



FRAGMENTS
IBERO-AMERICAN OF
GLASS IN NOVY BOR LIGHT

Graphic design: Guadalupe Pulella

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IGS (International Glass Symposium)

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Objetos con Vidrio

FRAGMENTS OF LIGHT
IBERO-AMERICAN GLASS
IN NOVY BOR

October 6 - November 30
2024



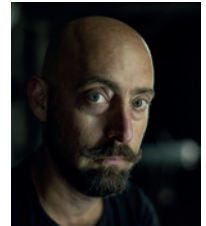
OBJETOS CON VIDRIO
ART GLASS OBJECTS



Curators

MgA. Ricardo Hoineff

Ricardo Hoineff born in Rio de Janeiro to a Jewish family, he packed his bags in the early 1990s and flew blindly to Prague, where he studied stage design at the prestigious DAMU faculty and became a successful creator of television opening titles and set designer. Later, at the age of forty, he saw a glassblower in action in Nový Bor, Bohemia. It was love at first sight. Glass. And so, although he was already mature, he decided to start attending school again. Today, he creates glass art with a distinctive method and expression.



Bc. Ilona Rejholcová

Ilona Rejholcová is the Managing Director of Kultura Nový Bor, s.r.o., an organization that provides the city with a cinema, a theater, the Navrátil Hall, a summer cinema, film festivals (such as Expedition Camera and Snow Film Fest), periodic exhibitions at the cinema and theater, and cultural events in the city (including the Czech-Brazilian Days, Mariano Festival, Glass Festival, and more). She holds a degree in Literary Language and Culture from the University of Hradec Králové, studied Journalism at Masaryk University in Brno, completed a one-year course in Magazine Journalism at Koktejl Magazine, and studied Graphic Design at the Graphic Photography School in Liberec.



María Eugenia Díaz de Vivar

María Eugenia Díaz de Vivar is an art historian, curator, researcher, writer, and editor, born in Buenos Aires, Argentina, and currently residing in Barcelona, Spain. Since 2007, she has directed the publication *Objetos con Vidrio*, an online platform that disseminates the work of contemporary artists and reflects the activity of artistic glass. She was a member of the Executive Committee for South America, responsible for the local organization of artistic events related to the International Year of Glass 2022 (IYOG 2022). Additionally, she is the manager of the ACAV (Catalan Association of Glass Arts).



Introduction

Welcome to the catalog of the exhibition "**Fragments of Light: Ibero-American Glass in Novy Bor**". We are proud to present various approaches and techniques in glass art from Ibero-America, within the symbolic context of Novy Bor, a place of great prestige in the history of glass.

This exhibition highlights the work of 15 artists from the following countries:

Argentina: Cecilia Núñez, Guadalupe Mestre, Mariángeles Romero.

Chile: Ingrid Bahna.

Costa Rica: Carlos Rodó, Silvia Monge.

Spain: Alfonsa Martín Ruiz, María Dolors Rosell, Miguel Ángel Polo Vereda, Tiziana Chiara.

Guatemala: Karin Weller.

Panama: Armando Granja, Gladys Sevillano, Poonam Chatlani.

Uruguay: Flavia Contino.

Instead of displaying physical pieces, the exhibition features photographs of the works, capturing the essence and diversity of the artistic approaches presented.

The realization of this exhibition has been made possible through the GLASS Tour study trip, organized by the Objetos con Vidrio platform. We extend special thanks to Kultura Novy Bor for providing the space for this exhibition and to Ricardo Hoineff for his role as liaison and facilitator, enabling these works to be showcased as part of the IGS Triennial in Novy Bor.

Each photograph reflects a rich diversity of talents and approaches, ranging from refined techniques to innovative perspectives. This catalog offers a glimpse into the richness of Ibero-American glass art and celebrates the creativity and spirit of the participating artists.

We would like to thank all the artists for their valuable contributions and Objetos con Vidrio, Kultura Novy Bor, and Ricardo Hoineff for their support in organizing this project. We hope this catalog not only illustrates the artistic panorama of the region but also serves as a tribute to the enriching cultural exchange that has brought this exhibition to life.

Enjoy exploring these "Fragments of Light" and discovering the fascinating artistic expression each photograph has to offer.

Sincerely,

María Eugenia Díaz de Vivar

When my friend Ricardo Hoineff proposed the idea of organizing an exhibition with 15 glass artists from different Ibero-American countries in our cinema, I felt like a dream had come true. Two worlds that I am passionate about have merged: glass art and the vibrant culture of that region.

For almost twenty years, we have been presenting South American art and culture in Nový Bor every year during the Czech-Brazilian Days. Now, we have the opportunity to explore glass art that connects us across continents. Through glass, which contains all the elements of life—fire, water, air and earth—we can appreciate the passion and originality of glass artists.

We have carefully selected more than 150 works by artists from Argentina to Panama. I am very pleased that in a city like Nový Bor, known for its glass tradition, we can present the work of these talented artists brought together by Maria Eugenia Díaz de Vivar.

We have lovingly put together “Fragments of Light: Ibero-American Glass in Novy Bor” for you, in the hope that it will bring you joy and admiration.

Ilona Rejholcová





Cecilia Núñez

Argentina

ES

Cecilia Núñez, nacida en Rosario, Argentina, es artista visual, licenciada en Artes Visuales con especialidad en grabado por la UNR. Se formó en casting y vidrio en Buenos Aires y Berazategui. Su obra se centra en el vidrio, investigando técnicas milenarias y contemporáneas. Ha expuesto en muestras nacionales e internacionales, destacando "Ver a Través" en la Galería Stein (2006), "Hands Across The World" en el Reino Unido (2021), y "La Temporalidad de lo Frágil" en el Museo Estevez (2023). Dos de sus obras son parte del patrimonio del MAVA en Madrid.

EN

Cecilia Núñez, born in Rosario, Argentina, is a visual artist with a degree in Visual Arts specializing in printmaking from the National University of Rosario (UNR). She trained in casting and glass in Buenos Aires and Berazategui. Her work focuses on glass, exploring both ancient and contemporary techniques. She has exhibited in national and international shows, including "Ver a Través" at Galería Stein (2006), "Hands Across The World" in the UK (2021), and "La Temporalidad de lo Frágil" at the Estevez Museum (2023). Two of her works are part of the MAVA heritage in Madrid.

