

FRESH.GLASS



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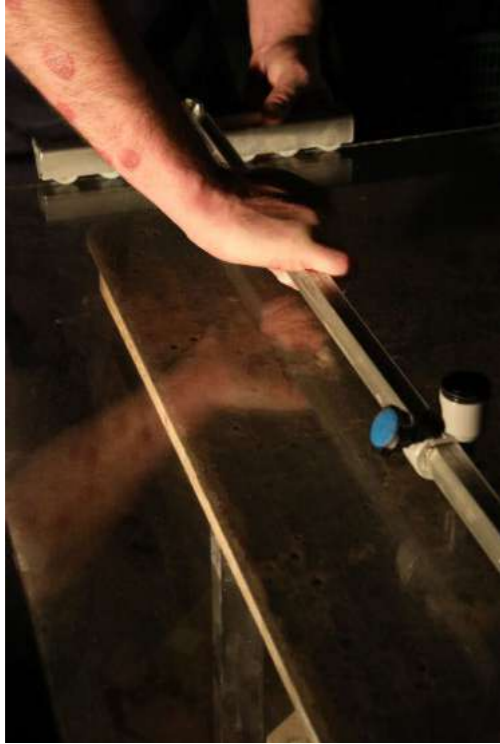
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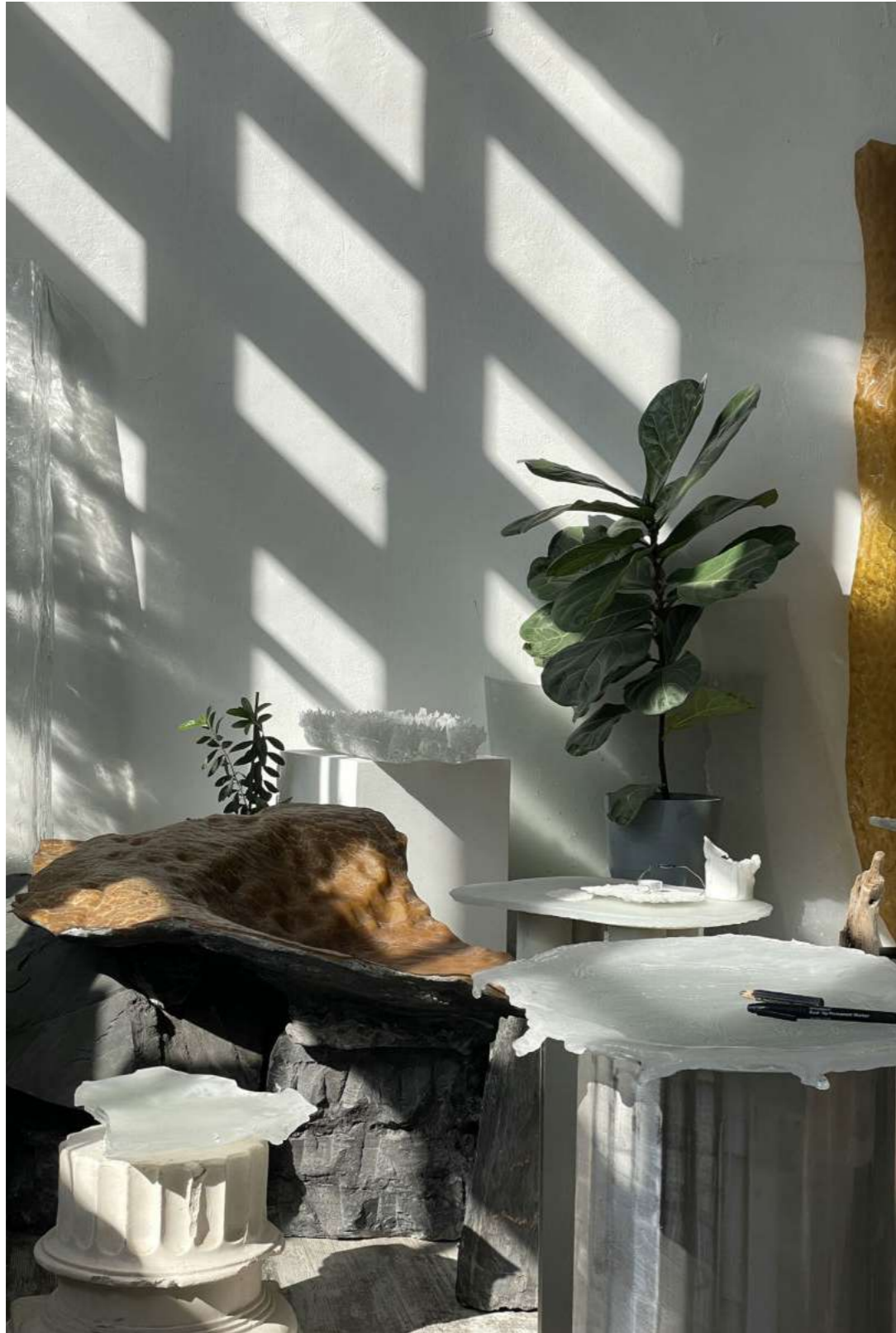
FRESH.GLASS



FRESH.GLASS is a collective exploring the nature of glass in its tactile, emotional and visual contexts. The art lab collective of artists and glass specialists: Anastasia Vishnyakova, Konstantin Gvozdev, Dasha Bolkhovitina, Sergei Martynov and Kristina Baroeva create and develop the perception of casted glass as a material, an architectural piece, a sculpture and an object while reflecting experiences on the interaction with glass. Fresh.Glass focuses on integrating unique glass into architectural projects and creating conceptual objects and series designed at the intersection of functionality and art.
Fresh-glass.com







FRESH.GLASS.ART



«» is the first exhibition project by FRESH.GLASS that is curated by the artists themselves. The exposition of the exhibition unites the objects of FRESH.GLASS art and production practices and introduces the audience to the multifaceted possibilities of the art lab. The fantasy landscape of the exhibition is an invitation to a leisurely introspective journey.



2023 Installation



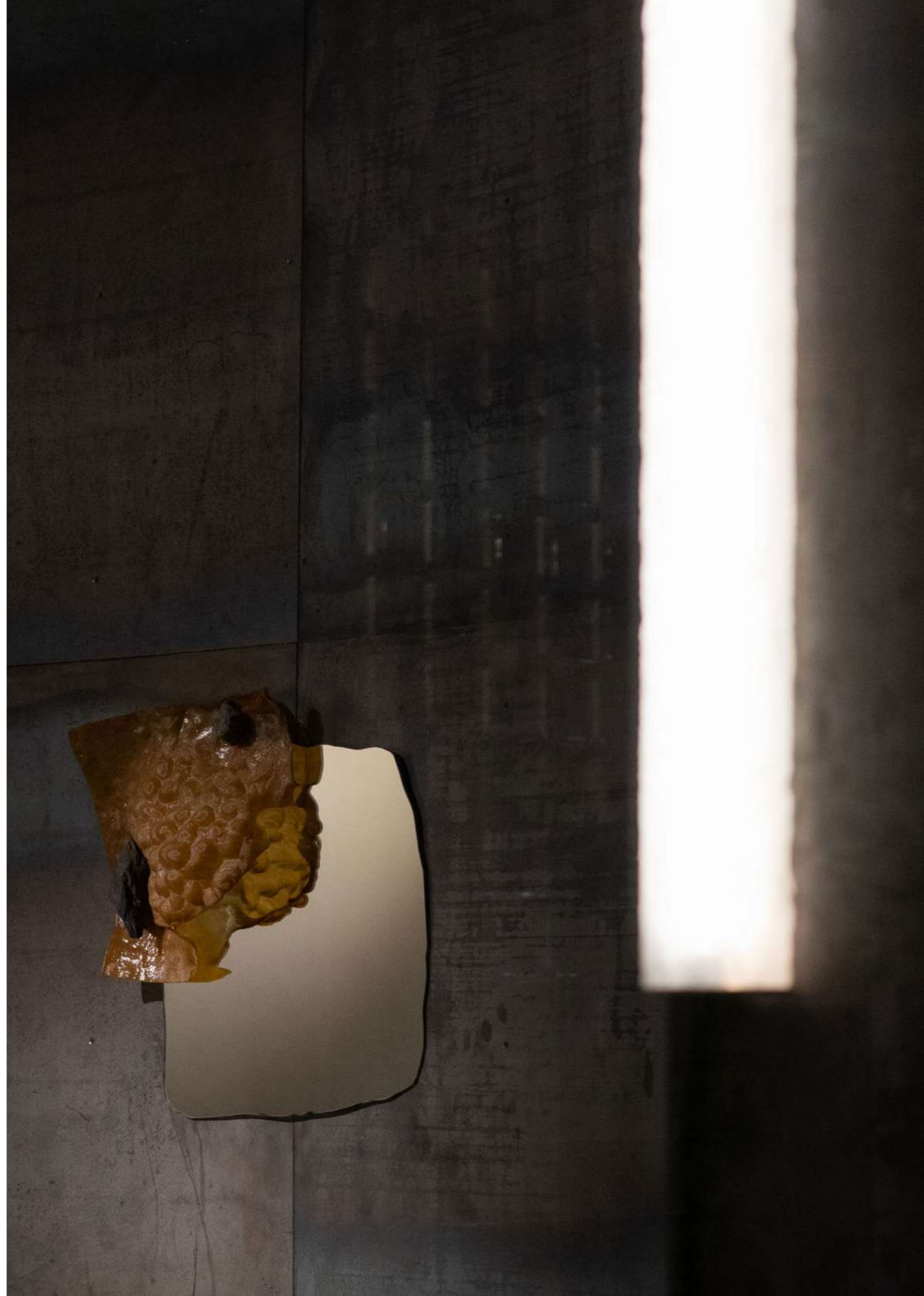


DESIRE TO OVERCOME

The exhibition acquires additional dimensions in mirrors scattered throughout the space. As if immersed in a sand dune that changes under every breath of the wind, it invites the viewer to explore the transformation of the space and their own sensual experiences within it. Intentionally untitled, the project seeks to expand the space for interpreting the viewers' experiences of interaction with the exhibition. It invites the viewer to come up with their own "title" — an impression that is inspired by the viewer's unique sensory experience. The Sitting object «Desire to overcome» is a metaphor for overcoming the fear of the unknown.



« » on SuperMetall
Moscow 2023

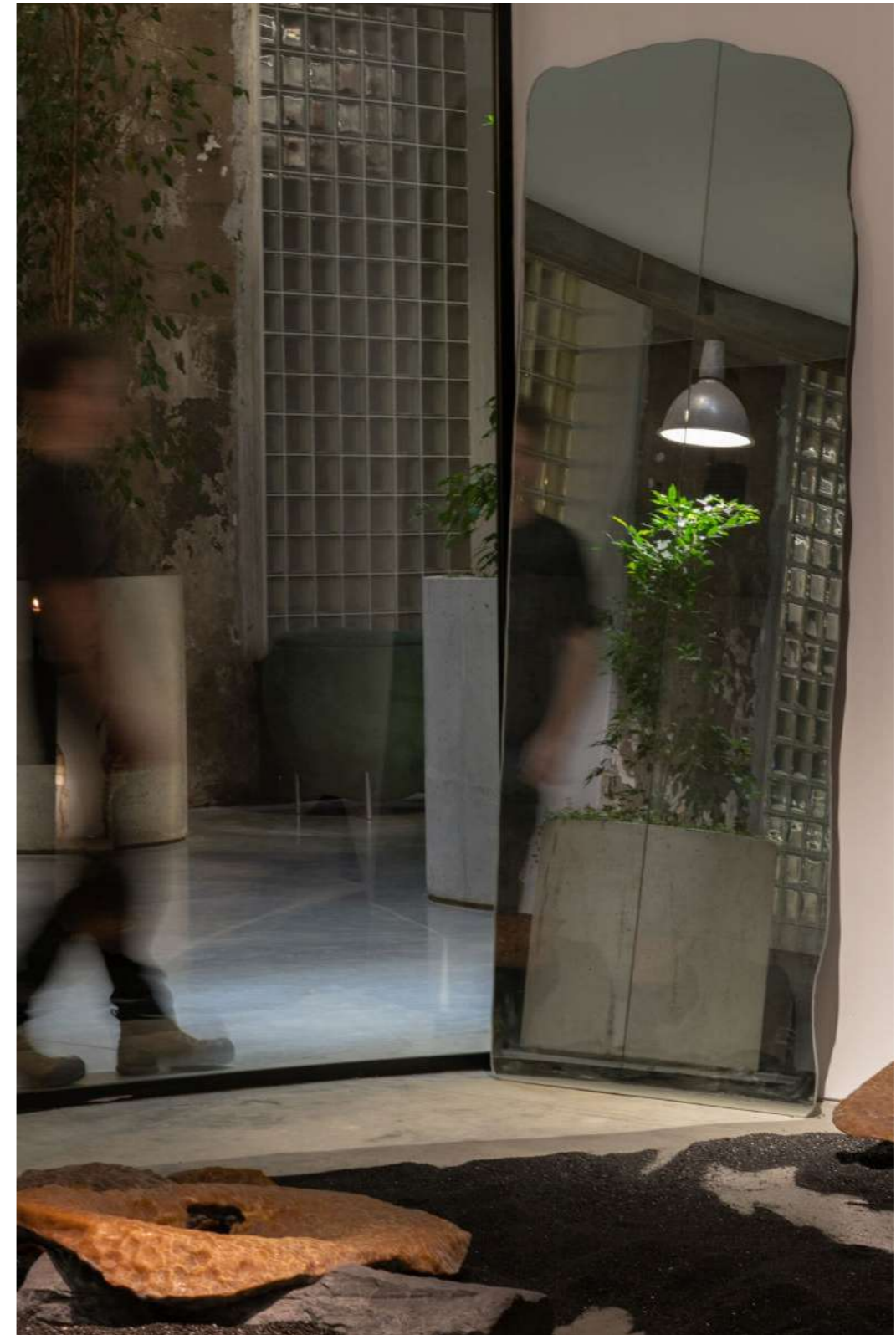


BACK SIDE



The Back side Mirror gives a look from the underside at an instinct we do not encounter in everyday life. A way of getting to know our ancient animal selves.

DOUBT



The final stage of this journey is the ability to trust the material, to find a sense of balance - sitting on a bed of glass or in an object-chair. To look at the exposition not from the outside, but to be immersed in it.

Through interaction, glass in the practice of FRESH.GLASS acts as a guide to the inner world of the viewer. In modern reality, where black mirrors connect us with the outside world, where else, if not a transparent mirror, glass, should we turn to for a reflection of the world of our inner experiences?









« In the exposition, experimental developments are illustrated by fragments of the total installation Survival Instinct, shown for the first time at MMOMA at the Habitat exhibition. Intricate forms, the starting point for which was the visual study of the surface of Mars, exist side by side with objects of «terrestrial» origin such as interior tables Gippo, Kamushki iz morya and oloppo lamps. The flickering images that emerge in mirrors create new sides of object perception. Once you change the view angle slightly, the shape that resembles a shard of granite takes the shape of an armchair, and the stalagmite turns into a table. The ambiguous visual cues are replaced «by a tactile experience - first a fingertip contact, then a more confident touch»



Darya Bolkhovitina, Sergey Martynov,
Konstantin Gvozdev, Kristina Baroeva
Anastasia Vishnyakova



«» Personal exhibition
Supermetal, Moscow, 2023

«The Walking» installation guides the viewer down the path of the artists' reflections on the process of creation. Fragments of the installation are placed on a single axis. The passing from object to object, the viewer learns more about the forms of the material that sometimes dictates its own conditions – glass appears bumpy, sharp, matte, smooth.

WALKING

2022 Installation



WALKING

Each form is a metaphor for different steps of artistic research and creation, like a group of fragments symbolizing a creative search, sharp shards as an experimental failure and etc. Each form is a metaphor for different steps of artistic research and creation, like a group of fragments symbolizing a creative search, sharp shards as an experimental failure and etc.



WALKING INSTALLATION

The composition is completed by a narrow mirror, which, by the artists' idea, focuses the entire path in its plane. The whole installation, located on one axis, appears to the viewer in the reflection of the mirror, summarising the way the artists go while experimenting on the material and by these means creating a new object and experience.

Every step meant different:

- the large glass - the essence
- thin debris - the defeat
- the glass in mirror reflection - starting point, freedom
- a group of objects - Ideological searchings, attempts to find the way
- the evil glass - the fatigue, loss of faith, temporary defeat
- the mirror - the bridge

Exhibition «The End of Carelessness. Four Proposals for Radical Care», Contemporary, CFCA

Dasha Bolkhovitina
Sergei Martynov

Winzavod, Moscow 2022





Human bio-nature is the sum of his instincts. There is remnant of animal origin in ourselves, yet we have a duality of essence. A human is the most intelligent animal of all the earth's species. As so, human being has developed the natural instinctive response towards the world to a conscious response corresponding to objective reality. By these means, human ("human-animal") beings not only gained the ability to adapt to the world in its natural circumstances, but also to adapt the world and nature to themselves by creating a specific human environment. The total installation "SURVIVAL INSTINKT" is an invitation for the viewer to listen to their instincts and explore the objects of the installation not only visually, but also tactilely.

SURVIVAL INSTINCT

MMOMA 2022 Total installation

The living creatures are invariably bound to the objects of inanimate nature and cannot exist apart from them. The Nature exists within the human being as within the child of her creation. The objects shown are obviously of inanimate nature. But in this scenery their very existence articulates the questions nonverbally. Could these objects once have been alive? Could someone has once lived in this environment? What if this is the pieces of the terrain of a once-living planet Mars? It is in human being ancient nature to explore the unknown, to "test" it.

