

BOKART

GLASS

BOKART ART GLASS

collection of projects from **2009** to **2024**



Bokart art glass

collection of projects from 2009 to 2024

2024

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Bokart Art Glass Studio combines technology and experience, innovation and tradition, a research approach and multidisciplinary solutions.

The Kvesić family and associates from the Bokart studio, welcoming new experiences and project solutions, enable the cooperation of clergy, artists and architects through a joint project of enriching sacral spaces with handmade stained glass.



Introduction

If one thinks of stained glass as an art glass form, without taking into account its centuries-old history or contemporary production, Gothic sacral stained glass windows often come to mind as the first association. We think about an indefinite view from the inside – play of light, colouristic reflections on objects and the exceptional atmosphere in the space which they create. At the very same time, the view turns to the glass of the interior spaces in which we live today. Usually, we are surrounded by transparent, colourless glass and standard windows. Regardless of its invisibility, glass truly is a unique phenomenon that visually connects the exterior with the interior, expanding the boundaries of our perceptual space and contributing to the atmosphere and the feeling of the space in which we reside. When we understand the importance of glass in shaping our living spaces, the story of glass itself begins. And how does it start? The narratives of the discovery of glass artificially made from sand and ash and its production and use throughout history highlight more than four millennia of its civilizational presence. It is assumed that coincidence played a significant role in the discovery of glass, and later in the processes of its colouring. With the help of archaeological findings, we are discovering the distant history of glass-making from Mesopotamia and Egypt, through the invention of the glass blowpipe in the 1st century BC in the area of Syria, to the mass production of glass of various applications during the Roman Empire in numerous and widespread glass shops. Since its beginnings, glass, in addition to its practical use, has had an important decorative role for both smaller utility

and decorative objects and as architectural decorative glass in the form of glazed wall openings, with stained glass as a separate medium. Although the technique of painting stained glass elements connected by lead profiles has appeared earlier, stained glass has been in full swing since the beginning of the 12th century, when Gothic style in sacral architecture developed in Western Europe. Given the large number of cathedrals and churches built in France at the time, the high production of stained glass and the largest preserved collection of more than 160 stained glass windows from the 13th century Chartres Cathedral, the sacral architecture of French Gothic style is considered the cradle of Western stained glass tradition. Therefore, it is not surprising that the achievements of that time and area are the main associative and reference points when discussing the art of stained glass. The understanding of the morphology and religious role of Gothic sacral architecture in the Middle Ages is based largely on the metaphysical and theological teachings of the time. Materialized as Gesamtkunstwerk, every art of this architecture pursues the same goal – the concretization of the image of a heavenly city on earth. With dizzying heights, emphasizing of the vertical axis and opening the walls with ever-increasing glazed surfaces, Gothic sacral architecture sought to overcome the materiality of this world and point to what is otherworldly, heavenly, as close as possible to the light of the divine. In this sense, stained glass as an art form of glass and light finds more than adequate application. The emphasized luminosity of that architecture did not seek to

stimulate sensory sensations, as we might understand it from today's perspective. The medieval aesthetics of the 12th and 13th centuries, building on the Plato's metaphysics in observing the visible beauty of things, gives light an essential ontological significance¹. As a common principle present in all things, thanks to which all things exist and by which the aspiration for unity is fulfilled, light is an analogy of both divine light and presence. Luminosity as an essential feature and source of beauty in general is a reflection of divine truth on earth and a witness to the perfection of the cosmos. The sublime symbolism of light could fully come to life in sacral interiors precisely thanks to the expressive possibilities of stained glass. Stained glass windows come into focus in the construction of sacral church buildings by building on the notion of primordial light in Christianity and the relationship to which it refers, since light reveals the primordial permanence of man in relation to the Divine.

Although today's notion of light cannot be equated with the one of a medieval man, the role of stained glass in sacral spaces has not lost its significance. Stained glass participates in the realization of the sacredness of the church as a place of encounter with the Creator, a place of communion, spiritual contemplation and peace by transcending daylight through dynamic plays of colours reflected on the floor, walls and interior, which thus create ethereal and poetic spiritual atmosphere.

After the rationality of the Renaissance, the use of stained glass diminished until the industrialization in the 19th century, when there was a renewal of crafts and the value of master skills. The traditional techniques of coloured glass

¹ Otto von Simson, *Measure and light, Origins of Gothic Architecture and the Medieval Concept of Order*, p. 171-244, in: *Cathedral. Measure and light*, edited by: Marcel Bačić, Institute of Art History, Zagreb 2003.



blowing, cutting and connecting it with lead profiles into a new decorative unit, known in the Middle Ages, have been preserved to this day in the art of stained glass. Traditionally made glass is characterized by numerous irregularities: air bubbles, small bumps, uneven thickness and surface traces formed by flattening the glass. Such a rich texture provides a special charm and unique quality of glass that unpredictably affects the refraction and filtration of light.

Following the technical progress in glass-making, artistic research in the field of stained glass during the 20th century is closely related to painting and graphics. Stained glass works by H. Matisse, M. Chagall, G. Rouault, A. Gaudí and others have become an indispensable part of historical reviews and reference points for many contemporary artists working in the field. The individualistic approach in the production of sacral stained glass windows was especially encouraged by the Church's attitude towards art after the Second Vatican Council in the 2nd half of 20th century and a more open approach to epochal specific and contemporary artistic expressions. If we think about some recent achievements; stained glass by M. Perreti in the cathedral of Brasilia, the works of G. Richter in the cathedral of Cologne or S. Polke in the church of Grossmünster in Zurich, it becomes obvious how modern stained glass creates unpredictable worlds and possibilities of transformation and transcendence of space. Continuous technological progress in the production of glass today allows for countless possibilities of expression and technological supplementation of the initial artistic idea. Modern stained glass windows are created in close collaboration with glass technicians, designers, artists and clients in modernly equipped factories, such as the Bokart studio in this part of Europe. Making stained glass remains an extremely risky, demanding and time-consuming process that requires

technically specific knowledge, experience and patience, and therefore occupies a special place within the production of contemporary architectural and artistic glass.

There seems to be a paradox at the very core of stained glass art. On one hand, it is a material that is extremely fragile, both in origin and in existence. The process of glass-making is a delicate work in all its segments, in a never-ending dialogue with light which is ultimately tasked with creating the final look and impression of stained glass. Stability of stained glass is characterized by a high risk of damage due to adverse weather conditions to which it is directly exposed and with which it co-exists. On the other side of the stability, stained glass emerges as a powerful and enduring resonator of society, that will last longer than one human lifespan can imagine. The significance it has for sacral spaces and the cultural and historical heritage it encompasses cannot be emphasized enough. The inherent inner paradox or liveliness of stained glass art, whatever you call this implicit dynamic, arouses our respect and interest and invites us to approach it again and again and nurture both its production and interpretation.

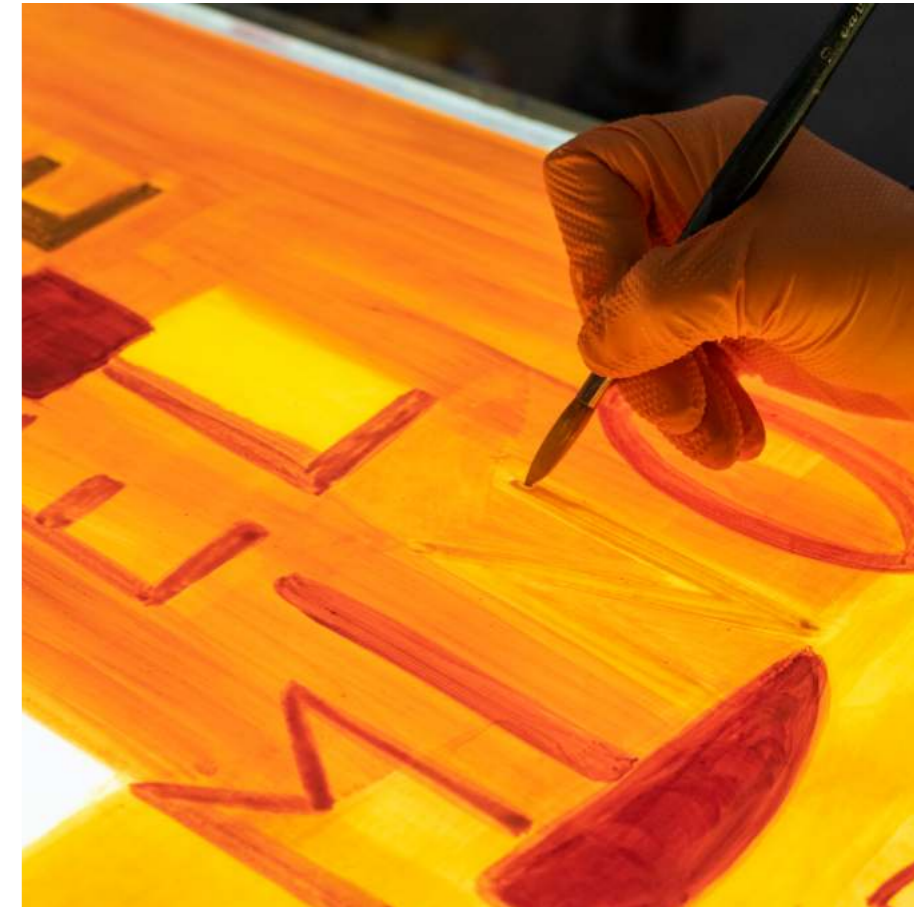


About us

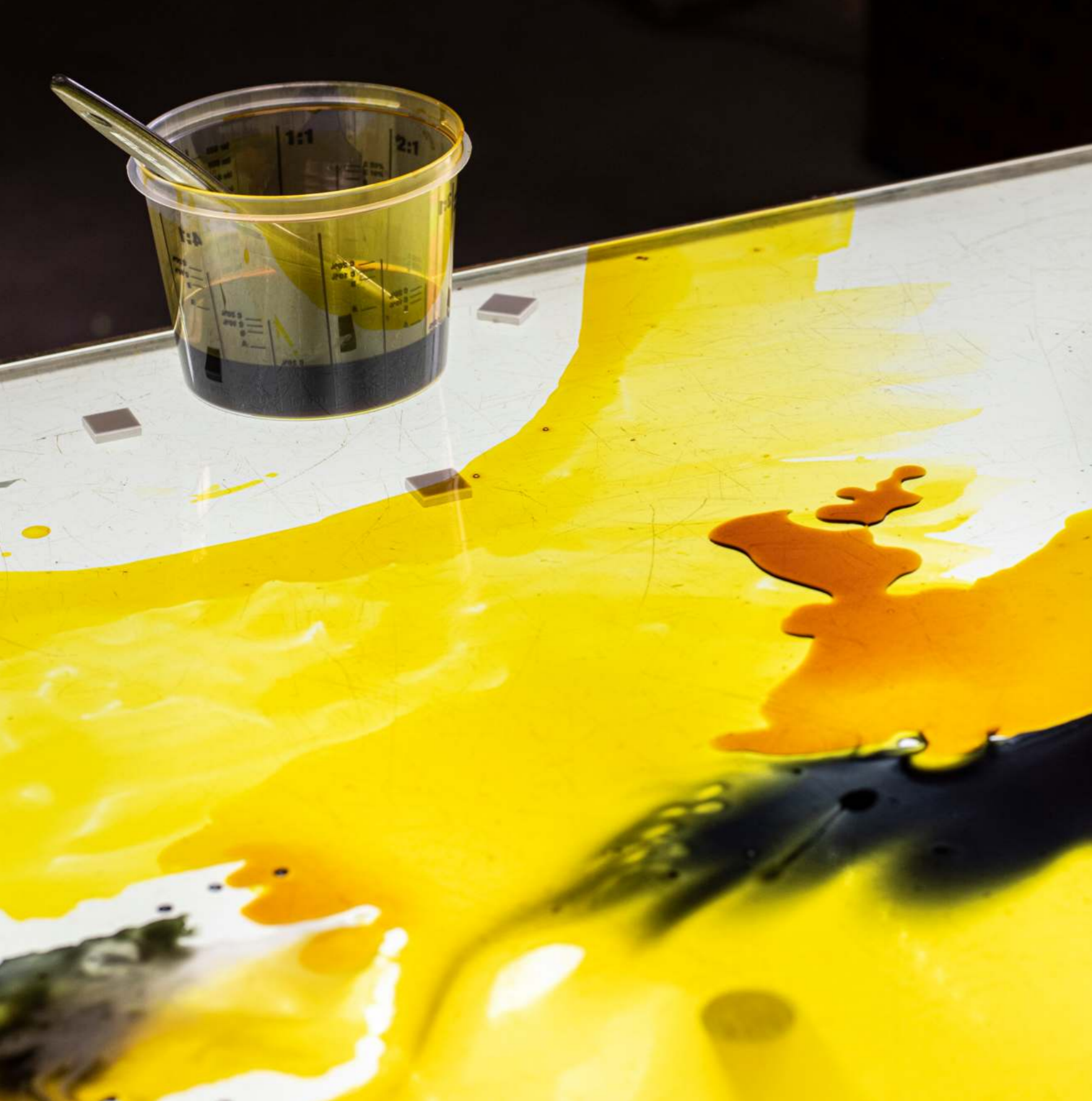
Bokart, an art glass studio, is characterized by a modern and innovative approach to glass processing, freshness and perseverance in finding appropriate design solutions as well as by an outstanding team of young professionals who guarantee high quality service and customer satisfaction.

The modern technologies we use allow for the production of a complete stained glass solution, i.e. the development of a project from the initial design and reference samples, through glass-making, until the final installation in the space. Full coverage service in glass processing sets us apart and makes us recognized in the world of glass production.

For us, the sacral art of making stained glass involves cooperation and mutual understanding of all parties involved in the process of stained glass production. During each project, we work together to find the ideal combination of knowledge, experience and modern technologies at our disposal, artistic solutions and the wishes of investors. Our goal is the creation of an artistic template in harmony with sophisticated theological knowledge, taking into account the needs of architecture and the local community to which the sacral project is addressed. Each segment of the sacral art of stained glass necessarily bears the mark of closeness to the space it enriches and the signature of an inspired artistic interpretation that complements the sacral space with its visual vocabulary. The execution of a sacral project includes gathering knowledge, experience and technology and combining the above with an artistic vision that must correspond very well with sophisticated theological knowledge and understanding



Production of test samples for the project of Father Marko Ivan Rupnik for the Santo Domingo de la Calzada, Spain



of the needs of architecture, but also of the localities that this sacral project will cover. Each piece of sacral art must bear the mark of closeness to the environment and the locality it will enrich, and the signature of the vision of the artist, whose interpretation will convey spiritual notions of beauty and vision of art.

When it comes to the combination of the visionary idea of the artist that is created in collaboration with the clergy, and the combination of the vision that will be materialized in glass art, we serve as the creators of a complete stained glass solution. Bokart prides itself on a modern and innovative approach to glass processing, freshness and perseverance in finding appropriate design solutions as well as by an outstanding team of young professionals who guarantee high quality service and customer satisfaction.

Technology allows us to execute a turnkey project, which includes the development of the entire project, from the development of sketches and reference samples, through glass-making to the final installation. Full coverage service in glass processing sets us apart and makes us recognized in the world of glass production.



The projects of Jeronim Tišljar

Long-term collaboration with the most important Croatian glass artist of the modern age, Jeronim Tišljar, is of great importance for Bokart. Thanks to joint achievements, we follow the progress both in the technological development of stained glass-making and the arrangement of forms, and in breakthroughs in artistic solutions. For each new project, Tišljar seeks new inspiration that will fill a special sacral space with appropriate light, message and enable spiritual contemplation for the faithful. Using new manufacturing technologies on large surfaces of glass, which frees up space for unique artistic realizations of stained glass, Tišljar develops projects in collaboration with both architects and the clergy. High aesthetic efficiency, harmonized and thoughtful combinations of colours and forms and respect for all theological requirements are the hallmarks of the works of Jeronim Tišljar.



Jeronim Tišljar was born in 1963 in Zagreb, Croatia. He gained his first experience in artistic modeling at the School of Applied Arts. He soon permanently focused on glass modeling, and went to the Academy of Applied Arts in Prague, Czech Republic, where he perfected his craftsmanship under the famous Professor Lybenski. Upon his return to Zagreb, Tišljar's concentration on form in his first projects developed in three main directions: glass as sculpture, glass as design and glass in interaction with architecture. Tišljar's works have become part of numerous private collections around the world from Prague and Chicago to Australia and New Zealand, owned by the French President Chirac as well as Thorvald Stoltenberg, Karl Schwarzenberg and Bill Clinton. Tišljar's stained glass windows adorn important public and sacral places such as the Croatian Parliament, the Croatian State Archives, the sanctuary of the Holy Mother of Freedom in Zagreb and many others. Tišljar develops contemporary usable glass designs for widely known consignees such as the J.&L. Lobmeyr company from Vienna, Austria, and the Beranek glass factory. His unique pieces of craftwork have been ordered by the Croatian State Protocol as well as other national institutions.

