MONOCHROMY
We chose Monochromy as the theme of this 2011 exhibition, not hesitating to set a most difficult challenge.

For the group of artists who present their works at the Verriales the brief this year was to create an artwork primarily in glass employing just one colour.

Monochromy is a very ancient technique, an alternative to polychrome pieces, and one already applied to sculpture in Antiquity. Down through the centuries numerous painters have tested their skills with this demanding discipline: in its camaieu, grisaille or sanguine variants; all techniques exploiting the use of single-colour shades or tints, and without having the chromatic contrast available from black-and-white work. Often used in the Renaissance and by the Dutch Masters, camaieu painting sometimes imitated bas-reliefs, using a single colour and a variety of its nuances to simulate stone or marble textures. The human spirit has an amazing capability of
producing works with an infinite variety of tones, gradations, and luminosities, working with that one colour.

In more recent periods many painters have applied themselves to the principle, among them the Impressionist Claude Monet. At the end of the 19th-century monochromy was taken to a paroxysm with facetious parodies by Alphonse Allais and his canvasses bearing evocative titles like Apoplectic Cardinals Harvesting Tomatoes on the Shore of the Red Sea and Negroes Fighting in a Tunnel at Night.

These ironic jibes did nothing to prevent important creators of the 20th century from pushing their monochromatic research as far as the surprising and notorious White on White of 1918 by the Suprematist Malevich, then on to the “all-black” works of his compatriot Rodchenko. Pierre Soulages also built his fame on an obsessional use of black in his paintings. But perhaps the most famous in this artistic genre has to be Yves Klein, who in the 50s invented a blue pigment suspended in a crystal-clear synthetic resin – a blue that allowed his works to preserve an extraordinary brightness and intensity. It was successfully patented by him under the name of International Klein Blue (IKB).

These monochrome works are indeed the artistic expression of an exacerbated sensitivity, forcing the spectator to seek out their meaning and deepest significance. In this 2011 Verriales it is this sensitivity which is the striking, first impression. The colours of these glass artworks carry you off into your own imagination – opening up the realm of dreams.

Each of the artists has chosen a colour of predilection and then glorified it by exploiting the unique transparency and brilliant luminosity of glass. Some of them, freely inspired, have approached the Monochrome theme in a more philosophical, sensory, or musical way – a silent concert in which each colour combines with light to play its part of the score.

This rare artistic challenge and these unique moments of contemplation are what we share with you, with passion, each succeeding year.

Serge Lechaczynski and Jean Eskenazi
Then the women said to Naomi, “Blessed is the Lord who has not left you without a redeemer today, and may his name become famous in Israel. May he also be to you a restorer of life and a sustainer of your old age; for your daughter-in-law, who loves you and is better to you than seven sons, has given birth to him.”

Ruth 4: 14,15
Is it violet? Is it blue?
A single color can make two.
There’s no doubt, he was quite pleased with himself. For days, Marcel had been trying to balance the red bowling ball on his nose with little success. The office talent show was fast approaching and he SO wanted to win le premier prix this year.

It was before breakfast on Friday morning when suddenly he thought to add his baguette and soft-boiled egg for added balance. “Mais oui,” said Marcel, “Why hadn’t I considered this before?” With delicate poise, he skillfully tossed up the fresh baguette, and then, with a surge of courage…the egg. And, like magic, it made all the difference. “Voilà,” said Marcel in a flutter. “Vive l’œuf!” With such a marvelous trick, he could hardly wait until the big night.

Marcel now felt certain he could top Monique and her miniature poodle Fifi, though clearly they had the crowd’s admiration. After all… at last year’s talent show, Fifi, dressed exquisitely in a red tutu, replete with tiara, had eaten 27 over-ripe bananas, in less than a minute – while Monique, also dressed in a matching outfit, flawlessly whipped up a perfect soufflé with her eyes closed and one hand tied behind her back. They were magnificent and the crowd had gone wild!

But this year would be different, thought Marcel. He was poised for the challenge. Marcel was so excited, he left for the office still in his pajamas dreaming of fame and fortune. “Je suis génial,” he said to the cat, who said nothing in reply.

Vive l’œuf ! 2011
"De je suis géniale." With some luck, Naïelle dreams of winning the premier prix in the office talent show.
Monochrome: is one colour.
Black and white, blue and green so that there are two colours.
But plenty of shapes, forms, energies, tension and harmony.
Heavy blocks and light ones, hard edges and soft ones.
Straight, strict sheets and bent wavy surfaces.
Positives and negatives.
Proportions, balance, movement and stability.
One or two colours, three dimensions: sculpture.

Zoltan Bohus

Budapest, 2011
It would be very difficult and somewhat remiss for me to initiate a dialog concerning my recent monochromatic works of art without first stating that the theme of the Verriales exhibition proved both fortuitous and cathartic.

My creative imaginings and working drawings had become dominated by depictions of the dualistic burden and beauty of winter’s grasp. These images signified a departure from the vibrant potential of spring or the warm visual splendour of autumn, as often rendered and painted in my figurative sculptures. Instead, my mind imposed gothic, architectural environments and harsh landscapes that ran cold and blue upon my artistic consciousness. The subject matter of my multi media investigations had undoubtedly become influenced and informed by my reluctance towards the weary, frozen months of the Mid-Western calendar. Therefore, the winter had solidified itself as a metaphor for all that is confining and may have a burdensome hold on the human spirit and emotion.

In *Beyond the Gates of Winter* a solitary man, born of earthly elements emerges from his rocky trappings determined to overcome the limitations of his situation and surroundings. Physical and psychological boundaries are breached, and the aspiration of freedom is within reach. I chose subtle values and tints of cerulean and ultramarine hues to adorn intriguing surfaces of cast glass and wood. This purposeful effort evoked a ghostly, atmospheric chill throughout the layered, frosty, winter scene. The translucent figure, obscured by gates that conceal and protect references personal and universal themes such as the human quest, struggle, and transcendence. It is this vulnerable, yet driven and hopeful nature of my persona and creative focus that further challenges my artistic honesty and narcissistic desire for self-examination and expression.

I will continue to observe, translate, and communicate visual narratives about the world that is mine and ours to share.
This summer’s exhibition theme of Monochrome lands squarely in the middle of my current work. Rendering the object in a pure white glass takes away much of the discussion of “taste” as one looks at the sculpture as a pure form, not encumbered by an opinion of any certain color. The piece is also a study in negative space as the central void becomes equally important as the object itself.

As part of a five-year ongoing exploration of circles, Small Circular Object Three refers to the writings of the Chinese philosopher Lao Tzu in his poem Empty Volume:

Thirty spokes will converge in the hub of a wheel; but the use of the cart will depend on the part of the hub that is void.

With a wall all around a clay bowl is molded; but the use of the bowl will depend on the part of the bowl that is void.

Cut out windows and doors in the house as you build; but the use of the house will depend on the space in the walls that is void.

So advantage is had from whatever is there; the usefulness rises from whatever is not.

– Lao Tzu, 600 BC
Translated by R. B. Blakney
Night appeases the mélange of colours with a velvety cloak.

