

1° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT

LISTA AZIENDE CANDIDATE / LIST OF APPLYING COMPANIES

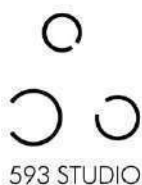
- 593 STUDIO Srl
- 3DRAP Srl
- ANTICA SPEZIERIA – Monastero Santa Maria della Neve e San Domenico
- APE SOCIAL WEAR
- UKUBU by Aquero
- ARREDDI SACRI MEMEO
- ARTESANOS DON BOSCO
- AVALGLASS
- ARREDI SACRI BERTONCELLO
- BISARO MOSAICI di Gianpietro Bisaro
- BRECCI GLASS di Antonella Brecci
- BYZANT ITALIA Srl
- CAPRICCI HOME
- CHARISTIA ŁUKASZ CIEŚLIK SPÓŁKA ZO.O.
- CUTTING BROTHERS
- DECORDEL di Mazzi Patrizia
- DOLFI
- EDIL DESIGN
- EFFE-ERRE di Parodi Riccardo & C. Snc
- ELLECI ARTE SACRA
- FILIP MORODER DOSS
- FRATELLI SCHIAVONE Sas di Riccardo Schiavone
- LA NOVA Sas di Busatto Susanna & C.

LISTA AZIENDE CANDIDATE / *LIST OF APPLYING COMPANIES*

- LORENFA Srl
- MAGGI CONTROLS Srl
- OFFICINA D'ARTE TORRE Srls
- OMNES GENTES
- PROGETTO ARTE POLI
- SANGUINETI ADDOBBI
- EDITRICE SHALOM Srl
- SILVER CANVAS S.r.o.
- SLABBINCK
- VIOLA AGOSTINO
- ZANATO & ZANATO Ltda
- ZYGZAK Krzysztof Abramowicz

2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



593 STUDIO Srl

Stand E3 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Ex Cinema. A new multipurpose hall for Fanzolo community (Province of Treviso)

The project for the “Ex Cinema” within the parish complex of Fanzolo (TV) was built after an extensive phase of discussion that involved the entire local community around an important point of reference for the territory. The complex represents a unique and vital oasis for the social fabric of the area and for the faithful, who find here—beyond religious celebrations—significant services addressed to the community and the wider territory.

The building is located adjacent to the ancient church of Fanzolo, dating back to around 1500, that, being formerly used as a parish cinema/theatre, after several alterations over the years, it had fallen into a state of disuse.

Positioning itself in continuity with the history of the place and its deepest identity, and engaging with themes of recovery, regeneration, and accessibility, the project aims to bring new value to the parish community and neighbouring parishes through an architectural intervention that integrates the volume of the “Ex Cinema” within the surrounding network of spaces and infrastructures.

The new pedestrian walkway and the access to the former cinema hall, the church, and the rectory are conceived as connective elements, built with materials that dialogue with the historical context and restore material and perceptual continuity. Within this approach, the rehabilitation of the church’s eastern façade and the demolition of the rectory’s fence along the walkway play a role as well: a simple yet meaningful gesture that opens and reconnects spaces, making them more permeable and welcoming.

Key design themes are accessibility and inclusion, understood not as mere regulatory compliance but as core values of the project. Continuous pathways and integrated ramps become elements that connect interior and exterior spaces, accompanying—without interrupting—the flows of access for worshippers to the church and the “Ex Cinema”.

To ensure flexibility of use, the multipurpose hall is transformed into a single large space by removing the stage area, restoring a unified, open, and versatile environment that can, when necessary, be subdivided through movable partitions. The reconfiguration of the building’s eastern façade, with the introduction of a new glazed door, allows for independent access and exit should the hall be internally divided. A light, discreet yet essential ramp ensures accessibility also for people with disabilities.

The rehabilitation and restoration of the eastern elevation are accompanied by the demolition and reconstruction of the mezzanine, realized with a metal load-bearing structure. This new element, deliberately detached from the wall, preserves and enhances natural lighting, maintaining a balance between new construction and respect for the original layout.

Finally, the improvement of indoor comfort is achieved through the replacement of obsolete window frames and a rethinking of the roof stratigraphy. The removal of the suspended ceiling reveals the existing beams, which are restored and reused, returning to the spaces a more authentic and luminous dimension, where materiality narrates time and transformation becomes an opportunity for care and attentive listening to the place.

D E V O T I O
Awards

2° PREMIO INTERNAZIONALE DELL'INDUSTRIA
DEL RELIGIOSO
INTERNATIONAL RELIGIOUS INDUSTRY AWARD



ARTE E ARTIGIANATO / ART & HANDICRAFT

DEVOTIO
Awards

2° PREMIO INTERNAZIONALE DELL'INDUSTRIA
DEL RELIGIOSO
INTERNATIONAL RELIGIOUS INDUSTRY AWARD



ARTE E ARTIGIANATO / ART & HANDICRAFT

DEVOTIO *Awards*

2° PREMIO INTERNAZIONALE DELL'INDUSTRIA
DEL RELIGIOSO
INTERNATIONAL RELIGIOUS INDUSTRY AWARD



ARTE E ARTIGIANATO / ART & HANDICRAFT

2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS
ARTE E ARTIGIANATO / ART & HANDICRAFT





Think Space. An experimental pavilion for Istituti Filippin

“Think Space” is a pavilion that emerges at the intersection of design, research, and pedagogy: a spatial device that demonstrates how design plays a role in contemporary education, by influencing educational models and the construction of communities.

The project is the result of an international competition promoted by the Istituti Filippin, in collaboration with IU International University in Germany and 593 STUDIO, with the participation of Università IUAV of Venice. It was developed within the framework of the celebrations for the centenary of the school institutes of Pieve del Grappa. On this occasion, students from the German university network envisioned a new architecture to be placed in the park of the school complex: a micro-space (maximum 12 sqm) dedicated to a reflection on urgent contemporary issues, including the Anthropocene, artificial intelligence, LGBTQIA++ rights, migration, the climate crisis, equality, and the use of social networks.

As the winning project of the competition, “Think Space” is today a habitable pavilion of 9 sqm, a sculpture and relational object that becomes an integral part of the educational environment: not an exhibition element, but a place to be lived in, inhabited, and discussed. An immersive experience that invites one to pause, climb, observe, and think.

“Think Space” interprets the staircase as an image of thought in motion: ascending and descending, changing perspective, engaging with instability and continuous inquiry. Furthermore, the project makes artificial intelligence (AI) both a tool and a theme of the design: the design process was enriched through the use of an AI-based image-generation tool, DALL·E, which enabled an iterative and exploratory process of volumetric compositions and spatial variants. The resulting composition also constitutes a formal imaginary, namely metaphor for the processes of learning and deconstruction enacted by algorithmic systems in their operation. An architectural metaphor that becomes experience.

Within the educational context in which it is situated, “Think Space” is not merely a pavilion, but evidence that spaces educate, influence behaviour, and generate a sense of belonging. The entire process—from the competition phase to the construction phase—has transformed the campus into an international laboratory, where design, pedagogy, and territory engage in dialogue.

Students from IU International University, with the support of local partners from various professional fields of architecture, worked together for what is both symbol and practice: a symbol of an education open to the world, and a practice of learning made of hands-on work, relationships, hypotheses, errors, and attempts.

“Think Space” represents a design experience in which design is not only form or function: it is an educational method, a reflective practice, and a tool capable of activating critical awareness and creating networks.





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ARTE E ARTIGIANATO / ART & HANDICRAFT



3DRAP Srl

Stand A5 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Mary Help of Christians Bas-relief Project

The 3DRap team had the privilege of taking part in an extraordinary project that brought us to Shkodër, Albania, where we collaborated with Anima Campania, represented by Raffaele Del Giudice, sculptor and 3D artist, to create a new bas-relief of Mary Help of Christians for the façade of the Institute of the Daughters of Mary Help of Christians, managed by the Salesian Sisters of Don Bosco.

From a heavy mosaic to a lightweight, innovative solution

In the past, the façade of the Institute was adorned with a mosaic dedicated to Mary Help of Christians, crafted with great dedication by the Salesian Sisters themselves. Over time, however, the weight of the mosaic and exposure to the elements caused parts of it to detach, making its replacement necessary. The solution proposed by **3DRap**, based on **3D printing**, represented a real breakthrough: a **lightweight, durable, and resistant** artwork capable of preserving the visual and symbolic impact of the original without placing strain on the concrete structure of the wall.

From modelling to 3D printing

The project began with the three-dimensional modelling carried out by Anima Campania, which digitally reconstructed the image of the original mosaic using historical photographs. The 3D model was then redesigned to be suitable for **large-format printing** while maintaining artistic fidelity and harmonious proportions with the building's façade.

Eight modules for a unique artwork

After several design and coordination meetings, it was decided to divide the bas-relief into eight modules of about 80 cm each. This approach optimized both the printing and assembly phases while ensuring a visually coherent and impactful final result.

The modules were assembled using metal profiles designed to connect the pieces and serve as a mounting structure fixed to the wall with anchors suitable for outdoor applications.

Process features replicable in other projects

- The artistic quality and aesthetic value of the artwork remain fully preserved: digital technology enables superior detail definition while maintaining the expressiveness of the original piece.
- Fully customizable according to project needs: shapes, style, finishes, and details can be adapted to artistic, architectural, and symbolic requirements.
- Possibility to create installations in any size or format, even monumental ones, without the structural limits typical of traditional materials.
- Extremely reduced weight compared to stone, metal, or concrete, with an unmatched strength-to-weight ratio compared to conventional materials.
- High resistance to weather, UV rays, humidity, and thermal fluctuations, thanks to specific protective treatments for outdoor use.
- Significant cost reduction compared to traditional metalwork, marble, or mosaic techniques.
- Easy and fast installation: modular system designed for quick, safe assembly with minimal need for invasive support structures.
- Scalable and replicable production process, ideal for façades, places of worship, and complex architectural contexts.





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ANTICA SPEZIERIA

Monastero Santa Maria della Neve e San Domenico
Stand E70 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Unguents and oils from the Bible

These are born from the desire to combine spirituality, which strongly imbues our lives, with perfume, which is simply beauty, something extra that adds harmony to life. In ancient times, the earliest forms of perfume were found in unguents, consisting of oils and waxes, enriched with essential oils, resins, herbs, and spices. They were an effective form of releasing scent in a prolonged manner on the skin, had beneficial properties to a person's health and mental and physical well-being, and were part of religious or ceremonial rituals.

Our unguents are made with beeswax, known for its moisturizing, protective, anti-inflammatory and regenerative properties on the skin; sweet almond oil, with moisturizing, soothing and nourishing properties; and vitamin E, antioxidant, moisturizing and anti-aging.

Studying and reimagining these ancient preparations allows us to reconnect with tradition and rediscover a beauty that reflects the divine—a beauty that echoes the splendour of the Creator.



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APE SOCIAL WEAR

Stand A3 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Ethical fashion brand

APE SOCIAL WEAR is an **ethical fashion brand** born from the desire to **combine faith, sustainability, and social responsibility**, transforming **clothing into a tool for daily witness and shared values**. The project offers T-shirts, sweatshirts, and accessories with original phrases inspired by Christian values, designed to speak to the present with simple, authentic, and accessible language.

The ART & CRAFTS dimension is expressed in the human and creative value of the project. **Production** is entrusted to **social cooperatives** that involve young people with disabilities, making each garment the result of craftsmanship that focuses on human dignity, inclusion, and attention to detail. Even the brand's store is a **welcoming** and **inclusive** space, where fragility becomes a resource and beauty.

APE SOCIAL WEAR stands out as an experience that combines uniqueness, creativity, and craftsmanship with a strong spiritual and social message. Participation in the DEVOTIO Awards stems from the desire to share a business model that demonstrates how it is possible to generate value in the religious sector through ethical, sustainable, and deeply human choices that leave a concrete mark on the community.



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ARTE E ARTIGIANATO / ART & HANDICRAFT



UKUBU®
Giornali del Ricordo

UKUBU by Aquero

Stand I6-L5 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Textile decorations

The deep-rooted substrate of popular piety in Sicily has led our company in recent years to refine its creative sensitivity toward those expressions of faith defined by St. John Paul II as a "true treasure of the people of God." It is from these premises that our textile decorations are born, designed to adorn windows, balconies, bell towers, and church facades during religious festivities, as well as to enhance urban architecture for historical parades and various events. These products, created using modern fabric printing techniques, are customized with images and symbols relevant to their specific context. They are embellished with rich graphic decorations and finished with fringes, braids, and trimmings. The production process begins with an attentive listening to the clients' proposals and needs, unfolding through several stages: research, graphic design, printing, and sartorial finishing.

Based on what written above, it is clear that the project we have decided to present is the result of a close union among: an **accurate preliminary study of the religious, historical, and monumental context**. A meticulous graphic development of the content. Last but not least, an artisanal production and finishing process performed with exquisite craftsmanship.

Specifically, the product submitted for the competition is an arch-shaped textile ornament. It features an upper curtain (160 cm thick) and two lateral drops (120 cm wide and 550 cm high). The decoration includes phytomorphic (plant-like) ornaments, representations of angels, and symbols printed on both the front and back of the fabric. The piece is finished along the perimeter with trimmings and fringe (the latter on the lower parts of the curtain and drops) and is equipped with a rope and carabiners at the top for easy fastening to support structures. The attached images illustrate the project's practical application during the arrival of the relics of Saint Lucy (V. and M.) in Belpasso (Province of Catania). The decorations were customized for this specific event, not only in their proportions—determined by the street dimensions—but also in their symbolism, which honors the Martyr of Syracuse.





2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



UKUBU®
Gravetti del Ricordo

UKUBU by Aquero

Stand I6-L5 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Project: Witnesses in the Light

«I mean sculpture, that which is done by force of taking away»: the expression with which Michelangelo Buonarroti affirmed his conception of sculpture is well-suited to explaining the technique we use to create our 3D engraved crystals. Images, logos, symbols, and text elements take shape as true sculptures created through the subtraction of matter within a wide variety of glass forms. The **laser beam** of the production machinery **engraves**—or rather, to use the words of the famous Florentine artist, liberates—**the form**, which is structured by 3D graphic design software, by burning and thus eliminating the excess matter.

Light, the foundation of laser technology, is a theme that runs through the Holy Scriptures from the Old to the New Testament. A primary role is assigned to the symbolism of light in the liturgy, as well as in practices of popular piety. Christian sacred architecture itself, since its inception, has considered light a structural element rather than a mere accessory: one need only think of the *ad orientem* orientation of many ancient places of worship; the fundamental role it assumes in the great Gothic cathedrals; the evocative scenographic effects it creates in Baroque churches; and the importance of modern lighting design in enhancing and valorising sacred spaces.

It is upon these premises, and particularly on what we read in Matthew 5:14-16, that the "**Witnesses in the Light**" project is situated and developed. This project **is a representation, engraved in our crystal, of the «true light, which enlightens every man»** and of those who have « borne witness to the light», the saints. In this perspective, light is not only a tool, a creative principle, or a functional element for an aesthetically pleasing product presentation; it rises to become the ontologically founding theme of the work itself. While the laser beam acts as the chisel that shapes the glass matter and the integrated LED lighting system enhances the engraved image, light simultaneously becomes a material, concrete, and tangible expression of Him who « is light» and of those who lived in His footsteps.

