

捷克国际新锐  
玻璃设计大赛作品展

当上海遇见布拉格

**PRAHAI**

WHEN  
SHANGHAI  
MEETS  
PRAGUE

INTERNATIONAL  
COMPETITION OF  
FRESH CZECH  
GLASS DESIGN

当上海遇见布拉格

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WHEN  
SHANGHAI  
MEETS  
PRAGUE



指数

阿莱斯·瓦斯科 <b>ALES VACEK</b>	1
安娜·明科索娃 <b>ANNA MINXOVA</b>	2
博胡米尔·伊莱亚斯 <b>BOHUMIL ELIAS</b>	3
达利波·法尼 <b>DALIBOR FARNY</b>	4
卡特里娜·厄斯洛娃 <b>KATERINA ERSILOVA</b>	5
卡特里娜·斯莫利科娃 <b>KATERINA SMOLIKOVA</b>	6
克里斯托弗·里贝克 <b>KRYSTOF RYBAK</b>	6
玛尔塔·哈夫利科娃 <b>MARTA HAVLICKOVA</b>	7
米凯拉·托米什科娃 <b>MICHAELA TOMISKOVA</b>	5
米兰·斯沃博达 <b>MILAN SVOBODA</b>	8



INDEX



## 关于展览

两个城市，  
两种文化，  
一种信仰，  
一种热爱，  
这就是玻璃的魅力。

### 捷克国际新锐 玻璃设计大赛作品展

本展览汇集展出了从捷克新锐玻璃艺术家竞赛中脱颖而出的二十件精选作品，该系列中每一件与众不同的玻璃作品背后都有着独一无二的故事，同时也反映出这批捷克年轻艺术家在与玻璃这种材质对话时的不同表达方式。此作品选亦展现了广泛的玻璃制作工艺，呈现出玻璃与其它材质相结合时所蕴藏的无限可能，以及如何融入现代的工艺技术创造精彩绝伦的艺术形式。

“当上海遇见布拉格”展览旨在通过中国和捷克的国际合作，培养青年才俊，并为国际玻璃艺术的整体发展贡献一份力量。



#### 主办单位

上海玻璃博物馆/PRECIOSA宝仕奥莎

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米洛什·伯兰 (Miloš Beran)，Mimolimit室内设计工作室建筑师和设计师

##### 评审组荣誉成员

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卡捷琳娜·恰普科娃 (Kateřina Čapková)，布拉格捷克玻璃展览馆总监

#### 艺术总监

迪尔曼 图蒙 / 协调亚洲

#### 展览支持

捷克驻上海领事馆  
布拉格装饰艺术博物馆  
Qubus设计工作室

#### 特别鸣谢

布拉格艺术，建筑和设计学院，玻璃应用艺术及产品设计系  
利贝雷茨技术大学，建筑系，纺织系  
瓦拉什斯基梅济日奇艺术玻璃学院  
拉贝河畔乌斯季扬·埃万杰利斯塔·普尔基涅大学，艺术设计系  
兹林托马斯·巴塔大学，玻璃设计及多媒体通信系  
俄斯特拉发大学，美术系  
卡梅尼茨基谢诺夫玻璃制作中学  
新博尔玻璃艺术学校  
热莱兹尼布罗德玻璃制作应用艺术高中  
伊戈尔·扎哈罗夫 (Igor Zacharov)，摄影师



## THE EXHIBITION

**TWO DIFFERENT CITIES,  
TWO DIFFERENT CULTURES.  
YET THEY SHARE THE SAME LOVE:  
THE LOVE FOR DESIGN AND  
GLASS CRAFTSMANSHIP.**

### INTERNATIONAL COMPETITION OF FRESH CZECH GLASS DESIGN

The exhibition 'When Shanghai meet Prague' features a selection of the twenty best works a cross-section of glassmaking techniques. The collection demonstrates the many possibilities of how glass can be combined with other materials, and how modern technologies can be integrated to create beautiful art forms.

The goal of When Shanghai Meets Prague is to nurture young talent through international cooperation between the Czech Republic and China as well as to contribute to the development of glass craftsmanship as a discipline.



#### ORGANIZER

Shanghai Museum of Glass /  
PRECIOSA LIGHTING

#### CURATORIAL TEAM

##### CHAIRMAN OF THE JUDGING PANEL

Milan Hlaveš - Senior Curator Glass,  
Ceramics and Porcelain Collections  
at the Museum of Decorative Arts in  
Prague

##### MEMBERS OF THE JUDGING PANEL

Zhang Lin - Chairman of the Shanghai  
Museum of Glass

Jaroslav Bejvl Jr. - Chief Designer at  
PRECIOSA LIGHTING

Zdeněk Lhotský - Founder and Owner  
of the Lhotsky Mold Melted Glass  
Studio

Miloš Beran - Architect and Designer  
at the Mimolimit Interior Design Studio

##### HONORARY MEMBERS OF THE JUDGING

Panel:

Bořek Šípek - Leading Czech architect  
and designer

Kateřina Čápková - Director of the  
Prague Gallery of Czech Glass

#### ART DIRECTION

Tilman Thürmer / COORDINATION  
ASIA Ltd.

#### THIS EXHIBITION IS REALIZED WITH THE SUPPORT OF

Consulate General of the Czech  
Republic in Shanghai

Museum of Decorative Arts in Prague  
DOX by Qubus Designshop

#### SPECIAL THANKS TO

Academy of Arts, Architecture and  
Design in Prague, Applied Arts –  
Glass, Product Design

Technical University of Liberec,  
Faculty of Architecture, Faculty of  
Textile

The Art Glass School in Valašské  
Meziříčí

The University of J. E. Purkyně in Ústí  
nad Labem, Faculty of Art and Design

Tomáš Baťa University in Zlín, Faculty  
of Multimedia Communications –  
Glass Design

University of Ostrava, Faculty of Fine  
Arts

Secondary School of Glassmaking in  
Kamenický Šenov

The Glass Art School in Nový Bor

The High School of Applied Arts for  
Glassmaking in Železný Brod

Igor Zacharov, photographer and  
cameraman



## 关于展览

主办方: 宝仕奥莎-灯饰首席执行官,  
ING. 帕维尔·马雷克致辞

今年夏天，为庆祝宝仕奥莎成立65周年，纪念宝仕奥莎赖以成立的数百年玻璃工艺传统，宝仕奥莎-灯饰荣幸地宣布，第一届“当上海遇见布拉格”捷克国际新锐玻璃设计大赛正式开始。

我们同上海玻璃博物馆和捷克驻上海领事馆合作，邀请捷克的年轻艺术家提交他们的玻璃艺术作品，逾70名才华横溢的年轻艺术家参加了这次大赛，向我们展示了杰出的作品。经过艰难的评判，评审小组最终选出了20件最佳作品，它们将在上海玻璃博物馆展出，并由参观者选出冠军。对于这20位年轻玻璃艺术家而言，能够在布拉格和上海这两座国际大都市获得展出的机会无疑是

非常宝贵的。

作为玻璃灯饰领域的佼佼者，宝仕奥莎很荣幸能够推动捷克玻璃工艺的发展，并帮助年轻艺术家进行这方面的探索。捷克共和国在水晶和玻璃制作上有着宝贵悠久的历史，甚至能够追溯到12世纪。同样，捷克共和国与中华人民共和国的合作，尤其是宝仕奥莎与其中国商业伙伴的合作，也有着很长的历史，所以这次同上海的合作实属水到渠成。此外，两国都极其欣赏和喜爱美丽的玻璃艺术品。毋庸置疑，中国是我们分享这些艺术家杰出创作的最好伙伴！

最后，我们想感谢捷克驻上海领事



馆对举办此次大赛的大力支持。同时，我们也要向上海玻璃博物馆致以诚挚的感谢，没有他们的大力合作，此次大赛就无法成功举办。感谢大家的勤奋工作，我们才能为年轻的艺术家们提供这次绝好的机会。

但是，我们不希望这次“当上海遇见布拉格”捷克国际新锐玻璃设计大赛作品展仅仅惠及参赛的年轻捷克玻璃艺术家，而应该惠及两国所有被这些艺术作品打动的人。

请尽情欣赏玻璃之美吧！

Ing. 帕维尔·马雷克  
首席执行官  
宝仕奥莎-灯饰

## THE EXHIBITION

### SPEECH BY CEO PRECIOSA LIGHTING ING. PAVEL MAREK

This summer, to commemorate the 65th anniversary of modern-day Preciosa and celebrate the rich tradition of hundreds of years of glass craftsmanship that our company is founded on, PRECIOSA LIGHTING was proud to announce the inaugural year of the When Shanghai Meets Prague Challenge.

In cooperation with the Czech Consulate in Shanghai and the Shanghai Museum of Glass,

we invited young Czech artists to submit their works of glass art and compete to be one of only twenty whose works would be exhibited in both Prague and Shanghai. More than seventy young designers registered with their incredible glass sculptures. Though the judging was difficult, twenty of the best pieces have been selected. Of these, one winner will be chosen by those who visit the exhibit at the Shanghai Museum of Glass. This one

talented individual will be awarded a one-month glass workshop in Shanghai. For the winner of course, the exposure and experience promises to be invaluable: to be able to exhibit both at home and in the prestigious metropolis of Shanghai is a great opportunity.

As a leader in crystal and glass lighting solutions, we are proud at Preciosa to be able to further the development of the Czech glass craftsmanship and support the endeavour of young aspiring artists in this way. Crystal and glassmaking has a cherished history in the Czech Republic – one that dates back to the 1300's, in fact! Similarly, the cooperation between the Czech Republic and the People's Republic of China, and specifically between Preciosa and its Chinese business partners, is also a long-standing one, so having Shanghai as a partner for this event was a natural extension. In addition, both countries

have a great appreciation for, and love of, beautiful glass and fine sparkling crystal. Indeed, we could not have chosen a better venue with whom to share these artist's magnificent creations!

In conclusion, we would like to thank the Czech Consulate in Shanghai for their extensive support and help in organizing the event. We would also like to extend a very warm and grateful thank you to the Shanghai Museum of Glass for their wonderful cooperation in making this a reality. Without the diligent work of everyone involved we could never have provided such a fantastic opportunity to our young glass artists!

However, we hope that this experience enriches not only the young Czech designers who took part in When Shanghai Meets Prague, but all those individuals, in both countries, who are touched by these brilliant works of art.

Enjoy the beauty of glass!