Monument to the Homeland

Zagreb, Croatia, 2020

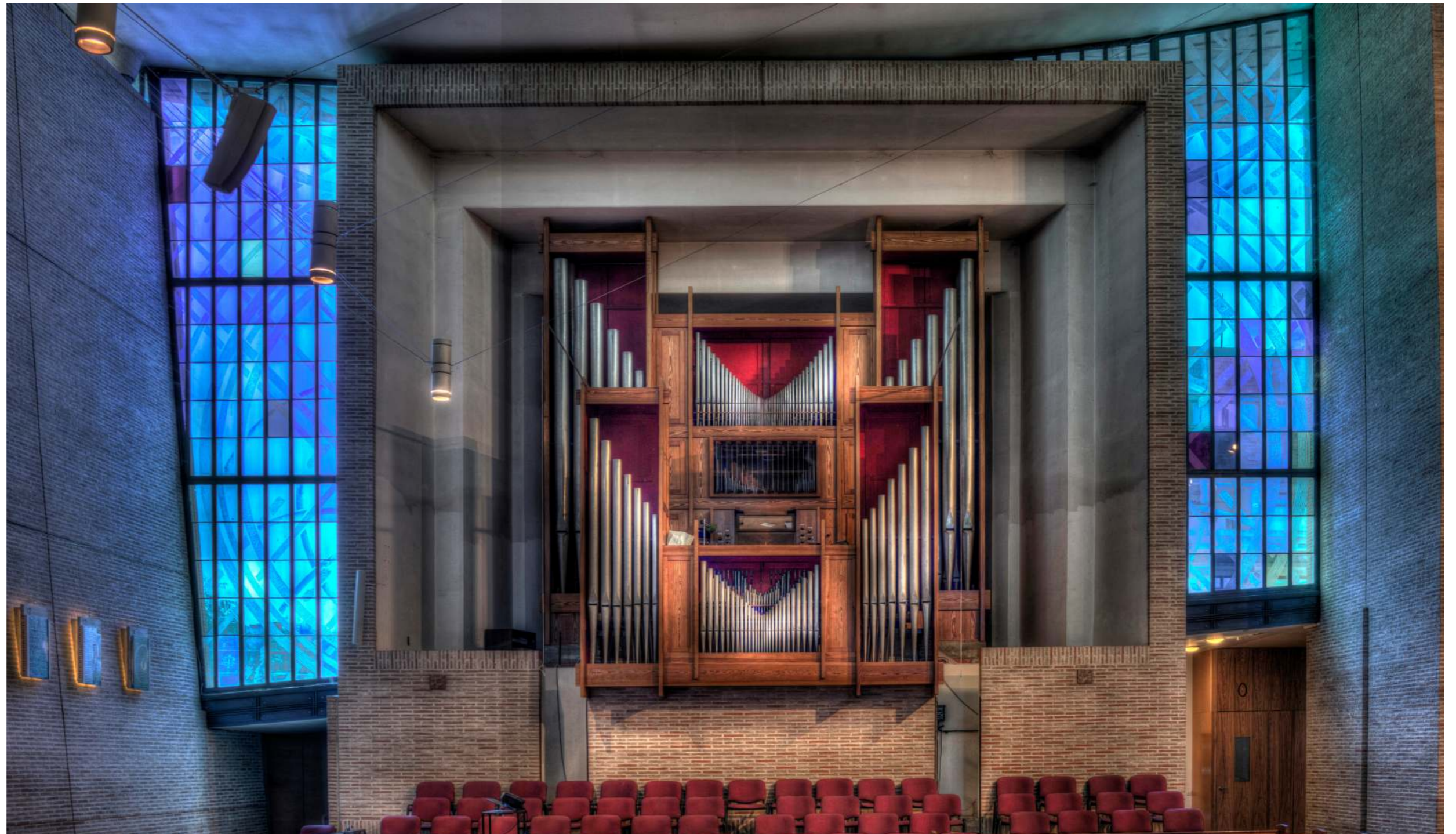
Photo: Miro Martinić, Damir Fabijanić

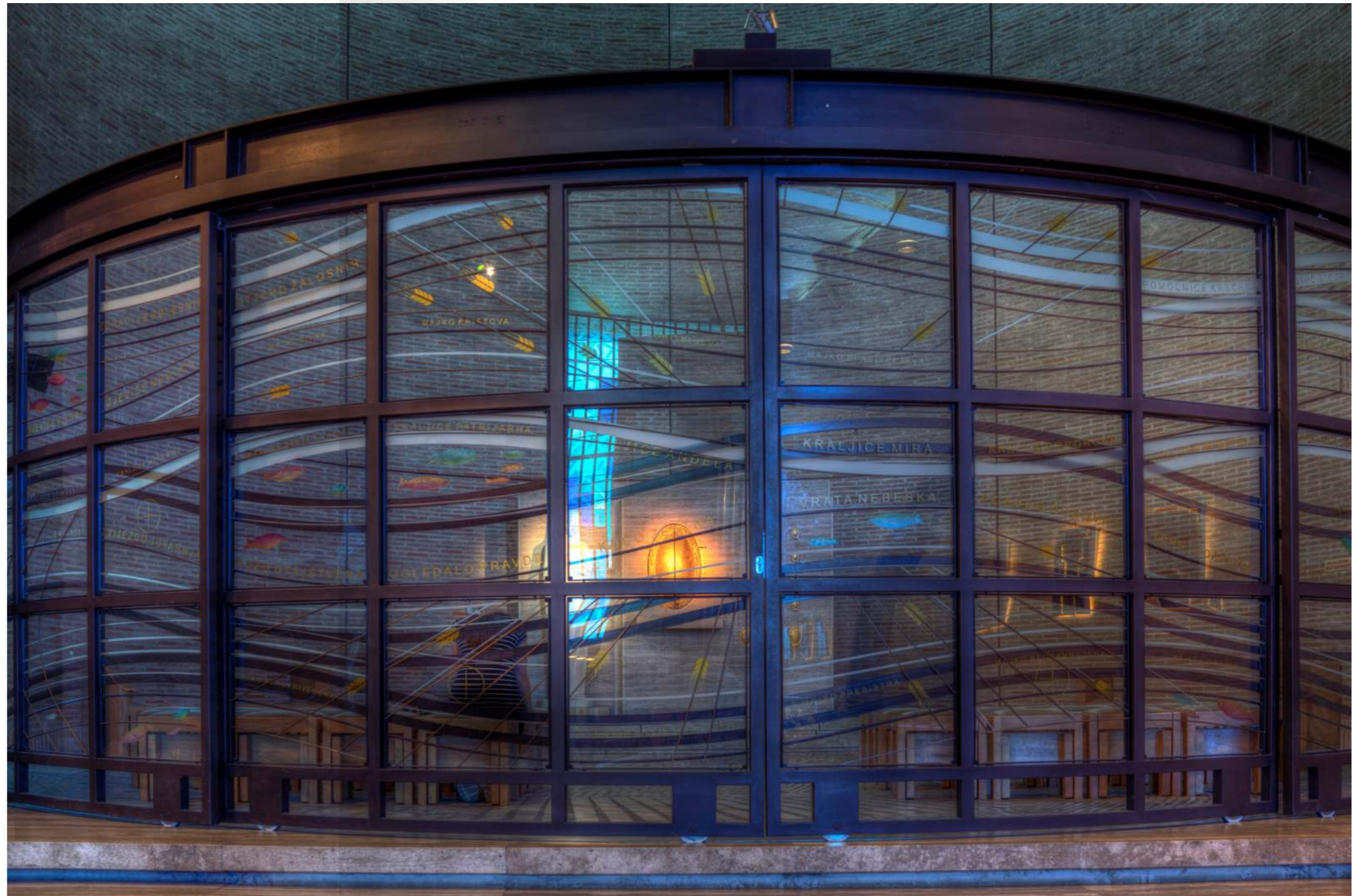
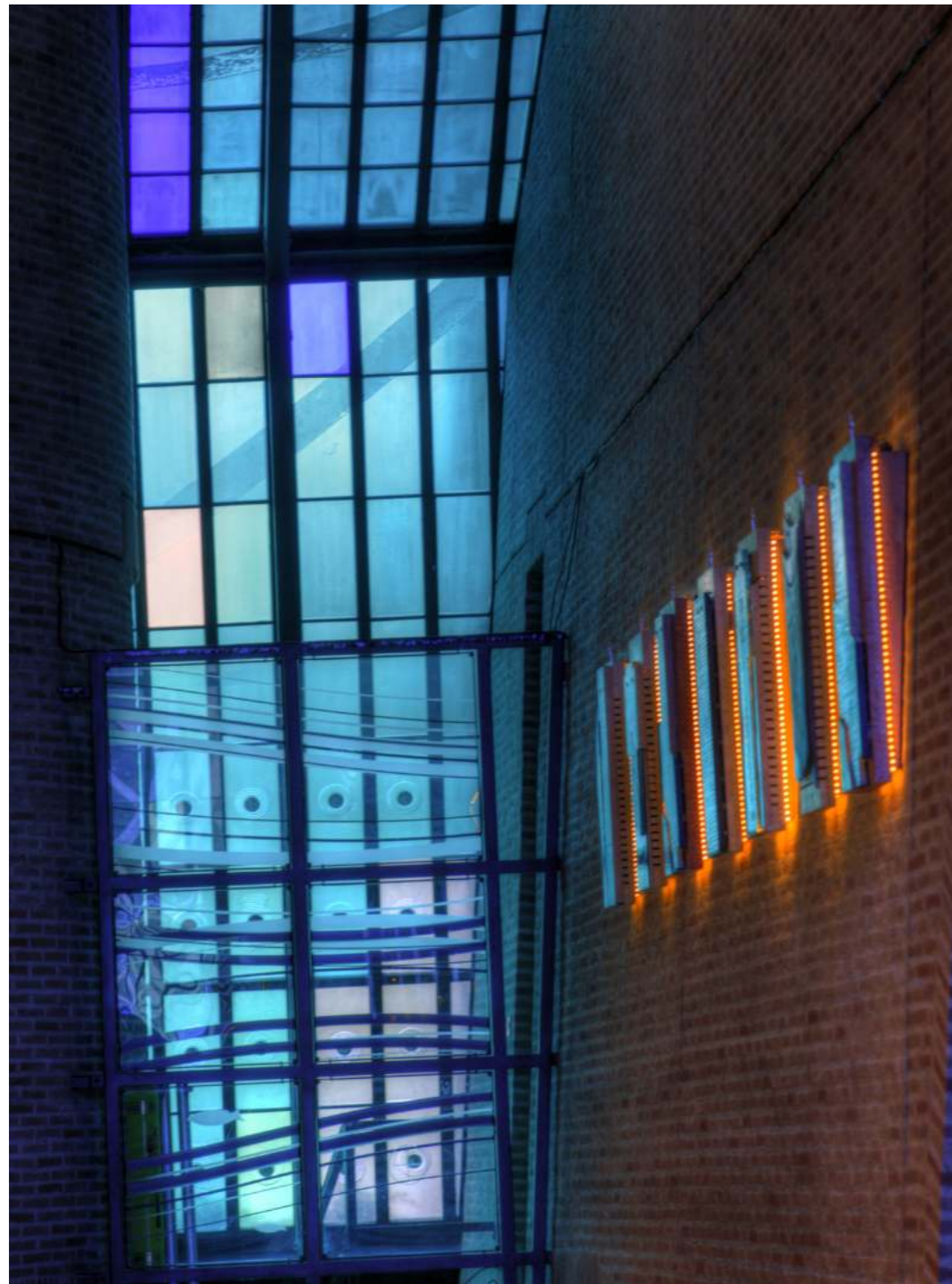






