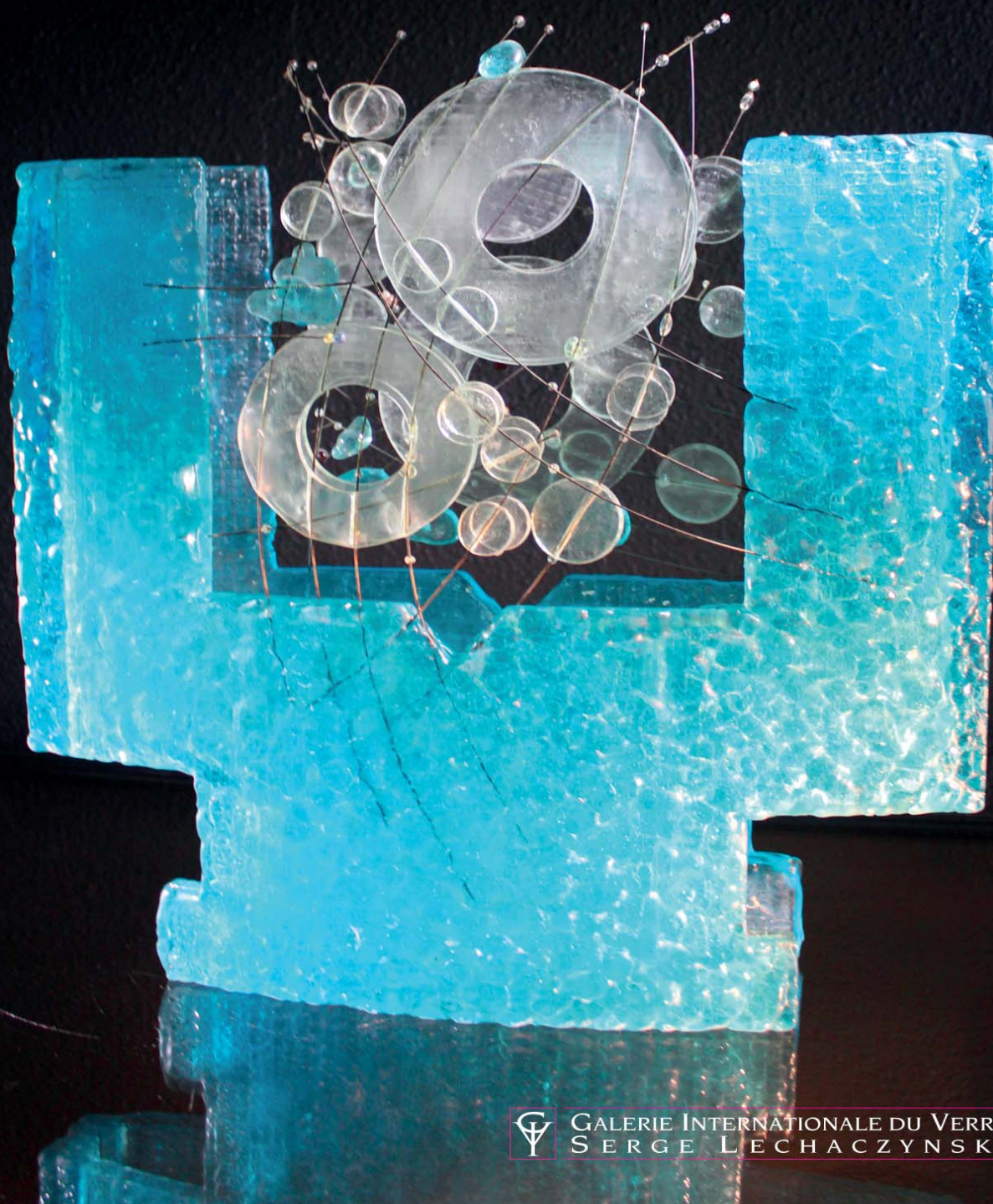


VERRIALES
DE JUILLET 2018 À DÉCEMBRE

U N I V E R S E L



GALERIE INTERNATIONALE DU VERRE
SERGE LECHACZYNSKI

La Galerie Internationale du Verre

La première exposition avait vu le jour lors de l'été 1977... Plus de 30 ans consacrés à l'amour de l'Art, de l'éclectisme de l'expression artistique à travers le verre, de la prééminence de l'artiste, de l'homme et de l'artisan virtuose sur toute théorie de l'art.

Un amour sans cesse renouvelé au travers d'expositions permanentes, de temps forts et, bien entendu, des Verriales. Les Verriales : un événement à part entière, né en 1989, un rendez-vous incontournable, même pour les esthètes qui pensent avoir tout vu. Chaque année, le 1er vendredi de juillet, elles regroupent plus de 30 artistes autour d'une thématique toujours renouvelée. C'est l'occasion de découvrir des créations exclusives, des oeuvres réalisées spécialement pour cet événement où l'excellence est au rendez-vous de la qualité, de la diversité et de la créativité.

Les Verriales ne sont, ni une exposition collective, ni la juxtaposition de one-man-show, mais plutôt des monographies où les jeunes talents côtoient les grands noms, et où l'émulation saine entre artistes les pousse à se sublimer pour offrir « la pièce » aux collectionneurs attentifs.

De l'aveu même des artistes, répondre au thème imposé est bien souvent une torture, mais aussi un moyen d'aller au-delà de sa vision, d'enrichir son vocabulaire artistique et de pousser la création dans ses derniers retranchements, pour aboutir à des oeuvres sublimes et toutes différentes. La Galerie s'inscrit également dans une approche pédagogique pour que les visiteurs, une fois sensibilisés aux techniques de fabrication, ressentent que l'essentiel de l'art est ailleurs, dans l'idée, le concept, l'artiste même, car, comme le disait si bien Ernst Gombrich : « l'art n'existe pas, il n'existe que des artistes. »

