



GRAVUR ON TOUR

GLASMUSEUM LETTE 2025

# Gravur on tour 2025

## GLASS MUSEUM LETTE

The Glass Museum Lette is hosting the 13th GRAVUR ON TOUR exhibition in collaboration with the GLASS ENGRAVING NETWORK featuring 40 artists from 10 European countries April 26th to October 19th 2025.

Many thanks to the team of the Glass Museum, in particular Dr Hoppe-Oehl, Mrs Geldmann and the Ernsting Foundation for this wonderful opportunity to show the unique qualities of glass engraving.

GEN - the GLASS ENGRAVING NETWORK is a group of over 80 artists from Europe who among other things use contemporary glass engraving in their work. 13 years ago many of these artists met in Frauenau/Germany and founded this open group to pay more attention to the ancient cold working technique and to present their work in exhibitions across Europe. In addition, there is a lively exchange of ideas, meetings about exhibitions, information about courses, and young talents are regularly approached and encouraged to participate in exhibitions, etc.

Since the first meeting in Frauenau the GEN has been invited by museums and galleries in the United Kingdom, Belgium, the Netherlands, Germany, the Czech Republic, Estonia and Finland to organise GRAVUR ON TOUR exhibitions.

There are still glass schools in the Czech Republic, Germany, Poland and France where glassengraving is taught. In many other countries with a long tradition in this technique, unfortunately no value has been placed on this method of working in recent decades. Summer academies, such as Bild-Werk Frauenau/Germany and Corning Museum of Glass/USA as well as studios that teach glass engraving are keeping this technique alive and giving contemporary impulses to the art of glassengraving.

The Glass Engraving Network and the International Engraving Symposium in Kamenický Šenov/Czech Republic are organisations that focus on this fantastic technique, bring artists together and organise exhibitions.

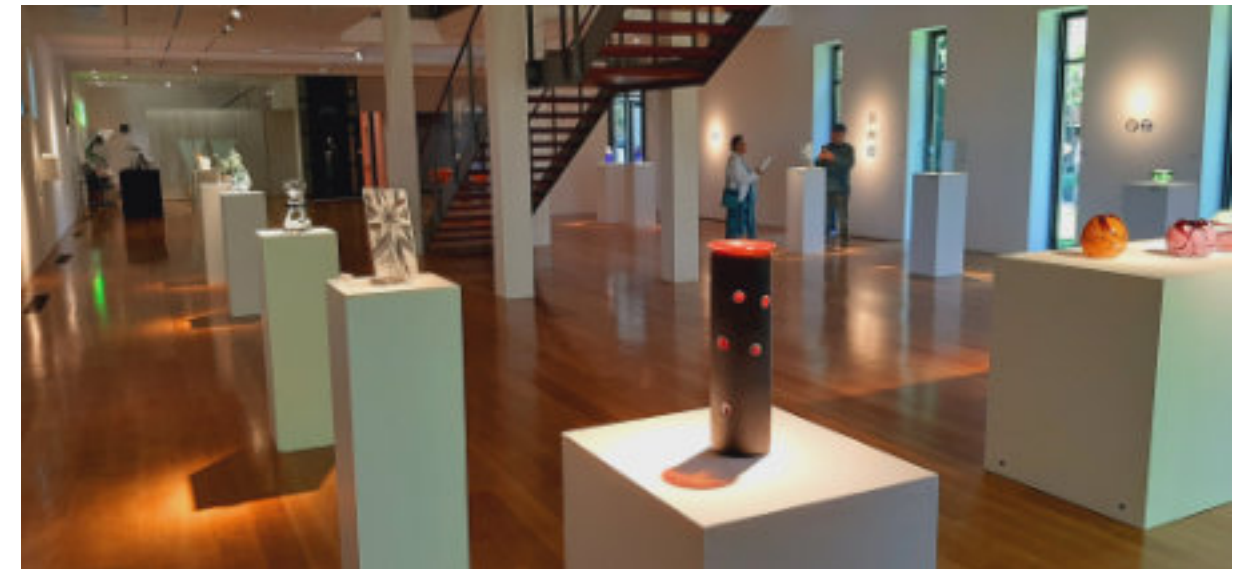
This digital catalogue contains a fine selection of current objects by the participating artists of GRAVUR ON TOUR - Glasmuseum Lette 2025.

To find out more about the GEN, the artists, various courses & classes, glass engraving techniques, etc. have a look at our website:

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

Enjoy the spirit of contemporary glass engraving

The members of the exhibition GRAVUR ON TOUR





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In her work, the focus is on people with their strengths and weaknesses. Humorous and bizarre, she sets them in scenes of her invented imagery. In the contrast of coloured and frosted surfaces with deeply cut details, she creates new intermediate worlds and invitations fantastic journeys.

### 50 JAHRE DELFTER STUBE

Float glass and overlay glass, sandblasted and wheel engraved

27 x 30 x 17 cm

Photo: Julius Demant





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Structured cuts run deep into the glass to sculpturally expose textured facets. These unconventional cold work processes intentionally destroy the shape of the blank with asymmetrically raised cuts juxtaposed against deep stone wheel cut grooves and lenses.

Cold work is a sculpting process. Applying these techniques I am intentionally "destroying" the classical shape of a blank, commenting on the norms of tradition, patterns and acceptable versions of "cut crystal".

Through the transparency, textures and surfaces an almost chaotic visual ensemble emerges which vibrates and resonates to reveal my inner turmoil and love for the unknown.

## DESTRUCTION

free-formed, crystal glass, underlay colour green,

cold worked, stone wheel cut, hand polished.

