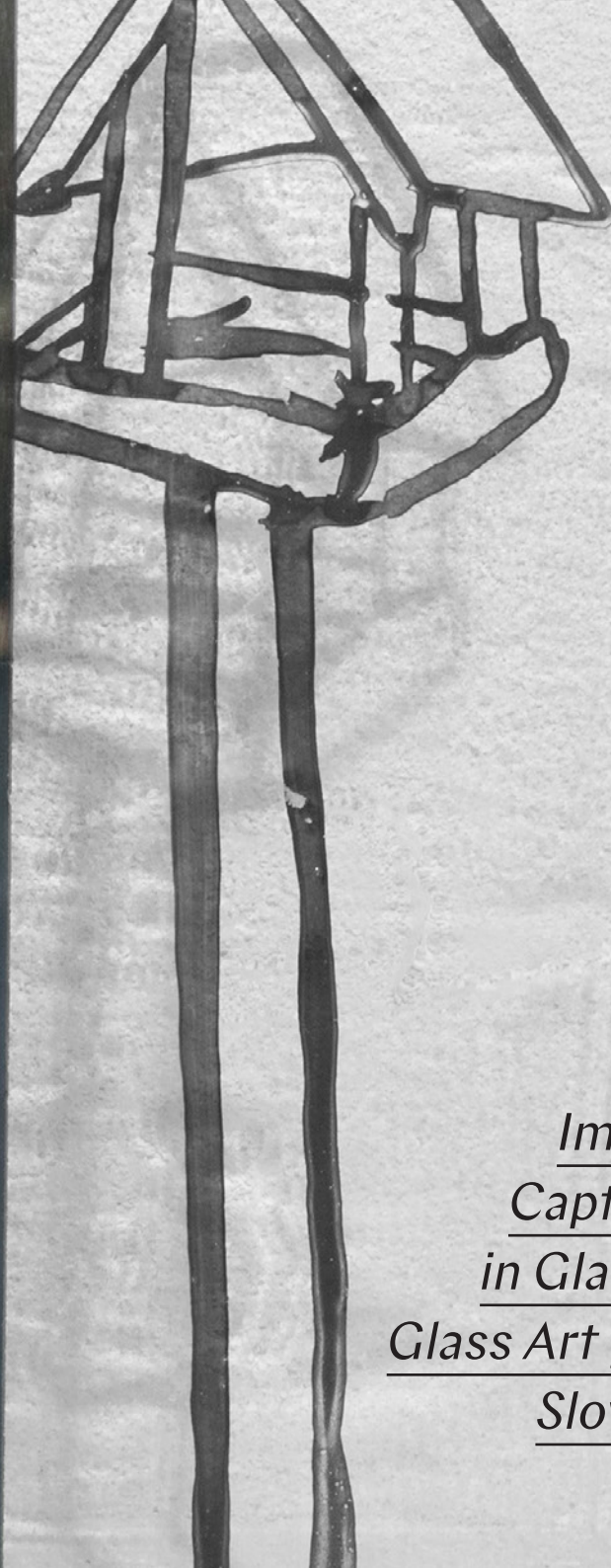
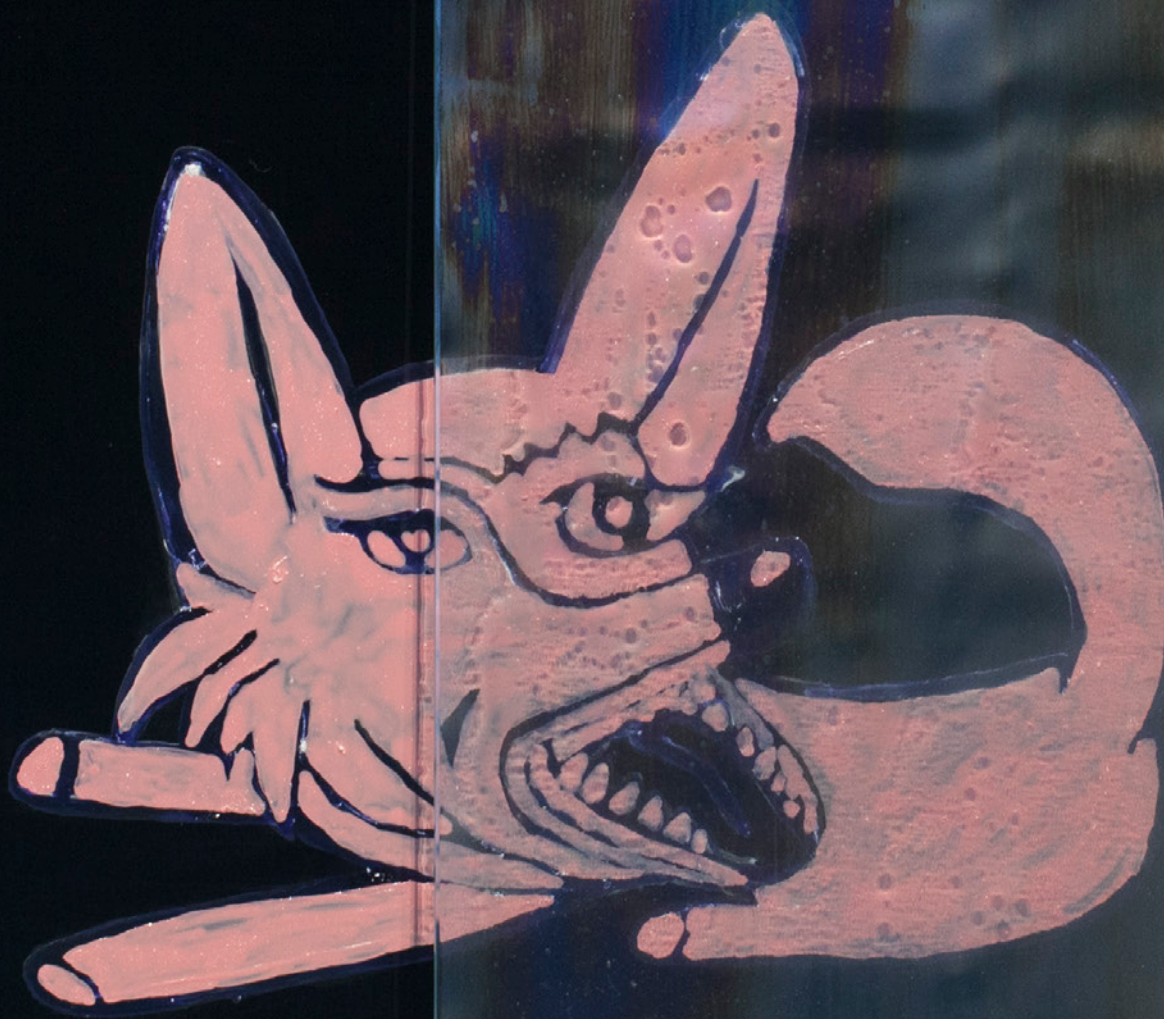


