



Jan Erik Ritzmann, *Vase*, multi-layered blown glass and separating inclusions, photo Cyril Bouchet

Franco Deboni, *Magma*, 1999, multilayered blown glass worked at high temperature, photo Cyril Bouchet

Lennart Nissmark and Martin Zirnsack, *Bowl*, 2005, multilayered blown glass, photo Cyril Bouchet



Alain and Marisa Bégou, *Vase*, undated, multilayered blown glass and enamel inclusions, photo Cyril Bouchet

Emile Gallé, *Flattened gourd vase with boat neck*, early 20th century, multilayered glass decorated on both sides, photo Cyril Bouchet



ALONGSIDE THE EXHIBITION

Thursday 26 June

A tasty moment (visitors aged 65 and over)

Guided tour followed by a convivial snack.

As part of the project "A nous de jouer".

Maison Gribaldi, 3 pm. Free entry.

Reservation at the "Pôle Senior" service:
04 50 75 44 32



Maibritt Jönsson et Pete Hunner, *Vase*, 2003, multilayered blown glass, photo Cyril Bouchet

Tuesday 15 July and Tuesday 12 August

Glass painting workshop (for families with children aged 5 and over)

Try your hand at painting on glass: choose your glass container and turn it into a personalised vase! To round off your work, you can create decorative flowers to put in the vase. Either bring your own glass or choose from our selection.

Maison Gribaldi, 2pm - 4pm. Visit to the exhibition followed by workshop (30 mins).
€5 / children, €8 / adults. Reservation at reception or call 04 50 83 15 94.

Saturday 20 and Sunday 21 September

European Heritage Days (open to all)

Non-guided visit to the exhibition

Maison Gribaldi, 2-6 pm. Entrance free (max. 25 people at one time)

Useful information

Maison Gribaldi (rue du Port).
Every day 2pm-6pm and bank holidays.
Tel: +33 (0)4 50 83 15 94 / courrier@ville-Evian.fr / www.ville-evian.fr

Prices

- Standard: €4
- Concessions: €3 (details on reductions on www.ville-evian.fr)
- Free for under 16s.
- Twin ticket with the exhibition "Paris-Brussels, 1880-1914, Effervescence of Artistic Visions" at Palais Lumière: €1 off price of admission.
- Guided tours
- for individual visitors, every day at 4 pm: €2 plus price of admission.

- for children (aged under 10) accompanied by an adult: during the school holidays on Wednesdays at 2.30 pm. Free for children and €3 for each adult.
- for groups (reservation required): €20, plus price of admission (discount of €3 for groups of at least 10 people). Call 04 50 83 10 19.
- for school groups: 20 € per class (free admission).
- Tickets available at reception or on: <http://ville-evian.tickeasy.com>
- Léman Pass on sale at reception. Free admission for Léman Pass France cardholders
- Tie-in products on sale at the shop.

What's on at the Palais Lumière

Until 4 January 2026

Paris-Brussels, 1880-1914, Effervescence of artistic visions

EXHIBITION

Graal

Contemporary Glass

Denise and Marcel Heider Collection

With the participation of the artist Damien François



From 21 June to
28 September 2025
Maison Gribaldi Evian

Krüger Amy, *Fish Vase*, 2019, Graal technique, fish hot-glued to the surface, cl. B.Eyquem

The City of Evian is continuing to highlight the Heider collection in a new exhibition. The focus is on the theme of the vase in its different forms, ranging through the ages and styles. It is a chance to take a new look at glass in its everyday forms, via designer pieces and today's work of art. Traditional glassware from Venice, the vases of Emile Gallé, Scandinavian Graal, contemporary creation: each shows how much glassware artists seek to vary their themes in a thousand different ways, while giving free rein to their creativity.



Amy Krüger, *Graal*, 2019, Graal technique, photo City of Evian

Graal is an original technique deriving from the work of the French master Emile Gallé using double-layered and engraved glass. It inspired a major stylistic renewal through the influence of Simon Gate and Edward Hald in the Orrefors Glasbruk in Sweden, in 1916.

The technique is used today in many different countries, but it is still a Swedish speciality. It involves creating an engraved design inside the glass wall. A layer of crystal is blown inside the coloured glass to form the design, producing a decoration against a coloured background. During the 20th century, the Graal technique established itself as a strong tradition in Scandinavia, with works acquiring a highly specific pictorial form and depth.

The term Graal was chosen by the director of Orrefors, Albert Ahlin. It is a reference to the legendary chalice containing Christ's blood. It also evokes the spiritual quest of the knights of the Round Table in the Arthurian legend.

But the Graal technique is not the only influence, and the exhibition seeks to show the rich interactions and influences between artists and the major European glass-makers. From flower patterns to geometry, from abstract decoration to conceptual art, this is an opportunity to see how these influences have shaped imaginations and produced wide-ranging artistic results around a single object, the vase.



Portrait of Damien François, photo Damien François

Heider artists collection

ASCH Gustave, AULENTI Gae, BÉGOU Alain et Marisa, BREMBERG Thommy, CELOTTO Afro, CENEDESE et ALBARELLI, COWIE B. Jane, DEBONI Franco, DE SANTILLANA Laura, ECKSTRAND Mark, FANDRE Frédérique, FIEVET Régis et Gisèle, GALLÉ Émile, GATT Robert, GORIO, GROOT Mieke, HIRST Brian, HUNNER Pete, JONASSON Mats, JÖNSSON Maibritt, KASPER Peter, KRÜGER Amy, LALIQUÉ, LE NORMAND Xavier, LUTGEN Véronique, LUZORO Michèle, MEECH Annette, MERENDI Patrizia, MØHL Tobias, MORETTI Carlo, MORETTI Franco, MYERS Joel Philip, NILSSON John, NISSMARK Lennart, PERSONN Morgan, PIERINI Robert, RASPAIL Hervé, RITZMANN Jan Erik, ROYAL COPENHAGEN, SCHIAVON Massimiliano, SEVRES, SOTTASS Ettore, STARCK Philippe, VALLIEN Ulrica, VIDAL Luca, VON WACHENFELDT Ebba, ZIRNSACK Martin

With the participation of the artist Damien François

For this new exhibition, Damien François, the artist from Haute-Savoie, has been invited to exhibit some of his work. His “run outs”, roundels and vases interact with the works from the Heider collection, providing a new look at contemporary glass-making.

Damien François first discovered glass art during a trip to Norway in 2005. With no previous training, he decided to stay in Scandinavia to study the work of different master glass-makers, assisting them from 2006 to 2007. He then enrolled in the Denmark School of Design - Glass and Ceramics Centre - in Bornholm, before completing his apprenticeship in a wide range of workshops in Europe and the US between 2010 and 2015. Damien François then focused on the introspection of materials, exploring their physical properties and chemical reactions, at high and low temperature, helping him master his highly delicate



Damien François, *Tomato*, 2016, blown and cut glass, photo Yann Savalle

Damien François, *Orange*, 2016, blown and cut glass, photo Damien François

manufacturing technique. What drives him is to work with the constraints of the materials rather than seeing them as an obstacle. His works are defined by the interplay of colours and shapes, revealing the materials, the different textures, empty spaces, reliefs, etc. His graphic and pictorial work stands out



Damien François, *3.14*, 2021, blown and cut glass, photo Yann Savalle