Ing. Pavel Marek  
CEO  
PRECIOSA LIGHTING

策展人：  
米兰·赫拉韦什博士致辞

如果说提到宝仕奥莎-灯饰，人们就会想到光和玻璃，那么我敢断言，提到布拉格装饰艺术博物馆，人们就会把它和当代玻璃艺术中心联系起来。我们的博物馆收集和保存着各时期的玻璃作品，并经常在布拉格和世界各地组织展览，举行讲座，展出照片并发行出版物；我们也协助组织研讨会，并且是各种玻璃艺术评估委员会的常客。因此，当宝仕奥莎邀请我们为“当上海遇见布拉格”捷克国际新锐玻璃设计大赛提供帮助时，我们欣然应允。

凭借上海迅速提升的国际影响

力，上海玻璃博物馆虽然成立不久，但在世界玻璃艺术领域却颇具盛名。我曾有幸在上海玻璃博物馆临近开馆前一睹其风采，并留下了深刻的印象。随着上海玻璃博物馆这一中国玻璃艺术中心声誉的不断提升，相信用不了多久，它就会和捷克玻璃界展开更多合作，一展其光辉传统和如今的耀眼成就。

“当上海遇见布拉格”捷克国际新锐玻璃设计大赛的评审小组由多位著名人士组成，要从青年艺术家的作品中挑选出20件代表作品，并非易事。评审小组不仅包



括玻璃艺术家，还有雕刻家和设计师：所有评审的背景和经历各有不同。评审的主要工作是比较参赛作品的质量，毫无疑问，每位评审最后所挑选的20件作品可能大相径庭，尽管这些作品有着同样优秀的资质。艺术竞赛不同于体育竞赛，它无法确保结果的完全客观。但是，无论哪一种类型的竞赛，它们都有个共同点：就是重在参与。一个充满天赋的艺术家无论失败多少次，他总有一天会成功。

最后入围的20名艺术家中，有一些是捷克大学玻璃工作室或其它一些机构的学生或毕业生。他们中的很多人向我们展示了玻璃与艺术结合的新方法。本次大赛充分表明，新一代的年轻捷克玻璃艺术家在追随先辈光辉足迹的同时，更有青出于蓝的趋势。更重要的是：新一代玻璃艺术家正将玻璃艺术提升到新的层次，而且发展的方向与之前截然不同。

我相信，最后这20件作品的展出将会让上海成为人们关注的焦点，而且会为捷克共和国和中华人民共和国今后在玻璃领域的进一步合作打下基础。毕竟，玻璃无国界，捷克玻璃更是如此。

米兰·赫拉韦什博士

玻璃、陶器和瓷器收藏高级策展师

布拉格装饰艺术博物馆

“布拉格遇见上海”艺术大赛评审委员会主席

## THE EXHIBITION

### SPEECH BY CURATOR MR. MILAN HLAVEŠ, PH.D.

Just as Preciosa Lighting is synonymous with the phenomenon of light and glass, I somewhat boldly dare to claim that the Museum of Decorative Arts in Prague is one of the epicenters of contemporary art glass today. We keep historic records of the glass in our museum, we acquire samples for our collection, and thus we maintain examples for future generations. We exhibit our collections regularly both here and abroad, we put on

lectures, photograph and publish, we help to organize symposia, and of course, we participate in various committees that judge and evaluate art glass. As a result it was only natural that we were pleased to accept Preciosa's invitation to help out with When Shanghai Meets Prague.

The Museum of Glass in Shanghai - one of the fastest growing megacities - has during its short existence



gained prominence in the world art glass. I had the opportunity to visit the museum shortly before its opening, and I was already impressed back then. It was only a matter of time before this glass center, whose prestige continues to grow, became involved in a project with Czech glass with its fascinating tradition and incredible present-day success.

The judging panel of When Shanghai Meets Prague, which was composed of many prominent personalities, had a difficult task in choosing twenty pieces from among the young artists. Among this group were not only glass artisans, but also sculptors and designers: and so individuals with different background and experiences were able to meet. The vast majority of their work was comparable in quality. Undoubtedly the final selection of twenty pieces could have been chosen differently, creating a different result, though equally good and diverse. Art competitions do not have the same characteristics as sporting events, nor do they purport to be wholly objective. Yet they do have

something in common with sports: the importance of participating. If a talented individual fails once or twice, they will undoubtedly succeed the next time.

Students and graduates from all Czech universities' glass studios along with several other institutions are represented among the final twenty. Many of them bring new approaches to how glass can be used in art. The When Shanghai Meets Prague competition aptly demonstrates that a new generation of young Czech glass artists is following in the footsteps of their famous forefathers - and with remarkable continuity. And even more importantly: the next generation is moving the art of glass to the next level and surprisingly in completely different direction.

I believe that the exhibit of the final twenty will garner much interest in Shanghai, and will lay the foundations for further cooperation between the Czech Republic and the People's Republic of China in the area of glass. Glass, after all, knows no boundaries - which is doubly true for Czech glass.

Milan Hlaveš, Ph.D.  
Glass, Ceramics and Porcelain  
Collections Senior Curator  
Museum of Decorative Arts in Prague  
Chairman of the Judging Committee,  
„When Prague Meets Shanghai“

## 游记布拉格·情牵上海滩

每个人或许都有城市情怀，当你到达一座城市，那种扑面而来的熟悉感会令人倍感亲切，仿佛与它在某种程度上有种特殊的缘分，一切在冥冥之中已经被安排，只要跟随着这种缘分，便足矣。对于我，布拉格便是这样一座城市。

布拉格首先以建筑特色向世人展示自己的风貌，因此享有“千塔之都”的美誉。你可以花上较长的时间漫步于古树参天的巴洛克式花园与伏尔塔瓦河畔，城堡之下弯弯的曲流则形成了如诗如画的半岛，或者，你随便地信步于

古城中，很难不被那座座精致的店铺，小小优雅的咖啡馆以及那独具捷克百姓风韵的啤酒屋，饭馆，还有那现代艺术画廊所诱惑。

提到捷克，大部分人首先会联想到随性自由的波西米亚风情和其旷世悠久的玻璃艺术传统。坐在独特的捷克水晶吊灯下，品着咖啡，欣赏到赫拉德恰尼广场上熙熙攘攘的人群，往往会有一种“时间在这里滞留不前”的感觉，夜晚，灯光下的布拉格城堡屹立在小城和伏尔塔瓦河上。不论一年的哪个季节，漫步在布拉格城



堡中都令人心情舒畅。

上海是我的家乡，是我见证了其历经沧海桑田巨变的地方，这个以“海纳百川，兼容并蓄”为文化特色的城市有着深厚的近代文化底蕴和众多历史古迹，江南的传统与移民带入的文化融合，逐渐形成了特有的海派文化。为这个城市的居民呈现多元现代的文化活动，提供一种美质的博物馆生活方式，是我的一种使命和责任。

布拉格与上海，两个城市，两种文化，一种热爱，一种艺术语言，而扮演“连接键”的恰恰是玻璃这种迷人材质。

受捷克共和国驻沪领事馆之邀，我担任了10月份在布拉格举办的“捷克国际新锐玻璃设计大赛”的评委，此次大赛的获胜作品即是“当上海遇见布拉格”的展品，在成功结束为期两个月的布拉格展览后，我将这个展览带至上海玻璃博物馆展出。

亲赴布拉格，历时一周，评定设计展，终促成的此次“当上海遇见布拉格”展览，是我带给上海城市居民的新年礼物。乐享玻璃的无限可能，祝大家新年快乐！

????

Who is that

## THE EXHIBITION

### ANCHORING IN PRAGUE

Most people have a special sentiment toward a specific city. When you arrive in that city, a “rush” of familiarity takes hold of you. All you have to do is follow this sense of belonging, as if you were predestined to be there. For me, Prague is such a city.

Prague enjoys the reputation of „City of a Hundred Towers” and is known for its architectural features. You can wander extensively along its Vltava riverside, or

through its baroque gardens with towering old trees. The meandering rivers under Prague’s castles form a picturesque peninsula, and while strolling through the ancient city, one can not help but be tempted by delicate shops, elegant cafes as well as the unique charm of Czech beer houses, restaurants and modern art galleries.

When thinking of the Czech Republic, the images of ‘liberal Bohemian’ and a



long-standing glass tradition come to mind. Sitting under a unique Czech crystal chandelier and enjoying the scenery of a bustling crowd in the Hradčany Square with a cup of coffee, it almost seems like time stands still and you can linger in times past. At night, Prague’s castle towers over the town from beside the Vltava River. Whatever season it may be, time after time I’m overcome by a feeling of bliss when taking this all in.

At the same time, I’ve witnessed my hometown Shanghai go through great change, creating an all-inclusive culture of its own, with a profound modern cultural background and numerous historical sites. Southeast Chinese tradition and immigrant cultures have gradually shaped a unique Shanghai-style culture. It is my mission and responsibility to present a diverse and modern program of cultural activities and provide a museum lifestyle for the residents of this special city.

It is therefore my pleasure to present this new exhibition. Prague and Shanghai are two different cities with two different cultures, that share a common love and art language. It is the fascinating material of glass that connects them.

In October of this year, on the invitation of the Consulate of the Czech Republic in Shanghai, I joined the International Competition of Fresh Czech Glass Design in Prague as a juror. The winning works of this competition are on show in „When Shanghai Meets Prague”. I have the pleasure of showcasing these works in the Shanghai Museum of Glass after they have been exhibited for two months in Prague.

After having the honor to be a juror in this design competition and spending a week in Prague, „When Shanghai Meets Prague” is my New Year’s gift to the Shanghai citizens. I invite you to enjoy the infinite possibilities of glass and I wish you all a happy New Year!

艺术家???

## THE ARTISTS

阿莱斯·瓦斯科 <b>ALES VACEK</b>	1
安娜·明科索娃 <b>ANNA MINXOVA</b>	2
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克里斯托弗·里贝克 <b>KRYSTOF RYBAK</b>	6
玛尔塔·哈夫利科娃 <b>MARTA HAVLICKOVA</b>	7
米凯拉·托米什科娃 <b>MICHAELA TOMISKOVA</b>	5
米兰·斯沃博达 <b>MILAN SVOBODA</b>	8



米洛斯拉瓦·库普希科娃 <b>MIROSLAVA KUPCIKOVA</b>	1
奥德杰·诺沃特尼 <b>ONDREJ NOVOTNY</b>	2
宝丽娜·坎巴洛娃 <b>PAVLINA CAMBALOVA</b>	3
索娜·德谟克娃 <b>SONA DERMEKOVA</b>	4
索娜·特雷斯蒂科娃 <b>SONA TRESTIKOVA</b>	5
特蕾莎·克斯科娃 <b>TEREZA KURCIKOVA</b>	6
托马斯·考斯塔尔 <b>TOMAS KOSTAL</b>	6
韦斯利·尼尔·拉斯科 <b>WESLEY NEAL RASKO</b>	7
祖扎娜·库贝尔科娃 <b>ZUZANA KUBELKOVA</b>	5
祖扎娜·金科洛娃 <b>ZUZANA KYNCLOVA</b>	8



捷克国际新锐

ALES VACEK

阿莱斯·瓦斯科曾于捷克，法国，荷兰，瑞典等不同国家求学，在学习过程中，他不断精进自己的经验和知识。阿莱斯频繁参与各种国际展览，包括在布拉格，

纽约举行的两届布拉格艺术节，以及在日本金泽举行的2013国际玻璃展览；此外，他还于2009年在Novy Bor玻璃工艺与艺术大赛中摘得第二名，获得荣誉奖。

Ales Vacek gained his knowledge and experience in glassmaking during his studies both in the Czech Republic and abroad, specifically in France, the Netherlands, Sweden and the USA. In 2009 he came second and received an honorable mention in Novy Bor's Glass

Craft and Art competition. Ales regularly participates in international exhibits including the 2011 Prague Festival in Prague, the 2012 Prague Festival in New York, and the 2013 International Exhibition of Glass Kanazawa in Kanazawa, Japan.



