

el Periòdic News

INTERVIEW

Nuria Torrente

PRESIDENT OF THE CATALAN GLASS ARTS ASSOCIATION

«Glass is a magical material that plays with light and transparency, it is itself fragile yet strong»

IRINA RYBALCHENKO
ESCALDES - ENGORDANY

Nuria Torrente is the President of ACAV and artist originally from Barcelona with a passion for glass and its magic. We talk about art, design, her sources of inspiration and «craft meditation» – a term born from this interview.

—You are the President of the Catalan Glass Arts Association (Associació Catalana de les Arts del Vidre, ACAV). What are its objectives?

—The ACAV is a non-profit organisation that brings together artists, artisans, and glass enthusiasts – both nationally and internationally. We currently have almost 90 partners. Our main goals are to spread the craft of glass

making, to re-value this craft in society and to stimulate interest in artisanal products. We believe it is very important to create a strong network between our members that encourages collaboration for the benefit of the sector. We are also working to re-establish regulated and quality glass training to ensure the continuity of a craft with a long tradition.

—What glass working techniques exist today and which ones do you recognise?

—There are many ways of glass processing – I will name some of the more notable ones.

Blown glass: this technique involves blowing masses of molten glass with a blowpipe to create different shapes. It is one of the oldest techniques and requires gre-



at skill.

Vitrofusion or «fusing»: different pieces of glass are fused in a closed kiln at high temperatures until they melt and become one piece. This technique can be used to create decorative objects such as jewelry or architectural elements.

Flame glass: this technique is based on heating glass with a flame created by mixing butane or propane with oxygen, then shaping it with tools while it is hot. It is often used to create small figurines, jewelry boxes, and all sorts of objects.

Satin or «etched» glass: the technique involves the use of acids, sand or diamond circles to engrave designs on the surface of the glass, creating decorative patterns or textures.

Stained glass: pieces of coloured glass bonded with strips of lead or copper to create designs often

used to decorate windows and doors.

Pâte de Verre and cast glass: these techniques use powdered or fragmented glass, using moulds and closed furnaces to fuse it to create sculptures and other objects of great detail and complexity.

Thermoforming: the technique is based on shaping glass in a closed furnace, either by means of a mould or free-fall method, at temperatures at which the glass becomes malleable without melting completely.

I mainly work with vitrofusion, thermoforming, and flame glass techniques, but I have had time to «play» with almost all techniques.

—Why glass? What is so special about it?

—When you get to know it, you fall in love with it and it captivates you. It is a magical material that

N.T

plays with light and transparency, and it is itself fragile yet strong. And it is of extraordinary beauty!

—Is there a new technique you would like to learn?

—I am exploring a lot the possibilities of recycled glass, creating works inspired by nature, starting with the material you find in containers. As for learning, for me it's something addictive, I am always in a constant state of experimentation and learning. Maybe sometimes I should focus more on what I've already mastered and not experiment so much in areas I don't work in as much, but I can't help myself!

—What inspires you?

—My artworks usually embody some emotion, experience, or thought process that influences me. The nature is an inexhaustible source of inspiration for me. There is something irresistible about being struck by its beauty and feeling the need to reproduce it, even if sometimes not literally.

—Do you do bespoke work? Is there a growing demand for personalised jewelry that reflects people's personal tastes and stories?

—I make up my artwork because of passion and my need to create. As for the more commercial jewelry, I make a lot of bespoke pieces. For many years now, people have wanted unique pieces that

have a special meaning and tell their own story. Glass is a very versatile material that allows you to create very personalised designs, and I love working with clients to bring their ideas into reality and make each piece unique and meaningful.

—Please, tell us about your studio...

—I have always lived and worked in a small flat in Barcelona, not far from the Sagrada Família. But a couple of years ago we moved to the small town of La Selva, Massanes – now my studio has space, light, tranquility and a connection with nature that heals me and expands my creativity. I would love for people to come and enjoy this space and a couple of hours of craft meditation. I think I just coined a new term? But I can't think of a better way to explain the state you get into when you create with your hands.

An individual course (a single student) with a 12-hour total duration costs around 400 euros. Two or three-hour lessons for two people cost approximately 120 euros.

—What are the most curious works of glass art that have been created recently?

—Being part of ACAV I am in touch with a lot of people who are creating incredible work. For example, some blown glass sculptures about half a metre represent

myomas, created by artist Montserrat Duran Muntadas (<https://www.montserratduranmuntadas.com/>), or a whole series of works created by Marta Isabel Ramírez Silva (<https://www.martamirezglassign.com/>) that mimic splashes of water in motion, as if suspended in the air.

I admire many artists who do wonderful things and are a great inspiration to me. I would name one who has an impressive technical mastery of art and human proportions, Martin Janecy (<https://www.janecy-studio.com/>). He creates anthropomorphic sculptures using very sophisticated techniques such as blown glass. His sculptures are hollow

inside and he shapes them with tools both inside and outside, using the blowing technique when necessary. I invite you to check out his work!

—What new design trends would you highlight?

—I'm not an expert on design or trends, but I think that perhaps formal simplicity is now being valued, without being overloaded – placing a premium on the intrinsic value of materials. Referring to the theme of ecology, I think that working with natural materials is a trend, but having ecological values in creation should not just be a trend, but a necessary virtue. ●

N.T




Your leading real estate agency in Andorra.


Our experience guarantees results, realtors since 1988.



 (+376) 353 424 / (+376) 379 769

 (+376) 747 747

 laportella@andorra.ad

 Casa Nova Olivet 10 · Ordino

 www.laportella.ad

