



IIW2026

**79th Annual Assembly and
International Conference
on Welding and Joining**

SALZBURG, AUSTRIA, JULY 12/17



**IIW 2026 Digital
Collection Welded Art
Photographic Exhibition**
Shaping the Future

Welcome and Acknowledgements

On behalf of the International Institute of Welding (IIW) and its members, we would like to welcome you to view the seventh edition of the IIW Digital Collection Welded Art Photographic Exhibition. The theme this year, Shaping the Future, is directly applicable to many of the activities which both IIW and its members are involved in.

It is a tribute to those involved in the exhibition in raising greater awareness to people worldwide and at all age levels, of how they can contribute to shaping the future. Exhibits show how training, skills and careers, attributes such as hope, enthusiasm and concern for the environment, as well as crossing new frontiers with advanced materials and processes, all help shape a better future.

Using welded art to illustrate many of the ways by which people can contribute to, or influence the future, is excellent.

We acknowledge all the artists, organisations and individuals, who have helped make this exhibition possible. To have participants from Australia, Austria, Bulgaria, Cameroon, Canada, India, Kazakhstan, Romania, Serbia, Slovakia, Spain, Turkey, Ukraine, United Kingdom and the United States of America, across the range of over 50 career artists, hobby artists, high school, college and university students, and trainers, is exciting.

Please enjoy the Collection and pass it on to your friends and colleagues.

Thomas Böllinghaus
IIW President 2023-2026



Luca Costa
IIW Chief Executive Officer



Foreword

As Coordinator and Editor of this, our 7th IIW Digital Collection Welded Art Photographic Exhibition, I continue to be thrilled by the interest and goodwill of so many people in participating. Our theme this year of Shaping the Future inspired an excellent response with over 50 artists involved from 15 countries.

Shaping the Future means making intentional choices and taking proactive actions in the present that will influence and guide what happens next including building the foundations for the desired future. It is truly inspiring that both individuals and organisations have been so enthusiastic in promoting welded art to illustrate their vision for Shaping the Future through the IIW 2026 Digital Collection.

The **career artists and hobby artists** have shown through their exhibits, their efforts in Shaping the Future through Hope, Enthusiasm, the Unknown, Training and Skills.

It was also a great pleasure to see how organisations in the Collection have used welded art to Shape the Future in their countries:

Bulgarian Welding Society (BWS) through Development of Young People

The Indian Institute of Welding (IIW-India) through Improving India's National Welding Capability (NWC)

Schwing Stetter India Pvt. Ltd. through Training and Welded Art

Chris Smallbone

*Editor and Exhibition Co-ordinator
IIW President 2005-2008*



Kazakhstan Welding Association (KazWeld)
through Creativity and Professional Growth

Gedik Education Foundation (GEV)
through Unity

SkillsUSA through Shaping the Future
US Workforce

The University of Sydney through
Advanced Materials and Process
Technologies.

It was also a pleasure to see both **KazWeld**
and **Gedik Education Foundation** adopting
a national approach to involving people
and organisations in welded art.

Organisations throughout the world are
welcome to contact us to participate in
the IIW 2027 Digital Collection.



The International Institute of Welding (IIW)

AND ITS IMPACTS ON SHAPING THE FUTURE

In Europe, out of the ashes of the Second World War, plans were implemented to rebuild and renew the quality of life of people. In parallel, new organisations were established such as the IIW and International Standardisation Organisation (ISO) to add impetus to this. In 1948, 13 countries, 11 from Europe plus the USA and South Africa formed the IIW, and over the following 78 years have helped *Shape the Future* of not just Europe, but of the world, through numerous positive activities including cooperation and collaboration.

Engineers, scientists, educators, people of all ages, across many disciplines, have all played positive roles across the total life-cycle of welded products and structures, including research, development, design, manufacture, conformity assessment, inspection and testing, operation, maintenance, repair and decommissioning, recycling, repurposing and other environmental conditions, including sustainable development, to help **Shape the Future**.

IIW has provided the vehicles for this to take place through its Technical Management Board (TMB), with its more than 19 Technical Commissions and numerous sub-groups, as well as its International Authorisation Board (IAB) with its global education, training, qualification and certification programmes implemented in over 40 countries world-wide.

The IIW culture of improving the global quality of life through initiatives such as the IIW WeldCare programme and National Welding Capability

projects, its work through regional activities and providing assistance to developing countries, have been immense.

Technology transfer and diffusion through Annual Assemblies, Conferences, Congresses, technology innovation workshops, young professionals activities, and myriad technical papers, reports, standards and publications over the years have had enormous positive impacts.

IIW's role in **Shaping the Future** will continue to grow to the benefit of the world.

1. Authors unknown, IIW Early History, Published by IIW 1959.
https://iiwelding.org/wp-content/uploads/iiw_documents/IIW-History-1948-1958-.pdf
2. Boyd, P.D., Joining Nations – A history of the international Institute of Welding 1947-1990, Published by Woodhead Publishing Ltd, 1993.
https://iiwelding.org/wp-content/uploads/iiw_documents/IIW-History-1947-1990-Joining-nations.pdf
3. Barnett, D., Linking People, Joining Nations The Impact of the International Welding Institute (IIW) since 1990, Published by IIW, 2017. https://iiwelding.org/wp-content/uploads/iiw_documents/IIW-History-1990-2015.pdf
4. International Institute of Welding (IIW), Technical Management Board (TMB), International Authorisation Board (IAB) et al <http://iiwelding.org>



IIW, its National Welding Capability (NWC) Project, the IIW 2026 Digital Collection and the UN Sustainable Development Goals (SDGs)

The IIW community is dedicated to the concept of helping all countries build their own sustainable welding capabilities to meet the challenges of improving the quality of life. The IIW Project “Establishing a National Welding Capability (NWC) in a Country” is a means of achieving this.

The United Nations (UN), has 193 countries as members and in 2015, with the challenges of improving the quality of life in countries, world leaders agreed that the UN should implement 17 Sustainable Development Goals (SDGs) aimed particularly at low and middle income countries. The full Sustainable Development Report 2025 giving the Global SDG Index and country reports can be found at <https://dashboards.sdgindex.org/> and other useful information at Transformation Center

In 2024, an IIW Task Group produced a free downloadable report which is an outcome of the IIW National Welding Capability (NWC) Project to provide guidance, including practical ideas and recommendations, on how a country's welding industry can improve its national welding capability and simultaneously progress targeted United Nations (UN) Sustainable Development Goals (SDGs), as well as complement other initiatives being taken by governments, aid agencies, industry and like-minded organisations. <https://iiwelding.org/iiw-jointothefuture/iiw-and-sustainable-development/>

It consists of a:

- **Short Report;**
- **Long Report Volume 1 NWC and SDGs Interconnected and Interdependent in the Welding Industry; and**
- **Long Report Volume 2 Potential National Welding Capability Welding Industry Projects and Resources.**

as well as free resources in the IIW NWC Resource Centre.

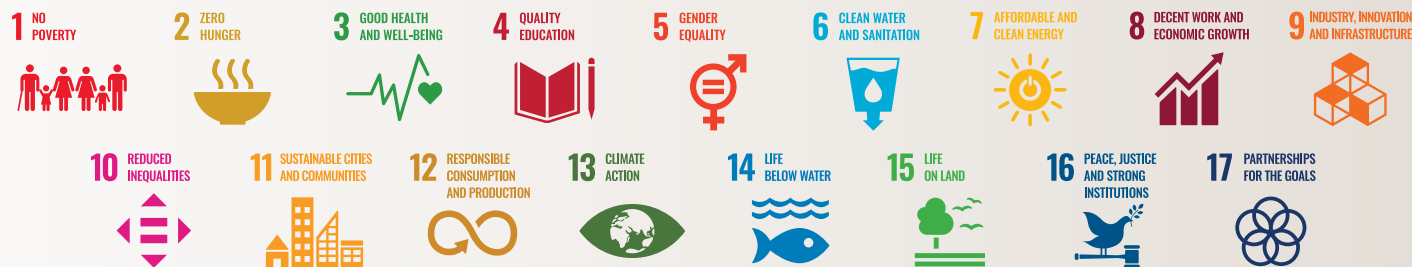
It is hoped that the guidance, ideas and recommendations in the report will lead to enhanced cooperation and collaboration between countries, governments, industries, aid agencies and organisations in mutually beneficial projects to enhance the NWCs and SDGs.

There are many initiatives and projects associated with the report, such as welded art, but all related to the single global focus, improving the global quality of life.

In the IIW 2026 Digital Collection, many artists linked their exhibits to various UN SDGs which are shown in more detail on page 6 as well as in the report mentioned above.



SUSTAINABLE DEVELOPMENT GOALS



List of SDGs:

- SDG 1** End poverty in all its forms everywhere.
- SDG 2** End hunger, achieve food security and improved nutrition, and promote sustainable agriculture.
- SDG 3** Ensure healthy lives and promote well-being for all at all ages.
- SDG 4** Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.
- SDG 5** Achieve gender equality and empower all women and girls.
- SDG 6** Ensure availability and sustainable management of water and sanitation for all.
- SDG 7** Ensure access to affordable, reliable, sustainable and modern energy for all.
- SDG 8** Promote sustained, inclusive and sustainable economic growth, employment and decent work for all.
- SDG 9** Build resilient infrastructure, promote inclusive and sustainable industrialisation and foster innovation.
- SDG 10** Reduce inequality within and among countries.

- SDG 11** Make cities and human settlements inclusive, safe, resilient and sustainable.
- SDG 12** Ensure sustainable consumption and production patterns.
- SDG 13** Take urgent action to combat climate change and its impacts by regulating emissions and promoting developments in renewable energy.
- SDG 14** Conserve and sustainably use the oceans, seas and marine resources for sustainable development.
- SDG 15** Protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation and halt biodiversity loss.
- SDG 16** Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels.
- SDG 17** Strengthen the means of implementation and revitalise the global partnership for sustainable development.



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Individuals as Champions

INSPIRING OTHERS TO *SHAPE THE FUTURE*

Featured in this section are outstanding individuals who are working within their organisations and countries to promote welding skills and welded art to young people, including inspiring and motivating them to take up careers in welding related fields.

Terry Burke started welding in 1982 (underwater welding) and then progressed into other industries. He currently holds qualifications (licenses) in seven related trades. He started teaching at the Geraldton Composite High School, Geraldton, Ontario, Canada, in September 2018, more or less by accident, after he retired from industry. There was no welding program at the school when he started but through his determination and enthusiasm, a very successful programme has been established with quite a few of his students going into apprenticeships in welding and other related trades.

Dorin Dehelean was the General Director of the Romanian Institute for Welding and Material Testing – ISIM, Timișoara, from 1994 to 2011 and since then, the Executive Director of the Romanian Welding Society (ASR). He was also the President of the European Welding Federation (EWF) from 2011 to 2013 as well as being an IIW Board member on two occasions, 2001-2004 and 2009-2012. He was the Head of the Organising Committee for the very successful 2003 IIW Annual Assembly in Bucharest, Romania.

Hülya Gedik is the Chair of the Board, Gedik Holding; Chair of the Board of Trustees, Gedik Education Foundation; and Chair of the Board of Trustees, Istanbul Gedik University. She is a strong advocate of the belief that industry, education, and culture must evolve together in order to build a sustainable and inclusive future. As a second-generation industrial leader, she carries forward the vision of her father, Halil Kaya Gedik, who placed education, craftsmanship, and international standards at the very centre of his work and viewed giving back to society as a fundamental responsibility.



Doug Luciani is a Professional Engineer and the President and CEO of the CWB Group from 2006 to 2026. Since 2010, he has held significant roles within IIW as an IIW Board Member, the International Institute of Welding President (2017-2020), Treasurer (2014-2017), Chairman, Governance Committee (2020-2026) and Chairman, Council of Senators (2024-2026). Early in his career, he obtained his college welder/fitter diploma and truly appreciates the value of welding skills and welded art. He has been an enthusiastic supporter of assisting people and organisations to improve their education and training facilities and resources.

Dr. B. Prasanna Nagasai is a Senior Welding Engineer – Quality at Schwing Stetter India's Global Manufacturing Hub. He holds a Ph.D. in Welding Technology and has experience spanning industrial fabrication, welding metallurgy, welding quality assurance, and welding skill development. He actively supports welder training, procedure qualification, mentoring, and implementation of international welding standards. Through close collaboration with production and training teams, he contributes to developing competent, quality-focused, and safety-conscious welding professionals while promoting innovation and continuous improvement in welding practices.

Anna Paradowska is an Industry Engagement Manager (since 2014) at the Australian Centre for Neutron Scattering (ACNS), Australian Nuclear Science and Technology Organisation (ANSTO) as well as Conjoint Professor in Advanced Structure Materials (since 2019) at The University of Sydney. She has a PhD in Mechanical Engineering from Monash University (2008) and an MSc degree in Materials Science Engineering from Wroclaw University of Technology (2001), Poland. Anna has an avid interest in assisting young people realise their ambitions in the welding and nuclear related industries.

Aliya Rustem has been proud to serve as a Senior Manager at the Kazakhstan Welding Association “KazWeld” in Astana, Kazakhstan for more than a decade. She holds a Master's degree in Welding Engineering and is qualified as an International Welding Engineer. One of the highlights of her professional journey was earning the second place at the First International Welding Technology Competition held within the framework of the Shanghai “Arc Cup” International Welding Competition.



Hülya Gedik

With more than half a century of industrial experience embedded in the Gedik ecosystem, Hülya Gedik has played a key role in transforming this legacy into institutions that directly serve young people and society. Through the Gedik Education Foundation and the establishment of Istanbul Gedik University, she has supported a model that connects academic knowledge with practical experience, responding to the growing need for creative, skilled, and globally minded professionals.

Her leadership emphasises lifelong learning, innovation, and the empowerment of future generations. She believes that modern societies can only thrive when young people are equipped not only with technical expertise, but also with confidence, creativity, and ethical responsibility. Supporting education abroad, applied learning, and interdisciplinary thinking are central elements of this approach.

The welded art competition in Türkiye and its inclusion in the IIW 2026 Digital Collection reflect Hülya Gedik's vision of bringing engineering and art into meaningful dialogue. As the champion of this initiative in Türkiye, she supports creative platforms that raise global awareness, celebrate human expression, and demonstrate that industrial knowledge can contribute positively to culture, education, and shared societal values.



Aliya Rustem

Aliya has a great interest in promoting welded art in Kazakhstan and showing people that metal can be transformed into unique and meaningful works of art and can become a powerful bridge between industry and art, between tradition and innovation.

This form of art combines technical skill, creativity, and craftsmanship. By promoting welded art, she hopes to inspire people to see welding not only as a technical profession but also as a creative discipline.

One of her main goals is to raise awareness about this art form, support talented welders and artists, and encourage more people, especially young people, to explore the creative possibilities of metalworking.

Welded art can become an important part of cultural and artistic expression in her country, connecting traditional craftsmanship with modern creativity.

She would also like to create opportunities for talented people from all regions of the country, including small towns and remote areas giving them the chance to present their work to the world and participate in international exhibitions, where they can represent their country and share their creativity with a global audience.



Terry Burke

Terry Burke is the welding instructor at Geraldton Composite High School, Ontario, Canada, where he has developed a hands-on welding and fabrication program that blends technical training with creative welded art. Located in a remote northern region, the school serves students from surrounding rural and Indigenous communities, including Ginoogaming First Nation.



The welding program, made possible through the generous support of the CWB Welding Foundation, provides students access to industry grade equipment, CNC plasma technology, and pathways into skilled trades that would otherwise be unavailable locally. “CWB Welding Foundation has been phenomenal in their support for the welding program at our school and welding in general in Canada” he says.

The teaching approach used at Geraldton Composite High emphasizes confidence-building, design skills, and real-world project experience. By encouraging students to take on ambitious welded art projects, it helps them discover their strengths, broaden their career aspirations, and build pride in both craftsmanship and cultural identity. Through mentorship and innovation, the program aims to help northern youth shape a future filled with meaningful opportunities and technical excellence.

Doug Luciani

In 2018, Doug Luciani, IIW President, was approached by Chris Smallbone with the suggestion that IIW should start an IIW welded art photographic exhibition. He enthusiastically agreed and with the support of the IIW CEO Cecile Mayer and the Welding Research Institute (VUS), the IIW Annual Assembly organisers, the first exhibition was very successfully held in Bratislava, Slovakia, at the 72nd IIW Annual Assembly from 7th to 12th July 2019.



Ever since then, through his role in the CWB Group in Canada, and with the support of CWB staff, the annual exhibition was enthusiastically promoted throughout Canada. This has resulted in Canadian artists participating in all seven of the IIW exhibitions held.

Besides career artists, artists also included students from various schools and colleges, some of which had received support from the CWB Foundation in upgrading school resources and facilities.

Doug believes that important results of such an exhibition include raising the public profile of welding as both a technology and a career as well as IIW's role in the international community.



Professor Dorin Dehelean

Professor Dehelean has played significant roles in the implementation of technology transfer and diffusion throughout South East Europe as well as education, training, qualification and certification programmes.

Linked to his initiatives has been raising the profile of the welding industry.

The Romanian Welding Society (ASR) has incorporated welded art exhibitions in its strategies to improve the image of welding and attractiveness of careers at all qualification levels.

In conjunction with the ASR Annual Conferences, an exhibition of welded sculptures has often been held. These have featured top Romanian artists who have energetically participated with Conference and exhibition delegates.

Artists have also been encouraged to present papers as part of such technical conferences. Various videos and booklets of the exhibitions have been put on the ASR website for free download
<https://asr.ro/expozitii-arta-sudata/>

In parallel, Dr Dehelean has actively promoted the IIW exhibition in Romania resulting in participation each year by Romanian artists.



Dr. B. Prasanna Nagasai

In addition to technical and quality-focused initiatives, Prasanna Nagasai actively promotes creative engagement through welded art and welding skill awareness activities. By encouraging participation in welded art exhibitions and practical learning programmes, he helps welders and trainees explore welding beyond conventional fabrication applications.

His initiatives encourage creativity, craftsmanship, innovation, and pride in vocational skills while strengthening interest in welding careers among young professionals. Alongside industrial welding activities, he has contributed to welding research, process optimisation, and skill development through publications, patents, training, and implementation of advanced welding technologies.

Through structured training programmes, mentoring, certification activities, and creative engagement, he and his organisation, Schwing Stetter India, demonstrate strong commitment towards the future of welding skills development. Their focus on vocational education, continuous learning, welding quality, and respect for craftsmanship supports the evolving needs of modern manufacturing and helps strengthen the image of welding as a respected and sustainable career path.



Professor Anna Paradowska

Professor Anna Paradowska has always been enthusiastic about cooperation and collaboration between academia and industry, particularly where young scientists and engineers could be involved. Hence her support for their work in research and in welded art.

Anna is an expert in neutron diffraction stress analysis and one of her goals in her research is to relate residual-stresses, mechanical and metallurgical properties to manufacturing procedures and integrity requirements of engineering components, in particular, in additive manufacturing and welded structures. She has made many presentations on her work at conferences including IIW Annual Assemblies and Commission meetings.

She enthusiastically leads a team of students undertaking research work at the University of Sydney on projects directly related to advanced materials and process challenges in industry and has encouraged her students to incidentally explore the intersection of engineering and micro-scale features which can contribute to visual storytelling and to welded art.

Exhibits of such excellent initiatives by her students and postdocs have been shown in the IIW Digital Collections in 2023, 2024 and 2026.