When it shines again in the nuanced colours of morning one can try to imagine:

The colour of the joy and sadness that pervaded the nights of fair damsels;

The colour of the expectation, the confusion and the doubt,
Of fear and desire, of pleasure and pain;

The colour of the silent tears of lost innocence.

– Ivo Kren, Curator of the Glass Collection, Musée Vychodoceske, Pardubice
The bridge is a symbol – an arch between two possible paths.
The junction between the present and the future,
Between what we already have and what we may be seeking,
Between quietude and incertitude.

The bridge-keeper does not decide who is permitted to cross,
But he is the last person able to halt us – by posing a question:
Whether we are running away or want to discover,
Whether we are decided and prepared – for danger, happiness and misfortune.

– Ivo Kren, Curator of the Glass Collection, Vychodoceske Museum, Pardubice
In art it is hard to say anything as good as: saying nothing. – Ludwig Wittgenstein

A river and a stele combined in the same image: a dichotomy I have been obsessed with in recent years. I have tried to create a form combining two contradictory properties, flow and immobility: the soft skull, for example, is an “impossible” synthesis of flesh and bone.

I am currently working on a combination of clay and glass, examining their individual qualities. At the moment it is indeed an exercise in technical daydreaming – as paradoxical as that appears!

As an amorphous structure glass is subject to the laws of flow and reversibility whereas ceramics, due to the crystalline structure created by the physicochemical reaction during firing, are governed by laws of statics and irreversibility.

I have already said that for me it was a question of being a listener; not of clay or glass as matter, but as materials; because it is the process of giving them form that reveals the meaning they carry. For me they contain a notion of time – and that’s what I am trying to bring out.

Antoine Leperlier

Flux et Fixe
75 x 50 x 12 cm
The works of Maria Lugossy highlight her status as a woman, and develop a recurrent feminine problematic – the cycle of birth, life and death.

Rarely in an artwork has the choice of materials and technique suited the conceptual thinking of an artist so well. Laminated glass is a technique in perfect harmony with the theme of memory that runs through this artist’s work.

Stratifications of glass are a constant in her sculpture. One of the reasons for choosing it being the duality of that material – extremely fragile yet eternal in its discourse. Dualities become leitmotifs: violence vs. love, suffering vs. hope, remembering vs. forgetting, life vs. death.

Her sculptures are impregnated with the suffering of the past – reopening wounds that never heal. And yet, with each new work, that grief is progressively lessened. Life becomes bearable; and there are times when, by some kind of enchantment, it even becomes joyful. This latent suffering, the storm-threatened future, is always setting itself against very strong positive feelings. The beholder is drawn into an atypical problematic.

Maria masters her environment with disconcerting elegance, sometimes using small-scale and sometimes monumental volumes. Her output over the years is consistently distinguished by her plastic and ideological predilections, giving us works comparable to those of the great sculptors of the early 20th-century.

Maria Lugossy creates original, profound, and sincere glass sculpture, an œuvre to be passed down to posterity.

Serge Lechaczynski
An obscure and necessary presence.

I am not a colourist and have a difficult relationship with colour...

Childhood reminiscences?
Colours seemed banished in my fishing village south of Marseilles, dispersed by the light...
The intense blues of sky and sea were left to vie with each other, an irremediable separation on the horizon.
Walks along the rocks, more and more frequent, further and further on.
One day, past cliffs and creeks, I went as far as a calanque called Sormiou. To the right of the cliffs, at the very end, after clambering over a chaos of broken rock, I entered another world...
It’s impossible to forget the great feeling of joy that came over me inside that marine cave... Sky and sea were fused together – reconciled.

During my art studies I was frequently obliged to explore polychromy... Invariably, and at the last moment, I felt an urgent need to put a coloured glaze over my work, to tone it down and give it unity...

Later, I still had that desire and thirst for monochromy, and my celebration of the colour blue is to this day unfinished. An obscure and necessary presence, it runs through, props up and permeates my investigations. I need it in order to use and reuse the metaphors that haunt me.

Monochromic experience is not about coloured matter; never anecdotic, always profound, and almost tyrannical – it opens up a metaphysical dimension to the observer.

Raymond Martinez
Lurs, 13 mai 2011
The sky is blue, the sun is yellow, the grass is green, the shadow is black. Speedy life often makes us perceive the world around in a simple and structured way, as if we were talking about ordering paint for house decoration.

Fortunately, it is just a foolish effort to express the infinite changeability of reality in words. A meadow is composed of the mosaic of the hundreds of green tones as well as yellow and brown ones, with tiny points in shades of crimson, violet, blue, etc.

The shades in the quarry play with a scale of faces, from cobalt blue to turquoise, with the fine and shining points of celeste and ochre.

Just stop, watch carefully and enjoy the surprise of beauty.
Enjoy yourselves – it’s the beginning of the end.

Isabelle Monod, 19 May 2011
When talking about monochromy one hears terms like asceticism, radicality, purity, etc. Monochromy is therefore always dependent on the rather abstruse discussion that goes with it.

More simply, one can consider the relationship of material and colour: the noble material one leaves untouched and the ordinary material one covers with monochrome painting.

Question: Is glass a noble material?
My objects are a search for an essence – a oneness.
They are planular frequencies of colored light in a measured scale.
And are perceived as monochromatic, unified and homogeneous; an effort to strip away visual noise.
Albedo is the title of the eleventh piece of my Palomar series begun as a tribute to the creation of the famous 200 inch Mt. Palomar Observatory mirror in 1934, and is defined as the reflectivity of a celestial body that does not shine by its own light. It is an edited image of the giant glass disk, as well as an image of the moon.
For this year’s theme I have chosen to work with black. In fact there is no true black in glass; it always has shades of another colour. The black I am using is no exception; indeed, the beauty of it is the very special way in which the glass, which at first appears smokey-grey fading to black, undergoes an extraordinary transformation when backlit. This reveals an intense purple, a subtle and intriguing effect.

The form I have used is taken from a series of castings I made several years ago at Gloucester Cathedral, one of the magnificent medieval cathedrals of England. I noticed that it was being restored and was covered in scaffolding. This gave access to ancient weathered medieval stone high on the building which would normally be totally inaccessible. The Cathedral authorities were extremely helpful and allowed me use of the scaffold to take castings in silicone rubber of the stonework. It is these moulds which have given me the inspiration and source material for the forms in which this piece is based.
I have always liked the colloquial phrases “Blackberry Winter” and “Indian Summer.” They are two lovely descriptions for fleeting interludes of inverse weather in the spring and autumn seasons.

“Blackberry Winter” alludes to a brief period of cold weather that sometimes returns in early May, and the phrase “Indian Summer” refers to a short spell of sun and warmth in the otherwise progressively colder weather of October. Both physically and symbolically, the two seasons are opposites of each other, and yet both imply a similar philosophy – that nothing is absolute, and all things are subject to change.