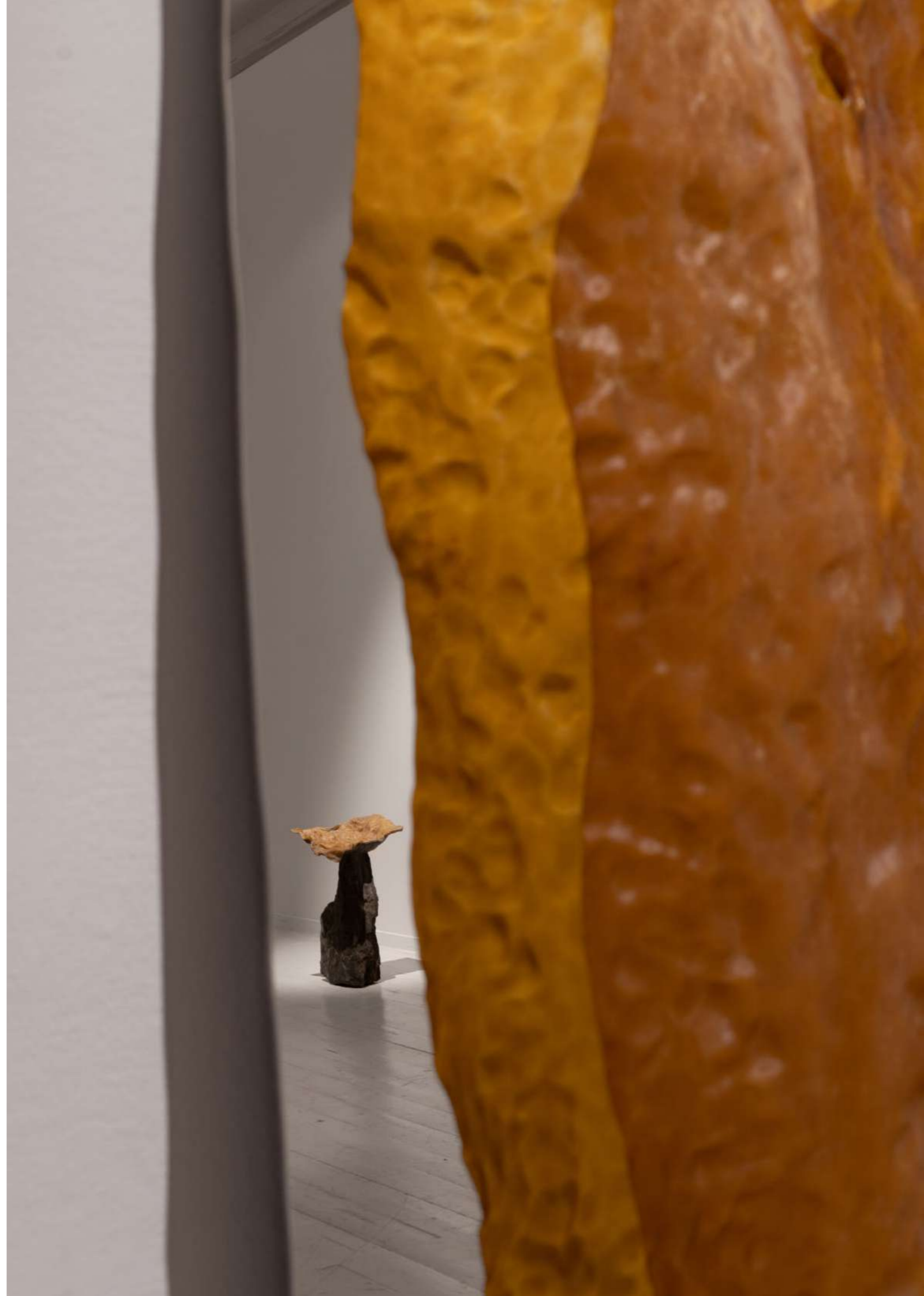
The mirror "Back side" gives a look from the underside at an instinct we do not encounter in everyday life. A way of getting to know our ancient animal selves. Smaller mirrors "Disequilibrium" and «Internal uncertainty» reflect on the feelings of inner insecurity and imbalance.

Floor sculpture The "Hesitation to come" as a trigger of a sense of imbalance and inner doubt, fear, and at the same time a source of the desire to overcome – to pass over, and to test – to step on it.

The shape of the sofa "Landing area" is a metaphor for Hellas Planitia, formed by the crash of a meteorite. This is the origin of Mars' transformation, since it was the meteorite crash that caused Mars to lose its atmosphere and life, its development.

The panel "fragment of another planet" leaned against the wall and the small table fragment of the alien "fragment of the alien", a fragment of another planet, filled with uncertainty and doubt – is the planet still alive? What if I touch it? What's going to happen?

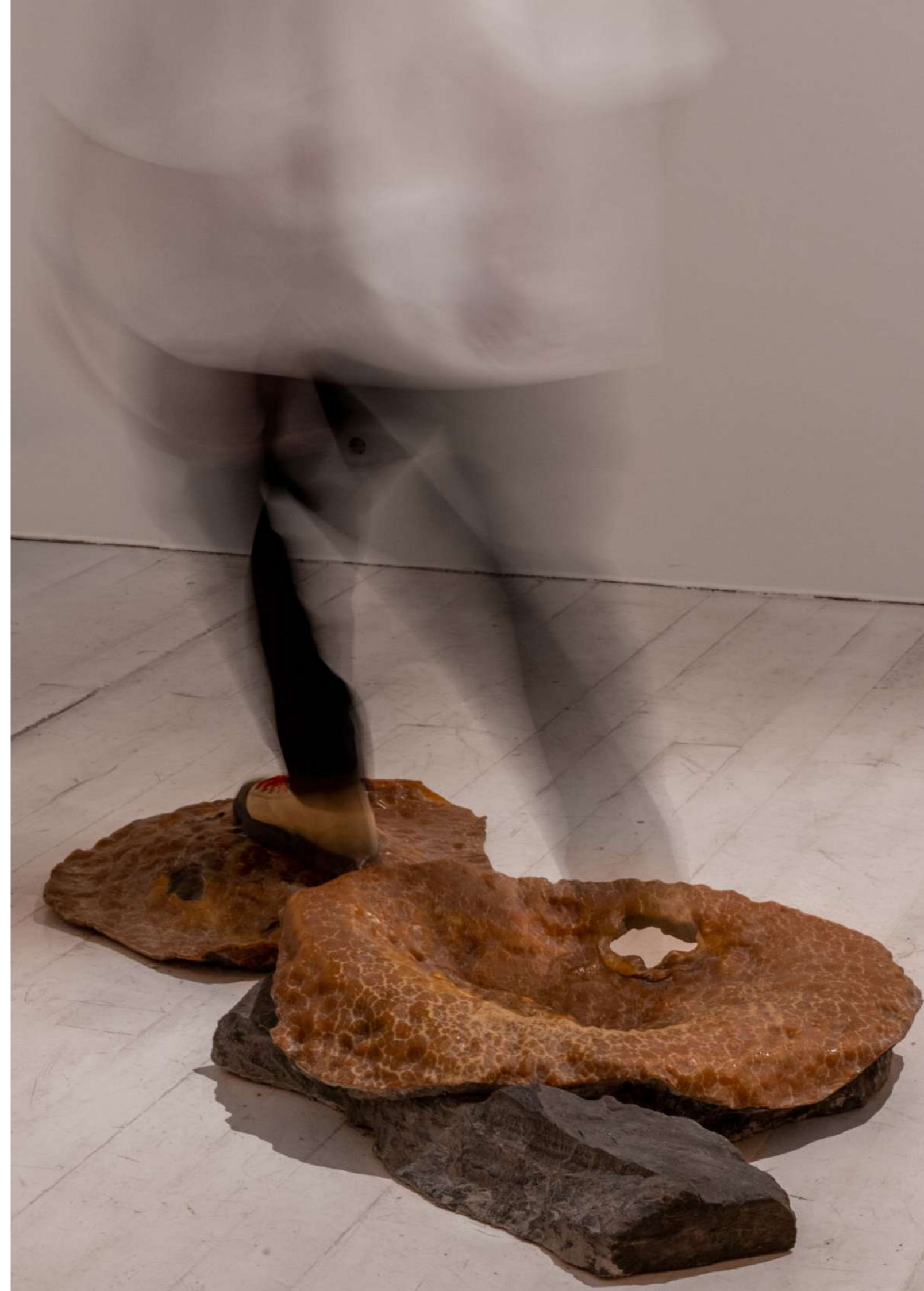
The sitting object "Desire to overcome" is a metaphor for overcoming the fear of the unknown.



INTERNAL UNCERTAINTY



Is it possible to take a seat on a surface you don't recognize? Will it hold your weight? But its very existence is an invitation, isn't it? So, it is possible then? What is it made of? Isn't that glass? But glass is fragile and transparent. It doesn't come this way. Is it dangerous? But you have to test it, to touch it, to experience it... You have to learn to be in tune with your animal nature, while managing your human emotions.



SURVIVAL INSTINCT

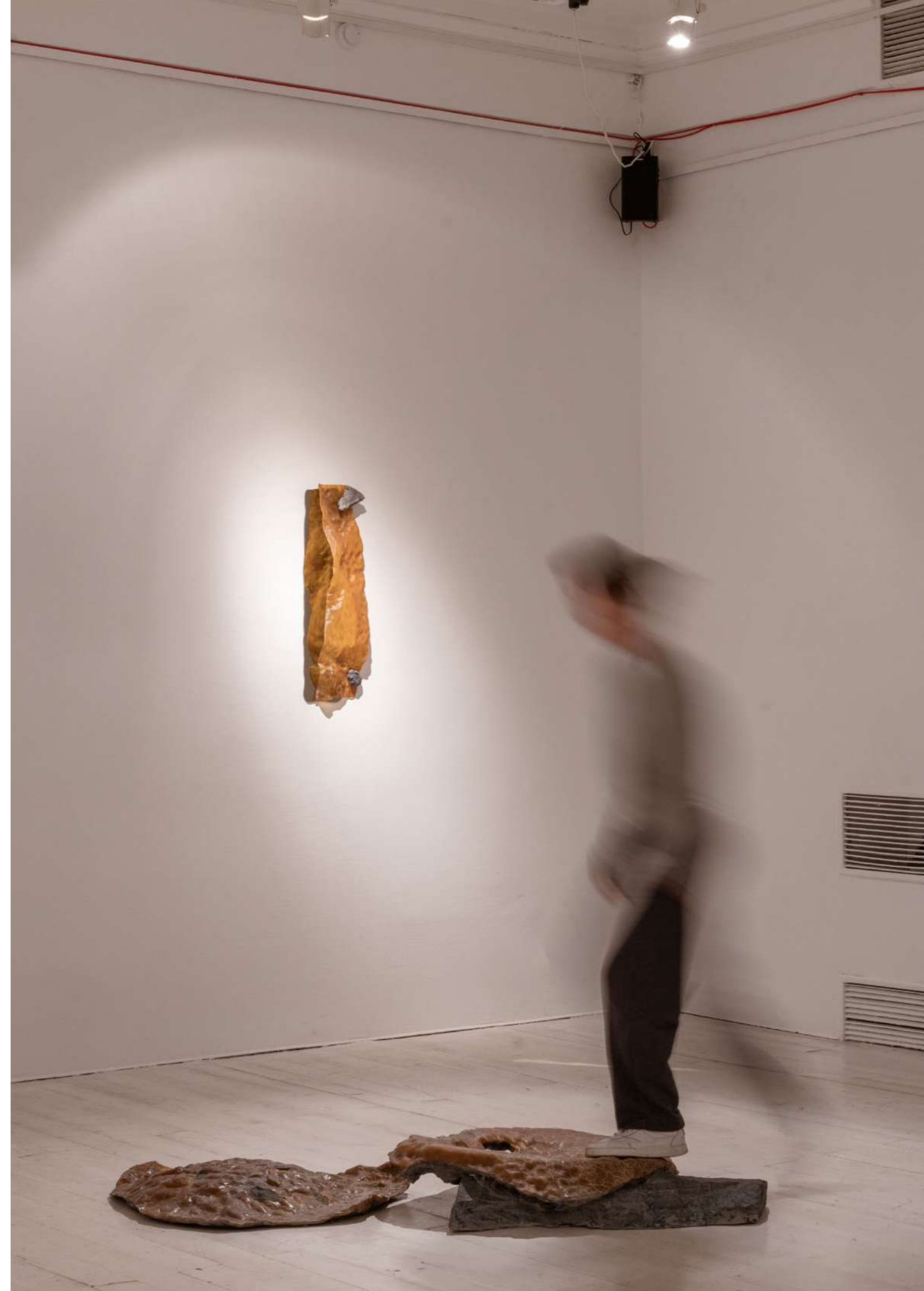


Mythological Mars rules strong emotions and affects, fears, physical Mars represents the unexplored, but inevitably enticing. Parts of the installation are like pieces of the Red Planet. The ferrous Martian clay that defines the red-brown and orange-yellow tones of the pieces. Throughout with us follows an inner lack of knowledge, a desire to explore, yet also to overcome. Perhaps Mars is keeping new knowledge and opportunities to satisfy our cosmic ambitions hidden from us. But to survive, we might have to stick to our roots.

A FRAGMENT OF THE ALIEN



Exhibition «Habitat», MMOMA, Moscow 2022

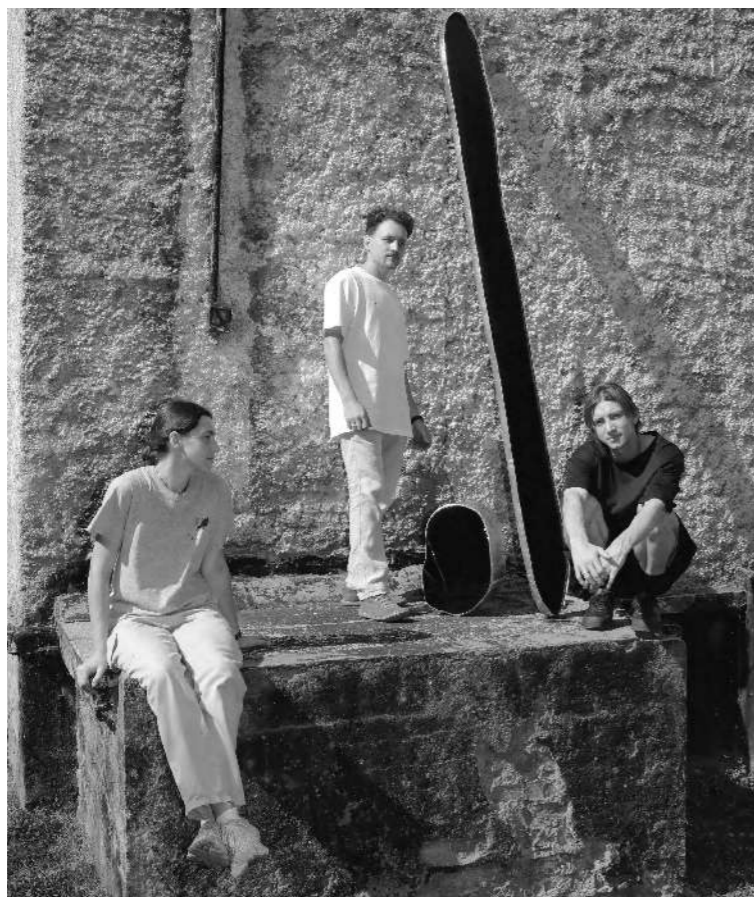


CASTES

2022 Collection



CASTES



The 'Castes' capsule collection was created in collaboration with FRESH.GLASS x LAVDANSKYWORKSHOP local craft studios. The concept underlying the 'Castes' is the love for orthodox church aesthetics and native heritage.

Design and philosophy by Dasha Bolkhovitina, Sergei Martynov (FRESH.GLASS) x Semyon Lavdansky (LAVDANSKYWORKSHOP)





CASTES

This collection is a reflection in sculptural forms about the phenomenon of mystical light, subtle and quiet beauty, about the fusion of traditions and visual language of contemporary art.

The strictness and purity in shapes balancing at the intersection of functional design and abstract art combine the archaic and the modern in a timeless dialogue.

Exhibition «Habitat», MMOMA, Moscow 2022
Exhibition «Invented and made in Russia»,
All-Russian Museum of Decorative Arts, Moscow 2022
Collectible Design Fair. Belgium, Brussels 2023
PAD Paris Fair, France, Paris 2023
Paris Design Week, group exhibition at the BOOM ROOM Gallery 2023

Dasha Bolkhovitina
Sergei Martynov
Semyon Lavdansky



CASTES

Thick as tar, the smooth surface of the black glass in combination with silver-plated brass works as an image of a jewelry monolithic cosmic body.





CASTES

The research process began with a reinterpretation of the eighth-century image of a Georgian icon crowned with precious stones set in castes. Castes, or metal mounts for jewelry, served as the prototype for future tables. The brass sheet, like a caste, fixes and embraces the glass, taking its shape and manifesting its appearance.

Design and philosophy by Dasha Bolkhovitina, Sergei Martynov
(FRESH.GLASS) x Semyon Lavdansky (LAVDANSKYWORKSHOP)



NÉGLIGÉ

2022 Collection





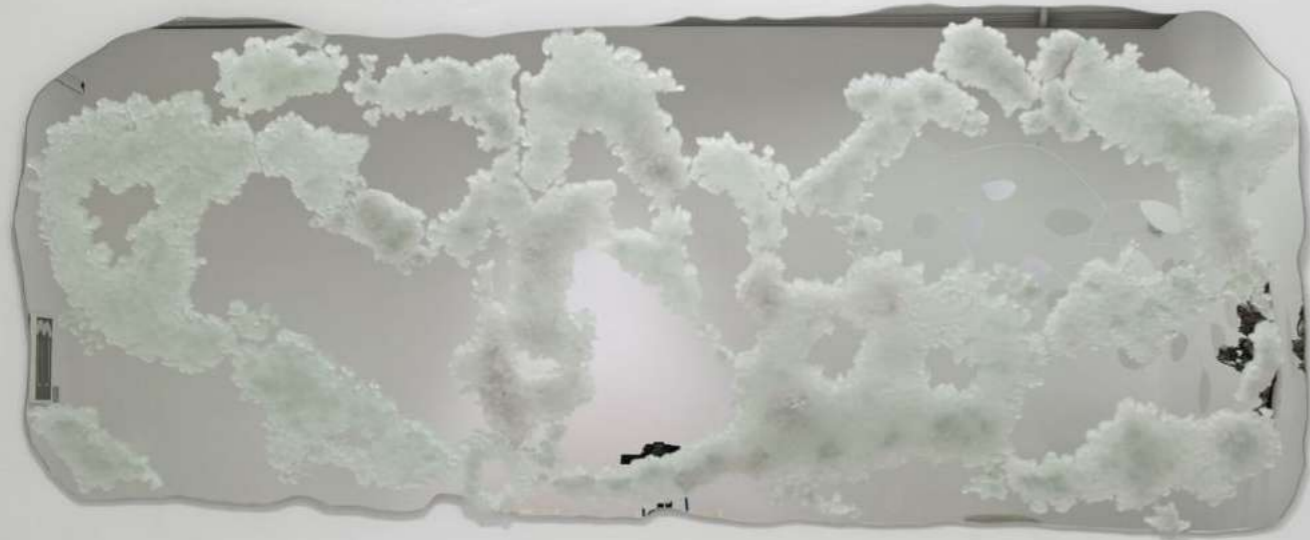
While in winter, the rivers are still covered with ice, they continue to run free in the foothill zones. During the thaw the snow exposes the water, while thin ice still covers the river edges, above the water, acting as a reminder of what was, what is, and what will be.