CH

Cecilia Núñez, narozená v Rosario, Argentina, je vizuální umělkyně specializující se na grafiku s titulem z výtvarných umění z UNR. V Buenos Aires a Berazategui se vzdělávala v oblasti odlévání a skla. Její práce se zaměřuje na sklo a zkoumá starověké i současné techniky. Vystavovala na národních i mezinárodních výstavách, včetně "Ver a Través" v Galerii Stein (2006), "Hands Across The World" ve Velké Británii (2021) a "La Temporalidad de lo Frágil" v Muzeu Estevez (2023). Dvě její díla jsou součástí sbírek MAVA v Madridu.



Title of the Work: w/t

Date of Creation: 2021

Technique Used: Installation, kiln casting, glass paste, slumping.

Dimensions: 95cm x 55cm x 1.95cm

Materials: Glass, plastics, fishing line, perfume bottles, wires, silicone.

Description of the Work: The creative process involves multiple stages, beginning with the collection of discarded materials, such as fishing lines, plastics, empty perfume bottles, sneaker scraps, among others. Then the original sneaker is deconstructed, molds are created, and the kiln curves are designed according to the glass and the desired outcome. Finally, the parts are assembled.

Inspiration/Concept: The aim of this series is to give a second chance to discarded items, such as sneakers, perfume bottles, and glass that were thrown away. These luxury items enter our culture as irresistible and seductive objects of desire, but with a hidden expiration date. This project intersects with a variety of concepts, such as fashion, consumerism, recycling, reuse, environmentalism, and the tension between the ephemeral and the permanent. The artwork itself becomes a 'critical object' offering multiple interpretations and perspectives, subject to consumption, perpetuated in a vicious cycle.





Guadalupe Mestre

Argentina

ES

Ella es diseñadora industrial especializada en vidrio, una pasión que nació durante sus estudios universitarios. En la facultad, desarrolló su tesis creando guardas de baño en vidrio, explorando diversas técnicas. Ha realizado numerosos trabajos personalizados para sus clientes, incluyendo objetos utilitarios y decorativos. Se capacitó en el prestigioso Corning Museum of Glass, donde comenzó a crear piezas artísticas, ampliando su perspectiva creativa y técnica. Completó el profesorado en la Universidad de Cuyo, convirtiéndose en docente universitaria, y se dedica a formar a estudiantes de nivel inicial y avanzado en el arte del vidrio.

EN

She is an industrial designer specialized in glass, a passion that began during her university studies. At college, she developed her thesis by creating glass bathroom trims, exploring various techniques. She has completed numerous personalized works for her clients, including utilitarian and decorative objects. She trained at the prestigious Corning Museum of Glass, where she started creating artistic pieces, expanding her creative and technical perspective. She completed a teaching degree at the University of Cuyo, becoming a university lecturer, and is dedicated to training students at both beginner and advanced levels in the art of glass.

CH

Je průmyslová designérka specializující se na sklo, vášeň, která začala během jejích vysokoškolských studií. Na univerzitě vypracovala svou diplomovou práci vytvářením skleněných ozdob do koupelen a zkoumala různé techniky. Pro své klienty vytvořila řadu personalizovaných děl, včetně užitekových a dekorativních předmětů. Vzdělávala se v prestižním Corning Museum of Glass, kde začala tvořit umělecké kousky a rozšiřovala svůj kreativní a technický pohled. Absolvovala učitelský titul na Universidad de Cuyo, stala se univerzitní lektorkou a věnuje se výuce studentů na začátečnické i pokročilé úrovni v umění skla.



Title of the Work: Weft

Date of Creation: 2023

Technique Used: Casting

Dimensions: 14 cm x 18 cm x 4cm

Materials: Float, plaster, clay

Description of the Work: Casting made in float plates, clay work

Inspiration/Concept: Moving line



Mariángeles Romero

Argentina

ES

Mariángeles Romero, de 47 años, reside en Mendoza, Argentina. Diseñadora de Interiores, se apasionó por el vidrio en 2006 y se ha dedicado a crear esculturas en vidrio desde entonces. Ha estudiado vitraux, kiln casting en el Studio Museum Corning, vidrio soplado en Murano y Buenos Aires, y tallado con Osvaldo Pontecorvo. Participó en el Congreso Iberoamericano Mujeres en el Vidrio (2022) y ha expuesto en múltiples muestras, incluyendo el XXV Salón de Arte en Vidrio de Berazategui (2023). Desde 2020, integra el Grupo de Experimentación en Vidrio y enseña vitrofusión y escultura en vidrio a nivel internacional.

EN

Mariángeles Romero, 47 years old, resides in Mendoza, Argentina. An Interior Designer, she developed a passion for glass in 2006 and has been creating glass sculptures since then. She studied stained glass, kiln casting at the Corning Studio Museum, glassblowing in Murano and Buenos Aires, and engraving with Osvaldo Pontecorvo. She participated in the Ibero-American Congress of Women in Glass (2022) and has exhibited in numerous shows, including the XXV Berazategui Glass Art Salon (2023). Since 2020, she has been part of the Glass Experimentation Group and teaches glass fusing and sculpture internationally.

CH

Mariángeles Romero, 47 let, žije v Mendoze, Argentina. Jako interiérová designérka si v roce 2006 vyvinula vášeň pro sklo a od té doby vytváří skleněné sochy. Studovala vitráže, lití ve formě ve studiu Corning, foukání skla v Muranu a Buenos Aires a gravírování u Osvalda Pontecorva. Účastnila se Iberoamerického kongresu žen ve skle (2022) a vystavovala na mnoha výstavách, včetně XXV Salónu skleněného umění v Berazategui (2023). Od roku 2020 je členkou Skupiny pro experimentování se sklem a učí skleněnou fúzi a sochařství na mezinárodní úrovni.