Glasbilleder —
Unik
nutidig
glaskunst
fra Slovakiet



Images
Captured
in Glass —
Glass Art from
Slovakia



Bodil Busk
Laursen

Berit
Jakobsen

Palo
Macho

Žofia
Dubová

Paulína
Chrenková

Dávid
Kurinec

Glasbilleder — *Images*
Unik *Captured*
nutidig *in Glass —*
glaskunst *Glass Art from*
fra Slovakiet *Slovakia*

Glasbilleder — Unik nutidig glaskunst fra Slovakiet

Det er et vigtigt mål for Hempel Glasmuseum at præsentere museets gæster for stadig nye udviklinger på glassets område. Derved pointeres at arbejdet med kunsthåndværkets klassiske materialer som keramik, tekstiler, metaller og glas til enhver tid er resulteret i værker, der siger noget væsentligt om den kultur og de perioder, hvor de er frembragt. Men forudsætningen for at skabe nye resultater er det forudgående kunstneriske udviklingsarbejde, de endeløse eksperimenter, den stadige perfektionering af håndværk og teknik, og dertil kommer modet og talentet til at gå nye veje.

Gennem årene har dette fokus ført til en række udstillinger i Hempel Glasmuseum med vekslende præsentationer af samtidig glaskunst fra mange dele af verden og naturligvis ikke mindst arbejder af danske glaskunstnere, som forlængst har slået deres navne fast på den internationale glasscene.

I 2019 har museet fået mulighed for i et spændende samarbejde at vise en udstilling af ny eksperimenterende

glaskunst fra Slovakiet. Denne chance er opstået takket være en henvendelse fra glashistorikeren og skribenten Pavla Rossini, selv fra Tjekkiet og bosiddende også i Danmark gennem en årrække, og den internationalt anerkendte glaskunstner Palo Macho, hvis værker bl.a. tidligere har været vist i Cisternerne i København (2013). Nu vender han tilbage, men i en helt anden sammenhæng i Hempel Glasmuseum.

Gennem sin egen kunstneriske virksomhed og i kraft af sin undervisning af studerende på Kunstakademiet i den slovakiske hovedstad, Bratislava, er Macho blevet et inspirerende centrum for en revitalisering af maling på glas, hvor glasset fungerer som lærredet for en billedkunster. Denne gamle teknik, som kendes fra hele det rige glasområde i det tidligere Tjekkoslaviet, danner nu baggrund for en interessant, nyfortolkende glaskunst, hvor tegning, grafik og fotografi inkorporeres i grænseoverskridende poetiske og dramatiske værker.

På udstillingen *Glasbilleder — unik nutidig glaskunst fra Slovakiet* præsenteres en imponerende og varieret samling af unikke værker skabt til denne udstilling af Palo Macho og fem tidligere og nuværende studerende fra forskellige afdelinger på Kunstakademiet tiltrukket af de rige

(og udfordrende) muligheder for at kombinere deres tidligere praksis med glasmediet — takket være læremesteren Palo Macho.

For Hempel Glasmuseum har det været af stor interesse at være med til at formidle det frodige kunstneriske miljø, der er opstået omkring Palo Macho, og som på fornem vis trækker tråde tilbage til den gamle mesterlære med stærke traditioner indenfor både kunst og håndværk. Gennem udstillingskatalogets tekster og naturligvis ved mødet med værkerne bliver man klar over, hvor kompliceret fremstillingen af denne glaskunst er. Derigennem forstår man også, hvor betydningsfuld Machos indsats har været og er som inspirator, lærer og vejleder. Denne kunstners egen trinvise udvikling af mediet frem mod det høje niveau, hans værker indtager i dag, har han formået at holde levende. Han møder derfor de studerende, dér hvor de er, og vejleder klogt den enkelte i det individuelle forløb.

Endnu et interessant aspekt knytter sig til udstillingen *Glasbilleder — unik nutidig glaskunst fra Slovakiet*. Det har at gøre med traditionens betydning for en fortsat udvikling af et materiales håndværk og teknik, i dette tilfælde maling på glas. Ofte modstiller man tradition og fornyelse, men overser, at netop i forholdet til traditionen ligger også inspirationen til oprør, til

at gå nye veje og gestalte egne udtryk. Gennem udstillingen fortælles denne eviggyldige historie.

Hempel Glasmuseum har tradition for at invitere en af årets udstillende kunstnere til at skabe et særligt, stedsspecifikt værk i tilknytning til udstillingssalens monumentale vinduesparti. Vi er glade for, at Palo Macho har taget denne udfordring op og sammen med fotografen Jana Hojstříčová skabt en stor og kompleks installation til denne krævende placering i rummets stadigt vekslende naturlys fra solopgang til måneskin.

Det er en stor glæde for Hempel Glasmuseum at byde velkommen til udstillingen *Glasbilleder — unik nutidig glaskunst fra Slovakiet*. Dermed tager museet tråden op efter museets stifter, J. C. Hempel, som i sin tid samlede glas fra det europæiske område. Det er derfor vigtigt og rigtigt at invitere et europæisk land med rige traditioner for glasfremstilling til at vise, hvordan man forvalter sin kulturarv.

Tak til de udstillende kunstnere for de mange inspirerende og stærke værker, som nu kan opleves af museets gæster i de næste måneder, og en stor tak til kuratoren Pavla Rossini og til Palo Macho.

*Bodil Busk Laursen
Februar 2019*

Images Captured in Glass — Glass Art from Slovakia

It is an important goal for Hempel Glasmuseum to introduce our visitors to constant new developments in the field of glass. We wish to emphasise that working with classical handicraft materials like ceramic, textiles, metal and glass has always resulted in expressing something essential about the culture and the periods that have created them. But the prerequisite for achieving new results is the preceding artistic development work, ceaseless experimentation, continuous perfection of craftsmanship and technique, and the courage and the talent to explore new avenues.

Through the years this focus has resulted in a series of exhibitions at Hempel Glasmuseum with changing presentations of contemporary glass art from many parts of the world, and, of course, especially works by Danish glass artists who have long been established on the international glass art scene.

Now in 2019, thanks to an exciting collaboration, the museum has been given the opportunity to present an exhibition of new experimental glass art from Slovakia. This chance has arisen thanks to a appeal from the glass

historian and writer Pavla Rossini, who comes from the Czech Republic and has also lived in Denmark for a number of years, and the internationally renowned glass artist Palo Macho, whose works have been previously displayed, among other places, in Cisternerne in Copenhagen (2013). Now he is back, but in a completely different context at the Hempel Glasmuseum.

Through Macho's artistic work, and thanks to his teaching position at the Academy of Fine Arts and Design in the Slovakian capital, Bratislava, his studio has become an inspiring hub for a revitalisation of painting on glass, where the glass plays the same role as the canvas does for the painter. This old technique, known from the entire rich glassmaking area in the former Czechoslovakia, now forms the basis of an interesting, innovative glass art, where drawing, graphic arts and photography are incorporated in transgressive works full of poetry and drama.