Specifically, the project presented here consists of two works:

- **The Via Crucis** (Stations of the Cross): We enclose an example of the Ninth Station. This work reproduces the fourteen stations of the Way of Sorrows, 3D-engraved in a crystal form measuring 25 x 30 x 3 cm. It is set within a simple wooden frame, topped by a cross, which incorporates the lighting system;
- **St. Agatha, V. and M.:** A depiction of the reliquary bust of the Catanese martyr kept in the Etnean city. It is realized using the aforementioned technique in a crystal of significant dimensions (31 x 50 x 10 cm), incorporated into a painted wooden base with an integrated lighting system.

The choice of these subjects as paradigms of our work is not accidental. Beyond the pious devotion it represents, the Via Crucis constitutes the path of suffering and trial that led Christ to embrace the Cross to bring the light of Resurrection and Life to mankind. St. Agatha, a 3rd-century martyr and patron saint of Catania—the territory where our company is located—fully embodies, through her life and martyrdom, the spirit of one who bears witness to the Light.

"Witnesses in the Light" therefore represents a project in which 3D engraved crystal, appropriately complemented by supports of other materials and enhanced to its maximum expression by an integrated light source, stands out as an emblematic archetype of contemporary style and design. It is a truly innovative and functional product, suitable for sacred architecture as well as religious objects. At the same time, it presents itself as a manifestation of exquisite craftsmanship that balances the uniqueness of the raw material and the specialized production technique with a plurality of creative combinations, making every single piece an authentic work of art.



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ARTE E ARTIGIANATO / ART & HANDICRAFT



ARREDI SACRI MEMEO

Stand D37-D39 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Chalice matching with liturgical colours

The new product we are presenting at Devotio 2026 is a **chalice and ciborium set designed to be coordinated with the liturgical colours**. We have developed a **chalice whose central stem can be easily replaced** directly by the priest, allowing it to be matched with the liturgical vestments.

The chalice can be easily disassembled without the use of any tools and is supplied with interchangeable stems covered in woven eco-leather, available in red, purple, green, and ivory.

The ciborium is supplied with a neutral silver-colored stem; upon customer request, it can also be fitted with stems in the other available colours. The ciborium features the same decorative base, with a silver eco-leather stem and a gilded brass cup.

The chalice stands out not only for its chromatic originality, but also for its strong symbolic value: the base, made of copper using the electroforming technique, evokes the three fundamental moments in the life of Christ — the Annunciation, the Nativity, and the Passion.

The systematic use of the colours white, green, purple, and red is deeply rooted in the centuries-old tradition of the Church and is regulated by liturgical instructions. The purpose of using these colours is to emphasize the character of the individual periods and days of the liturgical year, as well as to express the essence of the liturgy and the mysteries of faith being celebrated. These colours are not arbitrary; their symbolism often draws inspiration from Sacred Scripture, apostolic tradition, and the meanings attributed to colours throughout culture and history.

Why not extend the liturgical colour scheme to the sacred vessels as well, creating a unified visual harmony with the church vestments and allowing the faithful to fully grasp the richness of the celebration? This was the idea that inspired the design of this model. In collaboration with Eurointrecci, a Tuscan artisan company with over thirty years of experience in leather craftsmanship, we also developed an environmentally conscious solution by using eco-leather.

The chalice cup is made of gilded brass with an external transparent protective coating.
Chalice dimensions: cup diameter 10 cm / height 23 cm.

The ciborium features a cup with a 12 cm diameter and a total height of 26 cm.

By presenting this innovation at an international trade fair such as Devotio, which attracts a wide and diverse audience, we hope to introduce our product to a broad public that can appreciate and understand our goal of bringing artisan innovation to our sector.



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ARTE E ARTIGIANATO / ART & HANDICRAFT



ARTESANOS DON BOSCO

Stand E16-E18 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



BAPTISMAL FONT - CHURCH OF THE HOLY SPIRIT, Nevada Desert, Usa

The church is dedicated to the HOLY SPIRIT.

What a major theme is the Holy Spirit that inspires the design of a Baptismal Font.

- The Holy Spirit is the breath of God
- "The Holy Spirit is the architect of God" (Proverbs 8:30)
- "The Holy Spirit is a vapor of the power of God" (Wisdom 7:25)

All the artwork we designed for this church is linked to the **main themes**:

- **Holy Spirit**
- **Desert**

Heaven and Earth... In the beginning God created the heavens and the earth. (Genesis 1:1) Now the earth was without form and void (Genesis 1:2). The desert has thus been linked to the Holy Spirit from the beginning.

The Holy Spirit is WIND, WINGS, AIR, WATER and LIGHT, FIRE. The Spirit of God hovered over the waters. God said, "Let there be light!" and there was light. (Genesis 1:2-3)

The theme is abstract, so difficult yet fascinating... colors, materials, shapes, and light.

THE BAPTISMAL FONT

The Spirit of God hovered over the waters (Genesis 1:2).

The Spirit's environment is sky and water. The air of heaven that fuels the fire of God's Spirit, the breath of God, and the water that quenches the thirst of the arid desert lands.

Everything here, in the Font, speaks of water and sky. Both the texture of the stone and the glass tiles blend in shades of blue and azure.

The main round font is for adult baptism for immersion. The catechumen enters from the side facing the main door, descending four steps. After being baptized, he exits from the opposite side toward the altar. This journey toward the Christian faith unfolds over eight steps, a reinterpretation of the classic octagon of baptisteries. The number eight, in fact, has a double meaning: in the ancient liturgy, it symbolized the seven days of Creation and the eighth day of Jesus' Resurrection. A further meaning is linked to the union between the square, earthly human finiteness, and the sphere, divine "celestial infinity."

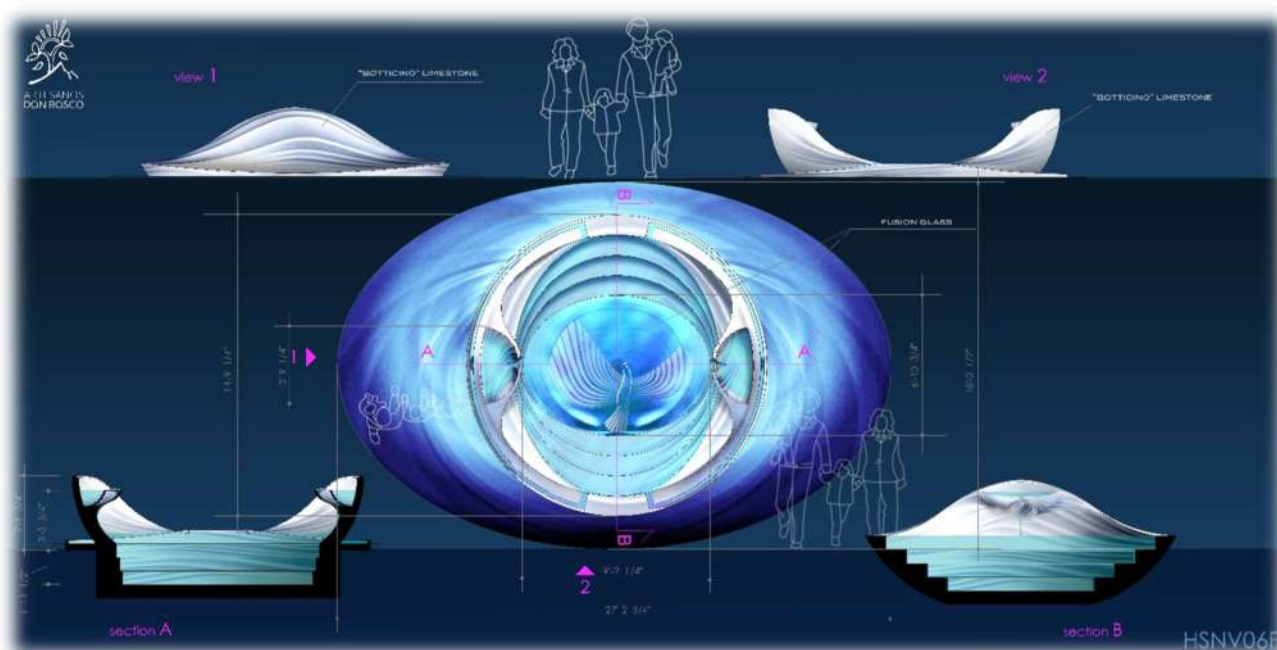
On either side of the baptismal font are smaller basins for infant baptism, which also serve as holy water stoups. Inside the main elliptical basin is a depiction of the Dove of the Holy Spirit... "When Jesus was baptized, he came up from the water. At that moment the heavens were opened, and he saw the Spirit of

God descending like a DOVE and alighting on him" (Matthew 3:16).

The textured white part is "Botticino" limestone, and the entire blue part inside the Baptismal Font and on the outside of the floor is made of fused glass tiles... From the sky to the water inside and outside the circular basin, the water is like a vortex: ... I will draw all people to myself (John 12:32).

The Baptismal Font is made of eight blocks weighing several tons, carved entirely by hand. It's a sculpture!

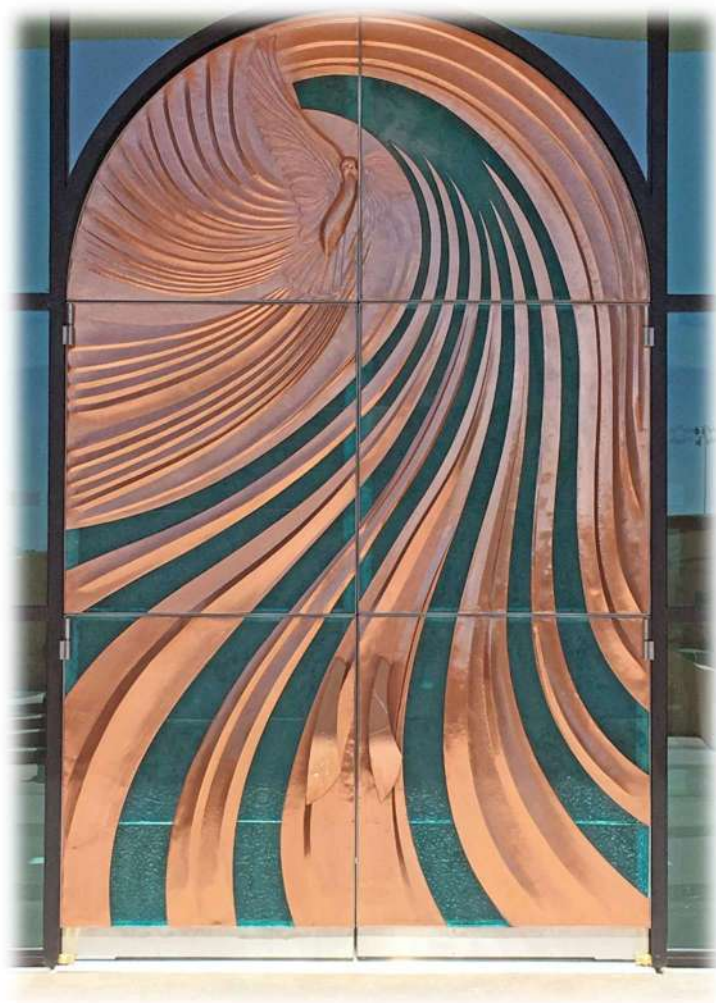
This is a very important point for us, because it is closely linked to the core meaning of the entire project: the Holy Spirit who gives form... the Holy Spirit who flows through the artist to create something eternal.





2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



ARTESANOS DON BOSCO

Stand E16-E18 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



MAIN DOOR - CHURCH OF THE HOLY SPIRIT, Nevada Desert, Usa

The church is dedicated to the HOLY SPIRIT.

What a major theme is the Holy Spirit that inspires the design of a main door.

- The Holy Spirit is the breath of God
- "The Holy Spirit is the architect of God" (Proverbs 8:30)
- "The Holy Spirit is a vapor of the power of God" (Wisdom 7:25)

All the artwork we designed for this church is linked to the **main themes**:

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- **Desert**

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The Holy Spirit is WIND, WINGS, AIR, WATER and LIGHT, FIRE. The Spirit of God hovered over the waters. God said, "Let there be light!" and there was light. (Genesis 1:2-3)

The theme is abstract, so difficult yet fascinating... colors, materials, shapes, and light.

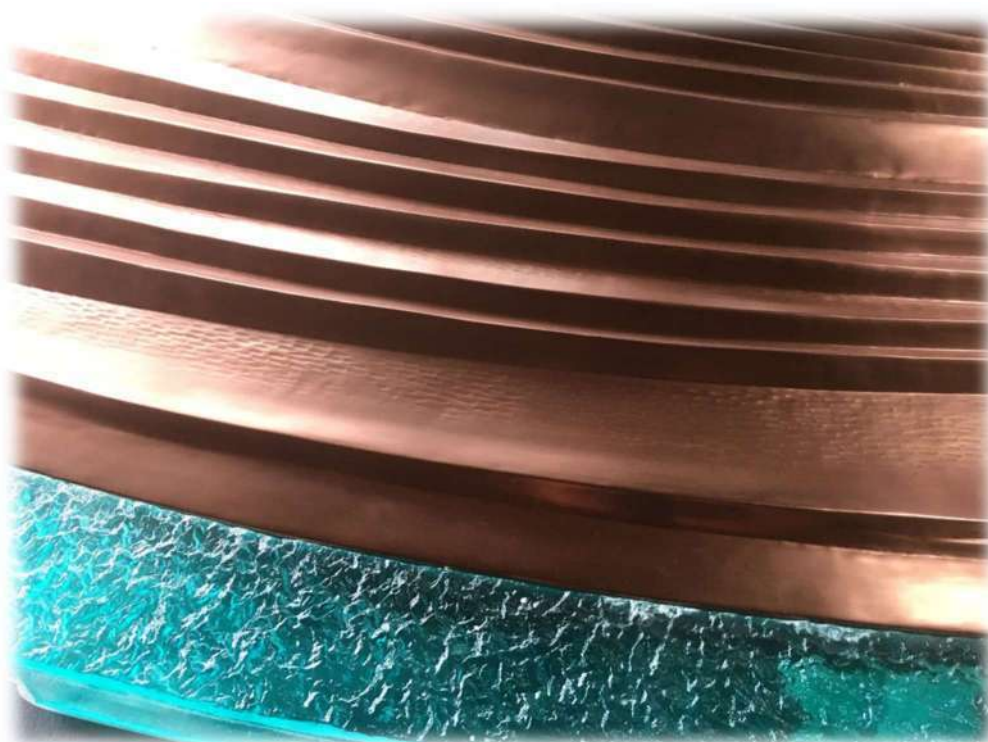
THE MAIN DOOR

The main door represents the SEVEN GIFTS OF THE HOLY SPIRIT and, tied to the color of the desert, the red copper recalls the oxidized color of the surrounding rocks in the Nevada desert. The texture is directly related to all the other liturgical furnishings designed for the same church... the baptismal font, the altar... the tabernacle...

They are the WINGS of the dove of the Holy Spirit, directly connected to baptism, the "door" that introduces us to the Christian community. At that moment, the heavens opened and saw the Spirit of God descending like a DOVE. (Matthew 3:16)

From where the seven gifts of the Holy Spirit emanate like rays of blue light.





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AVALGLASS

Stand G54 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Series Via Crucis – Station VI: Veronica Wipes the Face of Jesus – Three-Dimensional Backlit Stained-Glass Artwork

This piece is part of an authorial series of 14 stained-glass artworks depicting the Via Crucis, created as a contemporary interpretation of the Passion narrative through glass, light, and multilayer spatial composition. The entire series was presented at the international exhibition in Łódź, where it received professional recognition and an award for artistic excellence and an innovative approach to stained-glass craftsmanship.