·CORE· (2012)  
46 x 39 x 31cm

捷克国际新锐



ALES VACEK

“之所以创作，是因为我必须创作。我需要通过创作达成自我实现。对我而言，这是非常个人的，本能的事情。”

“核心”是万物的基础，是开端，也是中心起始点；它是事物的精华，就如核心之于果实；它是两个世界的融合，也是新事物的

创造者；“核心”作为万物基础的同时，却也如此脆弱，这件作品的创作运用了玻璃吹制，浇铸两种工艺，并辅以木材修饰。

A core is the foundation for everything. It is the beginning, the central starting point. It is the essence of things: the core - the fruit. It is the combination of two worlds, and the creation of

something new. The core is the basis for everything and yet it is so fragile. This piece uses hand-blown and cast glass combined with wood to express this.

**“I CREATE BECAUSE I MUST. I NEED IT FOR MY OWN SELF-FULFILLMENT. FOR ME IT IS A VERY PERSONAL, VISCERAL AFFAIR...”**

**《CORE》 (2012)**  
46 x 39 x 31cm



安娜·明科索娃

ANNA MINXOVA

安娜·明科索娃在兹林读大学时首次接触玻璃创作，目前，她在美术硕士彼得·斯塔尼茨奇(Petr Stanicky)的指导下，于托马斯·巴塔大学玻璃设计工作室持续着自己第五年的学习。安娜的首个重要成就是卡罗维发利市

2012年无忧宫初级玻璃竞赛的第三名。本科毕业时，安娜也获得了2012年斯塔尼斯拉夫·里宾斯基奖和2013年国家学生设计奖的提名。在创作中，她乐于将玻璃与其它材料进行结合。

Anna Minxova was first introduced to glassmaking while studying at university in Zlin. At present she is in her fifth-year at the Glass Design Studio at Tomas Bata University, studying under Petr Stanicky, M.A. Anna's first major success was placing third in the 2012 Junior Glass Match Sanssouci

competition in Karlovy Vary. After completing her undergraduate studies Anna was also nominated for the 2012 Stanislav Libensky Award and the 2013 National Award for Student Design. In her work, Anna is open to combining glass with other materials.



《WATERMELON ENTERPRISES》(2012)  
24 x 24 x 17 cm



安娜·明科索娃

ANNA MINKOVA

“经过一段时间的致力探索 and 创作，目前我的作品主要有两大主题：第一个主题源于一个不知名的故事中所出现的，叫作“WATERMELON ENTERPRISES”的奇异物体；第二个主题则是儿童玩具。在创作时，我尽可能地发挥自己的想象力，从不同于大家习以为常的视角创作具有“灵性”儿童玩具。”

《WATERMELON ENTERPRISES》(2012)

24 x 24 x 17 cm

作品的灵感来自以下这段不知名的话：  
弗雷德的工装裤口袋里突出来一个东西。这东西跟我见过的所有东西都不同。

“弗雷德，你口袋里是什么？”  
“我从“Watermelon Enterprises”回来，经过森林时发现的。我不知道它是什么东西。

我不知道怎么握住它。我想把它捡起来，就好像我手里同时握着鲜花和石头。”

“你怎么握住它的？”  
“不知道。”

基于这段不知名故事中的引文，我尝试寻找并创作出弗雷德从“Watermelon Enterprises”回来时发现的那个物体。

“MY WORK IS CURRENTLY DEFINED BY TWO THEMES, TO WHICH I HAVE BEEN DEVOTED FOR SOME TIME. THE FIRST OF THEM IS BASED ON THE FANCIFUL OBJECTS OF WATERMELON ENTERPRISES. THE SOURCE OF WATERMELON ENTERPRISES IS AN UNKNOWN STORY. THE SECOND AREA IS CHILDREN'S TOYS. WHEN I CREATE, I PUSH MY IMAGINATION TO THE LIMIT. I CREATE CHILDREN'S TOYS FROM A DIFFERENT VIEWPOINT THAN THAT WHICH WE ARE USED TO. I CREATE MY VISION OF "LIVE" TOYS. ”

The inspiration for this piece comes from the following unknown quote:

Something was sticking out of the pocket of Fred's overalls, something strange. It didn't look like anything I had ever seen before.

„What have you got in your pocket Fred?”

“I found it in the forest today, on my way from Watermelon

Enterprises. I don't know what it is. I didn't know how to hold it. I tried to pick it up, as if I simultaneously had a flower and a rock in my hands.”

“How do you hold it?”  
“I have no idea.”

Based on this passage, I tried to find the object that was found on the way from Watermelon Enterprises.



博胡米尔·伊莱亚斯

BOHUMIL ELIAS

博胡米尔·伊莱亚斯出身于绘画和玻璃设计世家，自小便接触玻璃及其他雕塑材料。2005年起，他决定专注于玻璃雕塑和绘画创作。在从Kamenický Senov的玻璃工艺高中毕业后，他专修玻

璃绘画，后又就读美术学院，师从杨·亨德里奇教授，学习人物雕塑。博胡米尔频繁参与国内外的个人和集体展览，目前，他是卢比孔玻璃艺术家团队的成员。

Bohumil Elias comes from a family of painters and glass designers. He was introduced to glass at an early age, along with other sculpting materials. In 2005, he decided to focus solely on his glass sculpting and painting. Bohumil graduated from the Secondary School of Glassmaking in Kamenický

painting on glass. He then continued his education at the Academy of Fine Arts under prof. Jan Hendrych in the area of human sculpture. He regularly participates in individual and group exhibits, both at home and abroad. Bohumil is also a member of the Rubicon group of glass artists.



「SUNNY BRIDGE」(2012)  
65 x 60 x 12 cm

博胡米尔·伊莱亚斯

BOHUMIL ELIAS

“我的很多作品的灵感都来自于建筑——一个内涵丰富而美丽的主题。在我们周围有如此多的灵感，你只需要仔细观察，然后通过艺术的形式加以表现。这一创作的过程承载了艺术家的想象力，自我表达方式，以及世界观。”

《SUNNY BRIDGE》(2012)  
65 x 90 x 12 cm



“THE INSPIRATION BEHIND MANY OF MY PIECES IS BASED ON ARCHITECTURE – A RICH AND BEAUTIFUL SUBJECT. THERE IS SO MUCH INSPIRATION ALL AROUND US. ALL YOU HAVE TO DO IS LOOK CLOSELY AND THEN EXPRESS IT THROUGH ART, WHICH ENCAPSULATES THE ARTIST’S IMAGINATION AND WAY OF EXPRESSING HIMSELF OR HERSELF, HIS OR HER WAY OF LOOKING AT THE WORLD.”

作品“阳光下的桥”的创作灵感来自一片有桥的风景中的日出。它通过浇筑玻璃打造而成，并在后期进行了切割和抛光加工。玻璃雕塑固定于以水刀切割并焊接、喷涂而成的金属基座，

而聚酯油灰层又给这一基座带来了更加宽阔的视野感。作品由自然光提供背光，其创作旨在为室内环境打造更加独特，现代的装饰。

Sunny Bridge is inspired by a sunrise over a landscape with a bridge. The piece is made of molded crystal which was then cut and polished. The sculpture is anchored to a metal base, which was cut

using a water jet and then welded and painted. Polyester putty layers give the metal base an extra dimension. This sculpture is intended as an interior decorative piece, ideally backlit by natural light.



达利波·法尼

DALIBOR FARNY

达利波·法尼 (Dalibor Farny) 毕业于托马斯·巴塔大学应用信息科学系，职业是程序员。2011年他首次接触数码管（使用辉光放电的电子设备）。达利

波尝试在家制作数码管，经过两年的艰苦努力，他终于在2013年夏天开发出自己的工作原型。这次玻璃创作比赛是他展示自己工作成果的首次机会。

Dalibor Farny graduated from the Faculty of Applied Information Sciences at the Tomas Bata University and is a programmer by profession. He first came into contact with Nixie tubes (an electronic device that uses a glow discharge) in

2011. Dalibor decided to try his hand at making them at home, and after two years of hard work he developed his first working prototype, in the late summer of 2013. This competition is his first opportunity to showcase the results of his work.



「SHANGHAI TIME」(2013)  
20 x 23 x 12 cm

达利波·法尼

DALIBOR FARNY

“从小时候起，我就被‘旧’的东西所吸引，也发现过很多有趣的电子设备。数码管，也就是我们知道的数字辉光管，是冷战的标志，遇见它就仿佛命中注定一样。我的目标是恢复这项旧技术，并开始小批量的生产。在我的工作中，我找到一种为后人保留数码管生产知识的方法。”

《SHANGHAI TIME》(2013)  
20 x 23 x 12 cm

“SINCE CHILDHOOD I WAS ATTRACTED TO „OLD“ THINGS AND DISCOVERING INTERESTING ELECTRONICS. THE NIXIE TUBE, OR DIGITRON AS WE KNOW IT, IS A SYMBOL OF THE COLD WAR AND COMING ACROSS IT WAS LIKE DESTINY. MY GOAL WAS TO RESTORE THIS OLD TECHNOLOGY AND BEGIN SMALL BATCH PRODUCTION OF IT. I SEE IN

“这件作品是一座数字辉光管时钟，设定是上海时间。主体部分是一对电子玻璃显示管，即数码管。我以玻璃管作为主要材料，通过玻璃工厂车床上的高温

火焰喷枪进行塑形，并在玻璃管内注入低压氖气和氩气后进行封口。所有的构件，包括电子设备，都是我自己亲手制作的。”

This piece is a Digitron Clock set to Shanghai time. The main part is a pair of electronic glass display tubes – Nixie tubes – which I made myself. I used glass tubes as a base material, which I then shaped on a glassmakers

lathe using glass burners. The tubes are then filled with a mixture of neon and argon gases at low pressure and sealed. Everything, including the electronics, is hand-made by me.



达利波·法尼

KATERINA ERSILOVA

卡特里娜·厄斯洛娃自高中起便开始从事玻璃艺术创作，并持续了这方面的学习，她先后就读于利贝雷茨技术大学的玻璃与珠宝设计专业，以及兹林托马

斯·巴塔大学的玻璃工作室。学习期间，她还曾在Lhotsky进行了为期14天的实习。卡特里娜频繁参加国内外展览，并屡获大奖。

Katerina Ersilova had been working with glass since high school. She continued her education in this field, first studying Glass and Jewelry Design at the Technical University of Liberec, and later as a student at Tomas Bata University's Glass Studio

in Zlin. During her studies Katerina also attended a fourteen day internship at Lhotsky. Katerina has taken part in many exhibitions at home, in Poland and in Germany, and has won several awards for her work.