This astonishing phenomenon, as a whole, looks as if the direction of time is unclear. Is the swift cold dark water slowly putting on a crust of ice, or vice versa, it is ice that chooses to expose part of the river?

People are not very different in that sense. Sometimes we decide to share with others, and sometimes we don't want to open up; however the latter is not always within our capabilities. Have you decided for yourself whether you are showing or being exposed?

Go look, see for yourself, what is your reflection?





Collection of mirrors «Neglige»

To what extent do we choose where to look? Does someone else make this choice for us? While one overlooks the beauty of details, the other, on the contrary, cannot see the whole, getting lost in the features. Today more and more often we face reflections of reality, of who we are. The question is whether we have the capacity to decide what to hide and what to reveal. Have you decided for yourself whether you are showing or being exposed? What is your reflection? world.

NÉGLIGÉ

Exhibition «Habitat», MMOMA, Moscow 2022
Exhibition «100 Years of Russian Design», New Tretyakov gallery, Moscow 2022
Exhibition «Art & Design», VLADEY auction, Moscow 2023



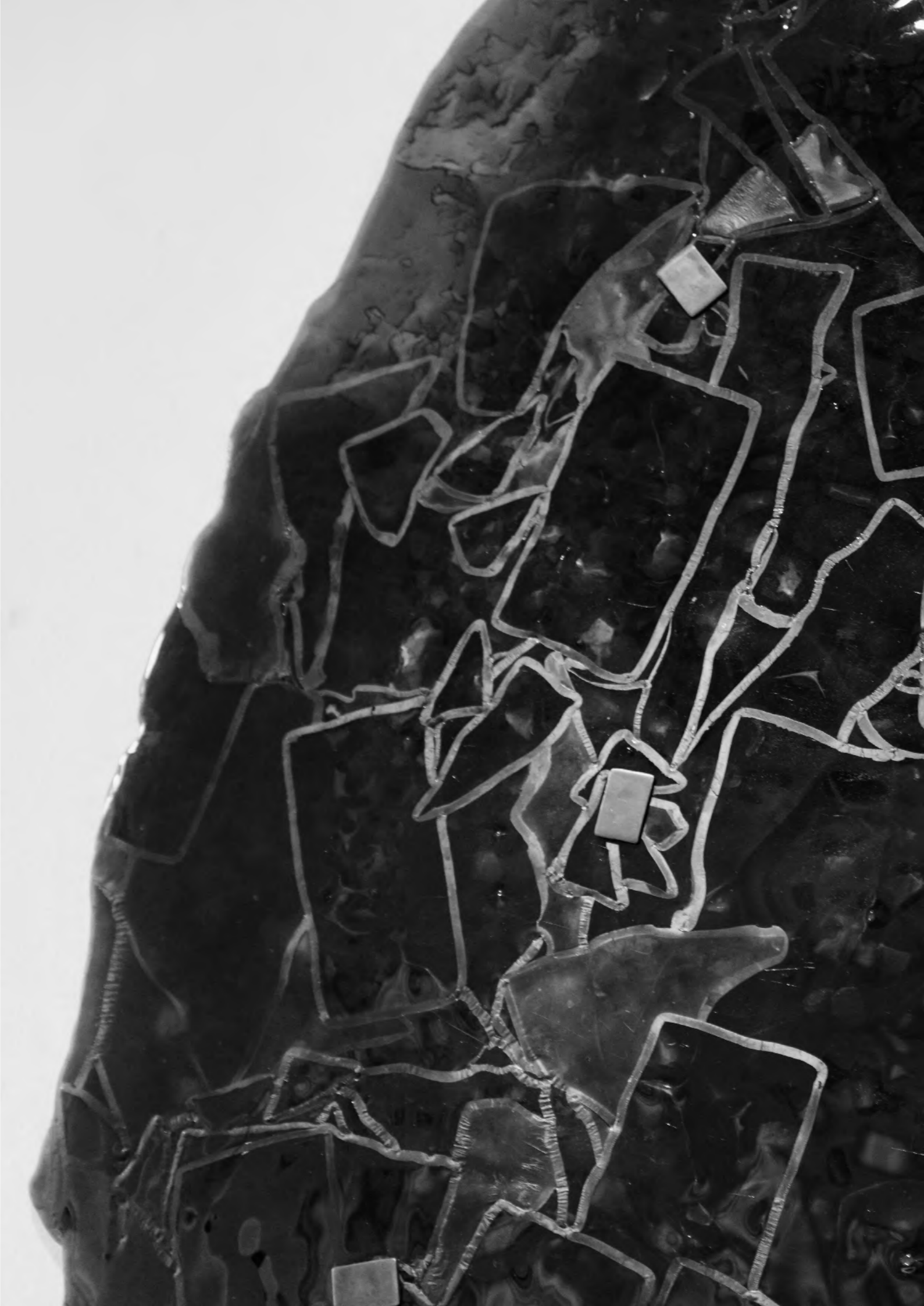
Material: glass, mirror
Technic: Kiln glass casting

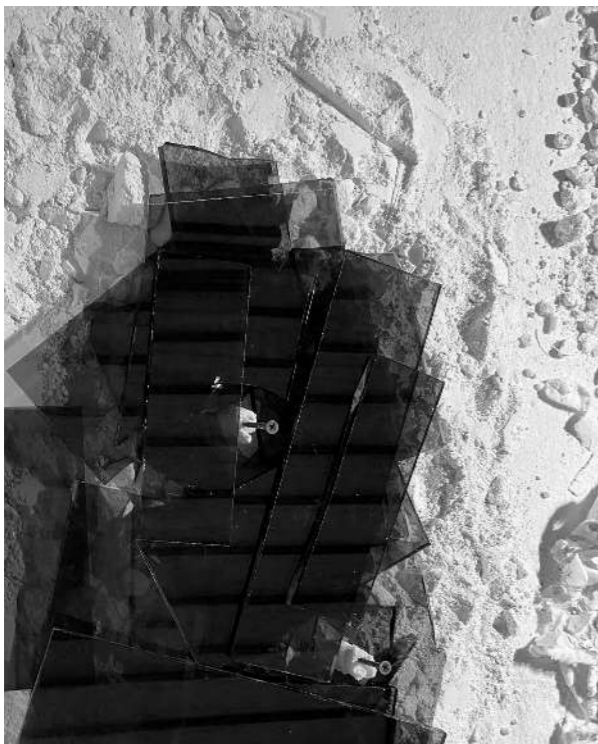
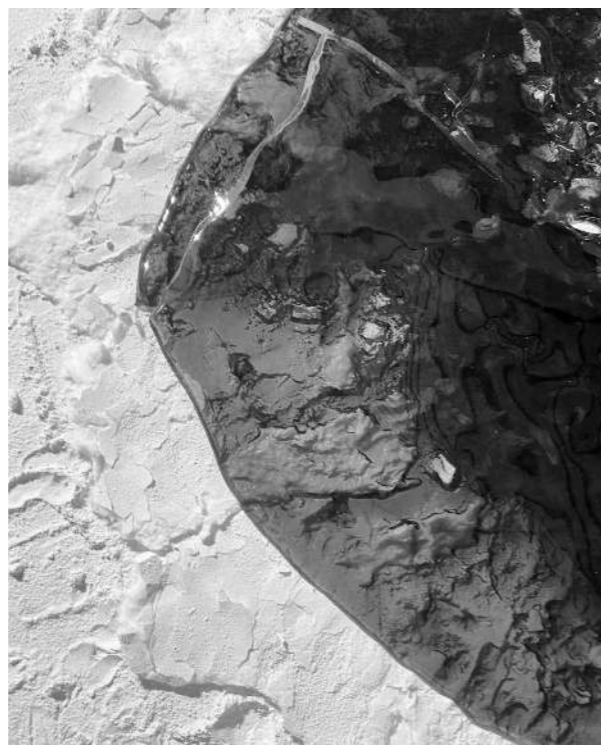


Within this collection, small canvases organically unite as a formidable whole, their most captivating essence unveiled on the hidden side, often subject to meticulous glass melting processes. The object's creation history serves as a vessel for meaningful events, inspiring both its name and the imprints left by the dedicated team.

ASH

2022 collection





ASH

«Ash» is a profound contemplation on the idea that sometimes the unassuming «back» of an object holds more significance and sincerity than its front facade. The reverse side unveils genuine thoughts, where the work's true beauty is intricately woven.

Curiously, the stone's textured surface resides on the obscured side, seldom visible, especially through dark glass, despite being traditionally considered the «face» in classical technological practices. During the glass melting process, meticulous attention is directed toward the crucial underside of the mold, meticulously crafted to mirror its counterpart.

Effectively predicting outcomes requires a reversed approach, envisioning how the material's inherent nature will respond to given conditions. Once fused, the glass pieces reveal intimate traces akin to cherished «memories» adorning the surface—intersections capturing the intricate dance of layered history and their profound interactions. Ironically, this surface is often concealed or subjected to further processing, disregarding its imperfections, as a cultural tendency to erase its original essence persists.

Exhibition «Art & Design»,
VLADEY auction house,
Moscow 2023



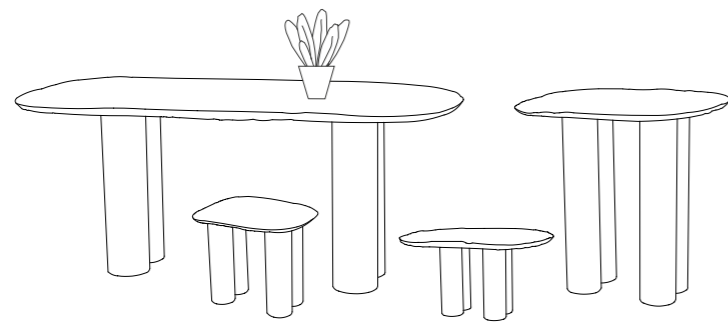
ASH

The «Pepel» (Ashes) collection thoughtfully urges contemplation—a reminder that hidden elements possess an innate strength, evoking intensified emotions. Embracing the true essence of things reveals a purer, more potent, and exquisite reality—one that surpasses our occasional inclination to showcase superficial facades. Ultimately, it unveils a profound truth—that what is customary to conceal, what may seem unimportant or unremarkable, often embodies unyielding power and wholeness.



FRESH.GLASS.DESIGN





GIPPO
2022 Collection



Gippo Family is a series of objects made of designer art glass. Plunging into the world of experimentation with the extraordinary possibilities of glass, the Fresh.glass team came up with an idea to combine their artistic experiments with functionality.

GIPPO



Gippo Family — a collection of objects made of melted art glass.

GIPPO



Materials: glass, steel
Technic: Kiln glass casting
2022



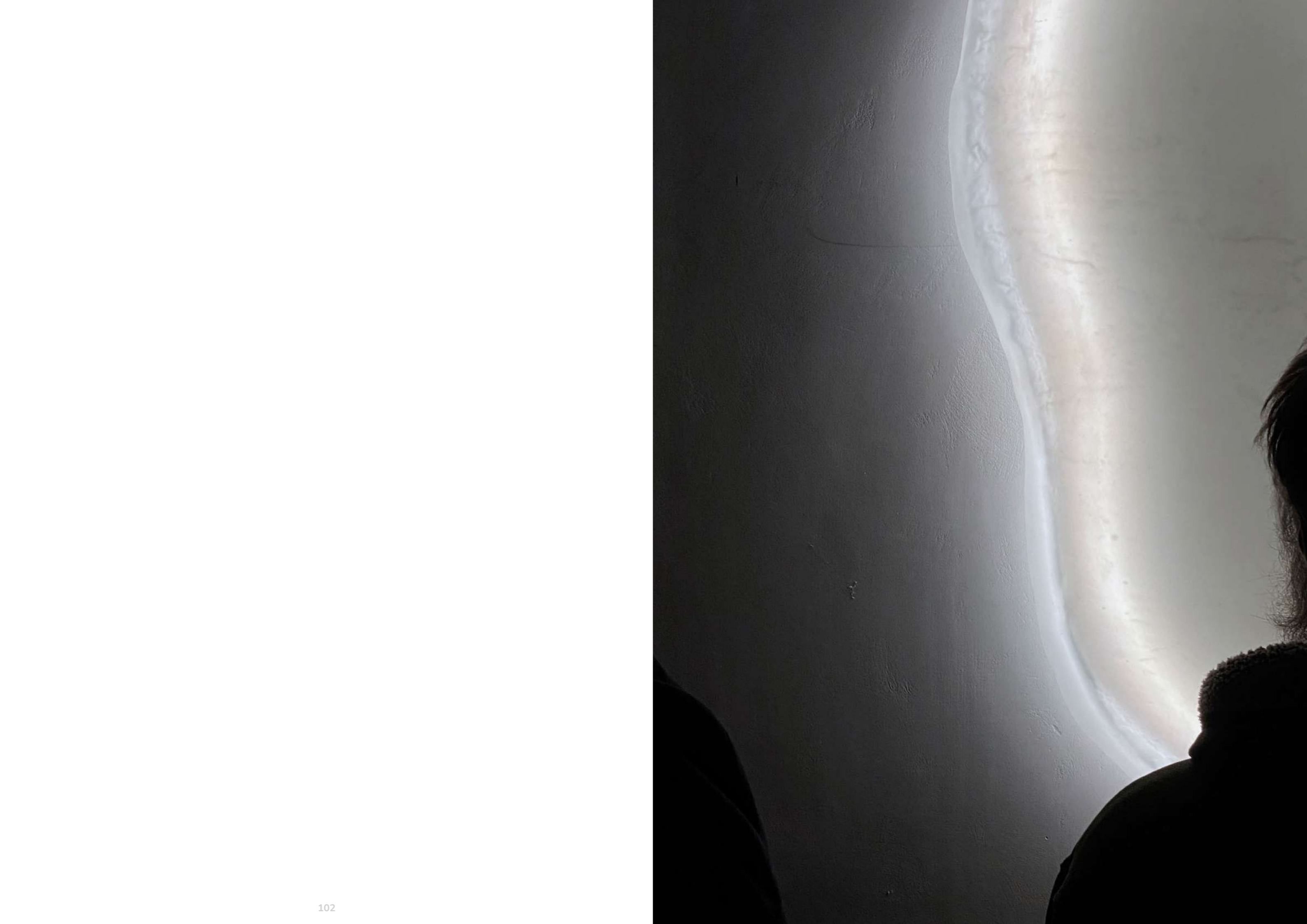
A series of Gippo items is about how friendly the inhabitants of space can be: as amazing, clumsy, but powerful, and intriguing as a hippo family. Each surface is unique, as is each earthly creature. The main feature of the Gippo series of items is the sensation. Thickness of white, matte, wrinkled glass, almost alive, it gives you the desire to touch, run your fingers along the edges, the folds of the surface and feel the warmth of glass skin. The completeness of the impression is complemented by four solid and stable legs, that gather this image at the associative level into something familiar and understandable. Gippo Family is primarily about working with materials, unique knowledge and experience, as a source of inspiration and sensuality. Sensual experience gives rise to emotions, which are ultimately embodied in objects with a soul, the soul of Fresh.Glass.



The series of light panels **Medusa** looks like it is growing out of the wall inspiring a living feeling of an underwater organism. A magical tactile matte surface that glows from within invites you to touch it. Light panels are available in small and large shapes, and can also be customised within the maximum size of the oven in our workshop.

MEDUSA

2022 Collection





MEDUSA



It seems to grow out of the wall, creating a feeling of an underwater organism. The magical tactile matte surface, glowing from the inside, seems to invite you to touch it, and the wrapping edge of the melted glass introduces you to the physics of the material, when the glass, as though starting to melt in the oven, manages to be "caught" in this specific type of thickness, thanks to the knowledge and experience of our studio.