Title of the Work: Bud of Freedom

Creation Date: 2022

Technique Used: Carved, polished and lustrated wood and blown glass

Dimensions: 10cm wide x 17cm long

Materials: Pine wood and transparent glass from Cristalería Progreso factory, Buenos Aires, Argentina

Description of the Work: These are my hands carved, polished and lustrated. Flower bud in transparent glass

Inspiration/Concept: This work was created for a being that could not be born and I had to give it its freedom



Title of the Work: Vendimia

Creation Date: 2023

Technique Used: Tack fusion in a refractory material mold

Dimensions: 35cm wide x 35cm long.

Materials: Float glass.

Description of the Work: 4mm thick float glass, all cut to the same size and fused at a low temperature.

Inspiration/Concept: This work was created and inspired by harvest times of the "Vendimia" grape, where I live and is defined as: "The land of the sun and good wine"



Ingrid Bahna Haddad

Chile

ES

Ingrid Bahna Haddad comenzó su recorrido en el arte del vidrio en 2003, enfocándose inicialmente en vitrales contemporáneos. En 2017, exploró la vitrofusión, creando la instalación "Explosión cósmica" en 2022. Enamorada de la técnica "Pate de Verre" desde 2022, colaboró con Ximena Guzmán en la obra "CÚMULO: Vidrios reciclados", destacando la sostenibilidad y el reciclaje. Ingrid continúa experimentando con casting y soplete, integrando técnicas como Pate de Verre, vitrofusión y vitraux. Su trabajo se caracteriza por el movimiento, la fuerza y los conceptos orgánicos.

EN

Ingrid Bahna Haddad began her journey in the art of glass in 2003, initially focusing on contemporary stained glass. In 2017, she explored glass fusing, creating the installation "Explosión Cósmica" in 2022. Enamored with the "Pate de Verre" technique since 2022, she collaborated with Ximena Guzmán on the work "CÚMULO: Vidrios Reciclados," highlighting sustainability and recycling. Ingrid continues experimenting with casting and torch work, integrating techniques like Pate de Verre, glass fusing, and stained glass. Her work is characterized by movement, strength, and organic concepts.

CH

Haddad začala svou cestu v umění skla v roce 2003, zpočátku se zaměřovala na současně vitráže. V roce 2017 se začala věnovat skleněné fúzi a v roce 2022 vytvořila instalaci "Explosión Cósmica". Od roku 2022 je nadšená technikou "Pate de Verre" a spolupracovala s Ximena Guzmán na díle "CÚMULO: Vidrios Reciclados", zdůrazňující udržitelnost a recyklaci. Ingrid pokračuje v experimentování s litím a prací s hořákem, integruje techniky jako Pate de Verre, skleněná fúze a vitráže. Její práce se vyznačují pohybem, silou a organickými koncepty.



Title of the Work: Rescue

Date of Creation: May 2024

Technique Used: Pâte de Verre

Dimensions: 56 x 32 cm

Materials: Float glass and Bullseye glass

Description of the Work: This piece was created using a mold developed from different crusts and natural textures of a 150-year-old tree that was felled by a storm. Two types of glass grammage were used with this mold. The pieces were then fired in the kiln following a special curve.

Inspiration/Concept: The work is inspired by the strength and devastation of nature. Often, we protect our natural environment, but it is still damaged by natural disasters or human actions. The artwork represents colors and organic textures: the white color symbolizes melting glaciers and salt flats; the general texture represents the crusts of destroyed native forests; the blue details symbolize the shine of rivers and the sea; and the red signifies the bleeding of nature. Glass is a versatile, attractive, and transparent material that brings light to the artwork. It is also 100% recyclable without significant changes in the process, making it a unique and sustainable material in the context of current environmental concerns.

The Metaphor: The glass and its attributes protecting our natural legacy.



Carlos Rodó

Costa Rica

ES

Abogado, empresario y chef, ha explorado diversas actividades a lo largo de su vida, pero su amor por el vidrio ha sido constante. Ha participado en talleres de vitrales, fusión de vidrio, grisalla, mosaico y mosaico escultórico con artistas reconocidos en Costa Rica, Argentina, Italia y Suiza. Se ha desempeñado como profesor de vitrales en La Nueva Escuela de Artes Visuales en Costa Rica. Ha exhibido su trabajo en numerosas exposiciones en Costa Rica, China e Italia, y sus obras están presentes en colecciones privadas, así como en hoteles y casinos.

EN

A lawyer, businessman, and chef, he has explored many fields throughout his life, yet his passion for glass has remained constant. He has studied stained glass, glass fusing, grisaille, mosaic, and sculptural mosaic with renowned artists in Costa Rica, Argentina, Italy, and Switzerland. He has also taught stained glass at the New School of Visual Arts in Costa Rica. His work has been featured in numerous exhibitions across Costa Rica, China, and Italy, and his pieces are found in private collections as well as in hotels and casinos.

CH

Právnik, podnikatel a kuchař, který během svého života prozkoumal mnoho oblastí, ale jeho vášeň pro sklo zůstala stálá. Studoval vitráže, skleněnou fúzi, grisaille, mozaiku a sochařskou mozaiku s renomovanými umělci v Kostarice, Argentíně, Itálii a Švýcarsku. Také učil vitráže na Nové škole výtvarných umění v Kostarice. Jeho práce byla vystavena na mnoha výstavách v Kostarice, Číně a Itálii a jeho díla se nacházejí v soukromých sbírkách, stejně jako v hotelech a kasinech.



Title of work: "Chatting"

Creation date: 2022

Dimensions: 50 cm x 40 cm x 9 cm

Materials: Bullseye glass

Description of work: Cut glass fused at a tac fused program.

Inspiration: The movement and colors of the roosters.



Silvia Monge

Costa Rica

ES

Silvia Monge es una destacada artista costarricense que ha trabajado en cerámica, vidrio, acuarela, acrílico y dibujo. Actualmente, se enfoca en la acuarela y el vidrio, explorando ambas técnicas de manera experimental. Su formación, consolidada a lo largo de los años, le ha valido múltiples premios nacionales e internacionales. Ha participado en bienales y exposiciones en más de 35 países de América, Asia y Europa. Además, ha sido jurado en concursos de acuarela y vidrio en Rusia, Austria, Bulgaria, Honduras, Turquía, Ucrania, Ecuador, Chile, Argentina y Costa Rica.