27 cm Ø x 16 cm

Photo: Samuel Weisenborn



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I have been working with glass for 46 years. From 1978-1983, I first trained in glass engraving and then in glass design. 1988 master craftsman's certificate, 1989-2002 own studio in the Bavarian Forest

Further training with Thomas S. Buechner and Jiří Hrcuba and Jack Ink. 2003-2013 Teacher at the glass schools in Rheinbach and Hadamar/Germany. During this time two years as a trainee with Josef Welzel.

Since then freelance again. As a "glass nomad" in studios with friendly colleagues and course leader around the globe at universities, in museums, summer academies, in studios of colleagues.

In my pieces I work across techniques, from engraving/cutting to glass casting to the Graal technique.

Thematically, I deal with social and political issues as well as poetic stories and design.

To realize some of my works, I worked together with Korbinian Stöckle, Rasit Rejwan Toplu, Torsten Röttsch/ GER and Scott Chaseling/ AUS, Mark Locock/ NL, at the kiln.

ANTS

Graal-Technik

Photo: Wilhelm Vernim





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In a world where polarization is increasing and opinions increasingly clash instead of complementing each other, people are slowly but surely losing contact — with themselves and with others. We seem to be standing opposite each other more often than next to each other. Let's Connect is a reflection on this social shift and a plea for connection.

The work consists of two separate parts that literally slide into each other. The outer element is made of matt black glass — closed, defensive, almost impenetrable. Yet there are round, carefully cut windows, like openings of curiosity and hope. Through these windows a glimpse of the inside becomes visible: a red, transparent tube with a subtle plus sign — a sign of positivity, of adding instead of subtracting, of wanting to connect instead of closing off.

The interaction between the inner and outer parts raises questions: How much of ourselves do we show? How often do we really look at the other? And do we still dare to make real contact, despite the differences?

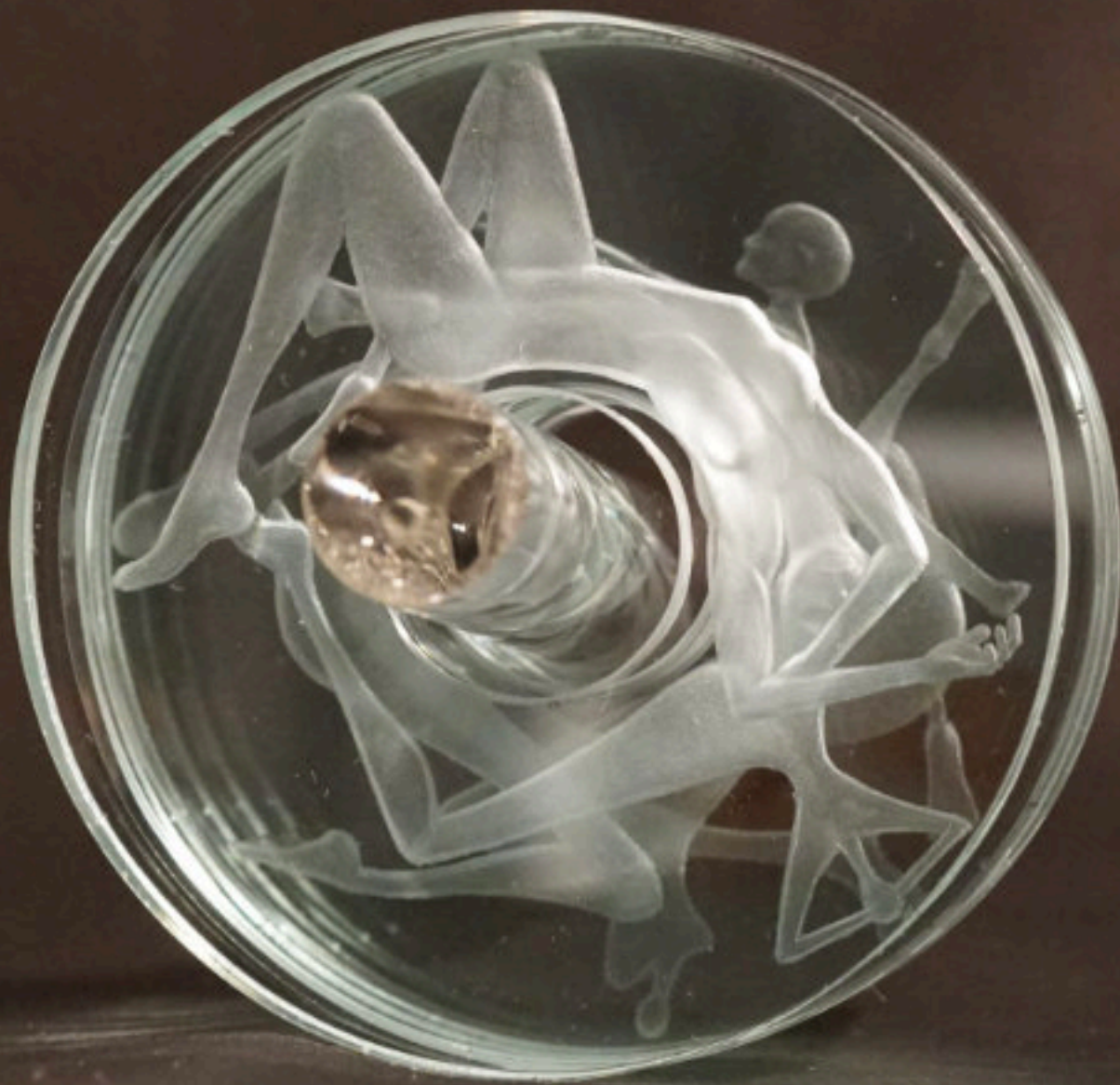
Let's Connect invites us to slow down, to reflect. It reminds us that connection is not a given, but a choice. A choice to keep looking, to keep listening — and to keep seeking each other out, especially when things get rough.