Competitors at the 2025 SkillsUSA Competition



Shaping the Future THROUGH HOPE

This group of sculptures is related to hope and its relationship to people and biodiversity

Rosenhain Healing Garden : Creada Art Studio (Australia)

A positive mental attitude is a very powerful aid in physical healing. The sculptures in the Rosenhain Healing Garden, each with their sayings on the attributes of Hope, Courage, Determination, Strength, Love, Joy, Faith and Peace, all contribute to giving people the Hope of recovery from illness. As quoted, people will come to this garden to reflect and be inspired, to find hope and healing in a world of pain.

Hope : Ricard Mira (Spain)

In the case of the model in this sculpture, the hope was for starting a new life by forming a family, a dream she ultimately fulfilled. The flower itself (crafted from alpaca silver spoon handles) and the other metals used are an example of recycled art and, consequently, a symbol of hope for a future where the environmental impact of our actions is kept as low as possible.

The Dating: Sergey Minakov (Ukraine)

The sculpture conveys the atmosphere of a meeting of lovers between a young man and a young woman. The sculpture consists of two figures: a young man and a young woman, who are care-freely walking through the streets of the city. The young man and the woman are tenderly holding hands and looking at each other in love, symbolising the hope of a happy future.

Between Worlds and Symbiosis : Georgie Seccull (Australia)

Between Worlds speaks to that profound, suspended moment where death and birth converge, for the artist, it was the obliteration of the maiden and the rise of the mother.

In Symbiosis, the ritualistic courting dance bonds a pair of broilgas for a lifetime. Broilgas are native to NSW, Australia, and are threatened due to land clearing, climate change, pollution and water diversion. The hope is to protect wetlands and provide environmental sanctuaries.

Forest for the Trees : Anna Frlan (Canada)

Trees have stood witness to human activity for millennia and are crucial to the well-being of the ecosystem. In the steel sculptural reliefs created one ponders the consequences of a world without trees. In several of the works, only an impression of a tree remains outlined within layers of steel, signifying loss and a tipping point between endangerment and extinction. Hope is to reverse this.



Creata Art Studio AUSTRALIA

The Rosenhain Healing Garden is situated right outside the Integrated Cancer Centre in the Sydney Adventist Hospital, in Wahroonga, NSW, Australia.

It was opened on 30th December, 2014. "I believe," stated Neale Schofield, a Pastor of the Seventh Day Adventist Church, who spoke at the opening, "the garden will become the heart and soul of Sydney Adventist Hospital. Sydney Adventist Hospital is a centre for healing – not just physical healing, but healing of the mind, our emotions and the soul. People will come to this garden to reflect and be inspired, to find hope and healing in a world of pain."

Funding for this purpose-built, dedicated healing garden for cancer patients at the hospital came from Norma Rosenhain, international ambassador for the Sydney Adventist Hospital Foundation. She dedicated the healing garden to the memory of her mother Dulcie Hunt and her sister Mavis Hunt.

The art screens were designed to divide the garden into meditation areas. Each screen focused on an attribute that we all need in order to overcome illness ourselves or to help others who are not well.

These include Courage, Determination, Strength, Love, Peace, Faith, Joy and Hope.

These are the qualities that represent the SAN hospital's values and the attitude of their staff, especially the doctors and nurses who care for the patients.

When they show Love and Courage these positive attitudes are passed onto their patients and help with healing.

Given this garden is adjacent to the Ward where patients are being healed of cancer, these qualities are ones that every patient and their supporters need to have in order to have a healing of the mind and spirit. A positive mental attitude is a very powerful help in physical healing.

Exhibit : Rosenhain Healing Garden

The screens were fabricated from thick Corten Steel. The designs on the screens were drawn as a combined effort by different artists in the Creata Art Studio.

Achieving the fine detail required in the smaller font wording involved a combination of specialised cutting methods. The smaller lettering was produced using waterjet cutting, which provided extremely clean edges with no heat distortion. However, it was a relatively slow process due to the high level of detail required to ensure the internal sections of letters remained intact and did not fall out during cutting. The larger wording was cut using fibre laser technology. Both methods required specialised equipment and highly experienced operators, particularly when working with thick steel plate and panels of this scale. Each screen incorporated radial bends across the full surface, adding further complexity to the fabrication process.



Another significant construction challenge was ensuring that no lettering protruded or distorted during the rolling process used to create the curved panels.

The screens were also structurally engineered with large spigots welded to the base of each screen. These connected into specially fabricated stainless steel locating supports cast into the concrete walls. A 40 mm separation gap was maintained between the screen and the white concrete wall, and a sealing compound was applied around the base of the spigots.

This design detail prevented rust runoff from the weathering steel staining the white concrete surface and also avoided long-term deterioration caused by direct contact between the two different materials.

A specialised paint finishing process was applied to the steel to achieve a refined appearance and create a unique visual identity for the Rosenhain Healing Garden.

The screens were fabricated in Queensland, in northern Australia, before being carefully packed and transported to Sydney for installation.

Dimensions of Exhibits

Each screen measures approximately 3300 mm long by 1800 mm high on most panels.

Contact Information

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Rosenhain Healing Garden

Creata Art Studio



Ricard Mira **SPAIN**

Ricard Mira was born in 1952. He learned to weld while working at the Derbi motorcycle company where, later on, he became a fitter for the motorcycles which won the World Championship repeatedly.

Ricard has had an illustrious career over more than four decades and was named a Master Sculptor by the Government of Catalonia in 2014. He is a member of ICRE <<https://icre.cat/>> (Catalan Institute for Research in Sculpture). He released a book in 2024 on his past 40 years in sculpting, which can be downloaded here: <https://ricardmira.eu/livre>

Although he also uses other metals (such as stainless steel, corten, copper, brass and aluminium), Ricard makes most of his sculptures by recycling iron scrap from the metalworking industry at Martorelles (near Barcelona, Catalonia), where he lives and works. He imparts this recycling message to students during their visits to his workshop.

Exhibit : Hope

This welded sculpture, created in 2019, combines various metals (steel, copper, brass, and alpaca silver) using the cold forging technique. It is painted with oil paint, patinated with graphite, and polished. Due to the variety of materials, the collaboration of Avelino Lizandra, a welding expert with extensive experience in diverse techniques, was essential. This

bust measures 68 cm high, 45 cm wide, and 30 cm deep, and depicts a young woman contemplating a beautiful flower that gives her hope for the future.

In the case of the model, Paola García Suárez, the hope was for starting a new life by forming a family, a dream she ultimately fulfilled. The flower itself (crafted from alpaca silver spoon handles) and the other metals used are an example of recycled art and, consequently, a symbol of hope for a future where the environmental impact of our actions is kept as low as possible.

Dimensions of Exhibit

68 cm high x 45 cm wide x 30 cm deep

Contact Information

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Hope
Ricard Mira



Sergey Minakov **UKRAINE**

Sergey Minakov is Associate Professor in the Welding Department of the National Technical University of Ukraine, Igor Sikorsky Kyiv Polytechnic Institute.

Ideas for sculptures come to him during walks in his hometown in the form of photographs. Then the magic begins: the process of manually converting a photograph into a graphic; editing the image to obtain a line width of 50 mm; dividing the image into parts for laser cutting; assembling the parts on a table; great excitement over the embodiment of this in metal; welding the sculpture. Although he is a specialist in welding, he enjoys solving new technical problems that arise quite unexpectedly during the creation process.

He has been engaged in artistic welding since 2017 and has featured in a number of previous IIW Digital Collections as well as held his own public exhibitions in Kyiv.

Exhibit : The Dating

The welded sculpture “The Dating” conveys the atmosphere of a meeting of lovers between a young man and a young woman. The sculpture consists of two figures: a young man and a young woman, who are carefreely walking through the streets of the city. The young man and the woman are tenderly holding hands and looking at each other in love, symbolizing a happy future. The sculpture is made in the form of a graphic image with

a line width of 50 mm. The graphic line itself is an I-beam made of two shelves 50x4 mm and a wall 50x4 mm. Construction material – low carbon steel.

The following technologies are used in the manufacture:

- computer processing of photography (adaptation of real photography into graphics);
- laser cutting of shelf parts (thickness 4 mm);
- cold forging of I-beam walls from a 50x4 mm strip;
- mechanical cutting;
- TIG welding of figure shelves from parts;
- mechanical cleaning of welds of figure shelves;
- MAG welding – general assembly of the sculpture.

Dimensions of Exhibit

1.78 m high x 1.22 m wide x 5.8 cm deep

Contact Information

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Youtube: [@SergeyMinakov](https://www.youtube.com/@SergeyMinakov)

Video: <https://youtu.be/T9AOd3NNXhU>





The Dating
Sergey Minakov



Georgie Seccull AUSTRALIA

Georgie Seccull is a sculptor and installation artist based in Melbourne, Australia.

Georgie's work can be found in private collections and public spaces throughout Australia and has been exhibited in the National Gallery of Victoria as well as being recognised with multiple awards.

She creates large-scale stainless steel sculptures of animals and other creatures seemingly locked in motion. Composed of numerous pieces cut from metal sheets, the materials lend themselves to organic forms like feathers, scales, wings, or the armaments of crustaceans.

As a self-taught artist she began her journey making sculptures out of reclaimed materials; using scrap metal from recycling yards, off-cuts from production lines and things found in the natural world. She quickly became increasingly inspired by the way her sculptures seemingly appeared to generate a feeling of life-force and movement as she wove the organic shapes of material together.

Georgie uses AISI 304 stainless steel sheets ranging from 0.5mm - 1mm in thickness and AISI 304 stainless rods ranging from 3mm - 10mm in thickness in her exhibits.

Before she cuts the sheets of metal, she spray paints them with metallic spray paints to create a colour spectrum of golds and blacks and hints of green. She then cuts the sheets using a plasma cutter and she smooths the edges with a bench grinder and various air-tool grinders and then shapes them using an English wheel. She uses Gas Metal Arc Welding (GMAW) with stainless steel wire and pure argon gas to weld the sheet metal to the framework. She then finishes the piece with a matt gloss spray finish to hold the colour.

Exhibit : Between Worlds

Georgie made this sculpture in 2025 out of treated stainless steel. Between Worlds lives at the threshold of transformation, where metamorphosis demands an ending. Here, transformation is not forged through continuous forward motion but through a descent. The piece speaks to that profound, suspended moment where death and birth converge, for Georgie, it was the obliteration of the maiden and the rise of the mother. A holy excruciating and ecstatic in-between, a moment where the universe holds its breath and time itself bows to the unfathomable force of transformation.

Dimensions of Exhibit

85 cm high x 80 cm wide x 110 cm deep

Exhibit : Symbiosis

The ritualistic courting dance bonds a pair of broilgas for a lifetime. Seemingly a choreographed performance, the graceful strutting and bowing is an instinctive art form. Broilgas are threatened in NSW, Australia, due to land clearing, climate change, pollution and water diversion. Protecting wetlands and providing environmental sanctuaries helps maintain the dance of life.

Dimensions of Exhibit

180 cm high x 160 cm wide x 100 cm deep

Contact Information

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Between Worlds
Georgie Seccull





Symbiosis
Georgie Seccull



Anna Frlan CANADA

Anna was introduced to steel, welding and sculptural artwork in the Department of Fine Arts at the University of Ottawa in Canada. Upon graduation, she established a studio practice and has been creating welded steel sculptures for 26 years. She challenges herself to use welding in an innovative way, to build up forms and create textures, fabricating with steel sheets, rods, bars and tubes. She has learned that steel is inherently malleable and may be transformed into an infinite variety of sculptural forms representing the biodiversity of trees, nests and coral reefs.

For her exhibit, Anna's objective in creating Forest for the Trees was to consider the balance between forests and urban environments, and the need for preservation of tree species. Almost one in four tree species in Canada is at risk, primarily due to habitat loss and secondarily due to invasive insects. The emerald ash borer beetle, first detected in 2002 in Canada, destroyed millions of ash trees and highlighted the need for cities to diversify tree plantings. Goal 15 of UN Sustainable Development Goals addresses the need to sustainably manage forests and halt biodiversity loss.

The tree, a motif which appears throughout Anna's artworks, offers a way for her to transform the material of steel into sculptural forms that refer to nature and patterns of growth. She cuts sheet steel into thousands of fragments and welds them into textures that suggest tree bark. She also plasma cuts detailed drawings of trees directly from steel, leaving an intricate impression of tree roots or branches. The creative adaptability of steel allows for multiple interpretations of trees.

Contact Information

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Exhibit : Forest for the Trees

The trees in Anna's plasma cut and welded steel vignettes are seeking refuge by flight or by sea. Evergreen pine trees appear throughout the artworks in contrast to industrial buildings evoking cities. In several of the works, only an impression of a tree remains outlined within layers of steel, signifying loss and a tipping point between endangerment and extinction. Anna was inspired by the words of Canadian musician, Joni Mitchell, who wrote with prescience in 1970:

They took all the trees

Put 'em in a tree museum

They paved paradise

Put up a parking lot

Trees have stood witness to human activity for millennia and are crucial to the well-being of the ecosystem. In Forest for the Trees, Anna creates steel sculptural reliefs that ponder the consequences of a world without trees.

Five of these vignettes are shown.

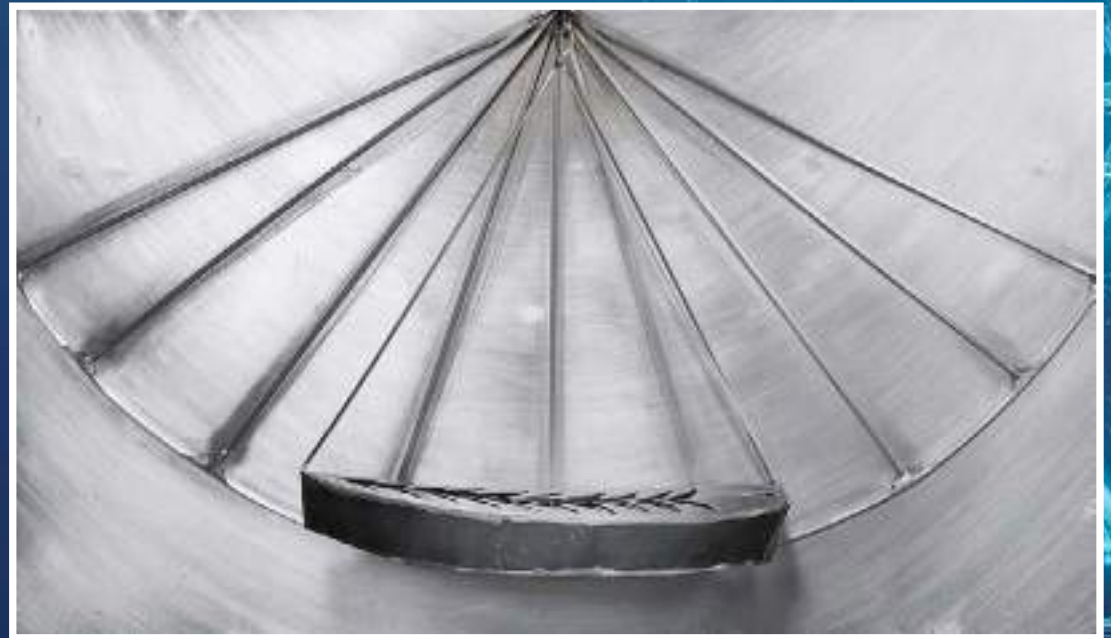


Vignette : In the Balance (right)

A boat is swinging back and forth through time. Inside the boat is the impression of a pine tree cut from layers of sheet steel. It is made of mild steel which is plasma cut and welded.

Dimensions of Vignette

60 cm high x 102 cm wide x 27 cm deep



Vignette : Exodus (left)

An armada of trees is seen leaving a metropolis by sea, to seek shelter on an island where a small colony of trees have taken root. It is made from both mild steel and stainless steel, plasma cut and welded.

Dimensions of Vignette

66 cm high x 165 cm wide
x 25 cm deep





Vignette : Waiting to Embark (above)

A large group of trees are waiting on the shoreline for a boat sailing through the sky to take them to a new home. The sky is filled with trees who were not saved and are now on the brink of extinction. It is made of mild steel which is plasma cut and welded.

Dimensions of Vignette

102 cm high x 60 cm wide 27 cm deep

Vignette : Presence/Absence (below)

An image of an evergreen pine tree is cut from multiple layers of steel; it is the memory of a tree. It is made of mild steel which is plasma cut and welded.

Dimensions of Vignette

71 cm high x 20 cm wide x 6 cm deep



Vignette : Migration (above)

Trees with wings create a cloud formation far above a city and its suburbs. The sky is their last site of refuge. It is made of mild steel which is plasma cut and welded.

Dimensions of Vignette

101 cm high x 86 cm wide
x 27 cm deep



Shaping the Future THROUGH THE UNKNOWN

This group of sculptures is related to the unknowns of the depths of both the galaxies and oceans as well as the human mind.

Minotaur and Pandora : Rodrigo Spinelli (Spain)

Minotaur is, above all, a reflection on human duality: behind the beast, there is always a strong man, trapped and possessed by his own fury. The intention with this work is to make visible this two-sided game – animal and human, light and dark, reason and impulse.

The viewer is invited to face their own inner monsters and learn how to be in peace with this duality.

The Pandora myth is a kind of theodicy, addressing the question of why there is evil in the world, according to which, Pandora opened a jar, commonly referred to as Pandora's box, releasing all the evils of humanity.

Ad Astra – To the Stars :

Bogdan Constantin Nueleanu (Romania)

This a work that deepens the meanings of human existence and our becoming, placing us on an introspective journey that touches on fundamental questions about our place in the universe.

The central message in this sculpture is that, despite the longing to conquer the stars, it is imperative not to forget what it means to be human, not to abandon our connection to spirituality and to one another.

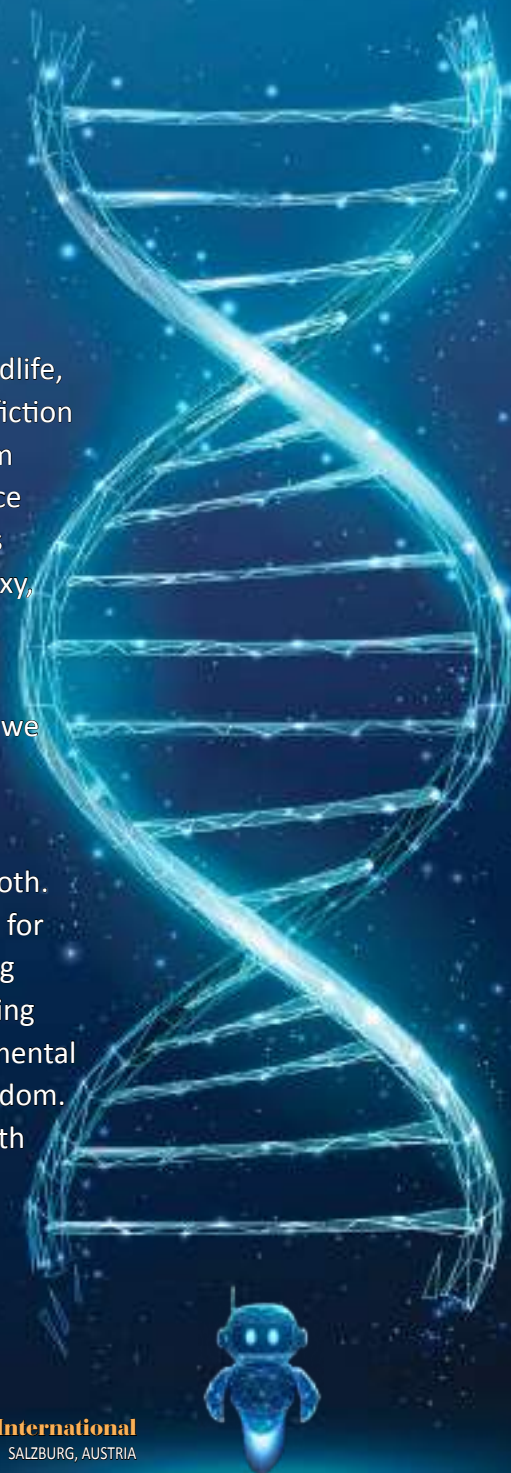
Space Alien Montage : Ian Lowe (Canada)

Although mainly an artist focusing on wildlife, the artist had a fascination with science fiction in his early years and this still inspires him to this day. With these exhibits, it was nice for him to step away from earth wonders and create something from another Galaxy, perhaps closer than we think?