EN

Silvia Monge is a prominent Costa Rican artist who has worked in ceramics, glass, watercolor, acrylic, and drawing. Currently, she focuses on watercolor and glass, experimenting with both techniques. Her education, refined over the years, has earned her numerous national and international awards. She has participated in biennials and exhibitions in over 35 countries across the Americas, Asia, and Europe. Additionally, she has been invited to serve as a juror for watercolor and glass competitions in Russia, Austria, Bulgaria, Honduras, Turkey, Ukraine, Ecuador, Chile, Argentina, and Costa Rica.

CH

Silvia Monge je významná kostarická umělkyně, která pracovala s keramikou, sklem, akvarelem, akrylem a kresbou. V současné době se zaměřuje na akvarel a sklo a experimentuje s oběma technikami. Její vzdělání, zdokonalované v průběhu let, jí přineslo řadu národních i mezinárodních ocenění. Účastnila se bienále a výstav ve více než 35 zemích po celé Americe, Asii a Evropě. Navíc byla pozvána jako porotkyně na soutěže v akvarelu a sklu v Rusku, Rakousku, Bulharsku, Hondurasu, Turecku, Ukrajině, Ekvádoru, Chile, Argentině a Kostarice.



Title of work: Serie "Transient light"

Creation: 2022

Dimensions: 63 cm x 63cm x 16 cm

Materials: Bullseye glass and underglaze pencil
Description: Drawing with underglaze pencil and full fused glass

Inspiration: This series reflects the part of ourselves that others can see and the part that is only ours, where we have authentic expressions and creative freedom.

Title of work: Serie "Transient light"
Creation: 2020
Dimensions: 55 cm x 48 cm x 20 cm
Materials: Bullseye glass and underglaze pencil
Description: Drawing with underglaze pencil and full fused glass
Inspiration: This series reflects the part of ourselves that others can see and the part that is only ours, where we have authentic expressions and creative freedom.





Tiziana Chiara

España

ES

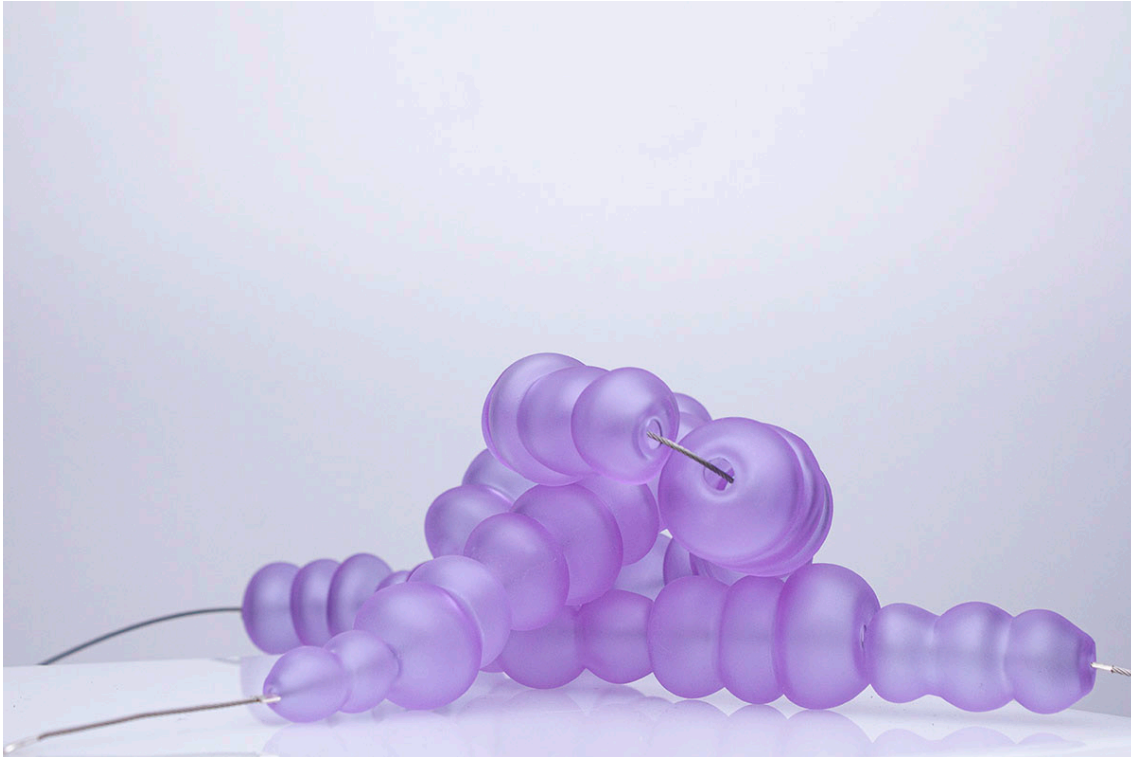
Tiziana Chiara, nacida en Italia en 1980, se graduó en Bellas Artes en la Academia di Belle Arti de Roma en 2005. Realizó un aprendizaje en el estudio de vidrio creativo Acuarubra (1998-2003) y estudió escultura y joyería en vidrio en la Fundació del Vidre, Barcelona (2006-2007). Completó cursos de joyería en Fabrika 12, Valencia (2014-2016). En 2008, fundó la marca de joyería en vidrio SIO2 (@sio2glassjewelry). Tiziana ha exhibido internacionalmente y ha recibido premios, incluyendo de la Mostra de Artesanía de Altea y Artesanía de Vanguardia de la Comunidad Valenciana. Su obra se exhibe en Valencia y se vende globalmente.

EN

Tiziana Chiara, born in Italy in 1980, graduated in Fine Arts from the Academia di Belle Arti, Rome, in 2005. She apprenticed at Acuarubra creative glass studio (1998-2003) and studied glass sculpture and jewellery at Fundació del Vidre, Barcelona (2006-2007). She took various jewellery courses at Fabrika 12, Valencia (2014-2016). In 2008, she founded the glass jewellery brand SIO2. Tiziana has exhibited internationally and received awards, including from Mostra de Artesanía de Altea and Artesanía de Vanguardia de la Comunidad Valenciana. Her work is showcased in Valencia and sold globally.