#### LET'S CONNECT

Engraved, coldworked & blownglass

29 cm

Photo: Tanja T.



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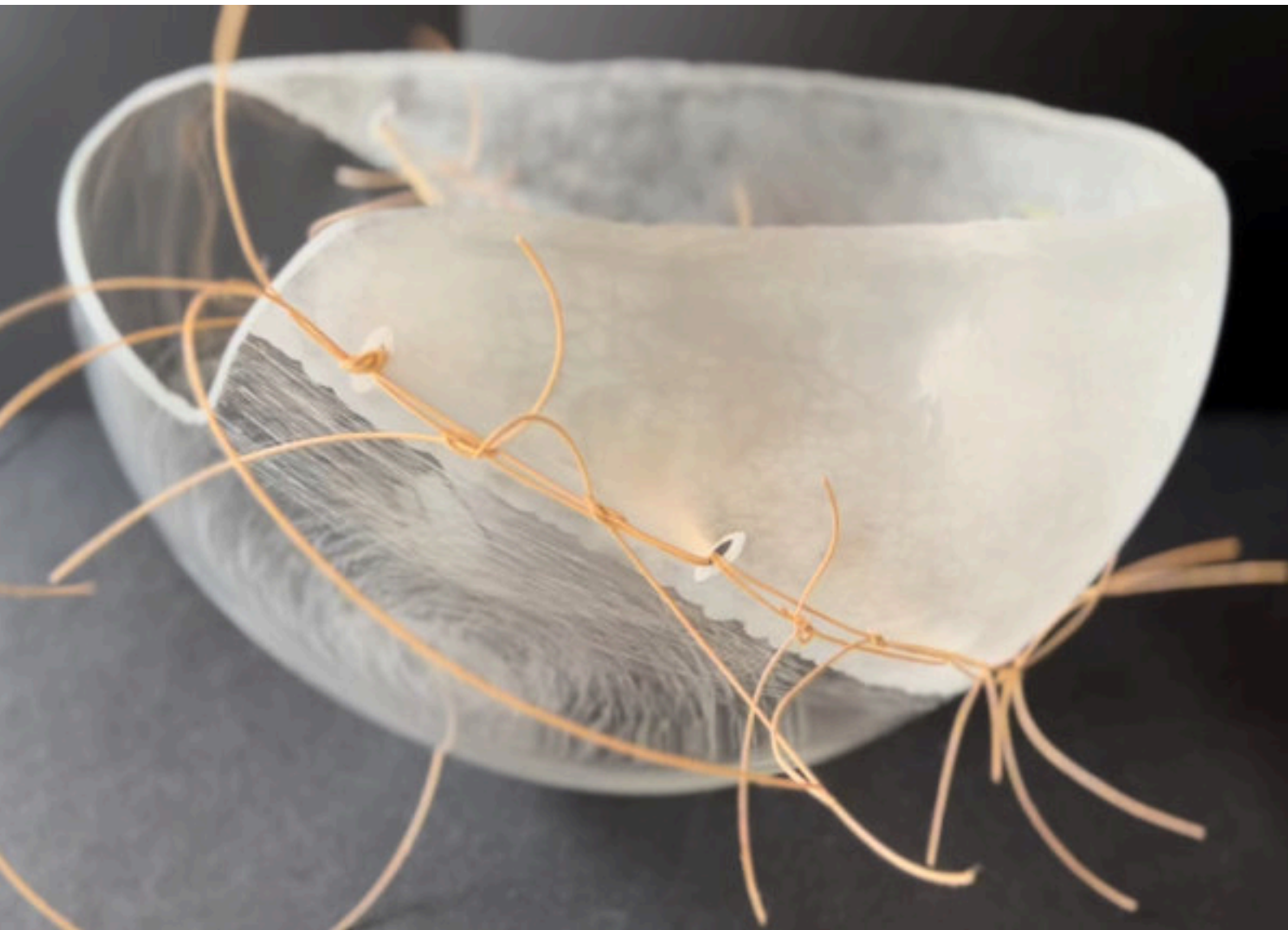
I studied Tiffany glass and beadmaking privately in Japan and then, from 2005 to 2008, I attended courses in lampworking, neon, and kilncasting at Pilchuck and at the Studio at Corning Museum of Glass in America. I was particularly inspired by Jiří Hrcuba and April Sargent's course in "Zengraving", where I learned engraving and subsequently searched for a school where I could study engraving, spending eight months in 2009 with Wilhelm Vernim at Hadamar Glass School. For some four years afterwards from 2010 I became a visiting student at Zwiesel Glass School, also in Germany. Alongside my studies there I have attended various courses each year at the Summer Academy at Bildwerk Frauenau.

### FIVE WOMEN ON FIVE DISCS

Engraving with flexible drive

8 x 12 x 8 cm

Photo: Kyoko Takeuch



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The course of life is full of unforeseen events and disruptions. Even if our souls are suffering, we have to deal with different issues. But how often do we reflect on ourselves. Top often we show others their picture in the mirror instead to have a look into in it to ourselves. But what is reality and what is wishful thinking. We can only find our own balance by facing ourselves.

The rough and fractured processing of the glass body, on the so-called engraving stand, is intentional and thus underlines the fragile effect. The cane connects the outside with the inside and leads us to the center.