Church of the Holy Mother of Freedom
Zagreb, Croatia, 2015





Chapel Crematorium of Mirogoj
Cemetery
Zagreb, Croatia, 2010

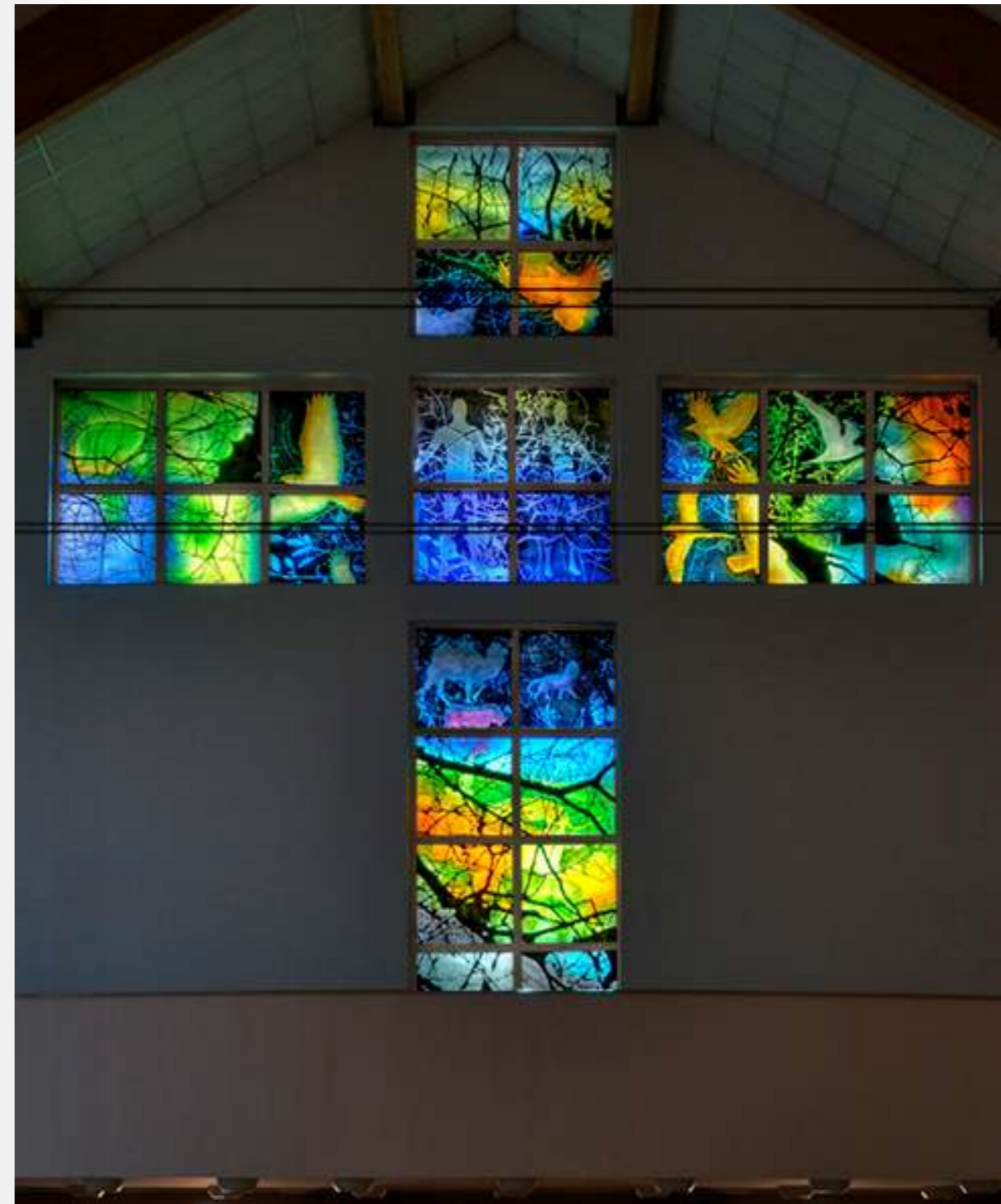


Society of Missionaries of
the Precious Blood of Jesus
Dugo Selo, Croatia, 2018



Church of the Passion of Jesus
Zagreb, Croatia, 2019

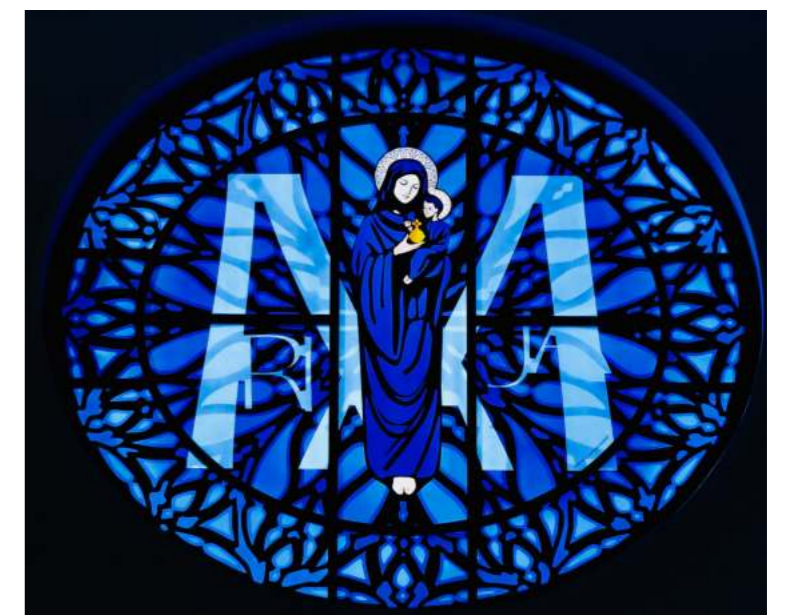




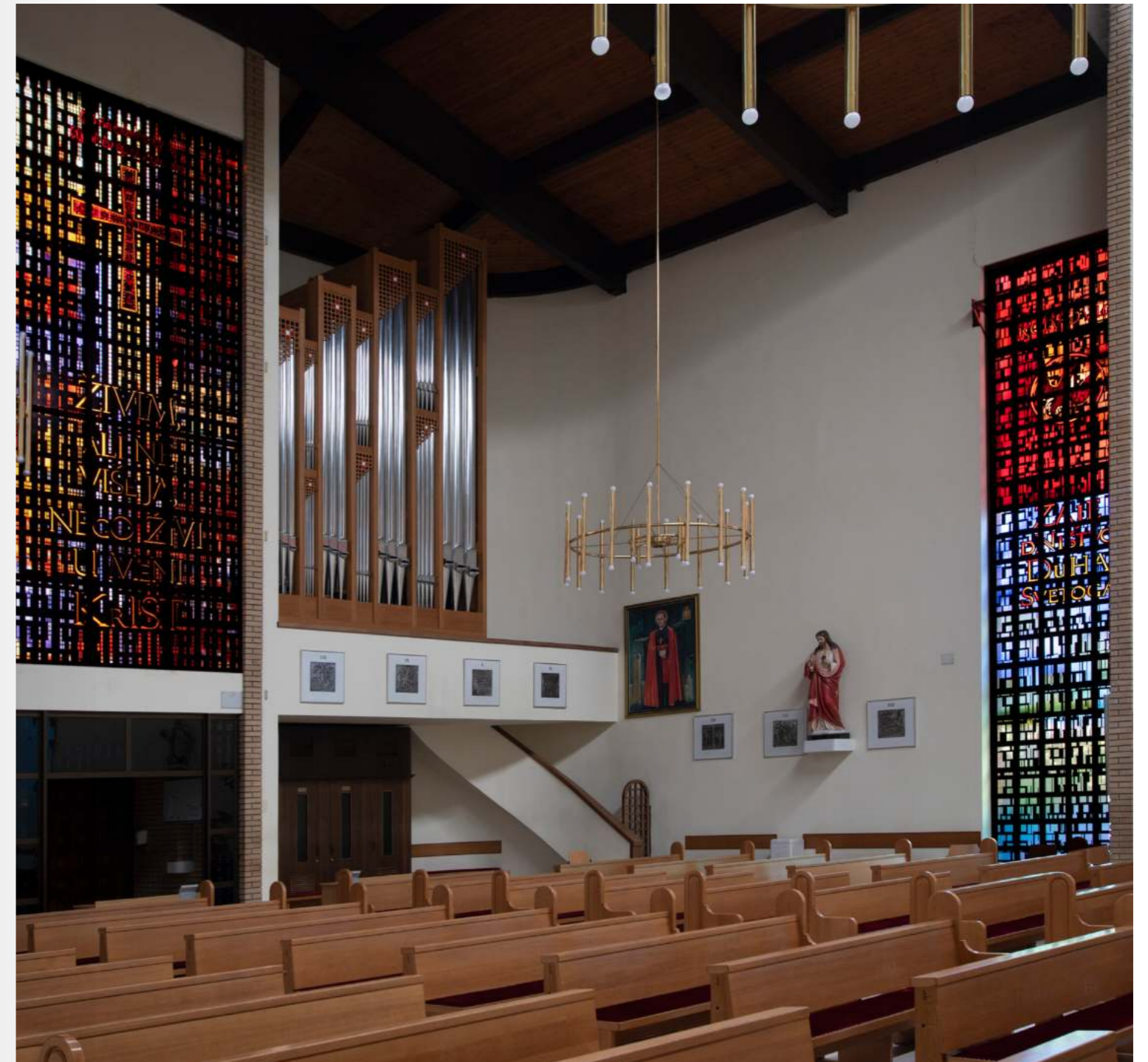
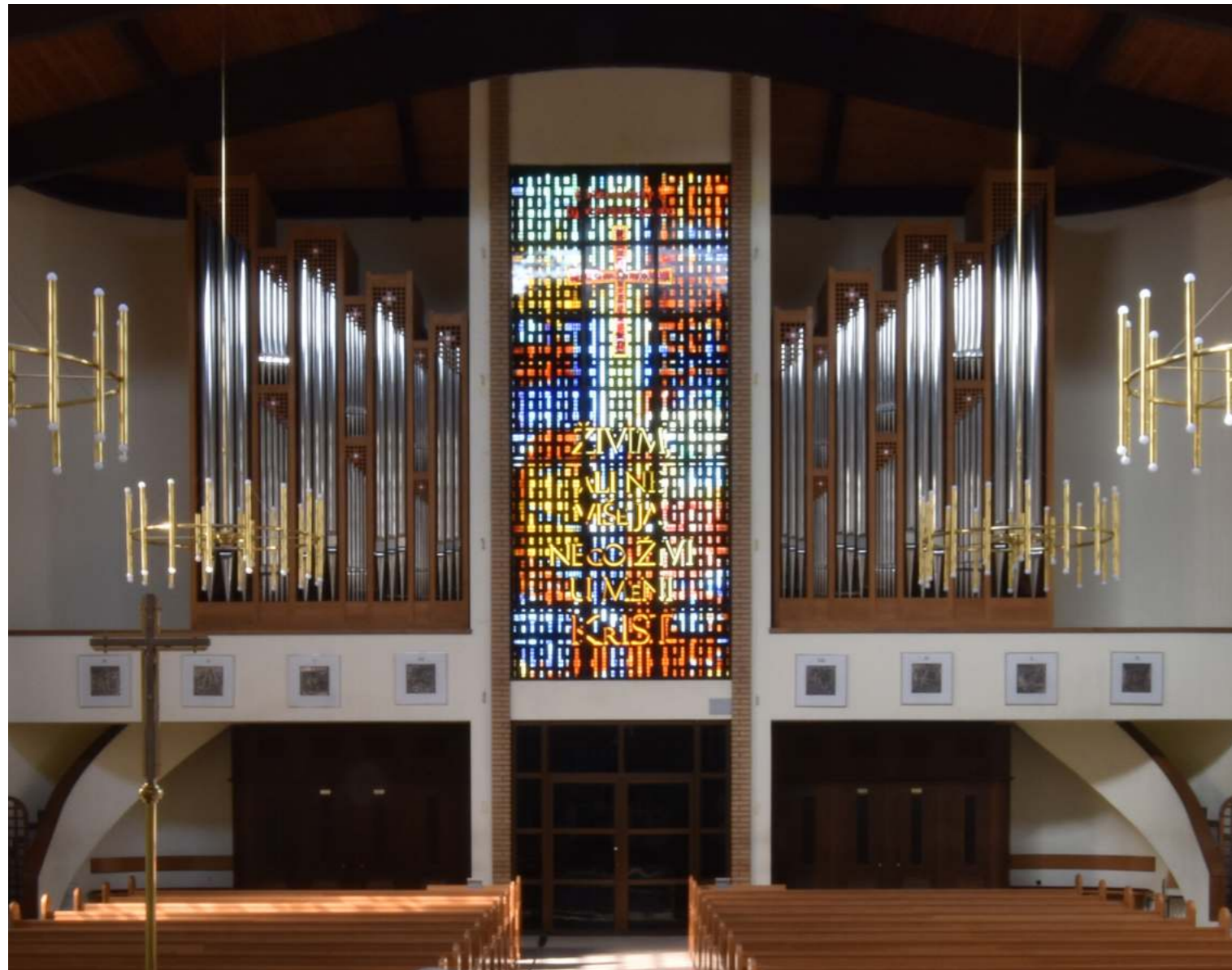
Church of the Assumption
of the Blessed Virgin Mary
in Remete
Zagreb, Croatia, 2018



Parish of St. John the 23rd, Pope
Zagreb, Croatia, 2019



Church of St. Paul in Retkovec
Zagreb, Croatia, 2020

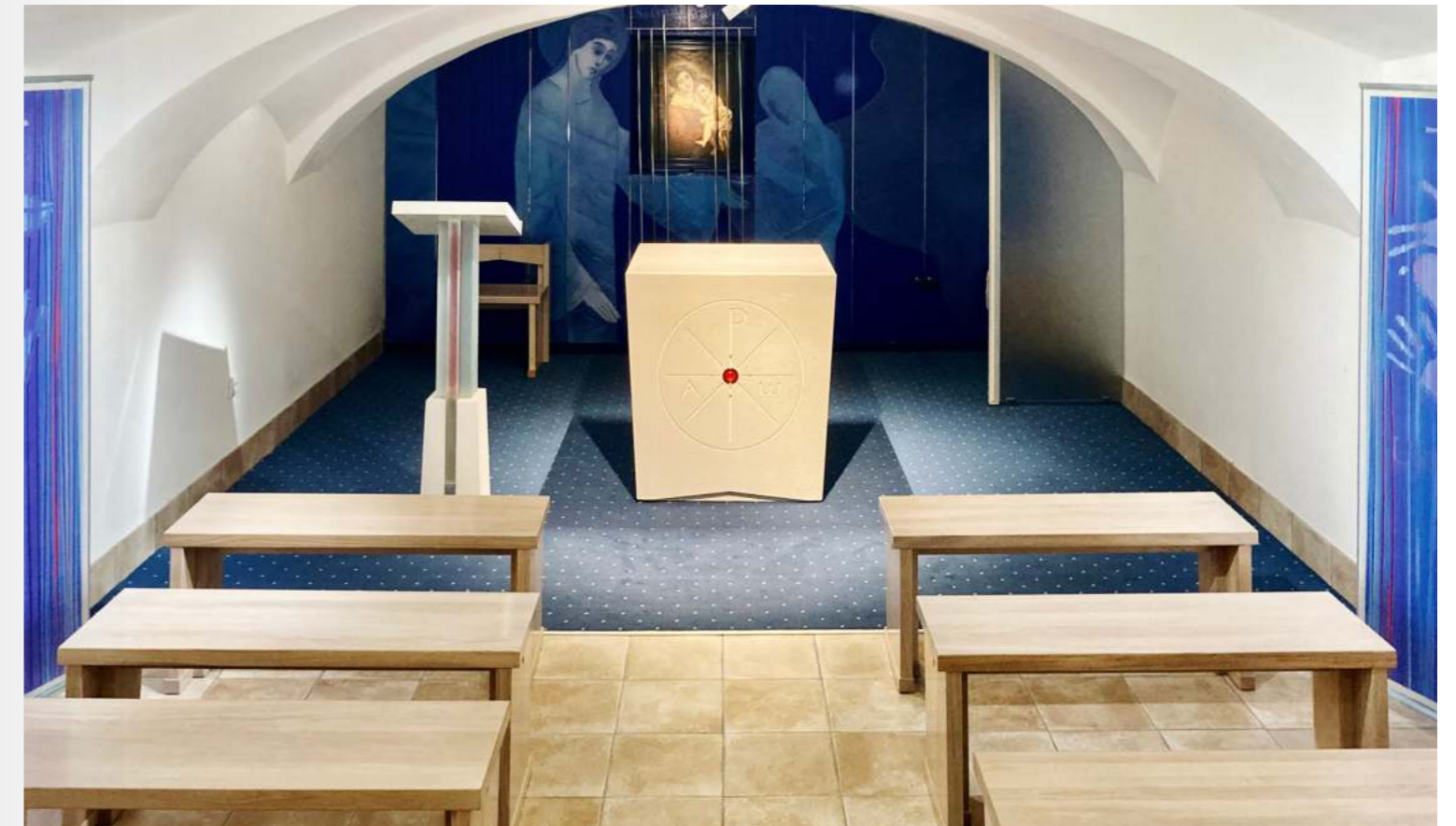




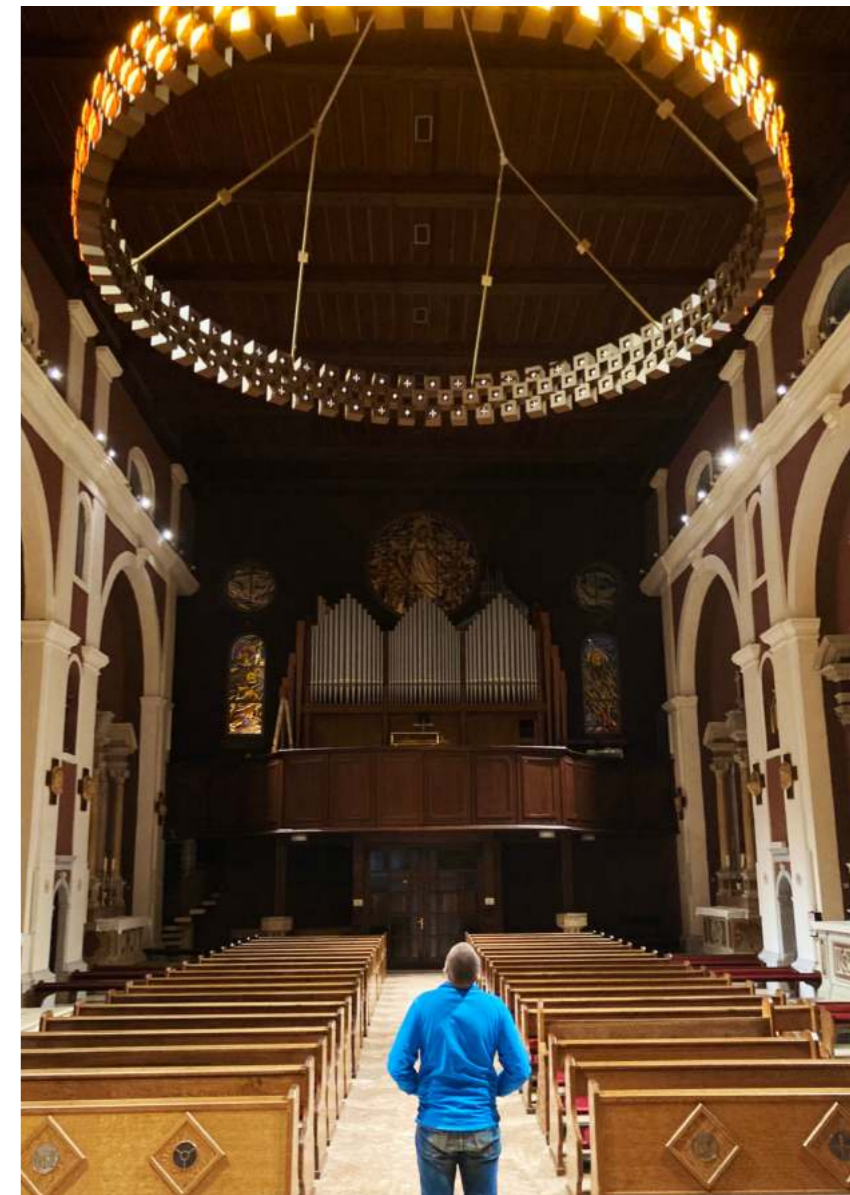
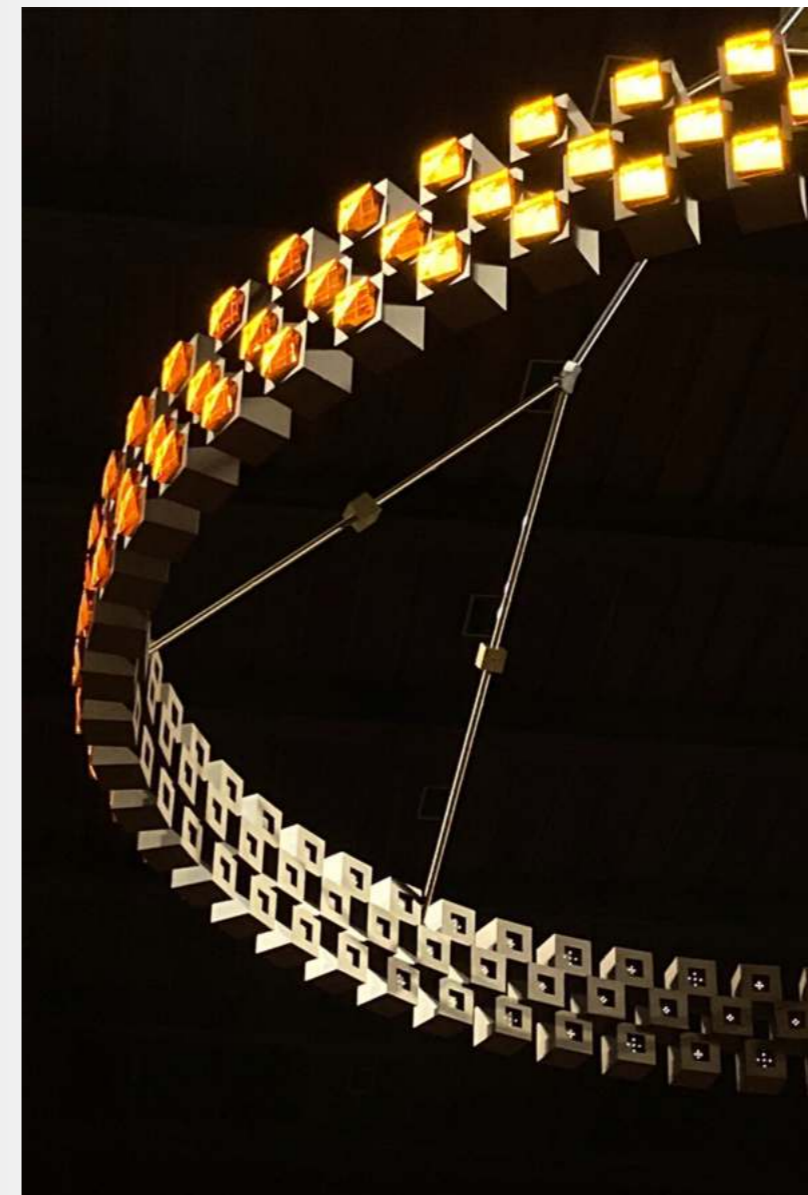
Chapel of the Blessed Virgin Mary
of Health

University Hospital for Infectious Diseases

Dr. Fran Mihaljevic, Zagreb, Croatia, 2020



Church of the Miraculous Lady of Sinj
monumental installation
Sinj, Croatia, 2021





The projects of Marko Ivan Rupnik

Numerous projects of the Bokart studio are being created in collaboration with Father Marko Ivan Rupnik, head of the Pontifical Oriental Institute "Centro Aletti". This continuous long-term collaboration allows us to explore new directions in the creation of stained glass, freer forms of expression and thematic units. In the dialogue between theological reflections and new technologies of glass processing, a common progress was made, which resulted in a harmonious connection in neo-Romanesque artistic expression.