The artwork is entirely handcrafted using a three-dimensional stained-glass technique. Unlike traditional flat stained glass, the composition incorporates multiple levels that create depth, volume, and an immersive perception of the scene. Light passing through the glass animates the figures and architectural elements, revealing subtle colour transitions and a dynamic interplay of illumination and shadow.

Soft backlighting enhances the composition, transforming the stained glass into a luminous painting: the hues and textures of the glass shift with the intensity of the light, creating an impression of inner radiance and emphasizing the emotional dimension of the moment.

The piece is created by stained-glass artist Anna Avgul, whose more than 20 years of experience in glass art is evident in the precision of linework, the refinement of detail, and the mastery of traditional European techniques. The process includes manual cutting and painting of glass, soldering, and multilayer assembly. Every element is crafted by hand, making the artwork entirely unique.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



ARREDI SACRI BERTONCELLO

Stand B28-C29 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



TENT-SHAPED TABERNACLE WITH WOODEN STATUE OF CHRIST

Tent-shaped tabernacle with a finely engraved and hand-chiselled hexagonal structure.

Its height, including the wooden statue of the Risen Christ, is 1 meter, while the diameter of the two circles is 68 cm.

On the side panels there are grapes, wheat, bread, fish, and the symbol formed by the overlapped Greek letters x (Chi) and P (Rho). In particular, the symbol of the grapes is connected to wine, which, in Eucharistic celebration, becomes the blood of Christ recalling Jesus' sacrifice and the salvation given to humanity. The wheat, which once harvested becomes bread, also refers to the Eucharistic mystery: in the celebration the bread becomes the body of Christ, a sign of His gift for the salvation of humanity and nourishment for the life of believers.

Both bread and the fish refer to the famous evangelical episode of the multiplication of loaves and fish. They also symbolize Jesus' compassion as He cares for humanity.

In the end, the symbol with the overlapped X (Chi) and P (Rho), pronounced kee-roh. This is the anagram of the name of Christ, also called the Christogram, and symbolizes His presence.

The front of the tabernacle opens with two small doors depicting the Last Supper. The room depicted is also hand-chiseled, while the figures are cast.

Inside, we find the monstrance for adoration, also hand-chiselled.

The inner case is hexagonal and has a depth of 36 cm.

The tent shape of the roof is not random: being a moving structure, it recalls Christian life as a pilgrimage and that God accompanies humanity at every stage of the journey. This closeness is well seen through Christ, who "pitches his tent among us" (Jn. 1:14).

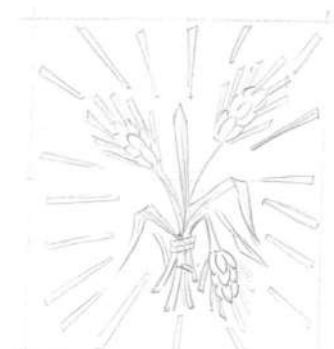
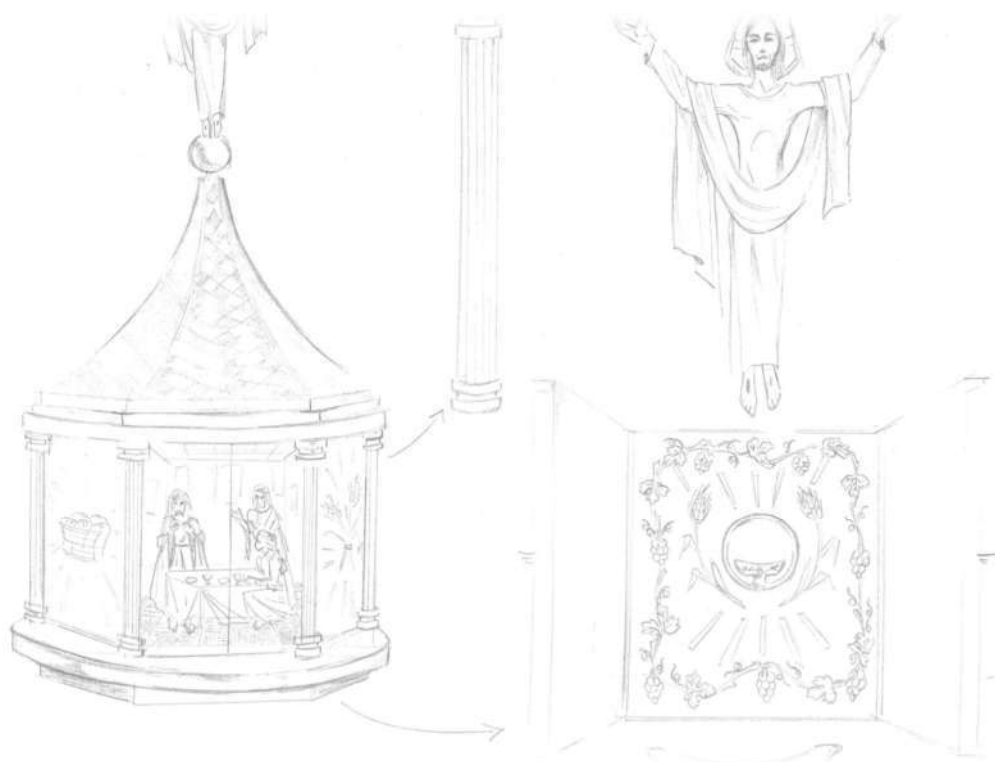
It also reminds us that the human condition is temporary, awaiting final fullness.

Polished and sandblasted sections alternate to create a harmonious visual contrast.

Most of the tabernacle is plated in thick 24-karat gold, while some elements are silvered at 100% purity. The materials used are copper and brass.

Creating this piece requires approximately 300 hours of work.

This tabernacle was first made around 1990; since then, we have produced about fifteen of them, which can now be found in various parts of the world, such as Italy, Thailand, Nigeria, and Kenya.





2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



Bisaro Mosaici

BISARO MOSAICI di Gianpietro Bisaro

Stand B62 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Our Lady of Tenderness

Our Lady of Tenderness is a handcrafted artistic mosaic made entirely with Venetian glass smalti from **Murano** and Venice (specially made for artistic mosaic), created according to the traditional principles of Byzantine iconographic mosaic art.

The artwork is based on a traditional icon of Our Lady of of Tenderness (Eleousa), used as an iconographic reference. In a visual language inherently grounded in established canons and formal continuity, the image has been translated into mosaic through a careful artisanal process focused on material quality, light, and the rhythmic placement of tesserae.

The composition preserves the symbolic and theological structure of the original iconography, centering on the intimate and affectionate relationship between the Virgin Mary and the Child, expressed through the touching of faces, the exchange of gazes, and restrained gestures. The golden background defines a timeless and spiritual space, characteristic of Byzantine icon tradition.

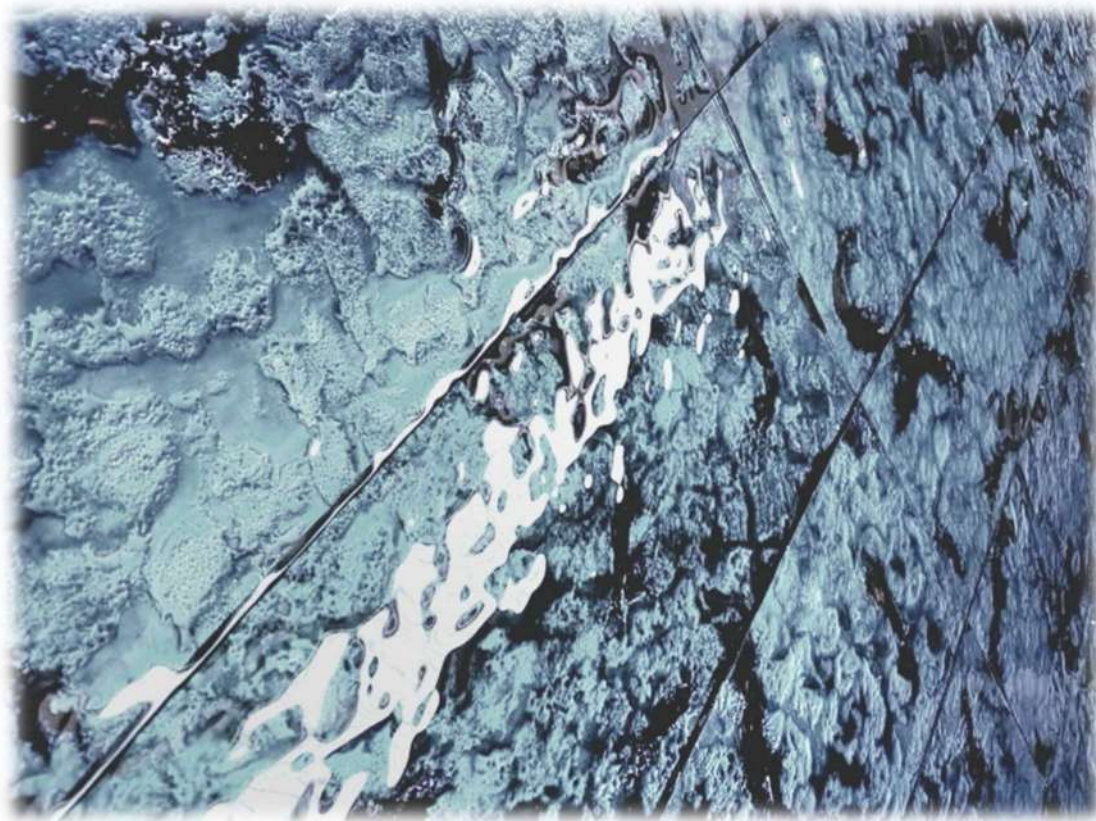
Each piece has been individually cut and set by hand, following carefully studied directional lines to enhance volume, luminous vibration, and expressive depth. The use of Venetian smalti ensures durability and a chromatic richness capable of interacting with both natural and artificial light.

This work is conceived for liturgical, devotional, and contemplative settings. The mosaic represents a convergence of art, craftsmanship, and spirituality, faithfully rooted in tradition and fully expressed through its material execution.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



BRECCI
handmade luxury glass

BRECCI GLASS di Antonella Brecci

Stand E6 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



PRIVILEGE Collection

Brecci Glass is pleased to present its exclusive artistic production: **PRIVILEGE collection**.

This collection is **entirely hand-painted according to the finest Italian artistic and artisan traditions** on monolithic glass panels that can be used to cover sacred and non-sacred furnishings, as well as decorative wall and floor elements.

It can be produced in large sizes, such as large sheets, or in small formats, such as 3x3cm mosaics, or larger formats that can be used as frames or medium-sized formats.

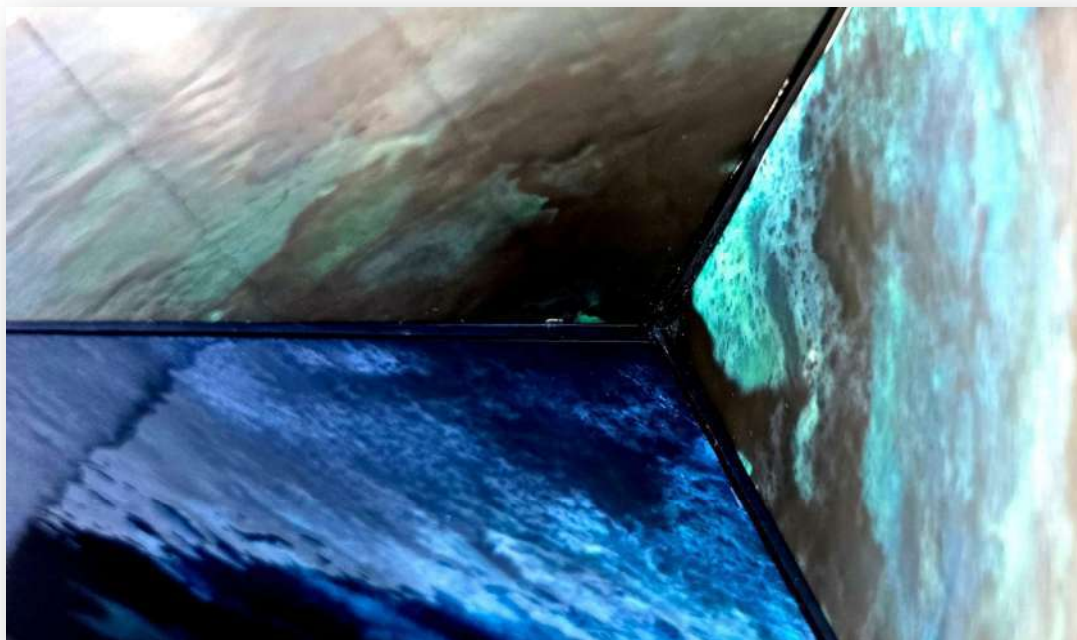
The thicknesses are also fully customizable and can vary from 3mm to 2cm depending on the use.

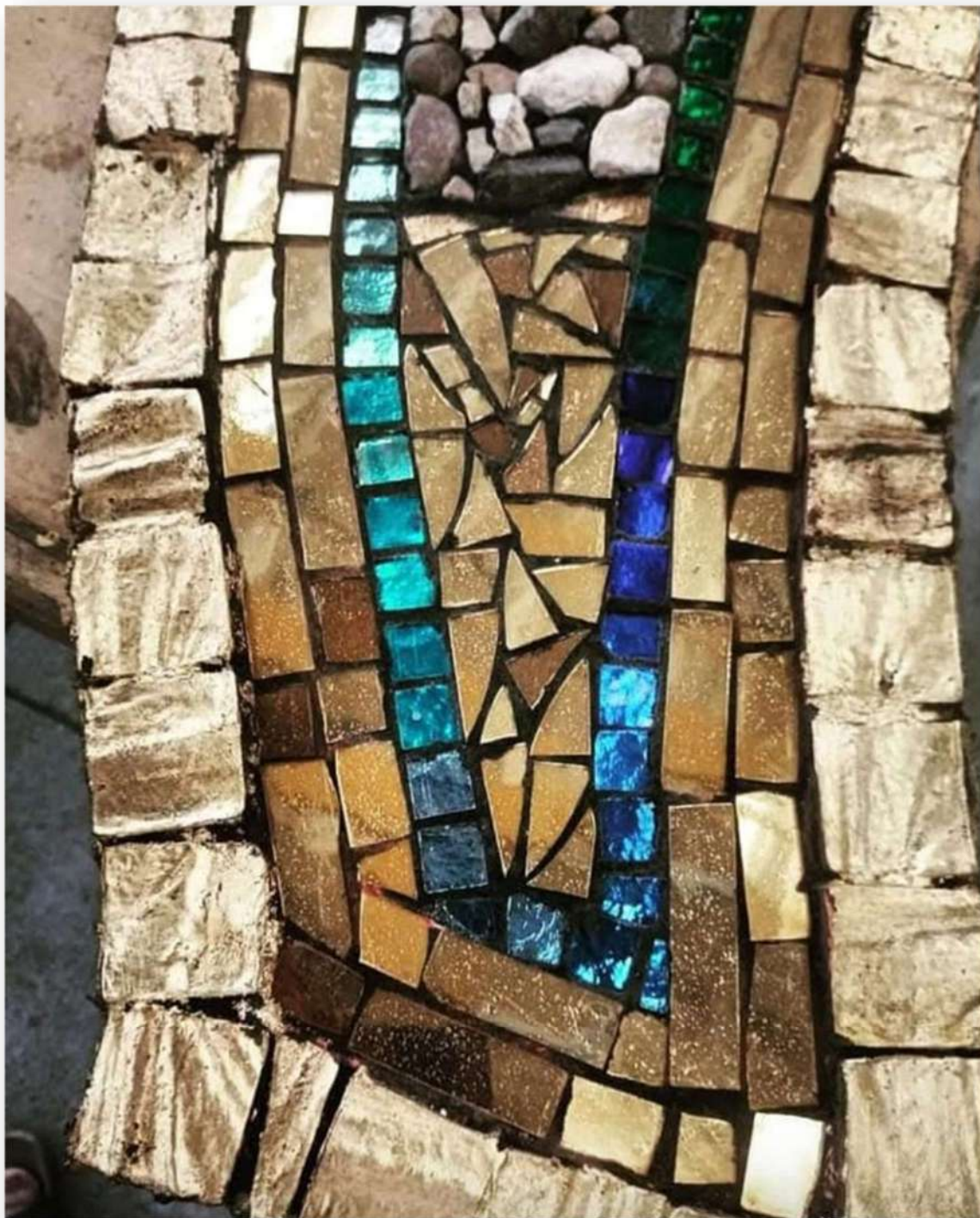
But the heart of the artistic production is certainly its hand decoration, which is made with a mixture of tones, in the multicolour version, customized and exclusive according to the customer's specifications.