《VASE》(2013)  
20 x 23,5 x 21 cm

达利波·法尼

“从小时候起，我就被‘旧’的东西所吸引，也发现过很多有趣的电子设备。数码管，也就是我们知道的数字辉光管，是冷战的标志，遇见它就仿佛命中注定一样。我的目标是恢复这项旧技术，并开始小批量的生产。在我的工作中，我找到一种为后人保留数码管生产知识的方法。”

“花瓶”是我大学毕业后创作的系列作品“餐桌”中的一件，在这一系列中，所有作品组合起来是一个紧密连接的整体，但同时其中的每一件又都能独当一面。这件作品利用晶体的两个切面制作而成，设计的主旨为“在一

大块玻璃之中维持器皿的形状，以保留和思考此刻”。为了更容易获得认可，我选择了人类历史上最为常用的器皿，而这件作品的目的并不在于复刻一个形状，而是捕捉这个形状对我的本质价值。

This vase comes from a set of pieces called Prostřeno (Ř Table), which was my bachelor's degree thesis. The individual pieces form a cohesive whole, yet they also work independently. The main idea was the preservation of a shape within a mass of glass, to conserve the given

moment and to think about it. The piece is created from two sections of crystal. For easy recognition I chose one of the most commonly used items throughout history. The aim of my piece was not to copy a shape, but to capture the intrinsic value it has for me.

KATERINA ERSILOVA



**"I WAS INSPIRED BY THE FACT THAT I HAVE TO HAVE MY PARTICULAR COFFEE MUG AND MY SPECIFIC SPOON FOR MY COFFEE TO TASTE PERFECT. SIMILARLY, A VASE CAN BE SPECTACULARLY BEAUTIFUL, YET IT DOESN'T NECESSARILY SUIT EVERY BUNCH OF FLOWERS. I NOTICE THAT MANY PEOPLE OVERLOOK THIS DETAIL AND DO NOT APPRECIATE VESSELS LIKE VASES. IN MY WORK I TRY TO PAY HOMAGE TO THESE SIMPLE AND UNDERESTIMATED VESSELS AND THEIR SHAPES. THE RESULT IS A KIND OF PRESERVATION OF CONTAINERS THAT WE USE DAILY. I WOULD LIKE FOR PEOPLE TO STOP BEFORE USING MY SHAPES AND PAUSE TO THINK ABOUT THE WHY AND HOW."**

**(VASE) (2013)**  
20 x 23,5 x 21 cm



卡特里娜·斯莫利科娃

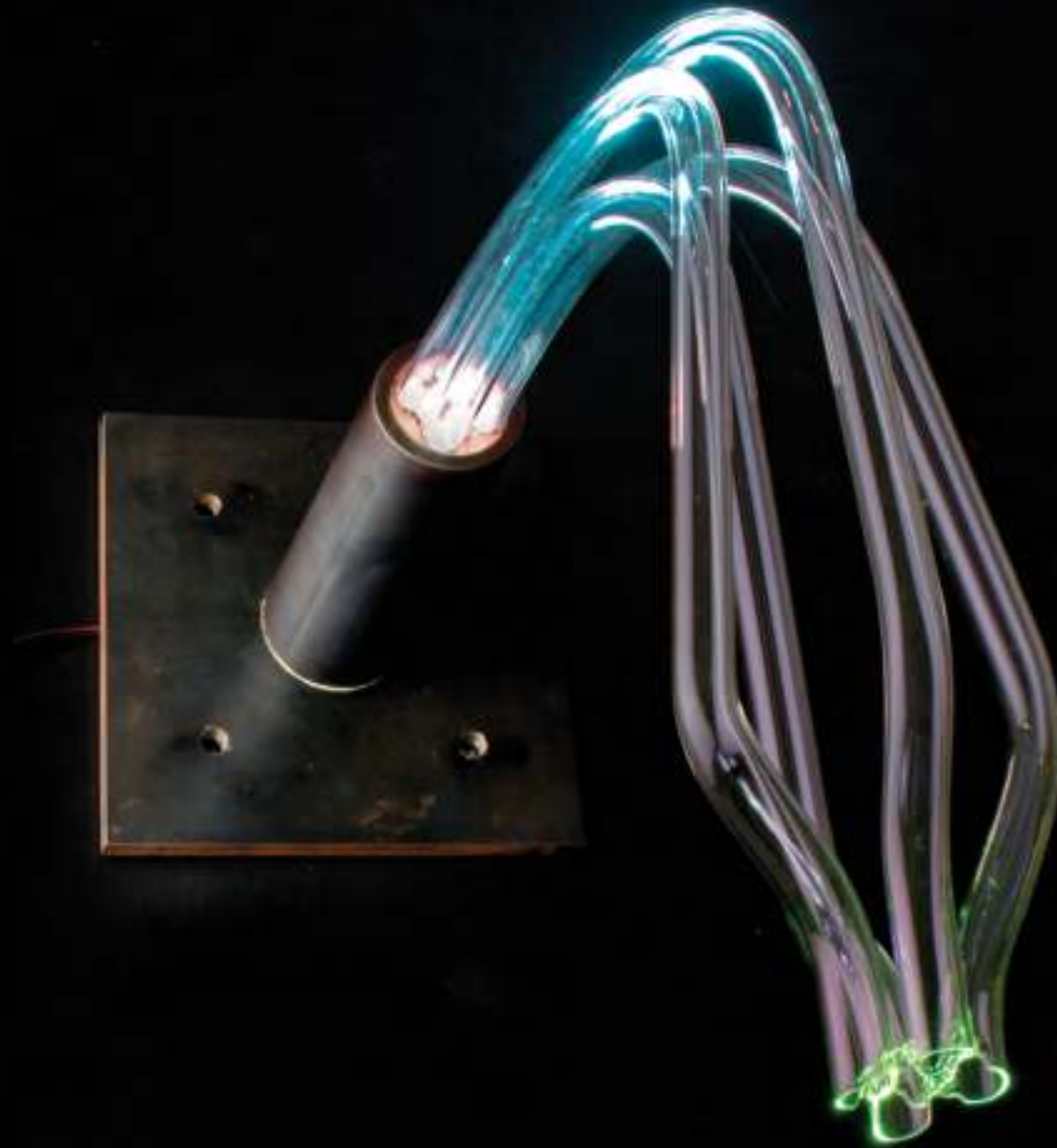
KATERINA SMOLIKOVA

卡特里娜·斯莫利科娃在2011年毕业于布拉格艺术、建筑与设计大学。2011至2012年间，她以独立设计师的身份为捷克玻璃灯饰制造商 LASVIT工作。目前，卡特里娜是一名自由职业者，主要为公共建筑和个人收藏提供艺术设计。卡特里

娜的作品在国内外广为展览和收藏，并屡获大奖：“Skyphos I luminary”获得国家学生设计大奖——卓越学生设计奖，和DBK大奖的创新设计奖。她同时还参与了Destesk玻璃工作室一件科技玻璃枝形吊灯的创作。

Katerina Smolikova graduated from the Academy of Arts, Architecture and Design in Prague in 2011. During 2011 and 2012 she worked as an independent designer for Lasvit. At present Katerina freelances, focusing on artistic and glass pieces for both public buildings and private collections. Katerina has won several awards for her work: the National Award for Student Design –

Excellent Student Design for her Skyphos I luminary, and the DBK Award for innovative design. Amongst her other accomplishments, she was also one of the co-creators of a technical glass chandelier at the Destesk glassworks. Her work has been on display in both domestic and foreign exhibits and is part of private collections at home and abroad.



「POLYP」(2011)  
50 x 60 x 22 cm



卡特里娜·斯莫利科娃

KATERINA SMOLIKOVA

“我的灵感主要来源于自然界丰富多样的结构，形状，颜色，以及玻璃和各种元素的互联性——尤其是各种形态的水。我不仅灵活使用各种形态，也喜欢丰富的设计，并热爱通过实验来发掘‘以玻璃来表达内心世界’的最佳方法。在过去的两年中，我的创作重心主要集中在建筑雕塑和科技玻璃，以及科技玻璃在照明和艺术设计中的应用。”

《POLYP》(2011)  
50 x 60 x 22 cm

“光亮令这一作品在黑暗中凸显出来，其灵感来源于深邃的海洋。作品‘珊瑚虫’的形象生动诠释了生活在昏暗深海中，脆弱，轻盈，半透明的无脊椎动物。它以科技玻璃打造而成，光

源是一个LED二极管系统，作品的完成耗时近两年时间，亦是我的大学毕业作品的一部分。多谢DETESK的协助，我能在对自己能力的不断提升中，将各种技能灵活运用到作品的制作中。”

„I AM MAINLY INSPIRED BY NATURE, ITS STRUCTURES, SHAPES AND COLORS, AS WELL AS THE INTERCONNECTEDNESS BETWEEN GLASS AND THE ELEMENTS – ESPECIALLY WATER IN ALL ITS FORMS. I LOVE TO EXPERIMENT AND FIND THE BEST WAY TO EXPRESS MY THOUGHTS USING GLASS AS A MEDIUM. I NOT ONLY FOCUS ON FREEFORM, BUT ALSO LIKE TO WORK WITH DESIGNS. THE LAST TWO YEARS I HAVE FOCUSED PRIMARILY ON ARCHITECTURAL SCULPTURES AS WELL AS TECHNICAL GLASS AND ITS USES IN BOTH LIGHTING AND ARTISTIC DESIGN.”

The light fixture, whose priority was lightness, hovers up from the darkness and draws its inspiration from the sea’s depths. Its likeness can be seen in the frail, weightless, and translucent shells of invertebrates living in the ocean’s murky depths. The light object, made from technical glass evolved and

was developed over a period of two years and was part of my undergrad thesis. Thanks to Detesk’s cooperation I continue to improve in my use of various techniques and in production. Here, technical glass was bent and joined using glass burners and a steel bracket. A LED diode system was used as the light source.



克里斯托弗·里贝克

KRYSTOF RYBAK

克里斯托弗·里贝克自2000年开始从事玻璃艺术创作，他参与过很多国际性的个人和集体展览。自2008年起，克里斯托弗每年均会在巴黎大皇宫艺术之都和巴黎Verriales in Biot举行展览。克

里斯托弗也参与过很多论坛，并曾在美国康宁夏季学校担任玻璃浇铸课程的助教。2007年，他入围布拉格国家画廊“333”比赛的决赛。

Krystof Rybak has been working with glass since the year 2000. He has participated in many solo and group exhibitions internationally. Starting in 2008 Krystof has annually exhibited at the Art en Capital in the Grand Palais in Paris as well as the Verriales in Biot, France.

Krystof has also participated in many symposia and worked as a teaching assistant for the Cast Glass section of the Corning Summer School in the US. In 2007 he was a finalist of the Prague National Gallery's „333” competition.

《BE UNDER WAY》(2013)  
45 x 14 x 46 cm





克里斯托弗·里贝克

KRYSTOF RYBAK

“布拉格美术学院学习雕塑的经历对我的熔融玻璃创作有着深远的影响。我乐于使用多种材料，包括玻璃，青铜，塑料，镀锌塑料等等，并对各种材料进行自由搭配组合，这让我有更多的空间来表达我所创作的形象的复杂本性，仅仅将玻璃这一材料进行浅显的表达是我所力图避免的。我的作品灵感来源广泛，比如：纪念品，各种物体的移动，玩具，宝石首饰等等。有些物品风格独特，而另一些仅仅是抽象的形体，在创作中，我也喜欢加入轻讽刺，幽默，和夸张的元素。”

作品“进行中”的创作灵感来源于结构的动作和变化，它通过熔融玻璃工艺打造，并在后期进行了切割和抛光，它是一件

富有活力的雕塑，其形态充满能量，材质给人以柔软之感，充分展现了对象的动作，重演了幻想世界中的一个故事，一个事件。

The piece represents an animated sculptural object whose energy-filled waves and whose soft materials show signs of movement and recount a story, an event, in the fantasy landscape of the

imagination. My inspiration was the structure's movement and its transformation. The molten glass which was used was then subsequently cut and polished.