Given the chromatically opposite themes of the 2010 and 2011 Verriales, I decided to revisit the 2010 theme and then counterpoint it with a piece devoid of the color found in that earlier sculpture. My intent in the two sculptures was to show that, while similar in form, the color (or lack thereof) was an important part of defining a certain “temperature” or season in the imagery. I hope the two pieces also suggest that, just as there are unexpected variations in spring and autumn, so the “seasons” in our lives may unfold in a similarly surprising fashion.

Life and art are never fully monochromatic or polychromatic – permanence and impermanence are always there together.

Blackberry Winter – 2011
(Clear cast glass head with nest and egg)
Cast glass (pate de verre), forged and fabricated steel
13 x 21 x 9”
This creature the Octopus – the same as my other work – has emerged from my subconscious, maybe even from the depth of my unconscious. I am only missing a shema to bring it to life.
Yes, it runs around us in circles, it grows and then disappears.

And its colour?

For me it is red.
Black Box should hold some important data and secrets...

Due to the ability of glass to transform light it is not easy to find glass material that is monochromatic. As we know, black is not a colour, but black glass is in its basis dark violet. So, my Black Box is monochromatic.

My contribution to the Verriales 2011 entitled Black Box was kilncast from the original black glass that was used to produce black jewellery. Black jewellery is one of the products of renown made in Jablonec [North Bohemia] since 1882. Its popularity culminated around the time of Queen Victoria’s death (1901), when it was used in the mourning jewellery in the British Empire.
Glass is like intuition in my works.
Both form the foundation of my method.
Clear, massive, ultimately not transparent and sometimes fragile.

Interpretation of my work:

Glass is the primary material I work with: cast glass in combination with some other material.

Material combinations such as glass and steel, glass and wood, glass and cast iron are all typical for my method.

The duality of the language in the materials in my works derives from the content – interest arising from the different mutual tensions.
In terms of content, I encircle the themes of combination, encounter and relationship.

The origin of my approach is mostly of a narrative nature, as in the works presented here, while the realisation always remains abstract.
Characteristic for this – in terms of both content and form – is a gradient from weak to strong, large to small, light to heavy. This makes it possible to transfer the mutual tensions to the plastic level.
The Blues is one of three pieces using a monochromatic theme that we have been working on this winter and spring. By picking a color, say orange, we developed drawings using the strongest impression, like fire or magma. With blue it started with the sky.

On a clear day we sometimes jump in the car and take a short drive on the Blue Ridge Parkway so that we can stop at the pull-offs or climb to the top of Mt. Mitchell. From the Parkway the Smokeys, the Blacks and the Blue Mountains surround us. The views of the mountains are spectacular. There is something magical about being on top of the world; it gives you a different perspective.

In this piece we are trying to capture a sense of peace, calmness and wonder that comes from sitting and gazing at the mountains. This viewpoint lets you see the curve of the earth and how time and weather have sculpted the land below. This is our inspiration for The Blues.
When discussing Monochromy there is a great temptation to compare glass with photography, obviously the black-and-white kind.

A quite astonishing interplay of light and shade can be provoked in glass by playing with the material’s thickness, by using unexpected forms, colour changing from black to much clearer nuances, for example. Monochromy in glass offers vast possibilities.

When working with transparent crystal in my sculptures I tend to use the optical properties of glass to express monochromy.

The theme of Verriales 2011 was an incitement into investigating the possibilities, new for me, that are offered by single-colour glass. I had to push aside some of my convictions in order to get a deeper understanding of this theme in my recent work.
As glass readily and naturally lends itself to objects of beauty and seduction, it is in my view, however, a material that also has great potential for expressive and content-related work; and, as a medium that possesses qualities not inherent in any other material, I find it a must that it also be used in this fashion.

One function of art is to be challenging and thought-provoking and it is in this end of the spectrum I like to find myself, in the company of those artists who in this manner are seeking to give glass a new face.

The incentive – the idea, drive, urge or whatever it may be – to create a new piece or a body of work may come in a variety of ways and from a variety of sources. A strong event or impression, positive or negative, may trigger a need to both explore and seek meaning, or simply just to share. A poet would put pen to paper and begin doing magic with words, whereas I grab my sketchbook and draw the lines that will eventually become a draft for a final expression executed in glass.

It is very important for me that there is a constant momentum in my work. What has been done, explored, turned and twisted – in my mind as well as in my studio – must eventually give way to the yet unexplored or, in some cases, to the re-visiting of old subjects, viewed from another angle, with fresh and new ideas. In fact, there is precious little new in art, other than new ways of approaching that which has intrigued and occupied artists’ minds since the beginning of time.

In some cases I may know exactly what may have triggered the incentive for creating a piece, and what it may be that I seek to convey. Often though, the work itself eventually takes the lead, as it may somehow connect with my subconscious mind; and I then become the follower, intrigued as I may be, to see where the work will indeed lead me. In those instances, it becomes a push-and-pull between my will, and the expression the work itself seems wanting to adapt.

In the creative process I most often find that the result ends up stronger and purer if the artist is able to work from the gut, and let the (often rather polluted) intellect rest for a while.

The inspiration, however, comes in many forms and from many different sources. A sketch, a loose draft or half-finished work, done years ago and seemingly with no place to go, may suddenly find a counterpart or companion in a newly-done drawing; an event or in a suggestive crack line on the sidewalk, or a repair in the pavement of a road – and then suddenly make sense and open up for a new creative burst. Thus, a piece may have its beginning ten or more years before it is eventually completed.

In the end – since artists are as different from one another as everybody else – it is the personal drive, ambition and intent that determine the nature of his/her work.

My own drive seems, to a large degree, to be defined by a mix of curiosity and experimentation and an earnest interest in exploring the forces that govern our existence and behaviour.

In short – it is a quest to gain a better understanding of the human condition.
My art has always been about a way to gain control over my everyday living environment, which oftentimes feels like a house of cards sitting in the path of a hurricane.

Through the process of making objects I take control of a small patch of the vast universe, and make sense of space, whereas my day-to-day life borders on unmanageable chaos.

I find peace in the process of making objects juxtaposed to the uncertainty of everyday living. It is within this dichotomy that I achieve a sense of balance and organization, even if it is fleeting, and unsustainable.

When it all works together I manage to achieve momentary harmony within a world that has spun out of control.
We really felt that Serge had given us an impossible challenge again this year. When he gives us a theme like ‘Monochromy’, our minds immediately jump to the common literal meaning – in this case ‘one color’. And we are at first frustrated at thinking that this is really no challenge at all – we already make things that are one-color. So, we complain and consider refusing his request; and then, at some odd time, one or both of us is struck with an idea that we pursue and become very excited about.

And Serge just smiles and acts as if he always knows that we will eventually find a way to express the theme.

We chose to think of Monochromy as a descriptive term about a state-of-mind, rather than literally as physical color.

In this definition, we have a woman who is having a Conversation with herself......a Monochromatic Conversation. It is one that lacks the color of another participant. That is until someone else passes in front of the mirror. This is where the possibility that a polychromatic conversation may occur – if the other person lingers. But she will always return to her Monochromatic Conversation as long as she remains on her chair in front of the mirror.
Glass cannot be monochrome.