CH

Tiziana Chiara, narozená v Itálii v roce 1980, absolvovala v roce 2005 obor výtvarných umění na Academia di Belle Arti v Římě. Učila se v kreativním sklářském studiu Acuarubra (1998-2003) a studovala skleněnou sochu a šperky na Fundació del Vidre v Barceloně (2006-2007). Absolvovala různé kurzy šperkařství na Fabrika 12 ve Valencii (2014-2016). V roce 2008 založila značku skleněných šperků SIO2. Tiziana vystavovala po celém světě a získala ocenění, včetně Mostra de Artesanía de Altea a Artesanía de Vanguardia de la Comunidad Valenciana. Její práce jsou vystavovány ve Valencii a prodávány globálně.



Title of the work: MIMESI necklace

Date of creation: 2022

Technique used: Flame work, glass blowing, and sunblasted.

Measurements: Elements 2,5 x 3 cm, 55 cm steel chain.

Materials: Short necklace of hand blown glass, steel, and silver fittings

Description: Series of necklace inspired by the natural world. The perceptible and the imperceptible. To the small beings of nature, that our eye knows how to perceive, mimicry and observation. Unions, paths, routes, for patient gazes.



Maria Dolors Rosell

España

ES

Bióloga marina de formación, se dedicó a la investigación durante 15 años. Posteriormente, su trabajo se centró en la protección del medio ambiente. Sin embargo, en 2015, la necesidad de expresarse a través del arte la llevó a conocer el vidrio fundido. De la mano de diversos artistas, aprendió técnicas como vitrofusión, casting y transferencia de imágenes, lo que le permitió desarrollar y evolucionar sus obras. Sus orígenes se reflejan en sus creaciones: el mar, los organismos marinos y los problemas medioambientales. Así, a través del vidrio, resalta la belleza de la naturaleza junto con su fragilidad.

EN

Marine biologist by training, she dedicated 15 years to research. Later, her work focused on environmental protection. However, in 2015, the need to express herself through art led her to discover fused glass. Guided by various artists, she learned techniques such as fusing, casting, and image transfer, which allowed her to develop and evolve her works. Her origins are reflected in her creations: the sea, marine organisms, and environmental issues. Thus, through glass, she highlights the beauty of nature along with its fragility.

CH

Vystudovaná mořská bioložka věnovala 15 let výzkumu. Později se její práce zaměřila na ochranu životního prostředí. Nicméně v roce 2015 ji potřeba vyjádřit se prostřednictvím umění přivedla k objevování fúzovaného skla. Pod vedením různých umělců se naučila techniky jako fúzování, odlévání a přenos obrazu, což jí umožnilo rozvíjet a zdokonalovat její díla. Její původ se odráží v její tvorbě: moře, mořské organismy a environmentální problémy. Skrze sklo tak zvyrazňuje krásu přírody spolu s její křehkostí.



Title of the Work: Underwater meadow

Date of Creation: 2021

Technique Used: Fusing and thermoforming

Dimensions of each vase separately: 26 x 27 x 17 cm, 24 x 25 x 18 cm, 24 x 25 x 17 cm

Materials: Bullseye glass

Description of the Work: Composition formed by three independent pieces built with glass of different shades of green. Each vase was constructed separately, following a different arrangement of the branches.

Inspiration/Concept: The different colour of each piece in this set suggests the effect of underwater sunlight playing with a seaweed meadow. The different details of the surface of the leaves or branches remind us of the presence of the organisms that usually live and grow on them. Instead, the wavy appearance of the branches is reminiscent of the constant movement that seawater produces in seagrass meadows.



Miguel Ángel Polo Vereda

España

ES

Nacido en Madrid, España, en 1961, Miguel Ángel Polo Vereda ingresó en la Escuela De Artes Aplicadas de Madrid en 1975. Desde 1977, comenzó autodidactamente con el esmalte al horno y en 1979 estableció su estudio, explorando la fusión del esmalte con vidrio. Expuso su primera obra de vidrio termoformado en Toledo en 1980, y tuvo una exposición individual de esmaltes con vidrio en Madrid en 1981. Desde entonces, ha participado en concursos nacionales e internacionales hasta 1992, destacándose en eventos como VICOINTER83 en Valencia y Grupo VIDRE-83 en Barcelona. Recientemente, en 2022 y 2023, ha sido expositor y ponente en 'La Eclósión del Vidrio' en diversas ciudades como Valencia, Madrid y Palma de Mallorca.

EN

Born in Madrid, Spain, in 1961, Miguel Angel Polo Vereda entered the Escuela de Artes Aplicadas de Madrid in 1975. From 1977, he began self-teaching with kiln enamel and, in 1979, set up his studio, exploring the fusion of enamel with glass. He exhibited his first thermoformed glass work in Toledo in 1980 and held a solo exhibition of enamel with glass in Madrid in 1981. Since then, he has participated in national and international competitions until 1992, standing out in events such as VICOINTER83 in Valencia and Grupo VIDRE-83 in Barcelona. Recently, in 2022 and 2023, he has been an exhibitor and speaker at 'La Eclósión del Vidrio' in cities including Valencia, Madrid, and Palma de Mallorca.

CH

Narozen v Madridu ve Španělsku v roce 1961, Miguel Angel Polo Vereda vstoupil do Escuela de Artes Aplicadas de Madrid v roce 1975. Od roku 1977 se samostatně věnoval emailu na keramiku a v roce 1979 založil svou dílnu, kde zkoumal fúzi emailu se sklem. V roce 1980 vystavil své první termoformované sklo v Toledě a v roce 1981 měl sólovou výstavu emailů se sklem v Madridu. Od té doby se účastnil národních a mezinárodních soutěží až do roku 1992 a vynikl na akcích jako VICOINTER83 ve Valencii a Grupo VIDRE-83 v Barceloně. Nedávno, v letech 2022 a 2023, byl vystavovatelem a přednášejícím na 'La Eclósión del Vidrio' v různých městech jako Valencia, Madrid a Palma de Mallorca.