Serge Lechaczynski

Aurélie Abadie et Samuel Sauques



L'un est l'autre

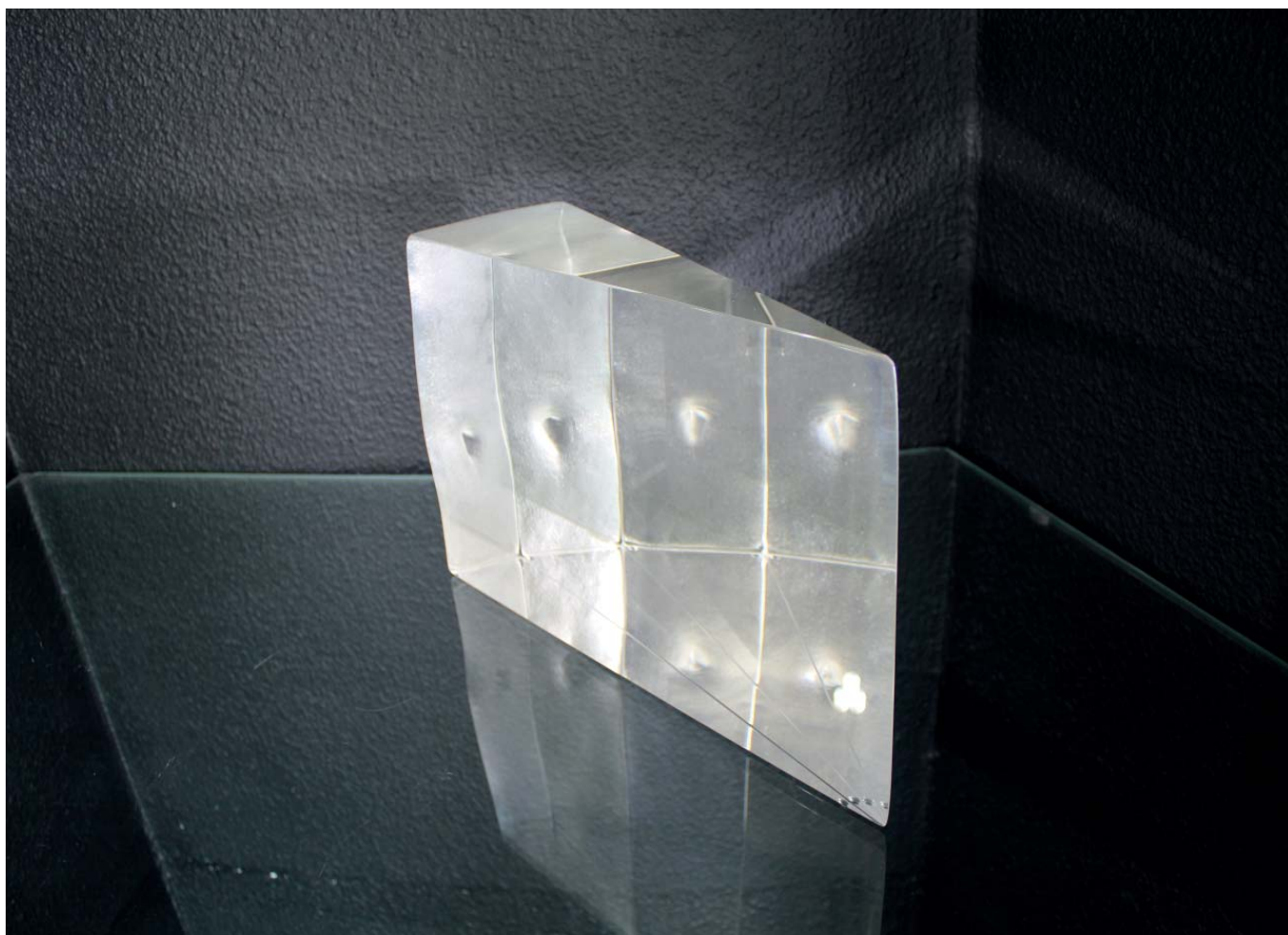
L21,5 x H28,5 x 18,5 cm



Tronc commun

L16 x H35 x P16 cm

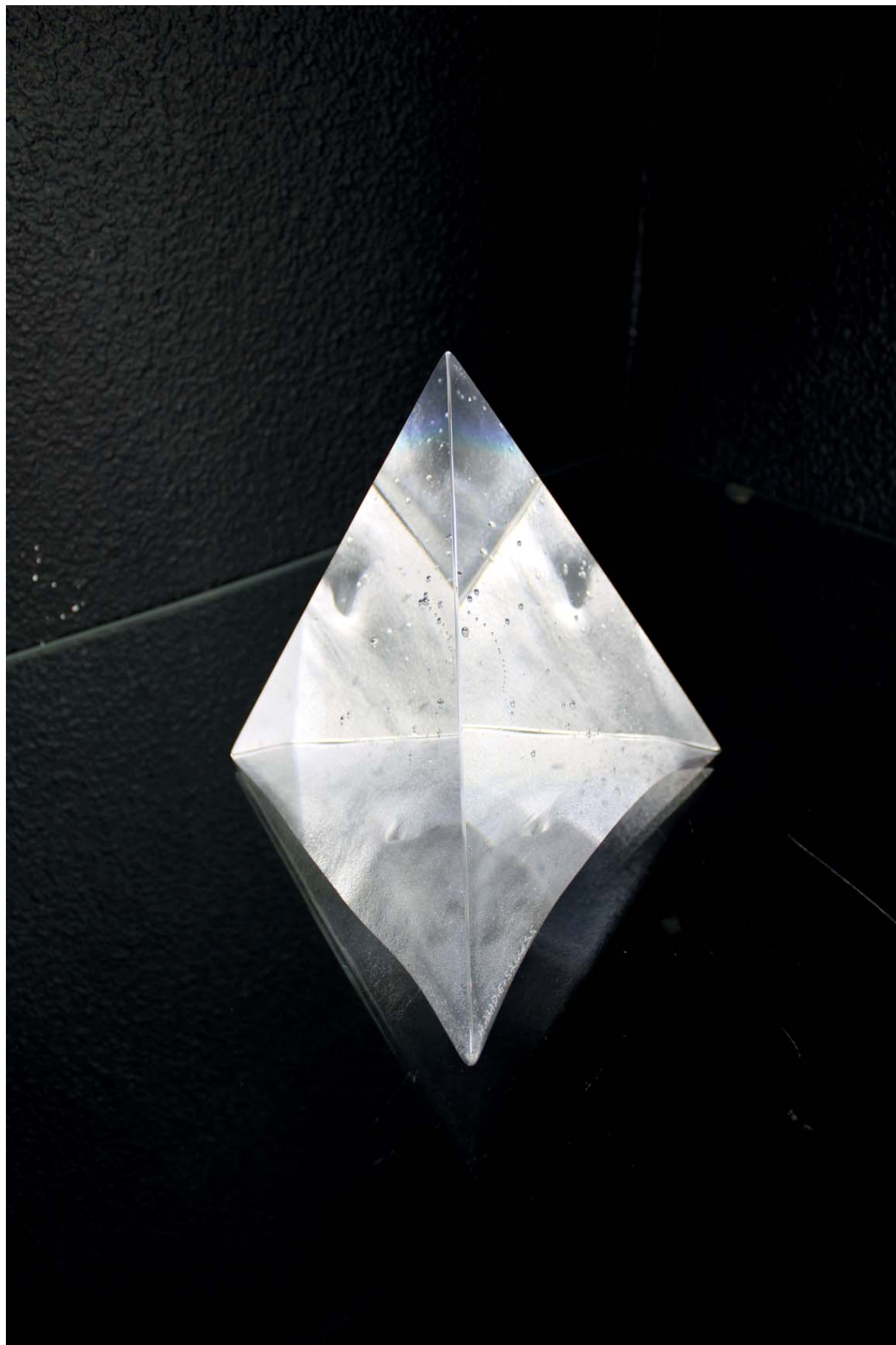
Aurélie Abadie et Samuel Sauques



Mémoire collective

L35 x H22 x P12 cm

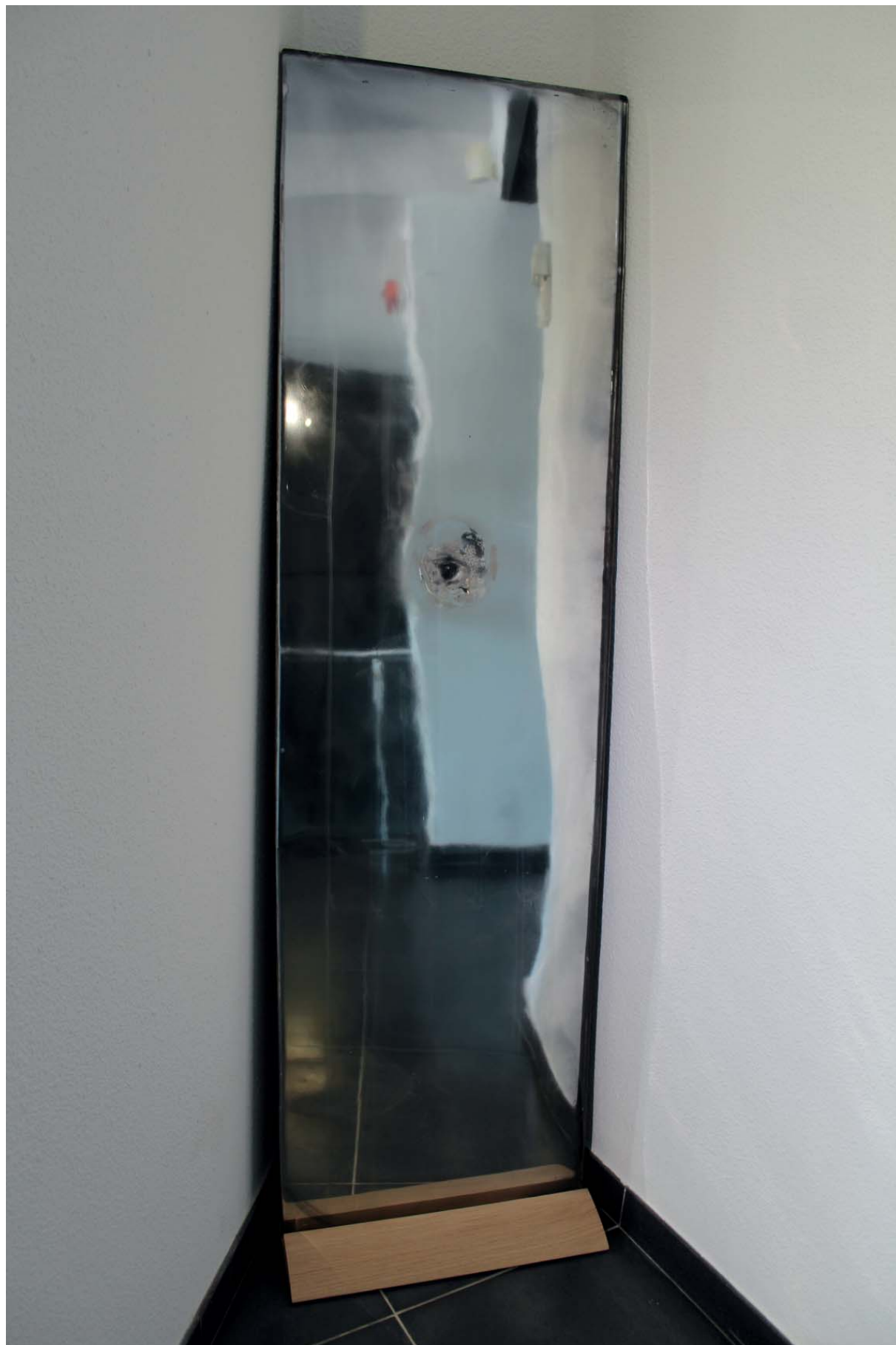
Aurélie Abadie et Samuel Sauques



Connais toi toi-même et tu connaîtras l'univers et les Dieux

L24 x H23 x P23 cm

Aurélie Abadie et Samuel Sauques



La porte

172 x 50 x 20 cm

Gary Beecham



Tesseract

L8 x H9 x P8 cm

Gary Beecham



Néolith 1

L15,5 x H30 x P7,5 cm

Howard Ben Tré



Figure with Amphore II

L63,5 x H155 x P39 cm

Ricky Bernstein



A moment of panic

Ricky Bernstein



Orange Cup

L86 x H107 x P15 cm

Ricky Bernstein



Une fille peut rêver, non !