Light and shadow take glass to endless nuances.
A Shipwreck (Ztroskotani in Czech) 1772 by Claude-Joseph Vernet is in the Czech National Gallery and also hung in my bedroom in my parents’ house, just a copy of course.

I know its every little detail, as I looked at it every day. It seemed to me it held a mystery.

I have thought about “real ocean view” as a contrast to Vernet’s painting.
VLADIMIR ZBYNOVSKY

Partition pour un promeneur solitaire

Ilse Garnier
Poésie spatiale - Raumpoesie
Bamberger Editionen
Universitäts - Verlag Bamberg

"Vers le verre vert"
50 x 40 x 40 cm
Just for once – able to shut my eyes to all the colours I see.

No tonal gradations or shades, just a single colour.

Not easy, but possible.
DOUG ANDERSON  
Born in 1952 - USA  
Chrysler Museum of Art, Norfolk, VA.  
Goodyear Tire & Rubber Corp., Akron, Ohio.  
Huntington Museum, Huntington, WV.  
Corning Museum of Glass, Corning, N.Y.  
Rochester Institute of Technology, Rochester, NY.  
Columbus Museum of Fine Art, Columbus, Ohio.  
Musée des Arts Décoratifs, France, Paris.  
Detroit Institute of Art, Detroit, MI.  
Glass Art Fund, Strasbourg, France.  
Galerie Internationale du Verre, Serge Lechaczynski, Biot, France.  

Corning Museum of Glass, Corning, NY.  
Museum Of Art, Washington University, Fullman, WA.  
Fine Arts Museum Of The South, Mobile, AL.  
The Columbus Museum, Columbus, GA.  
University Of Oklahoma Museum Of Art, Norman, OK.  
Art Museum Of South Texas, Corpus Christi, TX.  
Scottsdale Center For The Art, Scottsdale, AZ.  
Taft Museum, Cincinnati, OH.  
Rufino Tamayo Museum Of Art, Mexico City, Mexico.  
Marco Museum Of Art, Monterrey, Mexico.  
Morris Museum Of Art, Morristown, NJ.  
Naples Museum Of Art, Naples, FL.  
Detroit Institute Of Art, Detroit, MI.  
Anchorage Museum Of Art, Anchorage, AK.  
Vejle Glass Museum, Vejle, Denmark.  
Arts And Crafts Museum, Helsinki, Finland.  
Newport Art Museum, Newport, RI.  
Miier Museum Of Art, Lynchingburg, VA.  
Kjavarlstadir Museum, Reykjavik, Iceland.  
Cheney / Cowles Art Museum, Spokane, WA.  
American Craft Museum, New York, NY.  
Contemporary Art Museum Of Glass, Valencia, Spain.  
Walters Art Museum, Baltimore, MD.  
Hull Museum Of Art, Burlington, VT.  
Metropolitan Museum Of Art, New-York, NY.  
Decorativa Art Museum, Lincoln, MA.  
Musée Des Arts Décoratifs, France, Paris.  
Toledo Art Museum, Toledo, OH.  
San Francisco Museum Of Art, San Francisco, CA.  
National Museum Of Modern Art, Tokyo, Japan.  
Galerie Internationale du Verre, Serge Lechaczynski, Biot, France.  
Glassmuseum, Biot, Biot, France.  

Walters Art Museum, Baltimore, MD.  
Carmel Art Museum, Carmel, CA.  
National Museum Of American Art, Washington, DC.  
DeYoung Museum Of Art, San Francisco, CA.  
Racine Art Museum, Racine, WI.  
Museum Of Arts And Design, New York, NY.  
Museum Of American Art, Millville, NJ.  
International Museum Of Skiing, Mammoth Mt., CA.  
World Bank, Washington, DC.  
Wajga Wajga City Art Museum, Wajga Wajga, Australia.  
University Of Michigan Art Museum, Dearborn, MI.  

ZOLTAN BOHUS  
Born in 1941 - Hungary  
Savari Museum, Szombathely, Hungary.  
Hungarian National Gallery, Budapest, Hungary.  
Isvari Kiraly Museum, Székesfehérvár, Hungary.  
Ferenc Lizak Museum, Székesfehérvár, Hungary.  
Bakonyi Museum, Veszprém, Hungary.  
Municipal Gallery, Budapest, Hungary.  
Musée des Arts Décoratifs, Paris, France.  
Musée du Verre, Sars-Poritens, France.  
Musée des Beaux-Arts, Rousen, France.  
Kunstmuseum, Düsseldorf, Germany.  
Stadt Fellbach, Germany.  
Veste Coburg, Coburg, Germany.  
Glassmuseum, Frauenau, Germany.  
Musée de design et d'arts appliqués contemporains, Lausanne, Switzerland.  
Corning Museum Of Glass, Corning, New-York, USA.  
Galerie Internationale du Verre, Serge Lechaczynski, Biot, France.  
Münkássy Mihály Museum, Budapest, Hungary.  

AWARDS  
1973 Prize of Nagrod country.  
1975 Nivo prize of the Ministry of Culture for the relief at Nagymetsz utca, Budapest.  
1976 Prize of Creation, VI. Artist's Camp, Gyor.  
1977 Nivo prize of the Ministry of Culture for the Fountain of the Mexico-street, Budapest (with Béla Hamori).  
1981 Prize "Glaskunst 81", exhibition, Orangerie, Kassel (D).  
1982 Nivo prize of the Ministry of Culture for the Solo Exhibition at the Museum of Applied Arts, Budapest.  
1984 Munkássy-prize.  
1985 “Colburger Glaspreis” exhibition, Urbunke.  
1989 Prize of town Papa, Spring Show, Veszprém.  
1990 Prize of French Interior Designer’s Syndicate (SNAI), Troyes, Fr.  
1991 First price; XII. Hungarian Biennial of Small-Scale Sculpture, Pecs.  
1997 Mentor Artist of the Hungarian Republic.  
2007 Award of Excellence, Habitat Galleries, MI, USA.  

MEMBERSHIPS  
National Cultural Fund.  
Artists’Associations, both at home and abroad.  

MARK BOKESCH-PARSONS  
Born in 1957 - UK  
POTENTIAL COLLECTIONS  
Museum of American Glass, Wheaton Village, Millville, NJ.  
Kunstmuseum Düsseldorf, Düsseldorf, Germany.  
Frauenau Glass Museum, Frauenau, Germany.  
The Corning Museum of Glass, Corning, NY.  
National Museum Of Modern Art, Tokyo, Japan.  
The Viewpoint Center, for the Arts, Scottsdale, AZ.  
Rockford Art Museum, Rockford, IL.  
Musegamon Museum of Art, Muskogon, MI.  
Jomes Murray Museum of Glass ans Cramics,Sehago,ME.  
Hunter Museum of American Art, Chattanooga, TN.  
Carnegie Museum of Art, Pittsburgh, PA.  
City of Bloomington Cultural District Headquarters, Bloomington, IL.  
Dr. Eva-Maria-Fahrner-Tutsek and Alexander Tutsek-Stiftung Glass Foundation, Munich, Germany.  
Museum of Palm Spring, USA.  
Musée du Verre, Sars-Poritens, France.  
Galerie Internationale du Verre, Serge Lechaczynski, Biot, France.  