The infinite shades that result are different, unique, and unrepeatable each time, making this production unique and exclusive:

true works of art that make each piece of furniture or environment in which they are placed unique.

true master pieces that make each unique furniture or environment in which they are placed.





2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



BYZANT ITALIA Srl

Stand A14-B15 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Folding kneeler

This **folding kneeler** is designed for those who **value practicality without compromising on elegance**. Its compact, foldable structure makes it ideal for home use, small spaces, and for anyone in need of a product that is easy to transport.

With just a few simple movements, the kneeler opens and closes smoothly, allowing for immediate use and quick, convenient storage afterward. The walnut finish and clean lines give it a discreet yet distinctive presence, enabling it to blend naturally into a wide range of settings.

At the trade show, the product will clearly convey its key strengths: **simplicity, functionality, and thoughtful use of space**. Designed for everyday use, it is crafted with the care and quality of a true designer piece.



D E V O T I O
Awards

2° PREMIO INTERNAZIONALE DELL'INDUSTRIA
DEL RELIGIOSO
INTERNATIONAL RELIGIOUS INDUSTRY AWARD

2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



CAPRICCI HOME

Stand G30 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Aura Icon: Ancient Light Meets Modern Design

Ancient Soul Meets Modern Precision

Capricci-Home presents a revolutionary fusion of faith, art, and cutting-edge technology. Our Sacred Icons are the answer to the question: how can sacred craftsmanship evolve without losing its spirituality?

THE CONCEPT: UNIQUENESS AND FAITH

Each Aura Icon is a unique piece, born from the union of **human creativity and digital precision**. This is not mass production, but a careful re-creation. **Our MISSION** is to honor iconographic tradition, enriching it with unique quality and details.

Each Aura Icon is:

- **Spiritual & Creative:** the design, use of colors, and composition respect sacred canons, but are reinterpreted with contemporary artistic sensibility.
- **Artisanal & Unique:** despite the technological foundation, the final manual intervention ensures that no two Icons are perfectly identical.

TECHNOLOGY: PRECISION AT THE SERVICE OF ART

Our process is the true element of innovation.

Digital Phase:

1. **3D Modeling and Scanning:** the works are conceived digitally or scanned in high resolution.
2. **Precision Execution:** we use cutting-edge machinery (e.g., lasers and UV plotters) for cutting and printing on selected substrates. This guarantees absolute fidelity and a fineness of detail that the human hand alone could not replicate with such consistency.
3. **Advantage:** technology ensures geometric accuracy, making our pieces objects of guaranteed value.

CRAFTSMANSHIP: THE TOUCH OF THE SOUL (Uniqueness and Creativity)

Technology prepares, but it is the craftsman who infuses soul and originality. Human Intervention is Creative: The choice and preparation of the support is entrusted to the craftsman's discernment before the machine intervenes.

Artisanal Phase:

1. **Master Decoration:** The application of gold or silver decoration is performed exclusively freehand.
2. **Treatment and Finishing:** Each icon undergoes hand-crafted work cycles. This artisanal meticulousness imparts the emotional depth and warm texture that only human calibration can achieve.
3. **The Final Impression:** The craftsman, through targeted finishing techniques and attention to detail,

determines the final appearance. This "artistic quality control" ensures that no piece is ever an exact duplicate, transforming the digital base into a **singular and personalized work of art**.

Result: The result is an object that embodies the **perfection of the machine** and the **imperfect and precious humanity of the hand**, elevating craftsmanship to a new standard of creative excellence.

THE VALUE

The **Aura Icon** is not just a devotional object; it is an investment in art and innovation.

- **For the Modern Buyer:** we offer a work that responds to the desire for authenticity and technological excellence.
- **Certified Quality:** the combination of processes guarantees a work that stands the test of time and has high aesthetic value.
- **Unique and Recognizable:** our product stands out on the market for its balance between mystical tradition and contemporary design.

AURA ICON: All the emotion of sacred art, enhanced by technology.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



CHARISTIA ŁUKASZ CIEŚLIK SPÓŁKA ZO.O.

Stand C53 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Traditional Host from the Beskids – to the whole world

Charistia Liturgical Bakery: 55 years of tradition and artisanal craftsmanship.

Traditional patterned host made since 1970.

In the year of our 55th anniversary, we proudly present a unique and aesthetically exceptional product that best represents the mission, values, and heritage of the Charistia artisanal bakery – the Traditional Host with patterns, 75 mm in diameter. This is not only a liturgical baked product of the highest quality, but also an artisanal creation, a symbol of local roots and the responsibility we uphold as a bakery every day since 1970.

A host that speaks the language of faith and the local tradition of the Beskids.

Our Traditional Host is made according to a recipe unchanged for over five decades, based on simplicity, purity, and integrity of ingredients. We use only the highest-quality wheat flour, without preservatives, improvers, or chemical additives. The flour comes from local farmers in the Beskids region, with whom we have maintained a long-standing collaboration.

Our recipe holds a certificate of authenticity and local origin from the Podbeskidzie region.

Charistia baked goods have been awarded the “Ziemia Bielska” certificate, granted to products of exceptional quality and deeply rooted in the local culture and tradition.

The union of sacred art with the artisanal mastery of baking – a design where ethics and aesthetics go hand in hand.

Each host is made using a hand-engraved matrix, decorated with patterns inspired by Christian symbolism and the regional artistic heritage of the Podbeskidzie region. It is produced entirely by hand, under the watchful eye of the Liturgical Baker.

The entire process is extremely demanding: it requires the utmost precision in the patterns, consistency of the dough, and perfect closure of the edges, all of which decisively affect the fragility and ideal moisture of the final product.

Preparation requires not only technical skill but also a deep understanding of its sacred function. Behind every host are artisans connected to our bakery for decades. Their experience and passion ensure that each product is perfected in every detail – from the selection of raw materials to the complex and delicate baking techniques – resulting in a liturgical bread that becomes a true work of sacred art.

Traditional, artisanal baking of the host on the occasion of the Jubilee at SacroExpo 2025.

On the occasion of the 55th anniversary of our bakery, we will present a live demonstration of the traditional, artisanal baking of the Traditional Host and the hand-engraved host – a showcase revealing the beauty and precision of our craftsmanship. It will be a unique opportunity to observe up close the production process, which for decades has combined artisanal mastery with local heritage.

Host from the Beskids awarded the *PRO OPERE ARTE PERFECTO* medal named after the First Cardinal of Poland, Józef Glemp – 26th International SACRO EXPO 2025

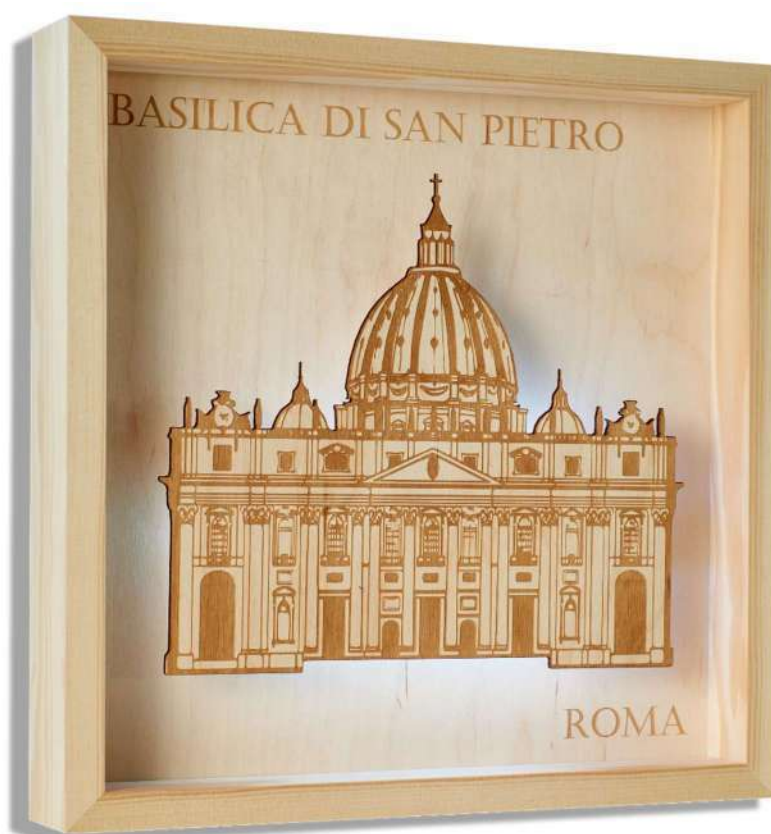
The 75 mm Traditional Host is a unique liturgical product, combining artisanal expertise, spiritual depth, and respect for tradition.

It is a creation we proudly represent in Poland and beyond, with the hope that its simplicity and beauty will continue to serve the faithful community worldwide.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



**CUTTING
BROTHERS**

YOUR WORLD
IN
WOOD

CUTTING BROTHERS

Stand D4 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



LED BACKLIT WALL LIGHTS

We produce wooden maps and LED backlit wooden wall maps in a unique way, creating an incomparable 3D effect, especially when combining land and water, which is captivating and inspiring more and more people.

This year, on the occasion of the Giubileo 2025, we were even allowed to create a wooden city map of "Citta del Vaticano" and "Roma," for which we received the official logo license from the Vatican. Believers and pilgrims around the world enjoy these wonderful souvenirs.

Now we would like to introduce a completely new and certainly unique product line: "LED CHURCHES."

We use only untreated natural wood (poplar and white birch), laser-cut the silhouettes of churches, domes, basilicas, cathedrals, and other religious buildings from around the world with extreme precision, and lovingly handcraft our LED CHURCHES.

We will be presenting our LED CHURCHES for the first time at DEVOTIO 2026, starting with 16 beautiful designs.

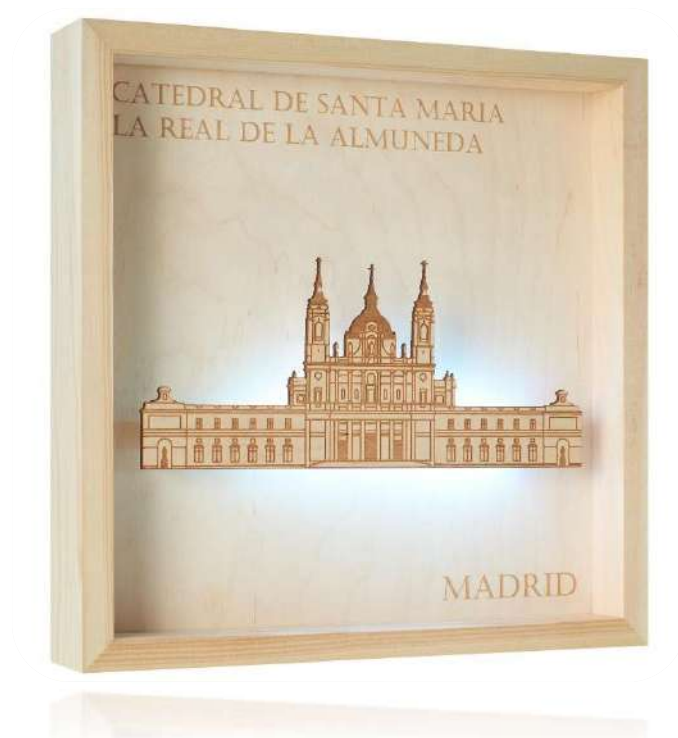
Of course, we will also be showing our interpretation of the BASILICA DI SAN PETRONIO - BOLOGNA.

The LED light backlights these wall maps atmospherically in colors of your choice, and a remote control is included. Thanks to battery operation, the wall light can be placed anywhere and provide impressive illumination.

We are able to represent (almost) every church building in this unique way.

Of course, our products are CE, UKCA, and RoHS certified and free of chemicals.

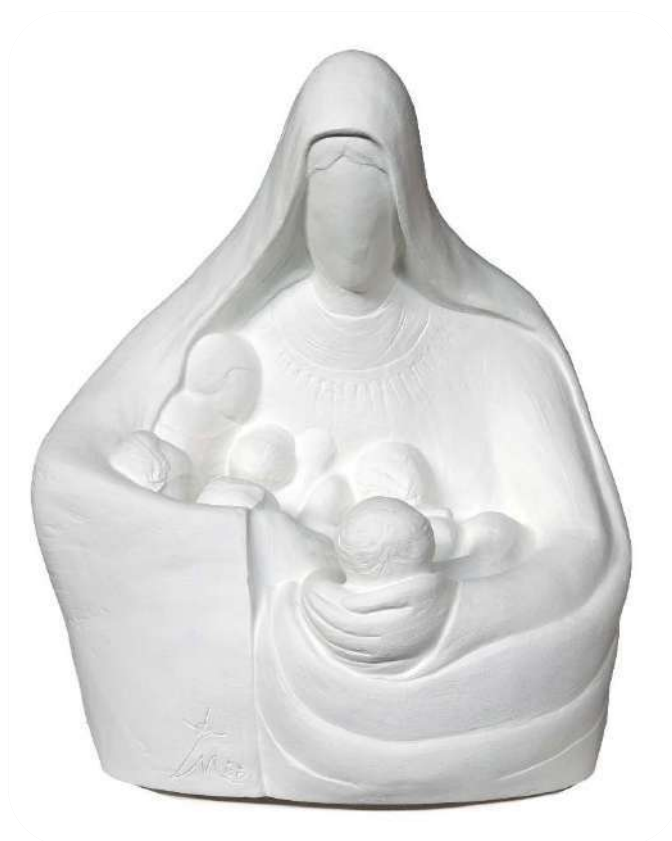
We deliver worldwide directly from our production facility in Canada or via our European headquarters in Germany.





2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



DECORDEL

DECORDEL di Mazzi Patrizia

Stand A52 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Madonna of Unborn Children

The artwork was created based on an original model by a Modenese sculptor, whose sensitivity captured and conveyed the intensity of the theme. Decordel, owned by Mazzi Patrizia, has chosen to reproduce it with artisanal mastery and attention to detail, offering an image capable of universally speaking to the hearts of those who view it, making the Madonna of the Unborn Children an even more touching symbol, closely connected to the personal experiences of the faithful.