Title of the Work: Superposition

Date of Creation: 1983

Technique Used: Thermoformed flat glass

Materials: Flat glass, cement and aluminum

Description of the Work: Transparent and black flat glass, with curved deformations on a concrete base, joined with two chrome screws and an aluminum perimeter at its base.

Inspiration/Concept: Fragile elements that overcome, adapt and rise above each other on a solid foundation

Ph: Elena Montero

María Alfonsa Martin Ruiz

España



ES

Alfonsa Martin Ruiz nació en Cáceres, España, en 1953. Pertenece a una familia de artesanos y estudió Bellas Artes. A lo largo de su carrera artística, ha residido en diferentes países (República Dominicana, Venezuela y España), lo que le ha permitido ampliar su creatividad y conocimiento en cerámica, joyería, pintura y vidrio, siendo este último su gran pasión. Sus viajes internacionales han enriquecido su conocimiento, que ha aplicado en su trayectoria artística. En los últimos 20 años, ha enseñado técnicas de artesanía y vidrio, guiando a las personas para que desarrollen su creatividad y la reflejen en su trabajo.

EN

Alfonsa Martin Ruiz was born in Cáceres, Spain, in 1953. She comes from a family of artisans and studied Fine Arts. Throughout her artistic career, she has lived in different countries (Dominican Republic, Venezuela, and Spain), which has allowed her to expand her creativity and knowledge in ceramics, jewelry, painting, and glass, the latter being her great passion. Her international travels have enriched her knowledge, which she has applied throughout her artistic career. For the past 20 years, she has taught craft and glass techniques, guiding people to develop their creativity and reflect it in their work.

CH

Alfonsa Martin Ruiz se narodila v Cáceres ve Španělsku v roce 1953. Pochází z rodiny řemeslníků a studovala výtvarné umění. Během své umělecké kariéry žila v různých zemích (Dominikánská republika, Venezuela a Španělsko), což jí umožnilo rozšířit svou kreativitu a znalosti v keramice, šperkařství, malbě a skle, přičemž poslední zmiňované je její velkou vášní. Cestování obohatilo její znalosti, které uplatnila ve své umělecké kariéře. Posledních 20 let vyučuje řemeslné a sklářské techniky, přičemž vede lidi k rozvoji jejich kreativity a jejímu zrcadlení v jejich práci.



Title of the work: Tree of dreams

Date of creation: September 2023

Technique used: Float glass melted in two firings: first at 810°C and second at 780°C.

Materials: Float glass, bubble enamel, enamel under the cover and on the cover, mica, copper powder

Description of the work: To represent the leaves of the trees, float glass is cut into circles of different sizes and each circle is decorated differently with enamel, mica and copper. The trunk and branches are represented with elongated pieces of float glass of different sizes decorated with enamels.

Inspiration/Concept: Through this work Alfons_Arte invites the viewer to reflect on the capacity of nature to regenerate itself and offer new opportunities. The technique used brings brightness and transparency to the piece by reflecting the light in a way.



Karin Weller

Guatemala

ES

Karin Weller quedó impactada por los vitrales de la iglesia Don Bosco en Guatemala, lo que la inspiró a especializarse en esta técnica. En 1992, fundó "Nuevos Vitrales", empresa donde desarrolló su estilo, combinando influencias de textiles guatemaltecos, geometría áurea y el estilo victoriano. Entre sus proyectos más destacados se encuentran vitrales para el Hotel Las Américas y la cúpula del hotel Tropic Inn en El Salvador. Participó en la restauración del Palacio Nacional de Guatemala, donde amplió su conocimiento sobre vidrios Antique y grisalla. Además, ha perfeccionado técnicas con maestros internacionales y expuesto su obra en diversas exhibiciones.

EN

Karin Weller was struck by the stained glass windows of the Don Bosco Church in Guatemala, which inspired her to specialize in this technique. In 1992, she founded "Nuevos Vitrales", a company where she developed her style, combining influences from Guatemalan textiles, golden geometry and the Victorian style. Among her most notable projects are stained glass windows for the Hotel Las Américas and the dome of the Tropic Inn hotel in El Salvador. She participated in the restoration of the National Palace of Guatemala, where she expanded her knowledge of antique glass and grisaille. In addition, she has perfected techniques with international masters and exhibited her work in various exhibitions.

CH

Na Karin Weller udělaly dojem vitráže kostela Don Bosco v Guatemale, které ji inspirovaly ke specializaci na tuto techniku. V roce 1992 založila „Nuevos Vitrales“, společnost, kde rozvíjela svůj styl, kombinující vlivy z guatemalského textilu, zlaté geometrie a viktoriánského stylu. Mezi její nejpozoruhodnější projekty patří vitráže pro Hotel Las Américas a kupole hotelu Tropic Inn v Salvadoru. Podílela se na restaurování Národního paláce Guatemaly, kde si rozšířila znalosti o starožitném skle a grisaille. Kromě toho zdokonalila techniky u mezinárodních mistrů a vystavovala svá díla na různých výstavách.



W/T

Date of Creation: 07/2023

Technique Used: Slumped glass

Dimensions: 1.75 x .85m

Materials: Mirrored glass, aluminum, neutral silicone

Description of the Work: Slumped Glass over different heights in the oven. I tried to reproduce my sketches of a close up views of water. Finished with antique mirror in the back.

Inspiration/Concept: MAS ALLA comes from Jinayá a farm in Alta Verapaz, Guatemala. It is a gift of nature crossed by 13 rivers. I was inspired by contemplating this shining water flow and the relaxing murmurs.