81 x 76 x 15 cm

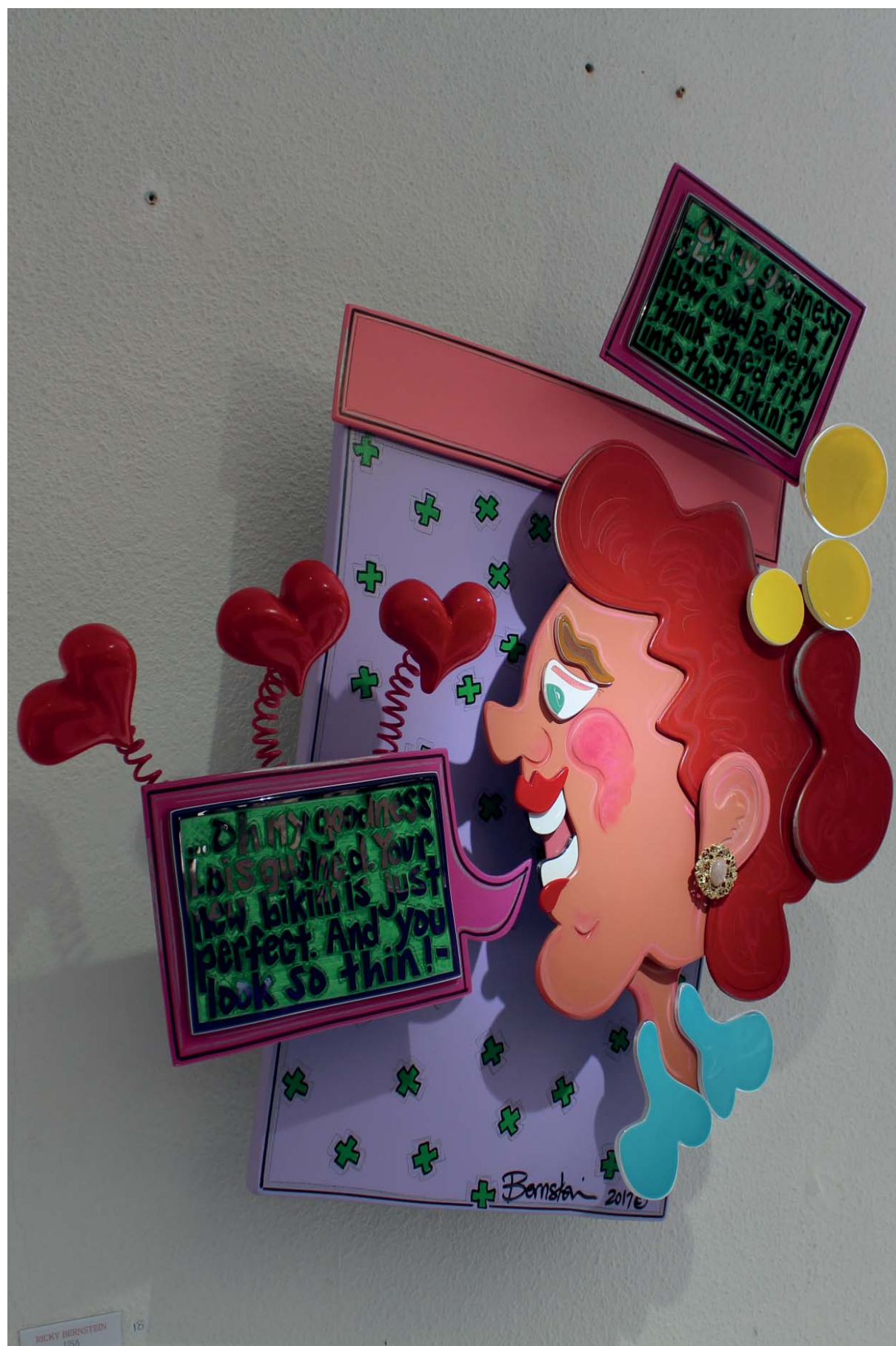
Ricky Bernstein



Drawing

L58 x H107 cm

Ricky Bernstein



A perfect fit

L70 x H73 x P18 cm

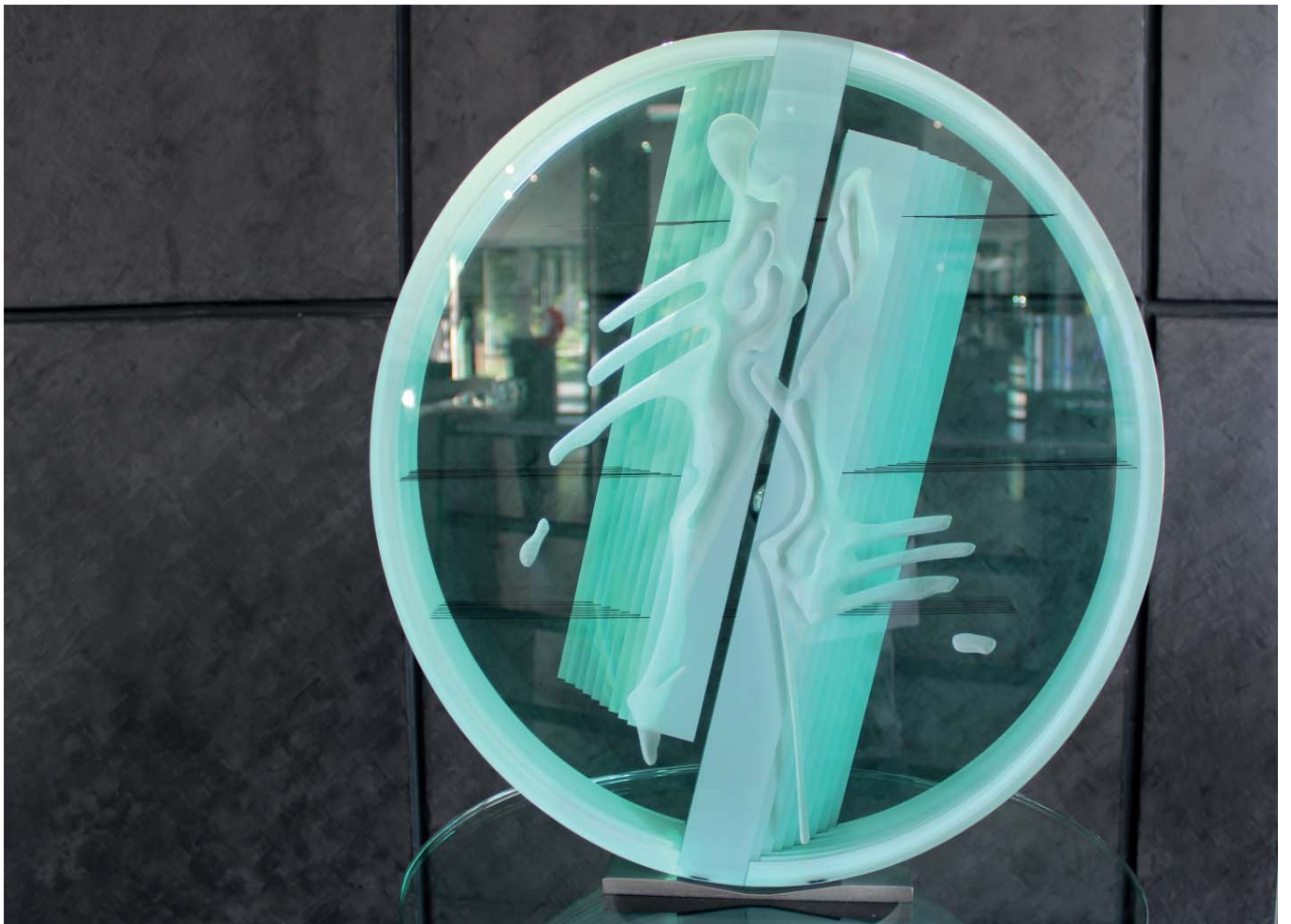
Bohumil Elias Sr



Gate to paradise

D80 cm

Bohumil Elias Jr



Touches of the worlds

D50 cm

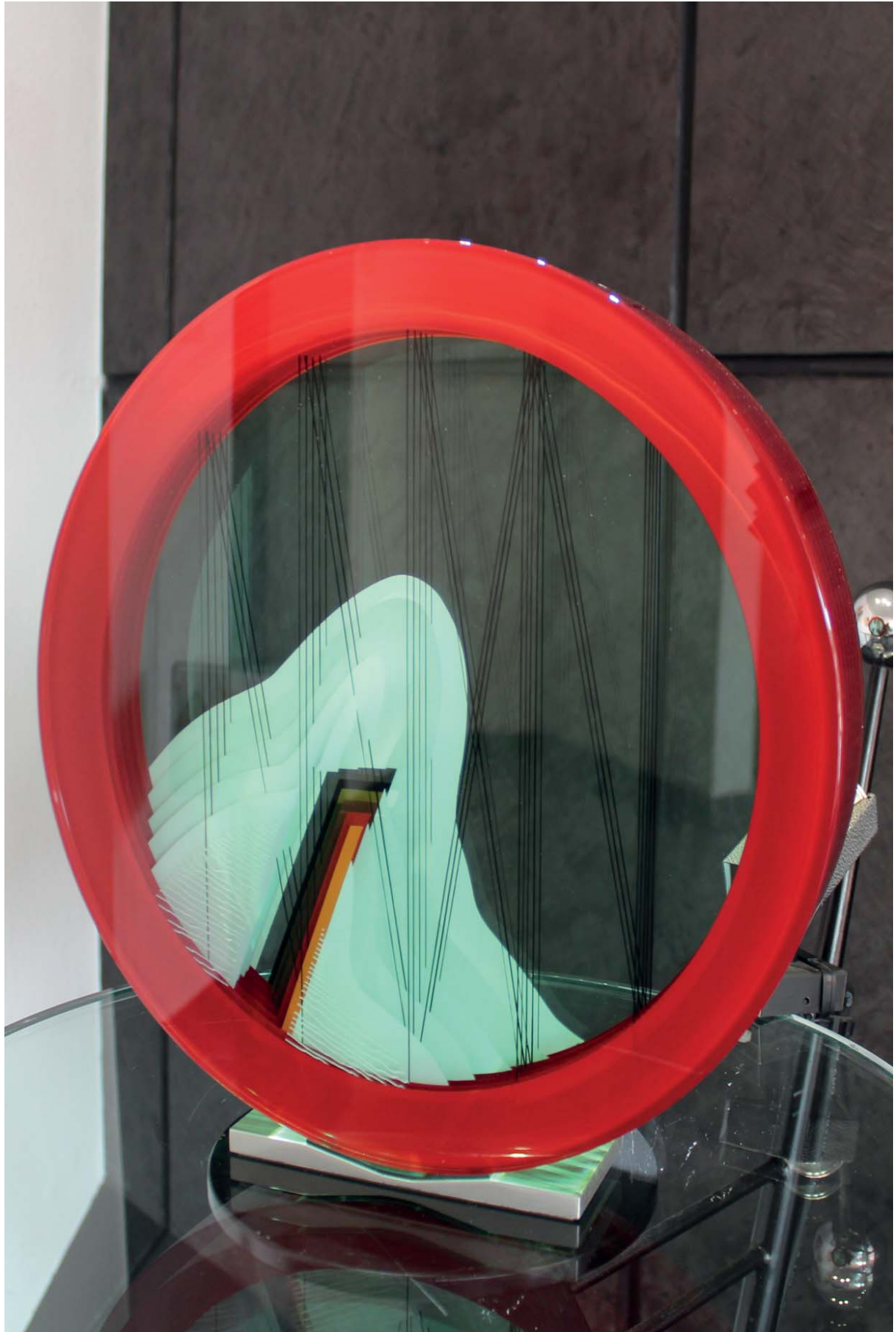
Bohumil Elias Jr



Queen of ice

L30 x H73 x P21 cm

Bohumil Elias Jr



Construction of the red

D35cm

Bohumil Elias Jr



Microworld (rose)