The “R*evolution” exhibit also begs the question “What we will become or what we came from?”

Reborn : Clinton Lesh (USA)

Reborn is a one-of-a-kind Woolly Mammoth. These beautiful beasts have been extinct for some years now but they may be roaming our planet again someday. They are helping shape new future technologies, environmental studies and the future of the animal kingdom. Maybe we will see a real woolly mammoth roaming our Earth once again someday?



Rodrigo Spinelli **SPAIN**

Rodrigo Spinelli is an Italo-Brazilian sculptor based in La Tallada d'Empordà, Catalonia. His work is rooted in mythology and the natural world – figures such as the Minotaur, Medusa, Pandora and the Phoenix become vessels for exploring duality, instinct, transformation and the coexistence of opposites. Steel is his chosen language: raw material shaped by hammer, lever and weld into forms that are at once primal and precise.

He has exhibited regularly across Spain and Brazil, with works held in private collections in Spain, France, Brazil, the UK, Italy and the Netherlands. His sculpture has received recognition including the 2022 Reial Cercle Artístic de Barcelona Sculpture Prize and the Figuración Prize from Cobeña Art Gallery, Barcelona.

Exhibit : Minotaur

Minotaur is made of painted and oxidised steel. Like the Minotaur, we create human-machine hybrids trapped between two worlds.

Minotaur is, above all, a reflection on human duality: behind the beast, there is always a strong man, trapped and possessed by his

own fury. The intention with this work is to make visible this two-sided game – animal and human, light and dark, reason and impulse. By placing the sculpture inside a labyrinth where the only path leads inevitably to a confrontation with the Minotaur, the viewer is invited to face their own inner monsters and learn how to be in peace with this duality.

Dimensions of Exhibit

117 cm high x 104 cm wide x 57 cm deep

Exhibit : Pandora

The Pandora myth is a kind of theodicy, addressing the question of why there is evil in the world, according to which, Pandora opened a jar, commonly referred to as Pandora's box, releasing all the evils of humanity.

Pandora is made of oxidised steel. Like Pandora, innovation opens up unpredictable possibilities demanding responsibility. Rodrigo created a poem.

Pandora's flowing hair warns:
Here comes the Tramuntana*
Reclining inside her box
She already knows that
Even with all the chaos
Despite all this disorder

There is hope
There will always be hope
A safe hope
A hope that is brief,
that the rooftops resist,
that the roots hold firm,
that the head stays clear,
that the sea does not
swallow the stories,
that our fires are protected,
that we can laugh at all of
this tomorrow.

In times of Tramuntana
In apocalyptic times of Open Box
May hope continue to accompany us
Strong and firm like steel.

**The Tramuntana is a powerful, cold wind that sweeps down from the Pyrenees across the Costa Brava region of Catalonia – a force of nature both feared and deeply woven into the local identity.*

Dimensions of Exhibit

81 cm high x 70 cm wide x 70 cm deep

Contact Information

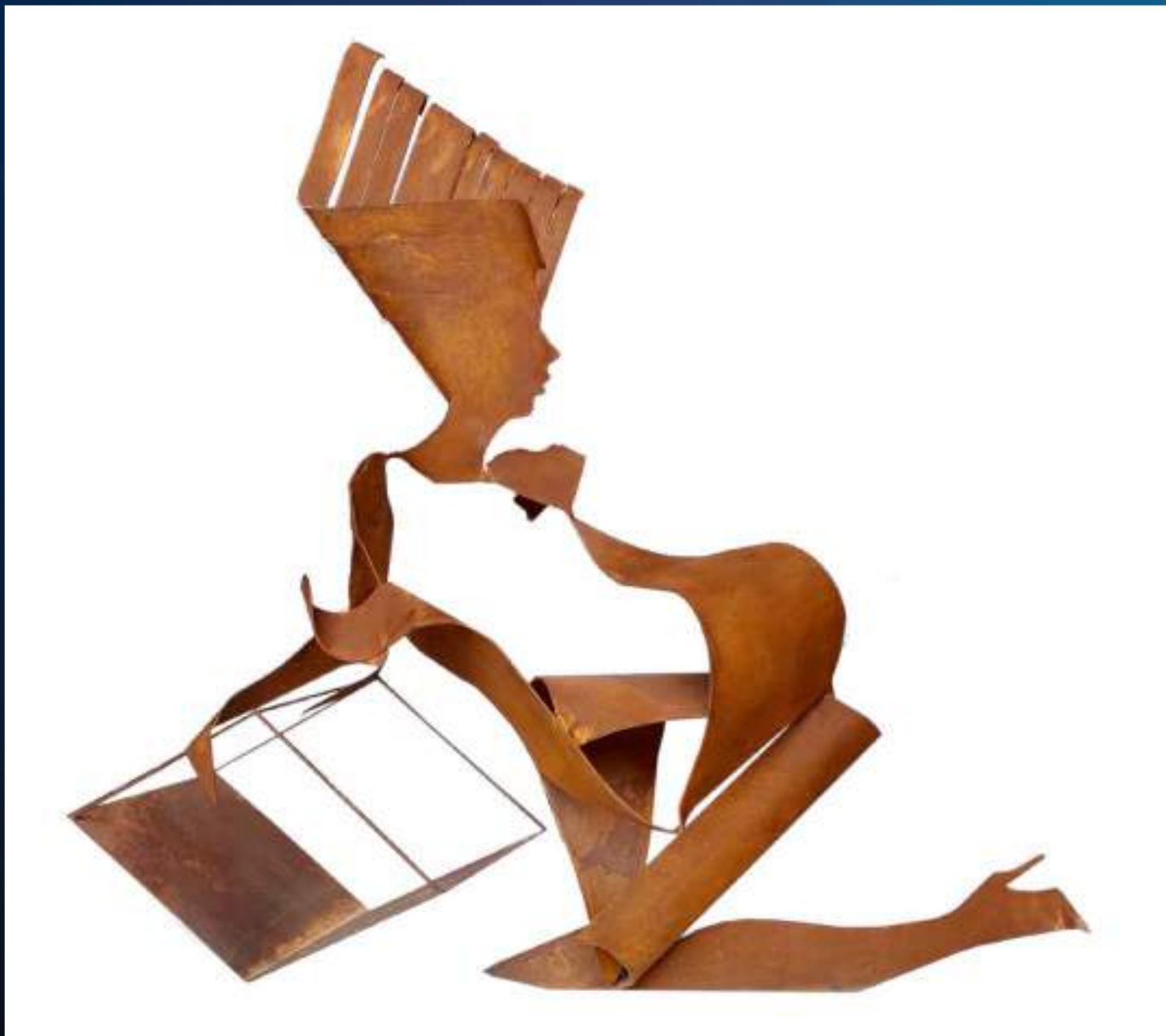
Website: www.rodrigospinelli.com |
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Minotaur
Rodrigo Spinelli





Pandora
Rodrigo Spinelli



Bogdan Constantin Nueleanu ROMANIA

Bogdan was born in 1978 in Romania and graduated from the Faculty of Arts and Design, Timișoara, in Visual Arts in 2010 and in 2015 as a Master Sculptor. As a career artist, he has been involved in a wide range of successful activities with international exposure including participating in over 60 group exhibitions, eight personal exhibitions, seven workshops, 13 symposia and six judging panels as well as receiving six major prizes and awards. He is currently doing a PhD at the West University of Timișoara based on welded sculpture, the title of the thesis being “Agglutination of metals in sculpture”.

Attracted by the chromatic valences it possesses, Bogdan works primarily with bronze, sometimes welding it with other metals like stainless steel. His sculptures are futuristic, post-apocalyptic structures that seem to have been plucked out of a different dimension.

Exhibit : Ad Astra – To the Stars

The sculpture made of stainless steel and mild steel, is a work that deepens the meanings of human existence and our becoming, placing us on an introspective journey that touches on fundamental questions about our place in the universe.

The entire work is built upon a complex, symbolic narrative that begins with the two feet of the character – one barefoot, a sign of humanity’s humble beginnings, and the other wearing a Roman sandal, a symbol of nobility and of the Latin roots of the Romanian people.

At the center of the sculpture, the humanoid body of the figure becomes an instrument of reflection. The hollow in the chest area, shaped like a map, is a subtle yet significant detail. The map not only suggests direction, but also reflects the artist’s longing for his homeland, a feeling shared by many in the diaspora.

Another essential element of the work is the transformation of the sculpted torso into a bionic form, reminiscent of a cosmonaut. The astronaut’s helmet represents

our connection to cosmic space, to the desire to explore and conquer the stars.

The character’s right arm, robotic and raised toward the sky, becomes another sign of the desire for transcendence. It acts like a guide showing us the direction toward the stars, toward ultimate knowledge, and toward a possible form of post-human existence.

In contrast to this arm stretched toward the sky, the character’s left hand, positioned low and drawn back, holding a cross between its fingers, adds an element of moral and spiritual tension. The cross symbolizes our connection to divinity, to our spiritual essence.

Also In the lower part of the artwork, leaning against the left leg, there is a war chariot wheel, symbolizing the struggles of all humanity on its path toward a better civilization.

“Ad Astra” thus becomes a multidimensional work. The central message is that, despite the longing to conquer the stars, it is imperative not to forget what it means to be human, not to abandon our connection to spirituality and to one another.

Dimensions of Exhibit

240 cm high x 120 cm wide x 150 cm deep (without pedestal)

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Video link: https://www.instagram.com/reel/DYmyFYMsasp/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==





Bogdan Constantin Nueleanu
Ad Astra – To the Stars





Ad Astra – To the Stars
Bogdan Constantin Nueleanu



Ian Lowe CANADA

Ian Lowe is a Coast Salish metal sculptor based on Vancouver Island, British Columbia, Canada. With over 30 years of experience in welding and fabrication, he transitioned from senior management at one of British Columbia's largest steel fabrication and welding manufacturers to a full-time artist. His work at Lowe Tide Design is inspired by the biodiversity of the West Coast, capturing the delicate balance between wildlife, land, and ocean in stainless steel, often incorporating wood and stone.

He also had a fascination with science fiction in his early years and this still inspires him to this day.

His desk-top all throughout grade school was his canvas for sketches of creatures just like those in the exhibits shown.

Although his class mates really liked having a look at his HB-pencil desk murals at the end of each lesson...it really only ever went while he was "actually in Art class". It is all paying off today.

Many years of welding and hand forging steel has unravelled into what one sees in his art today, limitless expression of multiple mediums. His processes include plasma arc cutting, Shielded Metal Arc Welding (SMAW), Gas Tungsten Arc Welding (GTAW), oxy-fuel heating, hand forging, buffing, and mirror-polished accents.

Sharing has always been a very important part of who he is as a person and art has gifted him this ability. Gratitude for art has many layers.

With these exhibits, it was nice to step away from earth wonders and create something from another Galaxy, perhaps closer than we think?

The "R*evolution" exhibit also begs the question "What we will become or what we came from?"

Exhibit : Don't Panic

This exhibit of a large teathed creature was hand forged and welded 100% Stainless Steel comprising 65m of Stainless Steel round stock.

Dimensions of Exhibit

22 cm high x 18.5 cm wide x 26 cm deep, Weight 16.8 lbs

Exhibit : N1-Fighter

This exhibit of a spacecraft on a bench was 100% handcrafted 304 stainless steel, mounted on flower-stone.

Dimensions of Exhibit

29 cm high x 21 cm wide x 39.5 cm deep, Weight 13.8 lbs

Exhibit : Commencing Countdown

This exhibit of a large creature mounted on top of a rocket was made of 100% hand-forged and welded stainless steel

Dimensions of Exhibit

2,315 m high x 76cm wide, Weight 500lbs of stainless steel.

Exhibit : R*evolution

This exhibit of an alien head by a bridge is a 100% Stainless Steel Alien/Chimpanzee Hybrid which can be an easel or wall mounted head.

Dimensions of Exhibit

34.5 cm high x 17 cm wide x 20 cm deep, Weight 12.5 lbs

Contact Information

Instagram: @lowetidedesign

Lowe Tide Design (@lowetidedesign) • Instagram photos and videos

Artwork Archive: Art by Ian Lowe | Artwork Archive

Website: lowetidedesign.ca





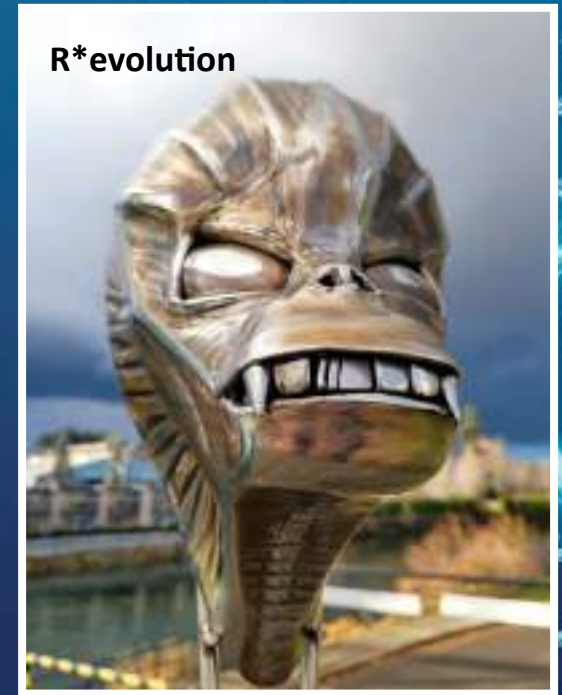
Ian Lowe



N1-Fighter



**Commencing
Countdown**



R*evolution



Don't Panic



Clinton Lesh UNITED STATES OF AMERICA

Clinton Lesh is a metal sculptor born and raised on a ranch in Ekalaka, Montana, where his early experiences with agriculture, wildlife, and the Western landscape deeply shaped his artistic practice. Growing up riding horses, working cattle, and living in close relationship with the land, Clinton developed a respect for both the raw materials of labour and the natural world they exist within. These formative years continue to inform his work, grounding it in authenticity, craftsmanship, and a strong sense of his roots. After earning a Bachelor of Fine Arts degree at Montana State University, Clinton began translating that lived experience into large-scale metal sculpture, using industrial materials to honour the animals, tools, and traditions that define rural life.

Using metal as his primary medium, Clinton transforms practical materials into expressive, large-scale sculptures inspired by nature, wildlife, and imagination. His practice balances realism and refinement with an industrial and timeless aesthetic. With experience fabricating outdoor works up to twenty-five feet tall, Clinton creates durable sculptures designed to engage viewers in public and natural environments and to endure the elements for generations.

Exhibit : Reborn

Reborn is a one-of-a-kind Woolly Mammoth made of 304 stainless steel, built for the outdoors and standing over four metres tall. He features hand blown glass eyeballs, heat treated metal to colour him in golds, purples and blues and is filled with LED lights that shine through his wavy hairs.

Gas Metal Arc Welding (GMAW) was used with Gas Tungsten Arc Welding (GTAW) for finer details. He used an electric sander for grinding and a ceramic kiln to heat-treat the metal for the different patinas and colours.

Reborn, was a 2025 Burning Man Honorary Art Grant project and spent a week in the Black Rock Desert for event goers to enjoy. This project was inspired by the 2025 Burning Man theme, "Tomorrow, Today" which was translated to "future tech" and/or "back to the future".

These beautiful beasts have been extinct for some years now but they may be roaming our planet again someday. They are helping shape new future technologies, environmental studies and the future of the animal kingdom. Maybe we will see a real woolly mammoth roaming our Earth once again someday?

Dimensions of Exhibit

396 cm high x 670 cm wide x 304 cm deep

Contact Information

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Reborn

Clinton Lesh



Shaping the Future THROUGH ENTHUSIASM

This group of sculptures is related to the enthusiastic approach of the artists in creating energetic projects that really make an impact.

Feeling Free : Thomas Westra (Australia)

The work emerged after the artist had completed a bespoke robotic hot forging system developed in his studio to reduce the physical labour of repetitive forging and expand his sculptural possibilities. In this sense, the sculpture reflects both release from physical constraint and the excitement of new creative potential.

Le Lion Indomitable : Koah Zambo Cyprien Landry (Cameroon)

The exhibit is a welded metal lion, created as a strong symbol of Cameroon's national identity, courage and resilience. The lion also refers to the well-known national representation of Cameroon through its football team, 'The Indomitable Lions', which embodies strength, unity and determination.

Miles Davis – SO WHAT : Boris Deheljan (Serbia)

The sculpture portrays legendary jazz musician Miles Davis during performance, capturing movement, rhythm, and emotional intensity through industrial materials transformed into expressive sculptural form.

A distinctive characteristic of the work lies in transforming cold industrial materials into an emotionally expressive human form. The sculpture conveys both monumentality and intimacy, while its surface structure evokes rhythm, vibration, and the improvisational spirit of jazz music.



Photo: Unsplash – Silas Baisch



Thomas Westra AUSTRALIA

Born in Canberra and based on the South Coast of New South Wales, Australia, Thomas is a self-taught sculptor working primarily with metal, as well as wood and concrete. Originally trained as an electrician specialising in industrial electronics, he turned to art in search of greater creative expression. An early period of forging steel lizard sculptures laid the foundation for his self-directed development in blacksmithing and metal-forming.

His practice now combines traditional forging with contemporary fabrication, mechatronics, and original software development, including bespoke robotic blacksmithing techniques that expand the expressive and technical possibilities of sculptural metalwork.

Exhibit : Feeling Free

Feeling Free is a welded steel sculpture created at a pivotal moment in his practice. It takes the form of eagle wings, built from multiple tapered round steel bars, delicately supported on the fingertips of a fabricated steel hand extending from an outstretched arm. The wings draw on the enduring symbolism of freedom, while the hand suggests touch, effort, and the brief, delicate nature of such moments.

The work emerged after he had completed a bespoke robotic hot forging system developed in his studio to reduce the physical labour of repetitive forging and expand his sculptural possibilities. In this sense, the sculpture reflects both release from physical constraint and the excitement of new creative potential. The fingers were based on measurements of his own hand, scaled and programmed into the robotic system, creating a direct connection between the maker, the machine, and the final form.

The sculpture combines robotic forging, traditional blacksmithing, fabrication, pulsed gas metal arc welding, and grinding. Mild steel round bar, steel plate, and a reclaimed wheel hub were used in its construction. In relation to Shaping the Future, Feeling Free expresses how innovation, discipline, and deliberate action can create new ways of working, making, and imagining what comes next.

The sculpture aligns most strongly with SDG 9: Industry, Innovation and Infrastructure through its emphasis on invention, process development, and technical adaptation in artistic practice. It also resonates with SDG 12: Responsible Consumption and Production through the reuse of reclaimed and leftover steel materials in the final work.