The reflection encourages your own movement and provides space for different perspectives. The base body envelops the reflective core and carries traces.

## BALANCE

Glass cutted and engraved and braided

23 x 36,5 cm

Photo: Michaela Swade





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### "Impossible knots"

A personal examination of the human condition and the impossibility of unravelling its meaning. The nest is a place of nurture and security, but there is a tension between security and risk. The metaphor of the nest—usually a symbol of comfort and safety—is here a precarious structure which has become a threat to the very thing it should protect.

My intention was to engrave the glass in such a way as to emulate the warmth and gentleness of a graphite drawing, attempting to show softness and subtlety through the cold hard nature of glass. Instead of a pencil, I use a small hand held drill with diamond and stone burrs, and feel a similar connection to the material through this direct contact.

### IMPOSSIBLE KNOTS

Hand engraved with micro-motor. Gilding, Silvering

20 x 15 cm

Photo: N Sutcliffe



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Pillows are often regarded as metaphysical entities, functioning as intermediaries between the dream world and reality, absorbing subtle energies and states that remain imperceptible to the conscious mind during sleep. The work Sieve conceptualizes this symbolic role of the pillow, using an intricate, lacy form that cradles the head, suggesting its intended use through the material's unevenness, which is sculpted to evoke a tactile experience. Its textured, porous interior functions as a filter, capturing and storing emotions, thoughts, and fragmented visions. In this context, the pillow operates as a sponge for the subconscious, absorbing and retaining those elements that escape full processing or conscious awareness during the waking state. This conceptualization underscores the pillow's dual function as both a physical object and a psychological vessel, bridging the conscious and unconscious realms.

## SIEVE

Blown glass, hot modeling, engraved

20 x 14 x 7,5 cm

17 x 13 x 7 cm

Photo: Ioana Stelea





# EILI SOON

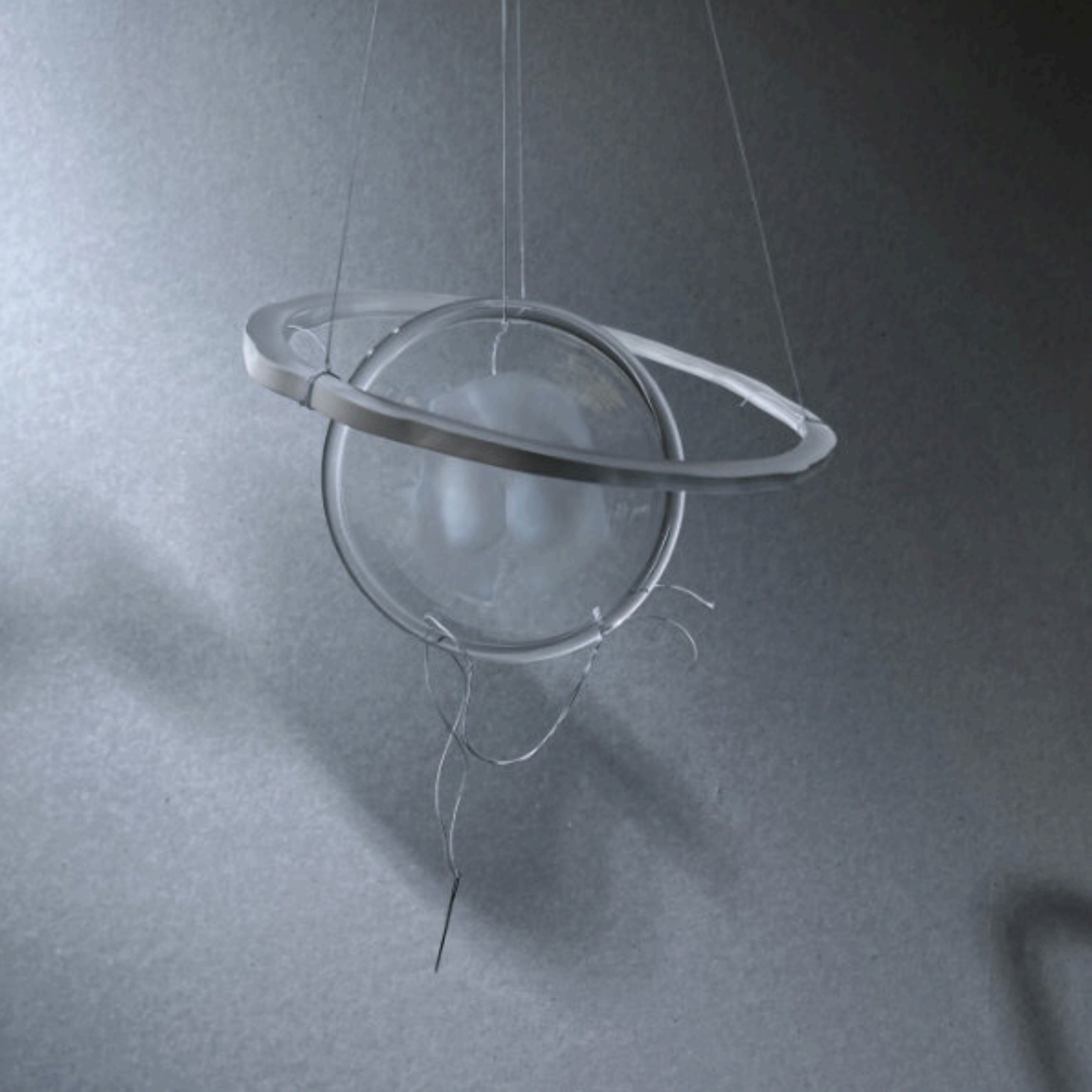
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Project Layers has accompanied me over the past few years to Bucharest, Baku, and Tbilisi. Urban landscapes are composed of diverse layers, each representing different scales and levels of complexity. These layers reflect our inner worlds and our capacity to perceive both the grand and the subtle—each one telling its own story.