13 x 13 x 9 cm

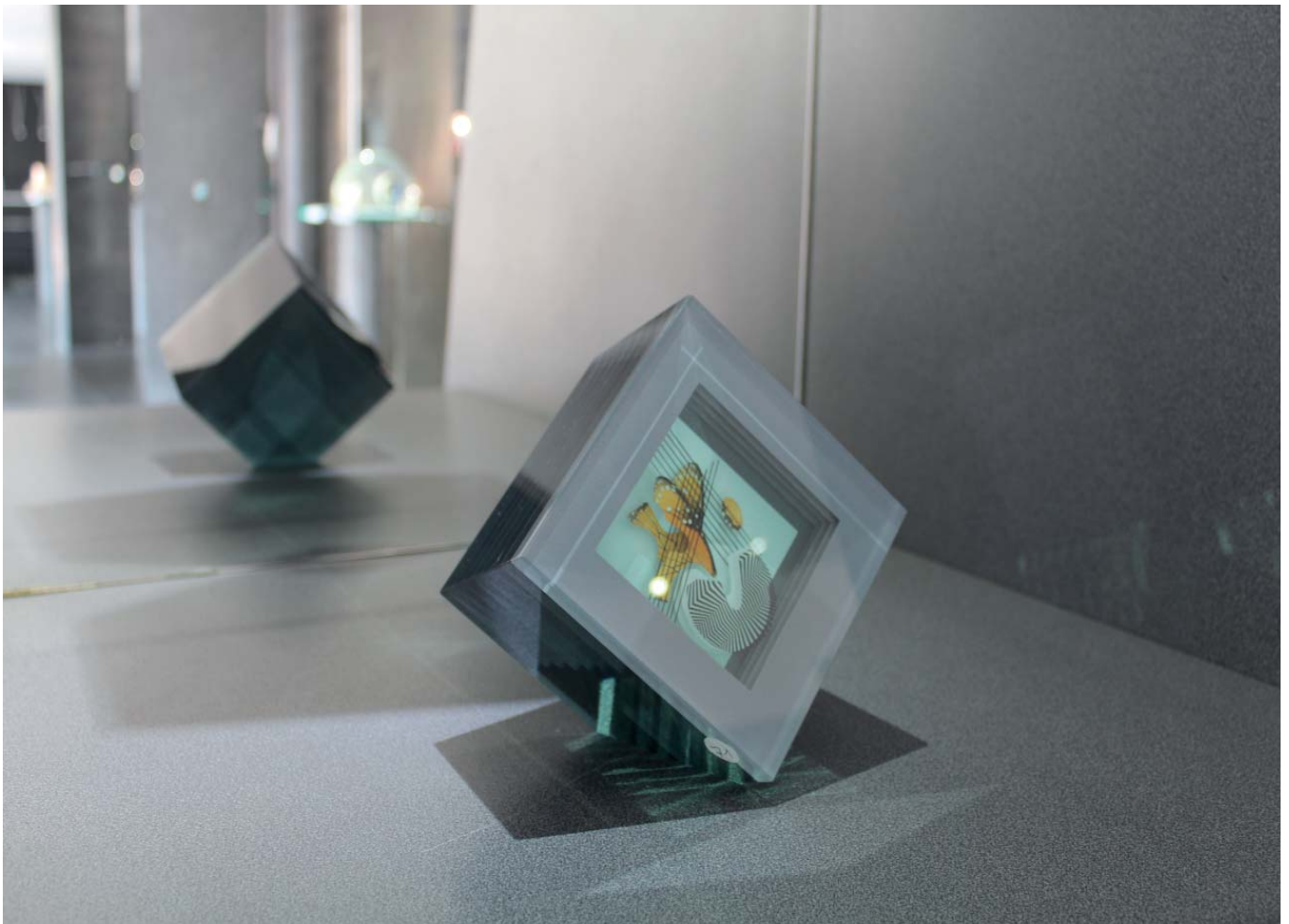
Bohumil Elias Jr



Microworld (rouge)

13 x 13 x 9 cm

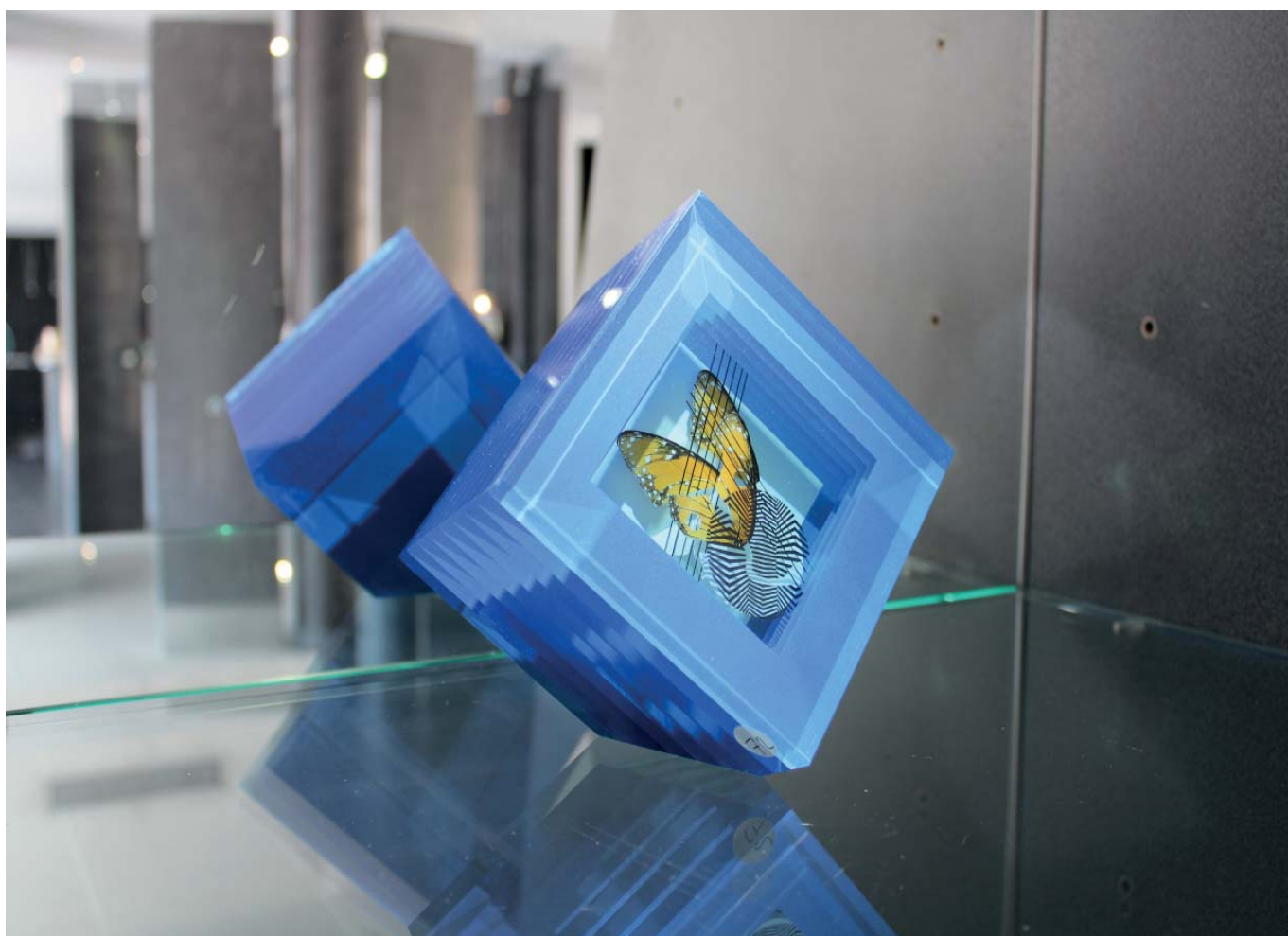
Bohumil Elias Jr



Microworld (gris)

13 x 13 x 9 cm

Bohumil Elias Jr



Microworld (bleu)