Stained glass production starts from considering the role of stained glass in space and the way glass performs the process of filtering and reducing light, interrupting the direct entry of daylight into space and giving it "new life" through a filter of colours, structures and shapes. In this way, a strong theological message about the creation of new life is conveyed when entering the sacral space. According to Father Rupnik, "the church as the image of the Church represents the entrance to the Kingdom of God, which is the essential dimension of the Eucharistic liturgy. Thus, a space in which light is no longer from this world, but comes with the memory of light from the Kingdom has to be created. The sunlight in the stained glass filter disappears and enters the space of the Church as a new



light, coloured by the passing of the resurrection. Stained glass also allows us to see matter enlivened by light, while remembering that we, together with all creation, are part of the Light."

Marko Ivan Rupnik is a well-known theologian and artist. He is a member of the Society of Jesus, born in 1954 in Zadlog, Slovenia. He studied painting at the Accademia di Belle Arti and theology in Rome at the Pontifical Gregorian University, where he received his doctorate with a thesis on Vyacheslav Ivanov. He teaches at the Pontifical Oriental Institute and at the Pontifical Gregorian University. He is the director of the Centro Aletti, a significant cultural institution that researches and promotes spirituality in the arts. In 1999, he completed the restoration of the mosaic in the Redemptoris Mater Chapel entrusted to him by the benevolent Holy Father Pope John Paul II.

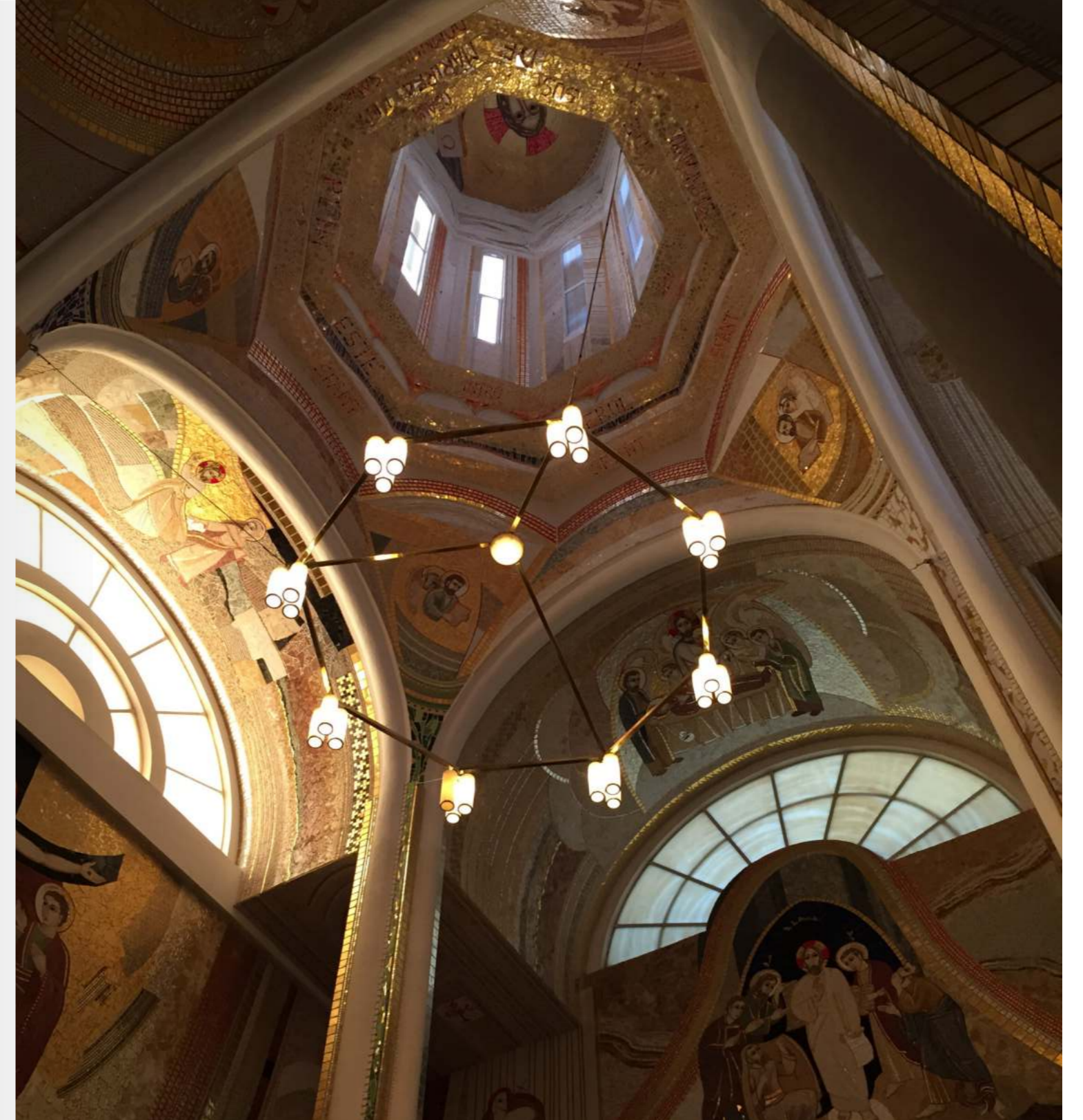
Chapel of the Ursuline Sisters
San Zeno di Montagna, Italy, 2013



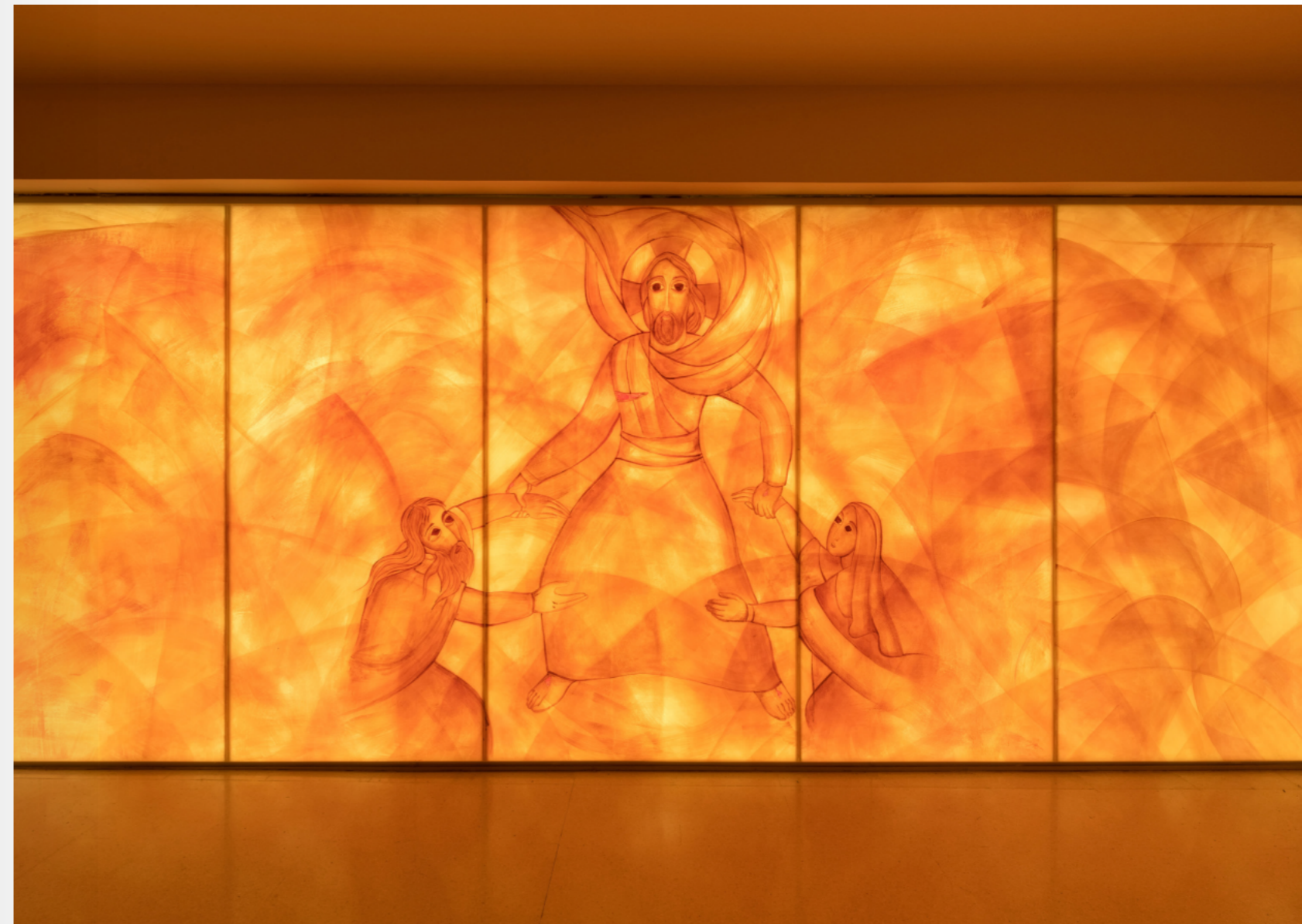
Sanctuary of Saint Mary our Lady of Grace
San Giovanni Rotondo, Italy, 2013



Minorite Transfiguration Cathedral
Cluj, Romania, 2015



Salvador de Aguas Vivas
Guadalajara, Spain, 2015



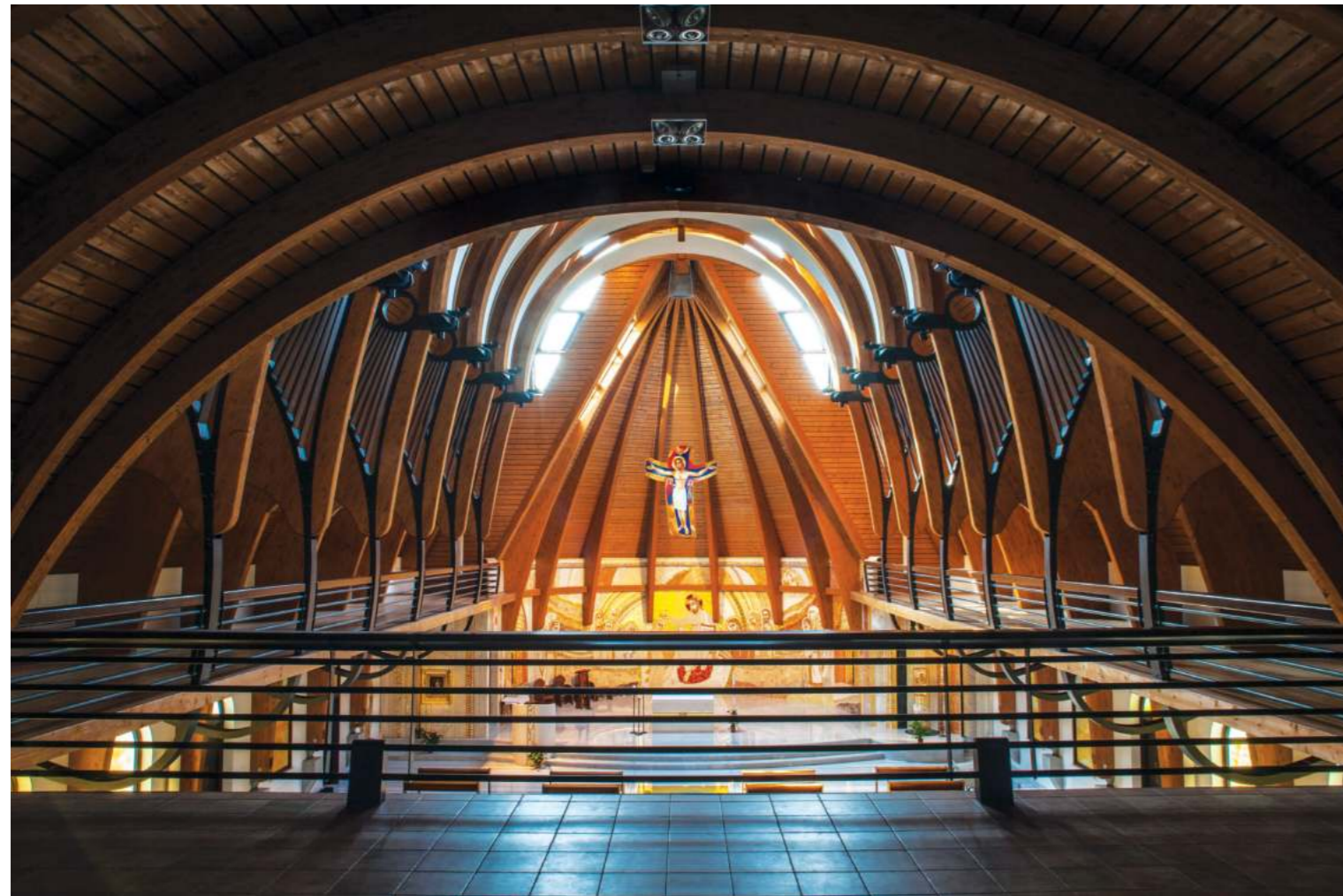
National Sanctuary of Saint John Paul II
Washington D.C., USA, 2015



Monastery of the Blessed Virgin Mary
Maribor, Slovenia, 2015



Order of Discalced Carmelites Monastery
Snagov, Romania, 2015



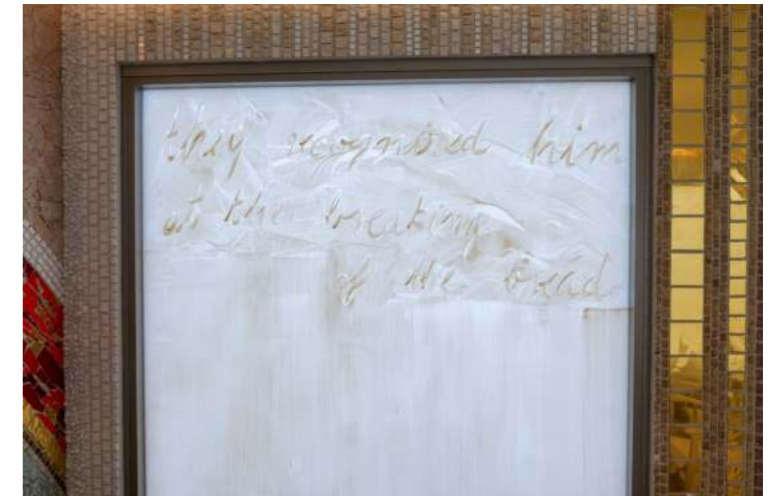
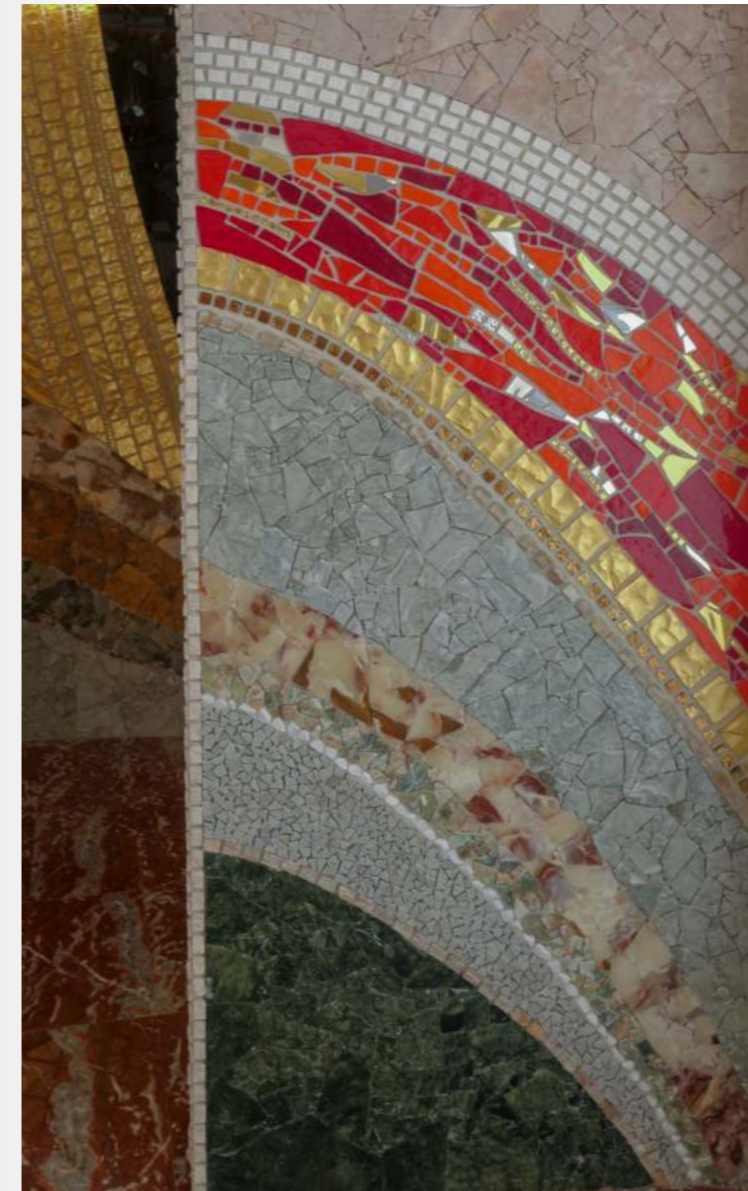
Church of the Assumption
of the Blessed Virgin Mary
Ljubljana Polje, Slovenia, 2016