Dimensions of Exhibit

260cm high x 180cm wide x 100cm deep

Contact Information

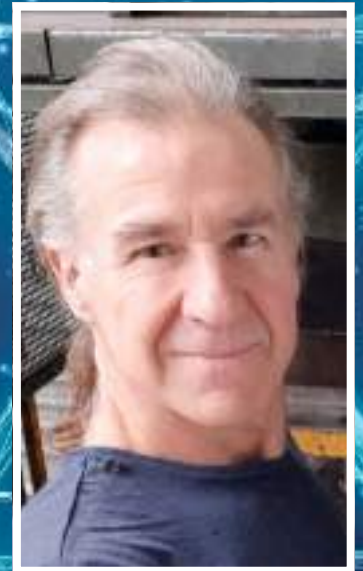
Email: tomjwestra@gmail.com

Facebook: Thomas Westra – Metal Art Forms
<https://www.facebook.com/metallizards>

Instagram: [@the_robotic_blacksmith](https://www.instagram.com/the_robotic_blacksmith)

Website: <https://www.thomaswestra.com.au>

Youtube: The Robotic Blacksmith –
<https://www.youtube.com/shorts/NaQJfXjmNrg>





Feeling
Free
*Thomas
Westra*



Koah Zambo Cyprien Landry CAMEROON

Koah Zambo Cyprien Landry, a Cameroonian welder, industrial boilermaker, welding trainer and metal artist. His work combines practical welding expertise, artistic vision and cultural storytelling.

The exhibit is a welded metal lion, created as a strong symbol of Cameroon's national identity, courage and resilience. The lion also refers to the well-known national representation of Cameroon through its football team, **The Indomitable Lions**, which embodies strength, unity and determination.

This work highlights welding not only as a technical skill, but also as a creative and cultural expression. It promotes sustainable production by transforming metal into an artistic piece connected to national pride, craftsmanship and local industrial know-how.

Exhibit : Le Lion Indomptable

The lion was made primarily from offcuts of mild steel sheet, steel strips, and forged steel components. The lion's body structure was built on a welded steel frame, while the mane was individually crafted from cut and shaped steel strips to create realistic texture and movement.

The fabrication process involved torch cutting, angle grinder cutting, shaping, forming, and assembly. Welding was primarily performed using Gas Tungsten Arc Welding (GTAW) and Flux Cored Arc Welding (FCAW) processes, depending on the thickness and accessibility of the pieces. Many welds were ground, blended, and refined to achieve seamless transitions while preserving the handcrafted and artistic character of the sculpture.

The surface finishing and preparation of certain areas and weld joints were mechanically polished. The project required approximately 450 to 650 hours of work, including design, material preparation, fabrication, assembly, welding, finishing, and detailing (including standby time).

Dimensions of Exhibit

147 cm high x 86 cm wide x 251 cm deep

Contact Information

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Facebook: www.facebook.com/CAMERFIMS

Linkedin: (4) Cameroon Welding Association:
Overview | LinkedIn

Website: Cameroon Welding Association –
Welding Practice, Technology and Training





Le Lion Indomptable
Koah Zambo Cyprien Landry



Boris Deheljan **SERBIA**

Boris Deheljan was born in Belgrade, Serbia, where he completed his secondary education in mechanical engineering. From an early age, he developed a strong interest in mechanics, motorcycles, and artistic creation. As a teenager, he built and modified his first motorcycle and later became the first motorcycle racing competitor representing his local garage club.

Inspired by mechanics, rock and roll culture, jazz music, and Yugoslav cinematography, he began creating metal sculptures in 2013, developing a distinctive artistic language as a self-taught sculptor. In addition to his sculptural work, Boris Deheljan also works as a scenographer in the film industry and has participated in numerous solo and group exhibitions.

Exhibit : Miles Davis – SO WHAT

The sculpture portrays legendary jazz musician Miles Davis during performance, capturing movement, rhythm, and emotional intensity through industrial materials transformed into expressive sculptural form.

The work was created using CO2 welding techniques and handcrafting methods. The artist works with wire, reinforcing steel bars, screws, nails, metal profiles, and recycled metal materials, carefully shaping and connecting each element into a cohesive composition. Through perforated structures, textured surfaces, and layered components, a strong interaction of light and shadow is achieved, emphasizing the dynamic quality of the figure.

A distinctive characteristic of the work lies in transforming cold industrial materials into an emotionally expressive human form. The sculpture conveys both monumentality and intimacy, while its surface structure evokes rhythm, vibration, and the improvisational spirit of jazz music.

Dimensions of Exhibit

169 cm high × 75 cm wide Approximate weight: 200 kg

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Orgine: Belgrade, Serbia





Miles Davis – SO WHAT
Boris Deheljan



Shaping the Future THROUGH TRAINING PEOPLE IN SKILLS

This group of artists and their sculptures are related to skills and the training of people in those skills.

Genie : Milan Maronek (Slovakia)

Mastering the Gas Tungsten Arc Welding (GTAW) process requires a high level of technical skill and experience, yet this mastery enables the creation of high-quality welds that form the backbone of advanced technical equipment, as well as artistic and sculptural works. In this sense, skill shapes the future by transforming expertise into both functional and creative outcomes

The Trainer : Martin Willinger (Austria)

The sculpture represents the role of a teacher or mentor, someone who patiently guides, shares knowledge, and shapes the development of others. In welding, as in life, mastery is passed from one generation to the next. The Trainer symbolizes this ongoing cycle of learning and teaching, reflecting how shared experience can shape the future of craftsmanship, technology, and personal growth.

Doublet : Callum Swinton (UK)

For over 20 years, the WEC Engineering Academy in the UK, has been giving apprentices the chance to energetically and enthusiastically tackle meaningful community projects that really make an impact. The apprentices are learning the skills that will shape their future in the industry, from welding and fabrication to much more, including traditional skills and real hands-on experience.

Bearing Choice : Jackie Morris (Canada)

It is important to encourage young people to explore trades and technology as rewarding career paths. The exhibit uses navigation as a metaphor for how individuals and societies orientate themselves toward the future. A compass does not determine a destination, it provides direction. The choices we make, individually and collectively, determine the paths we follow.

Lucky Star Montage : Emily Stewart (USA)

Emily is shaping her future with her love of training people in welded art. Five years ago, Emily joined the team of instructors who teach all different kinds of art at Lucky Star to bring a new kind of art to the group, welding. At each stage of her progress as a trainer, students leave her classes feeling strong, capable and very confident

The Moose : Addica MacIver (Canada)

As an Indigenous young woman entering the trades, Addica is helping shape a more diverse and inclusive future for the welding industry. Her achievements have inspired many younger students, to explore welding as a career pathway rooted in strength, creativity, and community pride.



Milan Maronek SLOVAKIA

Milan is a professor at the Slovak University of Technology in Bratislava – Faculty of Materials Science and Technology. He sees photography as a form of magic capable of expressing what words often cannot — the emotions, impressions, and atmosphere experienced in a particular moment. His approach is deeply intuitive, focusing on creating images that resonate emotionally while maintaining visual elegance. Although modern editing technologies provide photographers with extensive creative opportunities, he continues to value clean composition and minimalist simplicity.

Through his Art of Welding series, Milan explores the technical world of welding and industrial processes through the lens of fine art photography. The visual dynamics of molten metal, flames, electric arcs, concentrated energy sources, and microscopic observation serve as continual sources of inspiration. By carefully working with tonal balance, colour contrasts, depth of field, textures, shapes and motion blur, he seeks to capture attention and reveal the hidden aesthetic dimension of technology and industrial reality.

Exhibit : Genie

The image evokes the figure of a magical genie, reminiscent of the one fulfilling Aladdin's wishes. Milan sees a natural connection to the theme of Skills. Mastering the Gas Tungsten Arc Welding (GTAW) process requires a high level of technical skill and experience, yet this mastery enables the creation of high-quality welds that form the backbone of advanced technical equipment, as well as artistic and sculptural works. In this sense, skill shapes the future by transforming expertise into both functional and creative outcomes.

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Genie
Milan Maronek



Martin Willinger AUSTRIA

Martin Willinger works in Research and Development at Fronius International GmbH, specializing in advanced arc welding technology. In addition to his industrial experience, he serves as a lecturer at the University of Applied Sciences in Wels, where he shares his technical knowledge with future professionals. He is also a certified instructor and presenter, committed to promoting high standards in welding education. Welding is not only his profession but his passion, driving him to continually explore new techniques, materials, and artistic expressions within the world of arc welding.

He believes that making metal sculptures is to him one of the most creative and satisfying activities.

Bringing “life” in the form of a metal sculpture made out of scrap metal, discarded metal tools, screws, nuts and other components is not only a passion of his, it is also his goal for each and every individually created sculpture. To surprise and fascinate people with metal sculptures is for him one of the most beautiful jobs in the world.

Exhibit : The Trainer

The Trainer is a welded art sculpture created entirely from discarded metal parts such as old nuts, bolts, and various pieces of scrap steel. By giving these forgotten materials a second life, the artwork embodies the idea that transformation and renewal are possible even from what seems unusable. The piece was crafted using the Gas Tungsten Arc Welding (GTAW) process, chosen for its precision and clean aesthetic, which makes it ideal for joining small and irregular components into a cohesive form.

The sculpture represents the role of a teacher or mentor, someone who patiently guides, shares knowledge, and shapes the development of others. In welding, as in life, mastery is passed from one generation to the next. The Trainer symbolizes this ongoing cycle of learning and teaching, reflecting how shared experience can shape the future of craftsmanship, technology, and personal growth.

Through the reuse of scrap materials and the message of educational continuity, the exhibit aligns with sustainable thinking and highlights the value of preserving skills, creativity, and resources for the next generation.

Dimensions of Exhibit

25cm high x 20cm wide x 20cm deep

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The Trainer
Martin Willinger



Callum Swinton UNITED KINGDOM

Callum Swinton and a number of first year apprentices at the WEC Group's Engineering Academy had the opportunity to step beyond the classroom and design and build welded art sculptures at its sites in Blackburn and Rotherham.

For over 20 years, the WEC Engineering Academy has been giving apprentices the chance to energetically and enthusiastically tackle meaningful community projects that really make an impact.

Backed by the WEC Group, one of the UK's leading engineering and fabrication companies with over 45 years of experience and a team of more than 1,100 people, the WEC Group's Engineering Academy welded art and community projects are all about learning by doing and shaping the future.

From sculptures like "Doublet" to meaningful one-off pieces, like a bench made out of surrendered knives, WEC's apprentices are building skills that last.

Exhibit : Doublet

The sculpture was created to mark the visit of HRH The Princess Royal to MTL Advanced (Part of the WEC Group) in Rotherham, where one of WEC Group's apprentice academies is based. The name "Doublet" was chosen as a tribute to her horse, inspired by her lifelong connection to equestrian sport. It was presented during her visit, just before she toured the new Advanced Manufacturing Centre (AMC) where the apprentices are learning the skills that will shape the future of the industry, from welding and fabrication to much more.

"Doublet" was created entirely in-house, from the first laser cut right through to the final weld and polish. Under the guidance and tutorship



Presentation, L to R Callum Swinton, HRH The Princess Royal and Mr Karl Stewart, General Manager, MTL Advanced, part of the WEC Group.

of Kris Mercer, Training Manager and master welding instructor, Callum and three other apprentices spent three weeks bringing the piece to life, contributing a combined 384 hours of real, hands-on experience that is helping shape their future in engineering.

The material used was 3mm thick, 316 mirror polished stainless steel. Gas Tungsten Arc Welding (GTAW) was used as well as it being formed by traditional skills, such as using the box and pan Folder, oxy/acetylene to achieve the double curvature, dishing and raising to achieve the unique shape of "Doublet".

Dimensions of Exhibit

60 cm high x 15 cm wide x 40 cm deep

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Callum Swinton and Kris Mercer

Doublet
Callum Swinton



Jackie Morris CANADA

Jackie Morris is a welding technologist, technician, and faculty member at Conestoga College of Technology and Advanced Learning in Ontario, Canada.

Alongside managing and supporting welding education within the college, Jackie creates welded art that blends craftsmanship, creativity, and practical design.

In 2018, Jackie was recognized as a YWCA Woman of Distinction for her role as an educator, mentor, and advocate for women entering trades and technology fields. She currently serves as Chair of the Canadian Welding Bureau Association – Kitchener Chapter.

Through initiatives such as Skills Ontario camps, Jill of All Trades, and community workshops, Jackie encourages young people to explore trades and technology as rewarding career paths.

Exhibit : Bearing Choice

Bearing Choice is a mild steel sculpture cut, welded and formed as a compass rose. It uses navigation as a metaphor for how individuals and societies orient themselves toward the future. A compass does not determine a destination; it provides direction. The choices we make, individually and collectively, determine the paths we follow.

At the center, a gold-toned caduceus acknowledges the influence of medicine and the responsibility carried by those who sustain human health and well-being. Its presence calls attention to the need for integrity, ethics, and accessibility within systems that shape the quality of life for communities worldwide including echoing the intentions behind the United Nations Sustainable Development Goals.

Bearing choice was crafted using multiple processes including; PAC-plasma arc cutting, gas metal arc welding, oxy-fuel braze welding, grinder, hammer, anvil, using standard layout practices with modified compass, tape measure and soapstone.

The sculpture is fabricated from mild steel, shaped through hammer and anvil work, fusion and braze welded to create structural integrity and tonal contrast. Hammered and formed textures and tack welded surfaces evoke the fluid markings of a manta ray, subtly suggesting the intelligence and awareness found in natural systems.

While the front offers a clear directional form, the reverse surface carries layered markings and inscriptions – reminders that the process of shaping change is rarely visible. Beneath every outcome lies effort, reflection, and the continual act of choosing a better bearing.

Dimensions of Exhibit

83 cm high x 84 cm wide x 2 to 5 cm deep

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Bearing Choice

Jackie Morris



Emily Stewart UNITED STATES OF AMERICA

Originally from Central New York, Emily moved to South Dakota in 2018 to pursue a career in diesel technology where she found her passion for metal and welding. She is now shaping her future with her love of training people in welded art.

Every year in November, Emily travels to Lucky Star Art Camp in Hunt, Texas, to teach the women who join for camp how to weld. Each student has the chance to make a metal rose in her Intro to Welding class, and design and create their own sculpture in her Welding Sculpture class. Her personal art has also been on display in a few art shows over the past few years.

Exhibit : The Spark Starts Here

Every year women of all ages and backgrounds choose to gather at Lucky Star Art camp to meet like-minded people, learn new skills, be artsy, and have FUN! Five years ago, Emily joined the team of instructors that teach all different kinds of art at Lucky Star to bring a new kind of art to the group, welding. As the years have progressed, she was able to add more classes to choose from and more projects to make. Rambling Rose has been a class option from the beginning offering students a chance to learn the basics of welding and of course getting the opportunity to learn how to make their own metal “forever” rose. Students leave this class feeling strong, capable and very confident.

In year two, students were presented with odds and ends, scrap metal, motorcycle parts, nuts and bolts and their imaginations were put to work. They were tasked with looking through all the parts to come up with their own design and when they were ready Emily helped them bring their design to life with the gas metal arc welding machine.



Most recently Emily traveled to Ironwood Studios in Upstate New York to learn and grow as an instructor. There she met Stacy Myrva who owns the studio and teaches students from all over the country. Stacy helped Emily come up with new class projects to offer, bringing a class on welded ornaments and another on welded wall hanging planters to Lucky Star Art Camp this past year.

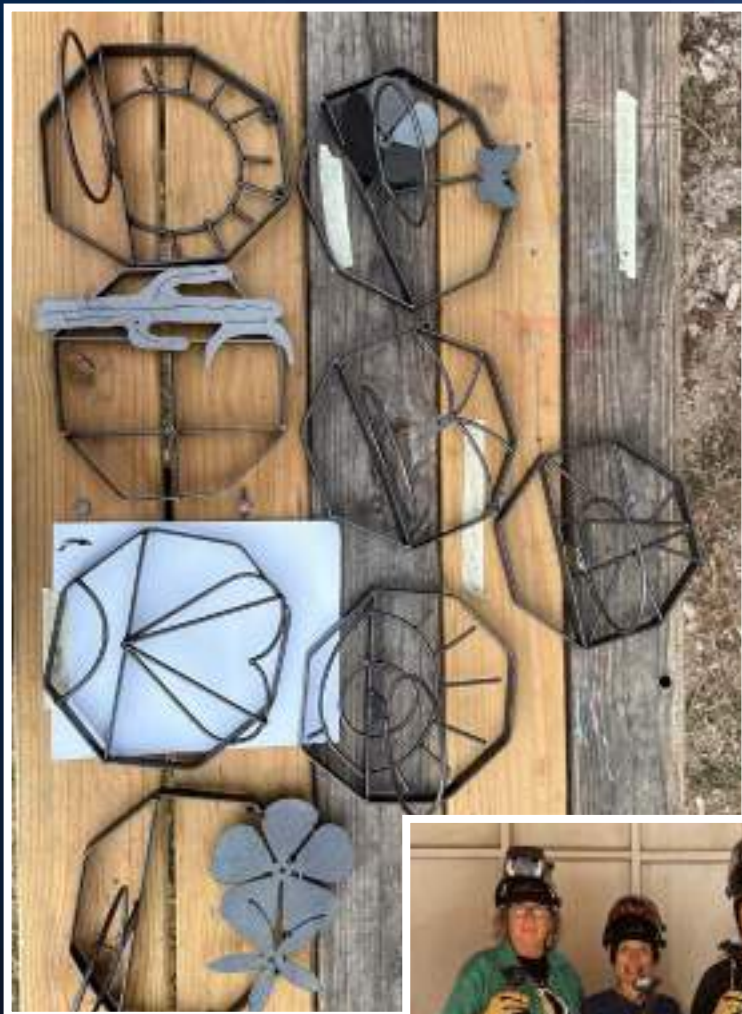
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Lucky Star Montage
Emily Stewart



Addica MacIver CANADA

Addica MacIver is a young Anishinaabe artist and Grade 12 welding student from Ginoogaming First Nation, an Ojibway community in northern Ontario. Known for its rich cultural heritage and growing leadership in regional development, Ginoogaming First Nation has long fostered resilience and creativity, qualities reflected in Addica's work.

Her passion for welding began in Grade 7 at Geraldton Composite High School and grew through hands-on experience in high school. Addica became one of the program's most dedicated students.

As an Indigenous young woman entering the trades, Addica is helping shape a more diverse and inclusive future for the welding industry. Her achievements have inspired many younger students, especially other First Nation youth, to explore welding as a career pathway rooted in strength, creativity, and community pride. Addica is currently enrolled in the welding program at Confederation College in Thunder Bay, Canada.

The welding program at Geraldton Composite High School, supported by the CWB Welding Foundation, provides northern students with educational opportunities that meaningfully influence their futures by contributing to future economic development.

Exhibit : Moose of Steel – A Northern Story of Strength and Skill

Moose of Steel was fabricated from CNC cut steel components and assembled over nearly 300 hours using precise Gas Metal Arc Welding (GMAW) techniques. With guidance from her welding instructor, Addica undertook one of the most ambitious student-led fabrication projects

in the region, showcasing technical skill, perseverance, and artistic expression. Her work demonstrates advanced welding, CNC based fabrication, and structural assembly far beyond typical high school level expectations.

