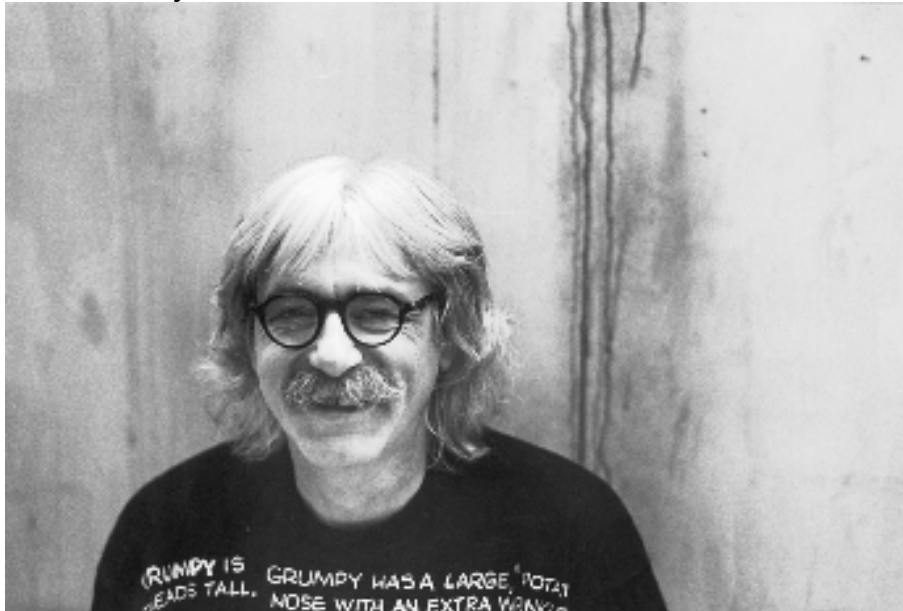




THE GLASS HEAP CHALLENGE 2014 MASTERS

Jan-Willem Zijst



Born 24.3.1945, Zeist, Netherlands

Training:

Education: Academie voor Industriële Vormgeving, Eindhoven, Netherlands

Academie voor Schone Kunsten, Hasselt, Belgium

Trained as a stained-glass artist in the studio of André van der Burght, Achel, Belgium

Activities: teaching and lecturing in colleges, glass academies, master classes and workshops all over the world.

FENESTRA ATELIER CV is a partnership consisting of Jan-Willem van Zijst, Angela van der Burght and Sunny van Zijst. They work on their own collection, execute commissions and carry out work for visual artists.

In 1985 Angela van der Burght took over the studio of her father, the glass artist André van der Burght. In 1994, having completed her training at the Academie voor Beeldende Kunst in Tilburg, Sunny van Zijst joined FENESTRA ATELIERS. Her special interest in theatrical design provides the driving force behind her work in developing dramatic design in glass. Angela provides the concepts and ideas and Jan-Willem executes the work involved.

Coming originally from a background in industrial design, they have a particular interest in the process of creative design, the application of flat glass in architecture and interior design, and the blown-glass objects which have become such a feature of the modern habitat.

Glass and Light; the everlasting fascination

Colours are a paradox: they are the light itself; colours are not visible for the human eye. Colours do not exist in soap bubbles, neither do they exist in rainbows, nor in the glass and the glass paints. We don't live in the cacophonous colourworld we think to see around us. The world only exists of surfaces which are reflecting some parts of the light. Surfaces -we as glass painters and glass designers- will shape on and in the glass.

The sky is not blue, we see it blue.

The glass painter paints with light; he determines where the colour will come to live, where the light will fall through, where it will be reflected or absorbed. He decides whether there will be light or no light at all.

The glass and the glass artist, glass painting with light, the light that evokes material and image into life and recalls the illusion of something being not of this world.

Glass, the solidification of amorphous material, visible in the non-matter light as fixed wish of our fascination for glare, gloss and glitter, glow and power of precious stones.

Glass so strong and so brittle, so eternal and so perishable keeps up its form by tension. The tension of the material itself, the aggression of shaping, processing and working.

The physical tension of danger. Glass, the danger itself.

Soap bubble and diamond, eye and marble, microscope and telescope.

This light, this sun, this transparency has to be mastered, manipulated and transformed. The light has to be forced to disperse itself, to break, to be pushed back and to be absorbed. The light has to go through the glass and as a result it will take something with it and by doing so it will become visible.

Glass as border material, it is sealing off and protects, it isolates and insulates but also makes the space behind visible; the sensation and the recollecting of feeling the cold border with-your-flat-nose-against-the-window. To experience your breath and to leave your vestige behind. To choose your focus point, zooming in slowly, growing conscious of time and space, of the inner- and the outer space.

<http://www.fenestra-ateliers.biz>

Portrait: Alfred Borer