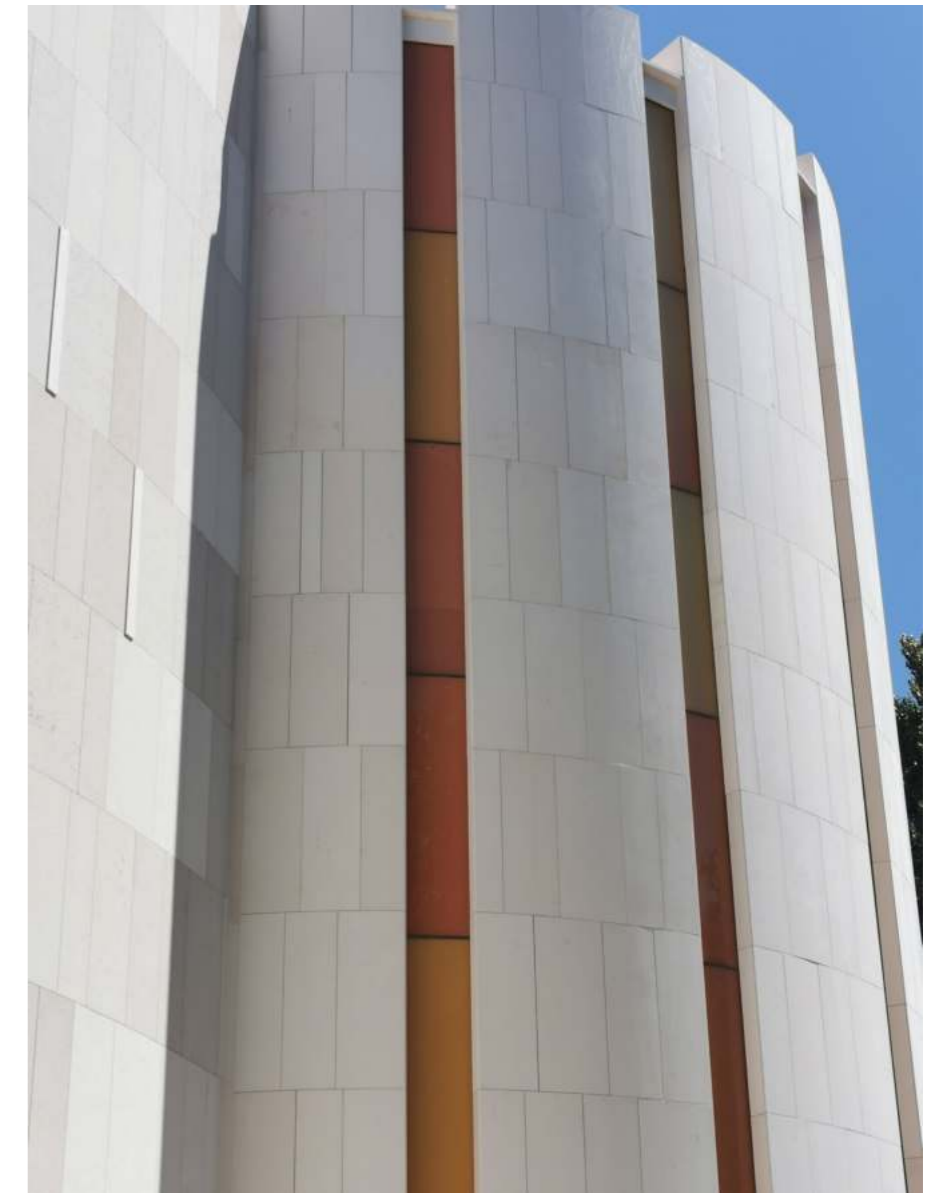
Our Lady of Southern Cross
Springfield, Brisbane, Australia, 2016



Our Lady of Southern Cross
Springfield, Brisbane, Australia, 2016



Shrine of Our Lady of the Island Solin
Solin, Croatia, 2016



Santa Dorotea Center

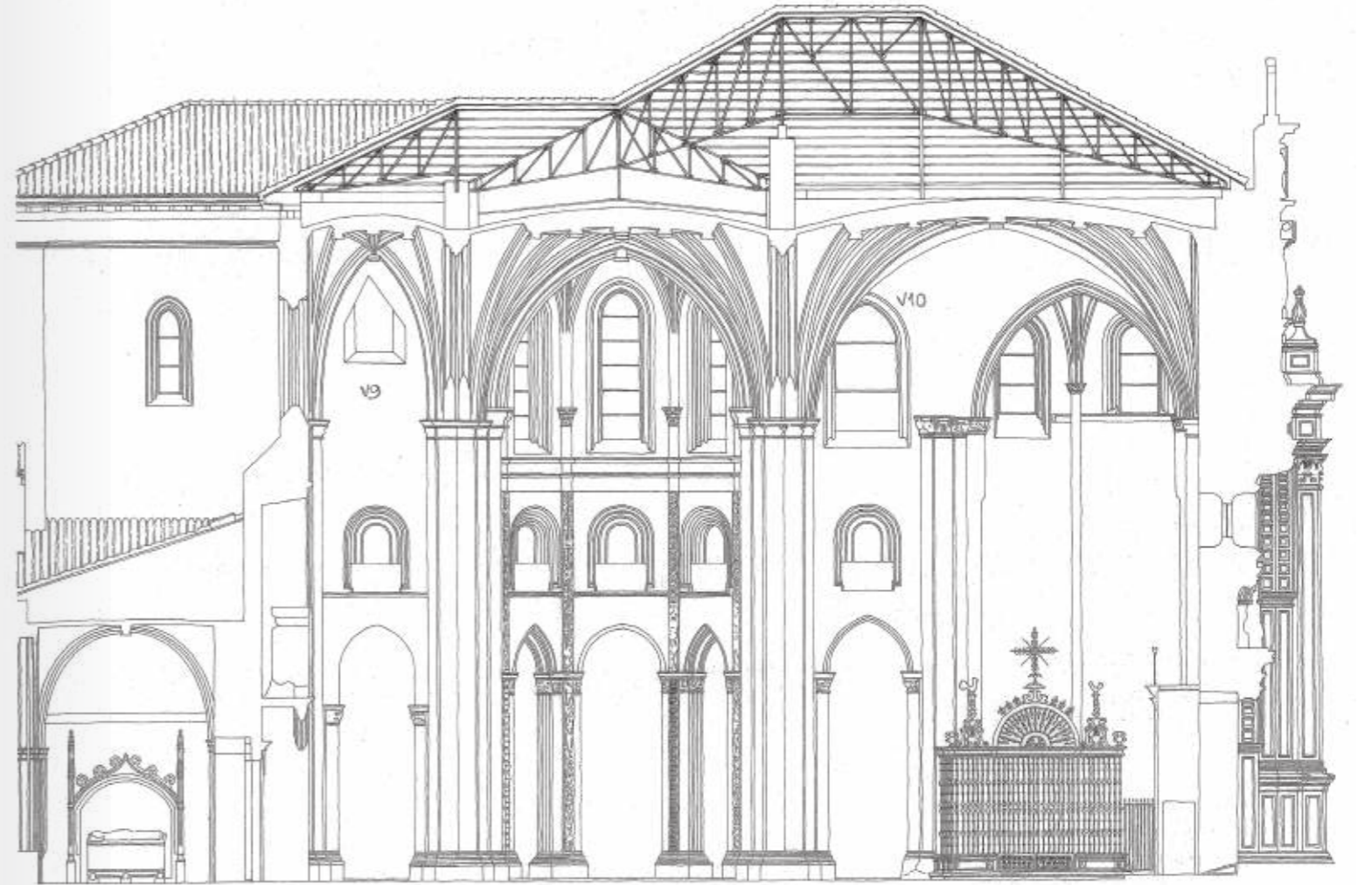
Asolo, Italy, 2016





Cathedral of Santo Domingo
De La Calzada
Santo Domingo, Spain, 2017





Saint John Paul II Sanctuary
Cracow, Poland, 2017



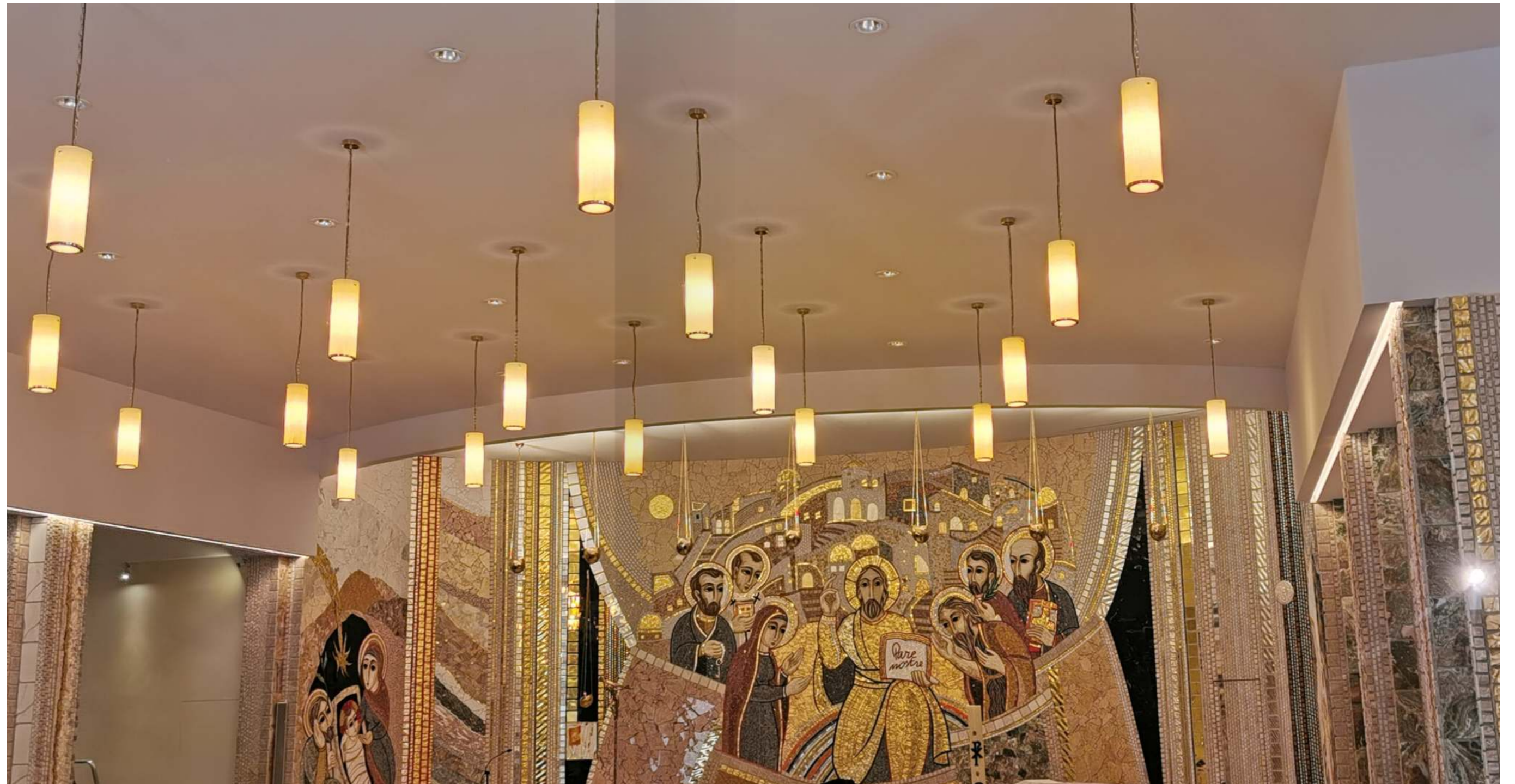
Col·legi Montserrat
Barcelona, Spain, 2019



Apostolic Nunciature
Ljubljana, Slovenia, 2016.



Sant Julià de Lòria
Sant Julià de Lòria, Andorra, 2019



Institute of Purity of Mary
Panama City, Panama, 2019



Church of Immaculate Conception
Sicilia, Italy, 2019



Opera Salesiana Testaccio
Roma, Italy, 2020



Chapel of the International Jesuit
College in Roma
Roma, Italy, 2020



Roman Seminary Of Vatican
Basilica of St. John Lateran, Vatican, 2021





Cova de Sant Ignasi
Manresa, Spain, 2021



Saint George Maronite Cathedral
Beirut, Lebanon, 2022

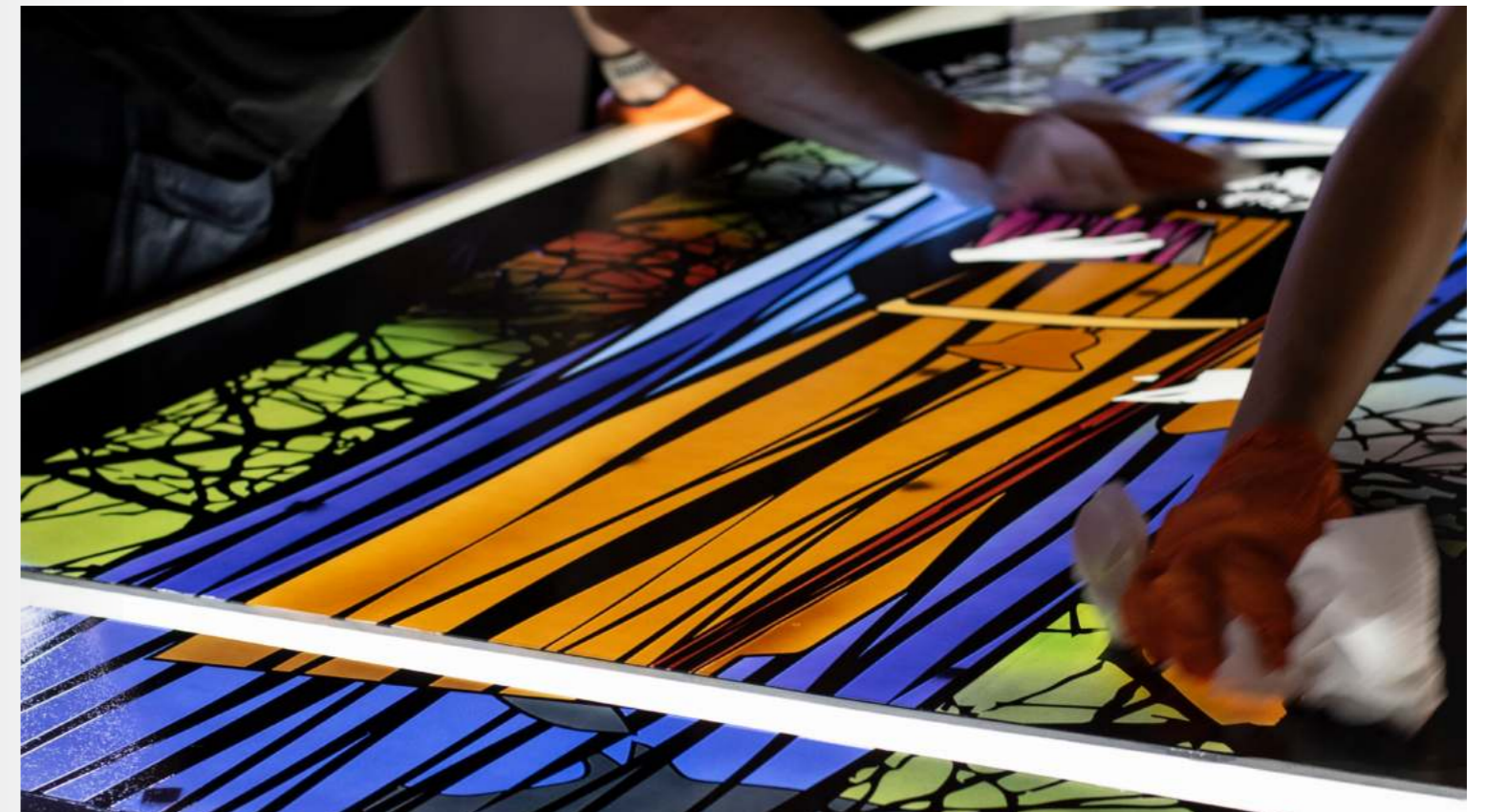






Croatian sacral art projects

Collaboration with artists, such as Prof. Đuro Seder, Tihomir Lončar and others, has produced a number of projects that are classified as the excellence of contemporary Croatian sacral art. Performed in different techniques of glass processing, each of which was adapted to the needs of the artist's expression, works were created that have pure forms and colour compositions adapted to the sacral space.