The exhibition: Images Captured in Glass — Glass Art from Slovakia presents an impressive and varied collection of unique pieces created for this show by Palo Macho and five former and current students from different departments of the Academy of Fine Arts and Design, attracted by the rich (and challenging) opportunities to combine their previous activity with the medium of glass — thanks to their teacher and master, Palo Macho.

For Hempel Glasmuseum it has been of great interest to help promote the prolific artistic milieu that has developed around Palo Macho, a milieu that, in the most brilliant way, draws parallels to the old master-apprenticeship relationship that has such strong traditions within art and handicraft. Through the texts in the exhibition catalogue and, of course, through encounters with the works, one realises how complicated the production of this glass art is. At the same time, one understands how important a contribution Macho has made, and still does, as an inspirator, a teacher and a mentor. This artist has been able to keep alive his personal gradual development of the medium towards the high level that his works occupy today. Therefore, he meets his students where they are, and instructs each one of them during an individual process.

There is another interesting aspect of the exhibition Images Captured in Glass — Glass Art from Slovakia. It has to do with the importance of tradition for the continuous development of the handicraft and the technique related to a material, in this case, painting on glass. One often opposes tradition and renewal, but one misses the fact that in the very relation to tradition resides, at the same time, the inspiration to be rebellious, to explore new avenues and to create one's own expressions.

This is the eternal story that is told throughout the exhibition.

Hempel Glasmuseum has a tradition of inviting each year one of our exhibiting artists to create a special site-specific work in connection with the monumental window section of the exhibition hall. We are pleased that Palo Macho has accepted this challenge and has created, in association with photographer Jana Hojstříčová, a big and complex installation for this demanding setting in a room with constantly changing natural light from sunrise to moonlight.

It is a great pleasure for Hempel Glasmuseum to welcome our visitors to the exhibition Images Captured in Glass — Glass Art from Slovakia. In this way, we continue where the founder of the museum left off, since he in his day collected glass from the European area. It is thus important and appropriate to invite a European country with rich traditions in glass production to show how one can manage one's culture.

Thank you to our exhibiting artists for the many inspiring and powerful works that the museum visitors can now experience in the months to come, and many thanks to curator Pavla Rossini and artist Palo Macho.

*Bodil Busk Laursen
February 2019*

3-dimensionelle billeder i glas

Pavla Rossini

En gruppe slovakiske kunstnere har fået en enestående chance til at præsentere deres værker for et dansk publikum på Hempel Glasmuseum. Nogle af kunstnerne er nyuddannede, og en enkelt er stadig under uddannelse. Deres fælles interesse er at inkorporere forskellige male-, tegne- og fototeknikker på glas. De lærte om mulighederne under vejledning af docent Palo Macho på Kunst- og Design Akademiet i Bratislava.

Site specific projekter

Palo Machos monumentale kunstværker spiller en central rolle i udstillingen. Macho er kendt og anerkendt internationalt, også i Danmark, hvor han har udstillet i de senere år. Takket være Hempel Glasmuseums generøsitet kunne han, sammen med fotografen Jana Hojstričová, frembringe *The Sense in the End*, en flerdelt installation, skabt specielt til museets centrale udstillingssal. For Macho og de andre udstillende kunstnere blev dette rum

en udfordring. De lærte det at kende via fotos, 3-D visualiseringer og besøg på stedet. Hver enkelt kunstner greb opgaven an på sin egen måde med sin egen kunstneriske vinkel og verdenssyn.

J. C. Hempel (1894 — 1986), museets stifter, lod bygningen opføre i 1960’erne. Den ligger på en bakke med udsigt over Isefjorden. Udformningen kan minde om både sejlene skibe og kirkearkitektur. Den centrale udstillingssal har næsten femten meter til loftet og åbner sig ud mod landskabet til den ene side gennem store vinduespartier, mens den modsatte, med et markant rosettevindue, er mere lukket. To trapper, én i hver side af salen, fører op til gallerierne, som huser dele af Hempels samling af historiske glas og understreger salens symmetri. Men dette er så afgjort ikke et enkelt, rektangulært, åbent rum med glatte, hvidkalkede vægge; museet kan ikke byde på det ”neutrale interieur”, der ofte anses som ideelt til udstillinger, snarere det modsatte. Denne omstændighed har ansporet de slovakiske kunstnere til at udforske de givne præmisser, også i sammenhæng med de ydre omgivelser, herunder det naturlige lysindfald. Nogle af kunstnerne har valgt en interaktiv tilgang, som lader gæsterne (gen)overveje deres eget forhold til rummet og deres egen plads i det.

Traditionerne i glasmaleri

Grundlaget for de fleste værker på udstillingen er en flad glasplade, som danner bund for malerier, tegninger eller fotografiske overføringsbilleder, som brændes med varm-glas teknikker såsom slumping og fusing. Resultaterne kan minde om vægmalerier eller måske rumlige kompositioner, et fritstående kunstværk eller en multimedia installation i en metalkonstruktion. I flere af disse arbejder er glaskomponenterne forbundet med, eller ligefrem elementer i, tegninger på papir eller malerier på lærred og demonstrerer samtidig slægtskabet mellem disse medier og glassets særlige natur. Materialets transparens udnyttes til at udtrykke deres kreative budskab og gennemtrænger værkerne med en fornemmelse af dybde.

Brugen af maleri, tegning eller fotografiske teknikker på glas for at skabe tredimensionelle værker er en forholdsvis ny disciplin i det årtusinder gamle glashåndværk. I efterkrigstidens Tjekkoslavakiet kom den til verden i professor Josef Kaplickýs (1899 — 1952) atelier på Akademiet for kunst, arkitektur og design i Prag. Takket være Kaplickýs teorier og undervisning fik de studerende nu mulighed for frit at udtrykke deres

kreative intentioner i glasmalerier, ganske som de kunne i andre kunstgrene. Blandt alle kandidaterne udgået fra Kaplickýs atelier er de allermest nævneværdige Stanislav Libenský ¹ og Vladimír Kopecký. ²

^[1] Stanislav Libenský (1921 — 2002) og hans hustru, Jaroslava Brychtová (f. 1924) blev pionerer inden for formstøbt skulptur. Også tegningerne af Libenskýs og hustruens skulpturer er bemærkelsesværdige. Fra hans atelier udgik mange fremragende kunstnere, som også ind i mellem udførte maleri på både brugsglas og glasplader, som afgjort må betegnes som kunst.

^[2] Vladimír Kopecký (f. 1931) såvel som Jiřina Žertová kom senere til at bruge malerteknik på tre-dimensionelle objekter. Det var også ham, der fandt på udtrykket ”grimt glas”. På det seneste har han fokuseret på geometriske, digitale grafiske tryk, men han skaber også stadigvæk originale malerier på glas. Andre værker, som skiller sig ud på enestående vis, kommer fra Dana Zámečnicková (f. 1944, uddannet arkitekt og scenograf), som digitalt overfører fotografier på lodrette glasplader, som derefter bemales.