The towering buildings symbolize ambition and progress, while the smaller, often overlooked spaces reveal personal narratives and intimate connections. This duality invites a deeper understanding of our surroundings, encouraging us to explore how we relate both to the broader world and to the intricate details that shape our lives.

LAYERED UNICORNS  
Glass, engraving, painting, glassblowing, coldworking, gluing  
33 x 12 cm  
Photo: Eili Soon





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I like it when images arise in my mind that describe my situation or relationships. Then to pursue the image in the workshop fulfills me.

"Heaven, ass and twine" is a powerful expression that, in view of the political developments and the accompanying shift of tolerable statements and measures into the outrageous seems familiar and appropriate!

In fact, the presentation of the bare bottom has always been a ritual to ward off evil.

HIMMEL, ARSCH UND ZWIRN

Mounting of cut and engraved glass with twine

30 x 20 x 5 cm



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"My work is inspired by the material glass, its transparency and fragility.

The vessels are free blown, free hand cut outs are applicated on to the surface.

Using the sanblasting technique I create an overlay, a second skin.

Variations between light and shadow.....white and dark."

## VESSEL

Free blown/enamelpainting/gold/sandblasting

30 x 8 cm

Photo: F.Schulze





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I almost always work freely without preparatory drawings. Spontaneous engraving has always been my approach. When shading or texturing single or multi-coloured overlays, sometimes a weird cosmos emerges, like cumulus clouds full of scaly and winged creatures.

### WATER

Bottle vase, outside overlay, engraving

29 x ø 14 cm

Photo: Diana M. Baumgartner





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Schindler's free and private craftsmanship shows the author's preferences in choosing the raw material for his work. It is rarely custom-made glass; instead, commonly available utility glass, preferably beverage glass, is frequently used. Jan Schindler does not avoid glass objects with manufacturing defects; in fact, he actively seeks them out or uses discarded items. Their defects then become a challenge, inspiration, limitation, and guidance for his own imagination, forming boundaries that he can freely transcend. He says that "He brings this discarded glass back to life". A unique engraving on entirely ordinary, sometimes even waste material creates a sparkling tension, just like oscillations on the boundary between defect and beauty. For artistic interpretation, Schindler prefers to work with hollow, utility, beverage glass. The author's goal is to utilize not only the shape of the glass object available to him but also the glass material itself, the "shard". The material forming the wall of the object is a space for him, which he strives to utilize perfectly in its thickness and massiveness, preferably up to the inner wall of the vessel. This often results in an object with not only added visual but also haptic value. In the author's words: "these glasses are not only pleasing to the eye but also pleasant to touch". Schindler does not consider these objects as untouchable works of art; on the contrary, he approaches them with rational ordinariness. During consumption, the tactile and visual experience is complemented by other senses, taste and smell which then enrich the overall impression of the work.

### TEETH

Glassengraving

6 x 4 x 4 cm

Photo: Šimon Pikous



## TIINA SARAPU

Late Summer Gold

The Sun

The Earth

The crops –

The courtly late summer.

And the sacred labor in the fields will be rewarded by communal bread.

Always.

With hope.

Late summer gold.

**HARVEST 2**

Graal technique

27 x 12 x 12 cm

Photo: Toomas Tikenberg

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Salonen is interested in the way we pay attention to the small things in everyday life. What captures our interest? Why do some things remain invisible to us? Her sculptures tell stories about different places and moments, they are memories conserved in glass. Her latest works are inspired by Svalbard, glaciers and drift ice. She uses her works to depict the world around her, taking notice of its minutiae while trying to understand the big picture.

### NORDENSKIÖLDBREEN II

kiln casting, glass engraving

3 x 25 x 16 cm

Photo Elina Salonen





# MARE SAARE

„If I do not speak of this,

I will die.

If I reveal it,

It will kill me.

What – on earth – do I do? ”

Poem by Doris Kareva, Estonian poetess

Mare is known mainly for her fragile colored glass objects resembling flowers, but also for her extremely sensitive and almost imperceptible patterns and shapes engraved on black glass. The themes are usually philosophical, the observers of the works are left with room to form their own understandings, the titles hint at the original reason for creation, but are still general enough.

## DEFINING DESPAIR

black glass; engraved, fired, slumped, acid-etched

40 cm Ø

Photo: Mare Saare

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## PATRICK ROTH

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"Beautiful is not enough" – the superficial aesthetics of glass are both a blessing and a curse! This diva among materials, as I like to cultivate it, naturally always attracts superficial glances first. However, there is usually much more depth to the works, which, however, can only be appreciated by those who are inclined, and only after intensive examination and the connection between appearance, feel, and title. This mystical, mythical material, whose complexity sometimes seems almost infinite, gives me the opportunity to express myself in a way that would usually be impossible with words. But certainly with the calculated awareness that the majority of viewers are unable to penetrate beyond the outer shell, or rather, the superficiality of the aesthetic. A sometimes painful learning process, but one that continues to drive me, even after almost 30 years, to delve deeper into this superficial liquid.