Church of St. Anthony of Padua

Zagreb, Croatia, 2009

Author: Tihomir Lončar



Chapel of the Monastery of St. Anthony

Zagreb, Croatia, 2020

Author: Tihomir Lončar



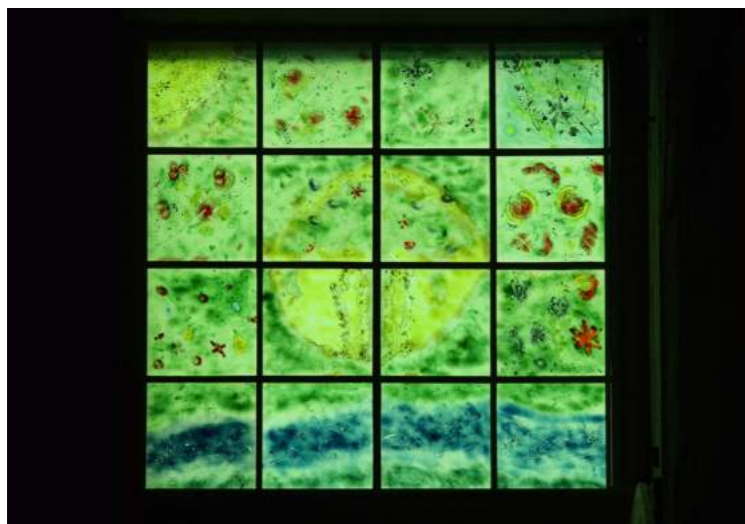
Church of St. Michael
Stara Gradiška, Croatia, 2015
Author: Tihomir Lončar



Church of the Blessed Virgin Mary

Posušje, Bosnia and Herzegovina, 2010

Author: Žana Radetić



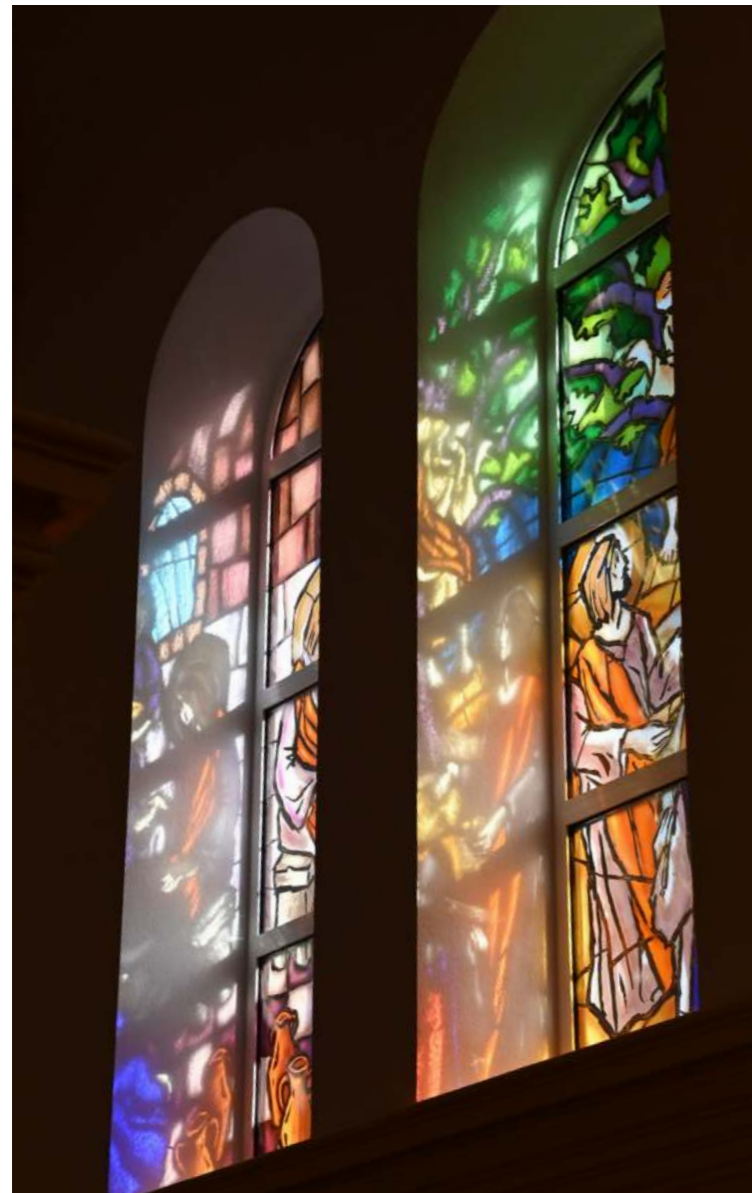
Church of the Blessed Alojzije Stepinac

Novska, Croatia, 2019

Author: prof. Đuro Seder



Church of the Blessed Virgin Mary
Uskoplje, Bosnia and Herzegovina, 2021
Author: prof. Đuro Seder



Parish Church of the Assumption of the Blessed Virgin Mary

Osova, Bosnia and Herzegovina, 2021

Author: prof. Đuro Seder



Church of Our Lady of Lourdes

Zagreb, Croatia, 2021

Author: prof. Đuro Seder



Franciscan monastery

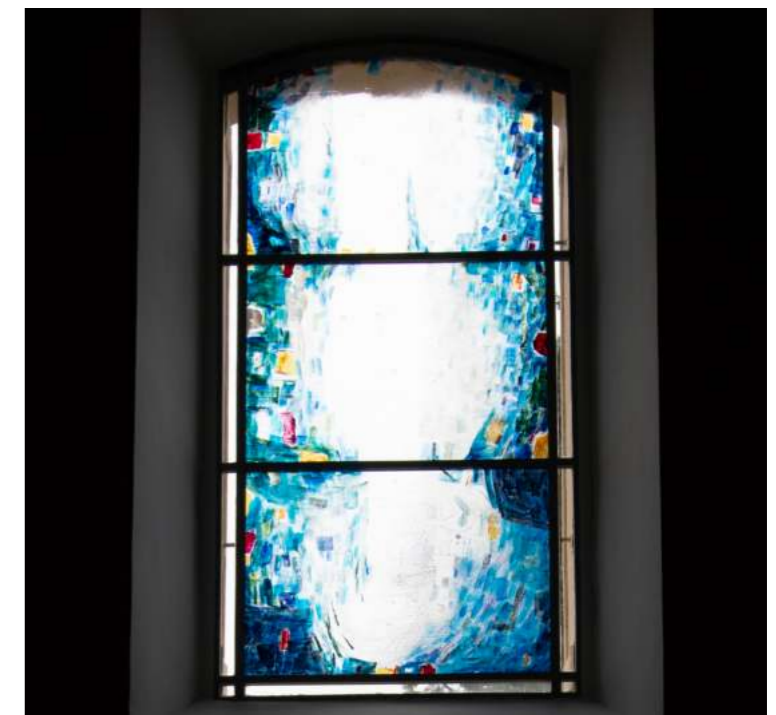
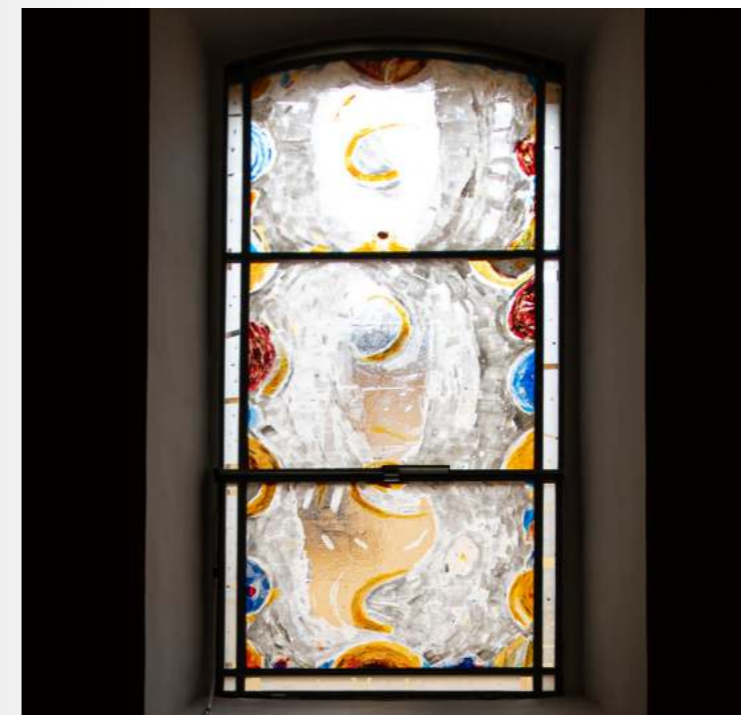
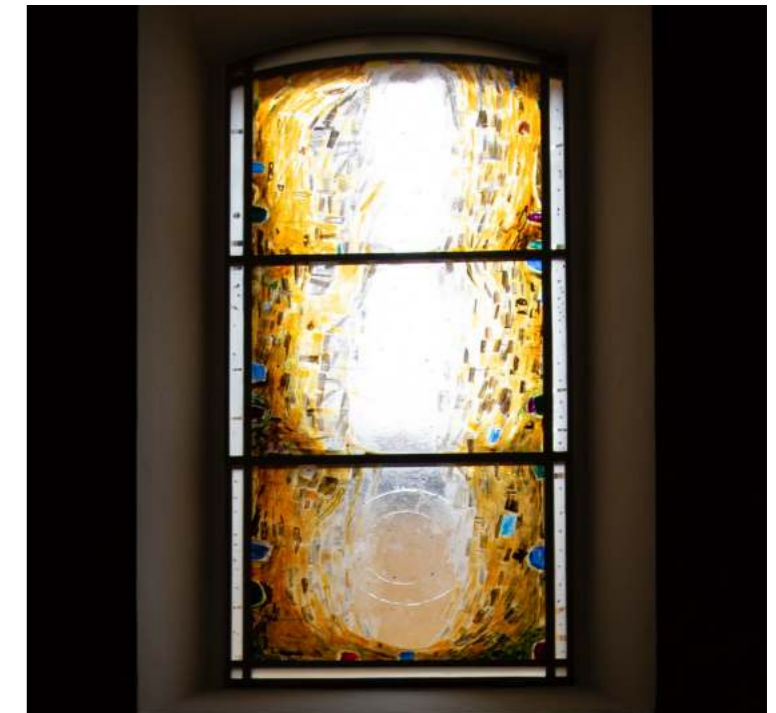
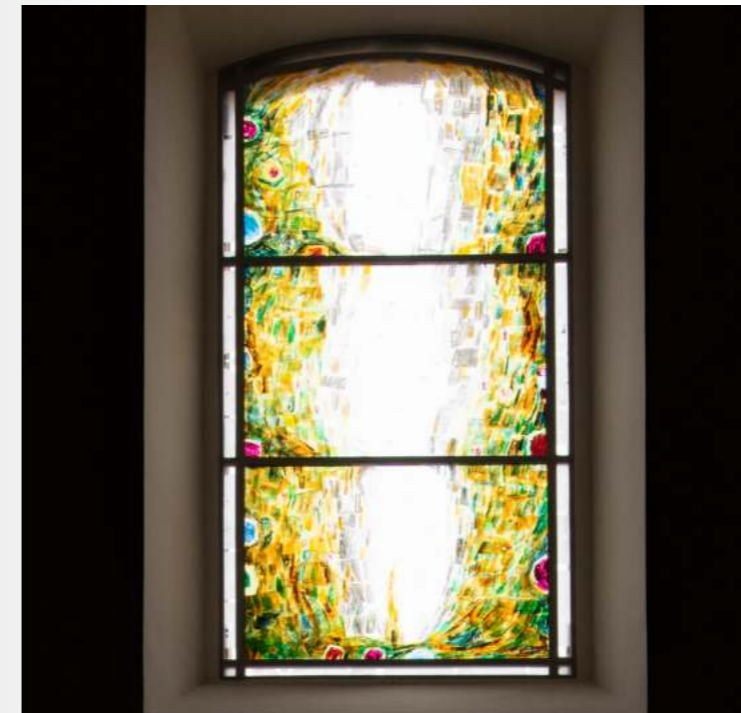
Sinj, Croatia, 2014

Author: Duje Botteri

Photo: Zoran Alajbeg



Church of St. Francis Xavier
Zagreb, Croatia, 2022
Author: Zlatan Vrkljan, F.C.A.

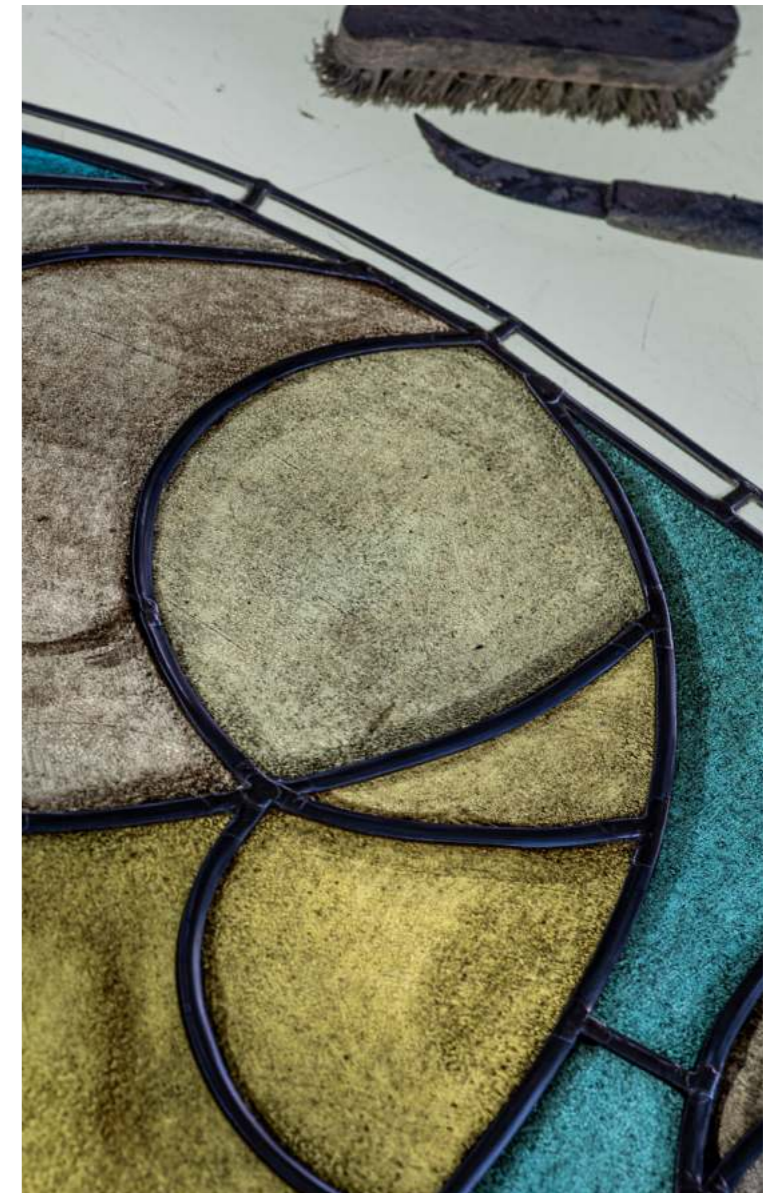




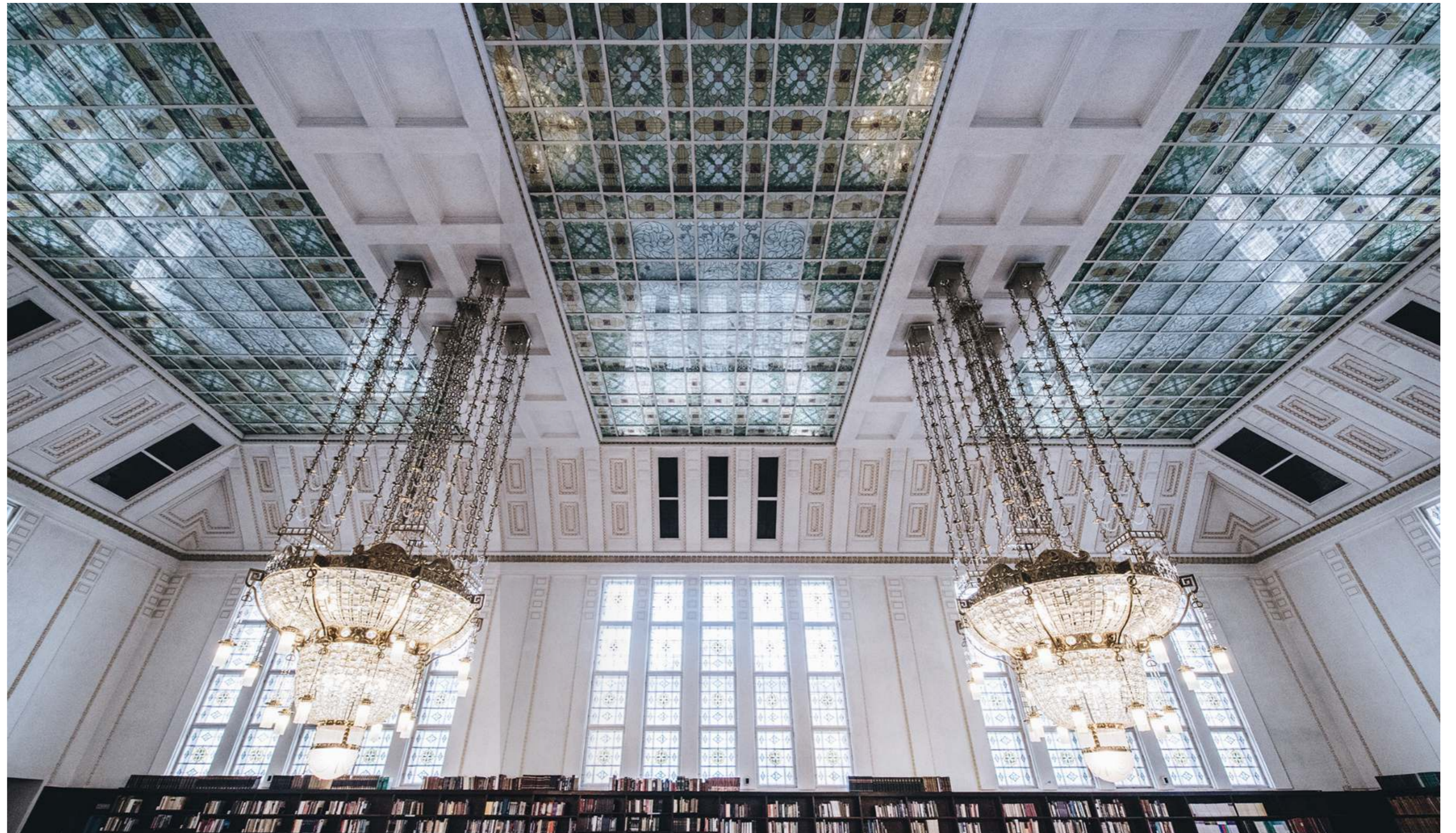
Restoration and conservation of glass

The BOKART company, as the most important entity in the development of modern and traditional techniques of art glass processing in this part of Europe, aware of its social responsibility, contributes in a special way to the preservation of cultural and historical heritage through the project "Heritage", especially in the part related to the restoration and conservation of valuable historical stained glass windows and other objects of artistic craft.