Med tiden blev de begge professorer, ledere af akademiets glasatelier og verdenskendte skikkelser i glaskunsten. I efterkrigsårene skabte Libenský figurative malerier med transparente emaljer og streg-ætsninger på blæst glas; senere malede han abstrakte motiver med luster-teknikker. I 1950’erne fremstillede Kopecký en serie mesterligt udførte vaser med anvendelse af en udtryksfuld, tachistisk malerteknik. Med støtte fra staten blev prøvekollektioner af malet glas udstillet sammen

med anden brugskunst på større, internationale udstillinger, herunder verdensudstillinger. For det kommunistiske Tjekkoslavakiet var det en prestigesag ikke blot at beholde positionen som stormagt inden for glas, men også at videreudvikle de kunstneriske og teknologiske aspekter samt modernisere produktions-udstyret.

Dog blev de nye ideer om maleri på glas ikke accepteret i synderlig grad, og de industrielle glasværker nægtede at producere glas dekoreret med moderne maleri. ³ Den klart umoderne dekoration på varer i den stadig populære biedermeier stil eller den udbredte art-deco stil irriterede mange af de kunstnere, der var ansat som designere i glasværkerne, særligt dem i Nordböhmen, hvor der var lange traditioner for forskellige glasmalingsteknikker. Denne situation var medvirkende til at mange af disse kunstnere begyndte at udvikle maleri på glas i deres egne værksteder eller brugte deres viden som lærere på de videregående glaserhvervsskoler i regionen. Her skal vi nævne Karel Rybáček og Bohumil Čabla.

I dag er Macho en af de vigtigste slovakiske glaskunstnere med sin brug af maleri, tegning og fotografisk teknik på overflader af glas; takket være ham er både det grundlæggende håndværk og de professionelle kunstneriske principper inden for tjekkisk glasmaleri blevet udbredt til Slovakiet. ⁴ Palo Macho spiller en stor rolle i uddannelsen af unge kunstnere indenfor glasmaling, for han leder dem til at respektere glasset som et ældgammelt, uforudsigeligt materiale,

Glasmaleriet gik ikke tabt

I 1980’erne blev Palo Macho elev hos disse to erfarne lærere og med stor interesse tilegnede han sig efterhånden deres dybe og vidtfavnende viden om maleri på glas. Mens han stadig læste på Akademiet for kunst og design i Bratislava, begyndte han at trække på denne viden og lave kunstneriske eksperimenter med den. Da han blev færdiguddannet, fortsatte han med at eksperimentere både i sit eget arbejde og i sin undervisning. Det lykkedes ham at undgå bevidstløse repetitioner, som kan opstå gennem århundrederne, når bestemte arbejdsformer og -metoder bliver videregivet fra generation til generation. Skønt vedligeholdelse af traditioner er nøglen til at holde håndværk i live, kan det også føre til uoriginalt arbejde.

I dag er Macho en af de vigtigste slovakiske glaskunstnere med sin brug af maleri, tegning og fotografisk teknik på overflader af glas; takket være ham er både det grundlæggende håndværk og de professionelle kunstneriske principper inden for tjekkisk glasmaleri blevet udbredt til Slovakiet. ⁴ Palo Macho spiller en stor rolle i uddannelsen af unge kunstnere indenfor glasmaling, for han leder dem til at respektere glasset som et ældgammelt, uforudsigeligt materiale,

og at anvende håndværkets faglighed for at afdække glasset som et poetisk, emotionelt ekspressivt medium for moderne, kunstneriske udtryk. Det er ikke hans stil slavisk at skitsere design og male dem på hvid baggrund, der brændes på, eller på opake glas, som ofte er blevet anvendt gennem historien. Han ser transparens som et fundamentalt træk og unikke egenskab ved materialet.

^[4] Slovakiet blev en selvstændig stat i 1993 efter Tjekkoslavakiets opløsning. I Tjekkoslavakiet var tjekkerne dominerende inden for glas, selvom mange glasværker trivedes i Slovakiet med produktion af brugsglas og dekorativt glas, herunder malet glas. Men Slovakiet var noget uheldigt stillet, fordi uddannelsen i glas var langt ringere på alle niveauer. Atelieret for glas i arkitekturen på Akademiet for kunst og design i Bratislava blev grundlagt i 1965 og var indtil 1979 under ledelse af den visionære kunstner Václav Cigler (f. 1929), hvis egne værker fokuserede på slebne skulpturer af optisk glas. Sideløbende har han beskæftiget sig med tegning af høj kunstnerisk kvalitet. En anden ”tegnende” glaskunstner er Štěpán Pala (*1944). Allerede i 1970erne har han projiceret sine originale konstruktivistiske tilgange til glas på papir. Indtil i dag arbejder han med storformat tegninger.

Også med disse ideer påvirker Palo Macho sine studerende. I et forløb over fire semestre hjælper han dem til at finde de rette teknikker og kombinere dem med andre medier for at virkeliggøre deres planer. Macho er så engageret som lærer, at han lader nogle af de studerende, selv efter deres afgang, bruge hans atelier og vejleder dem om deres igangværende projekter.

De udstillede værker af unge kunstnere vidner om deres succes med at udvikle glassets materielle karakter til nye ideer og en subtil sans for begreber, hvad enten de studerer maleri (Paulína Chrenková, Žofia Dubová), fotografi og nye media (Ján Mýtny) eller glasfremstilling. Patrícia Šichmanová afrundede sin studier på Kunst- og Design Akademiet med et studieophold i Skandinavien. Dávid Kurinec, studerende på Glas atelieret, er interesseret i virtual reality teknologi.

Billeder i glas

Palo Macho og Jana Hojstričová kalder deres fælles værk *The Sense in the End*. ⁵ Installationen har en rationelt konstrueret komposition af glaselementer, metalrammer og fotografiske overføringsbilleder af skygger, som bruges til at skabe et miljø, hvori tilskueren svinger mellem et fiktivt rum og et virkeligt.

^[5] Titlen på dette værk er en parafrase over en linie af Paul Verlaines digt, som beskriver Edgar Degas’ malerteknik: ”intet relaterer til noget som helst andet før til allersidst.”

Fotografier udgør en væsentlig del af Ján Mýtnys konceptuelle værk, hvor han inkorporerer sin fotografiske

dokumentation af en rejse rundt om et bjerg, dvs. om et sted i naturen, til et rum ”opfundet i glas”. Udskaarne glasplader med overførte fotografier er samlet med overlappende ender og sammensmeltet for at skabe en ny horisont og fornemmelse af dybde.

Også Žofia Dubová og Patrícia Šichmanová stræber efter at gengive den metafysiske oplevelse af landskaber og flygtige fænomener derfra. Mens Dubová fastholder sine indtryk med sarte, transparente farver, skaber Šichmanová sine skulpturelle værker i pâte de verre teknik. Når hun smelter fritte, indsætter hun en ”forhindring”, som den flydende farve må løbe udenom; med denne teknik udtrykker Šichmanová sin fascination af vand som naturelement.