Ph:Daniel Chang



Armando Granja

Panamá

ES

Nacido en Bogotá en 1957, Armando Granja emigró a Panamá en 1981. Estudió escultura en la Escuela Distrital de Arte, con el maestro Antonio Madero. Se ha consolidado como uno de los más destacados escultores de Panamá. Junto a su esposa, la también escultora Gladys Sevillano, creó el Taller Quimera, con el objetivo de promover el modelado y la talla. Granja, elabora detalladas obras de inspiración académica, en las cuales la figura humana se integra con flores, aves y otros elementos de la naturaleza. Sus obras de bronce, cemento y vidrio se caracterizan por la delicadeza de sus formas y el movimiento de sus figuras.

EN

Born in Bogota in 1957, Armando Granja emigrated to Panama in 1981. He studied sculpture at the Escuela Distrital de Arte with the master Antonio Madero. He has established himself as one of the most prominent sculptors in Panama. Along with his wife, the sculptor Gladys Sevillano, he founded Taller Quimera to promote modeling and carving. Granja creates detailed works of academic inspiration, where the human figure integrates with flowers, birds, and other elements of nature. His bronze, cement, and glass works are characterized by the delicacy of their forms and the movement of their figures.

CH

Armando Granja přišel do Panamá v roce 1981, ale narodil se v Bogotá v roce 1957. Studoval sochařství na Escuela Distrital de Arte u mistra Antonia Madera. Stal se jedním z nejvýznamnějších sochařů v Panamá. Spolu se svou manželkou, sochařkou Gladys Sevillano, založil Taller Quimera s cílem podporovat modelování a řezbu. Granja vytváří podrobné práce akademické inspirace, kde se lidská figura integruje s květinami, ptáky a dalšími přírodními prvky. Jeho bronzové, cementové a skleněné práce jsou charakterizovány jemností tvarů a pohybem figur.



Title of the Work: At Sunrise
Date of Creation: 2022
Technique Used: Glass Casting
Dimensions: 13 x 13 x 8
Materials: Glass
Description of the Work: An allegory of the awakening
Inspiration/Concept: An optimistic look towards the future.
Daydream and birds in flight



Title of the Work: Flight
Date of Creation: 2024
Technique Used: Glass Casting
Dimensions: 36 x 30 x 13
Materials: Glass
Description of the Work: The indivisible link with nature
Inspiration/Concept: The surprising development of life.
The leaves, the birds, the flight



Gladys Sevillano

Panamá

ES

Gladys Sevillano, nacida en Cali y residente en Panamá, es arquitecta graduada de la Universidad de Panamá y diseñadora gráfica. Especializada en vidrio, ha expuesto en Nueva York, Bogotá, Madrid y Buenos Aires, entre otras ciudades. Ha ganado premios en la V Bienal de Arte Contemporáneo en Argentina y en el Concurso Roberto Lewis en Panamá. Dirige Quimera Taller de Arte junto a Armando Granja. Sus obras exploran temas de migración y viajes, como en su reciente serie "El que mira hacia adentro". Sevillano participa activamente en bienales y congresos internacionales.

EN

Gladys Sevillano, born in Cali and residing in Panama, is an architect graduated from the University of Panama and a graphic designer. Specializing in glass, she has exhibited in New York, Bogotá, Madrid, and Buenos Aires, among other cities. She has won awards at the V Biennial of Contemporary Art in Argentina and the Roberto Lewis Contest in Panama. She directs Quimera Taller de Arte with Armando Granja. Her works explore themes of migration and journeys, as in her recent series "The One Who Looks Inside." Sevillano actively participates in international biennials and congresses.

CH

Gladys Sevillano, narozená v Cali a žijící v Panamá, je architektkou absolvující Univerzitu v Panamá a grafickou designérkou. Specializuje se na sklo a vystavovala v New Yorku, Bogotá, Madridu a Buenos Aires a jiných městech. Získala ocenění na V. Bienále současného umění v Argentíně a v soutěži Roberto Lewise v Panamá. Spolu s Armandem Granjou vede Quimera Taller de Arte. Její díla zkoumají témata migrace a cest, jak je tomu v její nedávné sérii "Ten, kdo se dívá dovnitř". Sevillano se aktivně účastní mezinárodních bienálí a kongresů.



Title of the Work: "Transformation II"

Date of Creation: 2023

Technique Used: Glass and Bronze casting

Dimensions: 99cms x 63.5cms x 9 cm

Materials: Bullseye glass, bronze, Iron

Description of the work: Boat sailing with the hope of change

Inspiration/Concept: I was inspired by the geographical journey but also by the journey towards the deepest part of being.



Title of the Work: "The journey in my thoughts"

Date of Creation: 2022

Technique Used: Glass and Bronze casting, pâte de verre

Dimensions: 10x10x48 cm

Materials: Bullseye glass, bronze

Description of the work: A nomad with a boat signifying the permanent journey we are on in this world

Inspiration/Concept: The journey and the transformation.



Poonam Chatlani

Panamá

ES

Poonam Chatlani, esculptora y artista panameña, comenzó su carrera en el arte en 1992 en el Taller Quimera de Panamá. Ha explorado técnicas como "casting", "fusing", "slumping" y pintura sobre vidrio, ampliando su práctica en Bullseye Glass Co. Miembro del Glass Art Society y el Contemporary Glass Art Society, ha exhibido individualmente y en colectivo en galerías y museos internacionales en Panamá, Bogotá, Costa Rica, Argentina, Miami, Nueva York, Italia, Bulgaria y República Dominicana. Su trabajo se destaca por su dedicación al arte del vidrio y su continua búsqueda de expresión artística.

EN

Poonam Chatlani, Panamanian sculptor and artist, began her art career in 1992 at Taller Quimera in Panama. She has explored techniques such as casting, fusing, slumping, and painting on glass, expanding her practice at Bullseye Glass Co. A member of the Glass Art Society and the Contemporary Glass Art Society, she has exhibited individually and collectively in galleries and museums internationally in Panama, Bogotá, Costa Rica, Argentina, Miami, New York, Italy, Bulgaria, and the Dominican Republic. Her work stands out for her dedication to the art of glass and her continuous pursuit of artistic expression.