This work is deeply connected to the IIW theme "Shaping the Future". Addica's sculpture has already motivated other students—particularly Indigenous youth—to pursue welding, seeing it as both a creative outlet and a viable career path. The sculpture also aligns with UN Sustainable Development Goals SDG 4, 8, 10 and 12.

Dimensions of Exhibit

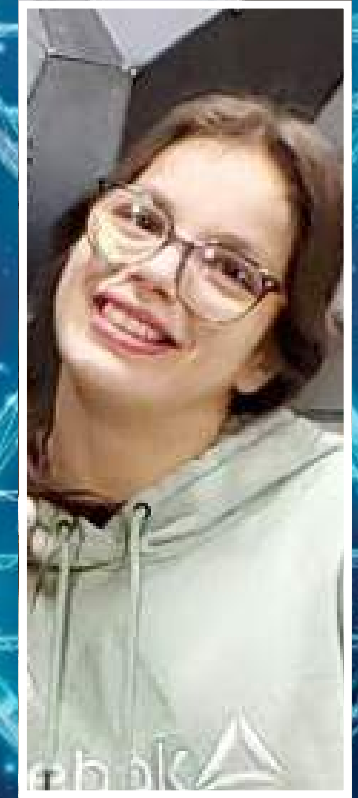
3m high x 2.1m wide x 3m deep

Contact Information

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**Moose of Steel –
A Northern Story of
Strength and Skill**

Addica MacIver





БЪЛГАРСКИ СЪЮЗ ПО
ЗАВАРЯВАНЕ

Shaping the Future THROUGH THE DEVELOPMENT OF YOUNG PEOPLE

On 20-21 March, 2026, the National Competition “Best Young Welder from Vocational High Schools 2026” was held at the industrial company PALFINGER PRODUKTIONSTECHNIK BULGARIA EOOD.

A total of 24 students from 12 vocational high schools across the country participated in the competition, having qualified through the regional rounds. They were placed in a real competitive environment and demonstrated their knowledge and practical skills.

The event was held for the seventh consecutive year under the patronage of the Ministry of Education and Science, with the support of the Bulgarian Welding Society (www.bws-bg.org).

This year's co-organizer and host of the competition was PALFINGER PRODUKTIONSTECHNIK BULGARIA EOOD and SOLDAR EOOD, representative of FRONIUS, while the coordination on behalf of the Ministry of Education and Science was carried out by the Vocational High School of Mechanics and Electronics “Hristo Smirnenski”, Knezha.

Besides the Welding Skills Competition, the welded art competition was held based on the presentation of a Welded Artistic Composition based on a pre-announced topic.

The students presented to the Jury and their peers on their exhibits on the topic, “We Shape the Future”. The compositions were evaluated on criteria such as compatibility with the announced topic, strength, functionality and presentation.

All Exhibits were excellent in complying with the theme and three exhibits are featured in the IIW 2026 Digital Collection.

- **We Shape the Future (Vrahas)**
by Martin Petkov and Miroslav Topalski.
- **We Shape the Future (Yambol)**
by Georgi Krastev and Martin Nedev.
- **We Shape the Future (Knezha)**
by Melek Odazhiyska and Tonyo Aladzhov.

The following high schools in Bulgaria took part:

- Vocational school “St. Dimitar Thessaloniki”, Beloslav.
- PGMEE, Burgas.
- “N. Y. Vaptsarov” Vocational School, Vratsa.
- Vocational school “Vasil Levski”, Gorna Oryahovitsa.
- PG “Acad. S. P. Korolev”, Dupnitsa.
- Secondary school “Stefan Karadzha”, Elhovo.
- Vocational High School of Mechanics and Electronics “Hristo Smirnenski”, Knezha.
- TPG “Marie Curie”, Pernik.
- Vocational School of Mechatronics, Pleven.
- PGPT “At. Burov”, Ruse.
- Vocational school “Ivan Raynov”, Yambol.
- Vocational School of Production Technologies, Lom.



Martin Petkov and Miroslav Topalski **BULGARIA**

Martin Petkov and Miroslav Topalski are students at the Vocational High School Nikola Vaptsarov in Vratsa, Bulgaria. For their welded art work, they received guidance from their teacher, Ivan Paushev.

Through their exhibit, they wish to convey the messages that “Through knowledge, work, and technology, young people shape the future” and “The future is in our hands”

Their exhibit was awarded first place in the Welded Artistic Composition section of the National Competition “Best Young Welder from Vocational High Schools 2026” under the patronage of the Ministry of Education and Science, with the support of the Bulgarian Welding Society.

Exhibit : We Shape the Future (Vratsa)

The art installation “We Shape the Future” presents the connection between humans, knowledge, and technology.

It is constructed from real machine elements – gears, roller chains, bearings, and metal structures, which are integral parts of industrial machinery.

The gear symbolizes industry and the transmission of motion, just as knowledge drives progress.

The chain represents the connection between people, knowledge, and technology. Just as the links of a chain are interconnected, the development of society is based on cooperation and the exchange of knowledge.

The central element consists of two mechanical hands, built from chains and gears. They symbolize human labour, engineering thinking, and the ability of people to create technology.

Between them is a double metal sphere – a symbol of the planet.

The sphere rotates and is illuminated with blue light, symbolizing life, energy, and the continuous development of the world.

Through this composition, the installation conveys that the future of the planet lies in the hands of people who possess the knowledge and skills to create technologies.

Dimensions of Exhibit

40cm high x 55cm wide x 30cm deep

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Martin Petkov and Miroslav Topalski





We Shape the Future (Vratsa)
Martin Petkov and Miroslav Topalski



Georgi Krastev and Martin Nedev **BULGARIA**

Georgi Krastev and Martin Nedev are students at the Vocational Technical High School Ivan Raynov in Yambol, Bulgaria. Their speciality is Mechatronics, a work-based learning programme.

For their welded art, they received guidance from their teachers Eng. Ivan Popov and Eng. Stanislav Mitev. Their exhibit received second place in the national finals.

The phrase “We Shape the Future” reflects a strong commitment to taking action today in order to create a better tomorrow. The future is a time that has not yet come. It follows the present and stands in contrast to the past. However, in a world that is constantly changing, the future is no longer something distant – it is already unfolding here and now.

With the welded art composition, they aim to present their vision of the future – the future we want to create”.

Exhibit : We Shape the Future (Yambol)

At the center of the exhibit stands DNA, the molecule of life, present in almost every cell of the human body. Through this symbol, the artists express their hope that science and technology will enable us to treat diseases, repair “damaged” genes, slow down aging, cure currently incurable illnesses, and responsibly control genetic modification.

Humans are the only species capable of materializing imagination on such a scale and transforming the environment through technology. The interconnected system of human, technology, and engineering defines the development of modern civilization. What seemed unimaginable

just 20 years ago, intelligent machines, artificial intelligence, quantum computing, human genome reconstruction, and breakthroughs in medical treatments, is gradually becoming reality.

The integration of AI into nearly all professions and processes is just the beginning. Therefore, the key question is not only what technologies we can create, but how we will use them.

Black steel gears, two pieces of manipulator grippers, stainless steel capsule and stainless steel ball DNA cell were used for the exhibit.

In the exhibit, they also used a variety of materials – steel, aluminum, copper, and brass – along with different welding techniques and joining methods. Their guiding principle is: “Find new purpose, do not discard, protect nature.” This reflects their commitment to sustainability, environmental responsibility, and respect for all forms of life.

Dimensions of Exhibit

40cm high x 30cm wide x 30cm deep

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Georgi Krastev and Martin Nedev





We Shape the Future (Yambol)

Georgi Krastev and Martin Nedev



Melek Odazhiyska and Tonyo Aladzhov **BULGARIA**

Melek Odazhiyska and Tonyo Aladzhov are 12th and 10th grade students respectively at the Vocational High School of Mechanical Engineering and Electrical Engineering Hristo Smirnenski in Knezha in Bulgaria. The students were given guidance by their teachers Nikolay Nikovski and Eng. Valentina Buchelska.

The composition shows that the future does not happen by itself, it is built by people. Young engineers and welders are those who create the bridge between nature, technology, and society. Through this welded art exhibit, the creators aim to express that “**We Shape the Future**” through **knowledge, work, and responsibility**.

Their exhibit was awarded third place in the national finals.

Exhibit : We Shape the Future (Knezha)

The concept idea is that the exhibit represents the connection between technology, nature, and humanity. The three main elements are: **Human** – the creator; **Earth** – our shared home and nature; **Industry** – one of the driving forces shaping the world. The message conveys that through knowledge, work, and welding, the future is built.

The artistic concept is that at the center of the composition are three human figures holding the globe together. This symbolizes cooperation, responsibility for the world, and the strength of young people.

On one side are industrial elements, gears representing technology. On the other side, a tree with leaves representing nature.

The symbolism of the exhibit combines three key ideas: **Industry**, a symbol of engineering and technology; **Nature**, a symbol of life and balance; **Human**, the one who creates, connects, and takes responsibility. It demonstrates that the future is built through a balance between technology and nature.



Melek Odazhiyska and Tonyo Aladzhov

The following materials are used: sheet metal, checkered steel plates, reinforcing steel, and metal scrap elements (gears, bearings, etc.). The base is a steel plate with the word **FUTURE** welded onto it. This demonstrates that welding is not only a technology but can also be an art form. Each weld shapes a letter and contributes to the unique industrial style of the composition.

The main processes include: cutting of metal elements; positioning and fitting of components; tack welding; welding using Gas Metal Arc Welding (GMAW); cleaning and finishing.

Dimensions of Exhibit

60 cm high x 60cm wide x 50cm deep

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We Shape the Future (Knezha)
Melek Odazhiyska and Tonyo Aladzhov





Shaping the Future: THROUGH IMPROVING INDIA'S NATIONAL WELDING CAPABILITY

As a part of its drive to improve India's National Welding Capability (NWC), IIW-India has introduced strategies to help alleviate the skills shortages in the welding field in line with Indian Government One Nation initiatives.

One such strategy is the promotion of welded art to individuals, companies in industry and educational organisations. Such a strategy promotes creativity, pride and innovation in welding skills as well as possibly leading to sustainable career paths.

In 2020, IIW-India held its first welded art exhibition as part of the 5th IIW International Congress and Weld India Exhibition 2020 in Navi Mumbai from 06 to 09 February 2020. This inspired the Institute to promote the idea of holding welded art competitions each year. In particular, the reuse of discarded materials would become a common theme.

Since then, IIW-India has held a welded art national competition on Welded Marvels "Project Trash to Treasure" each year, which is mainly for the amateurs, and featured some of the exhibits in the 2023, 2024 and 2025 IIW Digital Collections. This year in line with the IIW 2026 Digital Collection theme, Shaping the Future, three exhibits are featured in the IIW 2026 Digital Collection.

The Lady Justice by Government Polytechnic Bhubaneswar (GPB) Team, Sohel Topno, Mukeshwar Bag, Ramchandra Tudu, Ganeswar Balmuchu, all mechanical engineering students at the Government Polytechnic Bhubaneswar (GPB) in Chandrasekharapur, Odisha, India.

Balance Between Industrialisation and Nature by Advanced Welding Laboratory Team, SVNIT Campus, Surat (India) Prof. Vivek D. Kalyankar, Akshay Bhupatbhai Patel and the students of mechanical engineering degree, Jay Solanki, Suyash Patil, Kaushik Chauhan, Parth Parmar, Harsh Bhanushali, Priyanshu Mojindra, Hemal Joshi, studying at Sardar Vallabhbhai National Institute of Technology.

Mother Earth by Parmeshwar Latiya, Bhilai Steel Plant, India.



Government Polytechnic Bhubaneswar (GPB) Team INDIA

Sohel Topno, Mukeshwar Bag, Ramchandra Tudu, Ganeswar Balmuchu are all mechanical engineering students at the Government Polytechnic Bhubaneswar (GPB), which was established in 1978 in Chandrasekharpur, Odisha, India. It is a premier technical institution in Odisha offering 3-year diploma courses in engineering.

They wished to create a sculpture representing a symbol of truth, equality and ethical innovation. Through the fusion of engineering skill and symbolic artistry, they transformed discarded mechanical parts into a powerful representation of justice, fairness and balance. The sculpture stands as a creative testament as to how industrial waste can be re-imagined into meaningful art that reflects humanity's core values.

Standing tall as a fusion of mechanical craftsmanship and moral vision, the sculpture reminds us that true progress is made when technology and justice move hand in hand.



Sohel Topno



Ramchandra Tudu



Mukeshwar Bag



Ganeswar Balmuchu

Exhibit : The Lady Justice

The sculpture is fabricated entirely from industrial scrap materials including mild steel square bars, sheet metal, round bars, cranks, spur gears and sprockets, ball bearings, bike chains, timing chains, washers, hexagonal nuts, and metal lock chains. These were arc welded together and then finished with a refined spray-paint coating for a unified metallic appearance.

By promoting the upcycling and ethical design, the students believe that the sculpture aligns with UN SDG 16- Peace, Justice and Strong Institutions. It embodies the ideals of integrity, equality and accountability, inspiring a society grounded in fair governance and sustainable innovation.

Dimensions of Exhibit

2m high x 1m wide x 0.5m deep

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The Lady Justice
*Government Polytechnic
Bhubaneswar (GPB) Team*



Advanced Welding Laboratory Team **SVNIT CAMPUS, SURAT, INDIA**

Prof. Vivek D. Kalyankar, Akshay Bhupatbhai Patel and the students of mechanical engineering degree, Jay Solanki, Suyash Patil, Kaushik Chauhan, Parth Parmar, Harsh Bhanushali, Priyanshu Mojidra, Hemal Joshi, studying at Sardar Vallabhbhai National Institute of Technology, Surat, created this exhibit.

This symbolic sculpture is a compelling commentary on the necessary balance between relentless industrialization and the fragility of the natural world. The artwork is split into two halves contained within a protective yellow frame.

The Nature side (left) is represented by a delicate, skeletal blue wire tree, conveying vulnerability and the sparse necessity of life. The Industrialization side (right) is a dense, powerful collage of red-painted metal scraps, cut metal sheets, and mechanical components, symbolizing production, consumption, and the chaotic complexity of the machine age.

Exhibit : Balance Between Industrialisation and Nature

The model was fabricated using high-precision metalworking techniques. Gas Tungsten Arc Welding (GTAW) was used to meticulously join the delicate, thin wires of the tree structure and assemble the smaller industrial components with minimal heat distortion, ensuring clean, strong, and visually refined joints.

Metal Sheet Cutting was employed to create the intricate silhouettes of the factories, gears, and other mechanical elements that form the dense texture of the industrial half.

Precise welding and cutting processes were meticulously applied, complemented by fine and delicate paintwork that articulates the sculpture's profound message.

This piece leverages the controlled strength of metal fabrication to visualize the crucial, yet often difficult, equilibrium, that modern society must achieve between expansion and preservation.

Dimensions of Exhibit

107 cm high x 61cm wide x 61 cm depth

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Dr. Vivek D. Kalyankar





Akshay Bhupatbhai Patel



Jay Solanki



Suyash Patil



Kaushik Chauhan



Parth Parmar



Harsh Bhanushali

Balance
Between
Industrialisation
and Nature



Priyanshu Mojidra



Hemal Joshi



Parmeshwar Latiya **INDIA**

Parmeshwar Latiya has a Bachelor of Arts degree from Pt Ravishankar Shukla University, Raipur, Chhattisgarh, India. He also qualified as a welder from the Government ITI in Dondilohara, India. Since 2013 he has been working as a welder at the Bhilai Steel Plant. He was also a winner in the 34th National Workskills Competitions of the Confederation of Indian Industry (CII) in 2024 in New Delhi. He is a regular trainer to contractual welders in IIW-India, Bhilai branch.

Exhibit : Mother Earth

The sculpture is a beautiful artistic representation of the bond between humans and the earth. It depicts a young woman with long flowing hair adorned with green leaves and flowers gently embracing a globe. Her peaceful expression and tender hug symbolises love, care and protection for the green earth or planet as well as the environment. The surrounding leaves and floral elements further emphasise the close connection to nature conveying them of environmental awareness.

The young woman represents NATURE which is taking care of her child (EARTH), just as humans should treat our EARTH.

The materials used in the exhibit involved many different types of scrap items. Mild Steel sheet, plate and pipes were used for the face and body parts, zinc iron roof sheet pieces for the clothes, packaging strip and mild steel rod and bar was used for the hair and some bearings for parts such as eyes and nose.

The welding process used was shielded metal arc welding and oxy-fuel gas cutting. Besides normal grinding of parts, clay modelling was also used for the face.

Dimensions of Exhibit

75 cm high x 70 cm wide x 35 cm deep

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Mother Earth
Parmeshwar Latiya





Shaping the Future **THROUGH TRAINING AND WELDED ART**

Schwing Stetter India Pvt. Ltd. is a leading manufacturer of concrete construction equipment and solutions, serving both domestic and global markets. The company's Global Manufacturing Hub (GMH) integrates advanced fabrication, machining, assembly, and quality systems to support the manufacture of high-value engineered products used in infrastructure, construction, and industrial applications.

Schwing Stetter India maintains a strong vocational training ecosystem designed to develop skilled manpower across welding, fabrication, operations, and assembly functions.

Welding Training and Certification

The Welding School plays a central role in developing welding competence at Schwing Stetter India. Training is provided not only for internal employees but also extended to vendor welders, ensuring consistent quality across the supply chain. Approximate annual training figures are welders (In-house + Vendors): ~300 per year and operators and assembly personnel: ~300 per year.

Training programs are systematically designed and delivered through theory sessions, practical training, on-the-job training and performance evaluation and certification to ISO 9606 where appropriate.

Welded Art

In addition to technical and quality-focused initiatives, the company actively encourages creative engagement through welded art. By promoting participation in welded art activities and exhibitions, the company helps welders and trainees explore welding beyond functional production requirements.

These initiatives reinforce pride in welding skills, encourage creativity and innovation, and highlight welding as both an industrial skill and a form of craftsmanship

By integrating welded art with skill development, the company supports a broader appreciation of welding as a respected and sustainable career path. This approach aligns with global efforts to promote welding careers, attract young talent, and elevate the perception of vocational skills within modern manufacturing.

Two exhibits were selected from the range of Schwing Stetter India submissions by employees. These are:

- **Vertical Milling Machine**
by Siva Sakthi A, a machinist.
- **S36X Truck-Mounted Boom Pump**
by Debojyoti Manna, a skilled welding professional.



Siva Sakthi A. INDIA

Siva Sakthi A. is a Machinist at Schwing Stetter India Pvt. Ltd., Global Manufacturing Hub, Cheyyar, Tamil Nadu, India. He independently fabricated this *Vertical Milling Machine* as part of an internal welded-art and innovation initiative.

His work reflects strong craftsmanship, machining expertise, problem-solving ability, and a passion for developing future-ready mechanical skills. Through creative welding and machining, he demonstrates how individual technical talent can meaningfully contribute to sustainable manufacturing, local innovation, and hands-on technical education.

His approach promotes self-reliant engineering practices and inspires young technicians to become creators of industrial solutions rather than only machine operators.

Exhibit : Vertical Milling Machine

The *Vertical Milling Machine* welded-art exhibit represents the foundation of modern manufacturing, vocational education, and precision engineering. As industries transition toward automation, Industry 4.0, and smart manufacturing systems, the demand for highly skilled machinists and engineers continues to grow rapidly.

This exhibit symbolises the importance of technical education and hands-on skill development in shaping a competent and future-ready workforce. Constructed using mild steel structural frames, precision-cut plates, and machined components, the exhibit was assembled using Gas Metal Arc Welding (GMAW).