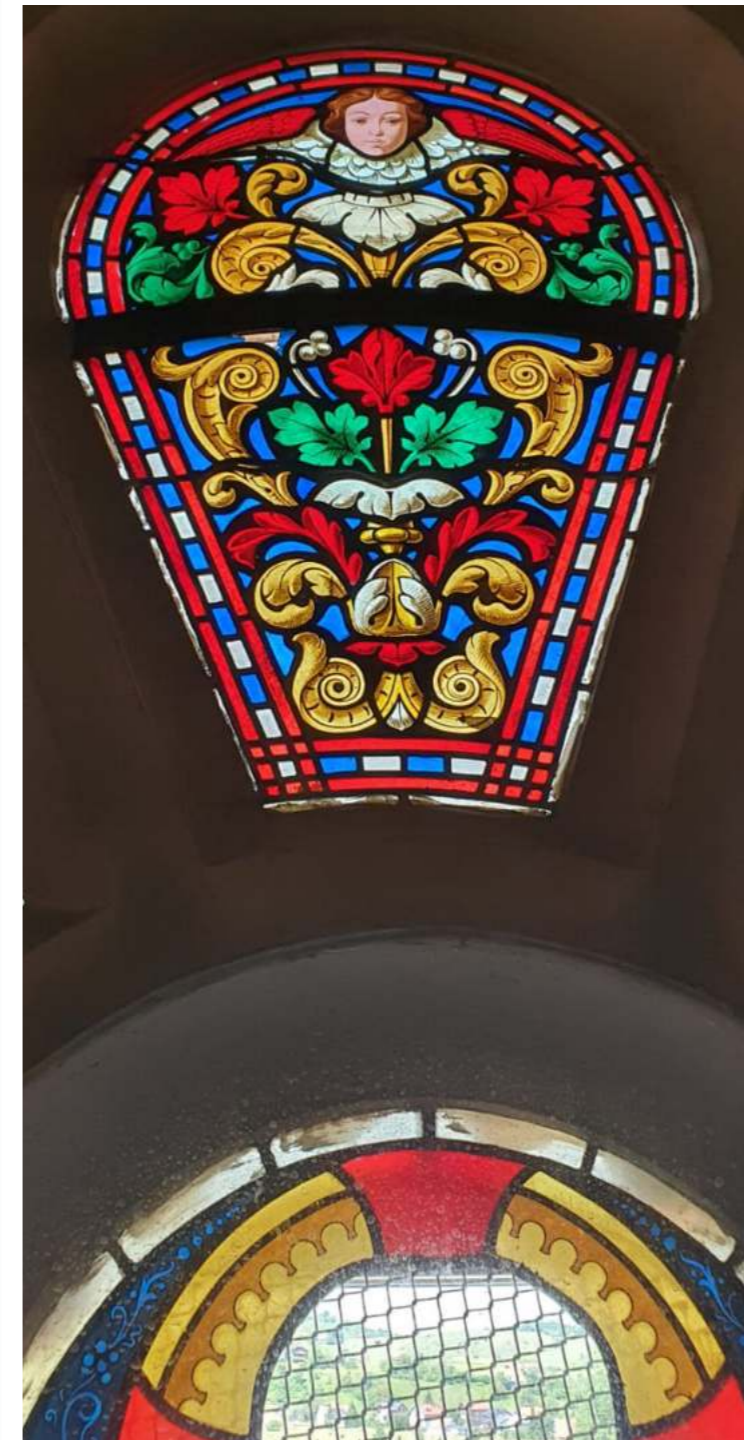
So far, we have completed many extremely successful projects under the institutional supervision of the best Croatian restorers and conservators and under the excellent expert guidance of Jeronim Tišljar, senior restorer and conservator of glass who continues the family tradition of stained glass master Nikola from 1899. The most significant projects took place in: The Croatian Parliament, the Croatian State Archives, the Palace of the Veliki Tabor Castle, the Governor's Palace in Rijeka, the administrative building of the bank Hrvatska poštanska banka, the Ministry of Foreign Affairs, the Shrine of Our Lady of Bistrica and the Pauline Monastery in Kamensko. A good knowledge of today rare and forgotten glass procedures allows us to restore the heritage by applying classic stained glass techniques, grinding and casting techniques of unique applications, implementing velvet structures by etching and making perfect replicas of glass forms by blowing. We are proud of the achieved quality and aesthetic excellence of the restoration and conservation of art glass as our contribution to the promotion and preservation of Croatian and European cultural heritage.



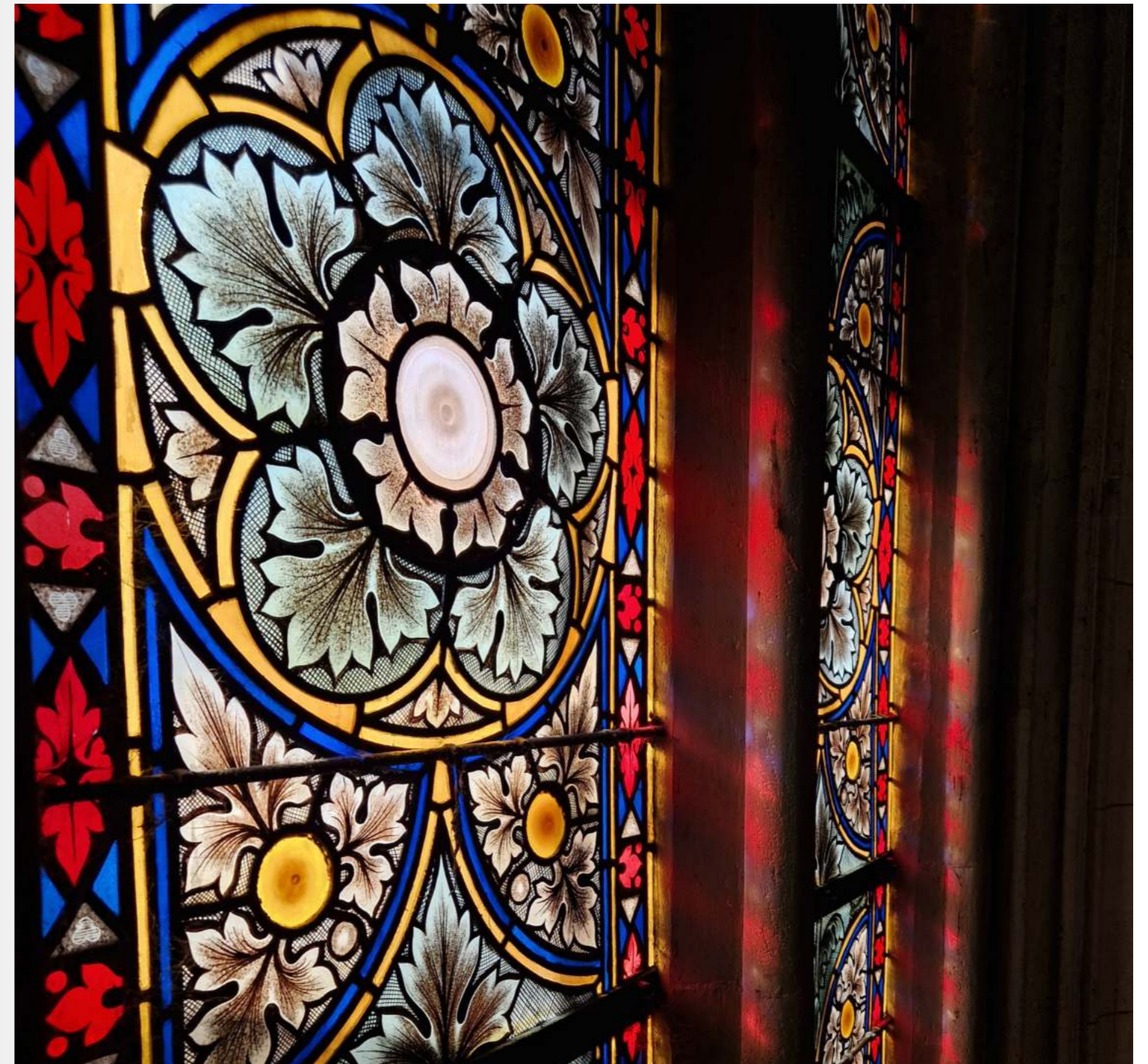
University Library and State Archives
of the Republic of Croatia
Zagreb, Croatia, 2014



Church of the Assumption of the
Blessed Virgin Mary in Marija Bistrica
Marija Bistrica, Croatia, 2021



Cathedral of the Assumption of the
Blessed Virgin Mary in Zagreb
Zagreb, Croatia, 2023







Art glass projects

The performance of the art glass project closely connects vision, idea and method. This can certainly be translated as a very close and concrete collaboration between authors, designers and producers. The idea, production and product can very often encounter limitations, either physical or practical, where for glass neither production, nor performance or time limit has any effect. A project that will not be affected by time and will look for a replacement in its future, a project that will delight with the movements and relationships of light and shadow, is any project that is carried out while attaching glass to it. Art glass projects give their fullness after the coordinated notes of all project participants, which result in a timeless piece of art.