CH

Poonam Chatlani, panamská sochařka a umělkyně, zahájila svou uměleckou kariéru v roce 1992 v Taller Quimera v Panamá. Prozkoumala techniky jako lití, fúzování, slumping a malbu na sklo, přičemž svou praxi rozšířila v Bullseye Glass Co. Jako členka Glass Art Society a Contemporary Glass Art Society vystavovala individuálně i kolektivně v galeriích a muzeích po celém světě, včetně Panamy, Bogoty, Kostariky, Argentiny, Miami, New Yorku, Itálie, Bulharska a Dominikánské republiky. Její práce vyniká oddaností umění skla a neustálým hledáním uměleckého vyjádření.



Title of the Work: "Power Struggle"

Date of Creation: 2022

Technique Used: Kiln Cast Glass

Dimensions: 50cm x 32cm x 36.5cm

Materials: Glass with Ropes

Description of the Work: The work symbolizes the looming threat of a global conflict and nuclear disaster. It uses clenched fists, representing NATO and Russia, with a rope about to snap, to highlight the fragile state of world peace. The fists were created in wax, cast in transparent glass through the lost wax process.

Inspiration/Concept: "Power Struggle" highlights the global impact of wars instigated by tyrants and their negative effects on humanity's future. The proposal addresses the widespread socioeconomic consequences of such conflicts, emphasizing that even distant wars affect everyone. The imagery of fists pulling on a rope symbolizes the struggle for peace, which is being undermined by the immense force of power and defiance.



Flavia Contino

Uruguay

ES

Flavia Contino, arquitecta y artista visual italo-argentina residente en Uruguay, comenzó su formación en vidrio en los talleres de Mabel Waisman en la Escuela Superior de Bellas Artes de la Nación Ernesto de la Cárcova en Argentina. Perfeccionó técnicas tradicionales y experimentales en Argentina, Uruguay, Chile, Costa Rica, México, Alemania, Italia, Francia, España y EE.UU. Recientemente, completó un posgrado en Cerámica Gráfica Contemporánea en la UNA, Argentina. Fue profesora en la Universidad de las Artes de Argentina y participó en proyectos como el Grupo de Experimentación de Vidrio y los Libros de Artista "Momentos Gráficos" @Vidrios Intervenidos. Su obra está en colecciones privadas y ha sido exhibida en exposiciones y salones en Argentina, Uruguay, Costa Rica, México e Italia.

EN

Flavia Contino, Italian-Argentine architect and visual artist based in Uruguay, began her glass training with Mabel Waisman at the Escuela Superior de Bellas Artes de la Nación Ernesto de la Cárcova, Argentina. She has refined her skills in traditional and experimental techniques across Argentina, Uruguay, Chile, Costa Rica, Mexico, Germany, Italy, France, Spain, and the USA. Recently, she completed a Postgraduate Degree in Contemporary Graphic Ceramics at UNA, Argentina. She has taught at the University of the Arts in Argentina and participated in various projects, including the Experimental Glass Group and Artist Books "Graphic Moments" @Vidrios Intervenidos. Her work is featured in private collections and numerous group exhibitions in Argentina, Uruguay, Costa Rica, Mexico and Italy.

CH

Flavia Contino, italsko-argentinská architektka a vizuální umělkyně žijící v Uruguayi, začala svou sklářskou tvorbu v ateliérech Mabel Waisman na Escuela Superior de Bellas Artes de la Nación Ernesto de la Cárcova v Argentině. Zdokonalila se v tradičních a experimentálních technikách v Argentině, Uruguayi, Chile, Kostarice, Mexiku, Německu, Itálii, Francii, Španělsku a USA. Nedávno dokončila postgraduální studium v oboru Současná grafická keramika na UNA v Argentině. Byla profesorkou na Univerzitě umění v Argentině a podílela se na projektech jako Experimentální sklářská skupina a Kniha umělců „Grafické momenty“. Její díla jsou zastoupena v soukromých sbírkách a na mnoha skupinových výstavách v Argentině, Uruguayi a Kostarice.



Title of the Work: Transmutation & Healing

Date of Creation: 2023

Technique Used: Kilnformed glass, Pâte de Verre, Textile

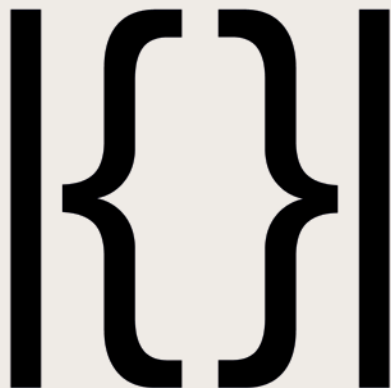
Dimensions: 45x25x30 cm

Materials: Glass, Powder Glass, Wool, Metal

Description of the Work: Created as part of Diphyllia Glass Studio under the guidance of Contino & Abadi Architects, "Transmutation & Healing" was crafted for the "CAMITAS 2" charity project. Organized by three prominent Argentinian art associations—CAAT (Textiles), CAAC (Ceramic & Glass), and AAVRA (Visual Arts)—the project saw hundreds of artists contributing their works to a charity auction supporting the Uguet Mondaca Shelter. This shelter provides care and protection to vulnerable women and children, many of whom are survivors of domestic violence.

Inspiration/Concept: "Transmutation & Healing" symbolizes the journey of women and children recovering from domestic violence. The shattered glass represents their brokenness, while the process of fusing the glass pieces reflects their healing. The colors—purple for transmutation and green for healing—highlight this transformation. An embryo symbolizes hope for a new, empowered life.

Kultura Nový Bor



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<https://www.instagram.com/kulturanovybor/>



Nový Bor, a charming town in the Czech Republic, is renowned for its deep-rooted tradition in glassmaking, an art that has shaped its identity for centuries.

The town is a true sanctuary for glass enthusiasts, where history and craftsmanship are woven into every corner. In its streets and workshops, the legacy of generations of master glassmakers who have refined their craft is palpable, creating pieces that are true works of art. Nový Bor not only preserves this rich tradition but also celebrates and keeps it alive for the world.





KULTURA NB

SMNB



ACAV

**CRYSTAL
VALLEY**



OBJETOS CON VIDRIO
ART GLASS OBJECTS



**THE AGE OF
GLASS**

Art: "Transient light" by Silvia Monge