13 x13 x 9 cm

William Carlson



X-Trême

L68,5 x H66 x P26 cm

Daniel Clayman



White notion

D26 x H58 cm

Richard Jackson



All things being equal

L11 x H58,5 x P10 cm

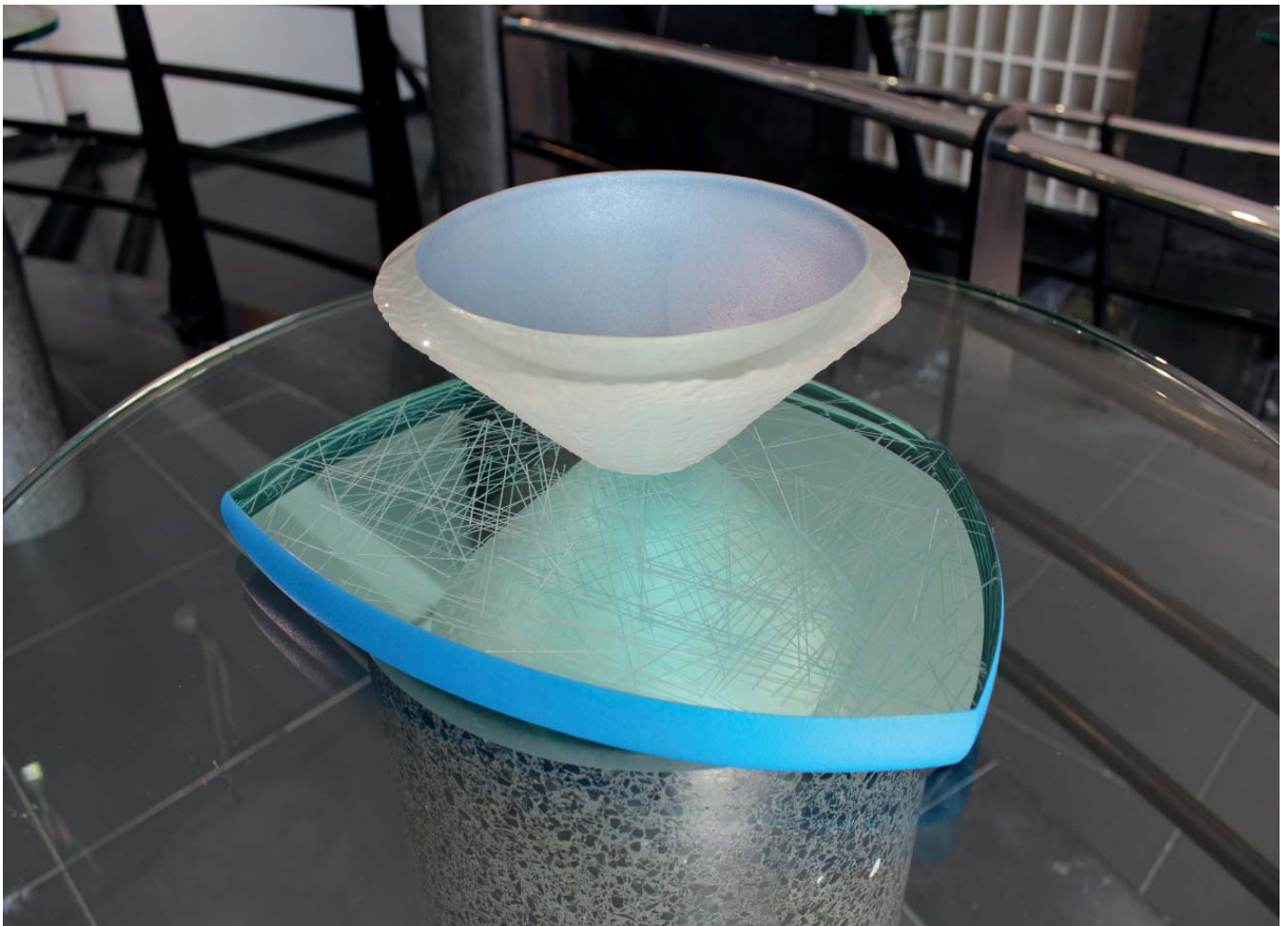
Richard Jackson



From past memory IX

L21 x H59,5 x P8,5 cm

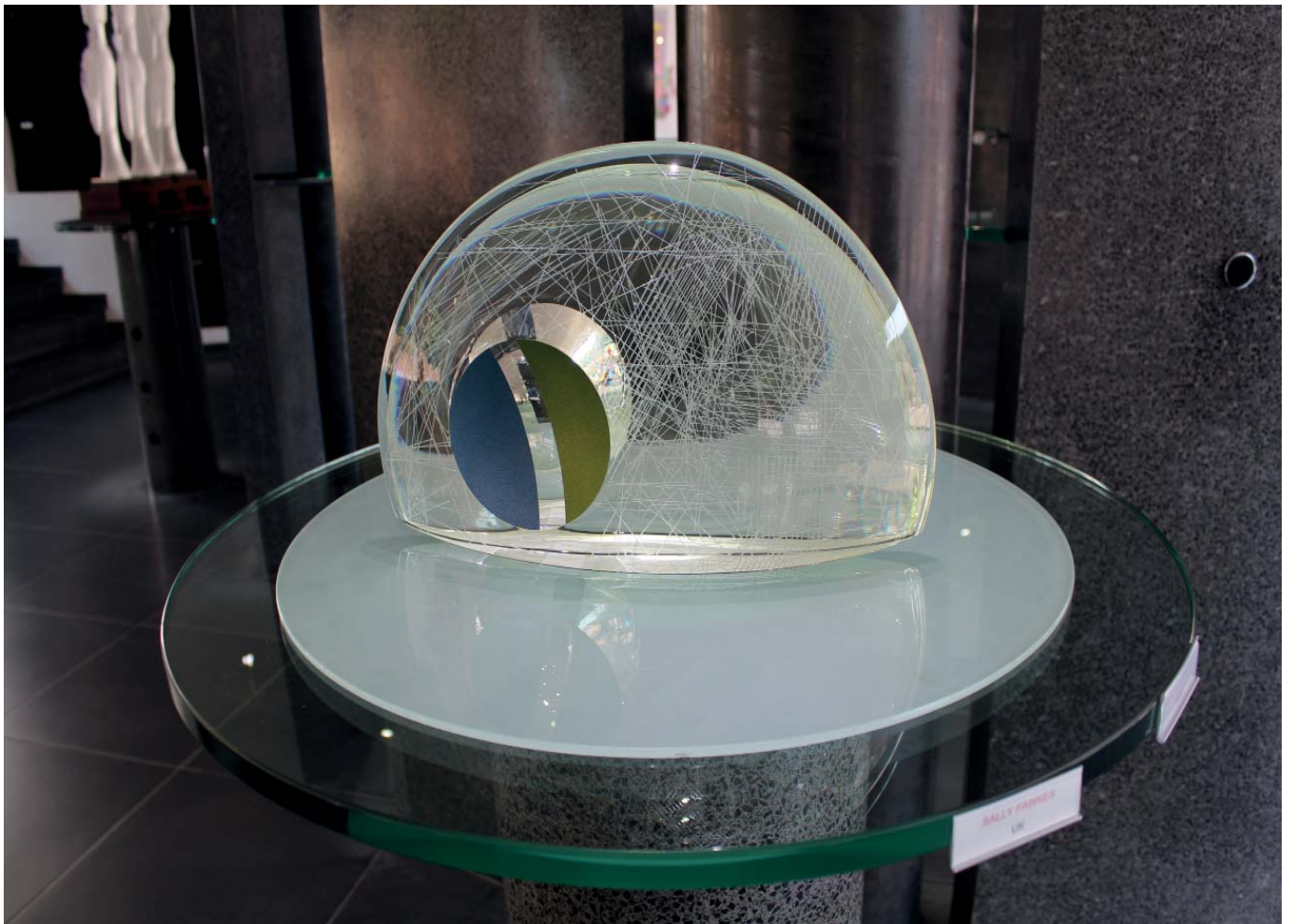
Sally Fawkes



Mining for time III

L35 x H12 x P27 cm

Sally Fawkes



Plotting dimensions I

L38 x H25 x P7 cm

Marc Fraison



Saint Fiacre

L49 x H143 x P20 cm

Marc Fraison



Merlin

L23 x H140 x P30 cm

Marc Fraison



Le temps

L30 x H54 x P20 cm

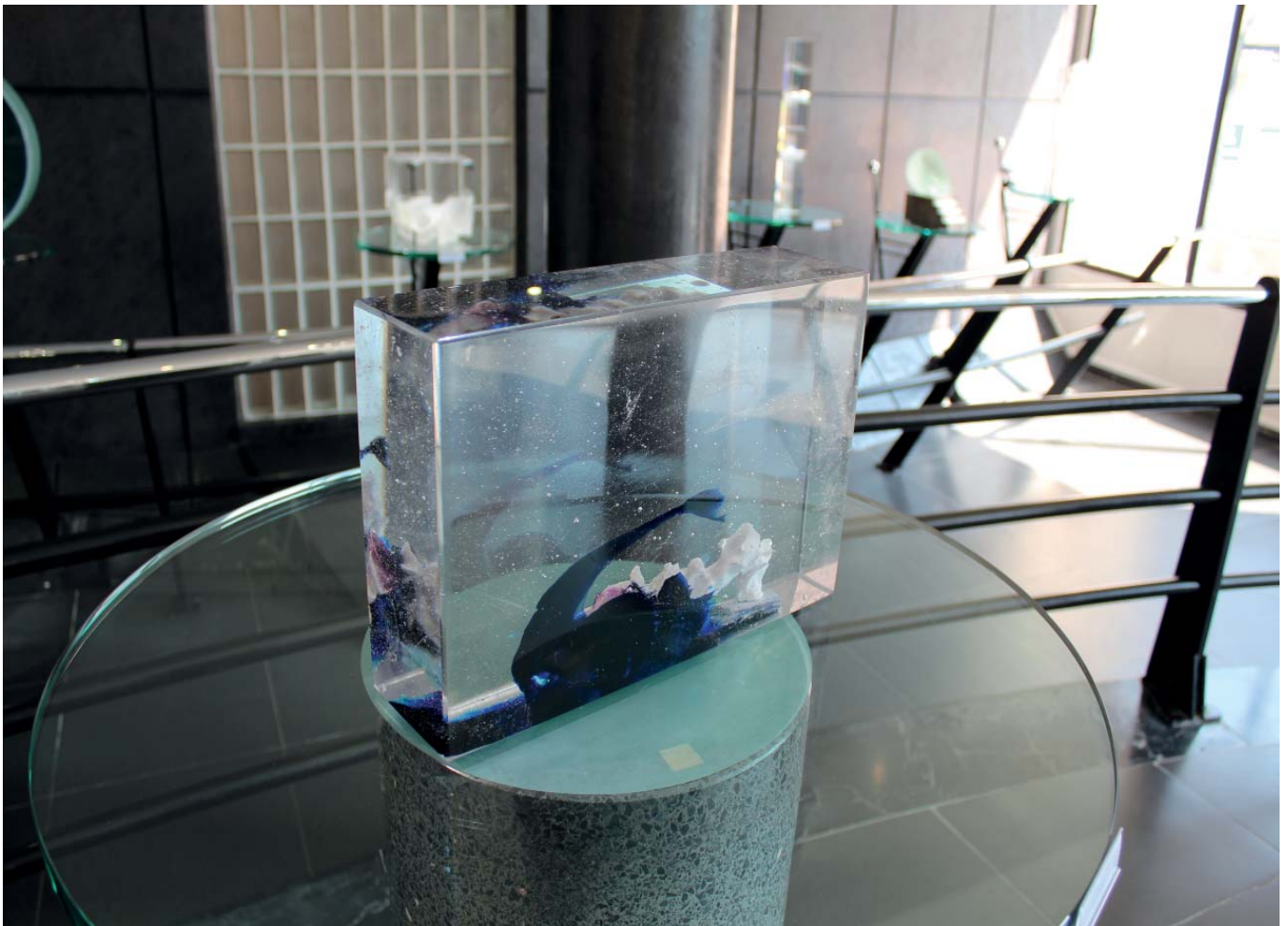
Marc Fraison



Minotaure

L34 x H45,5 x P9 cm

Antoine Leperlier



Chair et os XXX

L33 x H23 x P9 cm

Antoine Leperlier



Espace d'un instant XXXII

L12 x H23 x P9 cm

Antoine Leperlier



Espace d'un instant XXXVI (tryptique)

9 x 24 x 9 cm - 12 x 24 x 9 cm - 9 x 24 x 9 cm

Maria Lugossy



«Blue bay»