Careful alignment, dimensional accuracy, and refined weld finishing were ensured to reflect real-world machine tool construction practices. The model highlights essential elements such as mechanical rigidity, spindle positioning, and worktable geometry that are critical for accurate machining operations.

This welded-art model directly supports:

United Nations Sustainable Development Goal 4 – Quality Education

SDG 8 – Decent Work and Economic Growth

SDG 9 – Industry, Innovation and Infrastructure

It demonstrates how welding and fabrication skills empower education systems, training centres, and industries to build sustainable and future-ready manufacturing capabilities. By portraying a precision machine tool in welded-art form, the exhibit emphasises the role of welding technology in enabling innovation, employment, and responsible industrial development.

Dimensions of Exhibit

50 cm high × 25 cm wide × 21 cm deep

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Vertical Milling Machine
Siva Sakthi A



Debojyoti Manna **INDIA**

Debojyoti Manna is a welding professional at Schwing Stetter India Pvt. Ltd., Global Manufacturing Hub, Cheyyar, Tamil Nadu, India. He independently fabricated this S36X Truck-Mounted Boom Pump welded-art exhibit as part of an internal innovation and craftsmanship initiative. His work reflects strong structural understanding, fabrication accuracy, geometric precision, and a passion for heavy-engineering excellence. Through creative welding and detailed structural modelling, he demonstrates how technical expertise in welding and fabrication contributes directly to modern infrastructure development. His approach highlights the importance of skilled workmanship in enabling sustainable construction technologies and inspires young technicians to view welded structures as key enablers of smart cities and industrial growth.

Exhibit : S36X Truck-Mounted Boom Pump

The S36X Truck-Mounted Boom Pump welded-art exhibit represents the advancement of modern concrete pumping technology that enables high-rise construction, infrastructure expansion and sustainable urban development. As cities grow rapidly, efficient and technologically advanced construction equipment plays a crucial role in delivering resilient buildings, transportation networks and public infrastructure. This exhibit symbolises precision-engineered boom systems designed for controlled concrete placement, operational safety and structural efficiency.

Constructed using mild steel plates, hollow structural sections and precision-machined components, the exhibit was assembled using Gas Metal Arc Welding (GMAW). Special attention was given to boom articulation geometry, joint integrity and proportional detailing to reflect real-world equipment design principles. Careful alignment and weld finishing were maintained to demonstrate structural stability and mechanical authenticity.

This welded-art model directly supports UN Sustainable Development Goal 11 (Sustainable Cities and Communities) and SDG 9 (Industry, Innovation and Infrastructure). It demonstrates how welding and fabrication technologies contribute to smart infrastructure, faster construction cycles and sustainable industrial growth. By presenting advanced construction machinery in welded-art form, the exhibit emphasises the vital role of welding skills in shaping future-ready cities and modern infrastructure systems.

Dimensions of Exhibit

125 cm high × 22.5 cm wide × 44.6 cm deep

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S36X Truck-Mounted Boom Pump
Debojyoti Manna





Shaping the Future THROUGH CREATIVITY AND PROFESSIONAL GROWTH

The Kazakhstan Welding Association (KazWeld) is a professional organization aimed at developing welding production and improving the quality of welding works in the Republic of Kazakhstan. The Association plays an important role in establishing industry standards, training qualified specialists, and integrating Kazakhstan's welding sector into the international professional community.

It strives to improve the safety, reliability, and quality of welding works, as well as to promote the implementation of advanced technologies and innovations in industry. It is a member of the International Institute of Welding (IIW), the IIW International Authorisation Board (IAB) and holds Observer status within the European Federation for Welding, Joining and Cutting (EWF).

Through its work, the Association enhances the competitiveness of domestic enterprises, strengthens the country's industrial potential, and supports the development of human resources in one of the key sectors of the economy.

A key objective of the Association is the improvement of professional qualifications, including training, attestation, and certification of welders, engineers, and inspectors and the promotion of the welding profession and enhancement of the prestige of technical trades.

It has been an avid supporter of the IIW welded art photographic exhibitions since their inception in 2019. The Association believes that the promotion of the exhibition and participation by individuals in industry and educational organisations is very important for all participants, as each project represents significant effort, creativity, and professional growth, leading to greater support and motivation for all involved.

In the IIW 2026 Digital Collection the following four exhibits are showcased:

- **Arowana – Echoes of Water Futures** by Andrey Makhorin.
- **The Horse – Symbol of the Kazakh Spirit** by Mangystau Higher Polytechnic College Team.
- **AI Hand – Creating the Future** by Temirkhan Nurbol and Maksim Lapshov.
- **Snow Leopard** by Alexander Rechkin.



Andrey Makhorin KAZAKHSTAN

Andrey is originally from Atyrau, in the western region of Kazakhstan. For more than 20 years, he has been working at the major national company KazTransOil.

He began exploring welding at the age of 16, assisting his uncle in a garage. This early experience became the foundation of his career, later leading him to enroll in a welding college, where he graduated with honours.

His ability to combine technical skill with artistic vision eventually led him to begin creating artistic objects from scrap metal, including electrode stubs and other industrial remnants.

Over the years, Andrey has actively participated in numerous welding competitions. He has received more than 20 awards and certificates, confirming his high level of professional excellence, as well as participating in four of the past IIW Digital Collections.

Exhibit : Arowana – Echoes of Water Futures

This welded steel sculpture of the arowana transforms a symbol of freshwater ecosystems into an industrial form, bridging nature and human-made materiality. It is made from metal, including recycled elements, using manual metal arc welding, emphasising precision and craftsmanship.

The sculpture reinterprets the fluid elegance of this ancient fish through the permanence of industrial matter. The arowana, often seen as a “living fossil” and a symbol of prosperity, appears here not as decoration, but as a silent witness to ecological change.

Its streamlined body and upward gaze express both resilience and vulnerability, reflecting the fragile future of aquatic ecosystems in a time of environmental transformation.

In the context of Kazakhstan, the work gains additional meaning. The country’s water systems, including the Caspian Sea, the Irtysh, Ili, and Syr Darya rivers, and the Aral Sea region, reflect both natural richness and the long-term impact of industrial and climate pressures. The sculpture becomes a reflection on the balance between development and the preservation of water resources.

Overall, the work speaks to the need for more sustainable thinking—protecting water ecosystems, reducing waste, and reimagining industrial materials through creativity and responsibility. “Arowana” becomes a dialogue between industry and nature, permanence and fragility, reminding us that the future is shaped through how we treat the natural world.

Dimensions of Exhibit

20 cm high x 30 cm wide x 30 cm deep

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Arowana – Echoes of Water Futures

Andrey Makhorin



Mangystau Higher Polytechnic College Team KAZAKHISTAN

A team of educators and practitioners from Kazakhstan has presented a striking sculptural work that bridges heritage and modern engineering. Created by Abdulla Kotyrov, Nurkozha Kuangali, Aidyn Sharapiev and Nurasyl Mukangaliev, the sculpture “The Horse – Symbol of the Kazakh Spirit” stands as a powerful artistic and cultural statement.

The authors represent the Mangystau Higher Polytechnic College named after Khalel Ozbekgaliyev, where they contribute as master instructors in welding and teachers of specialized disciplines. Their collaboration reflects both academic knowledge and hands-on industrial expertise, brought together in a single, cohesive artwork.

At the heart of the composition lies the image of the horse—an enduring and sacred symbol in Kazakh culture. As Aidyn Sharapiev explains, the goal of presenting this sculpture at an international level is to communicate national values through the language of modern technology and craftsmanship.

Exhibit : The Horse – Symbol of the Kazakh Spirit

The artistic concept of the sculpture is rooted in the dialogue between past and present. According to Nurasyl Mukangaliev, the design aims to establish a “golden bridge” between the traditions of ancient nomads and the realities of the contemporary industrial era. This idea is most vividly expressed through the intricate “metal lace” that forms the body of the sculpture. These elements reinterpret traditional Kazakh ornamental patterns – such as the *koshkarmuiz* motif and flowing spiral forms – into a modern, industrial aesthetic. In this context, ornamentation transcends

decoration and becomes a symbolic language that conveys harmony, continuity, and identity.

The primary structure was assembled using semi-automatic welding (MIG/MAG) by Nurkozha Kuangali, ensuring strength and stability. The more intricate elements—delicate patterns and refined surface details—were executed by Abdulla Kotyrov using high-precision TIG welding. This combination allowed the artists to balance robustness with artistic finesse.

Particular attention was given to material behaviour during the fabrication process. Working with carbon steel, the team carefully controlled heat input to prevent deformation and preserve the intended geometry. The final matte black finish enhances the silhouette of the horse, emphasizing its dynamic form while visually unifying the numerous welded components into a single artistic whole.

Dimensions of Exhibit

200 cm high x 270 cm wide x 70 cm deep

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Abdulla Kotyrov



Aidyn Sharapiev



Nurkozha Kuangali



Nurasyil Mukangaliev

**The Horse – Symbol
of the Kazakh Spirit**

*Mangystau Higher
Polytechnic College Team*



Temirkhan Nurbol and Maksim Lapshov KAZAKHISTAN

Temirkhan Nurbol is a vocational welding instructor at Taldykorgan Industrial College, where he is engaged in training future specialists in the field of welding. The project *AI Hand: Creating the Future* was developed in collaboration with his student, Maksim Lapshov, a first-year student.

Developed as a collaboration between a teacher and a student, the work reflects a dialogue between experience and learning, combining professional expertise with experimentation and artistic exploration.

This work aims to highlight the importance of education, craftsmanship, and collaboration in advancing the future of welding and contemporary metal art, demonstrating how traditional skills can be combined with innovative approaches to create meaningful and forward-looking projects and shape the world ahead.

Exhibit : A I Hand – Creating the Future

The sculpture depicts a mechanical hand holding a futuristic city, symbolizing the guiding role of human creativity in technological progress.

The structure is constructed from 6.5 mm diameter steel rods forming the internal framework, with sheet metal shaping the hand and architectural elements. Mechanical components such as gears, nuts, and washers are integrated into the composition, reinforcing its industrial and technological character. Gas Metal Arc Welding (GMAW) was used together with grinding and metal finishing.

The cityscape is designed with varied building heights, creating depth, rhythm, and a sense of dynamic growth.

LED lighting is incorporated to enhance the futuristic atmosphere, symbolizing energy, innovation, and the continuous evolution of technology. The fabrication process required precise cutting, careful assembly, and controlled welding to ensure structural integrity and clean, expressive joints.

As part of a broader reflection on how the future is formed, the work emphasizes that technology does not evolve independently—it is guided by human intention, knowledge, and creativity. The mechanical hand becomes a metaphor for responsibility, suggesting that the future is not only built by machines, but shaped by the hands that design and control them.

Dimensions of Exhibit

61 cm high x 20 cm wide x 20 cm deep

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Maksim Lapshov



Temirkhan Nurbol





A I Hand – Creating the Future
Temirkhan Nurbol and Maksim Lapshov



Alexander Rechkin KAZAKHSTAN

Alexander Rechkin is based in the industrial city of Atyrau, where metal is more often associated with pipelines than poetry, and he has transformed steel into striking works of art, sharp-edged, geometric, and unexpectedly alive.

Alexander discovered polygonal art, a contemporary style defined by the use of geometric facets that come together to form realistic figures.

Unlike traditional metalwork, polygonal sculpture demands precision rather than brute strength. Each piece requires careful calculation, exact angles, and an almost architectural mind-set.

Globally, polygonal design has surged in popularity, appearing in modern art, architecture, and outdoor installations.

In just the past year and a half, Alexander has built an impressive portfolio of works – animals, human figures, and complex compositions crafted in sharp metal facets. His creations have travelled far beyond Atyrau, finding homes in Germany, Russia, and Belarus, where they are valued as bold, contemporary art objects.

In 2025, he took on a new role as a welding instructor at Atyrau Industrial College, determined to pass his skills on to a younger generation.

For Alexander, polygonal art is more than a craft. It is proof that reinvention is possible – even when life takes an unexpected turn. Through discipline, resilience, and a willingness to start from zero, he has reshaped not only metal, but his own future—one precise angle at a time.

Exhibit : Snow Leopard

The snow leopard (*Panthera uncia*), or “irbis,” is a vital national symbol of Kazakhstan, with a population that has roughly doubled since the 1990s to

approximately 180–189 individuals. Primarily found in the mountain ranges of the Tien Shan and Altai, they are protected across nine nature reserves.

Alexander’s workshop is a one-man operation where every stage of production passes through his hands. He cuts, welds, grinds, polishes, and paints each sculpture himself, relying on a designer only for technical modelling. For the snow leopard the material used was stainless steel, laser cut and joined with Gas Tungsten Arc Welding (GTAW).

“Every piece begins with uncertainty,” he explains. “You’re assembling over a hundred elements, each bent at a precise angle. Even a millimeter matters. If something doesn’t align, the entire structure can fail.”

Dimensions of Exhibit

100 cm high x 333 cm wide x 85.6 cm deep

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[https://www.instagram.com/reel/](https://www.instagram.com/reel/DUWEBIFjOgF/?igsh=cGRvNXFiYWlSjU3)

[DUWEBIFjOgF/?igsh=cGRvNXFiYWlSjU3](https://www.instagram.com/reel/DUWEBIFjOgF/?igsh=cGRvNXFiYWlSjU3)

[https://www.instagram.com/reel/](https://www.instagram.com/reel/DThqLI9jf9S/?igsh=NnRxM3VxMmd5ajhm)

[DThqLI9jf9S/?igsh=NnRxM3VxMmd5ajhm](https://www.instagram.com/reel/DThqLI9jf9S/?igsh=NnRxM3VxMmd5ajhm)

[https://www.instagram.com/reel/](https://www.instagram.com/reel/DTTIVf9AaeA/?igsh=MWc3Zjl0dzVnampsYw==)

[DTTIVf9AaeA/?igsh=MWc3Zjl0dzVnampsYw==](https://www.instagram.com/reel/DTTIVf9AaeA/?igsh=MWc3Zjl0dzVnampsYw==)





Snow Leopard
Alexander Rechkin



Shaping the Future THROUGH UNITY

The Gedik Education and Social Aid Foundation (GEV) was established by Gedik Holding on 07.09.1994 with the aim of contributing to national education and the development of welding technology in Türkiye. GEV has undertaken all kinds of activities and initiatives in these areas as a social duty. In this context, the Foundation has been working with the Ministry of National Education, higher education institutions and private sector organizations in a multidimensional manner since its establishment. GEV has successfully implemented many projects such as schools, dormitories, vocational training centres and educational institutions serving the disabled.

The Foundation, which provides theoretical and practical training on welding technologies to employees of private sector organizations, provided free training to 32,500 people between 1994 and 2009. Since 2008, it has been the International Institute of Welding (IIW) Responsible Member for Turkey. Since March 2009, GEV has also been organizing international diploma and certificate programs affiliated with the IIW International Authorisation Board (IAB), which are valid all over the world.

The GEDIK Education Foundation, a member of IIW from Turkey, has organized a welded metal sculpture competition. This initiative is set to be a sustainable, long-term project and will take place annually.

This virtual competition brought together original sculptures by young artists who reinterpreted the expressive power of metal through welding technologies. Under the theme of Unity, the transformative power of solidarity and coexistence, where differences come together in harmony, is made visible through the aesthetic and technical language of metal.

This theme fits into the IIW 2026 Digital Collection-Shaping the Future and four exhibits have been showcased:

- **Bridge of Life** by Mehmet Ali Yener
- **Looking through the Same Window** by Mikail Güloğlu
- **From its Ashes** by Işıl Özge Büyükgör
- **Duat** by Elçin Yaren Çakırla



Mehmet Ali Yener TÜRKIYE

Mehmet Ali Yener was born in Istanbul in 2004. During his education at the Faculty of Fine Arts, Department of Sculpture at Trakya University, he focused on metal sculpture practices and began working with metal, welding, and industrial materials in his artistic productions. In his artistic practice, he develops a conceptual approach centered on the transformation of metal waste, sustainable production, and reflections on human relationships.

The artist considers waste metals used in the production process not only as physical materials, but also as carriers of memory and experiences belonging to objects that once had different functions. For this reason, the use of scrap metal in his works is approached not merely as a recycling-oriented choice, but also as a critical perspective on consumer culture, production systems, and the potential of people to act collectively.

Exhibit : Bridge of Life

“Bridge of Life” is a sculptural work created through the assembly of industrial metal waste, metal plates, and iron rods. The starting point of the work is inspired by ants forming bridges with their own bodies in order to overcome large obstacles. The artist interprets this natural phenomenon as a metaphorical expression of how human beings can create collective strength through solidarity.

All components used in the work were selected from scrap metal elements with different forms and previous functions. During the production process, no predetermined mould or digital model was used;

instead, the composition was developed intuitively according to the relationships formed between the pieces. This approach gives the work an organic and dynamic structure. Welding traces at the joints, worn metal surfaces, and industrial textures were intentionally left visible. In this way, the production process was not concealed but rather became part of the sculpture’s aesthetic language.

The work is also directly connected to the theme of “Shaping the Future.” It suggests that the future can be shaped not only through technological progress, but also through solidarity, reuse, and sustainable production practices. The transformation of scrap metal into an artistic form demonstrates how materials that seem to have lost their function can gain new meaning and value. In this sense, the work highlights the importance of conscious resource use in shaping the future as well as relating to the UN SDG 12 Responsible Consumption and Production.

Dimensions of the Artwork

135 cm height × 55 cm width × 40 cm depth

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Bridge of Life
Mehmet Ali Yener



Mikail Güloğlu TÜRKİYE

The artist is a sculptor working with metal and welded construction techniques. He is currently pursuing a bachelor's degree in Sculpture at Atatürk University, Faculty of Fine Arts. He holds master craftsmanship and master instructor certifications in Metal Technology. His practice explores material, labour, and transformation by combining industrial welding techniques with a contemporary sculptural language.

His exhibit represents the meeting point of different lives and perspectives within a shared frame. The “window” functions as both a boundary that opens the individual's inner world outward and a metaphor inviting viewers to share a common view. Looking through the same window does not imply ignoring differences; rather, it emphasizes that diversity enriches the whole. The placement of the figures within a single frame symbolizes the possibility of individual existences coming together around a shared vision of the future. The work approaches unity not as uniformity, but as coexistence and mutual awareness. The unifying nature of welded metal refers to social solidarity and shared responsibility, suggesting that the future can be shaped collectively.

Exhibit : Looking Through the Same Window

The primary material used in the work is 1.30 mm thick black steel sheet. The base structure, frame form, and figurative elements, were constructed by assembling thin-section metal components. Gas metal arc welding (MIG/MAG) was used as the main joining technique throughout the production process. Weld seams were applied to support structural

integrity and were intentionally left visible as part of the aesthetic expression. Surface treatments were carried out using grinding wheels and flap discs, allowing controlled cleaning while preserving the material's texture. In the final stage, the surface was coated with a pearl-effect varnish to provide protection and enhance the interaction between metal and light. In this work, welding is treated not merely as a joining method, but as a structural and conceptual expressive tool.

In terms of Shaping the Future and Sustainability, his work focuses on the idea that individuals with different perspectives can converge toward a shared vision of the future.