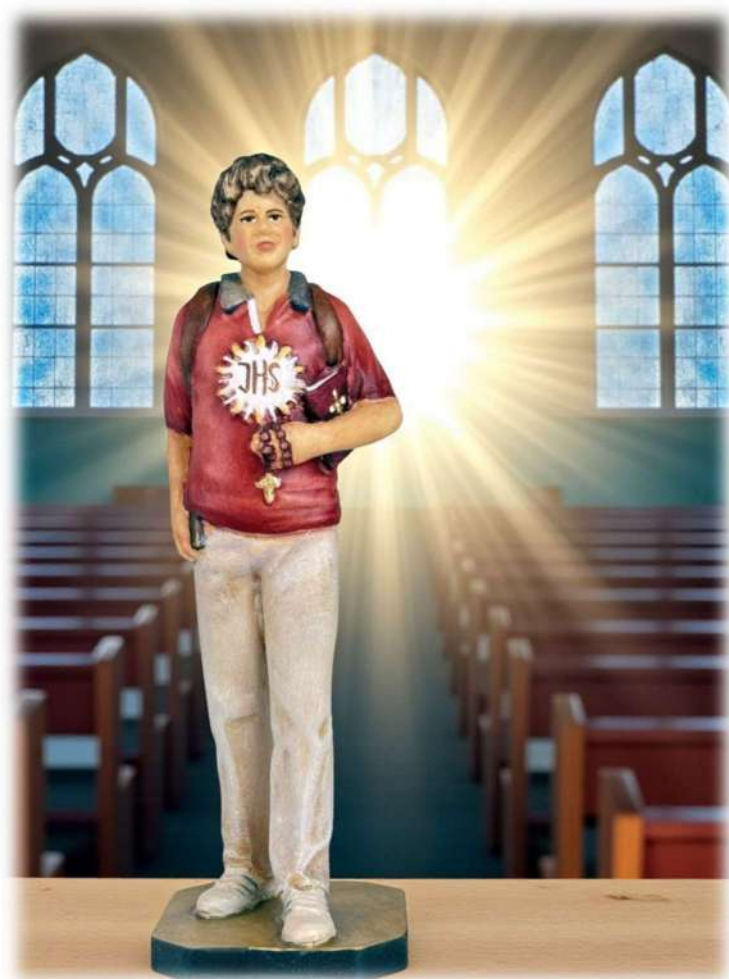
This decision stems from the desire to continue **offering** a space for **reflection and consolation** to those affected by such profound grief. The image of the Madonna of the Unborn Children is a symbol of profound spirituality and consolation for many who have experienced the painful loss of an unborn child.

Devotion to the Madonna of the Unborn Children does not have ancient origins, but arose in more recent times, primarily in response to growing sensitivity towards perinatal grief. Our Lady of the Unborn Children is an image meant to convey **protection, acceptance, and infinite love** toward those children who have never seen the light of this world. Prayers addressed to her ask for peace, spiritual healing, and the certainty that every life, however brief, is precious in God's eyes. The presence of Our Lady of the Unborn Children reflects the **importance placed on motherhood** and the **sacredness of life**, even when it is ended prematurely. Through celebrations and moments of prayer, society recognizes and honours the silent pain of so many parents, offering spiritual and community support. Artistically, the Madonna is depicted faceless, symbolizing the universality of comfort and presence, and offering anyone who observes her the opportunity to project their own emotions and hopes onto this figure.

The Madonna's facelessness invites those who view the image to feel welcomed, understood, and free to express their grief without barriers. The Virgin appears tenderly embracing unborn children, enveloping them in a gesture filled with love and protection. This embrace symbolizes her maternal closeness, compassion, and the promise that no child is forgotten or left alone, but welcomed into her luminous and reassuring arms. The image thus becomes a spiritual caress for those who suffer, instilling consolation and hope in all wounded hearts. The Madonna of the Unborn Children represents a figure of great consolation, a spiritual point of reference for those who seek comfort in pain and hope in the mystery of life. Her devotion invites everyone to recognize the value of every existence and to turn a gaze of compassion and love toward those who suffer in silence.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS
ARTE E ARTIGIANATO / ART & HANDICRAFT



Dolfi

Stand D16-E15 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Wooden statue of Carlo Acutis

The figure of Carlo Acutis is a **handcrafted sculpture made of maple wood and hand-painted with oil colours**. Each detail is carefully refined to convey the spirituality and modernity of this young blessed, a symbol of faith and hope for new generations.

The sculpture is available in various sizes (15 cm, 20 cm, 25 cm, 30 cm, 36 cm, 40 cm, 60 cm, 120 cm, and 180 cm), suitable for both private devotion and liturgical or community spaces. Upon request, it can also be crafted in natural light wood or olive wood, materials that highlight the authenticity and beauty of the artwork.

Concept and reasons for nomination

The DOLFI company, active since 1892, has dedicated this year – on the occasion of the canonization of Carlo Acutis – to the creation of this wooden figure. The piece was conceived to combine traditional craftsmanship with a contemporary spiritual message, paying tribute to a young man who embodied faith with enthusiasm and modernity. The choice of natural materials and multiple sizes makes the sculpture versatile and meaningful, enriching both domestic and ecclesial environments.





2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



EDIL DESIGN

Stand E16-E18 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Copper Crucifix

The proposed work is conceived, designed, and entirely crafted within our workshop. **Executed by hand** using the ancient **techniques of repoussé and chasing**, it consists of two distinct elements, **the Body and the Cross**, worked separately and then **assembled through concealed fixing systems**, preserving the formal purity of the whole. The process begins with a single sheet of “annealed” copper measuring 2 × 1 m, with a thickness of 0.8 mm.

The work belongs to the Seraphicum line, a collection of **contemporary** sacred art furnishings that combines spirituality, formal research, and high-level craftsmanship through the use of hand-worked copper and brass. **This Crucifix was specifically designed and created for Devotio 2026**, as a unique piece representing our identity and expertise in the field of contemporary sacred art.

The project is based on the search for a balance between contemporary language and traditional technique, aimed at enhancing the intense expressiveness of Christ in dialogue with a Cross conceived as living, vibrant matter. The entirely manual process involves successive stages of metal shaping and annealing, leading to a harmonious balance between anatomical rendering, volumetric plasticity, and surface quality.

This work forms part of the research and founding phase of the Edil Design artistic workshop in Città di Castello (Umbria), a place where craftsmanship, material knowledge, and design converge in a shared synthesis. **The application to the Art and Craftsmanship section seeks to highlight artisanal work as an expression of the territory** and as a foundation for a broader dialogue, gradually opening toward international contexts and relationships.





2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



EFFE-ERRE di Parodi Riccardo & C. Snc

Stand F56-F58 Pad.18



Filigree chalice “The Good Shepherd”

Silver and Filigree Chalice: a Symbol of Faith and Craftsmanship

The chalice we present is a work of high goldsmithing artistry: entirely handmade using the ancient **silver filigree** technique, it depicts the **Good Shepherd**, a central figure in the Christian message and a profound symbol of love and spiritual protection. Filigree, an artisanal process consisting of the intricate intertwining of extremely fine silver wires to create elaborate decorative patterns, is kept alive in our workshop in accordance with the tradition of Campo Ligure, the only national center for this ancient art, officially recognized with the “Artigiani in Liguria” hallmark. Every element is the result of the experience and skill of our master craftsmen—a harmonious union of beauty, spirituality, and manual knowledge that no industrial process can replicate.

The figure of the Good Shepherd, depicted on the body of the chalice, directly recalls the Gospel image of Christ as the guide and guardian of His flock. In the Gospel of John, Jesus presents Himself as “the Good Shepherd who lays down His life for the sheep,” a symbol of Christ’s love, which never abandons the faithful and cares for each individual with dedication and sacrifice. Iconographically, He is often portrayed carrying a sheep on His shoulders, an image representing the soul that He Himself has saved and lovingly protected with mercy and tenderness.

The **base of the chalice is enriched with a lapis lazuli** stone, along with other small gemstones set into the filigree of the foot. The same stones are also featured in the filigree surrounding the cup. Lapis lazuli is a natural hard stone with a deep ultramarine blue color, appreciated since antiquity for its beauty and symbolic value. Traditionally, within Christian religious symbolism, the intense blue of lapis lazuli evokes the heavens, divine mystery, and transcendence, as well as faithfulness and spiritual purity. In early Christian traditions, this stone was associated with the Virgin Mary and revered as a symbol of wisdom, contemplation, and divine presence; in some biblical translations, the term referring to “sapphire” actually denotes lapis lazuli, thus linking the blue color to the mystery of divine Law and to the priestly figure.

This **chalice** is therefore not merely a liturgical object, but **a symbol rich in profound meaning**: a work that unites Christian faith, iconographic value, and artisanal mastery. Our commitment as a company is to continue, with passion and dedication, to pass on this ancient art of filigree, creating unique pieces that accompany sacred celebrations and moments of prayer with elegance and devotion. Each chalice, like all Effe-Erre creations, is entirely handmade by skilled artisans, in full respect of tradition and material quality, offering objects of worship that are at once works of art and witnesses to a lived spirituality.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



ELLECI ARTE SACRA

Stand C28-D33 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



St. Francis: The Centenary Monstrance - The Wealth of Poverty

800th Anniversary of the Death of St. Francis of Assisi (1226 – 2026)

The Artistic and Spiritual Concept

The work is conceived as a spiritual ascent that translates the vows of **Poverty and Obedience** into physical form. The design develops vertically, narrating the transition from material possession to the glory of the Spirit.

From Opulence to Freedom

At the base of the monstrance, Saint Francis is depicted in the act of trampling upon **opulence (the gold-plated base)**: it represents the moment of 'leaving everything behind,' the definitive renunciation of material goods and worldly security.

At his feet, among the creatures that accompany him, the words of the Canticle of the Creatures are engraved:

«Laudato sie, mi' Signore, cum tucte le tue creature»

This bond with the earth and the birds is not merely poetic; it represents the first step of praise: recognizing God through creation.

The Support of the Mystery

The heart of the work depicts Saint Francis who, with humble obedience, **supports the Body of Christ**. This gesture reveals the core of his mission: to strip himself of all possessions in order to become the guardian of the only true Wealth.

However, supporting Christ is not a weightless act; it is **suffering and passion**, a reminder of the stigmata and the toil of the Christian journey, symbolized by the four stones on the sunburst.

Simplicity and Materiality

The most distinctive element is the style of the head of the monstrance. **The rough and irregular effect** creates a powerful symbolic contrast:

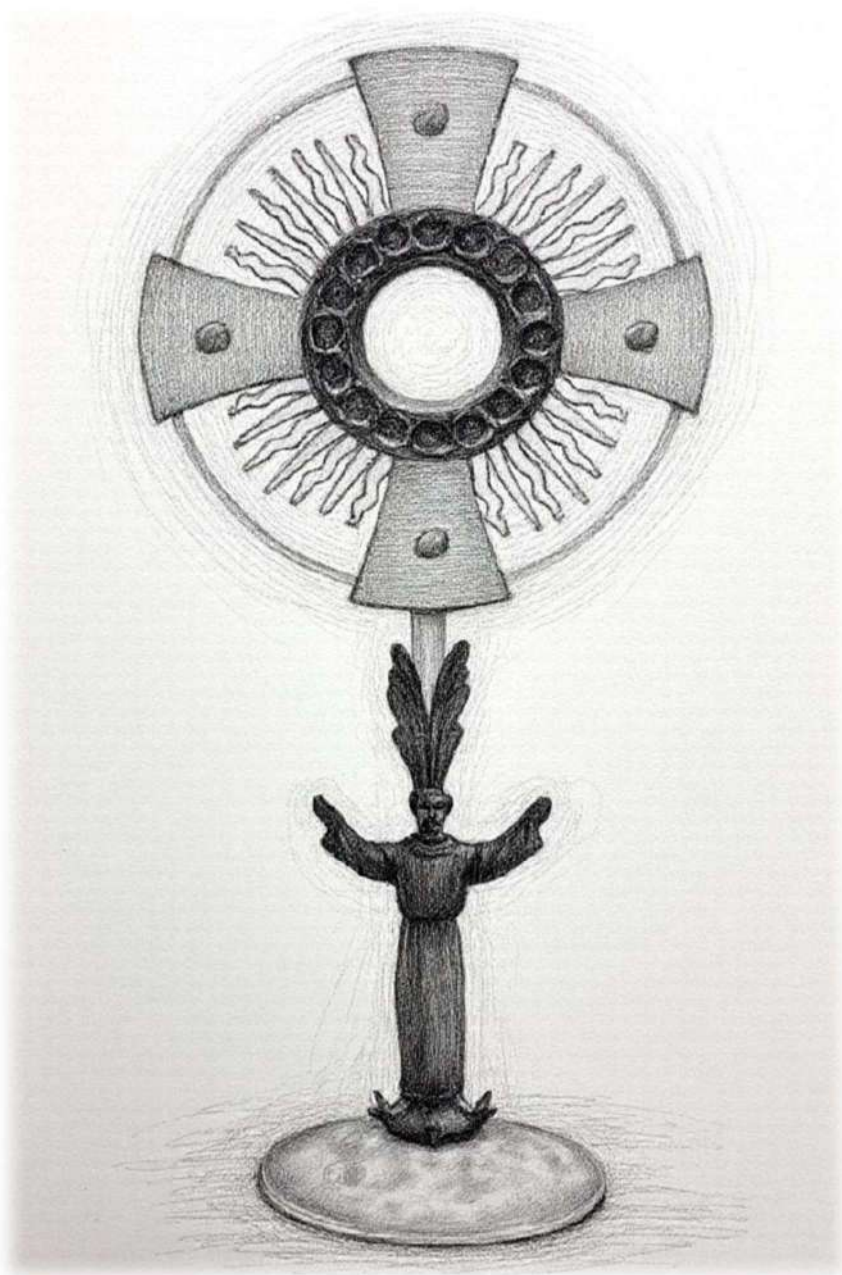
- **The past:** It evokes the precious fabrics of his merchant father, a symbol of a life that Francis left behind.
- **The present:** It evokes the texture of the poor friar's habit, the icon of a **simple and concrete vocation** - harsh yet authentic.

The stones on the head of the monstrance are as raw as the texture of the habit, and they too evoke this powerful symbolic contrast.

In this monstrance, the light does not shine with a polished perfection; instead, it reflects off irregular and

textural surfaces, testifying that holiness passes through the hardship of choice and the beauty of sacrifice.

The palms as a symbol of the victory of poverty. Francis is not a martyr of blood, but a 'martyr of love': the palm symbolizes his triumph over earthly opulence, a victory achieved through the simplicity of his life choice.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS
ARTE E ARTIGIANATO / ART & HANDICRAFT



Filip Moroder Doss

FILIP MORODER DOSS

Stand E2-E4 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Via Crucis

Nella **Via Crucis** presentata dallo scultore Filip Moroder Doss sono rappresentate **scene tratte dalle meditazioni di Papa Giovanni Paolo II per la Via Crucis biblica celebrata al Colosseo nel 2002.**

In quest'opera Filip Moroder Doss ha voluto plasmare con le sue mani l'essenziale per un messaggio di fede forte e sintetico.

I Testi, tratti dalle meditazioni delle singole Stazioni, collegano la vicenda di Gesù di Nazareth con quella degli uomini e delle donne del nostro tempo, vittime della violenza, della guerra, della persecuzione, del terrorismo.

MOTIVAZIONE DELLA CANDIDATURA DELL'ARTISTA

Partecipo alla fiera da molti anni ed è sempre stata per me un grandissimo arricchimento, permettendomi di incontrare clienti, collaboratori e nuovi amici.