**“MY MOLTEN GLASS SCULPTURES ARE INFLUENCED BY MY SCULPTURAL STUDIES AT THE ACADEMY OF FINE ARTS IN PRAGUE. I USE A VARIETY OF MATERIALS INCLUDING GLASS, BRONZE, PLASTIC, GALVANIZED PLASTICS, ETC., AND THEIR VARIOUS COMBINATIONS. IT GIVES ME MORE ROOM TO EXPRESS THE COMPLEX NATURE OF THE IMAGE I AM CREATING. I ALSO TRY TO AVOID THE SUPERFICIAL EFFECTS OF GLASS AS A MATERIAL. MY WORK IS INSPIRED BY VARIOUS THEMES, SUCH AS TROPHIES, THE MOVEMENT OF VARIOUS MASSES, TOYS, SOLITAIRE, AND OTHERS. SOME HAVE A SPECIFIC STYLE WHILE OTHERS PASS INTO A PURELY ABSTRACT DIMENSION. I LIKE TO ADD SOME LIGHT IRONY, HUMOR AND EXAGGERATION INTO MY WORK.”**

《BE UNDER WAY》(2013)  
45 x 14 x 46 cm



玛尔塔·哈夫里科娃

MARTA HAVLICKOVA

玛尔塔·哈夫里科娃 (MARTA HAVLICKOVA) 毕业于捷克 ZELZNY BROD 玻璃制作艺术学校金属雕刻专业，之后就读于 NOVY BOR 玻璃学院玻璃绘画专业。毕业后玛尔塔在利贝雷茨工业大学深造，学习玻璃与珠宝设计。她经常参与捷克和波兰的各种论坛，展览，和比赛。2009 年，玛尔塔在水晶大师比赛中荣获第二名，2011 年获提名斯坦尼斯拉夫·利宾斯基奖。

这件作品使用玻璃来展现以“蘑菇”为概念的真空环境。虽然很多个人，国家，文化都觉得蘑菇恶心而讨厌，甚至有些古老的迷信认为蘑菇是邪恶的，但作为一种完美且极具魅力的审美有机体，蘑菇依旧让我非常喜爱。因此，我总能在别人完全不关注的地方发现能激发创作灵感的宝藏。这件作品既可作为宽敞环境中极具当代风格的室内装饰，也可以改造成为灯具。

Marta Havlickova graduated with a specialty in metal engraving from the High School of Applied Arts for Glassmaking in Zelezny Brod and glass painting at the Glass School in Novy Bor. Marta further studied glass and jewelry design at the Technical University of Liberec. She regularly participates in numerous symposia, exhibits, and competitions in the Czech Republic as well as in Poland. In 2009 Marta placed second in the Masters of Crystal competition and in 2011 she was nominated for the Stanislav Libensky Award.

This is a documentation, using glass, of the vacuum surrounding the concept of mushrooms. I am enthralled by them and consider them perfect aesthetic organisms that many individuals, nations, and even entire cultures consider something totally disgusting, repulsive, and, thanks to ancient superstitions, as something evil. As a result, I found treasures in places where others would not even think to look. These glass pieces can serve as interior décor objects in contemporary, spacious interiors, or they can be transformed into lamps.



「TREASURES OF THE FUNGI KINGDOM VI.」(2012)  
24,5 x 21 x 6 cm



玛尔塔·哈夫里科娃

MARTA HAVLICKOVA

“我的灵感大部分来自于多种多样的自然元素。我总是在寻找新的创作机会，尝试用作品来记录包括2D和3D在内的各种有机形状，并通过瓷器，银器，图解设计，录像，或玻璃等多种媒介，把这些自然元素转化为照片，壁挂，珠宝，玻璃器皿，和玻璃发光体。”

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美有机体，蘑菇依旧让我非常喜爱。因此，我总能在别人完全不关注的地方发现能激发创作灵感的宝藏。这件作品既可作为宽敞环境中极具当代风格的室内装饰，也可以改造成为灯具。

**“I DRAW MY INSPIRATION LARGELY FROM NATURE'S DIVERSITY. I ATTEMPT TO DOCUMENT VARIOUS ORGANIC SHAPES, BOTH IN 2D AND 3D. THESE I TRANSFORM INTO PHOTOS, WALL HANGINGS, JEWELRY, GLASSWARE OR GLASS LUMINARIES USING VARIOUS MEDIA SUCH AS PORCELAIN, SILVER, GRAPHICAL DESIGN, VIDEO, OR GLASS. I AM ALWAYS LOOKING FOR NEW OPPORTUNITIES.”**

This is a documentation, using glass, of the vacuum surrounding the concept of mushrooms. I am enthralled by them and consider them perfect aesthetic organisms that many individuals, nations, and even entire cultures consider something totally disgusting, repulsive,

and, thanks to ancient superstitions, as something evil. As a result, I found treasures in places where others would not even think to look. These glass pieces can serve as interior décor objects in contemporary, spacious interiors, or they can be transformed into lamps.



玛尔塔·哈夫里科娃

MICHAELA TOMISKOVA

米凯拉·托米什科娃在2011年毕业于布拉格艺术、建筑与设计学院的产品设计专业。之后，她于荷兰乌特勒支艺术学院平面设计-材料实验专业实习，后又在鹿特丹理查德·赫顿工作室实习。目前，米凯拉是一名自由设计师，专注于食品，产品，和室内设计。

“玻璃之城”以互动，诗意的手法展现了一片由玻璃打造而成的景观：你可以通过摆弄其中的构件来使自己成为这件作品的“一部分”。在这件作品中，以切割和雕刻工艺制作而成的房子被摆放在刻面的水晶玻璃小山上，有如乐高积木。整件作品仿佛环绕着居民生活和工作的氛围，他们每天早晨在美丽，闪耀的水晶世界中醒来，晚上则在水晶世界里入眠。

In 2011 Michaela Tomiskova graduated from Product Design at the AAAD in Prague. She next did a residency in Graphic Design – Material Experiments at the HKU in Utrecht. Michaela then did an internship at the Richard Hutton Studio in Rotterdam. At present, Michaela is a freelance designer specializing in food, product and interior object design.

The Glass Town is an interactive poetic documentation of the glass landscape: you can become part of it by „playing“ with its components. It is like a Lego set made of cut and engraved glass houses that stand on a faceted crystal mountain. Its whole community is absorbed by the atmosphere and the work of its members, who, every day, get up and go to sleep in a world surrounded by the crystal beauty and brilliant, but hard material.



·GLASS TOWN· (2011)  
30 x 30 x 25cm



米凯拉·托米什科娃

MICHAELA TOMISKOVA

“我身边所有的人和事物都能给予我灵感。我喜欢日常生活中微妙的人际来往。”

《GLASS TOWN》(2011)  
30 x 30 x 25cm

“玻璃之城”以互动，诗意的手法展现了一片由玻璃打造而成的景观：你可以通过摆弄其中的构件来使自己成为这件作品的“一部分”。在这件作品中，以切割和雕刻工艺制作而成的房子

被摆放在在刻面的水晶玻璃小山上，有如乐高积木。整件作品仿佛环绕着居民生活和工作的氛围，他们每天早晨在美丽、闪耀的水晶世界中醒来，晚上则在水晶世界里入眠。

**“I AM INSPIRED BY EVERYTHING THAT GOES ON AROUND ME, BY THE PEOPLE AND THINGS THAT SURROUNDS ME. I LIKE THE SUBTLE INTERCESSIONS IN OUR EVERYDAY LIVES.”**

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a faceted crystal mountain. Its whole community is absorbed by the atmosphere and the work of its members, who, every day, get up and go to sleep in a world surrounded by the crystal beauty and brilliant, but hard material.



米兰·斯沃博达

MILAN SVOBODA

米兰·斯沃博达毕业于 Zelezný Brod 玻璃艺术高等学校，专攻玻璃吹制。在风格上，他受到了画家米甲·马夏特的影响；在玻璃工作室中，他的导师是马丁·斯特凡内科和埃米尔·马特

卡。2002年毕业后，米兰曾以玻璃艺人的身份在法国工作，发展他的美术事业。目前他是一名自由职业设计师，主要领域为平面设计。

Milan Svoboda graduated from the High School of Applied Arts for Glassmaking in Zelezný Brod, where he specialized in glass blowing. Stylistically he was guided by painter Michal Machat; in the workshop his mentors were Martin Stefanek and Emil

Matejka. After he graduated in 2002, Milan continued to develop his career in the fine arts as a glass artisan in France for several years. Currently he is working as a freelance designer and focuses on graphic design.



「INTERIOR BOWL-OBJECT」(2002)  
52 × 52 × 7 cm



米兰·斯沃博达

MILAN SVOBODA

“高中时期，我的期末和毕业作品的灵感均来自于海洋的多样性：海底世界充满了各种水生生物，它们能组成数量极多的，微妙，丰富，并且多彩的有机结构，给人以十分独特的视觉体验，而玻璃能很好地模仿并展现海洋中所能发现的丰富色彩和形状。”

作品“Bowl”是一件非典型的室内装饰品，曾代表学校在多个著名展览展出。这件作品的制作融合了三种技术：吹制玻璃，熔融玻璃，以及浮法玻璃。创作过程的第一步是制作多块富有创

意的动物主题玻璃镇纸；其后将玻璃镇纸置于模具中，熔融成一块厚玻璃；最后通过浮法工艺将玻璃加工成最终需要的形状，并对整体进行切割，抛光等后续修饰。

An atypical piece of interior décor, this bowl has represented the school at several prestigious exhibits. The bowl was created by combining three different technologies: hand-blown glass, molten glass sculptures, and slumped glass. The first step entailed making glass

paperweights with creative flora and fauna motifs. These paperweights were then placed in a mold and melted to form a thick plate of glass. The last technical step was to slump the glass onto the final desired shape. To finish the piece the bowl was cut and polished.

“MY FINALS AND GRAD WORK IN THE LAST YEAR OF SECONDARY SCHOOL WERE INSPIRED BY THE DIVERSITY OF THE SEA. THE UNDERWATER WORLD OFFERS A UNIQUE VISUAL EXPERIENCE WITH VAST NUMBERS OF SUBTLE, COLORFUL, ORGANIC STRUCTURES CREATED BY VARIOUS SPECIES OF TROPICAL AQUATIC CREATURES. GLASS CAN MIMIC THE DIVERSITY OF COLORS AND SHAPES FOUND IN THE OCEAN VERY WELL.”