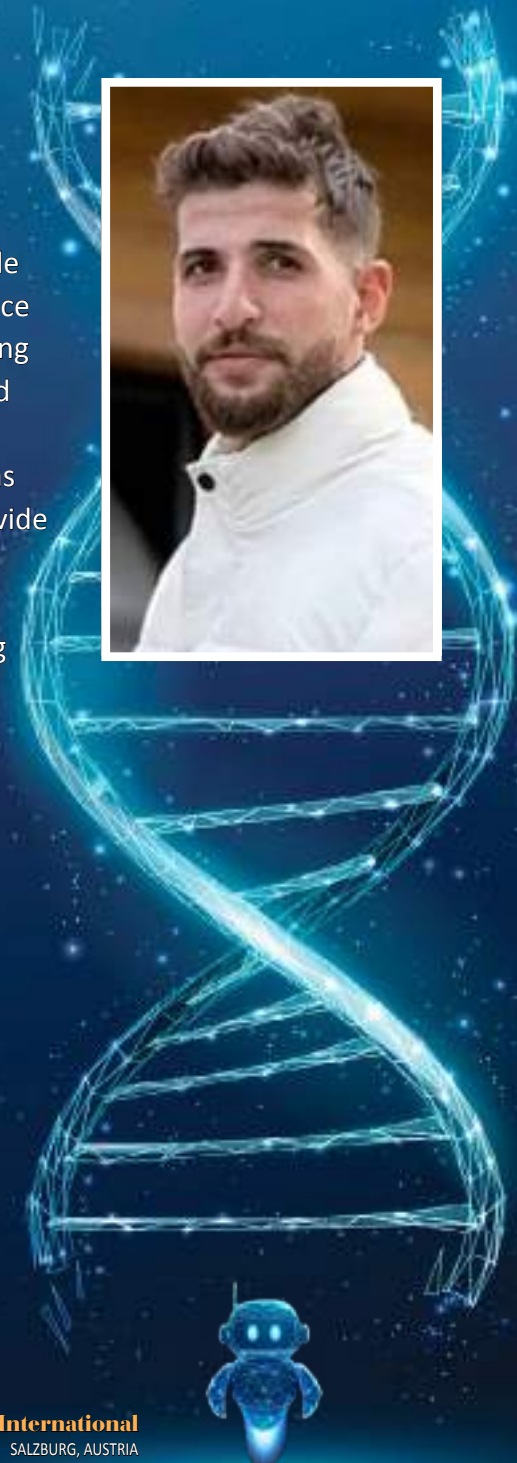
Dimensions of Exhibit

90 cm high x 55 cm wide x 55 cm deep

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Looking
through the
Same Window

Mikail Güloğlu



Işıl Özge Büyükgör TÜRKİYE

Işıl Özge Büyükgör was born in Istanbul in 2004. In 2015, she was admitted to the Painting Department of Yalova Atatürk Science and Art Center. She graduated from Başakşehir Fine Arts High School in 2023. In the same year, she was accepted into the Sculpture Department of Mimar Sinan Fine Arts University. Her interest in metal began in her second year of study. Rather than limiting this interest to an academic context, she expanded her production practice beyond the university by beginning to work in the industrial field in 2025.

In Greek mythology, the olive tree symbolises peace and prosperity; it has become synonymous with the city of Athens as the most precious gift offered by the goddess Athena. According to legend, when the Persians invaded Athens in 480 BC, they burned the olive groves around the Acropolis to ashes. However, some-time later, it was observed that new shoots were sprouting from the ashes of the deep-rooted trees. This rebirth was interpreted as a symbol of the will to survive of Athens and its people. In this sense, the olive tree is not only a symbol of nature but also of a community's collective power to resist. Unity is not merely standing side by side; it is building a shared future together. Just as the olive tree sprouted anew from its ashes, we too can be reborn together, embracing our differences.

Exhibit : From its Ashes

The artwork was produced using iron rods and sheet metal. Burning and rusting techniques were applied during the welding process. The structure of a burned tree – representing resistance, hope, and the state of existence—is approached through abstraction, using the image of a leaf that sprouts in the opposite direction of bending and twisting branches.

Isul sees the production process as a more defining space than the final result. In her relationship with materials, she values that all experiences – good or bad – carry fragments of her own identity and spirit into her works.

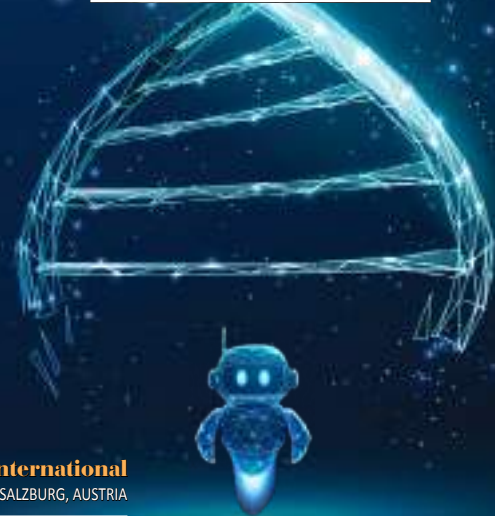
Dimensions of Exhibit

70 cm high x 45 cm wide x 35 cm deep

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From its Ashes
Işıl Özge Büyükgör



Elçin Yaren Çakırla TÜRKİYE

Elçin Yaren Çakırlar was admitted to the Sculpture Department of Mimar Sinan Fine Arts University in 2021. During the past three years working with metal, she has developed a production practice in Istanbul that explores the relationship between the technical constraints inherent in the material and its plastic possibilities. She approaches metalworking techniques such as welding, cold forging and cutting not merely as structural solutions, but as active elements that define the character of the form.

Exhibit : Duat

With “Duat” Elçin approached the camel as a figure symbolising humanity’s shared journey and the condition of coexistence. In nomadic cultures, the camel represents resilience, sharing and collective living. Although the sculpture is composed of different metal plates, it does not create a sense of fragmentation; rather, it presents a holistic entity perceived as a single body. This sense of wholeness refers to the balance formed when diverse elements come together within a shared structure.

While producing the work, she used waste and end-of-life metal materials. By shaping the metal plates in certain areas, using cold forging techniques, she created a sense of tension, flow and organic movement on the surface. The form was constructed through a plan-based system; the plates were positioned and assembled in relation to a load-bearing structure. Welding was considered both a structural and a conceptual element in this work. Shielded Metal Arc Welding (SMAW)

was predominantly used in the joints. In some areas, the weld seams were intentionally left visible to reveal their structural function, while in other joints the metal plates were fixed to the structure from the inside using single-point, concealed welds. This method ensures surface continuity while providing high mechanical strength within the internal structure.

The back form of the sculpture is conceived as an upper form that references a roof, emphasising the structural integrity of the pieces; technical unity and the idea of togetherness converge within the same structural language.

Dimensions of the Artwork

97 cm height × 100 cm width × 55 cm depth

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Duat

Elçin Yaren Çakırla





Shaping the Future **US WORKFORCE**

SkillsUSA is the US member of WorldSkills International. Its mission is to empower students to become skilled professionals, career ready leaders and responsible community members. SkillsUSA is also a partnership of students, teachers and industry working together to ensure America has a skilled world-class workforce.

<https://www.skillsusa.org/who-we-are/we-are-skillsusa/>

The SkillsUSA National Leadership and Skills Conference (NLSC) took place at the State Farm Arena in Atlanta, Georgia, on June 23-27, 2025. NLSC is the largest gathering of America's future skilled workforce and the ultimate recognition of excellence in career and technical education.



More than 19,000 students, educators and industry leaders attended the event. NLSC includes the SkillsUSA Championships, featuring 114 different leadership and career competitions with 6,700 state champions from across the country vying for a spot on the national podium. Welding Sculpture, for the college/postsecondary division, is one of the most engaging and popular competitions.

In 2010, the SkillsUSA Welding Sculpture competition was introduced. Individuals create and present their own welded sculptures based on their own design, fabrication and welding skills. They make their sculptures before the competition and are then judged on their artistry, technical skill and overall presentation. In 2023, a live welding portion was added to the competition. A comprehensive technical standard for the competition is available to members. Professional memberships for individuals not associated with a school or state are offered.

<https://www.skillsusa.org/join/how-to-join/>

The IIW 2026 Digital Collection features three SkillsUSA medal winners:

- **Fantasy Mushroom Village** by Melody Gresham, Gold Medal Winner, 2025 SkillsUSA National Leadership & Skills Conference college/post-secondary welding sculpture finals.
- **The Dance of the Fireflies** by Madeline McKeel, Silver Medal Winner, 2025 SkillsUSA National Leadership & Skills Conference college/post-secondary welding sculpture finals.
- **The Deep Sleep** by Jeremy Werkheiser, Bronze Medal Winner, 2025 SkillsUSA National Leadership and Skills Conference college/post-secondary welding sculpture finals.



Melody Gresham UNITED STATES OF AMERICA

Melody Gresham represented Kiamichi Technology Centre, Atoka, Oklahoma, at the June 2025 SkillsUSA National Leadership and Skills Conference College/Post-Secondary welding sculpture national finals. Her sculpture Fantasy Mushroom Village won the Gold Medal.

At 18 when she entered the Technology Centre, it was to train for the world of cosmetology and after five years in that field she moved into a career in cake decorating but as her involvement with welding also developed, her passion for welding started to shape her future and winning her Gold Medal and becoming a certified welder has opened up lots of opportunities for even further development in the welding industry. She is in her third year as a welder and believes that it has been one of the most rewarding accomplishments of her life.

Her objective for the sculpture was to create something completely unique that had not been done before. She is an avid nature lover and a fan of the fantasy world because creativity there is endless.

Exhibit : Fantasy Mushroom Village

This sculpture is made from 100% scrap steel and filler rods. Both MIG and TIG welding processes were used to create the piece.

While brainstorming the design, Melody knew that she didn't want to create something that was only beautiful to look at. She wanted it to be

interactive and have movement. A cluster of mushrooms sits on the right side of the stump, and when one mushroom is pulled, it opens the door to the stump. The wishing well is fully functional, and turning the handle raises a small bucket.

Wishing wells are cultural expressions of a belief in magic and the ability to control fate through the supernatural. They are a symbol of hope and remind us to believe in our dreams and that our wishes can "Shape the Future" we want. This sculpture was exactly that for her. Winning Gold at nationals brought her hopes and dreams to life and has shaped her future in welding into something truly magical.

Dimensions of Exhibit

46 cm high x 46 cm wide x 46 cm deep

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TikTok @melodybrookgresha





**Fantasy
Mushroom
Village**
*Melody
Gresham*



Madeline McKeel UNITED STATES OF AMERICA

Madeline McKeel, represented Athens Technical College, Athens, Ga, in June 2025 at the Skills USA National Leadership and Skills Conference (NLSC) college/post-secondary welding sculpture finals and won the Silver Medal. She is currently employed welding, fabricating and forging at St. Udio, a custom metal and wood design, fabrication, and installation company based in Athens, Georgia, USA.

The Dance of the Fireflies signifies the importance of sisterhood. It resembles Madeline's relationship with her sister. As far as shaping the future, it amplifies the necessity of female friendship and teamwork. Regardless of their surroundings, they're revelling in each other's company, supporting each other as they're meant to be.

She dedicated it to her sister because it's about both of them, and because she's always been Madeline's shadow and loves dragons almost as much as she does. They have grown closer as they have grown older, and she has stuck by Madeline through everything.

Exhibit : The Dance of the Fireflies

Madeline wanted to show a history of sorts in the base, leaving bones and bits of armour, and of course the castle ruins, as a story in which perhaps the knights had wrangled the dragons into service, or the classic tale of the dragon locked away from its natural place in the world, yet the sisters have destroyed their captors and dance free.

The material used for the exhibit was mild steel and was mostly scrap material. Gas Metal Arc Welding (GMAW) was used for the base and Gas Tungsten Arc Welding (GTAW) for the rest of the exhibit.



Dimensions of Exhibit

45 cm high x 45 cm wide x 30 cm deep

Contact Information

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The Dance of the Fireflies

Madeline McKeel



Jeremy Werkheiser UNITED STATES OF AMERICA

Jeremy Werkheiser, representing Susquehanna County CTC, Springville, PA, competed in the June 2025 SkillsUSA National Leadership & Skills Conference (NLSC) college/post-secondary welding sculpture finals and won the Bronze Medal. The NLSC is the nation's premier career and technical education (CTE) destination, featuring the best of the best students from across the country, showcasing America's future workforce at its best.

This and his advanced welding training helped Jeremy shape his future and he transitioned to working full-time in his studio, Metal Relic in Northeastern Pennsylvania. His work focuses on transforming industrial steel into organic forms, merging technical discipline with imaginative interpretation.

The sculpture explores what lies beneath the surface, whether in nature, imagination, or human potential. He wanted to reinterpret an ancient legend and build something no one alive has ever truly seen before. The Kraken began as a personal measure of capability, a way to test how far he could push his skill and discipline.

Exhibit : The Deep Sleep

The Deep Sleep is a welded steel sculpture depicting a Kraken emerging from the ocean depths after a long dormancy. The piece is constructed entirely from steel. It contains over 2,500 individually formed scales and represents more than 280 hours of fabrication and finishing work, with over 500 hours invested in the project overall.

As the form grew scale by scale, it became less about constructing a creature and more about confronting the limits Jeremy had placed on himself. He wanted the sculpture to capture the chaos of a sudden awakening while still maintaining organic balance. The tension between movement and stability, power and restraint, became central to the design. The awakening depicted in the sculpture reflects that internal transformation.

Industrial steel, typically rigid and structural, is transformed into organic movement through welding. Each scale was individually shaped and layered to create fluidity from a material known for strength and permanence.

Dimensions of Exhibit

46 cm high x 46 cm wide x 30 cm deep, weight 83.6 lbs / 38 kg

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The Deep Sleep

Jeremy Werkheiser

(Van Zandbergen Photography)





THE UNIVERSITY OF
SYDNEY

Shaping the Future **THROUGH ADVANCED MATERIALS AND PROCESS TECHNOLOGIES**

The University of Sydney has a long-standing tradition of collaboration with industry and leading academic institutions to deliver transformative education, cutting-edge research, and impactful translational outcomes. Guided by a mission to harness its outstanding capabilities in research and innovation, the University actively addresses some of the major challenges of our time. We are proud to support students and researchers in exploring creative and technical excellence through initiatives such as the IIW 2026 Digital Collection.

Advanced manufacturing is a key strategic priority for the University. A major focus lies in the characterisation and optimisation of welding and additive manufacturing processes, reflecting a shared commitment to innovation in materials and manufacturing technologies.

The University of Sydney is ranked 25th globally and 3rd in Australia in the QS World University Rankings 2026, underscoring its position as a world leader in research and education. This commitment is further demonstrated through a \$30 million investment in the Sydney Manufacturing Hub (SMH), a state-of-the-art additive manufacturing facility that supports interdisciplinary research and collaboration across a wide range of industry sectors.

Three University of Sydney exhibits have been showcased in the IIW 2026 Digital Collection:

- **Steel That Remembers Love** by Vladislav Yakubov.
- **The Heat That Builds the World: Time, Transformation and Ephemerality**, by Abila Hena Anayet.
- **Beyond the Surface** by Wlla Abbad.



Vladislav Yakubov AUSTRALIA

Dr. Vladislav Yakubov is an additive manufacturing postdoctoral research associate at the University of Sydney. He holds a PhD in mechanical engineering from UNSW Sydney and a B.S. (Hons) from the University of South Florida. His research focuses on additive manufacturing, aluminium and advanced alloys, and materials characterisation.

This exhibit is part of a collaborative project led by Prof. A. Paradowska with Australian company AML3D, a global leader in largescale Wire Arc Additive Manufacturing. Working with the University of Adelaide, the University of Sydney, and ANSTO, the project advances understanding of WAAM for highstrength, corrosion-resistant materials aimed at sustainable infrastructure applications.

Exhibit : Steel That Remembers Love

This work reveals an emergent heart form within the EBSD microstructure of a super duplex stainless steel component produced using Wire Arc Additive Manufacturing (WAAM), a Heart Pareidolia in WAAM Super Duplex Steel

What initially appears accidental is the result of controlled energy input, complex thermal cycling, and material memory inherent to the additive process. The heart becomes a metaphor, discovered rather than imposed embedded within the logic of advanced manufacturing.

The EBSD analysis shows an optimal balance of approximately 50% austenite, visible as elongated vertical grains, and 50% ferrite, appearing as fine interlaced structures. Achieving this phase balance in WAAM is particularly challenging due to rapid solidification and repeated thermal cycles, yet it is essential for the high mechanical strength and corrosion resistance that define super duplex stainless steels.

Beyond its visual resonance, the work represents a meaningful technical advancement. WAAM enables the fabrication of large, near-net-shape structures with reduced material waste and shorter production times compared to conventional subtractive methods. Demonstrating controlled phase distribution in such alloys confirms WAAM's viability for critical applications.

In an era of accelerating technological change, this work reflects how the structures shaping our future can carry both performance and values.

Here, the future is not only engineered -it is felt...

WAAM provides an energy efficient, large scale additive manufacturing process for producing super duplex stainless steel components. It enables the direct fabrication of long-life, corrosion resistant structures with high control over geometry and microstructure. This technology has significant potential for **sustainable development** of future civil, transport, mining, defence, and marine infrastructure where robust, high performance materials and structures are essential.

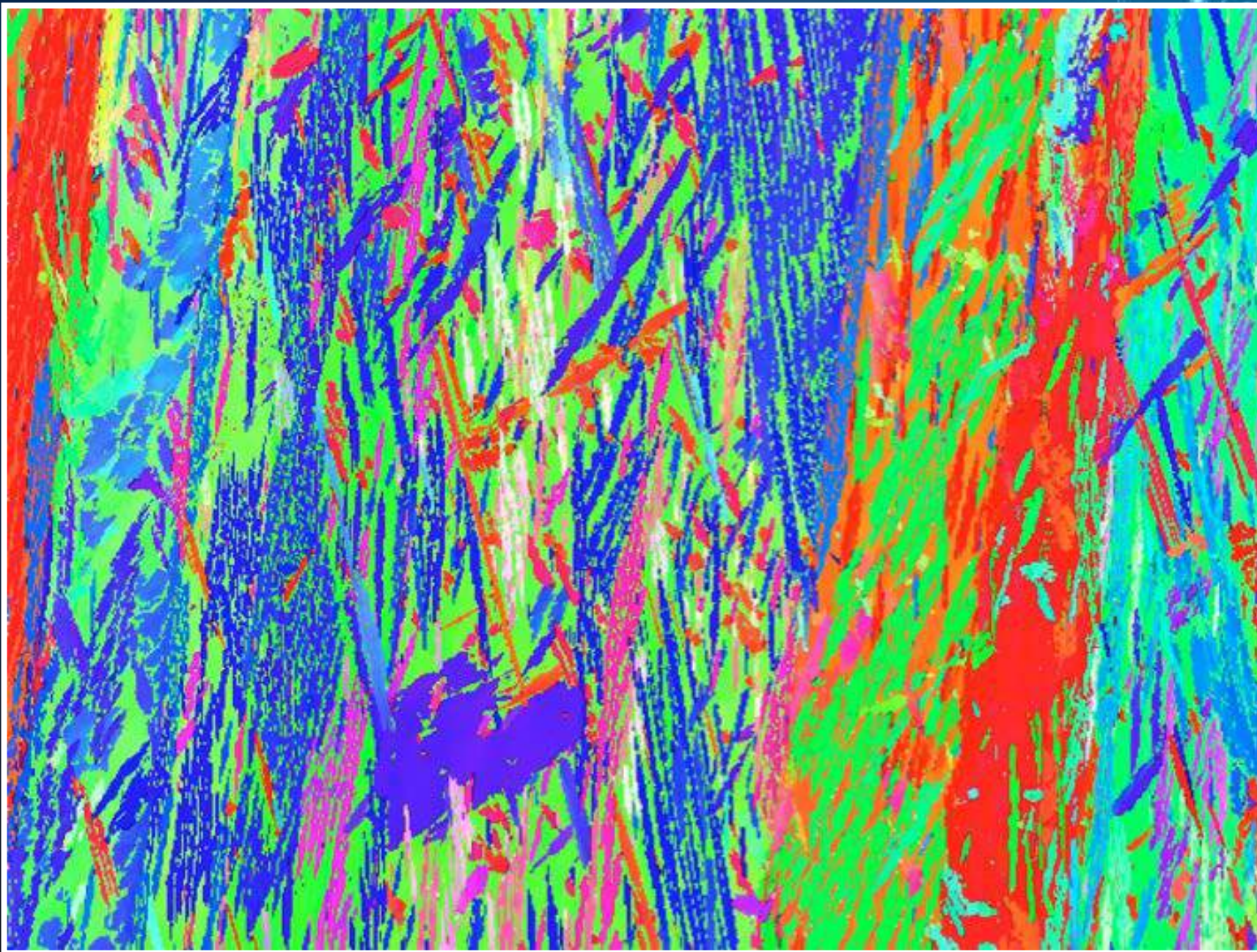
This exhibit shows how advanced materials engineering and additive manufacturing can support global sustainability goals and help shape a more resilient future in progressing SDGs 9, 12, 13 and 14.