Paulína Chrenková’s malerier, både på lærred og glas, skiller sig ud på grund af hendes unikke, kunstneriske håndskrift. De er mere end bare komiske eller naive illustrationer af folkelige ordsprog og mundheld; de er metaforiske skildringer, hvori fugle spiller en central rolle. I en af serierne er fugle symboler på tilgivelse. I en anden kundgør kukkeren i kukuret tidens ubønhørlige gang.

Dávid Kurinec maler på LCD-skærme. Han refererer til traditionelt, religiøst glasmaleri, hvor billeder af jomfru Maria oftest blev kopieret på bagsiden

af en glasplade. Det originale motiv fremkommer først, når man ser det gennem et medfølgende forstørrelsesglas. I et nyt projekt bliver gæsterne forsynet med en VR-maske og får lejlighed til at udforske forholdet mellem udstillingssalens virkelige rum og VR.

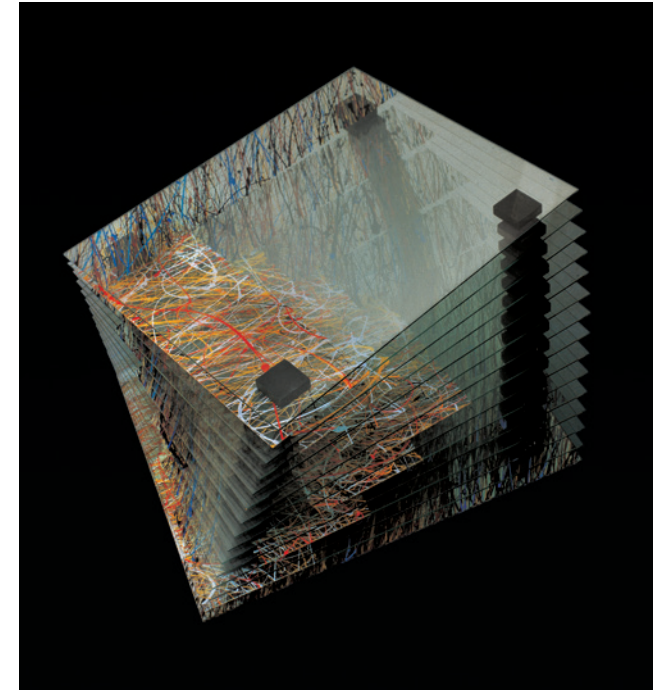
Lad os håbe, at Hempel Glasmuseum har skabt rammerne for at fostre et miljø, hvori hver enkelt kunstner præsenterer sit eget, unikke verdenssyn, og hvis værker inddrager de besøgende i dette univers. Måske vil denne udstilling også bekræfte de endeløse muligheder i glas som medium for moderne, kunstneriske udtryk. Måtte den også blive et sted, hvor gæster kan stoppe op og mærke den kreative energi i glas.



Vase
Vladimír Kopecký
malet med sort farve og glas luster
painted with black enamel and glass lustre
h 30 cm
1961



Vase Heart
Stanislav Libenský
malet med glas luster
painted with glass lustre
h 24,5 cm
1959



Interspace
Jiřina Žertová
malet planglas
painted flat sheet glass
55 × 62 × 75 cm
1996

Spatial Images in Glass

Pavla Rossini

A group of Slovak artists has received a unique opportunity to present their work to the Danish public at the Hempel Glasmuseum. Some of these artists are recent graduates; one is even still a student. They share a common interest in incorporating various painting, drawing, and photographic techniques on glass surfaces into their work. They learned about the possibilities of exploring them under the guidance of Assistant Professor Palo Macho at the Academy of Fine Arts and Design in Bratislava.

Site-specific projects

Palo Macho's monumental artworks are the centrepieces of the exhibit.

Macho is well-known internationally, including in Denmark, where he has exhibited in recent years. Thanks to the generosity of the Hempel Glasmuseum he, alongside photographer Jana Hojstričová, has been able to bring to life The Sense in the End, a large installation composed of multiple parts created especially for the museum's central exhibition hall. For Macho and the other exhibiting artists, this space, which they came to know through photographs, 3-D visualizations, and personal visits, offered a challenge. Each artist approached the task at hand in his or her own way, applying his or her own artistic touch and view of the world.

J. C. Hempel (1894 — 1986), founder of the museum, had the building constructed in the 1960s. It stands on a rounded hill, revealing a view of the nearby Isefjorden. Its shape may call to mind the symbolism not only of seafaring vessels but also of sacred architecture. The central exhibition space, nearly fifteen metres in height, on one side opens up through large sectional windows to the exterior; the opposite side is more closed in. Here, a distinctive glass rose window is located above the main door. Two staircases, one on each side of the main space, lead to the galleries that house part of Hempel's historical glass collection and punctuate the exhibition hall's symmetry. But this is decidedly

no simple, rectangular open space with smoothly plastered walls; the museum does not feature a “neutral interior” of the kind often considered ideal for exhibition purposes. These facts have stimulated the exhibiting Slovak artists to discover the dimensions of this exhibition hall and the wider context of its exterior: the source of variable natural lighting conditions. Some of the artists have taken an interactive approach to this space, allowing visitors to reconsider their relation to this space and their place in it.

The traditions of painting on glass

The base of most of the exhibited works is a flat sheet of glass that has become a vehicle for paintings, drawings, or photographic decals, which are fired on using warm-glass techniques, such as slumping and fusing. The resulting pieces may resemble a wall painting or perhaps a spatial composition, a free-standing art object, or a multimedia installation supported by a metal construction. In many of these works the glass components are connected to, or are even parts of, paper drawings or canvas paintings that demonstrate at the same time the kinships between these media and the specific nature of glass. Its transparency is explored to express

the artists’ creative messages and to imbue the works with a sense of depth. Applying painting, drawing, or photographic techniques to glass to create three-dimensional art objects is a relatively new discipline in the millennia-old craft of glassmaking. In post-war Czechoslovakia this approach was born in the studio of Professor Josef Kaplický (1899—1952) at the Academy of Arts, Architecture and Design in Prague. Thanks to Kaplický’s theories, students were granted the right to freely express their creative intentions in glass paintings, just as they could in other art forms. Of all the graduates of Kaplický’s studio, most worthy of mention are Stanislav Libenský¹ and Vladimír Kopecký.²

¹ Stanislav Libenský (1921—2002) and Jaroslava Brychtová (b. 1924), his wife, became pioneers in mould-melted sculpture. Libenský’s drawings of his and his wife’s sculptures are remarkable too. His studio produced many exceptional artists, who, mostly irregularly, also executed paintings on both glass vessels and plate glass that can certainly be classified as fine art.

² Vladimír Kopecký (b. 1931), just like Jiřina Žertová, would later apply painting techniques to three-dimensional objects; he also coined the phrase “ugly glass”. Most recently, Kopecký’s work has focused on geometric digital graphic art prints, but he also still creates original paintings on glass vessels. Uniquely distinct is the work of Dana Zámečnicková (b. 1944), a trained architect and scenographer, who digitally transfers photographs onto vertical sheets of glass that are completed with paintings.