INTERIOR BOWL-OBJECT (2002)  
52 × 52 × 7 cm





米洛斯拉瓦·库普希科娃

MIROSLAVA KUPCIKOVA

米洛斯拉瓦·库普希科娃曾在乌赫尔堡的应用艺术中学学习石雕。目前，她于兹林的托马斯·巴塔大学的设计工作室学习，已经到了第五年。米洛斯拉瓦频繁参加国际研讨会和展览，

其部分作品已成为德国科斯费尔德-列特博物馆的恩斯特基金会收藏品。米洛斯拉瓦专门研究运用“光”来进行创作，她的作品主要是自由形态物体，但同时也对传统的经典设计感兴趣。

Miroslava Kupickova studied stone sculpting at the Secondary School of Applied Art in Uherske Hradiste. At present she is in her fifth year at Tomas Bata University's Design Studio in Zlin. Some of her work is part of the Glasmuseum Alter Hof Herding - Ernsting

Stiftung collection in Germany. Miroslava regularly participates in symposia and exhibits internationally. Her work focuses mostly on freeform objects though Miroslava is also interested in classical design. Miroslava specializes in working with light.



《WITHIN REACH》(2013)  
35 x 40 x 35 cm

米洛斯拉瓦·库普希科娃

MIROSLAVA KUPCIKOVA

“社区和故乡，以及传统和手工艺品，这些是我寻求创意灵感的源泉。我喜欢用火焰喷枪或模具来吹制玻璃艺术品，也乐于尝试不同的材料。我不介意将玻璃和木头，天然材料或橡胶混在一起。玻璃已经成为我首要的表达媒介。除了材料和结构，我还主要和光打交道，运用所有形式的光进行创作。这就是我的灵感来源。”

《WITHIN REACH》(2013)  
35 x 40 x 35 cm



“I LOOK FOR CREATIVE IDEAS FROM THE COMMUNITY AND AREA FROM WHERE I COME, FROM THE TRADITIONS AND HAND CRAFTS. I LIKE MAKING HAND-BLOWN SCULPTURES, USING A BURNER, OR USING A MOLD. I ALSO LIKE TO EXPERIMENT WITH DIFFERENT MATERIALS: I DON'T SHY AWAY FROM COMBINING GLASS WITH WOOD, NATURAL MATERIALS OR RUBBER. GLASS HAS BECOME MY PRIMARY MEDIUM OF EXPRESSION. I WORK NOT ONLY WITH MATERIAL AND STRUCTURE, BUT MAINLY ALSO WITH LIGHT, IN ALL ITS FORMS. THAT IS WHAT INSPIRES ME.”

我在森林里发现了这个不知从何而来的绿褐色小球，并为它创造了一个相称的场所。在思绪创作时，我想象它或许生长于茂密森林中，某棵树难以被人察

觉的顶端，我找到仅仅一个，但却无法得到它。就如同现在你眼前的它，尽管看上去触手可及，但却无法真正得以触碰。

I found this piece in the forest. I do not know where it comes from. I created a worthy place for it, one that it deserves. I imagined this natural formation growing in the treetops and it being

hard to find. I found only the one piece; it is impossible for me to get it. Just like this box. Although the piece can seemingly be touched, you cannot get at it.



奥德杰·诺沃特尼

ONDREJ NOVOTNY

奥德杰·诺沃特尼在2004年毕业于Nový Bor高中，其后曾就职于捷克共和国，美国，荷兰等地的多家玻璃工作室。2009年他重返学校，考入著名的美国皮恰克琉璃学校。2010年，奥德杰

在美国康宁玻璃博物馆学校担任马丁·亚内茨基的助教，也曾在土耳其Cam Ocagi，日本AYA玻璃工作室执教。目前他主要为Nový Bor的AJETO玻璃工作室工作。

After graduating from high school in Nový Bor in 2004, Ondrej Novotny gained work experience in various glassworks in the Czech Republic, the United States, and the Netherlands. In 2009 he returned to his studies, enrolling at the famous Pilchuck Glass School in

the US. In 2010, Ondrej worked as Martin Janecky's teaching assistant at the Corning Museum of Glass School (USA) and taught at the Cam Ocagi (Turkey) and the Aya Glass Studio (Japan). At present Ondrej works primarily for AJETO Glassworks in Nový Bor.



《SPECULUM》(2013)  
17 x 33 x 17 cm



奥德杰·诺沃特尼

ONDREJ NOVOTNY

“平衡，材料强度，工艺技巧，简朴，神秘主义等多种因素都对我的创作有所影响，尤其是和谐性与美感度。”

“反射镜”以“cup overlay”工艺制作而成，它代表的是一面镜子——简单而清晰

的形状下隐藏着复杂性，在这件作品中，你能感受到反射与光学的游戏。

Speculum represents a mirror – the complexity hidden in a simple, clean shape; the play of reflections and optics. The glass object was created using the „cup overlay“ technique.

**“MY WORK IS INFLUENCED BY BALANCE, THE STRENGTH OF MATERIALS, CRAFTSMANSHIP, SIMPLICITY, MYSTICISM AND ESPECIALLY BY HARMONY AND LIKEABILITY.”**

**《SPECULUM》(2013)**  
17 x 33 x 17 cm



宝丽娜·坎巴洛娃

PAVLINA CAMBALOVA

宝丽娜·坎巴洛娃在完成Novy BoR玻璃学校相关专业知识的学习后，又于捷克共和国的图尔诺夫艺术中学学习宝石切割与雕刻。她参与过多个论坛和展览，其作品在国内外屡获大奖。

目前，宝丽娜与马丁·罗索尔一同在Bild-Werk Frauenau以及康宁玻璃博物馆的工作室执教。在艺术创作中，宝丽娜喜欢将各种材料结合起来，包括吹制玻璃，光学棱镜，锻钢等。

Pavlina Cambalova studied gemstone cutting and engraving at The Secondary School of Applied Arts, in Turnov, Czech Republic followed by glass art at the Glass School in Novy Bor. She has participated in several symposia as well as 30 joint exhibits and three solo exhibits. Pavlina has

received awards for her work both at home and abroad. Currently Pavlina teaches at the Bild-Werk Frauenau and at The Studio at the Corning Museum of Glass with Martin Rosol. In her artistic engravings, Pavlina likes to combine various materials including blown glass, optical lenses and forged steel.



「PARTY」(2011)  
28 x 20 x 16 cm

宝丽娜·坎巴洛娃

PAVLINA CAMBALOVA

“我喜欢到处行走，观察身边的事物，并以不同的方式将它们创造成艺术作品。‘人’让我感兴趣，不同人的面孔，其经历，其美丽而简单的瞬间都令我着迷，我愿意探索人，探索人性；在与人交谈时，我会努力地发现他们隐藏的玩性，创作的欣喜，以及个体的品格。我不做评价，只是记录，我非常欣赏这个行业的传统，但尽管如此，我还是会不断挑战边界，关注未被前人发掘的可能性。”

《PARTY》(2011)  
28 x 20 x 16 cm



“I WALK AROUND, I NOTICE THINGS AROUND ME, I ASK QUESTIONS, I DRAW, AND THEN I ENGRAVE. PEOPLE INTEREST ME, I’M FASCINATED BY FACES, BY CAPTURING EXPERIENCES, BY BEAUTIFULLY SIMPLE MOMENTS. I DON’T JUDGE. I JUST RECORD. I HAVE A DEEP APPRECIATION FOR THE TRADITION OF MY TRADE, BUT WITH THAT SAME RESPECT I PUSH THE BOUNDARIES AND DRAW ATTENTION TO UNDISCOVERED POSSIBILITIES. WHEN TALKING TO OTHERS, I LOOK FOR THE UNDERLYING HUMAN PLAYFULNESS, THE JOY OF CREATING AND OF JUST BEING. I SEEK OUT PEOPLE, I SEEK OUT HUMANITY.”

作品“宴会”将多个光学玻璃棱镜附于切割而成的底座，并在其上笼罩手工吹制的玻璃泡。每个棱镜的中心均设计并蚀刻了极具风格的舞者，宽大玻璃泡的内部象征着一个共享的世界：在

这里，人们欢聚一堂，互相庆祝并共舞；但同时，每个人又都被封闭在各自的小世界中，有自己独立的个人体验。这个小世界是完全透明的——整件作品反映的是“此时此刻”的小小幸福。

Engraved optical glass lenses are attached on the cut base and inside the hand-blown glass bubble. Inside each lens are etched, stylized dancers. The inside of the spacious bubble represents a world of sharing, where people come to celebrate and enjoy dancing with each other.

Each one of them, however, is enclosed in their own little world, where they have their own separate personal experience. The entire mini-world is completely transparent – it’s all about the simple enjoyment of the „here and now“.



索娜·德谟克娃

SONA DERMEKOVA

索娜·德谟克娃在高中时期  
 专攻珠宝设计，因此和玻璃这一  
 材料的接触并不多。但是对她而  
 言，玻璃是走进自己内心的媒介，  
 因此在毕业之后，她决定探索玻  
 璃的奥秘。目前，她师从伊利亚·

比莱克 (Ilja Bilek)，在他的玻璃  
 工作室学习。在学习的最后一年，  
 索娜和宝仕奥莎 (Preciosa) 展  
 开了密切合作。最近，索娜的作  
 品在布拉格的MeetFactory 展  
 馆进行了展出。

During her high school years,  
 where Sona Demerkova  
 specialized in jewelry,  
 she encountered glass  
 infrequently. Nonetheless,  
 glass was a medium close to  
 her heart, so after graduation  
 Sona decided to explore

this avenue. She is currently  
 studying under the guidance  
 artist Ilja Bilek in his Glass  
 Studio. During her final year of  
 study, Sonia worked closely  
 with Preciosa. Recently Sonia  
 exhibited at the MeetFactory  
 gallery in Prague.



「TOUCHES」(2012 / 2013)  
 10 cm / 1 piece

索娜·德谟克娃

SONA DERMEKOVA

“许多事物都能为我带来灵感，有机形状通常是我艺术创作的原点，并且我经常会被自己的作品影响。无论是绘画，上色，亦或图解设计，它们都有可能之后激发我的灵感。对我而言，将自己作品中的单独元素联系起来是一个有趣的自我反思过程。我喜欢混合使用不同的材料。我的作品并不肤浅，除了自我风格，我尽量不加入其它的理念或信息，即便我添加了，那也只能体现我自己的个性。”

这是一套既可以握住，也能够被触碰的小型玻璃雕塑，或者说，本质上它们属于“珠宝”。这些小型雕塑通过熔融玻璃和中空SIMAX玻璃打造而成，并利用重金属改变了形状。我希望

表现出光和重金属的“对立”，HMATÁNCI 还配有“珠宝盒”，它由白色LUKOPREN制成，实际上是一个枕头，可以用来安放雕塑。

Touches: a set of small glass sculptures that is meant either as an object to be handled and touched, or as interior “jewelry”. The small sculptures are made of molten glass and hollow Simax glass which is disfigured using heavy metals. I wanted to

point out the contradiction of light and heavy materials. I combined glass with epoxy resin and Plexiglas. The Touches also have a matching “jewelry box” cast from white Lukopren which is actually a pillow where the Touches can be stored.