Partecipare al Devotio Award non è solo una dimostrazione, ma una profonda convinzione: le opere artistiche che realizzo sono il risultato di ricerca, studio e passione, messi al servizio dello scopo dell'arte sacra. Dare un messaggio attraverso l'arte e, se possibile, incentivare la fede.





Via Crucis

In the **Stations of the Cross** presented by the sculptor Filip Moroder Doss, **scenes are depicted from the meditations of Pope John Paul II for the biblical Stations of the Cross celebrated at the Colosseum in 2002.** In this work, Filip Moroder Doss aimed to shape with his hands the essence of a powerful and concise message of faith.

The texts, drawn from the meditations of each Station, connect the story of Jesus of Nazareth with that of the men and women of our time—victims of violence, war, persecution, and terrorism.

MOTIVATION OF THE ARTIST

I have been participating in the fair for many years, and it has always been a tremendous enrichment for me, allowing me to meet clients, collaborators, and new friends.

Participating in the Devotio Award is not just a demonstration, but a deep conviction: the artistic works I create are the result of research, study, and passion, put at the service of the purpose of sacred art. To convey a message through art and, if possible, to encourage faith.





2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS
ARTE E ARTIGIANATO / ART & HANDICRAFT





NEXUS ambo

The NEXUS Ambo is a **functional sculpture that celebrates craftsmanship** through its **complex geometric simplicity**.

It is clearly not a mere lectern, but a work of fine cabinet-making that enhances both the material and the construction process—a prime example of "tailor-made" manufacturing that bestows artistic dignity and a sculptural presence upon sacred furniture, exalting both art and craft.

The structure evokes the image of a portal or an arch, lending solemnity to the Place of the Word. The lateral and central volumes stand out from the base, creating a powerful sense of architectural presence.

Pure geometry and a dialogue between masses define its structure, characterized by clean, exposed interlocking joints (as shown in the dimensional details). These joints do not merely ensure structural integrity; they become a fundamental aesthetic value. Such connections require extreme artisanal precision in cutting and assembly, witnessing a bespoke approach to the piece (or rather, the liturgical pole), treated as a unique work of art.

Craftsmanship Excellence: The form is generated by the juxtaposition of natural beechwood volumes that seem to interpenetrate in a perfect nexus. The clean, vertical design conceals an extremely precise internal construction featuring 45-degree joinery. The joints—high-precision matching that eliminates the need for visible fasteners—celebrate traditional cabinet-making techniques. These "signature joints" are the true artisanal heart of the ambo.

Balance and Proportion: Despite the complexity of the joinery, the final effect is one of absolute rigor and perfect visual balance—the result of an in-depth study of proportions and the relationships between parts.

This excellence is also evident in the finish: a manual sanding process that enhances the wood's tactility and natural hue, providing a warm, silky appearance.

In the relationship between function and matter, expressed through the NEXUS Ambo as a testament to true woodworking mastery, even the integrated support features an ergonomically designed tilt for reading. The central void is not just a stylistic element; it lightens the structure while maintaining its solemnity.

The complexity and manual skill required for its creation make the NEXUS Ambo a piece of high craftsmanship—a limited edition suited for contexts that demand exclusivity and constructive uniqueness.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



LA NOVA Sas di Busatto Susanna & C.

Stand D12 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Spruce Structures with Honeycomb Grids: The Architecture of Light in the Sacred Space of the Church of S. Maria Ausiliatrice, Treviso

The new wooden ceiling structures stem from the desire to mitigate the visual impact of the metal elements introduced for seismic purposes, restoring harmony, light, and warmth to the sacred space. The intervention is based on a dialogue between tradition and contemporaneity, reinterpreting the language of the original arches through a sequence of spruce elements and honeycomb grids. This lightweight, modular framework preserves the readability of the pre-existing structural system — part of the collective memory of the faithful — while renewing it, transforming it into a perceptual and evocative device.

The aesthetic is marked by sobriety and restraint: symmetry, proportion, and the regularity of the grid generate controlled and harmonious dynamism. The light surfaces, treated with subtle stains, enhance the natural grain of the spruce, giving the space a luminous and contemplative character. The honeycomb grids filter and diffuse natural light while improving acoustics, delivering a soft and immersive sound quality.

The construction technique combines craftsmanship and digital precision. Three-dimensional modelling allowed for the optimization of thicknesses and proportions, resulting in extremely precise CNC cuts and milling. Each module was assembled manually, with interlocking joints that emphasize the skill and experience of the master craftsmen. The hand-applied finishes preserve the natural, lively texture of the wood. Spruce was chosen for its lightness, stability, and visual quality. The neutral colour palette and diffused brightness maintain a constant dialogue with natural light, giving the sacred space an intimate and contemplative atmosphere.

The submission aims to highlight the project as an example of advanced, conscious craftsmanship, where manual knowledge meets the potential of contemporary technologies. The project functions as a shared research laboratory, where creativity, technique, and sensitivity merge into a new expressive language. From this perspective, craftsmanship is not only a guardian of historical skills but also a place of cultural regeneration and experimentation, capable of addressing present-day challenges with vision and respect for tradition.

The collaboration between La Nova, Laboratorio di Architettura Semerano, and Concordia s.a.s. resulted in a virtuous synergy between designers and artisans, based on mutual listening, precision, careful study, and attention to detail. The outcome is a work emblematic of Italian “know-how”, a striking example of how art and craftsmanship can merge, translating light, material, and spirit into built form.



Vista verso l'ingresso



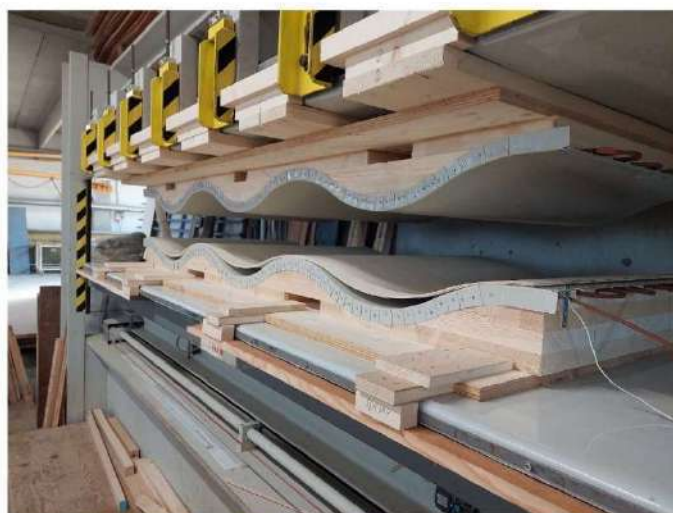


Lavorazioni in corso per assemblaggio maglie alveolari



Lavorazioni in corso per assemblaggio maglie alveolari





Studio e creazione di prototipo di 'macchinario' per la termo-formatura dei pannelli.

Sezionatura dei pannelli sagomati e composizione della maglia alveolare.



Prototipo di composizione della trave singola in legno abete



Incastro all'origine della doppia trave accoppiata che compone le strutture



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS
ARTE E ARTIGIANATO / ART & HANDICRAFT



LORENFA Srl
Stand I12 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Statue reproduction of Pope Leo XIV

LORENFA presents the **statue of Pope Leo XIV**, an exclusive work **created in 2025 under official license from the Holy See**—the first company in the world to obtain this permission. Starting from an original photograph, the subject was reconstructed using **advanced 3D modelling**, allowing for the precise reproduction of faces, draperies, and iconographic details. The result is a sculpture made of reconstituted marble dust that combines classical aesthetics with technological precision: the material, designed to reproduce the texture and luminosity of traditional marble, guarantees durability and a high-quality finish without resorting to traditional manual sculpting.

Concept and rationale for the nomination

- **Authenticity and authorization:** Vatican authorization confers historical and institutional value to the work, making it not only an artistic product but also an object of cultural significance and memory.
- **Technological innovation:** 3D modelling as a design method is at the heart of the project, enabling measurable historical accuracy, design iterations, and production optimization, positioning LORENFA at the forefront of the dialogue between art and technology.
- **Uniqueness and *Made in Italy*:** The statue expresses contemporary craftsmanship through rigorous production processes, Italian quality control, and locally crafted finishes, showcasing national manufacturing expertise.
- **New product for 2025:** Presented as a new addition to the Jubilee Year, the statue represents the intersection of historical heritage and production innovation, designed for collectors, institutions, and exhibition spaces seeking authenticated and technologically advanced works.
- **Cultural value and market:** The combination of official licensing, quality materials, and digital processing creates an object desirable for both its exhibition value and collectible potential, offering a distinctive proposition in the contemporary sacred art market.

2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS
ARTE E ARTIGIANATO / ART & HANDICRAFT



LORENFA Srl
Stand I12 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Statue reproduction of Michelangelo's Pietà

LORENFA presents Michelangelo's Pietà, a reproduction of the famous masterpiece reconstructed and crafted with the highest possible fidelity from marble dust. Starting from photographic references and iconographic analysis, the project leveraged the most **advanced 3D modelling techniques** and the creativity of our digital sculptors to precisely recreate forms, volumes, and anatomical details. 3D technology allowed for rapid iterations, proportional verification, and a material rendering that reproduces the light and grain of traditional marble, ensuring philological consistency and aesthetic quality.

Concept and motivation for the application

- **Technological innovation:** 3D modelling is the core of the project: digital scanning and parametric modelling tools have enabled high visual fidelity and controlled reproducibility, placing LORENFA at the forefront of the integration of artistic heritage and contemporary technology.
- **Creativity of digital sculptors:** The artistic value lies in the expertise of our designers, who interpret and translate the original work into an advanced digital language, preserving the expressive intent and pathos of the original.
- **Modern craftsmanship and *Made in Italy*:** The statue expresses craftsmanship through rigorous Italian production processes, local quality control, and meticulous finishes, a distinctive element of Italian know-how.
- **Uniqueness and usability:** The product is designed for museums, cultural institutions, and collectors who require high-quality reproductions, authenticated by aesthetic fidelity and attention to materials.
- **Appropriateness to the category:** The nomination highlights the combination of heritage protection, process innovation, and manufacturing quality, proposing a model that is both replicable and exclusive to the market.

2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



MAGGI CONTROLS Srl

Stand G36 Pad.18



Necklace “Passages of Light”

This project was born from the dialogue between Saint Quirinus of Siscia, 4th-century martyr, and the Incoronata Madonna of Foggia, a Marian icon deeply rooted in Southern Italian devotion. Two distant figures united by faith as a radical choice and total trust in God.

The necklace is the result of a collaboration between Maggi Controls, a historic company of religious medals, and RichFree, overseeing the artistic creation with Monica Frisone, Artistic Director, and Alex Ricchebuono, CEO. The unique and exclusive piece features a hand-silvered brass plaque of the Madonna Incoronata (Maggi, ca. 1937) and a Roman follis of Valens minted in Siscia, symbols of devotion, history, and spiritual resilience.

Saint Quirinus embodies fidelity to Christ; the Madonna Incoronata represents protection, hope, and maternal light. The **necklace** unites numismatics, goldsmith artistry, and devotion, transforming fragments of sacred history into a piece to wear as a sign of faith, living memory, and silent prayer, creating a **small portable sacred space, where matter and spirituality meet.**

Materials:

- Roman follis of Valens – symbol of power and religion.
- Hand-silvered brass plaque of the Madonna Incoronata – historical devotional object.
- Raw natural malachite – stone of earth and creation.
- Fossil coral SE Asia – long time and sacred memory.
- Antique red coral – martyrdom blood and devotion.
- Faceted aqua green jade – passage and rebirth.
- Scaramazza pearls – protection and fruitful imperfection.
- Azurmalachite pearls – sky and earth, matter and spirit.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



OFFICINA D'ARTE TORRE Srls

Stand B48-B50 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Pop-Up Cards

Pop-up cards are **three-dimensional cards** that, when opened, reveal a scene, object, or character that rises from the page, creating a “**wow**” or magical **effect**. They are precision-crafted using cutouts, combining creativity and surprise for special occasions or to present landscapes, places, or situations...

Postcards thus become more than just a simple gift, but a real sculpture. All our pop-ups can be customized in different formats.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



OFFICINA D'ARTE TORRE Srls

Stand B48-B50 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Santini merlettati

Ogni santino è realizzato in **carta pregiata in fibra di cotone** e misura circa 11x7 cm.

L'immagine del santo è arricchita da un **decoro merlettato** che richiama la tradizione degli antichi santini, con una lavorazione curata nei dettagli. È un prodotto **nato dall'unione tra tecnologie avanzate e maestria artigianale** della bottega.

Il santino è un oggetto di devozione da conservare come ricordo, aiuto spirituale e sostegno nella preghiera, ed è inserito in una bustina per preservarne la manifattura.





Crocheted holy cards

Each holy card is made of **high-quality cotton fiber paper** and measures approximately 11x7 cm.

The image of the saint is embellished with a **crocheted decoration** that recalls the tradition of ancient holy cards, with meticulous attention to detail. This product is the result of a **combination of advanced technology and** the workshop's **skilled craftsmanship**.

The holy card is an object of devotion to be kept as a memento, spiritual aid, and support in prayer, and is placed in a small envelope to preserve its.

2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS
ARTE E ARTIGIANATO / ART & HANDICRAFT



OMNES GENTES

Stand G58 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



IMA collection and FRIENDS collection

Our **Ima** and **Friends** collections arise from the desire to bring the intimacy of faith back to the center through **hand-painted wooden roundels**, transforming the circular form into a contemporary sign of faith and beauty.

In the **Ima Collection**, each roundel is a small universe of Marian love. The smile of the Virgin lights the works with trust and tenderness, reminding us of the beauty of returning to God. The Ima roundels unite peoples under the same maternal gaze, for ima in Aramaic means “mother,” the very word Jesus lovingly used to address His Mother, the Virgin Mary.

The **Friends Collection** celebrates the Communion of Saints, the living bond that unites us to our “friends in Heaven”: Jesus was the first to call us friends, inviting us to recognize in the Saints a great family who continues to accompany and support us, reminding us that holiness is an open invitation to all—and that no one is ever alone.

In both **Ima** and **Friends**, prayer becomes a pathway back to God, the road home when “evening falls.” Each wooden roundel is accompanied by a prayer connected to the depicted Madonna or Saint. The circular form—rooted in Italian artistic tradition—thus becomes the shape of an embrace: the embrace of the Mother, the embrace of the Saints, and the embrace of God Himself.

100% MADE IN ITALY CRAFTSMANSHIP

In an era of technology and automation, we want to give meaning back to our hands: manual work holds for us a unique and irreplaceable value. Every gesture leaves a personal imprint; every imperfection tells a story.

We do not create products, but **hand-crafted works**, meant to convey beauty, meaning, and tradition. Freehand drawing and artisan painting, carried out with contemplative gestures, make each roundel a unique piece. The designs are the result of meticulous Marian and hagiographic research spanning five continents. Made from Italian wood and finished with high-quality materials, our 100% Made in Italy roundels accompany the most meaningful moments of life. They may be hung on a wall or displayed on a surface thanks to their wooden boat-shaped support, which evokes the Church sailing across the sea of history.

Each **poplar-wood roundel** is hand-sanded and prepared with acrylic base coats. After receiving its drawing, it is hand-painted, detailed, and—where required—gilded with gold or silver leaf, then sealed with matte and glossy transparent varnishes.

Technology supports us in milling the poplar wood to obtain the circular shape and in laser-engraving the boat-shaped support and its groove. Finally, a custom copper hook—crafted especially for these collections—is positioned by hand. All materials and woodwork are entirely made in Italy. We place craftsmanship at the heart of every phase of the creative process to make invisible beauty visible.