MEDUSA



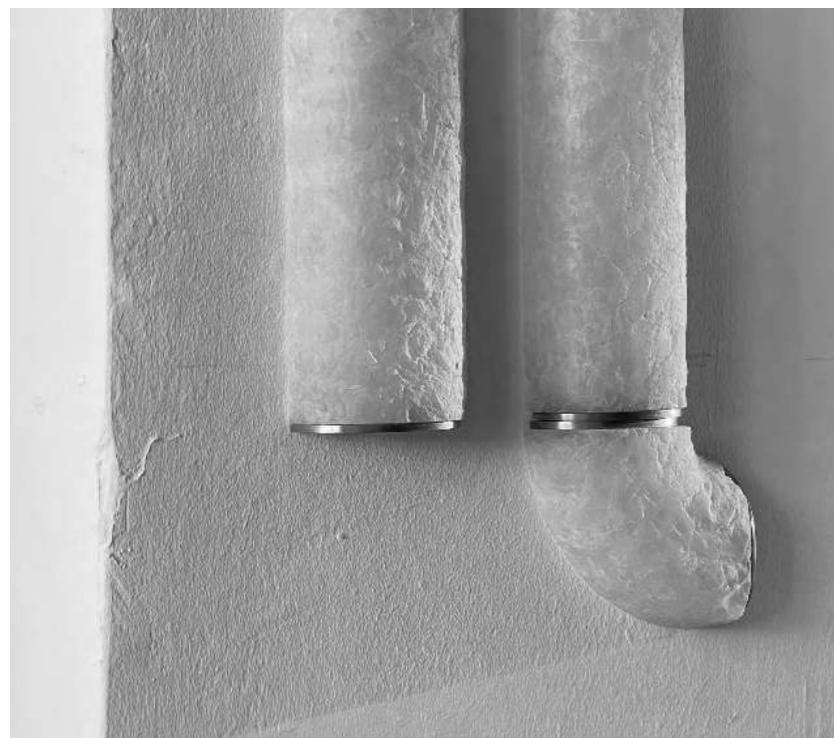
OIOLIO are modular sconces made of fine glass with a white, matte, velvet-like texture. The soft geometry of the six models in the line allows you to create dozens of simple and minimalistic compositions. The texture of broken baked glass refracts light that highlights the surface and creates life under it. This series of light elements allows you to create sculptural compositions on the wall or ceiling. Each olo can be used both separately and together with others, connected in lines or countless inversions. Compositions can be developed over time, or you can add to or, on the contrary, separate from, the old compositions continuously creating new forms. The soft geometry of the series together with its velvety texture and diffused light passing through the grains of glass, are designed to fascinate and inspire touch.

oiolio
2022 Collection





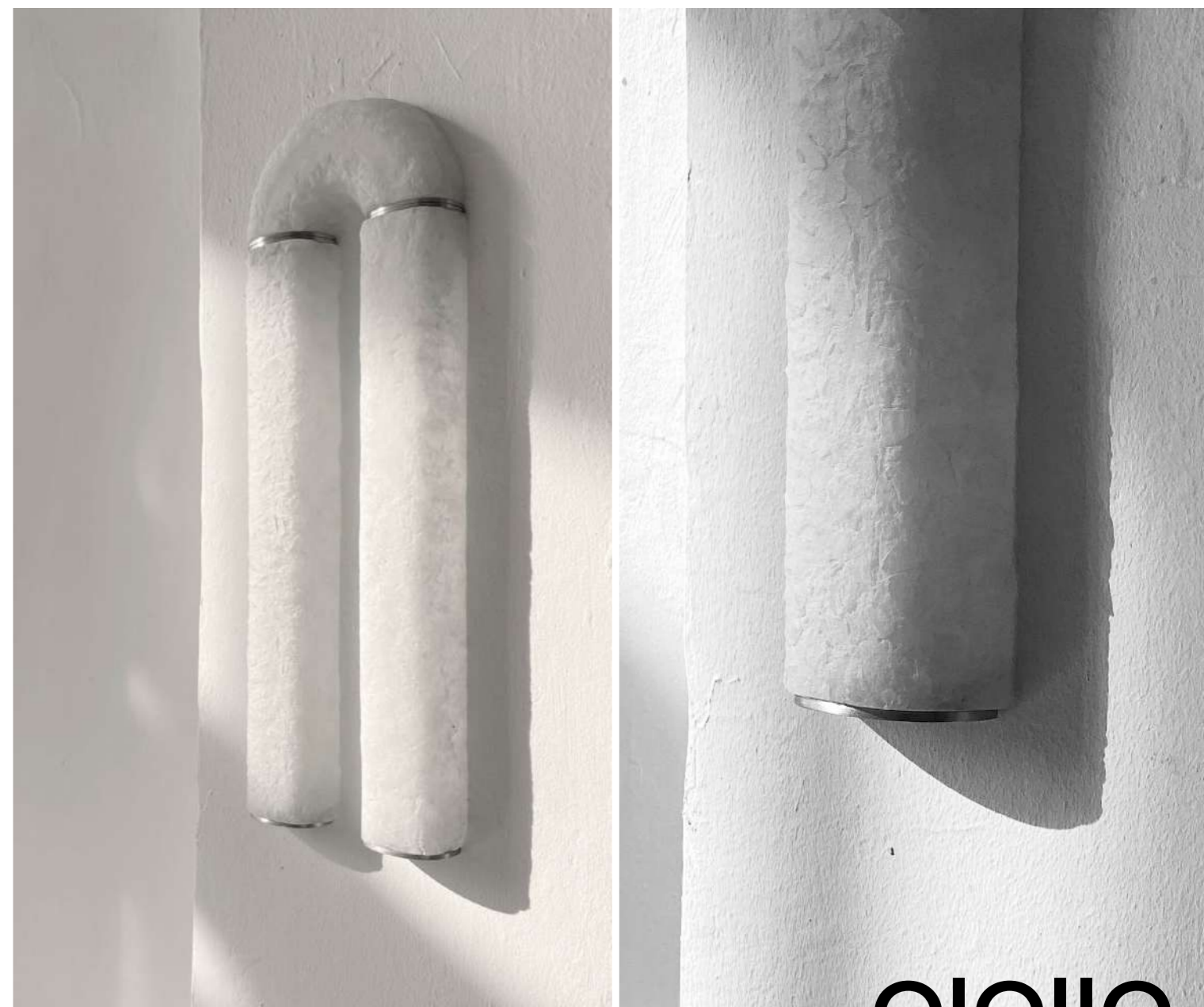
«Invented and Made in Russia».
All-Russian Museum of Decorative Arts, Moscow 2022
«Venice Glass Week». Palazzo Loredan HUB to 35.
Venice 2023



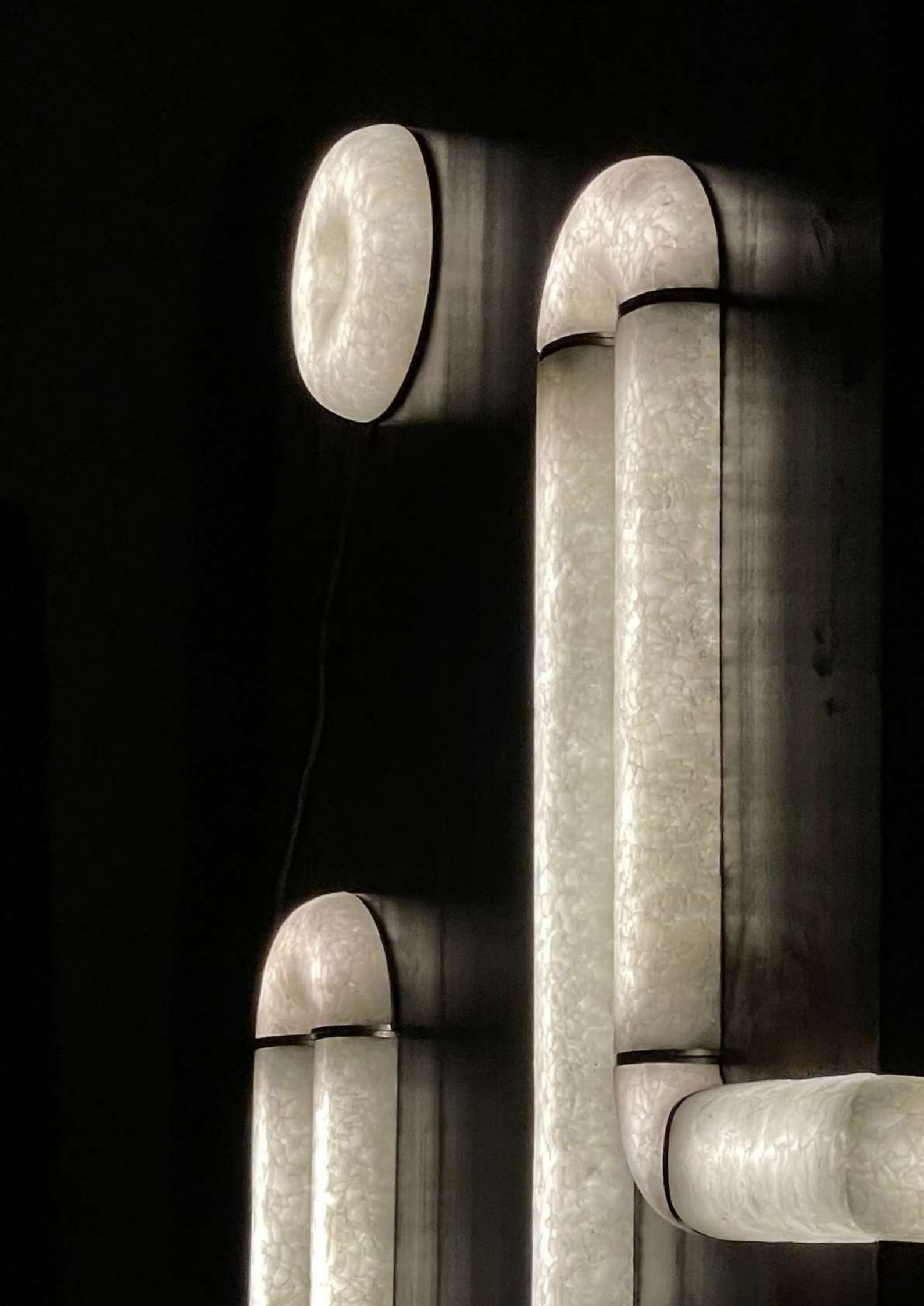
The texture of glass resembles either the frosty snow that melted during the thaw, or some kind of reptile skin, glowing from the inside and creating a living sensation. The dimming function gives each olo lamp even more cosiness and magic. When the lights are off during the day, olo lamps can be mistaken for sculptures. The sun refracts light through the glass and creates glare, revealing the secret world of frosted glass, assembled from tiny pieces.

Material: recycled glass, steel
Technic: Kiln glass casting
Processing: diamond cut, sandblasting

2022



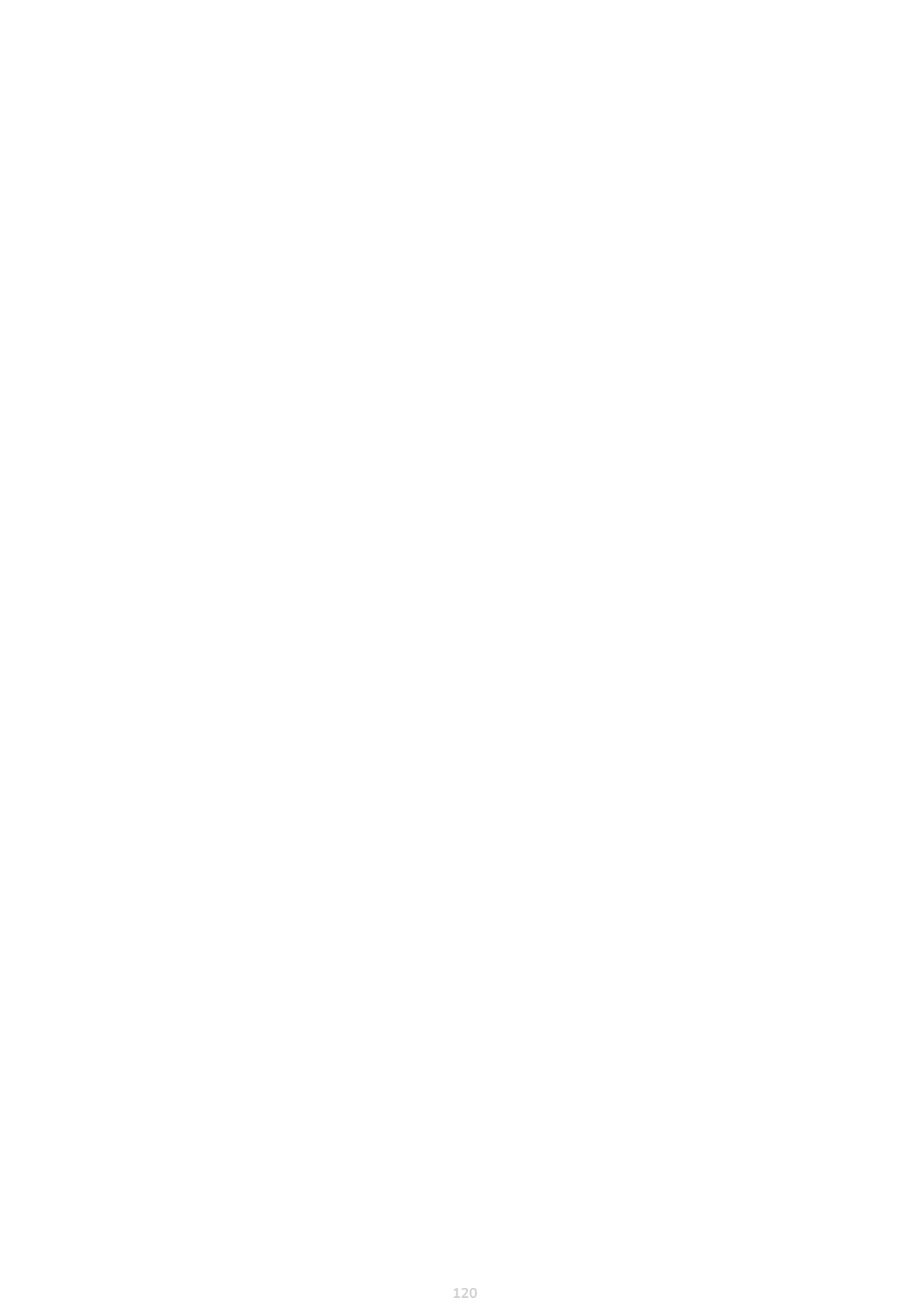
OIOIO



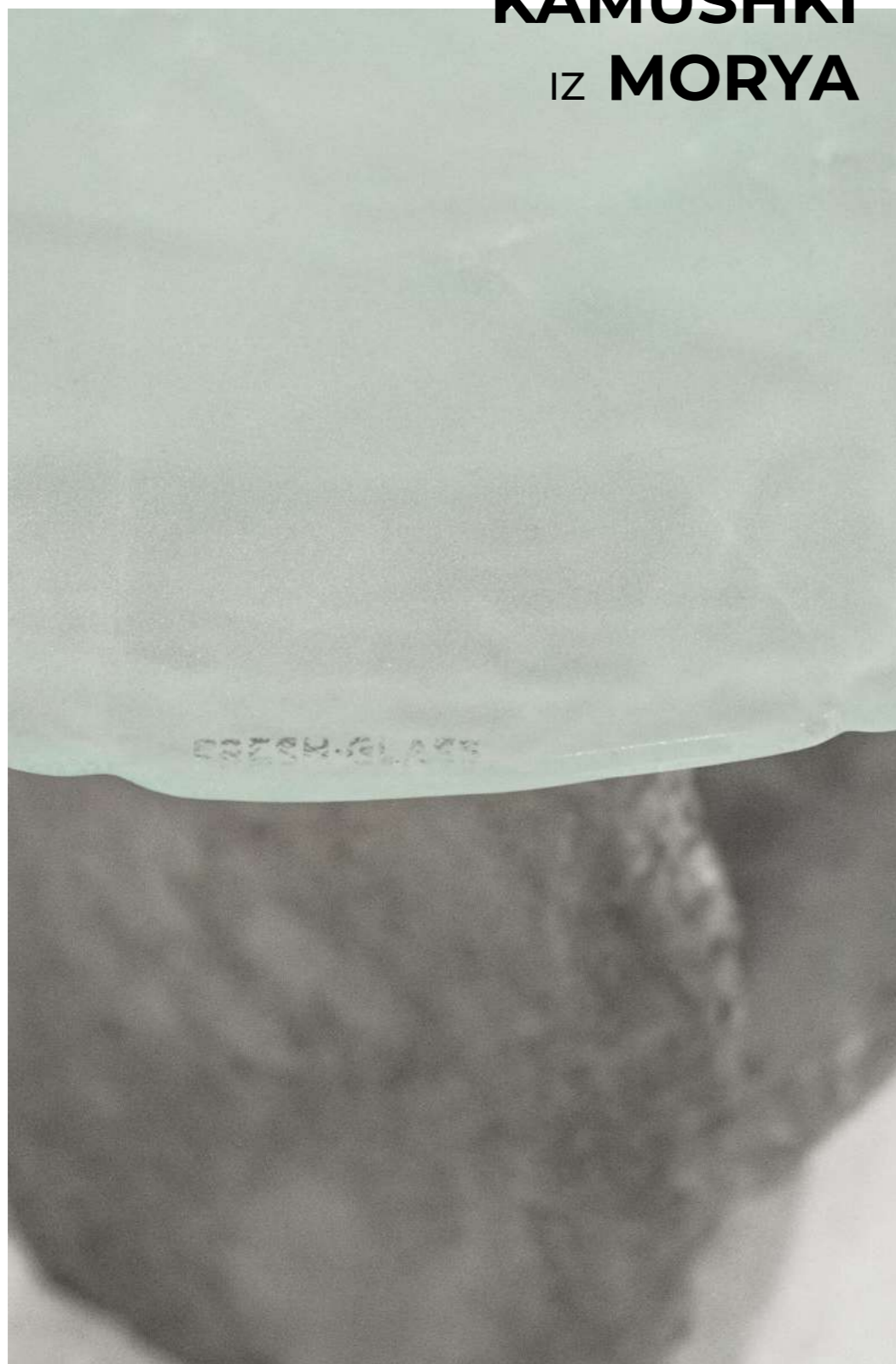
In Vladivostok, Russia, not too far from the Cape of Three Stones on the shore of Steklyannaya Bay you won't find sand because it is made of newly formed stones of glass, ceramic, and metal. The series envisions the softness of these newly formed pebbles, their slopes, and tactility to be reflected in design objects of daily use.

KAMUSHKI IZ MORYA

2022 Collection



KAMUSHKI
IZ MORYA



KAMUSHKI IZ MORYA



Exhibition «Habitat», MMOMA, Moscow 2022

Materials: glass, concrete (casting into molds)
Technic: Kiln glass casting

The series seems to plunge into this rounded world, where water calmly rolls onto the shore, where you can look into a distance and see the horizon, where you feel the forces of nature and breathe in the sea air, gaining balance and strength. These forms, as if polished with water, relax emotionally — all you need is to stroke. In Vladivostok, Russia, not too far from the Cape of Three Stones, on the shore of Steklyannaya Bay, you won't find sand because it is made of newly formed stones of glass, ceramic, and metal. The series envisions the softness of these newly formed pebbles, their slopes, and tactility to be reflected in design objects of daily use



A collection of transparent BLOCK sculptures made of fused glass introduces the inner nature of the material. So different and soothing: bubbles, strands and thin white threads seem to fly in a stream, involuntarily creating a feeling of contemplation, inviting us to pause and breathe slowly. All objects in this collection have rectangular forms with authentic orifices that resemble natural structures. The external dimensions and internal volumes, as well as numbers of objects are designed individually. This allows us to create new forms or recreate those that had been made previously. The series is based on the ratio of the glass thickness to the refraction of light through the edges of varying degrees of transparency.