30.07. – (THE DAY I DIED)

free formed by Peter Kuchinke at the Glassfactory Boda ;

neodymium on smokey grey underlay ; cut polished, stone matted

22 x 30 x 20 cm

Photo: Patrick Roth





## RINI RONCKERS

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Rini's work is inspired by a constant amazement at life, materials, visual images, emotions and thoughts, created by adapting, abstracting and adding, focusing on different periods and memories, using several kinds of material and techniques. Glass plays a crucial part in Rini's work: glass may be liquid or very hard, transparent or diffuse, smooth or textured, reflective, misleading and crystal clear, which makes it so particularly suitable for the careful exploration of meaning. Its loveliness is not overwhelming, it has its ugly, stinging edges. Rini feels her work should intrigue people, drawing them in to look carefully and discover their own story in it.

### INNER GARDEN

glass engraving, copperfoil technique

33,5 x 24 x 8,5 cm

Photo: Rini Ronckers





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I particularly enjoy working with glass, creating original, free-form works. Images, sculptures and installations all evolve together in one flowing process.

My works consist of an ongoing series of improvisations, based on traditional edge-cut star figures.

**'PER ASPERA AD ASTRA' 10/24**

**"OVER ROUGH GROUND TOWARDS THE STARS" NO.10 OF 24"**

8mm float glass, cut and matted.

18 x 30 x 11 cm

Photo: A. Rieder



## JOSEF REITBERGER

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Very elaborately crafted. Two thick-walled pieces, ground into each other, the lower part featuring very elaborately engraved minute figures of musicians and dancers, full of joie de vivre. The upper part and stopper have polished corners, the stopper being ground in.

JOY OF LIFE

Photo: Wilhelm Vernim





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Wilma van Rees, born 1961, studied sculpture at the Royal Academy of Fine Art (Antwerp, 1987). She re-entered art school and graduated at St. Joost school of Art & Design in 's Hertogenbosch (NL) with a BA in Fine Art in 2009. She continued her studie at the State Institute for Art And Craft (IKA) in Mechelen (B) where she obtained a BFA (2017) and MFA (2022) in Glass Art.

Making art medals gives her a framework for a form of storytelling. The persons of importance to her are sculptured in these medals. There are always two sides of a medal, both telling a piece of the narrative. Placing them in a group changes the story of the individual to a broader view.

Her work is made through a combination of casting and engraving. Elements of working on the torch with borosilicate glass are sometimes added to tie the story together.

### WOMEN MATTER (2022)

Cast and engraved crystal glass, Oregon pine wood base.

38 x 38 x 21 cm

Photo: Wilma van Rees





## HENRIIKKA PÖLLÄNEN

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Henriikka Pöllänen is an artist and glass designer specializing in glass sculpture and engraving. Her work often explores the boundaries of the material, combining traditional glass techniques with new and experimental approaches.

Her pieces delve into the visualization of the mind and physical space, occasionally adopting surreal dimensions. They weave a narrative of our time, reflecting on the current state of humanity and its future. Her work portrays the layered nature of the human mind, where the line between reality and imagination becomes blurred.

Pöllänen's works have been widely exhibited internationally, including at the Musée du Verre de Charleroi in Belgium (2022) and Halle du Verre in Claret, France (2023). In 2026, she will present a solo exhibition at The Finnish Glass Museum.

### OF MICE AND MEN I & II

free blown, engraved and cut glass

18 x 14 x 14 cm and 22 x 12 x 12 cm

Photo: Yana Shishkovskaya



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My work is a multi-layered game – a game with materials, techniques, light and colour. It combines the artisanal with the conceptual, the traditional with the contemporary, the visible with the invisible. Playing is not a fleeting activity, but a profoundly human engagement with the world that surrounds us. It brings us into resonance with ourselves and our environment. I create spaces of dialogue – between artist and work, between work and viewer, and thus between artist and viewer. This interplay is omnipresent: the lightness of form – repetitive and yet always dynamic – and the focus on colour, light and reflection invites to interact with the pieces and to discover new perspectives, both physically and mentally.

Traces of script and scriptural characters are essential components of my work. Looking more closely at my compositions, the beholder soon discovers that, although he may distinguish the smallest details of the script traces, he will not be able to decrypt them. There is a simple reason for this initially irritating phenomenon: I use my own system of symbols, a personal language. My handwritings are not decodable in a common sense, deciphering for the purpose of unambiguous readability is not possible. At this point, where the script is dismantled of its function as generally intelligible conveyor of meaning, the viewer more and more perceives the expression of the drawing itself, i.e. the flow of the lines, their dynamism, their rhythm. Important for the recipients, is the pictorial character of the script – not the content.

## GRANDE MISTERO

Glass, hot worked, engraved

29 x 19 x 6 cm

Photo: Szilvia Izsó



# JENNY MULLIGAN

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Jenny Mulligan, born 1992, is an Irish glass artist. She graduated from the glass department of NCAD, Dublin in 2015 and has continued her glass journey in the USA, Germany, Denmark and Norway. In 2021 she completed her studies at Riksglasskolan, Sweden's National School of Glass.

"Working with glass is a metamorphosis of materials, transformed through artistic ideas and the crafters hand. Its captivating ethereal qualities, as it flirts with light and colour, make it a wonderful medium to convey my ideas."

Confluence is a meeting point, merging together and moving forward in harmony. Its fluid chaos represents a freedom of movement and expression; contravening traditional glass production patterns, while integrating the same cutting processes. The entwined wedge cuts add light to the conversation as well exploring the essence of line.