D60 x H18 cm

Raymond Martinez



Printemps

D52 x P12 cm

Raymond Martinez



Etrange été

D43 x P12 cm

Raymond Martinez



Automne

D47 x P10 cm

Raymond Martinez



Hiver

D48 x P10 cm

Jaroslav Matous



Distant Galaxies

L43 x H46 x P12 cm

Jaroslav Matous



Silhouettes

L53 x H53 x P20

Matei Negreanu



D28 x H43 cm

Matei Negreanu



D28 x H43 cm

Matei Negreanu



D28 x H43 cm

Matei Negreanu



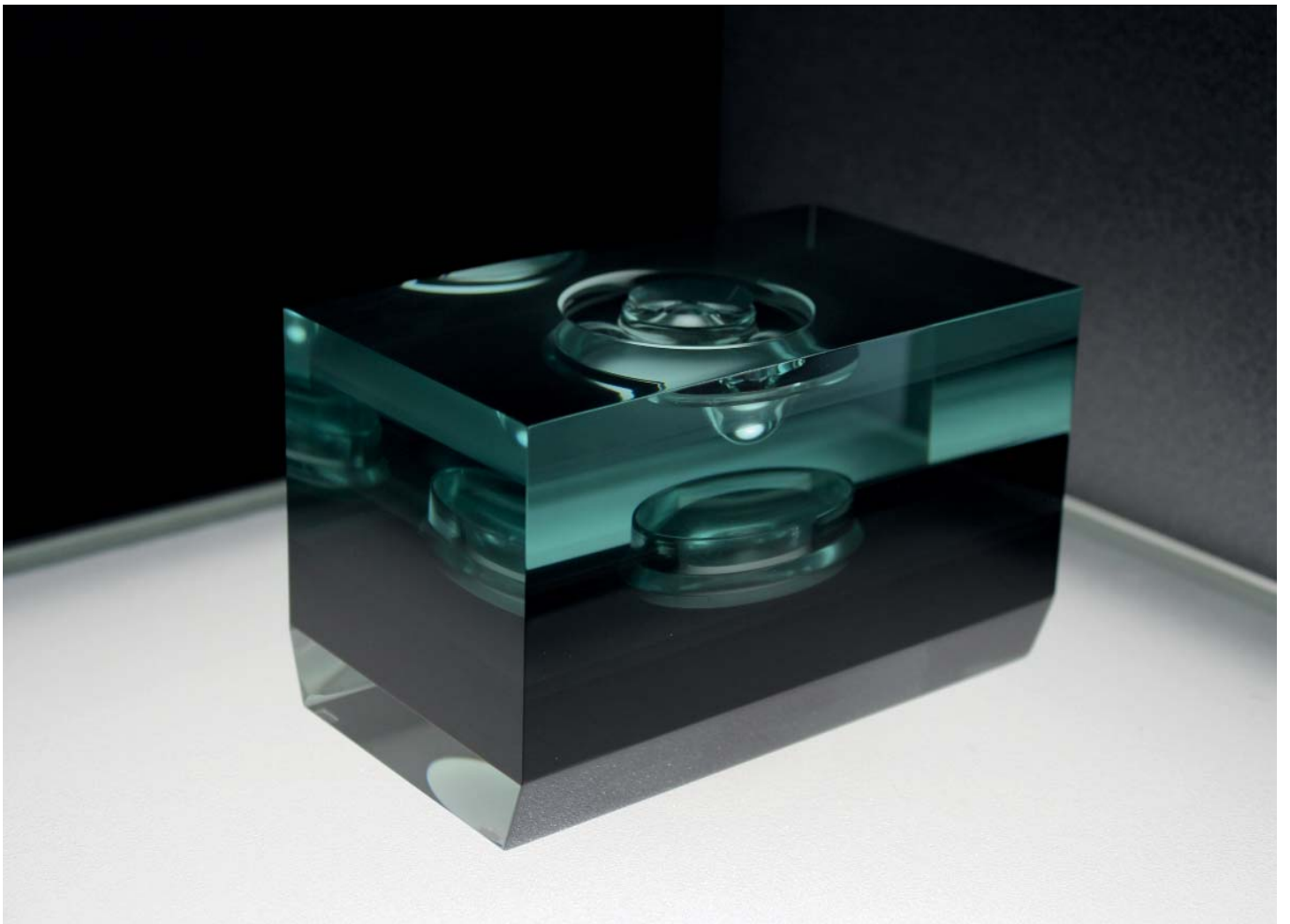
D28 x H43 cm

Matei Negreanu

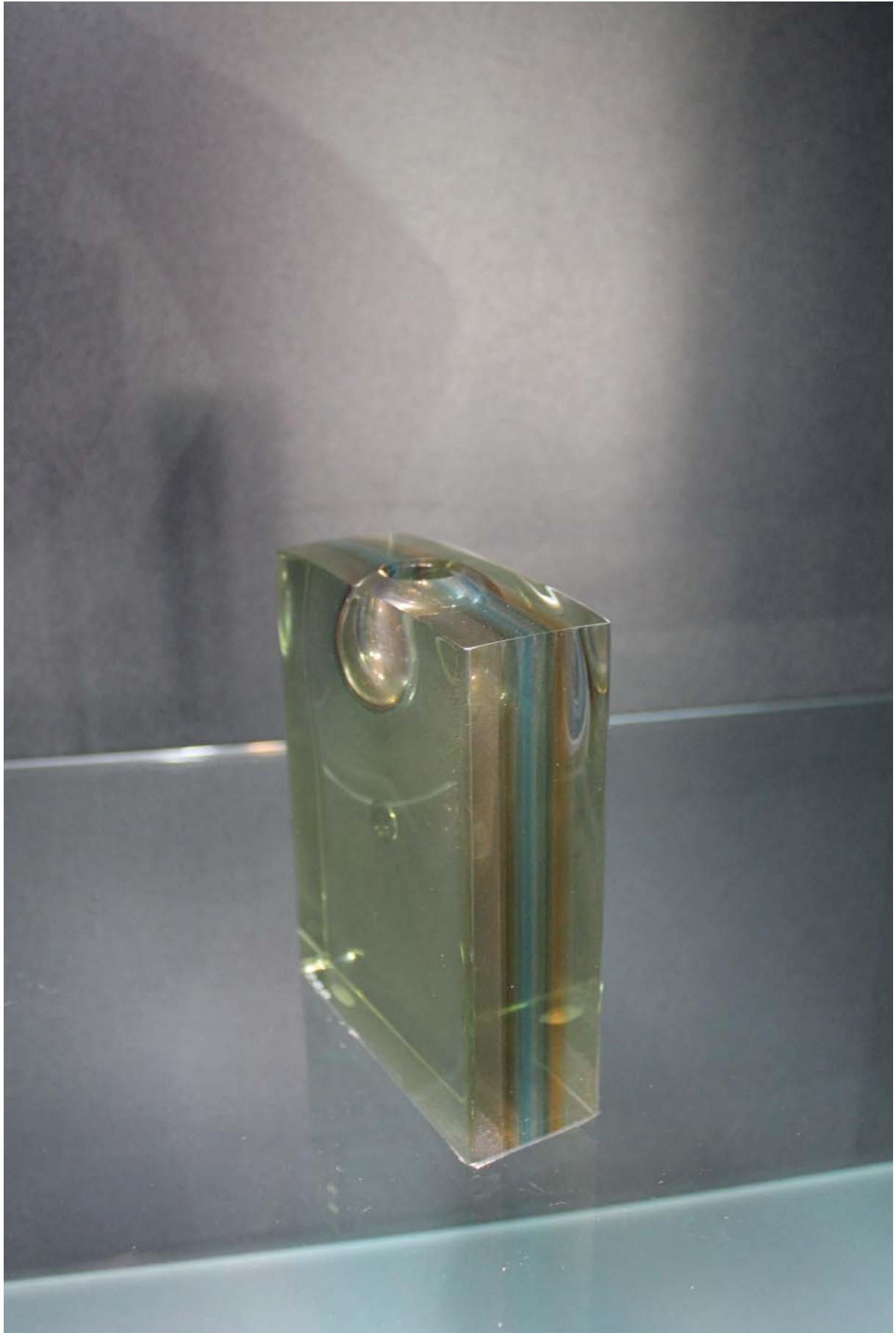


D28 x H43 cm

Tom Patti



Tom Patti



15,5 x 12 x 4,2 cm

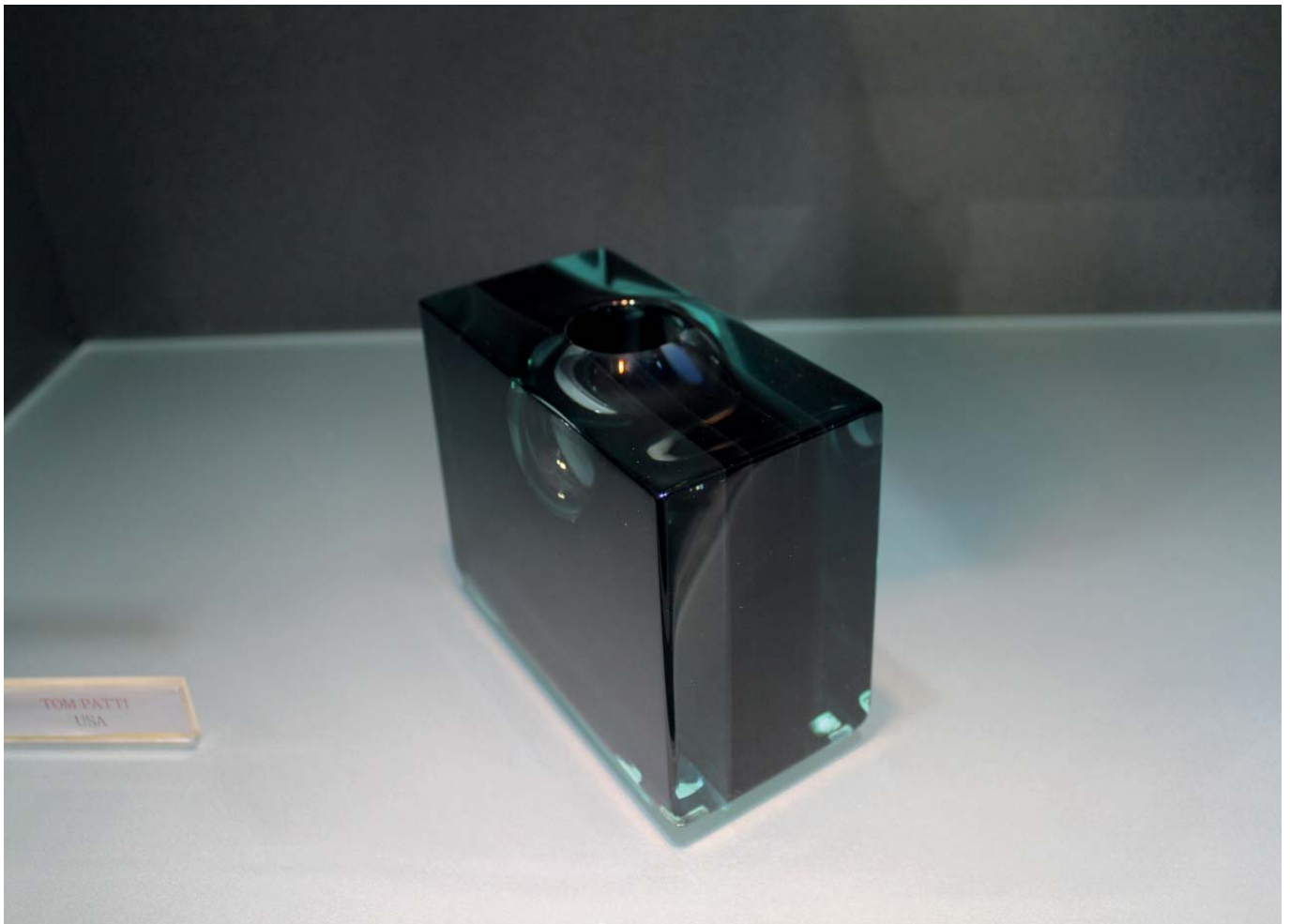
Tom Patti



Microcosm

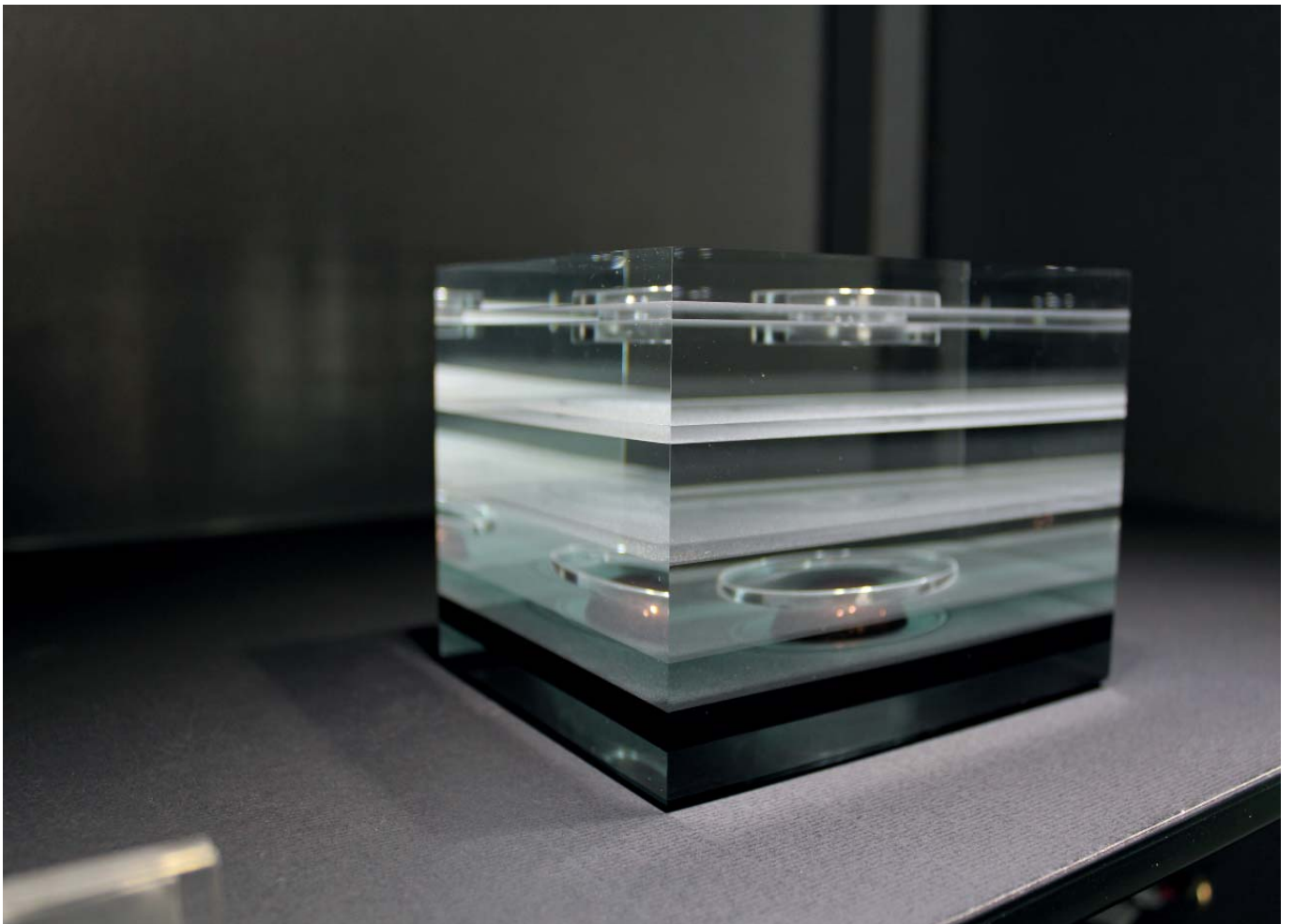
10 x 14 x 11 cm

Tom Patti



11 x 16 x 8 cm

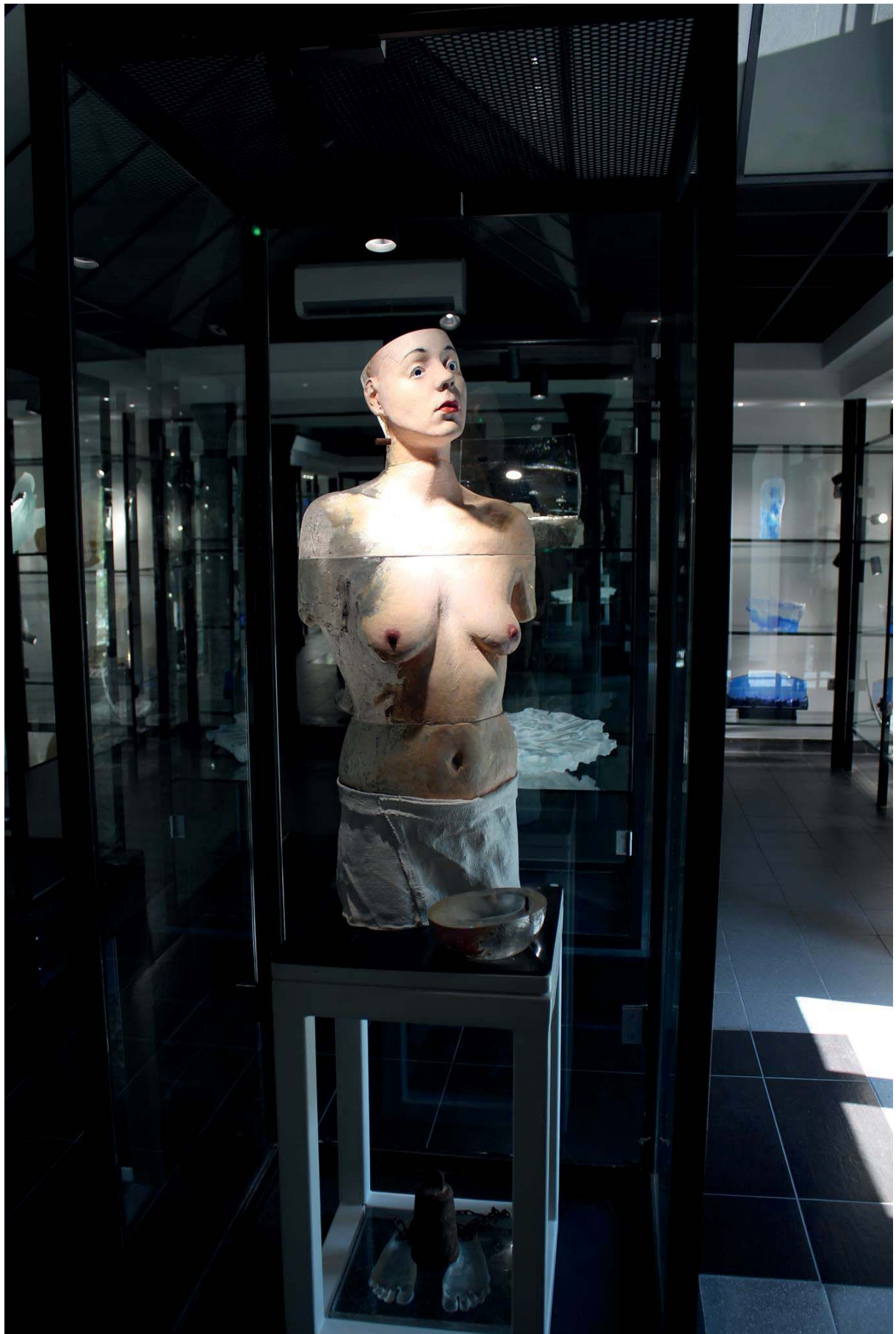
Tom Patti



Clear lumina echo

16 x 11,5 x 6,8 cm

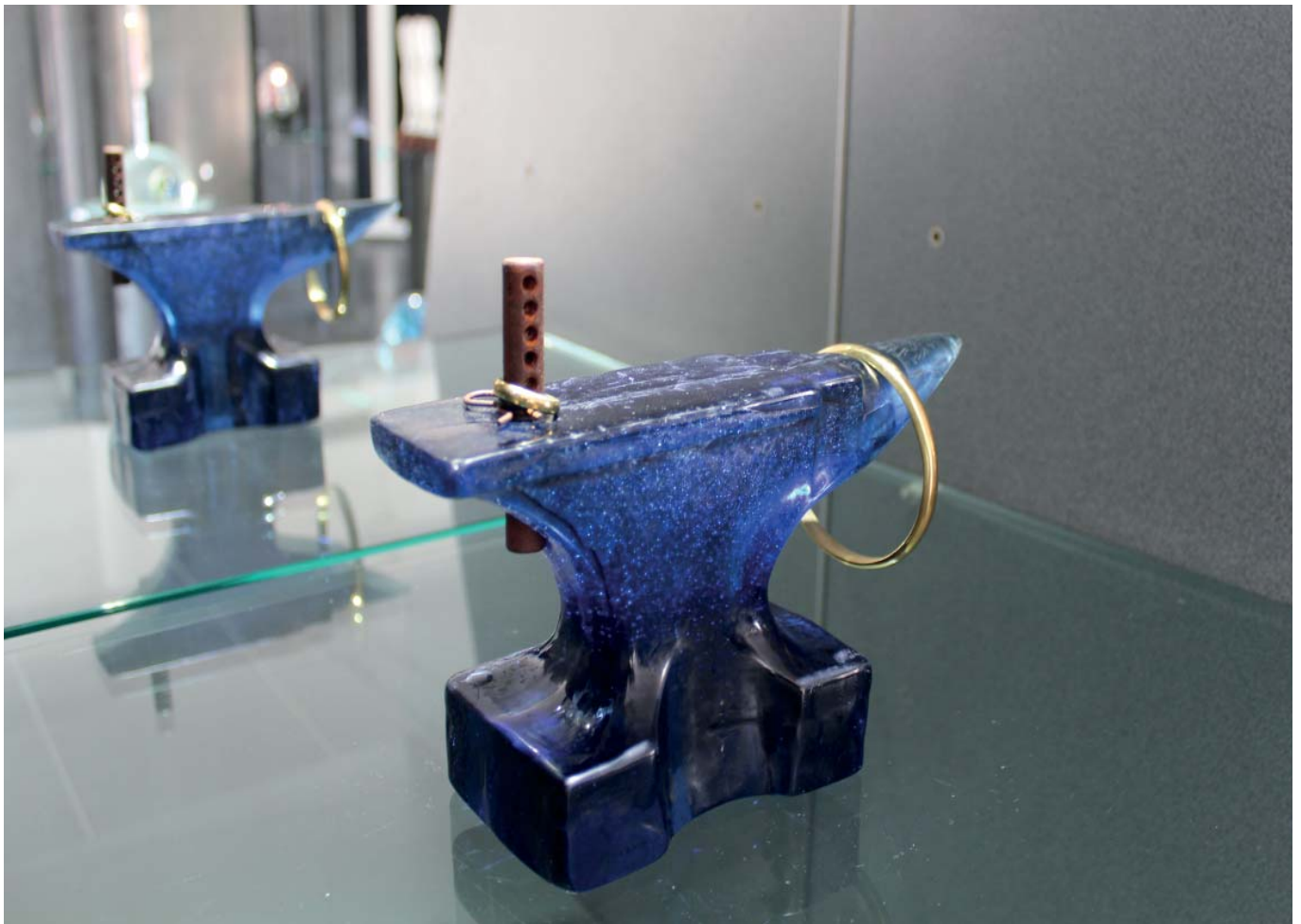
Clifford Rainey



Polychrome

16 x 16 x 62 cm

Clifford Rainey



The anvil rings

22 x 16 x 7 cm

David Reekie



The temptation of lies I

36 x 36 x 31 cm

David Reekie



The temptation of lies II

L40 x H34 x P28 cm

Colin Reid



Licuala grandis

L64 x H49,5 x P13 cm

Colin Reid



40 x 68 x 15 cm

Colin Reid



Nautilus

64 x 56 x 8 cm

Jaromir Rybak



Calling for help

L40 x H37 x 32 cm

Jaromir Rybak



Cleaning fish

L22 x H33 x P44 cm

Jaromir Rybak



Fish's new pet

L46 x H25 x P28 cm

Krystof Rybak



Cube liquide

L63 x H45 x P16 cm

Wilken Skurk



Suchen

L40 x H40 x P40 cm

Yaffa & Jeff Todd



Looking South

H67 x L48 cm

Janusz Walentynowicz



Perpetual motion

L43 x H42 x P32 cm

Janusz Walentynowicz



Circle and square

L60 x 60 x 5 cm

Janusz Walentynowicz



What we built

L68 x H60 x 6 cm

James Watkins



Pitcher

L24 x H53 x P13 cm

Steven Weinberg



Cube

23 x 23 x 23 cm