They both eventually became professors, headed the academy’s glass

studio, and became world-renown figures in art glass. But in the post-war years Libenský created figure paintings using transparent enamels and line etching on blown glass; he would later paint abstract motifs using lustre techniques. During the 1950s Kopecký produced a series of vases masterfully executed using an expressive, tachist painting technique.

Painted glass collections were exhibited together with other applied art pieces at major international shows, including World Expos, with support from the state. For Communist Czechoslovakia it was a matter of prestige not only to maintain its position as a glassmaking power, but also to further develop glassmaking’s artistic and technological aspects and to modernize production equipment.

New notions about painting on glass, however, were not widely accepted, and industrial glassmaking facilities refused to produce modernly conceived painted decorative glass items.³ The decidedly unmodern ornamentation of pieces produced in the still popular Biedermeier style or in the widespread Art-Deco style irritated many artists employed as designers at glass factories, particularly those in north Bohemia, where various glass-painting techniques had long traditions. This situation contributed to the fact that many of these factory

artists began developing painting on glass in their own studios or applied their knowledge of the discipline as teachers at secondary professional glassmaking schools in the region. Here, let us mention Karel Rybáček and Bohumil Čabla.

³ Watered-down decorative items produced using red and yellow Egermann’s glazing colours, which were developed in the past in north Bohemia, and engraving, and gilded coloured glass with painted-on relief floral décor, known as high-enamel glass, were devoured by the endless market of the Soviet Union and other countries outside of Europe.

Glass painting is not lost

In the 1980s Palo Macho became a student of these two experienced teachers and with great interest gradually acquired their profound, wide-ranging knowledge about painting on glass. While still enrolled at the Academy of Fine Arts and Design in Bratislava he began to draw from this knowledge and experiment artistically with it. After he graduated, he continued to experiment, even more so than as a student, in his own artwork and in his teaching. He managed to avoid the possible hidden traps, the automatic ways and means, that had been passed on from generation to generation. Although maintaining traditions is

key to keeping crafts alive, it can also lead to unoriginal work.

Today, Macho is one of the most important Slovak glass artists using painting, drawing, and photographic techniques on glass surfaces; thanks to his efforts, both the fundamentals of the craft and the professional artistic principles of Czech glass painting have spread to Slovakia.⁴ Palo Macho plays a large part in forming young artists within glass painting, leading them to an approach that respects the ancient yet unpredictable material of glass and develops their skills to work with it as a poetic, emotionally salient medium of contemporary artistic expression. Slavishly sketching designs to be painted on a white background that has been fired onto glass or on opaque glass, a technique often used in history, is not his style. He sees transparency as a fundamental characteristic of glass, its unique feature.

⁴ Slovakia became an independent country in 1993 after the dissolution of Czechoslovakia. Within Czechoslovakia, the Czechs dominated glassmaking, although there were many prosperous glassworks in Slovakia that produced domestic glassware and decorative glass, including painted glass. Slovakia did have a certain disadvantage because glassmaking education was much less developed at all levels there. The Studio of Glass in Architecture at the Academy of Fine Arts and Design in Bratislava was founded in 1965 and headed until 1979 by visionary Czech artist Václav Cigler (b. 1929), whose own work focused on cut-glass sculpture made from optical glass. Concurrently, he produced drawings of notable artistic quality. Štěpán

Pala (b. 1944) is another “drawing” glass artist. As early as in the 1970s he projected onto paper his original constructivist approaches to glass. To this day he works with large-sized drawings.

He also instils these ideas in his students. Over the course of four semesters, he helps them seek out the right glass-working techniques and combine them with other media to realize his students’ plans. Macho is such a highly committed teacher that he allows some of his students, even after they graduate, to produce their works in his studio and provides advice to them about their ongoing projects.

The exhibited works by young artists are testimony to their success in carefully wedding the material nature of glass with new ideas and a subtle sense of perception, whether they studied painting (Paulína Chrenková, Žofia Dubová), photography and new media (Ján Mýtny), or glassmaking. Patrícia Šichmanová rounded out her studies at the Academy of Fine Arts and Design by spending time studying in Scandinavia. Dávid Kurinec, a student of the Studio of Glass, is interested in the technology of virtual reality.

Pictures in glass

Palo Macho and Jana Hojstričová named their joint work The Sense

in the End.⁵ The installation is a rationally constructed composition of glass elements, metal frames, and photographic decals depicting shadows and creating an environment in which the observer oscillates between a fictitious space and a real one. Photographs comprise a no less important part of Ján Mýtny’s conceptual artwork. He transfers his photographic documentation of a journey around a mountain, that is, around a natural space, into a space “invented in glass.” He has cut a sheet of glass with transferred photographs and overlapped the ends, joining them and fusing them to create a new horizon and a sense of depth.

⁵ The title of this work is a paraphrase of a line of poetry by Paul Verlaine describing Edgard Degas’s painting technique: “...nothing is related to anything else, until the very end.”

Metaphysically experiencing the landscape and fleeting phenomena are motifs in Žofia Dubová’s and Patrícia Šichmanová’s works as well. Dubová captures her impressions using delicately hued transparent paint, while Šichmanová’s sculptural objects are made using the pâte de verre technique. When the artist melts frit, she inserts an “obstacle” that the coloured liquid must flow around; in using this technique she expresses her fascination with the natural element of water.

Paulína Chrenková’s paintings, both on canvas and on glass, are distinguished by her unique artistic handwriting. They are more than just comical or even naive illustrations of folk sayings; they are metaphorical depictions in which birds are central. In one series, birds are a symbol of forgiveness. In another series, the cuckoo of a cuckoo clock inexorably announces the passing of time.

Dávid Kurinec paints on LCD screens, referencing traditional religious glass paintings, where pictures of the Virgin Mary were most often copied by tracing them on the reverse of a sheet of glass. The original motif appears only when you view it through an attached magnifying glass. In a new project he offers visitors, who are provided with virtual-reality masks, the opportunity to explore the relationship between the real space of the exhibition hall and virtual reality.

Let us hope that the space of the Hempel Glasmuseum has created a framework in which each artist presents her or his unique view of the world and draws visitors into this universe. Perhaps this exhibition will also confirm the endless possibilities of glass as a medium for modern artistic expression. May it also become a place where guests can stop and contemplate the creative power of glass.

Maling på glas som selvstændigt fag

Palo Macho

Når jeg tænker på mine studerendes potentiale frem for resultatet af deres maleri, så finder jeg, år efter år, at min beundring gælder dem, der griber en pensel og begynder at skildre noget på glas. "Horror vacui" er ikke kun skrækken for det øde, det tomme, men også for det transparente. Man må i sandhed have mod, "dristighed" for at tilsøle en næsten jomfruelig glasplade, og man må også have en rigtig god grund.

Når man skal lave dekoration til design produkter, plejer man normalt at lave forberedende skitser på papir. Men maling og tegning på glas opstår gradvis, langsomt som en proces, der ikke kan gentages. Det fordrer tid. Masser af tid. Ikke kun tid til at lave det, men også lang tid forudgående. Kunstneren må uafsladeligt passe nøje på, hvad der foregår.