SEL AWARDS  
1997 The Syren Valkenia Prize, Glassmuseum, Ebeltoft, Denmark.  
1991/92/94 Illinois State University Art Department Scholarship, Normal,IL.  
Best of Sia, Glassingenuity, Dearborn Arts Council, Dearborn, MI.  
Baber Award, Illinois State University, Normal, IL.  
BOHUMIL ELIÁS
1937-2005 - Czech Republic
Musee de design et d'arts appliqués contemporains, Lausanne, Switzerland
Musée de Sèvres, France.
Musée d’Art Moderne de Mulhouse, France.
Alexander Tuchel-Stiftung Glass Foundation Munich Germany.
Victoria Albert Museum, Londres, GB
Coefield, Ernest Stiftung. ALL
Fonds National d’Art Contemporain, Paris
Noyon, tembark castle, collection Christaex. TCHÉQUE
Collection du Conseil Régional de Haute-Normandie, Rouen, FR
Musée de Conches en Ouche, FR
High Museum,Atlanta, USA
Kurokake Glass Museum, Nagahama, JP
Musée du verre, Sars-Poteries, FR
Musée International de la parfumerie, Grasse, FR
Morris Museum, Morristown, USA
Bibliothèque Patrimoniale de la ville de Nice, FR
Musée pour Contemporain Art Glass, Scortonale, USA, France
Musée de l’Archevêché, Evreux, FR
Lepicier Glass Fund Art Strasbourg France
Galerie Internationale du Verre, Serge Lechaczynski, Biot, France.
Liuligongfang Museum.Shanghai Chine
AWARDS
1981 Lauréat de la Fondation de France
1994 Nommé "Maître d’Art" •
2001 Prix Liliane Bettencourt, Fondation du Patrimoine
2005 Bombay Sapphire Prize, UK
Jury Award : Award of Excellence Granbrook Academy of Art, USA.

MARIA LUOSSY
Born in 1950 - Hungary
Savaria Museum, Szombathely, Hungary.
Magyar Nemzeti Galéria, Budapest, Hungary.
Janus Panniinus Museum, Pécs, Hungary
King Stephen Museum, Székesfehérvár, Hungary.
Lizis Ferrn Museum, Sopron, Hungary.
Istvan Kirali Museum, Székesfehérvár, Hungary.
Balonyi Museum, Veszprem, Hungary.
Fosanssi Képtár, Budapest, Hungary.
British Museum, London, UK
Musée des Arts Décoratifs, Paris, France.
Musée du Verre, Sars-Poteries, France.
Musée des Beaux-Arts, Rouen, France.
Musée du Louvre, Paris, France.
Glassmuseum, Ebeltoft, Denmark.
Kunstmuseum, Düsseldorf, Germany.
Stadt-Ferrnlass, Germany.
Veste Coburg, Coburg, Germany.
Glass Museum, Frauenau, Germany.
Musée de design et d’arts appliqués contemporains, Lausanne, Switzerland
Corning Museum of Glass, New York, USA.
Sunryy Museum of Art, Tokyo, Japan.
Yokohama Museum of Art, Japan.
Shimomoya Art Museum, Tamaguchi, Japan.
Liberty Museum Philadelphia, USA
Museum of Toyama, Japan.
Rijksmuseum, The Netherlands.
Glass Art Fund Strasbourg France
Galerie Internationale du Verre, Serge Lechaczynski, Biot, France.

JAROSLAV MATOUS
Born in 1944 - Czech Republic
Moravian Gallery, Brno, Czechoslovakia.
Museum of Glass and Jewelry, Jablonce Nad Nisou, Czechoslovakia.
Musée de design et d’arts appliqués contemporains, Lausanne, Switzerland
Musée du verre, Sars-Poteries, France.
Fonds Régional d’Art Contemporain de Normandie, Rouen, France.
Saxe Collection, San Francisco.
Musée de Belfort, France.
Glass Art Fund Strasbourg France
Galerie Internationale du Verre, Serge Lechaczynski, Biot, France.

RAYMOND MARTINEZ
Born in 1944 - France
Musée des Arts Décoratifs, Bordeaux, France.
Kunstzammlungen der Veste Coburg, Coburg, Allemagne.
Musée du Verre, Sars-Poteries, France.
Fond du Verre, Sars-Poteries, France.
Sunrtur Museum of Art, Tokyo, Japan.
City Museum, Toyama, Japan.
City Museum, Parrubke, Czechoslovakia.
Musée Van Der Togt, Amstelveen, Netherlands.
Kunstzammlungen der Veste Coburg, Coburg, France.
Musée du Verre, Sars-Poteries, France
Glass Art Fund Strasbourg France
Galerie Internationale du Verre, Serge Lechaczynski, Biot, France.

RAYMOND MARTINEZ
Born in 1944 - France
Musée des Arts Décoratifs, Bordeaux, France.
Kunstzammlungen der Veste Coburg, Coburg, Allemagne.
Musée du Verre, Sars-Poteries, France.
Fonds Régional d’Art Contemporain de Normandie, Rouen, France.
Saxe Collection, San Francisco.
Musée de Belfort, France.
Glass Art Fund Strasbourg France
Galerie Internationale du Verre, Serge Lechaczynski, Biot, France.

ISABELLE MONOD
Born in 1945 - Switzerland
Kunstzammlungen, Veste Coburg, Germany.
Fond, Dépot musée des arts décoratifs, Paris.
Musée des arts décoratifs, France.
Musée du verre de Sars Poteries, France.
Musée de Frauenau, Germany.
Modern international Glassmuseum, Ebeltoft, Denmark ;
Musée d'art moderne et contemporain de Nice, France.
Fond régional Haute Normandie, Dépôt hotel de région, Rouen, France.
Musée national de Céramique , Sévres.
Achat par la commission pour le fond d'état du canton de Genève, Switzerland.
Collection B. Save, San Francisco.
Glass Art Fund Strasbourg France
Galerie Internationale du Verre, Serge Lechaczynski, Biot, France.

ISABELLE MONOD
Born in 1945 - Switzerland
Kunstzammlungen, Veste Coburg, Germany.
Fond, Dépot musée des arts décoratifs, Paris.
Musée des arts décoratifs, France.
Musée du verre de Sars Poteries, France.
Musée de Frauenau, Germany.
Modern international Glassmuseum, Ebeltoft, Denmark ;
Musée d’art moderne et contemporain de Nice, France.
Fond régional Haute Normandie, Dépôt hotel de région, Rouen, France.
Musée national de Céramique , Sévres.
Achat par la commission pour le fond d'état du canton de Genève, Switzerland.
Collection B. Save, San Francisco.
Glass Art Fund Strasbourg France
Galerie Internationale du Verre, Serge Lechaczynski, Biot, France.
MATEI NEGREAOU

Born in 1941 - Romania

Education: diplôme de l’École des Beaux-Arts de Bucuresti – 1972
(prof. Baciuca-sculpture et Lucia Ioan paint)

Vit et travaill en France depuis 1981.