Leah Wingfield & Steve Clements



Hear no - Speak no - See no

L53 x H91x 24 cm

Leah Wingfield & Steve Clements



True north

L42 x H50 x 19 cm

Ann Wolff



Ball space

L26 x H28 x P16 cm

Ann Wolff



Block

L35 x H35 x P21 cm

Dana Zamecnikova



Madona 13

L46 x H51 x 5 cm

Vladimir Zbynovsky



Esprit de la pierre

L51 x H20 x P45 cm

Vladimir Zbynovsky



Esprit de la pierre

L50 x H22 x P44 cm

Vladimir Zbynovsky



Esprit de la pierre

L42 x H28 x P30 cm

Vladimir Zbynovsky



Capteur

L60 x H103 x P32 cm

Jirina Zertova



Tokio

L30 x H50 x P17 cm

Serge Lechaczynski remercie
les artistes pour leur talent et leur précieuse amitié,
Jean-Marc Lombardo et son équipe,
les photographes et cameramens
et les amateurs d'art qui permettent aux artistes d'exprimer
leurs passions au travers de leurs oeuvres.

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The first of these is the fact that the world is not a uniform whole, but a collection of many different parts, each with its own characteristics and interests. This is the case with the human world, where different nations and peoples have different customs, languages, and ways of life. It is also the case with the natural world, where different regions have different climates, plants, and animals. This diversity is a source of richness and interest, but it also creates challenges for those who seek to understand and govern the world as a whole.

The second of these is the fact that the world is not a static whole, but a constantly changing one. This is true of the human world, where new ideas, technologies, and social structures are constantly being developed and adopted. It is also true of the natural world, where the climate is constantly changing, and new species are constantly being discovered. This change is a source of progress and growth, but it also creates uncertainty and risk for those who are not prepared to adapt to it.

The third of these is the fact that the world is not a simple whole, but a complex one. This is true of the human world, where the interactions between different nations and peoples are often complex and unpredictable. It is also true of the natural world, where the interactions between different elements of the environment are often complex and difficult to understand. This complexity is a source of fascination and wonder, but it also makes it difficult to predict and control the world as a whole.

These three facts—the diversity, the change, and the complexity of the world—create a need for a new way of thinking about the world. This new way of thinking must be able to take account of the diversity of the world, the change that is constantly taking place, and the complexity of the world's interactions. It must be able to provide a framework for understanding the world as a whole, and for guiding the actions of those who seek to improve the world.

This new way of thinking is the one that I am trying to develop in this book. It is a way of thinking that is based on the idea of the world as a system, a system of many different parts that are interconnected and interdependent. It is a way of thinking that is based on the idea of the world as a process, a process of constant change and development. It is a way of thinking that is based on the idea of the world as a mystery, a mystery that is constantly being uncovered and understood.

I hope that this book will help you to see the world in this new way, and that it will help you to understand the world as a whole, and to guide the actions of those who seek to improve the world.