“MANY THINGS INSPIRE ME. ORGANIC SHAPES ARE USUALLY MY JUMPING-OFF POINT AESTHETICALLY, AND I AM OFTEN INFLUENCED BY MY OWN WORK. I PAINT, DRAW AND DO GRAPHICAL DESIGN FROM WHICH I THEN TAKE INSPIRATION. CONNECTING INDIVIDUAL ELEMENTS OF MY WORK IS AN INTERESTING PROCESS OF SELF-REFLECTION FOR ME. I LIKE TO USE DIFFERENT MATERIALS, WHICH I THEN COMBINE. MY WORK IS NOT SHALLOW, AND ASIDE FROM MY STYLE, I TRY NOT TO ADD ANY OTHER MESSAGE INTO IT – THOUGH IF I DO, IT IS PERSONAL AND PRIVATE.”

TOUCHES (2012 / 2013)  
10 cm / 1 piece





索娜·特雷斯蒂科娃

SONA TRESTIKOVA

索娜·特雷斯蒂科娃在从奥斯特拉瓦大学和布拉格艺术大学的弗拉基米尔·科佩奇玻璃工作室毕业之后，又于美国皮恰克琉璃学校迪诺·罗辛的指导下继续深造。2008年，其作品为布拉格装饰艺术博物馆收藏；2009

年，她又获得了斯坦尼斯拉夫·利宾斯基奖。索娜频繁参与捷克、德国等国的各种展览，目前，她在捷克Nový Bor的玻璃工作室工作。索娜将玻璃视为为创造性表达的一种媒介。

After studying painting at the University of Ostrava and at the Glass Studio of Vladimír Kopecký at the University of Applied Arts in Prague, Sona Trestikova continued her studies under Dino Rosin at the Pilchuck Glass School in the USA. Since 2008 Sona's work is part of the collection of the Museum

of Decorative Arts in Prague and in 2009 she received the Stanislav Libenský Award. Sona regularly participates in exhibits, especially in the Czech Republic and Germany. At present Sona works in the glass region of Nový Bor. Sona perceives glass as one of a range of media for creative expression.



《BOWL》(2013)  
37 x 5 x 37 cm



索娜·特雷斯蒂科娃

SONA TRESTIKOVA

“在我的故乡瓦拉几亚，文化和传统在那里得到了完好的保留和传承，其风格和主题都对我有着深远的影响。我尝试以我的方式来解读这些文化和传统，艺术创造便是其中之一，然而，这也需要观众的敏锐视角和注意力来进行感受。”

《BOWL》(2013)  
37 x 5 x 37 cm

“WALLACHIA, THE REGION WHERE I COME FROM, INFLUENCES ME. THE CULTURE AND ITS TRADITIONS ARE PRESERVED HERE – THEY ARE CARRIED INTO THE PRESENT DAY. BOTH THE STYLE AND THEMES INFLUENCE ME. I TRY TO INTERPRET THEM IN MY OWN WAY. I NEED TO CREATE. HOWEVER, THIS NEED CAN PULL IN AND GRAB A SENSITIVE VIEWER’S ATTENTION.”

由于故乡对我的影响，我着迷于代代相传的古老传统艺术，并作了很多研究。这件作品在装

饰艺术中融入美学，反映了传统的纺纱，镶边，织布，编织等工艺，颇具节奏和韵律感。

Because of the influence that my native region has on my work, I have researched and am interested in ancient and traditional practices that have been handed down from generation to generation.

This piece is reflective of the traditional rituals of spinning, binding, weaving, and knitting – and thus also of rhythm. It is a piece that crosses the line between the decorative and fine arts.



特蕾莎·克斯科娃

TEREZA KURCIKOVA

特蕾莎·克斯科娃曾作为兹林托马斯·巴塔大学的研究生师从彼得·斯坦尼基。目前正就读于贾恩·伊万杰利斯塔·普尔基尼大学艺术与设计学院的数字媒体工作室，师从米凯拉·特来诺娃。

特蕾莎试图将其玻璃作品融入当代艺术的环境之中。2011年，她被提名斯坦尼斯拉夫·利宾斯基奖；2012年，她参与了NOVY BOR国际玻璃论坛。

Tereza Kurcikova is a graduate of the Tomas Bata University in Zlin where she studied under Petr Stanicky. Currently she is studying in the Digital Media Studio under Michaela Thelenova at the Jan Evangelista Purkyně University - Faculty of Art

and Design. Tereza tries to contextualize her work with glass within the terms of contemporary art. In 2011 Tereza was nominated for the Stanislav Libensky Award and in 2012 she participated in the International Glass Symposium in Novy Bor.



**FAMILY TROPHIES** (2011)  
35 x 31 cm



特蕾莎·克斯科娃

TEREZA KURCIKOVA

“在创作中，我主要关注身边的家庭和个人，而其中承载着个人历史和隐藏情感的私人物品让我尤为着迷。在玻璃艺术的创作中，我试图跨越玻璃本身的界限，将它与不同的材料以及新媒介结合起来。”

童年时的记忆，以及祖母所述“为女儿们剪头发”的故事是这件作品的灵感来源，通过这些回忆和故事，我希望创建一个纪念品，来象征一个孩童的天真和脆弱。三种由光学纤维制成的发

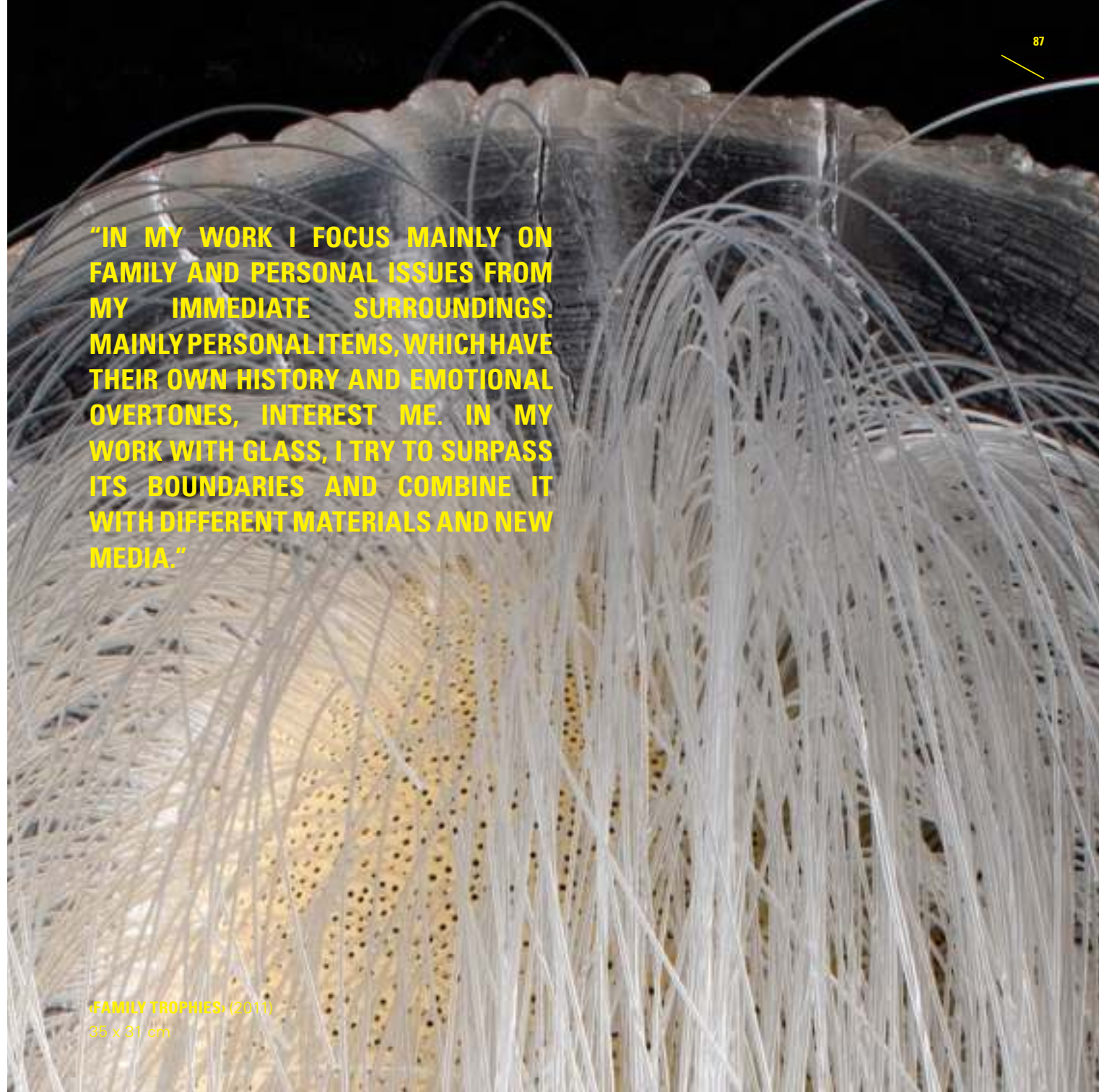
型被安放在玻璃基座上；而玻璃雕塑上树的结构，以及年轮的形状则是通过熔融的工艺“描绘”而成，它们共同象征着时光的流逝。

The inspiration for this particular piece came from my childhood memories and the stories my grandmother told me about cutting her daughters' hair. My goal with these souvenir objects (trophies) symbolizing a child's

innocence and frailty. Three different hairstyles made from optical fibers on glass bases depict the structure of wood and the shapes of a tree's rings, showing the passage of time. The form of the wood rings is melted onto the glass sculptures.

**"IN MY WORK I FOCUS MAINLY ON FAMILY AND PERSONAL ISSUES FROM MY IMMEDIATE SURROUNDINGS. MAINLY PERSONAL ITEMS, WHICH HAVE THEIR OWN HISTORY AND EMOTIONAL OVERTONES, INTEREST ME. IN MY WORK WITH GLASS, I TRY TO SURPASS ITS BOUNDARIES AND COMBINE IT WITH DIFFERENT MATERIALS AND NEW MEDIA."**

**FAMILY TROPHIES (2011)**  
35 x 31 cm





托马斯·考斯塔尔

TOMAS KOSTAL

托马斯·考斯塔尔(TOMAS KOSTAL)毕业于ZELEZNY BROD 玻璃工艺高等学校的玻璃切割专业，期间他还在德国ZWIEZELU留

学过一年，之后，他又在布尔诺美术学校人物雕塑工作室进行了美术方面的深造。托马斯频繁参加国内外的展览及论坛。

Tomas Kostal graduated in Glass Cutting from the High School of Applied Arts for Glassmaking in Zelezny Brod during which he spent a year studying in the German Zwiezelu. Tomas furthered

his knowledge in the field of fine arts at the Studio of Human Sculpture at the Faculty of Fine Arts in Brno. Tomas regularly participates in national and international exhibitions and symposia.