1995 Nommé Chevalier de l’ordre des Arts et des lettres

Collection publiques et privées:

- Carnegie Museum of Art Pittsburgh, Pennsylvania – USA
- Mobile Museum of Art, Mobile – Alabama – USA
- The Corning Museum of Glass, Corning – USA
- Saw Collection, San Francisco – USA
- Kunsthistorisches Museum Düsseldorf glasmuseum Henrich – D.


Musée des Arts Décoratifs de la Ville de Lausanne, Switzerland

- Musée des Arts Décoratifs, Paris
- Museum of Modern Art, New York
- Museum of Fine Arts, Houston
- Museum of Fine Arts, Boston
- Museum of Fine Arts, Houston
- National Gallery of Victoria, Melbourne
- Philadelphia Museum of Art, Philadelphia
- St Louis Art Museum, St Louis
- Toledo Museum of Art, Toledo, Ohio
- Victoria and Albert Museum, London
- Galerie Internationale du Verre, Biot, France

- Glass Corporation, Raleigh, North Carolina
- Peggy Guggenheim Collection, Venice, Italy
- High Museum of Art, Atlanta, Georgia
- Hakone Museum of Modern Art, Sapporo, Japan
- Hunter Museum of American Art, Chattanooga, Tennessee
- Huntington Museum of Art, Huntington, West Virginia
- Racine Art Museum, Racine, Wisconsin
- Koganezaki Crystal Park Glass Museum, Kamo-mura, Saitama, Japan
- Lucerne Museum of Art, Lucerne, Switzerland
- Minneapolis Institute of Art, Minneapolis, Minnesota
- Mint Museum of Art, Charlotte, North Carolina
- North Carolina National Bank, Winston-Salem, North Carolina
- The People’s Republic of China; State Gifts, presented to Wang Bing Nan by ambassador John Moob Cain
- R.J. Reynolds Industries, Winston-Salem, North Carolina
- Santa Barbara Museum of Art, Santa Barbara, California
- J.B. Speed Art Museum, Louisville, Kentucky
- Toledo Museum of Art, Toledo, Ohio
- Tokyo Museum of Modern Art, Tokyo, Japan
- University of Iowa Hospitals and Clinics, Iowa City, Iowa
- John H. Hauberg, Seattle, Washington
- Douglas Helfer, New York, New York
- Dr. and Mrs. Hugo Hufnagel, Winter Park, Florida
- Arthur Rubloff, Chicago, Illinois
- Gary Slavin, Menlo Park, California
- Mrs. Raymond Suppes, Chevy Chase, Maryland
- Lee Witkin, New York, New York
- Galerie Internationale du Verre, Serge Lechaczynski, Biot, France

- CRITIC’S CHOICE AWARD, Habitat International – 2007
- NICHÉ AWARD WINNER – 2007
- LIFETIME ACHIEVEMENT IN ART MADE FROM GLASS, ART ALLIANCE FOR CONTEMPORARY GLASS – 2004
- GLASS ART SOCIETY, HONORARY LIFETIME AWARD – 2001
- The International Exhibition of Glass ’95, Kanazawa, Japan, Gold Prize, 1995
- Jimmy Carter World Leadership Award – 1991
- The International Exhibition of Glass ’90, Kanazawa, Japan, Gold Prize, 1990
- American Craft Council, Fellow – 1988
- Japan Glass Artists’ Association, Asoh Shinkun Prize – 1987
- National Endowment for the Arts, Grant – 1975
- Louis Comfort Tiffany Foundation Grant – 1971

TOM PATTI

Born in 1943 - USA

The Art Institute of Chicago
- Berkshire Museum, Pittsfield, Massachusetts
- Carnegie Museum of Art, Pittsburgh
- Chrysler Museum of Art, Norfolk, Virginia
- The Corning Museum of Glass, Corning, New York
- Indianapolis Museum of Art, Indianapolis
- Krönnser-Museum Hannover, Germany
- Kunsthistorisches Museum Düsseldorf, Germany
- Metropolitan Museum of Art, New York
- Mint Museum of Craft & Design, Charlotte, North Carolina
- Musée des Arts Décoratifs, Paris
- Musée des Arts Décoratifs de la Ville de Lausanne, Switzerland
- Musée des Arts Décoratifs de Montreal
- Museum for Modernes Glas, Kunstsammlungen der Veste Coburg, Germany
- Museum of Arts and Design, New York
- Museum of Fine Arts, Boston
- Museum of Fine Arts, Houston
- Museum of Modern Art, New York
- National Gallery of Victoria, Melbourne
- Philadelphia Museum of Art, Philadelphia
- St Louis Art Museum, St Louis
- Toledo Museum of Art, Toledo, Ohio
- Victoria and Albert Museum, London
- Galerie Internationale du Verre, Biot, France

MARK PEISSER

Born in 1938 - USA

Art Institute of Chicago, Chicago, Illinois
- Birmingham Art Museum, Birmingham, Alabama
- Chrysler Museum of Art, Norfolk, Virginia
- Cooper-Hewitt National Design Museum, New York, New York
- Corning Museum of Glass, Corning, New York
- Detroit Institute of Arts, Detroit, Michigan

Fine Arts Museum of the South, Mobile, Alabama
- La Galerie Internationale Du Verre, Biot, France
- Glassmuseum, Biot, Denmark

COLIN REID

Born in 1953 - UK

Selected Public Collections:
- Los Angeles County Museum, Los Angeles, USA.
- Kunsthistorisches Museum der Stadt Düsseldorf, W. Germany.
- Musee de Design et d’Arts Appliques/Contemporains, Lausanne, Switzerland.
- Dietzsch Glass Museum, Bievend, Denmark.
- Ulster Museum, Belfast, N. Ireland.
- Norfolk County Museum U.K.
- Hakone Museum of Art, Japan.
- Craft Council Collection, London.
- Broadfield House Glass Museum, Dudley, U.K.
- GE II Arts Council of New Zealand, Wellington.
- Auckland Museum Er Institute, Auckland, New Zealand.
- Birmingham Museum & Art Gallery, Birmingham, U.K.

Indianapolis Museum of Art, USA.
- Museum of Decorative Arts Prague, Czech Republic.
- Museo Contemporaneo Del Vidrio Ciudad De Alcorcon, Madrid, Spain.
- Shipley Art Gallery, Gateshead, Tyne & Wear, UK.
- Fitzwilliam Museum, Cambridge, UK.
- Kunstgewerbehaus, Schloss-Pfitzert, Dresden, Germany.
- Stiftung Preußischer Kulturbesitz, Kunstgewerbehaus, Berlin.
- Museo degli Arti Decorativi, Montreal, Quebec.
- National Liberty Museum, Philadelphia, USA.
- Walker Art Gallery, National Museums and Galleries on Merseyside.
- McLusan Galleries, Dunce, Scotland.
- National Museum Cardiff
- Reading Museum, UK.
- Toytama City Board of Education, Toytama, Japan.
- Montreal Museum of Fine Arts.
- Glass Art Fund Strasbourg France.
- Galerie Internationale du Verre Serge Lechaczynski Biot France

AWARDS
- 1981 Corning New Glass Review II
- 1982 Corning New Glass Review III
- 1981 British Crafts Council – New Craftsmen Grant
- 1981 British Design Council Index
- 1984 SW Arts Equipment Grant
- 1984 British Council Travel Award
- 1987 Craft Council Index
- 1988 Corning New Glass Review
- 1992 Corning New Glass Review
- Priezwinner - Honourable Mention.
- Priezwinner - Honourable Mention.
- 2002 Crafts Council Research Trip to Japan
- 2002 SW Arts Annual Award
- 2002 Bombay Sapphire Prize shortlist
- 2003 Bombay Sapphire Prize shortlist

MEMBERSHIPS
- Associate Royal Society of British Sculptors.
- Contemporary Glass Society Honorary Life Member.
- Glass Art Society, Contemporary Applied Arts.