## CONFLUENCE FOR PEACE

Blown glass, stone and diamond cut

18 x 20 x 20 cm

Photo: Jenny Mulligan





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We are all king is an ironic installation, three parts. The crown of creation and its self reflection

### WE ARE ALL KING

Gravur auf Glas und Spiegel / engraving on glass and mirror

37 x 46 x 48 cm

Photo: Ursula Merker





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I started my apprenticeship as glass-engraver and further as master craftsman and refining technician at the glass-technical-school Hadamar. In this time I learned a lot from my teacher Josef Welzel about glass and technics. Since 1982 I have my own workshop and was first engraving three-dimensional scenes on Crystal-Objects. Later more and more I worked on kilnformed glass and surface grinding till now. Parts inside the objects are like floating in water and remind that glass is actually a supercooled liquid.

The object metamorphosis transform from bottom as a square to top with more and more facets up to a spherical shape.

### METAMORPHOSIS

Block and parts of glass melted in the kiln using bullseye and dichroic glass.

Surfaces are sanded and polished. Laminated with different pieces and a mouth blown bowl.

25 x 12 x 12 cm

Photo: Bernd Lichtenstein





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In my workshop in Göttingen I work in the ancient Roman technique of fused glass mosaic. I have further developed this in a contemporary very individual form. My approach to this technique differs significantly from the prevailing fusing technique.

I work on bowls, lidded vessels and wall panels. The focus on these objects is the colour design and surface treatment.

A while after completing my training as a glass grinder, I only learned that my maternal ancestors were glassblowers on the island of Murano in Italy. The material glass fascinated and inspired me as a child. So hundreds of years later, a family tradition continues in me.

### MOSAIC PLATE I-KAT SERIE

Painted glasscane in different diameters, fused 2 times, mold slumped,  
surface treatment with diamond- and aluminum oxyde wheels.

26 cm Ø

Photo: Gabriele Küstner





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These pieces are my studies of clouds. I wanted challenge myself and see if I could make something as fluffy and soft as the clouds out of glass. I wanted to have an extra feel of depth with shadows so I chose three colours to work with on each panel, one for the cloud, one for the background and one for the shadow.

The different coloured layers were first fused together and then engraved with diamond wheels. I chose clouds as my sublejt because I am a big fan of the sky, observing the ever changing forms and colours are an endless source of inspiration. They remind me of us people too, in a sense that a cloud can be almost any form or colour and still look like a cloud, just like people, I love it.

## CLOUD STUDY 3

Glass engraving on fused multicoloured blanks

14 x 17 x 0,7 cm

Photo: Susanne Koskimäki



# MARTINE KNOPPERT

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Martine Knoppert (born 1966, The Netherlands) graduated in 1990 at the Royal Academy of Art, The Hague (KABK). She started in the fine arts department and developed into a glass artist. She extended her studies in the UK at West Surrey College of Art and Design (WSCAD) with Stephen Procter.

Martine Knoppert does kiln work and cold work. Alongside her work as an artist, Martine Knoppert has been working as a teacher in an arts and culture centre. In 2011, Martine published a manual on glass techniques, 'GLASBEWERKEN', the standard work for kiln-formed glass in Dutch.

An oloid is a three-dimensional curved geometric object that was discovered by Paul Schatz in 1929. A lot of artists find it an intriguing shape. Martine made a few in glass and stone including this layered specimen.

## OLOÏDE

Coloured float glass glued with u.v. and cut.

8,5 x 15 x 9 cm

Photo: Martine Knoppert





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I work in a world of research open to the world of living in the infinitely small and the infinitely large. Through Microvie, wich is a serie I still working on, I became interested in microorganisms. Known as a formidable infectious weapon, they also work for our good. Perfectly optimized, they withstand everything and are at the heart of evolution. However here we lose the notion of scale, and the motifs could be microscopic as well as cosmic.

### MICROVIE SÉRIE - HEAT GREEN

Blown glass, with layers of colors, sandblasted and engraved

27 cm x 15 cm Ø

Photo: Pedro Granero



## ALEXANDRA GEYERMANN

Alexandra Geyermann was born in 1969 in Cochem / Mosel, Germany. After glass engraving training at the Rheinbach Glass School, she studied further and graduated as a qualified glass designer. Since acquiring her Master´s degree in 1995, Alexandra has worked as a freelance artist and has curated several exhibitions.

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Much of Alexandra´s work is inspired by stories about women, but also like her `Flut´ objects of native American myths. Objects are intaglio engraved, often by engraving on both the front and back of the glass. In many works she uses found objects like metal or wood. In this way Alexandra makes transience visible.

`Climate change is a global catastrophe that is difficult to imagine but nevertheless has profound consequences. The Great Flood has preoccupied humanity for centuries. The biblical account of a great, worldwide flood is part of the mythology and legend of almost every culture on Earth. Even people living far from the sea—like the Incas high in the Peruvian Andes—have legends of a great flood.

Die Flut III - a Yurok (California) Myth:

The sky fell and hit the water, causing high breakers that flooded the entire land. Two women and two men jumped into a boat when they saw the water coming, and they were the only people saved. Sky-Owner gave them a song, and many days later, as they sang it, the water fell. Sky-Owner sent a rainbow to tell them the water would never cover the world again. That is why one can find shells and redwood logs on the highest ridges.´

### DIE FLUT III

Blue float glass, intaglio engraved on both sides, moss-covered piece of found wood

17,5 x 22 x 12,5 cm

Photographer: die baumgartnerin





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Two mushrooms emerge side by side; their forms shaped in relation to one another. In transformation through encounter, the natural structure of fungi becomes a quiet metaphor for connection and change. Fungi embody hidden networks that bind us—subtle, persistent systems of relation. The engraved lines trace growth, proximity, and the quiet ways contact leaves its mark. Fungi grow in relation, not in isolation. They are always in conversation with something else: tree roots, soil, decay, and becoming.