FF BLOCKS

Collection of sculptures FOR FLOWERS, FOR FRESH

FF BLOCKS



BLOCKS



Dasha Bolkhovitina
Materials: crystal
Technique: Kiln glass casting
Cold working: grinding, polishing

2021

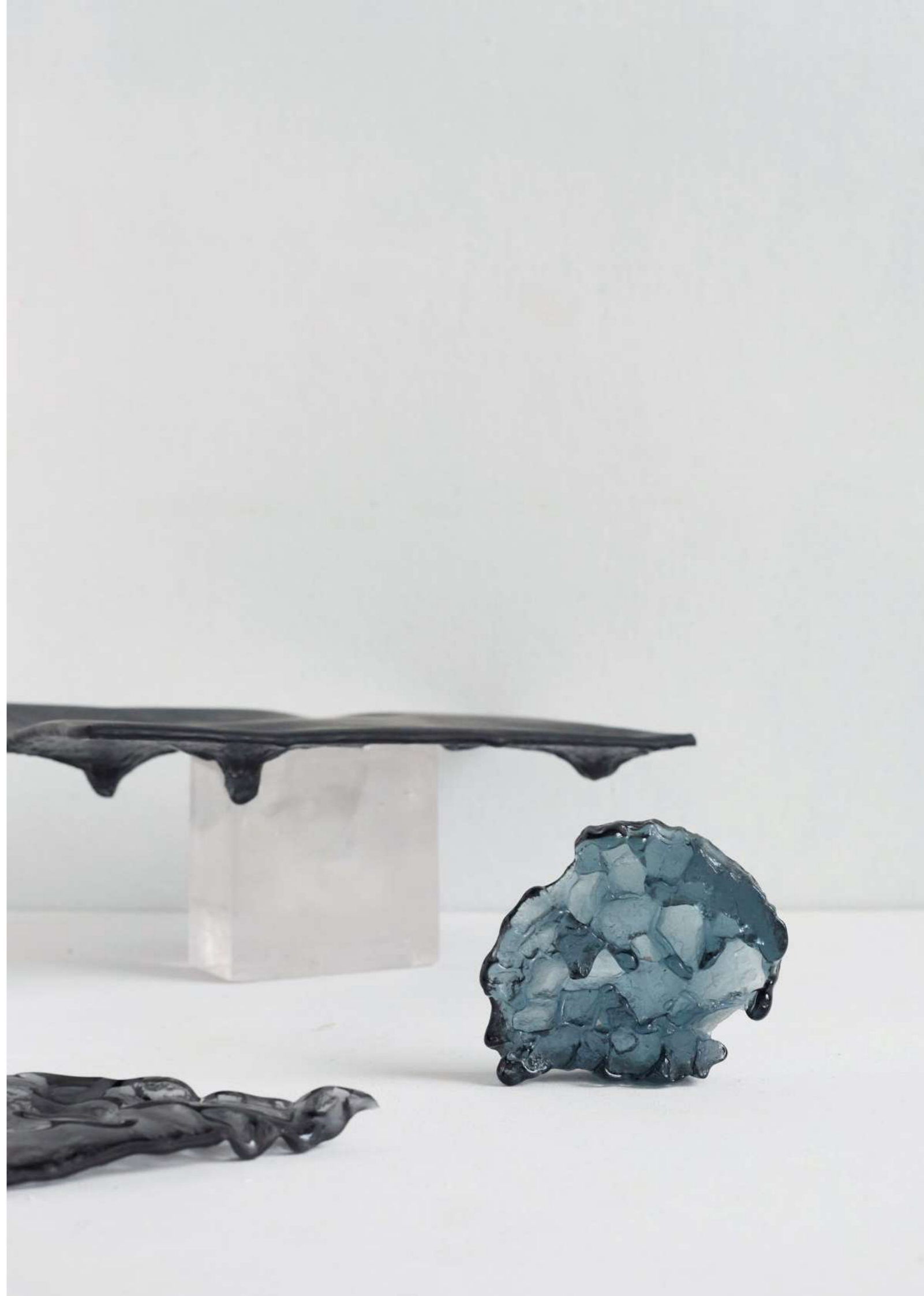


On some sides the texture is intentionally creased by the forms that were used in the process of baking, some sides are polished to a smooth surface, which allows you to look and discover life inside this unique medium of molten glass



FRESH.GLASS.PROJECTS

Individual projects to order in architectural and interior projects



IZZI NOT IZAKAYA

Tables and light panel
Fresh.Glass texture: Deep Stones
Project: Bureau 'Prostranstvo'

2022



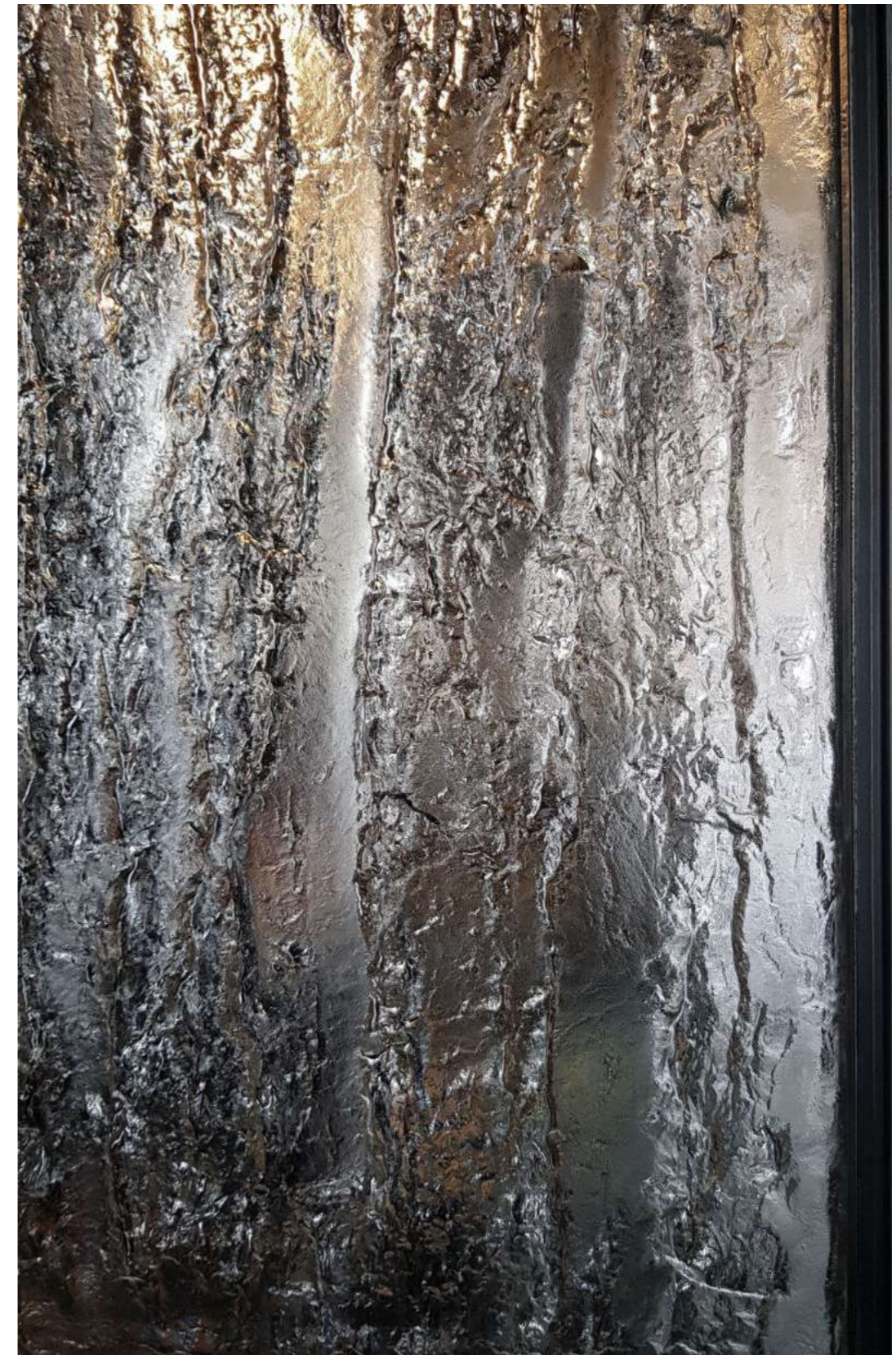
Technique: Kiln glass casting
Materials: concrete, glass



SHARE



Share Cafe
Participation complex in a restaurant
Moscow, Voznesensky Lane, 5s1
Fresh Glass texture: Bark (Oak)
2021



Technique: Kiln glass casting
Materials: steel, glass

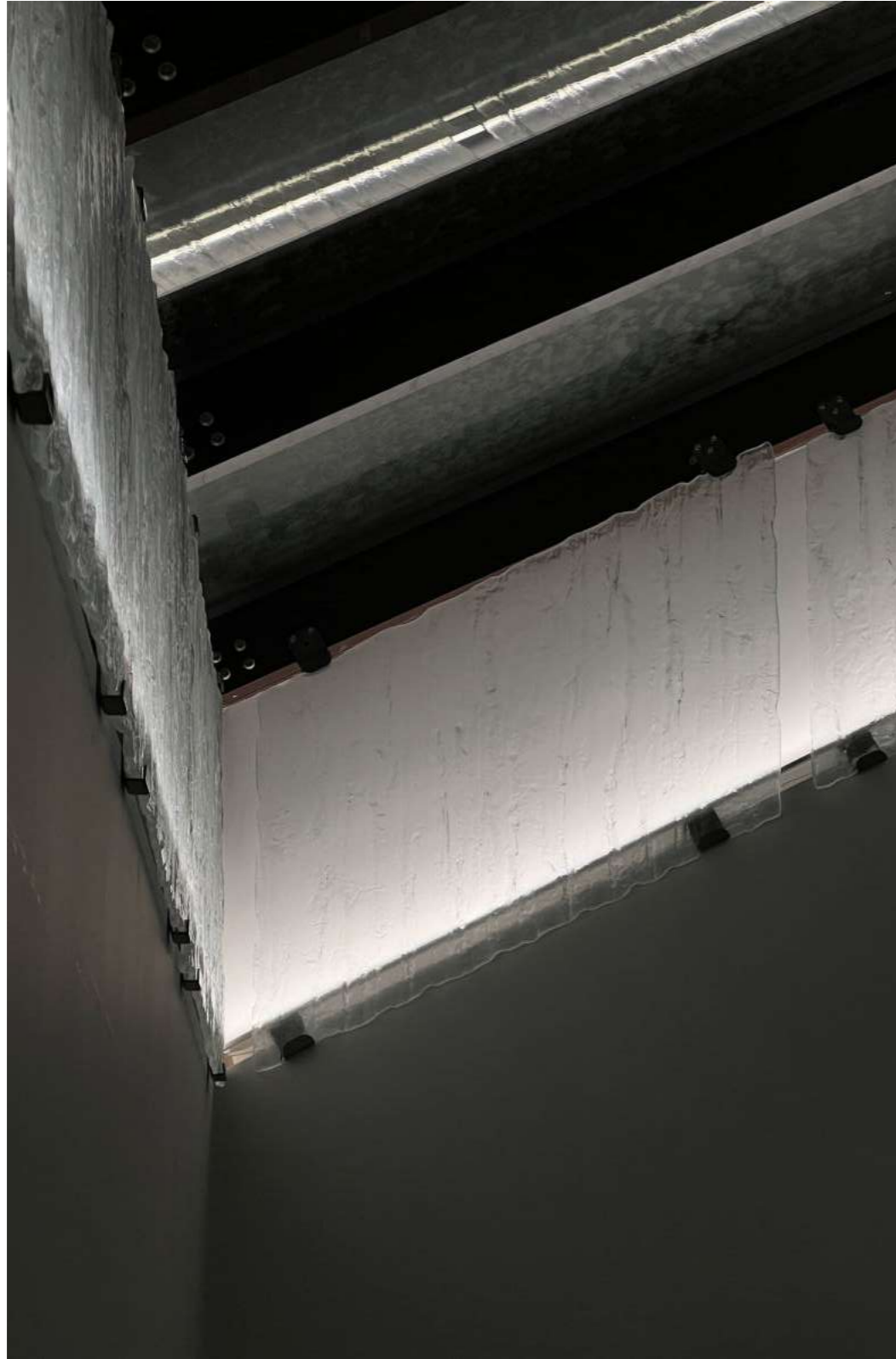


LONDRI



Sculptural light elements for restaurant
Moscow, Dmitrovsky Lane, 11
Texture: Bark. Apple
Project: Sisters Design&Right Master 2k
Technique: Kiln glass casting
Materials: Glass
2021

FRIEZE



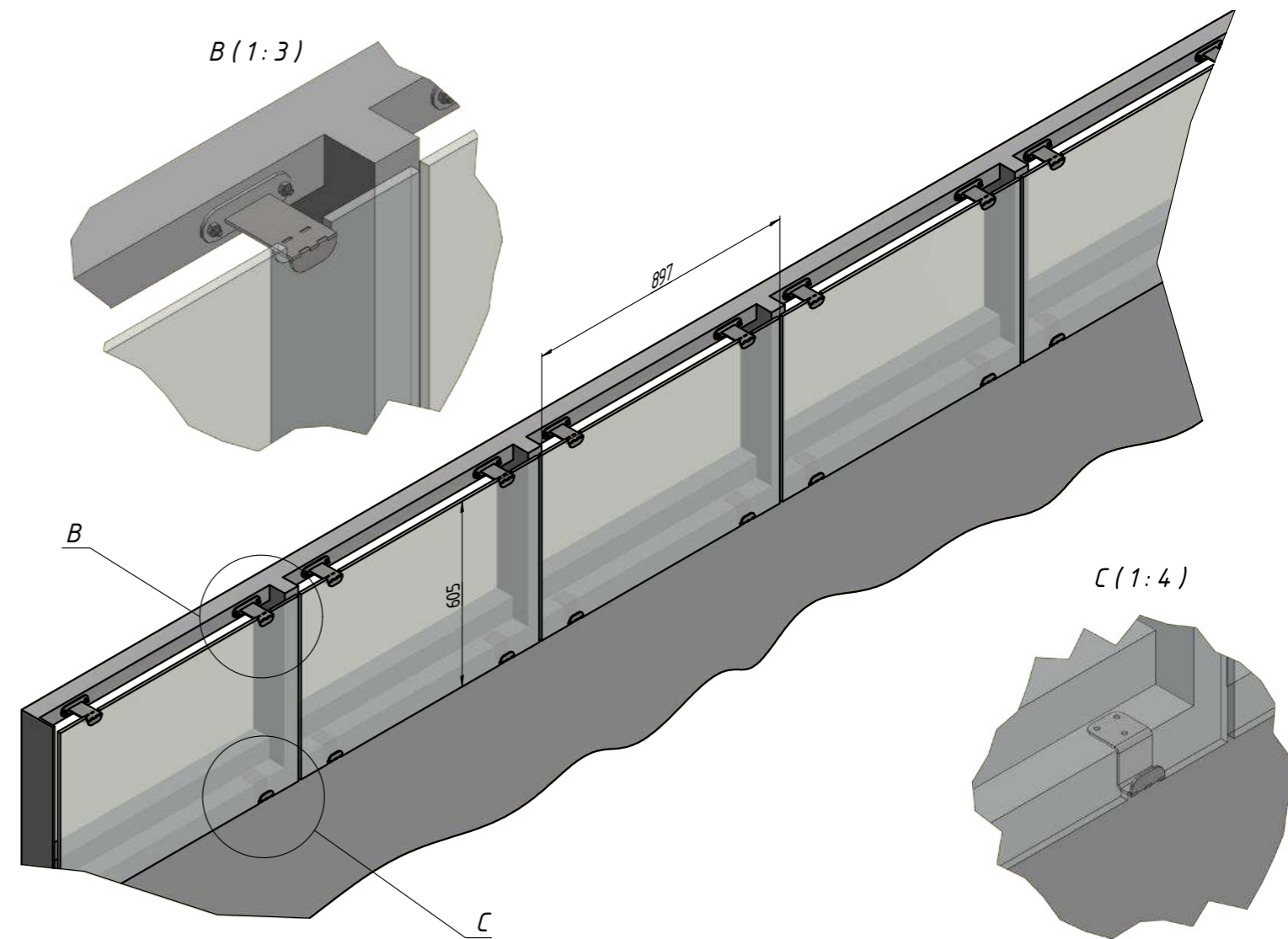
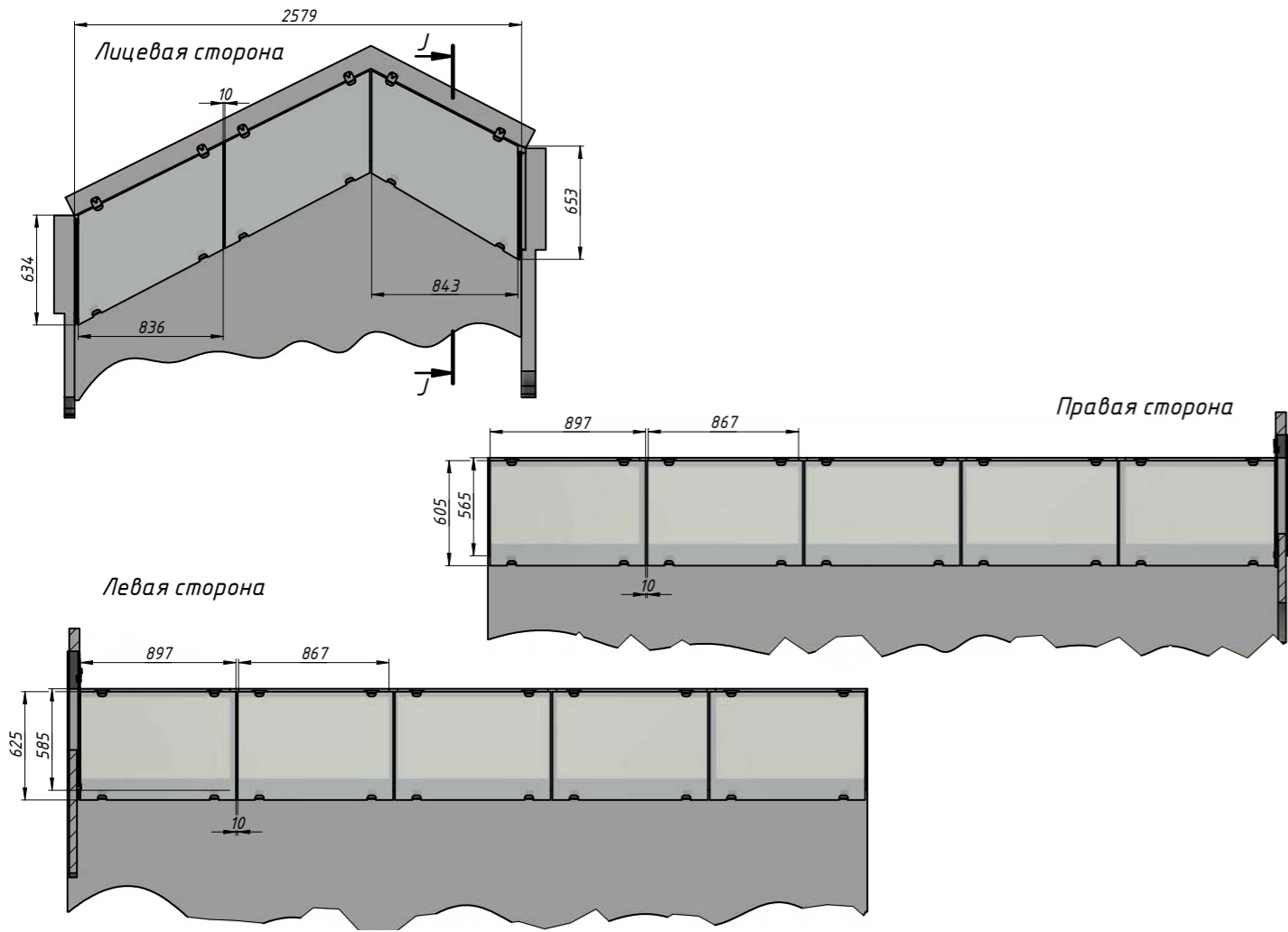
Luminous panels of glass panels in the architecture of a private house
Fresh.Glass Texture: «Dragon»