Ud fra en teknologisk synsvinkel må man vide, hvordan farve og det transparente medie agerer, hvordan de forskellige lag kan påføres, hvordan de forskellige typer maling kan kombineres, og hvordan de kan interagere med

hinanden. Det er nødvendigt at føje sig efter den teknologiske proces, og den rummer sin egen logik. Det kræver forberedelse, man må lave skitser og afprøve dem på materialet.

Teknologisk frihed er i vidt omfang bestemmende for graden af frihed i skabelsen af et værk. Men det er uomgængeligt at være uafhængig, når der eksperimenteres med klassisk maleteknik, eftersom kreativiteten i glaskunst er opstået sideløbende med nye teknologiske metoder. For at mestre det må man forsøge at betvivle, om nødvendigt bevidst negere, den traditionelle procedure til fordel for nye ideer. Det er en hovedregel, som jeg gerne vil formidle, når jeg underviser i metode.

Endnu et grundlæggende princip i min undervisning er at lære at vælge den teknologi, der passer bedst til målet for arbejdet. Kunstnere bør ikke ligge under for glassets sofistikerede skønhed, hvor besnærende den end er. I denne slags arbejde med glas er undertrykkelse af dets skønhed den nødvendige pris.

Når vi taler om håndværk, tænker jeg på ånden i Le Grande Verre af Duchamps ' "Det er stort, det er ubetvivleligt, det er i stykker". I dette arbejde er der meget lidt glashåndværk at rose sig af. Glassets essentielle egenskab, transparens, er uerstattelig.

Det har taget så lang tid for glaskunsten at nå dertil.

¹ "Le Grande Verre" skabte Marcel Duchamp i 1915—1923. I et interview forklarer han, at han valgte at arbejde med glas pga. dets transparens. Når man laver et glasbillede, behøver man ikke tænke på, hvordan baggrunden, ofte problematisk ved traditionelt maleri, bliver. Ved samme lejlighed udtaler kunstneren, at han ikke er blevet ked af, at glasværket blev beskadiget under transporten — dets krakelering blev en del af udtrykket. /P. R./

Når det drejer sig om glas, sætter vi frem for alt pris på håndværk og teknik. Vi kan påskønne effekten af sandblæst eller slebet optisk glas. Det gælder også varmeformet, blæst eller graveret glas. Vi kan påskønne brugsglas design. Maling og tegning i og på glas kræver også nødvendigvis beherskelse af håndværk og teknik. Forskellen er, at maling, tegning og fotografi på glas må klare sig med sig selv og deres egne ideer. Ingen glasmasse kan erstatte deres værdi. De må altså til stadighed forsvare deres stilling. Ganske som maleri, tegning og fotografi på lærred eller papir må forsvare og stadig befæste deres plads i moderne kunst. Professor Kaplický sagde ofte, "glas kan ikke opstå af sig selv". Det kan maling på glas heller ikke. Men det kan udvikle sig på baggrund af kreativ tænkning, hvad vi observerer omkring os, eller hvad vi tror og mener. Ganske som al anden moderne kunst.

Painting on Glass as a Separate Subject of Study

Palo Macho

When I think of my students' potential rather than of the result of their painting is when, year after year, I get my admiration for those who take a brush in their hand and begin to record something on glass. "Horror vacui" is not only fear of the blank, of the empty, but of the transparent as well. Indeed, to soil a nearly pristine glass pane you need to be brave and bold, and you need a very good reason as well.

To previously prepare a pattern on paper seems to be a requisite for the décor of design products. Painting and drawing on glass, however, originate gradually, slowly, as unrepeatable processes. They need time. Lots of time. Not only time for execution, but also plenty of time prior to that. The artist needs to constantly watch out for what is going on.

From a technological point of view, you need to know how colour and the transparent carrier behave, how different layers can be applied, how to combine different types of paint, and how they can react with one another. Complying with the technological

process is necessary and has its own logic. It needs to be prepared; you have to make sketches and try them on the material.

Technological freedom to a great extent determines the level of freedom you have in your creation. However, it is imperative to be independent when experimenting with classical painting techniques as the creative approach to artistic glass evolved alongside new technological methods. You need to try, to master, to negate deliberately if necessary, to doubt the traditional procedure in favour of new ideas. That is one of the key rules I aim to transfer when teaching methodology.

Another fundamental principle in my lessons is to learn to choose the technology that best fits the intended concept. Artists should not succumb to the sophisticated beauty of glass, however appealing it may be. In this kind of work with glass, repressing its beauty is the price one must pay.

Speaking of craftsmanship, the spirit of Le Grande Verre by Duchamps ' resounds in my mind: "It's big, it's unquestionable, it's broken". There is so little glassmaking craftsmanship in this work to be praised. So irreplaceable is the essential property of glass, its transparency. It has taken so long for art glass to get there.

¹ "The Large Glass" was created by Marcel Duchamp in 1915—1923. In an interview he explains that he chose to work in glass because of its transparency. When you make a glass painting you don't need to worry about the background, so often problematic in traditional painting. On the same occasion, the artist observes that he doesn't regret his work having been damaged during transportation — the cracks became part of the expression. / Pavla Rossini/

When dealing with glass, we above all value the craftsmanship and technique. We can recognise the artistry of ground or polished optical glass. The same applies to melted, blown or engraved glass. We can appreciate utility glass design. Painting and drawing in and on glass necessarily require mastering craftsmanship and technique, too. The difference is that painting, drawing and photography on glass have to make do with themselves, and I do not mean "their own idea" here. No glass mass can replace their value. Thus, they must constantly defend their position, just as painting, drawing, graphics and photography on canvas or paper need to defend and confirm their place in contemporary art.

Professor Kaplický used to say "glass cannot develop by itself". Neither can painting on glass. It can, however, evolve based on creative thinking, on what we observe around us, on what we think. Just like any other form of contemporary art.

Palo Macho

(*1965)

Allerede som 15-årig rejste Palo Macho fra Slovakiet for at dyrke glasstudier i det traditionelle center for glasproduktion i Nordböhmen. Mange hundrede km hjemmefra meldte han sig ind på erhvervsskolen i Nový Bor, hvor man uddannede en arbejdsstyrke i industriel glasproduktion indenfor forskellige områder. Han gik i gang med at blive glasmaler i et af Tjekkoslavakiets mange glasværker. Uddannelsen satte ham i stand til at mestre en række teknikker indenfor maleri på glas, et område som Nový Bor tidligere havde været berømt for. Tre år senere skiftede Palo Macho til Kunstindustriskolen for glas i det nærliggende Kamenický Šenov, hvor han kunne udvikle sit kunstneriske talent i afdelingen for malet glas. Her var fremragende undervisere i et inspirerende miljø, hvor glas bogstaveligt talt var hele regionens lidenskab. Her mødte Palo Macho atmosfæren i de berømte Nový Bor symposier med deltagelse af førende, internationale glaskunstnere.