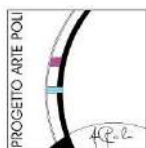








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ARTE E ARTIGIANATO / ART & HANDICRAFT



PROGETTO ARTE POLI

Stand A20-B19 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Liturgical Adaptation of Sacro Cuore Church in Bari, Italy

Progetto Arte Poli prepared for the Church of the Sacred Heart in Andria (BT) a **unitary artistic project for liturgical adaptation**, dated 22 June 2022, encompassing the presbytery, sacred furnishings, and artistic works, conceived as a coherent system from a symbolic, formal, and material point of view.

The **presbytery** is organized around the three fundamental liturgical focal points: the **altar**, the **ambo**, and the **celebrant's chair**, all made of **white marble** with honed and polished surfaces.

The **altar** has a square form (140 × 140 × 95 cm) and is placed at the center of the presbyterial platform. A continuous incision running along all four sides recalls the wound in Christ's side, identifying the altar as a sign of Christ, the "living stone." The engraved floral symbol reinforces themes of rebirth, joy, and love.

The **ambo**, positioned frontally with respect to the altar, is characterized by an incision recalling the shroud and the empty tomb, a sign of the Resurrection. A shoot engraved in the marble symbolizes the new life generated by the Word. Its dimensions are 100 × 80 × 135 cm; the form is simple and welcoming, with a wide lectern designed to support the sacred books.

The **celebrant's chair**, with two lateral seats, is placed to the side of the altar. The main chair features a high backrest engraved with the dove of the Holy Spirit, expressing the ministry of presiding in the person of Christ, Head and Shepherd.

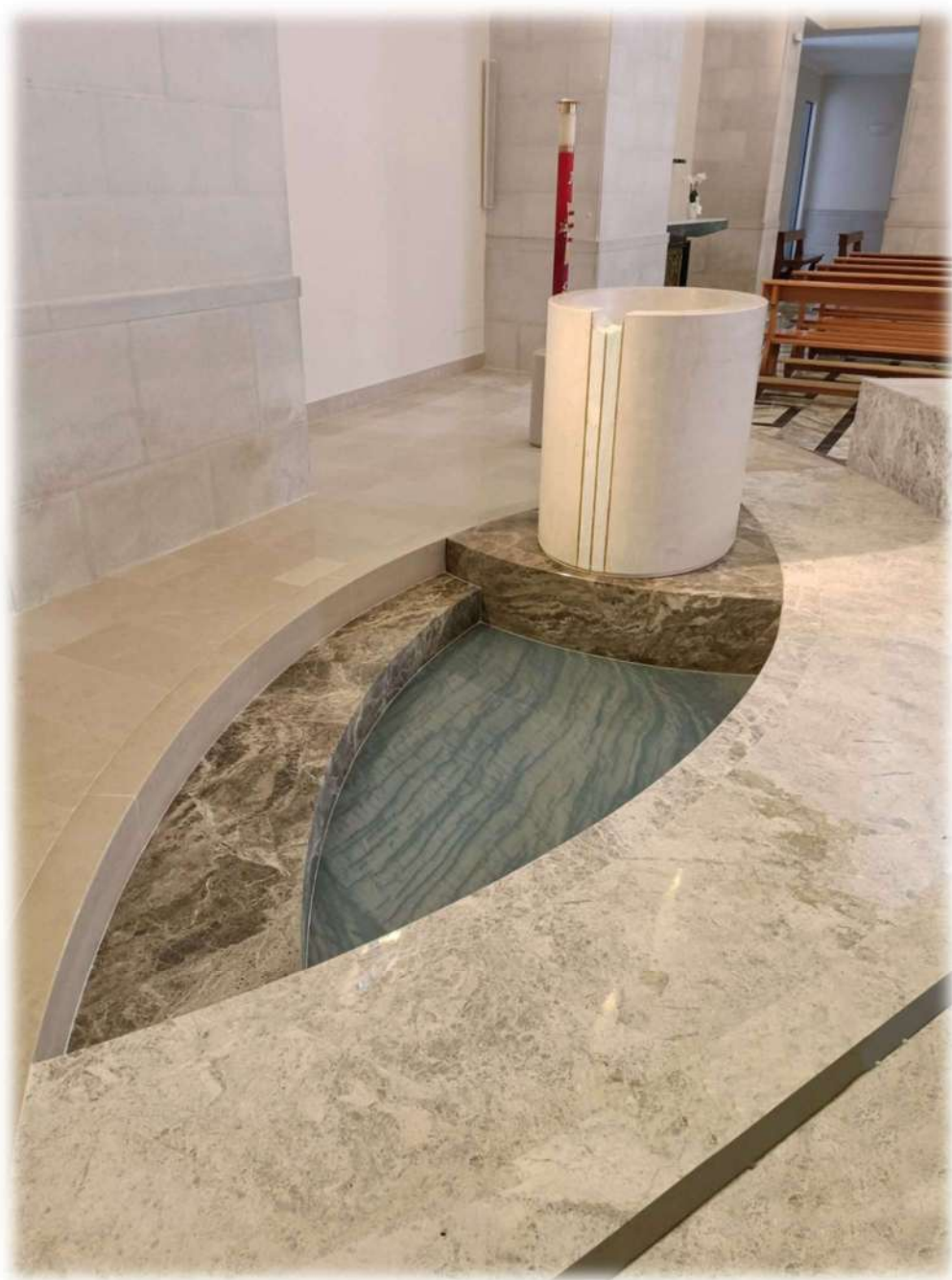
The **baptismal font** is conceived as a central element of the liturgical journey. The font area has the symbolic shape of a fish. The font itself, with an elliptical base, is made of white marble and enriched with blue chromatic decorations that evoke the living water of Baptism.

Completing the furnishings are the **Paschal candle stand** in white marble, placed next to the baptismal font, and an **apse cross** in bronze cast using the lost-wax technique (250 × 250 cm), set on the rear wall of the presbytery as a salvific presence.

Finally, the project includes an articulated system of **artistic stained-glass windows**: a figurative window for the pre-existing church (marking the separation between the original space and the new church) dedicated to the *Baptism of Christ*, and cycles of stained glass for the new liturgical hall, including the theme of the *Wedding at Cana* and a Marian-themed window. The stained glass is made of mouth-blown glass, with soft chromatic tones and a contemporary figurative language.

Overall, the intervention constitutes an integrated liturgical project, in which architecture, furnishings, and art work together to define a unified space that is symbolically coherent and theologically grounded.









2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



SANGUINETI ADDOBBI

Stand B28-C29 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



RESTORED CHANDELIERS AT S. MARIA DEGLI ANGELI – ASSISI

Restoration of the chandeliers of the Basilica of Santa Maria degli Angeli Assisi

The chandeliers in question are three of an Empire style with 2 different sizes. The central one is 3.20 m high, 2.50 m wide, weighs approximately 350 kg, 130 lights arranged on 5 floors divided into three rows in the large circle and two in the upper circle. The chandelier has an upper crown in brass, a central support in wood and iron, the two circles are in gilded leaf wood with an iron core, the arms with iron tips support the bobèche in gilded wood and the plate in blown glass and lastly the electric candle, the two lateral ones are similar to the central one, smaller they have 60 lights each, unlike the first the circles have a wooden support underneath and an embossed brass sheet metal on top fixed with very fine nails. Dismantled after the earthquake of about 25 years ago and positioned in the upper classrooms, the two smaller ones were subsequently mounted in a much smaller form in the chapel to the right of the Porziuncola. In 2015 we were contacted by Father Santuarista for the work, the pieces were scattered in several bins, crates or other things and the circles were very dirty like the glass that made up the chains, furthermore the brass wire that tied the individual glass ovals was now exhausted, so much so that to reconstruct it we struggled to find a whole piece of the individual parts but our experience and professionalism allowed us to imagine how it was originally by evaluating the curvatures in an almost millimetric manner.

Execution of works:

As per the premise, we first configured, with the few whole pieces of chains, the original conformation of the chandeliers, then we did an initial global washing of the crystals as we received them, then we removed all the old bindings and re-washed all the dried individual pendants and checked for the umpteenth time that they did not have any rust or other stains, from here on a large table we laid out the crystals in rows by size and shape to reconstruct the chains with new brass wire.

For the circles we had to operate in two ways, for the large chandelier being in gilded wood, we carried out an anti-woodworm treatment with non-aggressive nor too oily products and then with PHASE for the consolidation of the wood itself, the gilding with the exception of a few small chipping we only cleaned and polished it. For the rims of the two small chandeliers, being in non-gilded brass foil, we always performed the same treatments on the underlying wood, but for the external part we performed a cleaning treatment with brushes of various calibers of yarn because, being fixed with nails, we could not use chemical products to prevent the product from penetrating under the head of the nail itself and deforming the structure of the wood.

The central part of the three chandeliers we checked the structurality of the irons and support chains and having completely lost the paint we brought them back to new condition. The irons of the arms were straightened, the seats were checked and gilded in matt leaf with a light patina of 99 volume alcohol shellac and the bobèches also with small restorations of defects were repositioned on the tips and we redid 12 new missing ones by placing them together with patinations to the existing ones, the plates being made of blown glass and since many were missing we had them redone by Venetian masters, the result is that the new one cannot be distinguished from the original, the candles are made of PVC and very short so as not to diminish the importance of the chandeliers but only to illuminate them better the bulbs are 4w LEDs with transparent glass and rod diodes, the "with gust of wind" shape gives a particular vision and almost looks like a small flame.

At this point the electrical system was passed along the circles creating inserts without modifying the ancient structure of the objects. From here we begin the assembly of the chains of crystals which are mounted in layers, all distances and curvatures checked, reassembled from the lower part, wrapped in groups in tissue paper for transport.

Assembly work on site

The chandeliers divided into layers are mounted starting from the spire or crown where they are connected to a steel cable fixed to a manual winch placed in the false ceiling of the choir vault, hooked up and unpacking the various chains from bubble wrap and tissue paper and gradually raising the various rims with the chains underneath and the assembly of the systems with arms, plates, etc. Finally, the bag part, adjusting all the chains to form a perfect hemisphere.

This work required two permanent employees for three months in the laboratory and two days for assembly on site, a job that gave a lot of satisfaction but also a lot of commitment and professionalism as it was built in 1816 and donated to the Basilica in 1892.

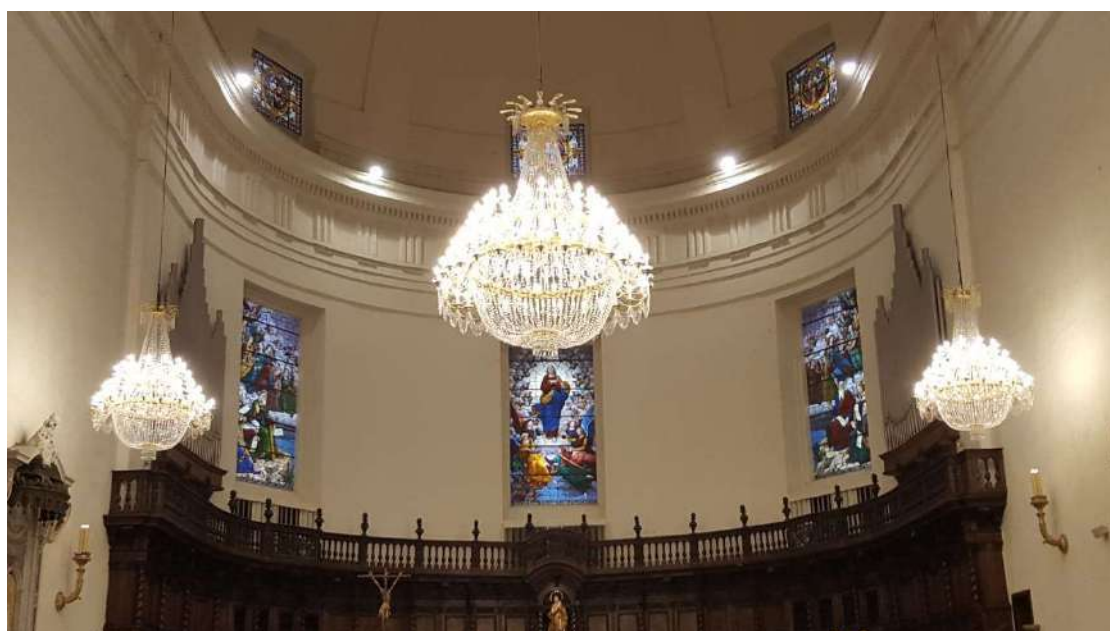
PRIMA / BEFORE





DOPO / AFTER





2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS
ARTE E ARTIGIANATO / ART & HANDICRAFT



EDITRICE SHALOM Srl

Stand A36 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Statue of Our Lady of the Unborn Children

Concept

The 3D statue of Saint Carlo Acutis was conceived as a project of contemporary sacred art that makes visible a holiness lived in everyday life. Carlo is portrayed as we remember him: young, simple, smiling, and approachable. The work combines iconographic fidelity with contemporary visual language, transforming digital innovation into an instrument of memory and witness.

Production Techniques

The project integrates artistic expertise with advanced digital processes. High-definition 3D modelling and 3D printing allow for an accurate rendering of facial features and details. The sculpture was developed in collaboration with the artist who created the funerary monument of Saint Carlo Acutis, who has worked closely with the family for years, ensuring continuity and authoritative authenticity.

Each statue is then hand-painted and decorated by skilled artisans: technological precision meets the care of the human gesture, making every piece unique.

Material

The statue is made of UV resin for 3D printing, an innovative material chosen for its high definition, durability, and long-term stability. The quality of the material allows for sharp, lasting details and is ideal for the hand-painted finishing that completes the work with depth and realism.

Packaging

The product is presented in a box with a minimalist, high-impact design, conceived as a coherent extension of the artwork itself. Its formal essentiality enhances the statue, strengthens its contemporary identity, and immediately communicates quality, care, and clear design intent.

Reasons for the Application

The application for the New Product Award arises from the desire to propose an object that renews the language of sacred art through the integration of digital technologies, advanced materials, and artisanal finishing, completed by thoughtfully designed packaging with strong aesthetic and communicative value.

Produced exclusively for Editrice Shalom, which directly oversaw every stage of production, the statue aims to reaffirm the value of an authentic, contemporary product crafted with meticulous attention to detail.

Not merely a statue, but a new vision of sacred art: digital in process, artisanal in gesture, contemporary in language.





2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



EDITRICE SHALOM Srl

Stand A36 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



UNUM Ring - *Cor unum et anima una*

Concept

UNUM is born from the heart of Augustinian thought, encapsulated in the expression *cor unum et anima una*, and takes shape as a ring that makes visible a spiritual experience even before it becomes a form. The project draws inspiration from a central image in the Confessions, where Saint Augustine describes his encounter with God as a wound of love: "You pierced my heart with your word, and I loved you."

The ring brings into dialogue three essential symbols. The open book represents Scripture and the path of seeking: a Word that is not possessed but listened to. The burning heart is the image of the restless human being, stirred by the desire for truth. The arrow that pierces it does not allude to violence, but to the irruption of grace, which orients and converts. UNUM thus becomes a sign of spiritual unity and, at the same time, a celebration of every authentic union in which love does not erase identity, but brings it to fulfillment.

Craftsmanship Techniques

The ring is entirely handmade by master goldsmiths, following traditional high-jewelry practices. The process begins with the melting of the metal, followed by meticulous chasing and hand engraving, necessary to define the symbolic details and the structure of the piece. Each stage is carried out without industrial or serial processes, in full respect of the slow rhythms of artisanal work.