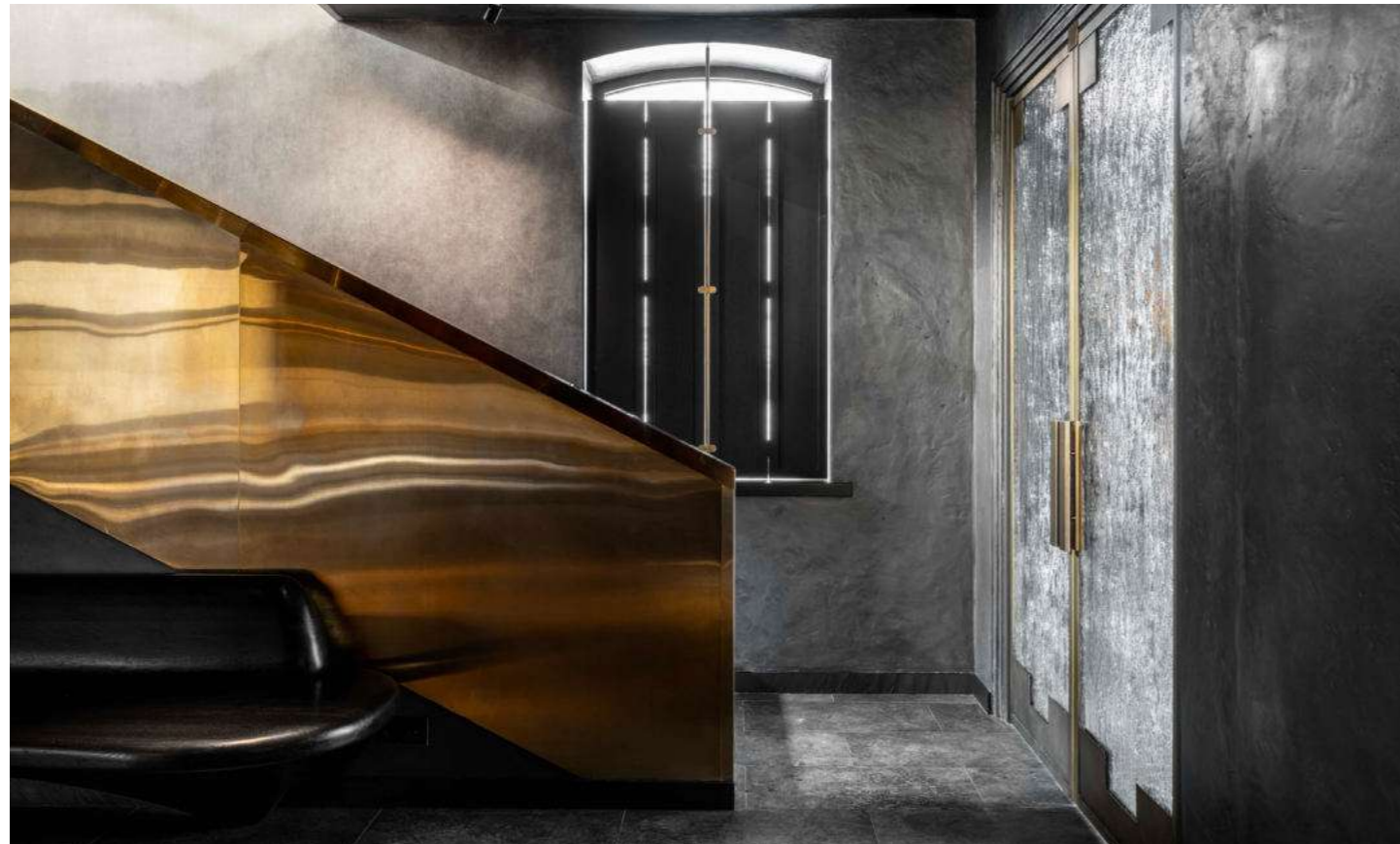
FRIEZE

Materials: Glass, steel
Technique: Kiln glass casting

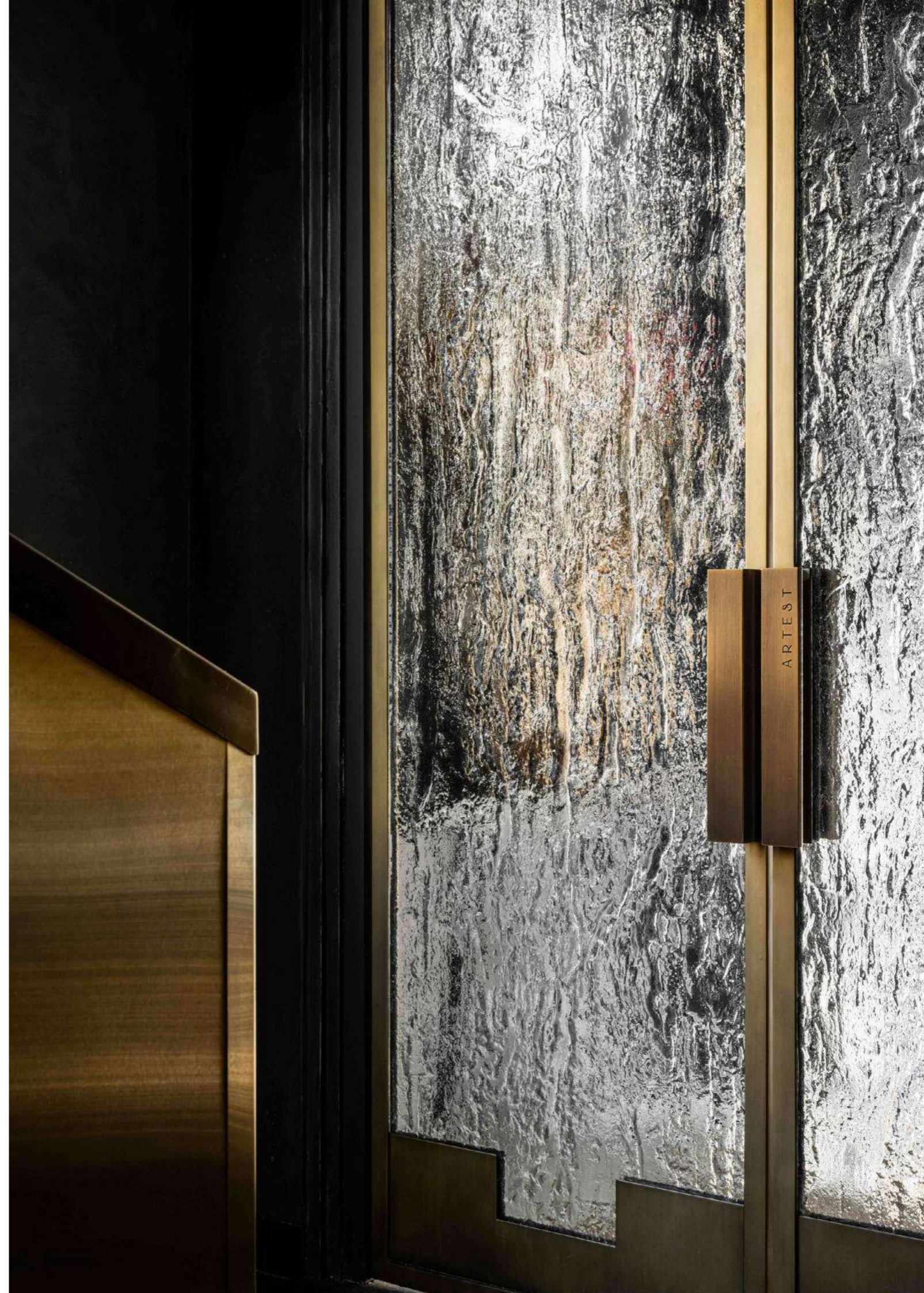
2022



ARTEST



Artest
Moscow, Trubnikovskiy Lane, 15s2
Entrance doors
Fresh.Glass texture: Bark.Oak
Design collaboration with: Veter Design
Materials: Glass, steel
Technique: Kiln glass casting



Project: Static Aesthetic



FOLK

Fresh.Glass textures: Drought, Bark
2022 Project

Participation complex in a restaurant

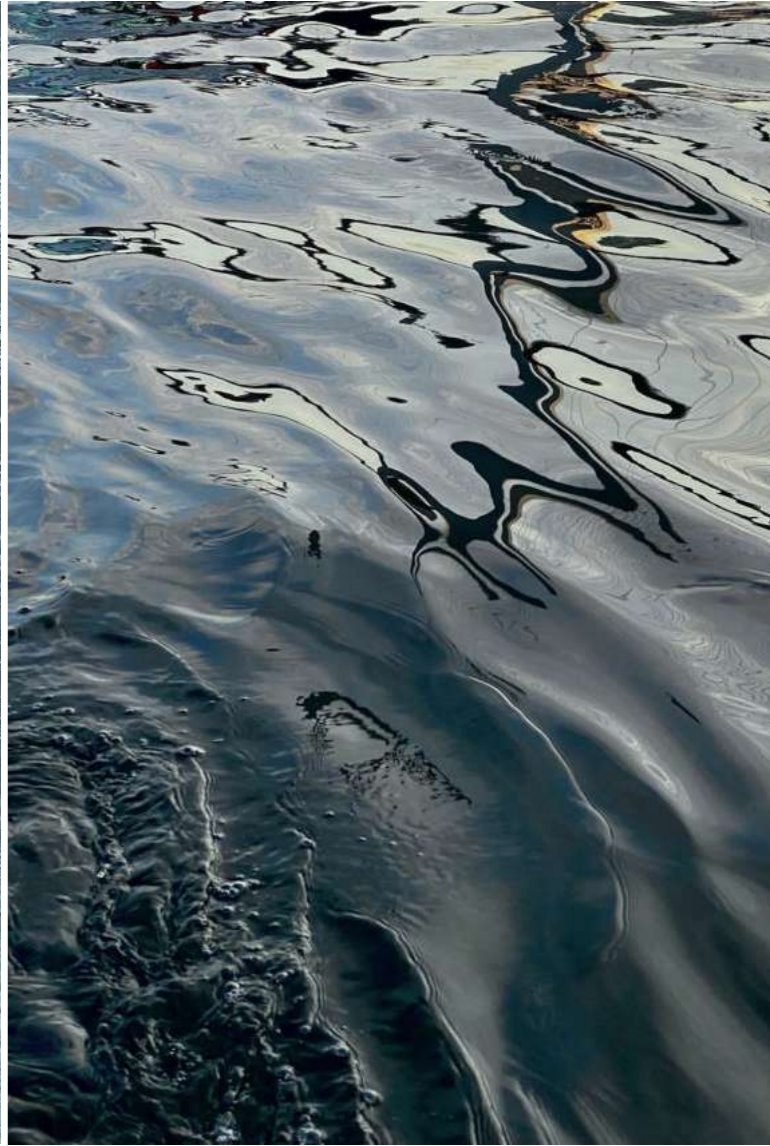
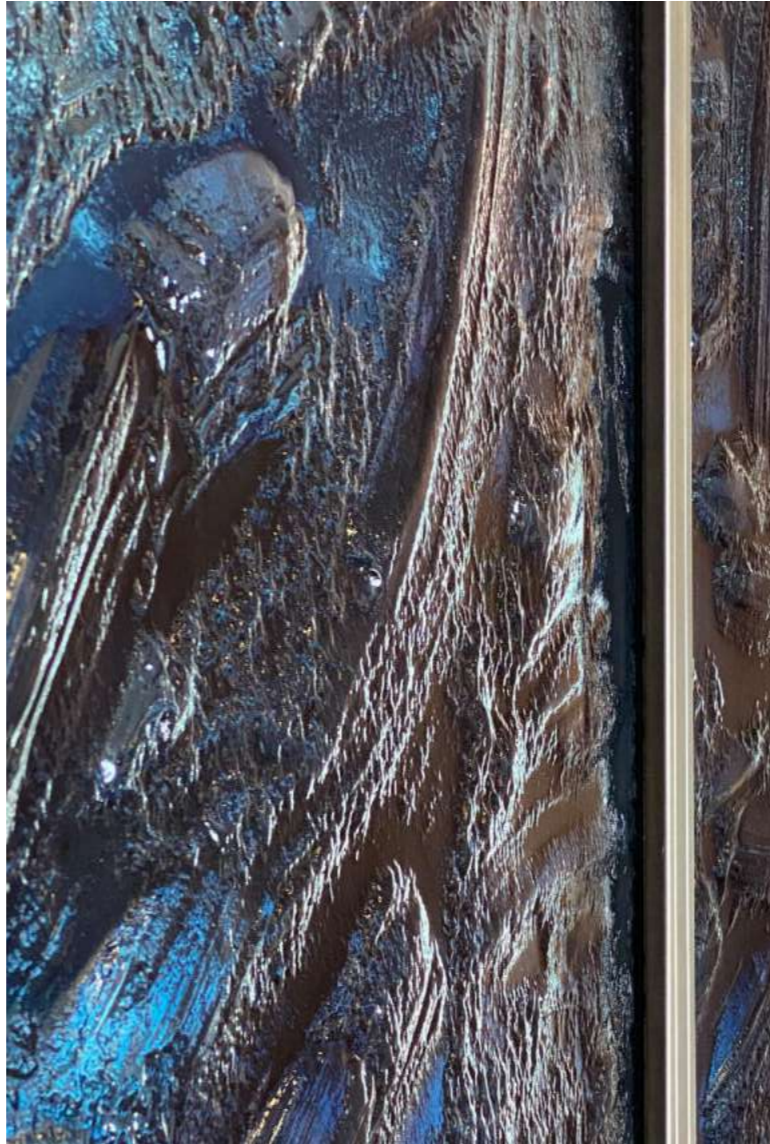


Materials: Glass, steel
Technique: Kiln glass casting

GLASS PANELS



A set of partitions in Vladivostok Grand Hotel
14 glass partitions with a height of 2800mm for zoning the Lobby bar area of
the hotel in Vladivostok.