SALLY ROGERS

Born in 1960 - USA

EDUCATION
- 1986 B.F.A., Center for Creative Studies - College of Art and Design, Detroit, Michigan
- 1981 Associate at Liberal Arts, Northwestern Michigan College, Traverse City, Michigan

AWARDS, RESIDENCES, MUSEUM EXHIBITIONS
- 2001 Regional Artist Project Grant, Asheville Arts Council, Asheville, North Carolina

SALON
- 1999 Solo Exhibition, Appleton Museum of Art, Ocala, Florida
- 1997 “Glass Today,” The Cleveland Museum of Art, Cleveland, Ohio
- 1997 “Calico,” The Tartson Museum of Art, Tucson, Arizona
- 1996 Visual Artists Fellowship Grant, North Carolina Arts Council
- 1996 3rd Solo Exhibition, Mint Museum of Art, Charlotte, North Carolina
- 1995 Honorary Diploma, Jutta Cuny-Franz Memorial Award, Dusseldorf, Germany
- 1995 “Southeast Glass,” Asheville Art Museum, Asheville, North Carolina

AWARDS
- 1992 “Exposition De Verre Contemporain,” Centre Saint-Sever, Rouen, France
- 1989 Artist in Residence, Penland School of Crafts, Penland, North Carolina
- 1987 David B. Smith Fellowship, Kent State University, Kent, Ohio

PUBLIC AND CORPORATE COLLECTIONS
- The Minneapolis Institute of Art, Minneapolis, Minnesota

- No data available.
The Appleton Museum of Art, Ocala, Florida
The Mint Museum of Art - Design, Charlotte, North Carolina
Mobile Museum of Art, Mobile, Alabama
Dennos Museum Center, Traverse City, Michigan
Wenner Wilson College, Asheville, North Carolina
Knoxville Convention Center/City of Knoxville, Tennessee
Greenbriar Central Library, Greensboro, North Carolina
City of Lens, North Carolina
Federal Reserve Bank, Charlotte, North Carolina
Ravens Jewish-Christian Hospital, St. Louis, Missouri
Esterline Technologies, Bellevue, Washington
Boscom-Louise Visual Arts Center, Highlands, North Carolina
Lancaster Colonies, Columbus, Ohio
University Of Michigan-Dearborn, Dearborn, Michigan
Galere Internationale du Verre, Serge Lechacynski, Biot, France

JAROMIR RYBAK
Born in 1952 - Czech Republic
Moravské muzeum, Brno
Musée des arts décoratifs, Palais du Louvre, Paris, France
Born in 1952 - Czech Republic
Sculpture Forum Winter Liberec 2008/2009
Sculptures, Paintings, Galerie S. V. U. Mánes Diamant, Prague
Oisterwijk Sculpture 2008, Oisterwijk, Netherlands
NG 333, Award of National Galerie in Prague and Group "EZ, CZ
Modernes Glas, Glass Objects, Kassel, Germany
Art Festival "Black", Pardubice, Czech Republic
Realization of Commissioned Work – Sculpture of the Nativity at Museum Jindrich Hradec - Jaromir & Krystof Rybak, Museum Grand Crystal, "Year of Horse", Taipei, Taiwan
Kunstsammlungen der Veste Coburg, Coburg, Germany
Kunst Museum Düsseldorf, Düsseldorf, Germany
Museum für Kunst und Gewerbe, Hamburg, Germany
Musée de design et d'arts appliqués contemporains, Lausanne, Switzerland
Musée d'Arts de Nyon, Nyon, Switzerland
Townhall, Barcelona, Spain
City Museum, Kanazawa, Japan
Yokohama Museum of Art, Yokohama, Japan
Van der Togt Museum, Amstelveen, Netherlands
Grand Prize, International Glass Exhibition Kanazawa 90, Japan
Glass Art Fund Strasbourg, France
Château Pichon Longueville, Bordeaux, France
Galere Internationale du Verre, Serge Lechacynski, Biot, France

WILKEN SKURK
Born in 1946 – Germany - Germany
1985: Secondary school leaving examination
1988-1990 Vocational training (goldsmith) in Quedlinburg / Dessau, Germany
1982 - III th Quadriennale Erfurt, D.
1994 - Cena Masarykova umělecké, Akademie Praha, CZ.
2001  - Master Scholar of Prof. David Evison, Berlin
2002  - Scholarship of Kunstförderung Berlin
2002  - Award of the Jutta Juny-Franz Foundation
2003  - Scholarship Kunsthaus Meinersen
2004  - Jutta Juny-Franz Supporting Award 06
2005  - Glass Art Fund Strasbourg, France
2006  - Alexander Tustek Preis, Coburg
2007  - Libyan Shadow Prize – Final Selection | The Bombay Sapphire Foundation | Mainland

YAFFA & JEFF TORD
Born in 1951 - Israel - Born in 1954 - USA
Chrysler Museum, Norfolk, Virginia
Bergstrom-Mahler Museum, Neenah, Wisconsin
Glassmuseum, Ebeltoft, Denmark
Haaretz Museum, Tel Aviv, Israel
Keftar Museum, Hannover, Germany
Glass Museum, Frauenau, Bavaria, Germany
Mint Museum, Charlotte, North Carolina
Wheaton Museum of Historical Glass, Millville, N.J.
North Carolina Museum of History, Raleigh, N.C.
R.J. Reynolds Industries, Winston-Salem, N.C.
Rochester Institute of Technology, Rochester, N.Y.
C.I.S. Inc., Raleigh, N.C.
Font Collection, Rochester, N.Y.
Yickory Museum of Art, Hickory, North Carolina
Ashville Museum of Art, Ashville, N.C.
MENA Americas Corporation, Newark, Delaware
McDonald's Corporation, Oak Brook, Illinois
City of Charlotte - Charlotte-Mecklenberg Public Art

Commission, N.C.
Vigo County Public Library, Terre Haute, Indiana
Chesnut Realty, Chicago, Illinois
Piedmont Natural Gas Corporation, Charlotte, North Carolina
Museum of Arts Decoratifs, Paris, France
Museum of Anty and Design, New York City, NY
Museum of Fine Art, Boston, MA
Museum Kunst Palats, Düsseldorf, Germany