The surfaces are intentionally not uniform: they preserve a living materiality that bears witness to the touch of the hand, making each ring unique, unrepeatable, and endowed with its own identity.

Material

The chosen material is silver, a noble and measured metal capable of reflecting light with discretion. Its chromatic and symbolic purity resonates with the meaning of the work, evoking interiority, essentiality, and endurance over time. Silver does not dominate but accompanies: it supports the formal language of the ring and enhances its symbolic value, making it suitable to be worn as a conscious, everyday sign.

Reasons for the Application

The application to the art and craftsmanship competition stems from the desire to reaffirm the value of jewellery as a cultural and symbolic expression, as well as an aesthetic one. UNUM seeks to enhance the goldsmithing tradition as a space of dialogue between technical knowledge, thought, and spirituality.

In a context marked by mass production and loss of meaning, the work proposes a return to what is essential: to the time of making, to slowness, and to the responsibility of the creative gesture.

UNUM is a symbol of Christian life: the unceasing search for God, attentive listening to His Word that guides and transforms, and the celebration of every authentic union in which the heart finds fulfilment and the soul becomes one.







2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



EDITRICE SHALOM Srl

Stand A36 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Statue of Our Lady of the Unborn Children

Concept

Our Lady of the Unborn Children was conceived as a work of contemporary sacred art that gives form to an invisible and often unspoken reality: unborn life, entrusted and safeguarded. The Virgin Mary is portrayed as a universal mother, capable of welcoming those who were never given a voice or time. The work does not operate in the register of accusation, but of guardianship, transforming pain into entrustment and silence into prayer.

Mary, wrapped in a green mantle adorned with golden stars, gently holds the little innocents in her arms. Her serene face and maternal gaze convey peace, protection, and tenderness. The sculpture thus becomes a visible sign of pure love and of life entrusted to Heaven, offering a space of recollection for those who wish to entrust a special intention to Mary.

Craftsmanship Techniques

The work is the result of a process that places artisanal craftsmanship at its core. From the initial modeling to the final finishing, each phase is guided by the search for balance between gesture, form, and meaning. The production does not follow serial logic: every manual intervention contributes to making each figurine unique, bearer of a living presence.

The surfaces are deliberately restrained, capable of holding light and guiding the viewer's gaze, allowing the symbolic power of the work to emerge without decorative excess.

Material

The figurine is made of marble powder, a material chosen for its strong symbolic density and its deep connection to the sculptural tradition. The material evokes solidity, endurance, and silence—qualities that support the message of the work. Marble, reinterpreted in a contemporary key, becomes a vehicle of memory and permanence, making the sculpture suitable to be cherished over time.

Uniqueness, Creativity, and Craftsmanship

Each figurine is the result of a conscious creative act, in which craftsmanship is not merely technique, but an act of responsibility. Subtle variations, hand-finished details, and meticulous care render every piece unrepeatable. The work distances itself from industrial repetition to affirm the value of uniqueness as a form of respect for the theme it represents.

Reasons for the Application

The application in the Art and Craftsmanship category arises from the desire to present a work that unites creativity, symbolic depth, and artisanal expertise, addressing with delicacy and strength a theme of great contemporary relevance and human value.

Our Lady of the Unborn Children is not a simple devotional object, but a sign that invites memory, prayer, and hope.

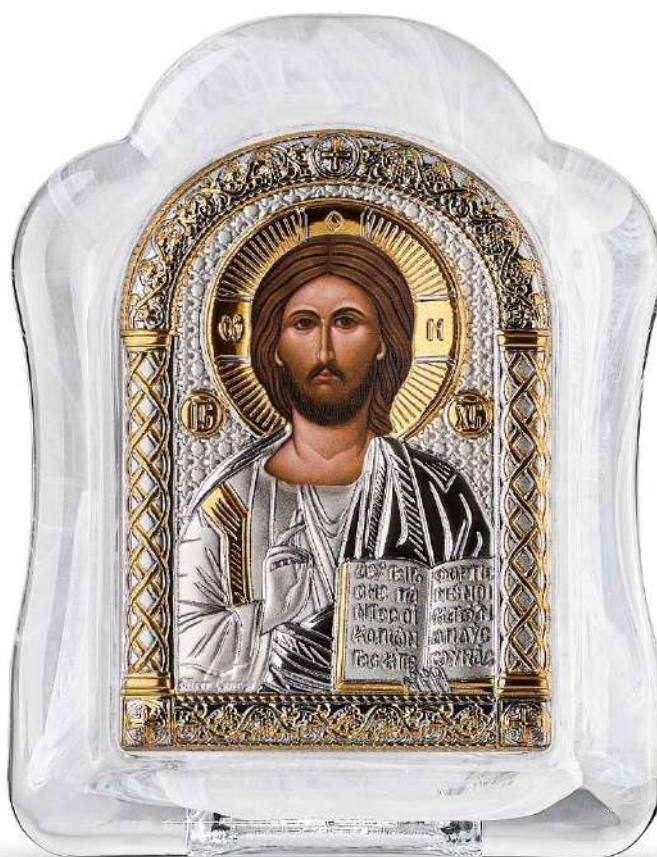
A work that transforms matter into a maternal gesture and silence into the safeguarding of life.





2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



Silver Canvas

SILVER CANVAS S.r.o.

Stand B69 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



BYZANTINE ICONS ON SILVER CANVAS

Silver Canvas is a project that combines deep spirituality, aesthetics, innovative materials, and handcraftsmanship.

Based on the essence of the project, we choose the category — ART & HANDICRAFT / ART AND HANDICRAFT, because *Silver Canvas* is a synthesis of art and craft, where handiwork and technology come together to create icons capable of bringing light, peace, and prayer. These are works that connect the earthly and the heavenly, reminding us that beauty is also a form of service.

Concept description and category rationale

Silver Canvas is an original series of Byzantine icons on silver canvas, created with respect for ancient canons and in the spirit of contemporary sacred art. These images are not just symbols of faith, but mediators in a person's conversation with God. Each icon becomes a personal encounter with light embodied in material. Each exhibit is created by hand and represents a fusion of traditional symbols of faith with the minimalist aesthetics of the 21st century.

The main idea of the project is to combine spirituality, tradition, and craftsmanship. To recreate the feeling of inner light and silence characteristic of a temple space, but to transfer it to a modern interior, where people seek not external luxury, but spiritual presence.

Each piece is based on carefully selected natural materials and 999 silver applied to a structural canvas. It is placed in an elegant wooden base or integrated into Murano glass, allowing light to penetrate and reflect, creating a shimmering, living glow and emphasizing the depth of every detail.

This technique is developed by hand and cannot be reproduced by machine. Each work is created according to the principle of *ikoonos* — “*an image that breathes*,” where the material becomes a mediator between the visible and the invisible.

Silver Canvas combines three levels:

1. **Material** — the use of natural materials (silver, wood, Murano glass, organic binders);
2. **Aesthetic** — a modern form and minimalist composition that respects iconographic principles but speaks the language of contemporary art;
3. **Spiritual** — each icon is created as an opportunity to convey the light of faith to people, wherever they may be; each work carries a message about the presence of Light, which exists beyond time and religion.

The project was created at the intersection of art, craftsmanship, and religious symbolism, making it a natural fit for the *Art & Handicraft* category.

Why Silver Canvas deserves to participate in the DEVOTIO Awards:

- **Quality and durability.** The icons retain their brightness, structure, and radiance for decades. The natural base and processes entail canvas resistance to the passage of time.
- **Fidelity to tradition.** All images are created in accordance with Orthodox and Byzantine canons by masters for whom icon painting is not merely a technique.
- **Innovative technologies.** The use of modern methods of silver application and silk-screen printing allows us to achieve the best results through a synthesis of experience, high-quality materials, and mastery of the icons. Just as ancient icon painters used the best available technologies, we, following the lead of the icons, also have minimal impact on the environment and use only safe materials.

Thus, Silver Canvas products are not just modern icons, but inherited testimonies of faith, created in a dialogue between ancient tradition and modern artistic sophistication.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



SLABBINCK

SLABBINCK

Stand C28-D33 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



CHRIST THE KING CHASUBLE

Art Studio Slabbinck would like to participate to the DEVOTIO award of 'Handicraft & Art'. We would like to present our Christ the King chasuble.

A lined gothic chasuble made in a Moiré fabric (55% cotton – 45% man-made fibres) with hand embroidered motives and inside stole.

We are pleased to present our unique, hand-embroidered chasuble depicting Christ the King. This piece is a replica of an original Slabbinck masterpiece created during the Second World War, a remarkable testament to the region's rich tradition of craftsmanship.

During the war, extraordinary embroideries like this were produced to keep skilled artisans employed, in the Slabbinck workshop. They focused on creating intricate works that required minimal materials but demanded a lot of time, patience, and expertise. In doing so, the embroiderers were able to continue their craft and were protected from being sent to labor camps in Germany.

This Gothic chasuble required thousands of hours to complete. Even today, it is still technically possible to recreate such refined and detailed embroidery, though the process takes approximately six to twelve months from start to finish.

This historical piece also reflects who we are as a company. Art Studio Slabbinck was founded in 1903, our workshop is specialized for more than a century in bespoke liturgical vestments. We are known for creating custom-made chasubles based on our own artistic designs, executed in a wide range of techniques, from detailed hand embroidery to refined machine work. Each project begins with the customer's vision. We translate their wishes into unique, personalized designs, allowing space for creativity while maintaining the highest standards of quality.

Some of our drawings demand exceptional mastery, and we approach each piece with the same dedication to craftsmanship that has defined our atelier for generations. Our goal is always the same: to deliver a high-quality vestment that is both artistically meaningful and truly one of a kind.

With this chasuble, we honour the legacy of Flemish embroidery and celebrate the artistry, tradition, and human stories woven into every stitch.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



Agostino Viola

VIOLA AGOSTINO

Stand A37 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Annunciation – mixed technique on wood

It took me a long time to finish this painting because I was never sure how to do the background. In my aesthetic, the background is as important as the figures. In this case, the background was fundamental. In fact, the inspiration for how to do it came to me later when I saw that it could represent the Third Person of the Holy Trinity: the Holy Spirit, Spouse of Mary. So, I painted a midnight blue background onto which I added a golden wave which, from an iconographic point of view, takes the place of the Dove, often seen in ancient paintings, and which here represents the “Gentle Wind” that rests on the Virgin, impregnating her at the moment she says “Yes” to God.

I like to reflect on the moment, when things happen. But what always surprises me about God's action in “that moment” is the apparent simplicity of how things happen, His things; very complex things are accomplished with apparent naturalness, like the silence of Mary's “Yes” to the Holy Spirit, which changed our entire human history. Thus, in this painting, that moment becomes the very moment of the Incarnation of the Word, emphasized by the Wind and by Mary's welcoming attitude, with her arms open and her face tilted back in total abandonment, almost ecstasy.

This idea is reinforced by the fact that Mary appears to be suspended, not resting, and the Wind leaves a golden glow on her that spreads to the right side of her body. In fact, the painting could be titled INCARNATION. The Virgin's dress was created using the ancient rigatino technique: an infinite weave of small lines creates the sense of a precious but essential linen, without any other embellishments.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



Agostino Viola

VIOLA AGOSTINO

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Resurrection – coated and polished bronze

In this bronze sculpture, created for my father's grave, I imagined Jesus in the right moment of his Resurrection. It is like his “new” body emerging from the linen, passing through it. Some parts of the body have already emerged, while others are still covered.

I applied a greyish glaze to the sheet to create a contrast with the polished bronze of Christ's body, in order to convey the sense of a luminous body detaching itself from the grey matter.



2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



ZANATO & ZANATO Ltda

Stand A0 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Saint Joseph Sleeping Oratory with Drawer

The **Saint Joseph Sleeping Oratory with Drawer** is a devotional kit composed of an **MDF oratory with a functional drawer, rosary, and an image of Saint Joseph Sleeping**, created with the purpose of **bringing the figure and spiritual meaning of Saint Joseph closer to people's daily lives**, strengthening the practice of faith in an intimate and accessible way.

Inspired by the devotion to **Saint Joseph Sleeping**, a symbol of trust, inner silence, and complete surrender to God, the product invites the faithful to place their intentions, prayers, and thanksgiving, encouraging personal prayer and reflection. The integrated drawer enhances this experience by providing a **symbolic and functional space** to store written intentions, rosaries, or small items that are meaningful in one's spiritual journey.

The piece is **handcrafted**, through the manual assembly of the MDF structure, using **precise interlocking joints** that ensure strength, stability, and careful finishing. The production process values craftsmanship, attention to detail, and harmony between form, function, and religious meaning. The oratory's design combines **traditional elements of sacred art** with a contemporary visual language, making it welcoming and suitable for various environments, such as homes, prayer spaces, and devotional gifts. The project offers an experience that integrates **faith**,

symbolism, functionality, and artistic expression, reinforcing the value of religious handicraft as a cultural and spiritual manifestation.

Materials

- MDF and nickel-plated metal
- 6 mm pearl rosary
- Saint Joseph Sleeping image in MDF (12.8 cm x 5 cm)
- MDF oratory (14.4 cm x 14.2 cm x 7 cm)

Motivation application to Art & Handicraft category

The product applies for the Art & Handicraft category for its appreciation of **manual craftsmanship**, careful construction, and the use of artisanal techniques in sacred art, combining functionality, religious symbolism, and aesthetic sensitivity. The Saint Joseph Sleeping Oratory with Drawer stands out for its artistic delicacy, the integration of form and meaning, and its proposal of spiritual interaction with the user.

2° INTERNATIONAL RELIGIOUS INDUSTRY AWARDS

ARTE E ARTIGIANATO / ART & HANDICRAFT



Liturgical  Vestments

ZYGZAK Krzysztof Abramowicz

Stand B67 Pad.18

ARTE E ARTIGIANATO / ART & HANDICRAFT



Hand embroidered Latin style low mass set

The **OR-HR-8 liturgical set** submitted to the competition is an outstanding example of the highest level of sacred embroidery art, created entirely using **traditional hand embroidery techniques**. The chasuble, stole, and maniple form a unique, cohesive work of liturgical craftsmanship, executed with deep respect for historical methods and artisanal heritage.

The entire surface of the chasuble is richly decorated with hand embroidery made using top-quality French metal threads. The embroidery process follows traditional techniques: the decorative pattern is first carefully transferred by hand onto the fabric, and then meticulously covered with embroidery stitch by stitch. Every element has been executed exclusively by the hands of an experienced embroiderer, giving the piece its unique artistic character and authenticity.

A distinctive feature of the set is the use of pearl-colored stones, each individually hand-applied to the embroidered surface. Their subtle luster harmonizes with the metallic threads and ornate motifs, enhancing the depth, elegance, and noble expression of the vestment. The chasuble and its accessories are further enriched with high-quality French metal lace, selected with exceptional attention to both aesthetic and technical excellence.

The stole and maniple are finished with French metal fringes, emphasizing the solemn and traditional nature of the set. All fabrics used in the creation of this ensemble are natural, carefully chosen for their durability, refined texture, and conformity with liturgical tradition.

The **complete execution of the set required approximately five months** of intensive handwork. The competition submission includes photographic documentation of the creation process, presenting the vestment during the embroidery stage as well as the final, completed work.

This liturgical set represents a true masterpiece of hand embroidery and stands as a testament to the living tradition of sacred textile craftsmanship, combining mastery, patience, and reverence for the heritage of liturgical art.