Fresh.Glass texture: «Vladivostok»
Material : Glass, steel
Technique: Kiln glass casting
Design with 'Buroe'
2022

GLASS PANELS

PANELS



Interior zoning in a private interior
Fresh.Glass texture: Bark.Oak
Materials: Glass, steel
Technique: Kiln glass casting

2019 Project



Interior zoning in a private interior

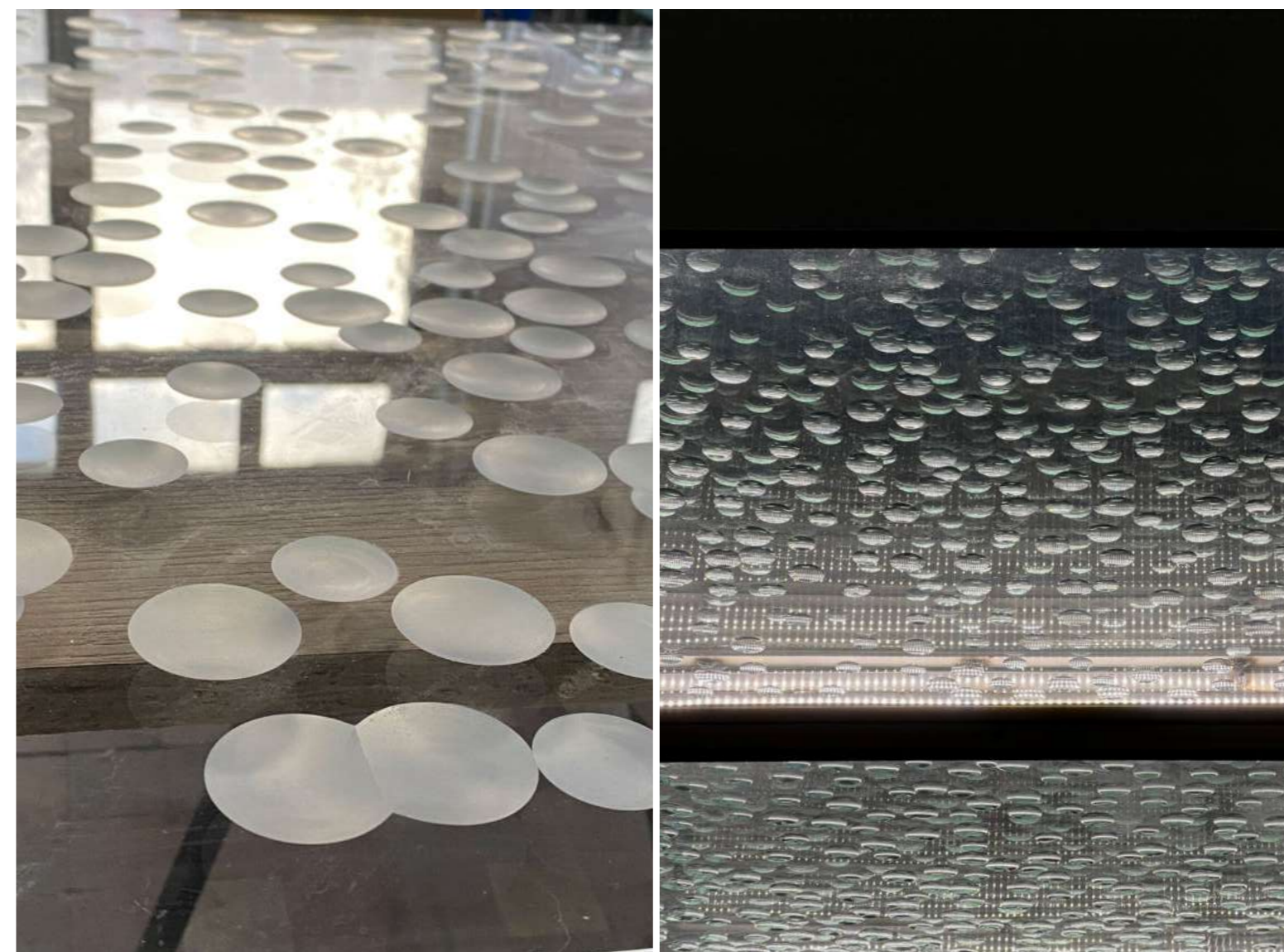
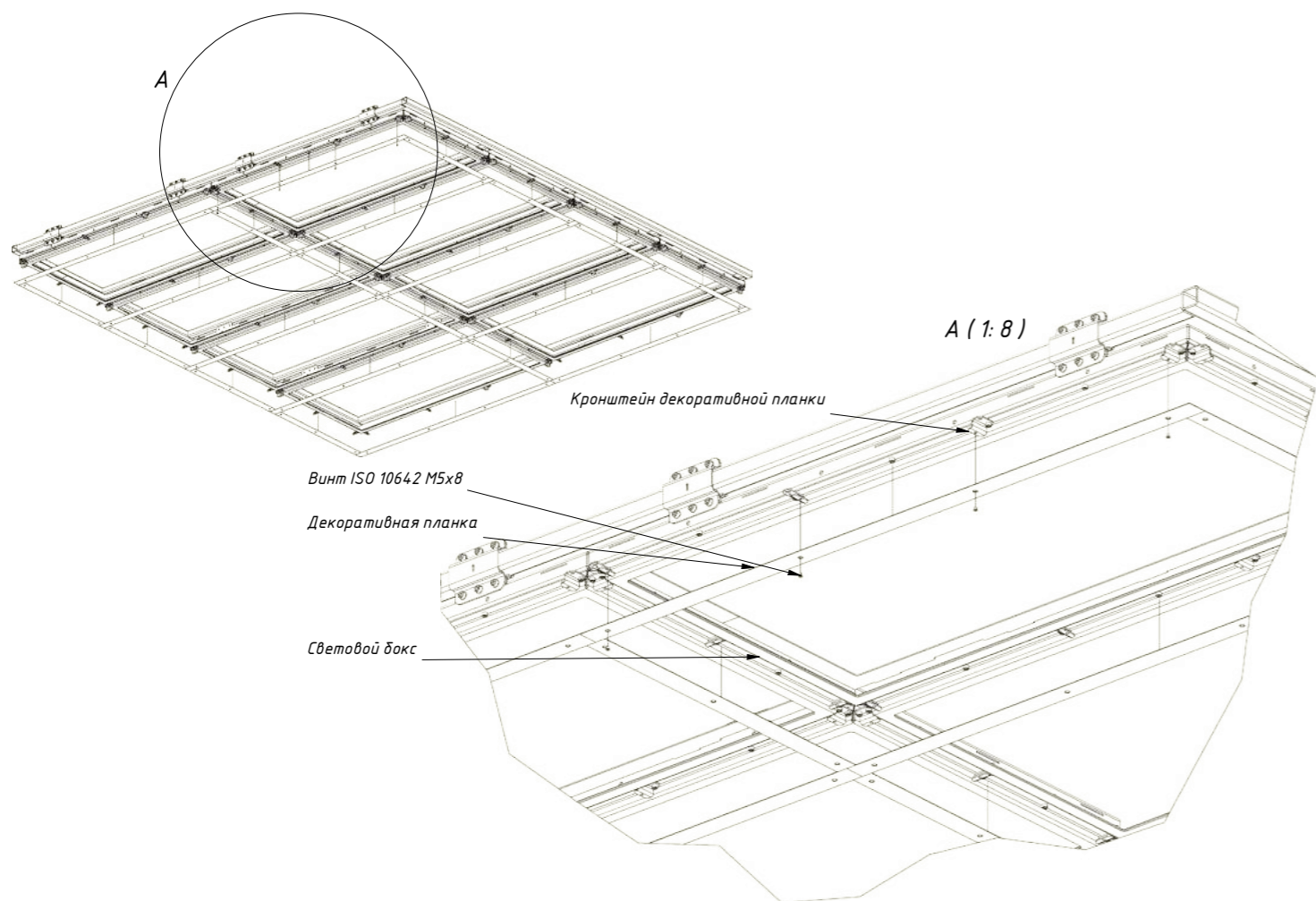
PANELS



GLASS CEILING



Vladivostok Grand Hotel and SPA
A set of light panels for the ceiling in the SPA zone of the hotel.



Materials: glass, stainless steel
Technique: diamond grinding and hand polishing
Design with 'Buroe'

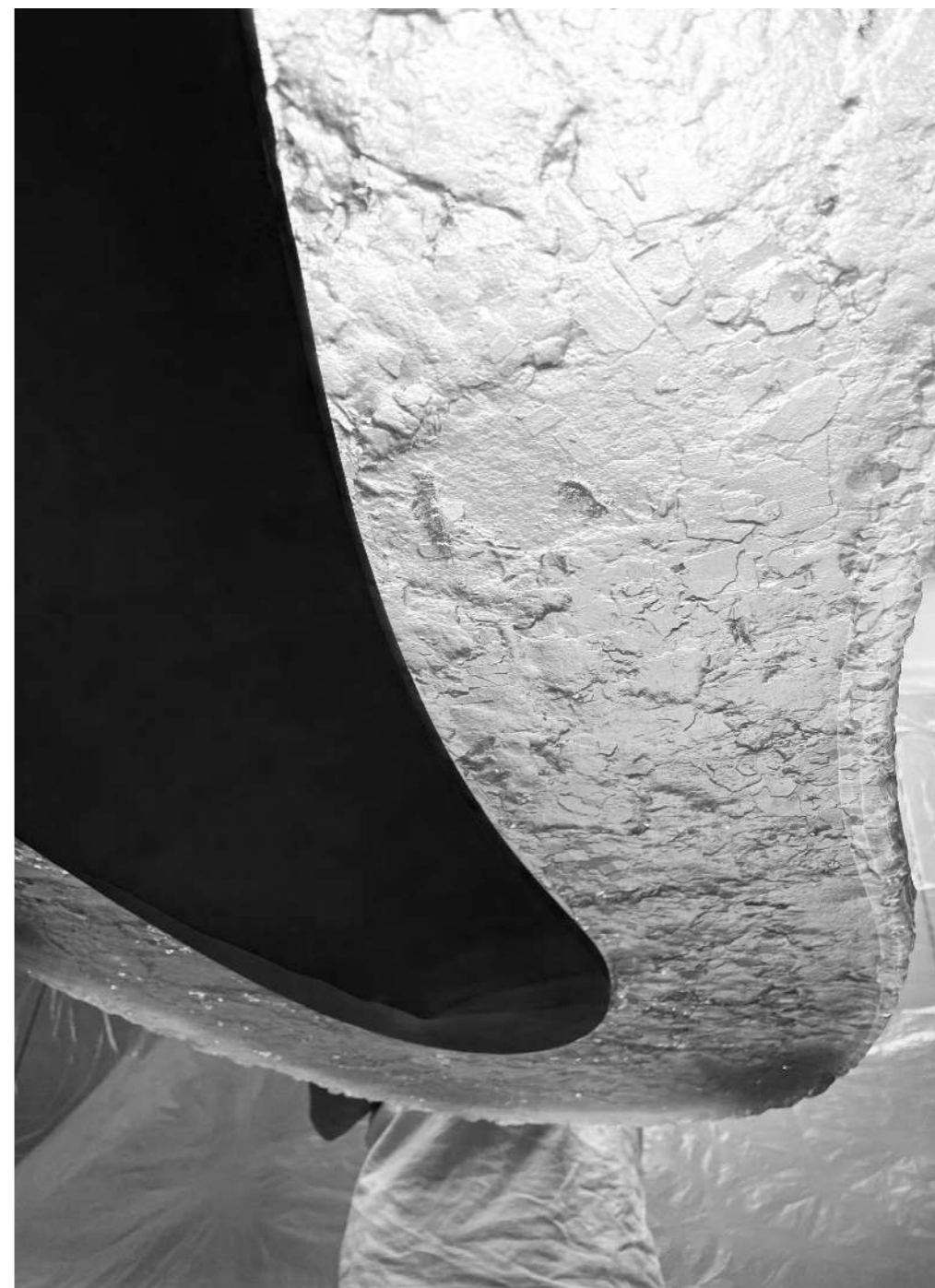
2022

GLASS CEILING



PESCO

Office desk for the Swiss company Pesco,
floating on one side in the air. Weight \approx 300 kg Thickness 60mm.
Materials: glass, steel.
Technique: kiln glass casting
2022





NAMELAZZ



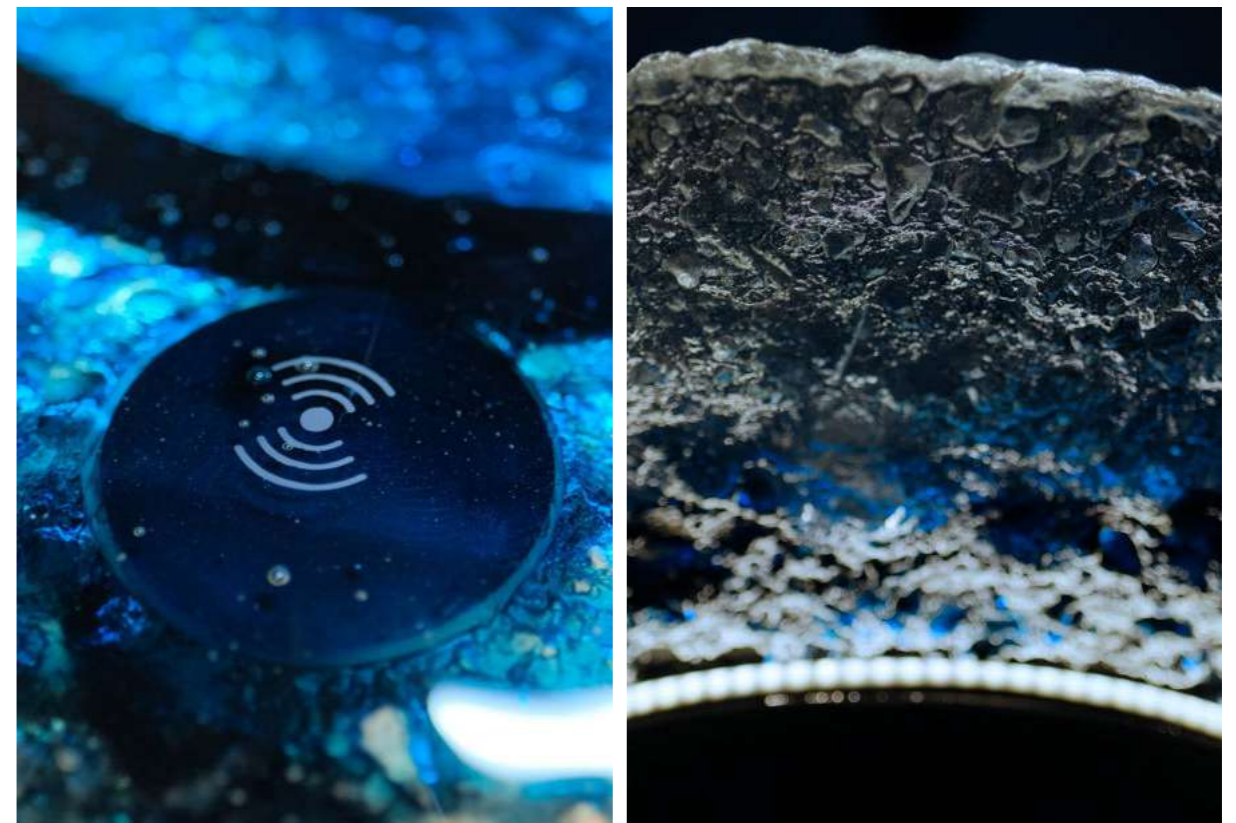
Chandeliers
NAMELAZZ, Moscow, Petrovka 20/1
Design: «Prostranstvo» bureau

Technique: kiln glass casting
Materials: steel, glass
2023

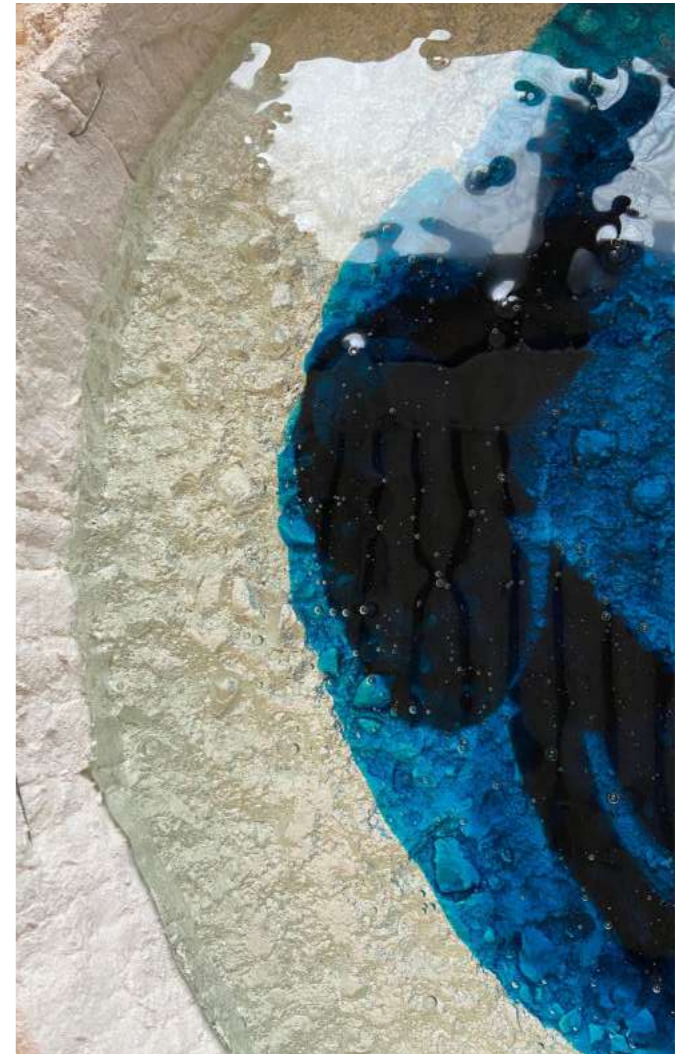


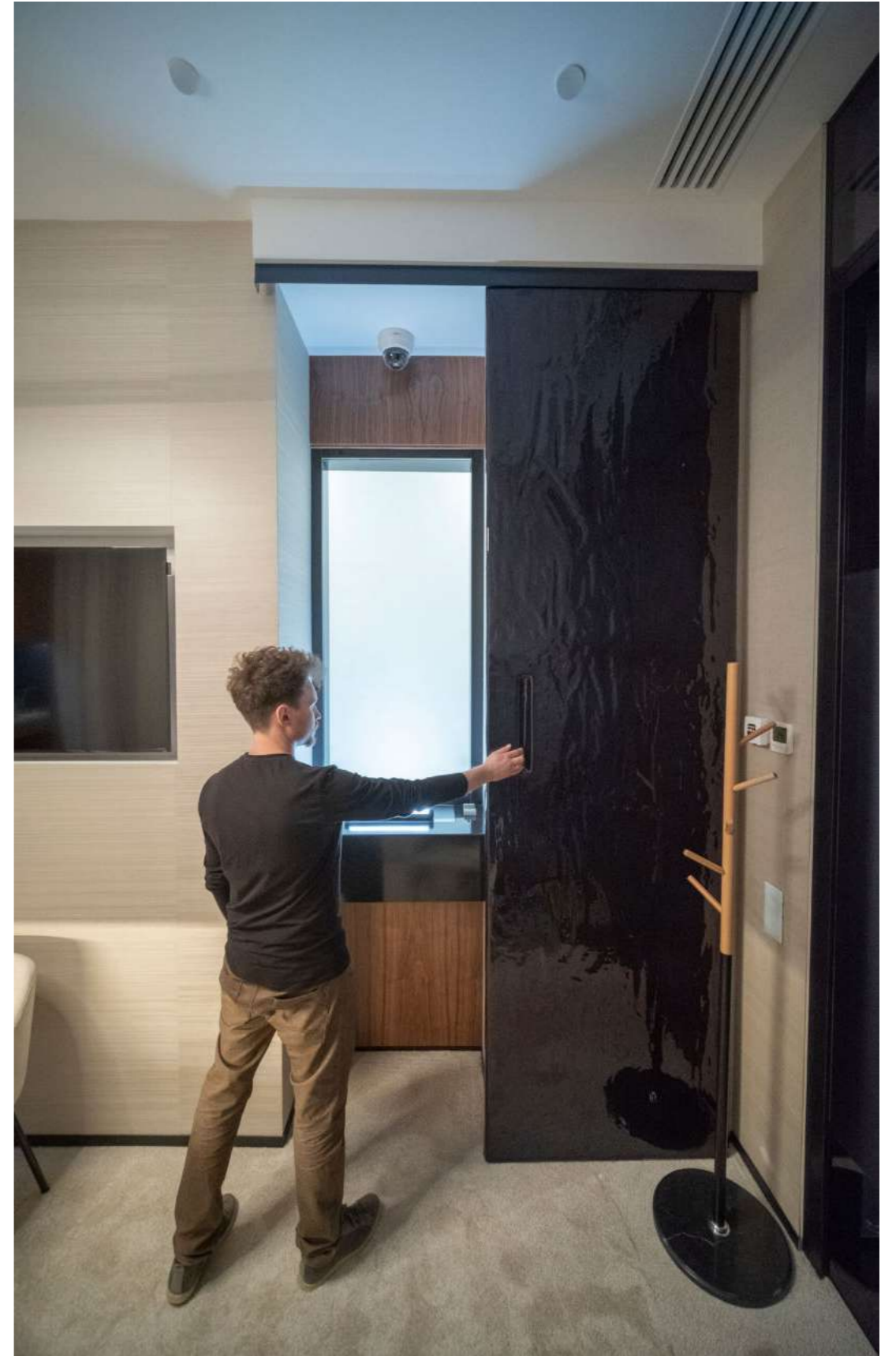
SBERBANK PREMIER

With architect Elena Vankova, we developed holistic solutions that define the space based on a vision of textures and colors, shapes, ratios and their commonwealth in a single whole. At the entrance you can immediately see at the reception desk the symbol of Sberbank Premier - a transparent glass sculpture referring to a running water structure, and the living, green wall of plants behind, reflected in the hand-polished letters and logo, only enhances the sense of sea air. Pebble textured coffee tables sparkle with transparent shimmers, as if from the sun. You can get oriented inside with the help of glass panels on which the letters protrude the names of the PACIFIC and ATLANTIC zones, symbolizing the oceans. At the center of the meeting rooms are large tables, as if they were beckon with their brilliance, inner depth, into which you want to look, to run your hand over the shiny cold blue surface. clear blue surface. You want to run your hand over a part of the glass wall next to it. Like water, it's like a monolith like a monolith, flowing gently downwards. It's a completely flat surface with curved edges with no ridges. There's only a recess, and if you put your hand in it, you can effortlessly move a whole wall of glass! A sense of chamber space, a sense of contemplative tranquility.