ALÉS VASICEK
Born in 1947 - Czech Republic
Museum of Applied Arts, Prague, Czechoslovakia
Museum of Glass, Sars-Poteries, France
North Bohemian Museum, Liberec, Czechoslovakia
Moravian Gallery of the City of Brno, Czechoslovakia
City Gallery, Olomouc, Czechoslovakia
Kunst am Bau, Munich, Germany
Kunst museum Düsseldorf, Düsseldorf, Germany
Museum für Kunst und Gewerbe, Hamburg, Germany
Musée de design et d'arts appliqués contemporains, Lausanne, Switzerland

JANUSZ WALENTYNOWICZ
Born in 1956 – Denmark - Poland
Her Majesty The Queen’s collection, Copenhagen, Denmark
Ebeltoft International Glass Museum, Denmark
Kunsteforeningen AF 14 August, Copenhagen, Denmark
Handelbankens Kunstsamling, Copenhagen, Denmark
The Corning Museum of Glass, Corning, New York
The Arkansas Arts Center Foundation Collection
Little Rock, Arkansas
The American Craft Museum, New York, N.Y.
The collection of the Regional Council of Upper Normandy, France
Glass Art Fund Strasbourg, France
Galere Internationale du Verre, Serge Lechacynski, Biot, France

STEVEN WEINBERG
Born in 1954 - USA
American Craft Museum, New York City, NY
The Ashville art Museum, Ashville, NC
The Chrysler Museum, Norfolk, VA
Cleveland Museum of Art, Cleveland, OH
Cincinnati Art Museum, Cincinnati, OH
Cleveland Museum of Art, Cleveland, OH
The Asheville art Museum, Ashville, NC
Detroit Institute of Art, Detroit, MI
George Washington Museum of Art, George Washington University, DC
Hickory Museum, Hickory, NC
High Museum, Atlanta, GA
Hokkaido Museum of Modern Art, Sapporo, Japan
Huntington Museum of Art, Huntington, WV
Indiana Museum of Art, Indianapolis, IN
Kraemer Art Museum, University of Illinois, Champaign IL
Leigh Yawley Woodson Art Museum, Wauki, WI
Los Angeles County Museum, Los Angeles, CA
Love Art Museum, University of Miami, Miami FL
Metropolitan Museum of Art, New York City, NY
Milwaukee Art Museum, Milwaukee, WI
Mint Museum of Art, Charlotte, NC
Museum of Arts Decoratifs, Lausanne, Switzerland
Museum of the Arts Decoratifs, Palais du Louvre, Paris, France
Museum of the beau-arts de Montreal, Quebec, Canada
Musee du Verre de Sars-Poteries, France
Museum of Anty and Design, New York City, NY
Museum of Fine Art, Boston, MA
Museum Kunst Palats, Düsseldorf, Germany

GIZELA SABOKOVA
Born in 1952 - Czech Republic
Public Collections:
Museum of Applied Arts, Prague, CZ
Musée des arts décoratifs, Palais du Louvre, Paris, France
Northern Michigan University, Marquette, MI
Moravian Gallery of the City of Brno, CZ

Corning Museum of Glass, Corning, N.Y. USA
Ulster Museum, Belfast, N.IR
Ebeltoft International Glass Museum, DK
Museum of the City of Brno, CZ
Glassmuseum Immenhausen, D.
Musée des arts décoratifs de la ville de Lausanne, CH
National Museum in Wroclaw, PL
Lemberg, castle in Northern Bohemia,CZ
Jakobina Museum of Modern Art, Jakobina, J.
Musée des arts décoratifs de la ville de Gent, Gent, B.
Van der Togt, Amstelveen, Amsterdam, NL.
Hokkaido Museum of Modern Art, Sapporo, J.
Glass Museum, Jablonec, CZ
Takasaki Museum of Art, Takasaki, J.
Glassmuseum Alter Hof Hamburg - Glasscollection Entzing, D.
V chodolëskë museum v Pardubice, Pardubice,CZ
East Bohemian Museum in Pardubice, CZ
Musée du Verre, Sars-Poteries, F.
Toyama Museum of Art, Toyama City, J.
Koganezaki Glass Museum, J.
American Craft Museum, N.Y., USA
Chrysler Museum of Art, USA
The Carnegie Museum of Art, Pittsburgh, USA
Houston Museum of Fine Arts, Texas, USA.
Galerie Internationale du Verre, Serge Lechacynski, Biot, France
1982 - Jugendgestaltet, München, D.
1982 - III th Quadriennale Erfurt, D.
1994 - Cena Masarykova umělecké, Akademie Praha, CZ.
Masaryk's Academy Price, Prague, CZ.
1997 - Cena Salvezda Dalho, Prague, H.
1999 - Salvador Dalí Award, Prague, CZ.
2000 - GRAND PRIZE - "Yessals", Koganezaki Glass Museum, Urguu, Kamo-Mura, Kamo-gun, Schizuoka, J.

KRYSTOF RYBAK
Born in 1979 - Czech Republic
Art Fair Praha – Exhibition of represented works Vo-Up IlIJKOV sculptures and paintings, Cast Usoč
Museum Grand Crystal, “Year of Horse”, Taipei, Taiwan
Musuem Jindrich Hradec - Jaromir & Krystof Rybak
Sculptures and objects
Realization of Commissioned Work – Sculpture of the Nativity at Beachuzay Cayal, Brno + Glass, Art Festival "Black", Pardubice, CZ
Modernes Glas, Glass Objects, Kassel, Germany
NG 333, Award of National Galerie in Prague and Group atEZ, CZ
Österreich Skiurn 2008, Oesterreich, NELANDERES
Kristof RYBAK & Bohumil EUJS, J. – Ghetone – Glass, Sculptures, Paintings, Galerie S. V. U. Maires Diamant, Praha
Art on Capital – Grand Palais des Champs Elysees, Paris, FR
Sculpture Forum Winter Liberec 2008/2009

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The APPleton Museum of Art, Ocala, Florida
The Mint Museum of Art - Design, Charlotte, North Carolina
Mobile Museum of Art, Mobile, Alabama
Dennos Museum Center, Traverse City, Michigan
Wenner Wilson College, Asheville, North Carolina
Knoxville Convention Center/City of Knoxville, Tennessee
Greenbriar Central Library, Greensboro, North Carolina
City of Lens, North Carolina
Federal Reserve Bank, Charlotte, North Carolina
Ravens Jewish-Christian Hospital, St. Louis, Missouri
Esterline Technologies, Bellevue, Washington
Boscom-Louise Visual Arts Center, Highlands, North Carolina
Lancaster Colonies, Columbus, Ohio
University Of Michigan-Dearborn, Dearborn, Michigan
Galere Internationale du Verre, Serge Lechacynski, Biot, France
Etienne Leperlier, 
Serge Mansau, 
Clifford Rainey, 
David Reekie, 
James Watkins

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    Jean-Marc Lombardo and his team,
the photographers,
Solange Palmeira-Hawkes and John E. Hawkes, translators,
and all the art-lovers who make it possible for the artists to express their passions through their works.

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