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Steel That
Remembers
Love
Vladislav Yakubov



Abila Hena Anayet AUSTRALIA

Abila Hena Anayet is a PhD researcher at the University of Sydney, working within Professor Anna Paradowska's research team. Her PhD project is supported by HERA, ANSTO and the Australian Composites Manufacturing Cooperative Research Centre (ACM CRC). Her research focuses on structural welding (in this case collaboration with local manufacturer Able Fabrication), with particular emphasis on quality control and advanced inspection methods. More specifically, her work examines weld performance, defect detection, residual stress, and the application of AI and machine learning in fabrication and inspection. Through this exhibit, she presents welding and infrared imaging as both technical disciplines and creative media.

Exhibit : The Heat That Builds the World – Time, Transformation and Ephemerality

Like Process Art of the late twentieth century, this work prioritises becoming over being. It captures a moment that exists only briefly yet carries permanent consequence. In thermal vision, welding is revealed not as a finished object but as an event: an intense convergence of time, heat, and human intent. The glowing temperature fields shown here are transient, shifting second by second as energy moves through steel. Once cooled, these luminous patterns vanish entirely, leaving no trace except the joint itself.

Within this fleeting instant lies transformation. Solid metal passes through irreversible phase changes, crossing thresholds that cannot be undone.

The process is both precise and fragile, a narrow window in which matter becomes malleable, and where error and mastery are separated by only a few degrees. Thermal imaging allows us to witness this state of becoming: metal neither fully solid nor liquid, suspended in transition.

This work foregrounds impermanence and process rather than product. The joint may endure for decades, but the act that created it is unrepeatable. Each weld is singular, shaped by timing, movement, and heat.

By revealing these otherwise invisible moments, the image speaks to the way the future is formed, not instantaneously, but through countless acts of transformation. Structures, cities, and technologies are built in flashes like this, where ephemeral energy gives rise to lasting form. What disappears in seconds ultimately helps shape the world ahead.

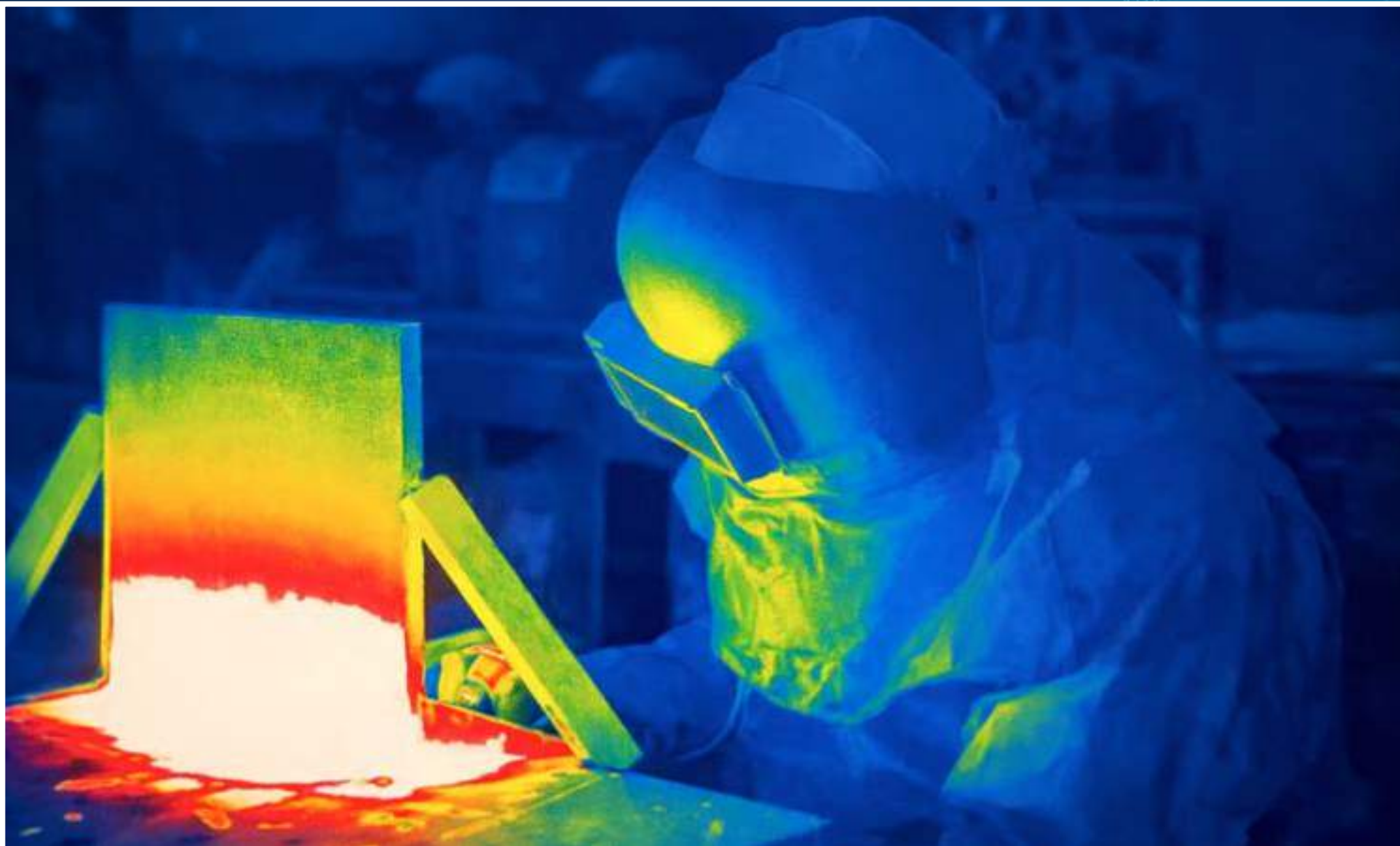
The exhibit connects advanced manufacturing, education, and sustainability, demonstrating how making unseen processes visible can help shape a safer, more inclusive, and more sustainable future in alignment with the United Nations Sustainable Development Goals particularly SDGs 4,9,11,12,17.

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The Heat That Builds the World: Time, Transformation and Ephemerality

Abila Hena Anayet

《110》 Welded Art Photographic Exhibition — IIW 2026 Digital Collection



IIW2026 79th Annual Assembly and International
Conference on Welding and Joining SALZBURG, AUSTRIA



Wlla Abbad AUSTRALIA

Wlla Abbad is a PhD candidate at the University of Sydney, working within Professor Anna Paradowska's research team. Her PhD is supported by the Australian Composite Manufacturing Cooperative Research Centre (ACM CRC) in collaboration with HERA and ANSTO. Her research focuses on Additive Friction Stir Deposition (AFSD) for structural applications, with emphasis on the relationship between processing conditions, microstructure, and material performance, particularly in composite systems. The experimental work presented here was conducted at the Advanced Manufacturing Research Centre North-West (AMRC NW), UK, while the EDS imaging was carried out using advanced characterisation techniques at Sydney Microscopy and Microanalysis (SMM) at University of Sydney. Through this exhibit, she explores the intersection of engineering and visual storytelling, revealing how microscale features influence structural behaviour.

Exhibit : Beyond the Surface

Executed through contrasting elemental mappings, the work transforms microscopic variation into an adaptable visual field that shifts character with interpretation and scale. Its disciplined distribution of signals evokes the language of minimalism and geometric abstraction, where repetition, contrast, and structure reveal meaning beyond immediate perception.

At first glance, the image appears as a vast, uniform landscape, like a desert where direction is not immediately clear. Yet, a closer look reveals a faint path running through it, suggesting that even in the most featureless environments, hidden guidance can exist.

This exhibit presents two complementary microscopic views of an aluminium component: one showing the bulk material, and the other revealing the distribution of oxygen within it. The sample was produced using Additive Friction Stir Deposition (AFSD), a solid-state process derived from friction stir welding (FSW), where a rotating tool shapes and joins material through heat and pressure without melting. During this process, small oxide particles can become trapped inside the structure, remaining invisible in the bulk but revealed through elemental mapping.

By placing these images side by side, the contrast between what is visible and hidden becomes clear, reflecting how unseen details can quietly guide what comes next.

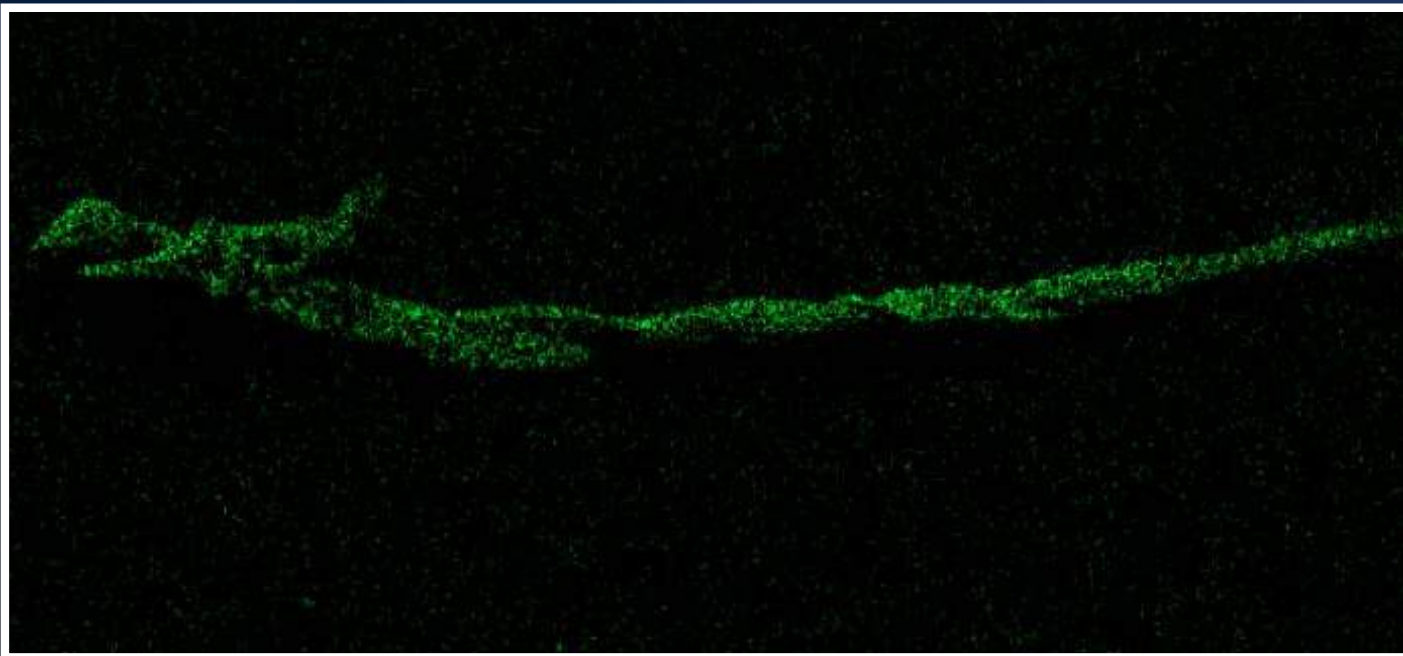
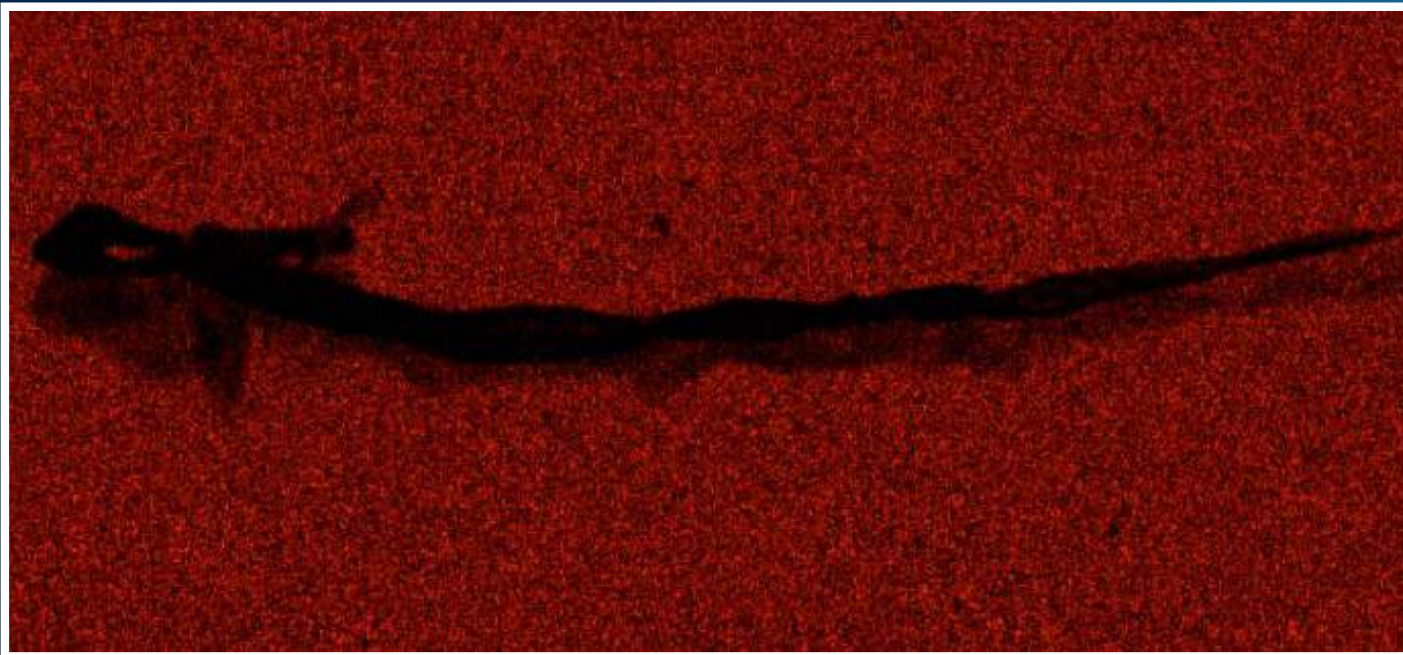
This exhibit highlights how understanding hidden features within materials can contribute to shaping a more sustainable and reliable future, aligning with the United Nations Sustainable Development Goals particularly SDGs 4, 9, 11, 12, 13, 17.

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Beyond the
Surface
Willa Abbad



Welded Art Collections, Presentations and Links

Introduction

IIW welcomes readers submitting links on welded art collections and presentations to be considered for inclusion in the list below.

Collections and Links

IIW previously held six welded art photographic exhibitions, one live in Slovakia in 2019 and due to the Covid-19 Pandemic, virtual ones in 2020, 2021, 2023, 2024 and then a live one in 2025.

- The live exhibition in Slovakia <https://www.flickr.com/photos/iIW2019/sets/72157709860492162>
- The IIW digital document “Welded Art Virtual and Live Exhibitions and Competitions-2022 Digital Collections” contains various interesting links and was made available to the public after the 2022 IIW Annual Assembly in Tokyo. http://www.iIW2022.com/files/IIW2022_Welded_Art.pdf
- IIW 2023 Digital Collection Welded Art Photographic Exhibition-Sustainable Development Goals (SDGs) was very successful with 36 participants from 16 countries and has been published globally <https://iiwelding.org/wp-content/uploads/2023/07/IIW-2023-Digital-Collection-UN-SDGs-Single-Page.pdf>
- The IIW 2024 Digital Collection Welded Art Photographic Exhibition: Progressing UN SDG 4 on Lifelong Learning Opportunities was very successful with over 50 participants from 18 countries and has been published globally.
Single: <https://iiwelding.org/wp-content/uploads/2024/07/IIW-2024-Digital-Collection-1-July-2024-Singles-B.pdf>
Spreads: <https://iiwelding.org/wp-content/uploads/2024/07/IIW-2024-Digital-Collection-1-July-2024-Spreads-B.pdf>
- At the 2025 IIW Annual Assembly held in Genoa, Italy, 22 -27 June, a live exhibition of 42 photographic exhibits was held as well as the IIW 2025 Digital Collection Welded Art Photographic Exhibition: Progressing

Biodiversity being made available globally for free download.
IIW-Welding as an art – International Institute of Welding.

Papers and Presentations on Welded Art

- **IIW NWC Resource Centre Document Number: IIW NWC-0028-2024**, 2022 WildThings NSW Virtual Welded Art Biodiversity Photographic Exhibition & Digital Collection, WildThings NSW Inc, Chris Smallbone, President, WildThings NSW.
- **IIW NWC Resource Centre Document Number: IIW NWC-0050-0024**, A Glass Act. Teresa Seaton is a stained glass artist who solders her way to beautiful creations, Alexandra Quinones, Welding Journal, Pages 12-15, November 2023.
- The Wonderful World of Welded Art, Chris Smallbone, WELD Magazine, CWB Group, Winter 2022
<https://www.weldmagazine.com/weldmagazine/weld-winter2022/MobilePagedArticle.action?articleId=1842505#articleId1842505>
- The Wonderful World of Welded Art, Chris Smallbone, Indian Welding Journal, 2022, Vol 55, Issue 4.p46, ISSN 0046-9092

The Romanian Welding Society (ASR) has incorporated welded art exhibitions in its strategies to improve the image of welding and attractiveness of careers at all qualification levels.

In conjunction with the ASR Annual Conferences, an exhibition of welded sculptures has often been held. These have featured top Romanian artists who have energetically participated with Conference and exhibition delegates.

Artists have also been encouraged to present papers as part of such technical conferences. Various videos and booklets of the exhibitions have been put on the ASR website for free download <https://asr.ro/expozitii-arta-sudata/>





IIW Vision, Mission and Core Values

Vision

The leading global welding community linking industry, research and education to the advancement of welding and joining

Mission

Advance welding and joining through a worldwide network

Core Values

IIW is committed to the advancement of welding and joining for a safer and sustainable world
IIW operates based on mutual respect for diversity, culture and languages

For the production of the IIW 2026 Digital Collection we would like to thank Chris Burns of A for Art Pty Ltd for his excellent layout and design skills.email: chris@aforart.com.au





International Institute of Welding

Join to the future

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