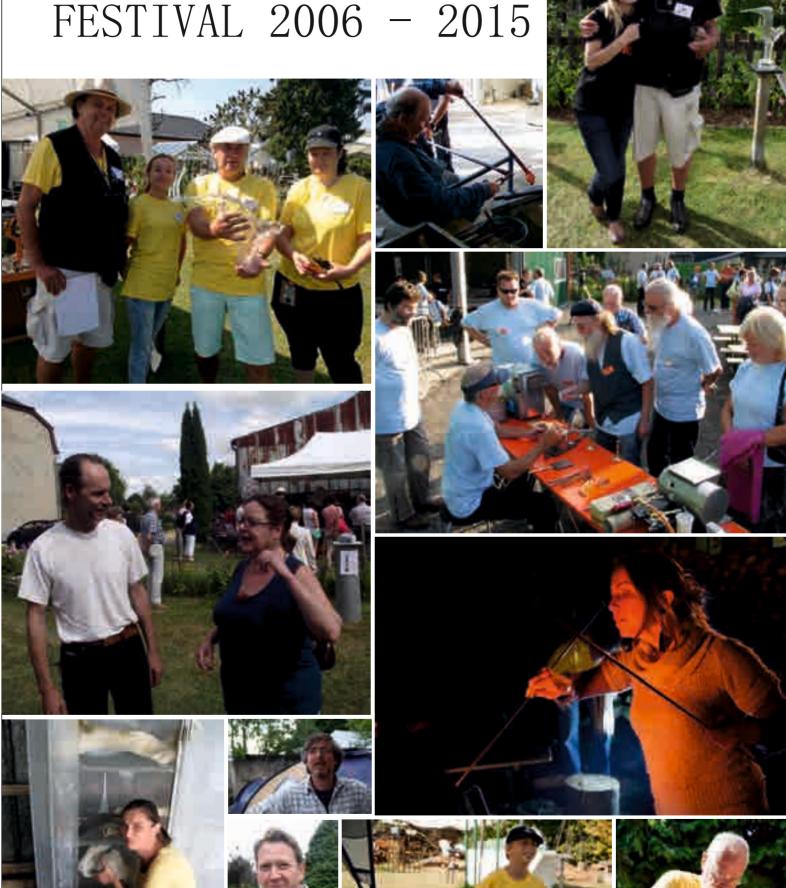








# RETROSPECTIVE FESTIVAL 2006 - 2015





RETROSPECTIVE FESTIVAL 2006 - 2015







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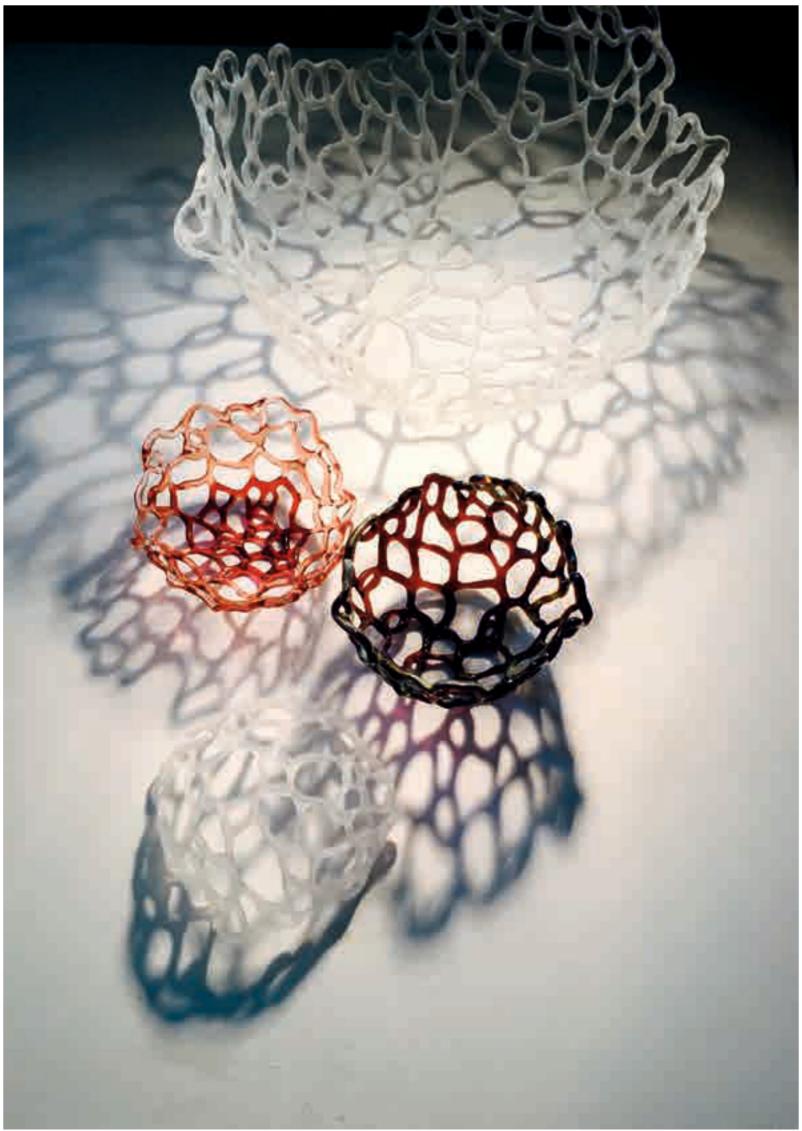
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## **ACKNOWLEDGEMENTS**