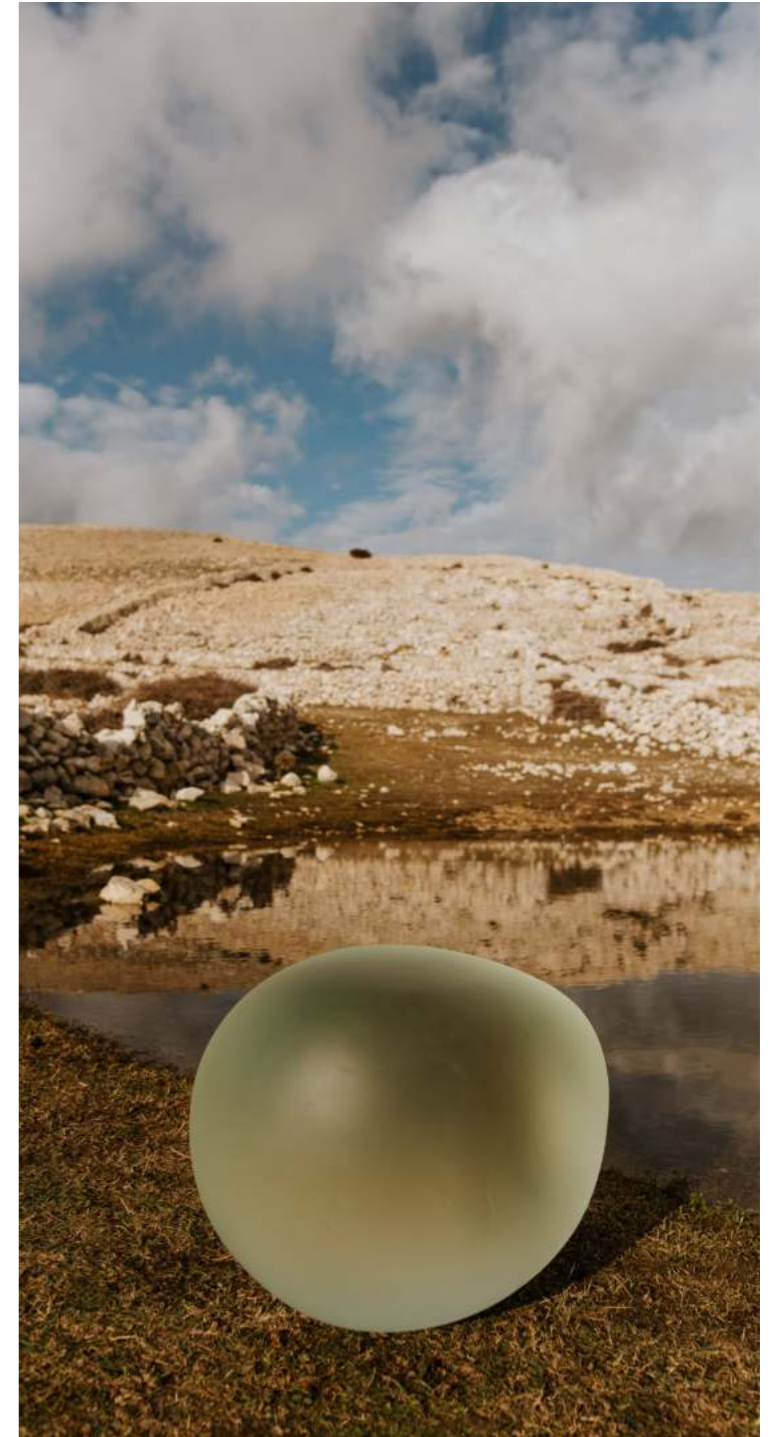


Drops

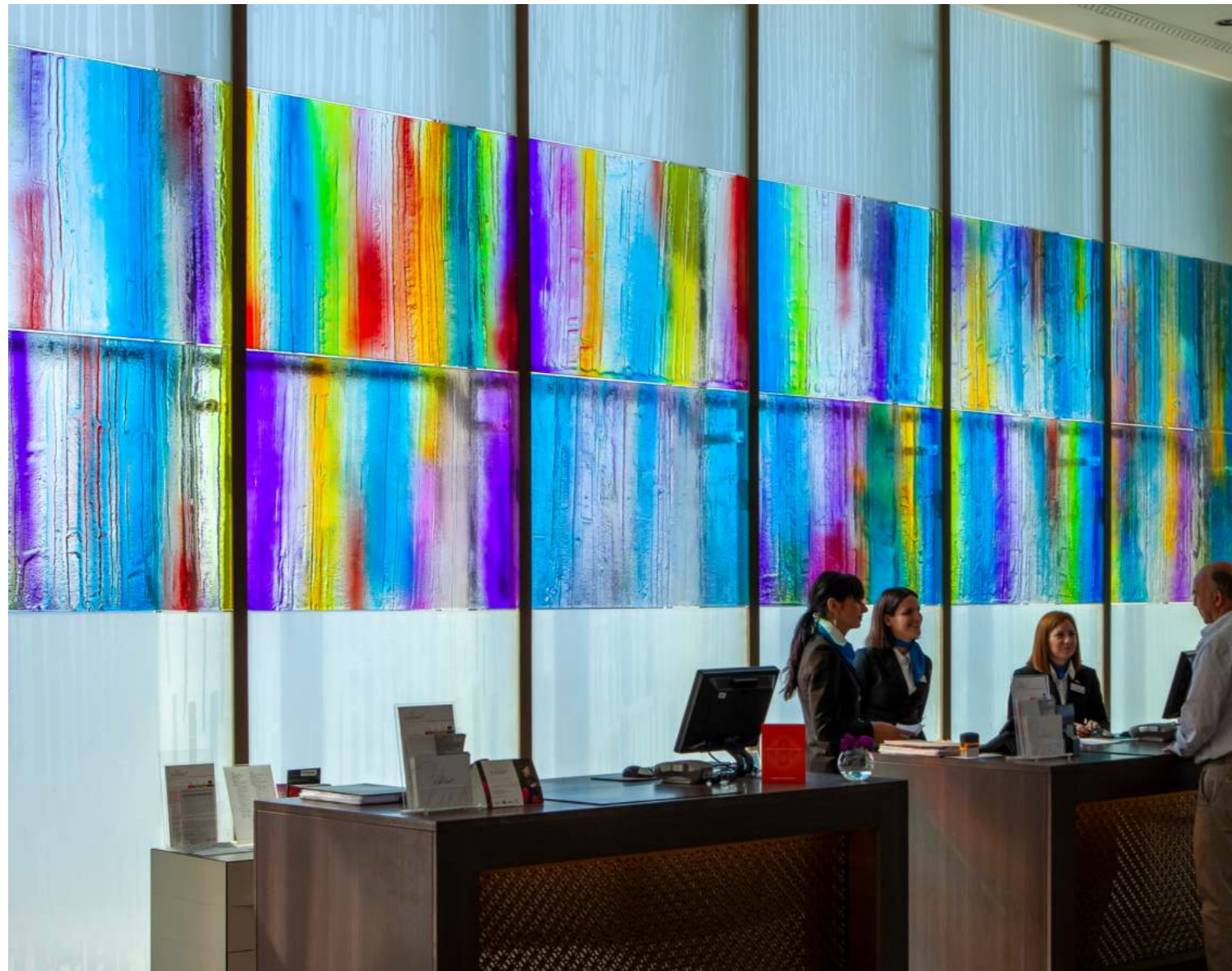
Baška, Island Krk, Croatia, 2021

Authors: Smiljan Radić and Marcela Correa

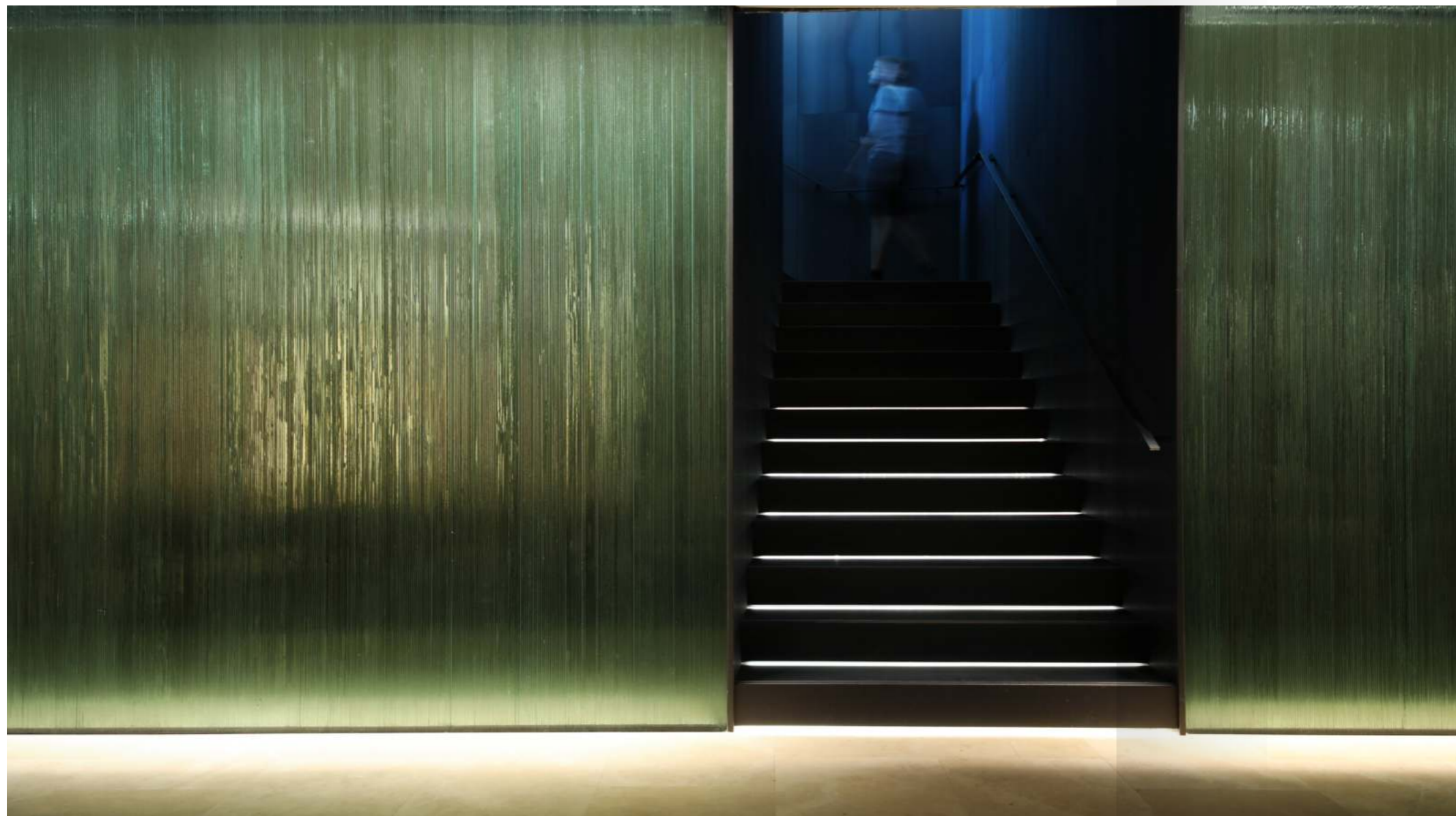
Photo: Dalibora Bijelić



Hotel Radisson Blu
Dubrovnik, Croatia, 2014
Author: Dino Trtovac



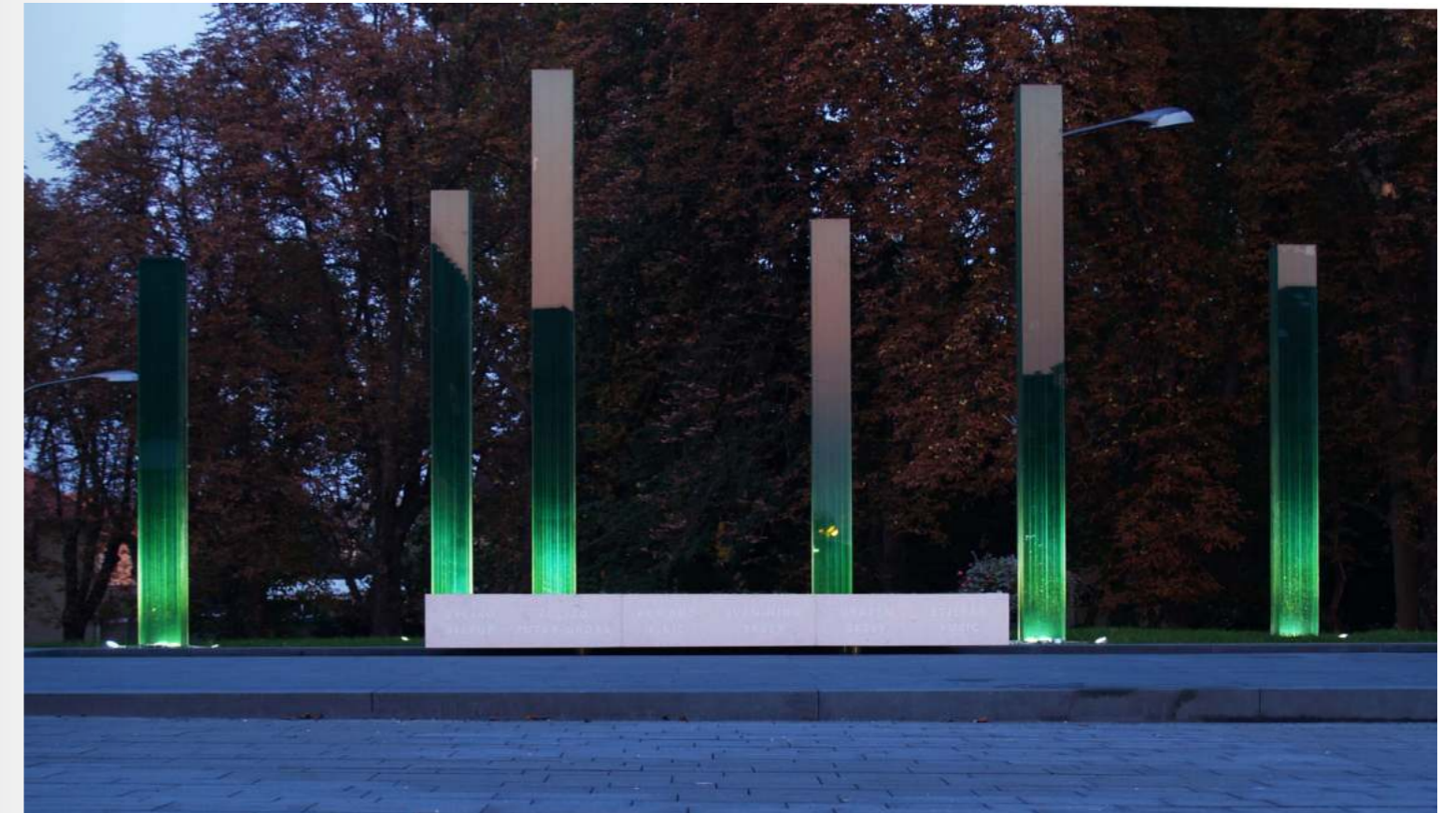
Grand Park Hotel Rovinj
Rovinj, Croatia, 2021
Authors: Piero Lissoni & 3LHD



Croatian War of Independence
veteran's monument

Ivanec, Croatia, 2008

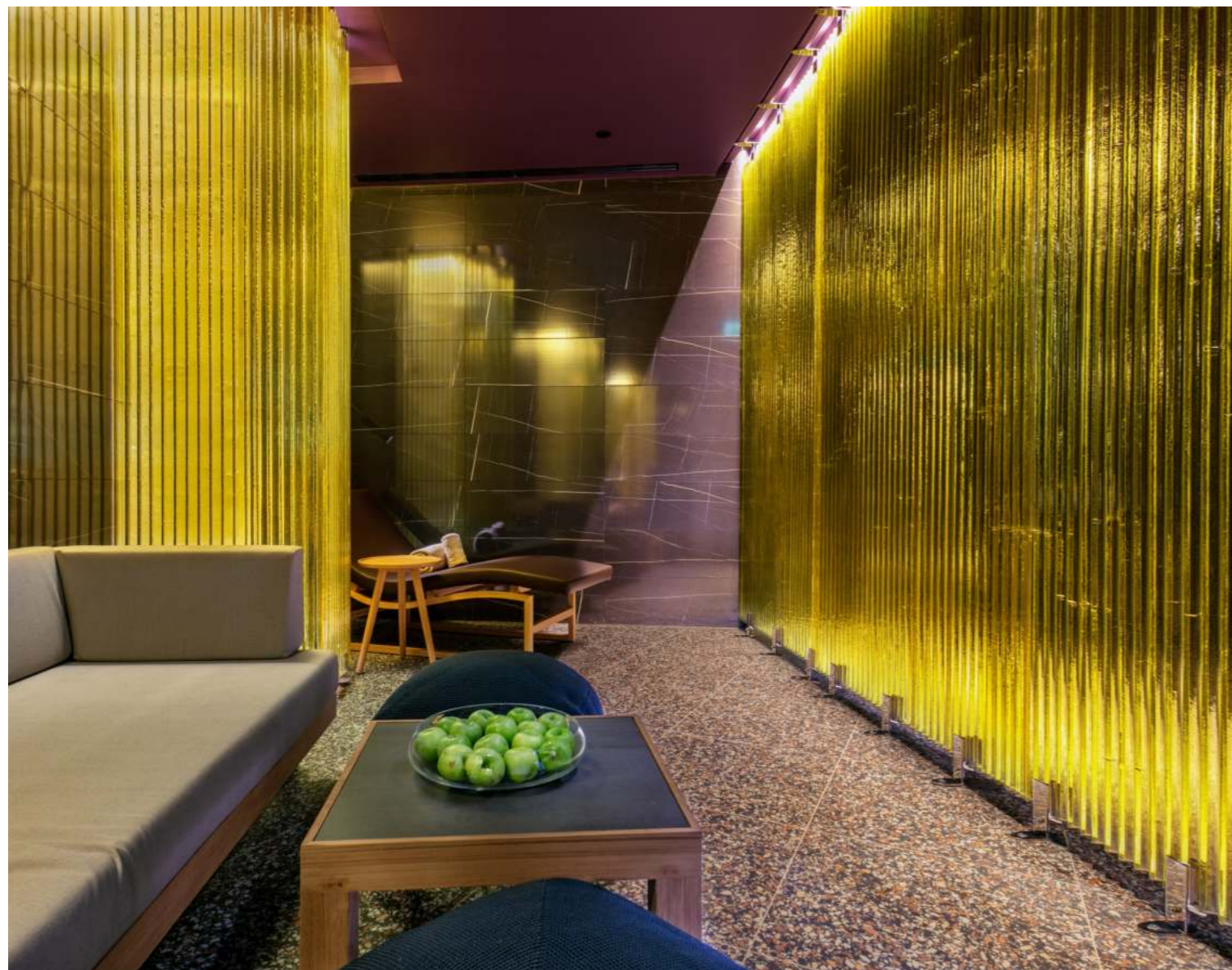
Author: Zdenka Šarolić



Wellness Vitality Hotel Punta

Mali Lošinj, Croatia, 2018

Authors: Andrija Rusan, Oris Architecture & Dean Skira



Private residence

Zagreb, Croatia, 2020

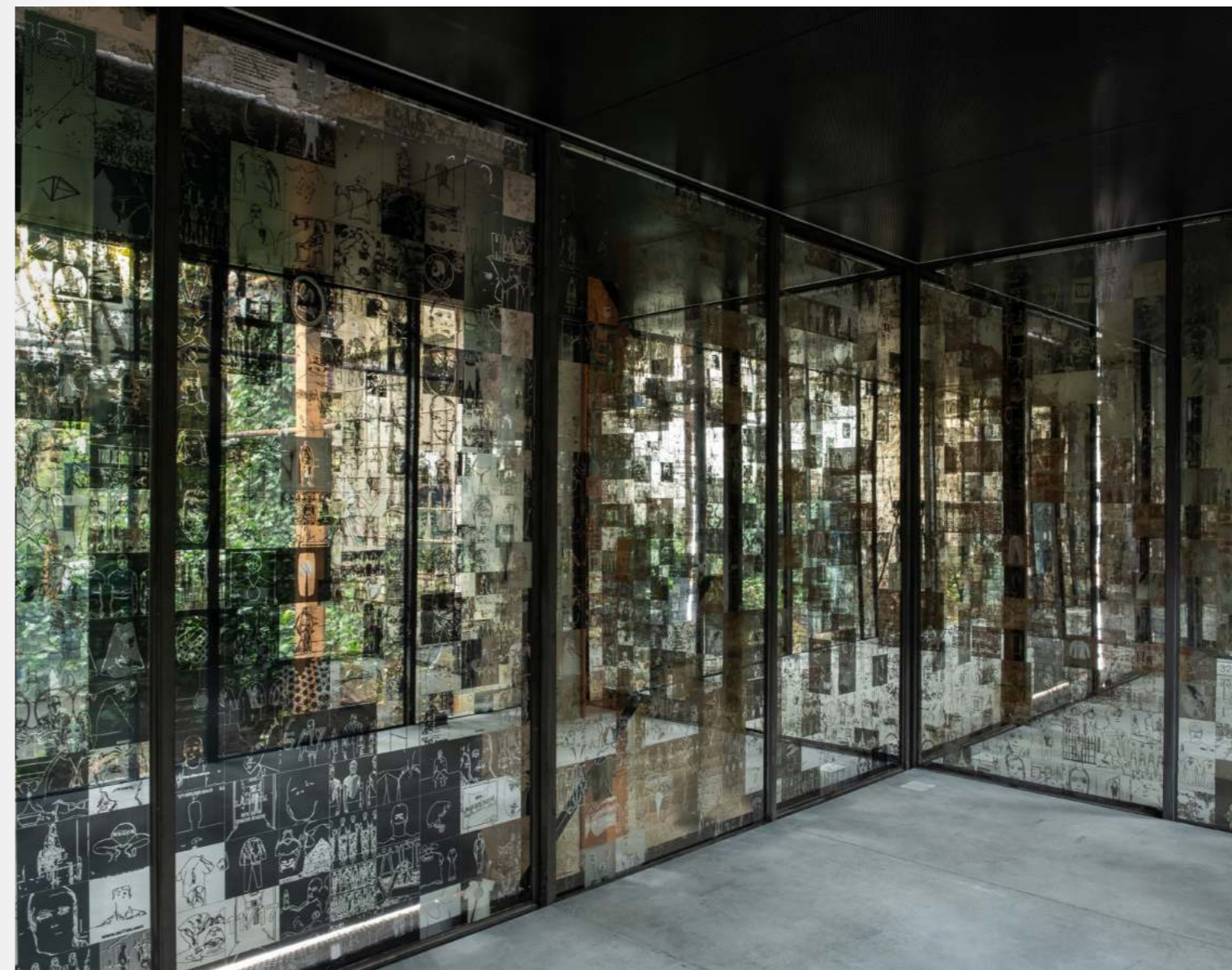
Authors: Studio UP and Silvio Vujičić



Silvio Vujičić Pavillion

Zagreb, Croatia, 2022

Authors: Silvio Vujičić and Ana Lisonek



Hotel Zonar Zagreb

Zagreb, Croatia, 2023

Authors: Studio UP and Silvio Vujičić





Conclusion

A seemingly insignificant and inconspicuous part of architecture, glass is essentially a living matter. Being light transmitting, glass actively connects and expands spaces and, almost disappearing in this change, links the inner and outer world in the literal and figurative sense. Stained glass in sacral architecture attracts and elevates the view. The prism on which light is refracted and changed at the same time points to something other than itself.

According to the same principle, glass delights every passerby with its appearance, but with its monumentality and the principle of timeless existence, it also gives comfort and calmness. This duality of glass, its strong expression and its sensitivity that is fragmented through light, reflects the image of the world, where it sends the message of the unity of all materials and life within those materials, that must coexist in order to live in balance.

Daniel Kvesić

Installation of the frame for the stained glass window in Cathedral of Santo Domingo de La Calzada, Rioja, Spain.
Frame made from steel corten prepared for the south wall of the church.

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Installation of stained glass windows in Cathedral of Saint George Maronite, Beirut, Lebanon. (left page)

Installation of glass blocks on the Monument to the Homeland. (right page)



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- St. George's Basilica, Malta
- Chapel of the Shepherds' Field, Bethlehem

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