Carved in layers of white and cobalt glass, the work evokes a sense of depth—both visual and conceptual. Glass, here, holds contradiction: it is fragile and enduring, solid and translucent. These qualities mirror the delicate balance of encounter itself. The piece invites reflection on how we are shaped—not alone, but through relationship. Transformation emerges gradually, in the shared space between forms.

These works ask us to consider time and change differently—not as a straight line but as a web of interdependencies. The engraved mushroom becomes a point of contact between human and more-than-human worlds, between visible form and invisible structure. Like mycelium, these connections run beneath the surface. We may not always see them, but they shape us nonetheless.

### TRANSFORMATION THROUGH ENCOUNTER

Diamond wheel engraving on kiln fused glass

14cm Ø

Photo: Ainsley Francis



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Echo is a fragile work, in balance, where the elements resemble each other but seem to maintain a distance.

The worked surfaces face one another, in an exchange of materials, of textures.

They look at each other and learn to know one another, influencing and responding to each other.

The fragility of the bond that unites us is like this glass rod that supports the whole piece: almost imperceptible.

In a context of mistrust toward others, Echo implies the idea of a world on the brink of tipping over, of breaking.

ECHO

Engraved glass

40 x 40 cm

Photo: Mélanie Faucher





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Hare Wedding: The European hare was considered a symbol of fertility even in ancient times. The hare is particularly well-observed at the height of the hare wedding. The early morning hours of sunny spring days in March and April are best.

HASENHOCHZEIT  
engraving/glass/kopperfoil  
16 x 8 x 8 cm  
Photo: Jakobine



## KATHARINE COLEMAN

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Overlaid with emerald green glass, Katharine's clear lead crystal bowl is blown to her design by Andy Potter in his studio in Cornwall. Andy doesn't usually blow in full lead crystal, so he has to change pots; Katharine's glass is always very thick-walled, so it also needs long annealing, making the whole process laborious and expensive. However the rewards, once the top of the bowl is cut away and polished, are great because the refraction and reflection of the engraving on the outside surface are repeated on the inside of the air bubble, creating the illusion of one bowl inside another. This is one of the many tricks that glass can play.

Ginkgo leaves lend themselves to wheel engraving as their veins run in parallel, this ancient tree dating from mid-Jurassic times.

Katharine read Geography at Cambridge University before spending 10 years studying and then teaching Spanish American colonial history at London University (UCL). In 1984, she saw some work by Peter Dreiser and Alison Kinnaird in a London art gallery and it was, as the French say, "a coup de foudre" – she fell in love with glass engraving. With work in many international collections (Coburg, Corning (NY), V&A London and the Ernsting Stiftung, Katharine has won several prizes. Helping to found GEN has been one of her greatest pleasures!

### GREEN GINKGO BOWLS

Wheel and drill engraved and polished

10,5 x 15 x 15 cm

Photo: Katharine Coleman





## PAVLINA CAMBALOVA

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Pavlina Cambalova likes to combine different techniques and materials. Her favorite material is glass, followed by moldavite (natural glass). Her forever inspiration is nature, it's beauty and tender shapes. She loves to listen to whispering trees, to smell forest air early in the morning, to jump in fallen leaves. To express her feelings, Pavlina chooses the best material according to her current need for colors or sculptural forms. Sometimes it's vitreography, printing from glass plates, what seems to be the only possible way to show the emotion or story she wants to tell. Sometimes Pavlina's ideas can only occur in moldavite, gemstone, which already was presculpted by nature, and therefore she needs to be very sensitive, carefully considering what motive helps the certain piece to become even more beautiful than before.

Her object "In Silence" is telling a story of a woman, meditating in nature. Meditation is her way to transform her mind, to choose what needs to be preserved, what has to go. Nature is transforming too. Lichens are bioindicators of it's cleanness. Combining intaglio engraving on a large, free blown glass shape, and carved lichens with a silver-like finish from rough, unpolished textures, created by engraving wheels, seemed to be the best form and atmosphere for the whole idea.

### IN SILENCE

Blown Glass, Engraved, torch formed lichens, hand engraved, glued

40 x 40 x 30 cm

Photo: Pavlina Cambalova





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Based on a poem by Emily Dickenson 'Two Butterflies went out at Noon'

Many cultures believe that butterflies symbolize change. The Holly Blue in Christianity is thought to be a symbol of hope.

Engraving the detail of their wings has allowed their beauty to be permanent. My work explores the connection between things in the more than human world.

## TWO BUTTERFLIES...

Fused glass, water jet cut and engraved and gilded with silver leaf.

Each one: 19 x 11 x 0.6 cm

Photo: Effie Burns





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'While drawing the shadow of a tree I got in a flow, that other state of being. I thought of Plato, who compared the observable, imperfect world where we humans have our habitat, with shadow images on the wall of a cave. The real world was the perfect world, where harmony and perfection reign and where the soul resides. But we mortals cannot see that real world. Can I look into that perfect world by drawing shadows? Can a shadow be a gate to the world of the soul? In Gothic churches, divine light was let in through stained glass windows and they colored the imperfect world. I have colored the light in my drawing with glass, as in a Gothic church.'

Sacha Briennesse lives in the Netherlands and started her professional career as a teacher of art and design. She became fascinated by glass during a one day course and got hooked at the material. She started with fusing and later on casting followed naturally. The last few years she got into wheel engraving with the same effect as at the beginning of her glass career. She likes to combine her work with other materials and techniques. Somehow drawing remains important in her work.

## SHADOW GATE (detail)

Blown and engraved glas, graphite on paper, LEDlight

Photo Jolanda van Rijssen



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