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

painter Jean Marie Biwer (Luxembourg) director of museum Dr. Katrin Holthaus (Germany) sculptor Marie Josée Kerschen (Luxembourg) designer Jean Marie Kremer (Luxembourg) glass artist Edward Leibovitz (Belgium) sculptor, painter Nico Schenck (Luxembourg) glass artist Torsten Rötzsch (Germany) glass artist, professor Arnolds Vilbergs (Latvia)

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

Village Asselborn Commune Wincrange Jaana Antola Harry Baptist Christof Becker Angela Bentini Laurent Bentini Stéphane Blache Tatiana Blache Lucy Bock Nicolas Bock Maryse Cales Carlo Clees Béatrice Clément Benjamin Clément Ankica Cucic

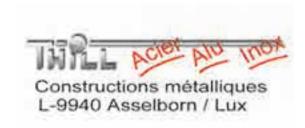
Venzo Danev

Elena Dubskaya Judith Emeringer Luize Emeringer Daria Genda Jean Glod Juliette Van den Heede Annick Hirlimann Freddy Hirlimann Françoise Hoffmann Jos Hoffmann Pascale Hoffmann Roland Hoffmann Milly Houyoux Sonia Kettman Jean-Marie Kremer Kazimieras Lescevskis

Julie Anne Denton

Nico Lutgen Béatrice Marth Herbert Orgusaar Jolanta Pawlak Michel Pravisani Julia Prus Romain Roland Roland Rose Olga Oswald Shorokhova Viktoriia Stefanivska Marianne Thill Henri Thill Tilly Thill Josée Unsen Ed Wagner Carlo Weber Didac Zerrouk

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











Front cover artwork: Alfred Collard "La Genèse"; photo made by Zaiga Baiža Page 4th artwork: Glass blowing kiln; photo made by Bernard Pfeiffer Page 5th artwork: Rugilé Kriukas and Dainis Gudovskis; photo made by Venzo Danev Page 6th group of artworks: Kjersti Johannessen "Tidal"; photo made by Kjell Brustad Page 7th group of artworks: Agnese Gedule "Dew storage"; photo made by Agnese Gedule Page 140th artwork: Giuliano Gaigher "Heal"; photo made by Zaiga Baiža Page 141th group of artworks: Alexander Fokin; photo made by Kati Kerstna Page 142th group of artworks: Julie Anne Denton "Vesels"; photo made by Kevin Moonan

Atelier d'Art du Verre Emeringer Robert-Baiza Zaiga Maison 180 L- 9940 Asselborn

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