Materials: glass Spectrum, steel.
Technique: kiln glass casting



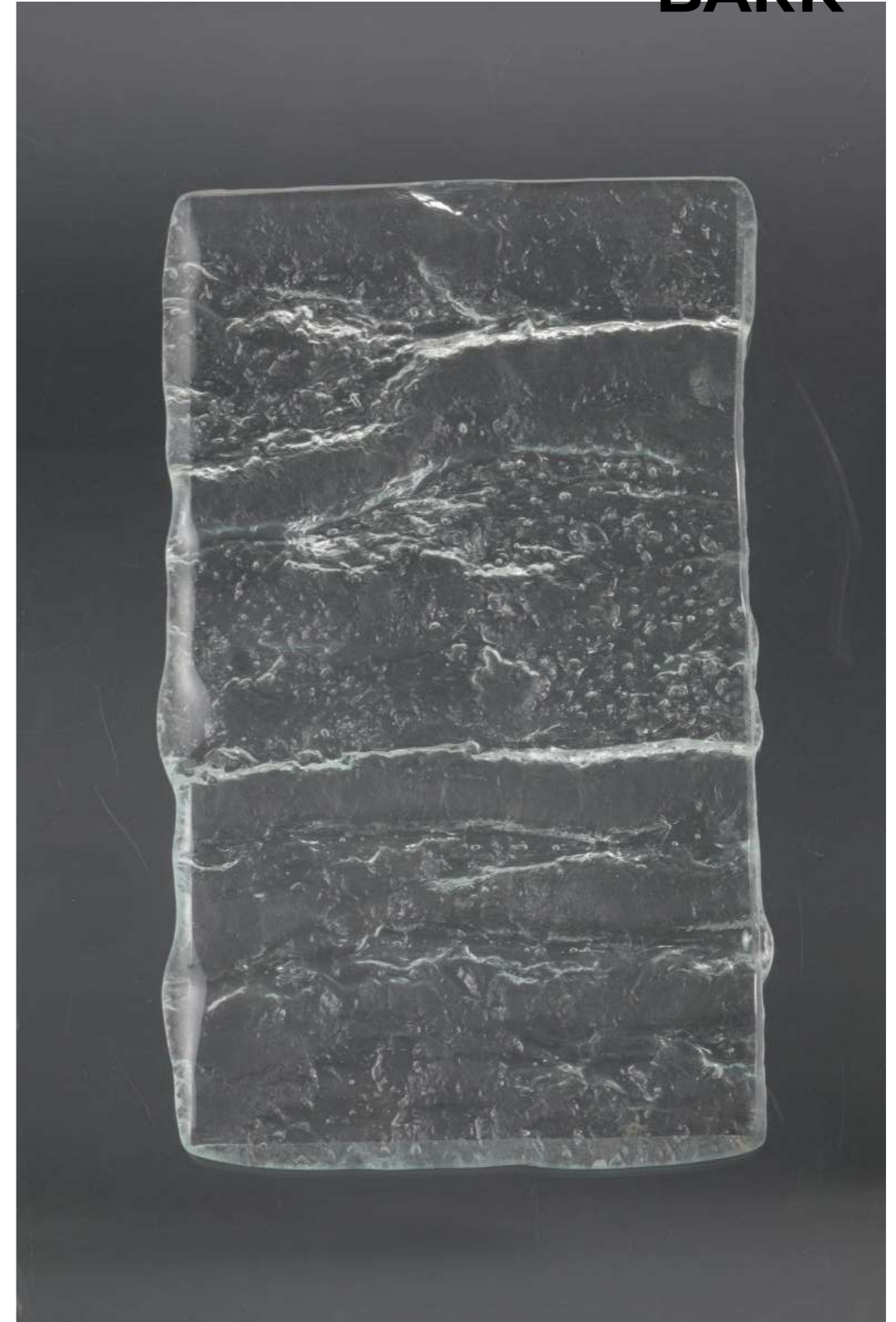


TEXTURES





BARK



ELEPHANT



FILAMENT



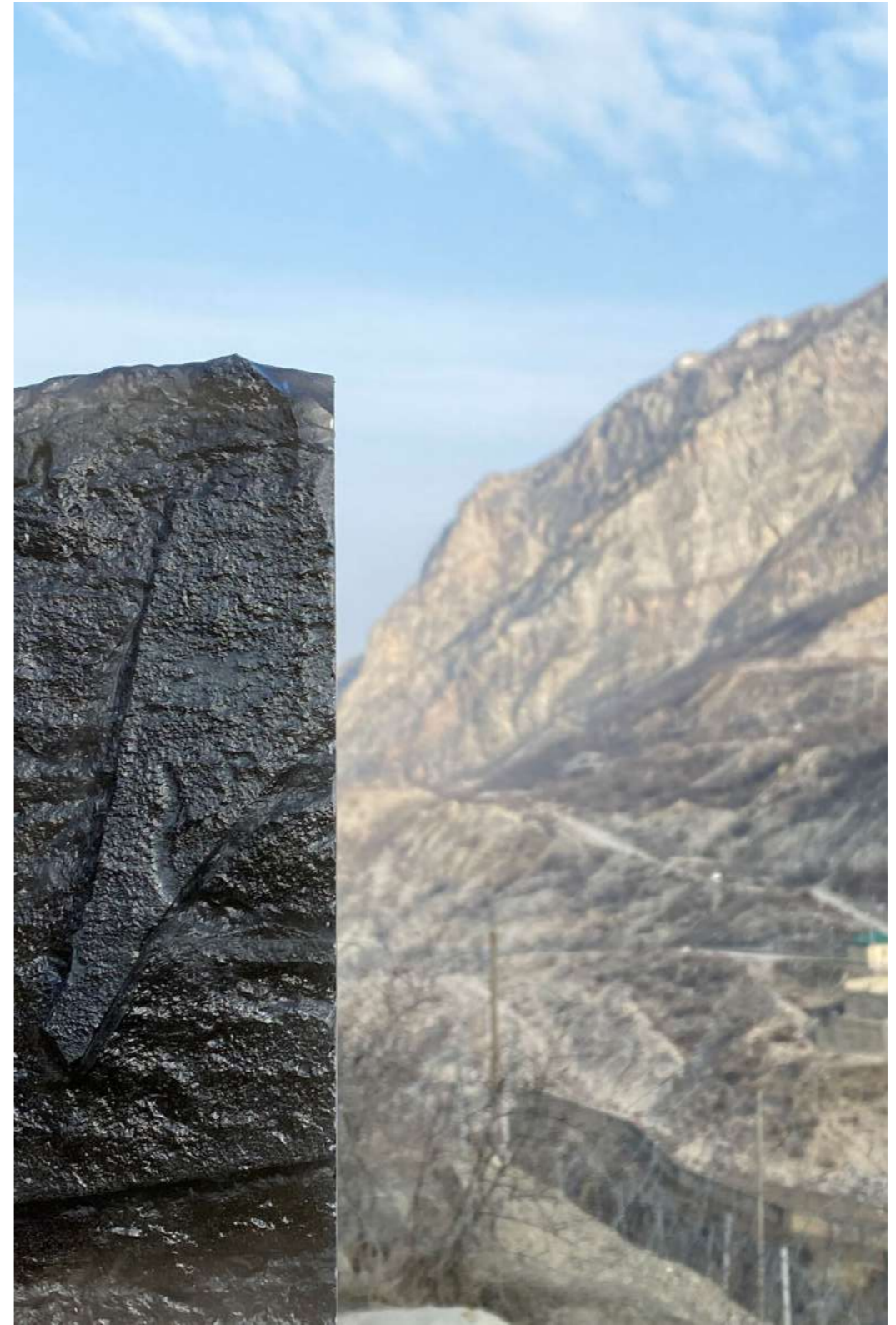
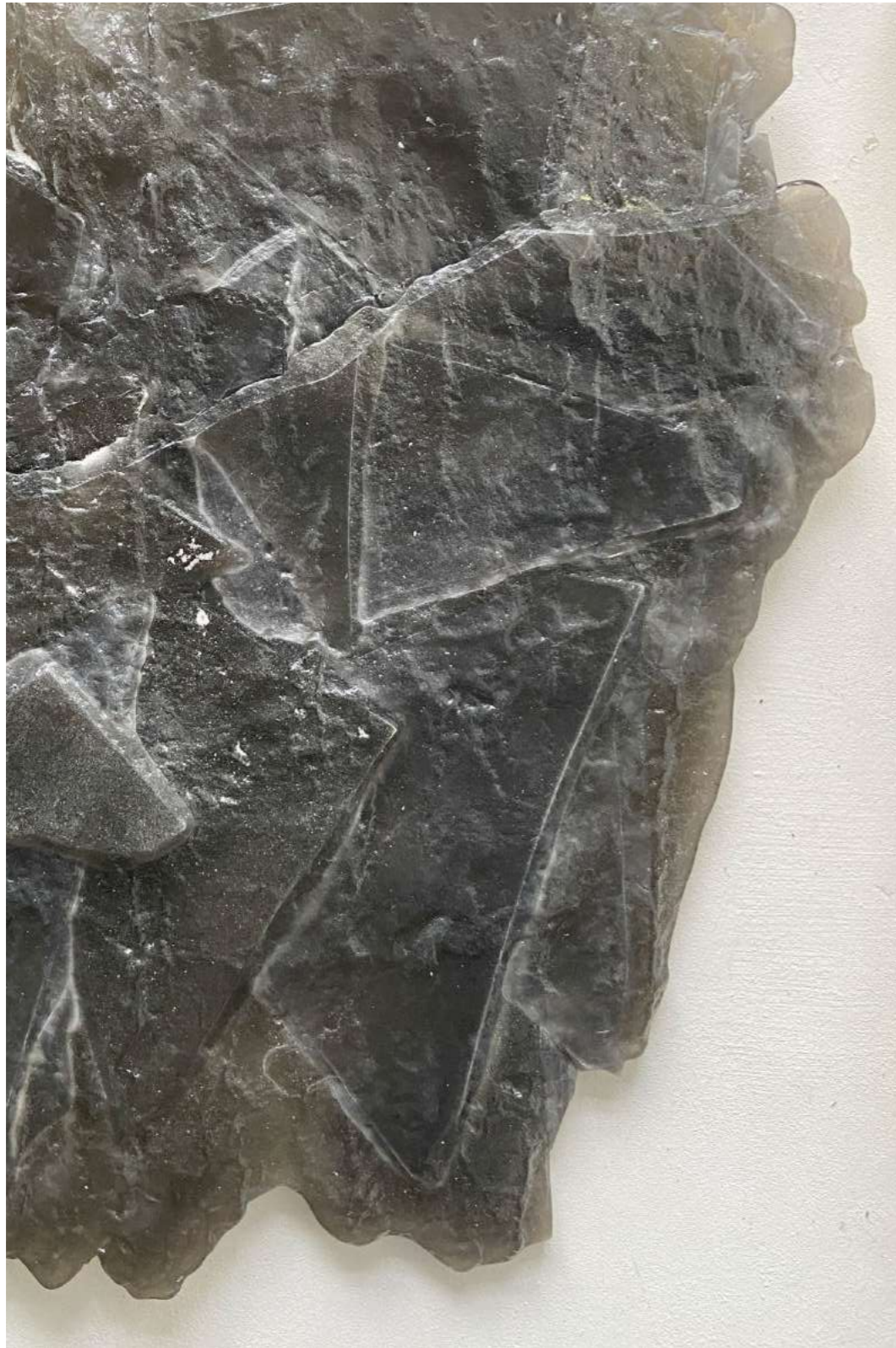
SQUID



FROST



ROCK



DRAGON



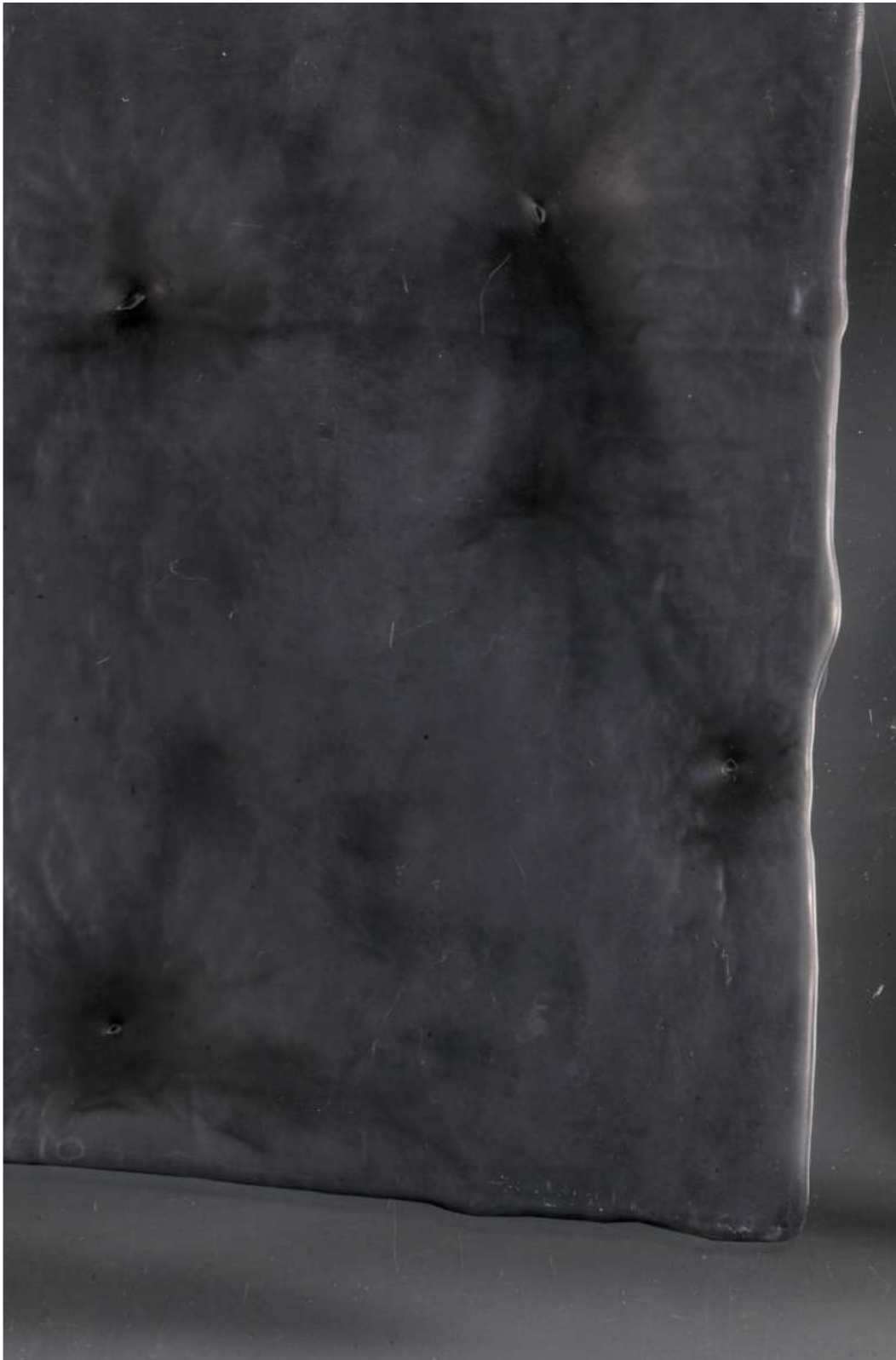
ARCHITECTURE



WHALE



QUICKSAND



CONTACTS



Fresh-glass.com
art@fresh-glass.ru
8 (969) 999-23-01
@fresh.glass