·DAISY· (2013)  
22 x 41 cm



托马斯·考斯塔尔

TOMAS KOSTAL

“玻璃制品是我创作的对象，特别是容器。看似随性任意的作品形状实则由于对玻璃观察的角度不同所致，这是一种并不常见的做法。作品的象征是由主要材料（玻璃）和精细装饰（细节）的对比原理发展而成，通常是基于不完美性和随机分组的原则，它正体现了和谐与不和谐的交融冲突。这一原则是作品的创作基础，其作品成果蕴含了一定的亲切感。”

DAISY (2013)  
22 x 41 cm

“I CREATE GLASS OBJECTS, ESPECIALLY CONTAINERS. THE SEEMINGLY ARBITRARY SHAPES ARE THE RESULT OF A DIFFERENT VIEW OF GLASS, ONE THAT IS NOT COMPLETELY COMMON. ITS PERSONIFICATION EVOLVES FROM THE PRINCIPLE OF CONTRAST BETWEEN A MASSIVE MATERIAL (GLASS) AND ITS SUBTLE DÉCOR (OR DETAIL), WHICH IS OFTEN BASED ON IMPERFECTIONS AND RANDOM GROUPINGS. IT IS WHERE HARMONY COMES INTO CONFLICT WITH DISHARMONY. THIS PRINCIPLE IS THE BASIS FOR WORK WHOSE OUTCOME INCORPORATES A CERTAIN INTIMACY.”

这件作品也是一个玻璃容器，先通过熔融玻璃进行模具塑形，然后再进行抛光、粘合加工而成。

In this case as well, the piece is a glass container. The starting material was molded molten glass that was subsequently polished and glued.



韦斯利·尼尔·拉斯科

WESLEY NEAL RASKO

韦斯利·拉斯科曾在拥有悠久玻璃制作历史的捷克学习和工作过，这使他能够接触并学习玻璃这一极其独特的雕塑媒介，并

将其同他的个人经历：在加拿大生活时所带来的影响和灵感结合起来。

Wesley Rasko has spent time studying and working in the Czech Republic, a land of tradition with respect to glass. This allowed him to learn

a highly unique sculptural media and combine it with the influence and inspiration of living in Canada.



《SERENDIPITY》(2012)  
26cm x 52cm x 7.5cm

韦斯利·尼尔·拉斯科

WESLEY NEAL RASKO

旅行，冒险和探索欲是我灵感的来源，让我能够制作出独特的艺术品，它们大胆的颜色，以及对光学错觉的运用能够一直吸引观众的目光。我喜欢在颜色，材质，以及玻璃本身的通透特质上运用“反差”，在光影的作用下，它能带来不断变化的观感，并创造比雕塑实际容量更加深邃的空间感。在我看来，这对观众而言的确是一种魔幻神奇的感觉。

这件作品创作灵感是亚洲文化非常推崇的“鸿运”，作品整体又体现出“反差”的理念。在创作过程中，我混合使用了几种材料：黄色（佛教中象征积极的颜色）

的光学玻璃和黑色花岗岩，两者由对角的两块黑色玻璃连接。这件形制较高的雕塑外部经过完全切割和抛光，象征上海和捷克共和国紧密的联系。

Inspired by the idea of good fortune, something which is held in high regard in Asian culture, the piece works with a general philosophy of 'contrasts'. A process of combining various materials; in this case orange (a positive colour symbolic of Buddhism)

optical glass and black granite which are 'connected' with a diagonally mated piece of black glass, forms the piece. The sculpture stands tall with a full cut and polished exterior and symbolizes the union of Shanghai and Czech Republic.

**„JOURNEYS, ADVENTURES AND A CURIOSITY TO EXPLORE HAVE LED TO THE INSPIRATION AND CREATION OF MY UNIQUE WORKS OF ART THAT STAND OUT DUE TO THEIR BOLD COLORS AND OPTICAL TRICKERY WHICH CONSTANTLY KEEP THE VIEWER ENTICED. I ENJOY PLAYING WITH 'CONTRASTS', BE IT COLOR, TEXTURE, OR TRANSPARENCY OF THE GLASS ITSELF. A SENSE OF SPACE DEEPER THAN THE REALISTIC VOLUME OF THE SCULPTURE, COMBINED WITH THE EFFECTS OF LIGHT CREATE AN EVER-SHIFTING PERSONA. A CERTAIN MAGICAL FEELING FOR THE VIEWER IS HOW I SEE IT.“**

**《SERENDIPITY》(2012)**  
26cm x 52cm x 7.5cm



托马斯·考斯塔尔

ZUZANA KUBELKOVA

祖扎娜·库贝尔科娃于高中时期接触玻璃制作，并在大学时于拉贝河畔乌斯季的(Usti nad Labem)的贾恩·伊万杰利斯塔·普尔基尼大学玻璃工作室学习，在此期间她还曾去海外深造。祖扎娜参加过许多展览和国际比赛：2012年，她在Novy

Bor国际玻璃论坛上举行了个人展览，并获得了路德维希·莫泽奖的特别提名奖和UJEP总裁奖。同年，她在斯坦尼斯拉夫·利宾斯基奖比赛中获第二名，并因此获得了在Novy Bor的AJETO玻璃工作室实习的机会。

During her high school studies in glassmaking and at the Glass Studio of the Jan Evangelista Purkyně University in Usti nad Labem, Zuzana Kubelkova also studied abroad. Zuzana participates in a number of exhibitions and international competitions. In 2012, in addition to her exhibit at the International Glass Symposium in Novy Bor,

Zuzana received a Special Mention as part of the Ludwig Moser Award as well as the UJEP President's Award. In the same year she was second in the international Sranislav Libensky Award competition and as a result was awarded an internship at the AJETO Glassworks in Novy Bor.



**DEFORMATION PROCESS** (2012)  
40 x 40 x 40 cm

托马斯·考斯塔尔

ZUZANA KUBELKOVA

“我的灵感来源于慢动作录像，也来源于各种非传统的材料。这些材料和玻璃全然不同，但却能在与玻璃的组合中形成看似分离而独立的物体。我在作品中融入了艺术和化学的实验：通过有意忽略玻璃的一些假定自然特性——纯洁和美，我试图打破商业，艺术这一狭隘思维定势的方式，并从概念上支持自己的作品。”

《DEFORMATION PROCESS》(2012)  
40 x 40 x 40 cm

我关注畸形开始发展的那一刻，在这一刻，畸形至少可以部分修复；同时，这一刻也可能因物体形状的扭曲而最终形成新的事物。慢动作录像极大地影响了我的创作：在慢动作录像中，我们可以了解子弹穿过物体的过程，或

者物体受到外力打击时的性状。因此，我决定通过浮法玻璃来捕捉并展现外力贯穿物体的瞬间，这一瞬间，物体刚刚开始变形，玻璃刚刚开始破碎，但其整体的外形还是完好的。

“MY INSPIRATION COMES FROM SLOW MOTION VIDEOS AND FROM A VARIETY OF NON-TRADITIONAL MATERIALS, WHICH HAVE NOTHING IN COMMON WITH GLASS, BUT WHOSE COMBINATION WITH GLASS FORM SEEMINGLY DISASSOCIATED OBJECTS. ARTISTIC EXPERIMENTATION AND EXPERIMENTING WITH CHEMICALS HAS BECOME AN INTEGRAL PART OF MY WORK IN RECENT YEARS. IN IT I DELIBERATELY IGNORE SOME OF THE ASSUMED NATURAL PROPERTIES OF GLASS - ITS PURITY AND BEAUTY. I TRY TO CONCEPTUALLY SUBSTANTIATE MY WORK BY STEPPING OUT OF THE BOX OF THE NARROWLY DEFINED TRADE AND ARTWORK.”

I focused on the exact moment when deformity begins to form, a moment in time which can at least partially be fixed, the time when the object's shape begins to warp and result in something new. Slow motion videos greatly influenced my project: with them we can slow down what is happening with an object through which

a bullet passes, for example, or an object that is being subjected to an outside force. I decided to capture the moment of penetration of the object, when its shape first becomes deformed, the glass begins to shatter, but the form of the plate is still intact. The piece was created using slumped glass.



祖扎娜·金科洛娃

ZUZANA KYNCLOVA

祖扎娜·金科洛娃是一位玻璃与珠宝设计师，毕业于捷克 Zelzny Brod 玻璃制作艺术学校的玻璃珠宝专业。2010年，她结束了布拉格艺术建筑与设计学院 Design 3 专业的学习，之后又在弗拉基米尔·科佩奇玻璃工作室进行了为期一年的实习。祖扎娜

的创作集中于限量版玻璃珠宝以及跨越高雅艺术和应用艺术边界的玻璃作品。她的作品线条清晰，风格极简，强调物质的本质属性和宿命。其作品被捷克，德国，荷兰，瑞典，英国等国的多家机构或个人收藏。

A glass and jewelry designer, Zuzana Kynclova graduated from the School of Applied Arts for Glassmaking in Zelezny Brod with a specialty in glass jewelry. In 2010 she graduated from Design 3 at the Academy of Arts, Architecture and Design in Prague and then completed a year-long internship at Vladimir Kopecky's Glass Studio. Zuzana designs limited editions of glass

jewelry and glass objects that touch the boundary between the fine and applied arts. She creates pieces with clean lines and minimalistic style, while emphasizing the intrinsic nature and karma of the object itself. Her glass jewelry and sculptures are part of both public and private collections in the Czech Republic, Germany, the Netherlands, Sweden and the UK.



EXTRUDO (2012)  
10 x 22 x 30 cm

“熔融玻璃剔透，纯粹的一面深深地吸引着我，在我所有的作品中，形状，比例和颜色被得到关注并强调。同时，我亦注重作品中本质和个人化的特性——每一件作品都是对个人的表述，亦是一扇展示自我内心的窗户，他们反映了一种平和，宁静，和谐的感觉。”

这件名为“挤压”的作品融合了两种完全不同的玻璃工艺。它由传统的浮法工艺打造，上下两层分别单独制作：下层由不透明的千花玻璃料棒融化而成，从而在中心形成美丽的装饰纹；上层

则由通透的水晶玻璃制成，呈椭圆形透镜，由于水晶玻璃卓越的光学性能，上层的透镜能折射下层的星形装饰纹，并起到放大的作用。

The Extrudo bowl combines two completely different forms of glass. The bowl is made using the traditional slumped glass technique and consists of two separately created layers. The bottom layer of the bowl is melted from opaque pressed rods whose nuclei create a

beautiful decorative pattern. The upper layer is made from clear crystal into which an oval lens has been cut. Thanks to the optical properties of crystal, the decorative stars from the bottom layer are reflected in the lens, which acts as a magnifying glass.

祖扎娜·金科洛娃

ZUZANA KYNCLOVA



“WITH ALL MY PIECES I FOCUS ON SHAPE, PROPORTIONS AND COLOR. I'M INTERESTED IN THE CLEAN AND PURE FORM OF MOLTEN GLASS. THE INTRINSIC AND PERSONAL NATURE OF MY GLASS PIECES AND JEWELRY IS WHAT IS MOST IMPORTANT TO ME – I FEEL THAT EACH PIECE IS A PERSONAL EXPRESSION OR WINDOW INTO MY BEING. THEY REFLECT A CALM, QUIET AND HARMONIOUS FEELING.”

EXTRUDO (2012)  
10 x 22 x 30 cm