Macho ønskede at fortsætte studiet af glasmaleri på Kunstakademiet og blev først optaget i andet forsøg efter to års militærtjeneste, som dengang var obligatorisk i Tjekkoslaviet. Da han kom ind på afdelingen for glaskunst på

Akademiet for kunst og design (VŠVU) i Bratislava, red skolen på en bølge af prismeslebne krystalskulpturer, og de skulpturelle tendenser var dominerende. Det var indlysende, at han ikke ville få vejledning i at udvikle sine malerevner. Han måtte ud på en ensom vej med egen udforskning.

Det var tegning, der hjalp ham til at skærpe sin overlegne malerteknik. Han skabte talrige tegninger i en billeddagbog, hvis motiver blev cyklisk gentaget med variationer. Endnu i dag definerer det hans visuelle tænkning. Udover skitser på papir nedfældede han også de tidlige dagbøger på glas. Han havde behov for at afprøve de todimensionelle malerteknikker med sparsomme træk og skabte en serie monotypier og vetreografier.

I kølvandet på de sociale omvæltninger efter fløjlsrevolutionen 1989 og deraf følgende udskiftninger i fakultetet på akademiet, blev fokus bredere og mere rummeligt i glasstudierne. De traditionelle opdelinger i kunstgenrer og -felter blev opblødt, og der forekom installationer med blandede medier og lignende discipliner. Disse nye tendenser forøgede Machos forestillinger hvad angik rum og rumlighed. Efter seks års studier tog han afgang med et diplomarbejde: en konceptuel installation bestående af tv-skærme med tekster, forseglet i slumpet

glas. Efter sin afgang fortsatte han eksperimenter og udforskninger i malet glas, brændt på slumpede eller sammensmeltede plader. Dette arbejde blev styrket af en årelang forbindelse med Skolen for Brugskunst i Lednické Rovne (Slovakiet), hvor han underviste i maling på glas.

Udarbejdelsen af glaspanelet — hans „imaginære” lærred, karton eller papir — kan indebære påføring af tredimensionelle elementer, som kan være skåret med water-jet, eller helt modsat: indskæringer eller åbninger. På dette ”lærred” maler han så på begge sider med pigment, luster eller ædelmetal som sølv, platin eller guld, skønt de faktiske farvetoner først træder frem efter flere brændinger i ovn. Herved smelter de tre lag sammen: undermalingen, malingen indeni glas ”sandwichen” og malingen på overfladen.

Machos tidlige malerier på glas udstråler en rig farvesans såvel som en yppig formsans. Dog, i senere værker minimerer han sit visuelle sprog, og hans linie nærmer sig stadig mere karakter af tegn. Han understreger betydningen af lys, som både trænger ind i værket og udgår fra det, og dets symbolske betydning i tid og rum. Kunstneren søger ikke et enkelt narrativ i sit arbejde, men indbyder snarere tilskueren til at drømme og meditere. Palo Machos værker kan

beskrives som ordløs, legemliggjort poesi: han er også fuldt ud i stand til at udtrykke sig gennem ord som digter, han har udgivet to bind digte og adskillige sangtekster.

Palo Macho stræber efter at åbne nye veje og udtryksmåder, og ikke kun for sig selv, men for kolleger fra forskellige felter indenfor de bildende kunster. Han har påtaget sig at sammensmelte forskelligartede vinkler med kunstnere som Jozef Jankovič, den moderne slovakiske skulpturs nestor, den yngre maler og grafiker Svatopluk Mikyta og sidst men ikke mindst fotograf, docent og vicedekan ved Akademiet for kunst og design i Bratislava, Jana Hojstričová. Deres succesrige fælles værk omfattede fotografi, overført til glasplade og derpå videreudviklet til rumlige kompositioner, hvor metalkonstruktionen, som bar glasset, blev en lige så vigtig del af den store multimedia installation.

Palo Macho deler sin viden og kunnen med unge, håbefulde kunstnere ved Akademiet for kunst og design i Bratislava, først som undervisningsassistent og nu som docent i glasatelieret. Han afholder specialiserede seminarer om maling på glas, som har deltagere fra andre afdelinger — maleri, grafisk design og fotografi.

Pavla Rossini



fra serien Gate
Palo Macho
vitreografi
vitreography
96 × 57 cm
1991



fra serien Gate
Palo Macho
vitreografi
vitreography
94 × 55 cm
1991



Ex Tabula Rasa
Palo Macho
malet varmbehandlet
glas med fotografi,
poleret glasblok, metal
paiting and photography
on thermoformed glass,
polished glass block, metal
165 x 90 x 80 cm
2019

Palo Macho

(*1965)

At the tender age of fifteen, Palo Macho left Slovakia to pursue glassmaking in North Bohemia, a traditional center of glass production. Hundreds of miles from home, he enrolled in the vocational glass school in Nový Bor, a facility which trained a workforce in a variety of fields of industrial glass production. He set out to become a glass painter at one of the many glassworks in Czechoslovakia; his training enabled him to master a number of techniques of painting on glass, for which the Nový Bor area had been celebrated in the past. Three years later Palo Macho transferred to the Secondary School of Applied Arts for Glassmaking in nearby Kamenický Šenov, where he was able to develop his artistic talent in the department of painted glass under the supervision of several eminent tutors, in an inspiring environment, where glass was literally the passion of the entire region. It was here that he was exposed to the atmosphere of the famous Nový Bor symposia, attended by top international glass artists.

Macho wished to continue studying painting on glass at an art academy, gaining admission only on his second attempt after completing his two-year long military service, then mandatory in Czechoslovakia. When he was accepted to the Department

of Glass Art at the Academy of Fine Arts and Design (VŠVU) in Bratislava, the school was at the peak of a wave of prismatic cut-glass sculpture, and sculptural tendencies predominated. It was evident that he would not receive tutelage to develop his painting skills and would have to set out on a solitary path of self-driven exploration.

It was drawing that helped him to hone his prowess in painting techniques. He produced numerous picture diary drawings, the motifs of which were reiterated cyclically in a number of variations, something that has come to define his visual thinking to this day. Apart from sketches on paper, he also rendered his early sketchbooks in the medium of glass; his need to test the two-dimensional painting technique with a sparse gesture produced a series of monotypes and vitreographs.

Following the social changes after the Velvet Revolution in 1989 and the resulting faculty turnover at the academy, the focus of the Studio of Glass expanded. The traditional divisions of genres and fields of art became less fixed, and mixed-media installations and related disciplines began to appear. These approaches augmented Macho's conception in terms of space; he graduated after six years of study with a diploma work — a conceptual installation featuring television screens with texts sealed in slumped glass.

After graduation he continued his experimental work and exploration of painted glass fired in slumped or fused sheets. His efforts were augmented by a years-long association with the School of Applied Arts in Lednické Rovne (Slovakia), where he taught painting on glass.

The preparation of the glass panel, his imaginary canvas (or cardboard and paper), may entail the application of three-dimensional relief features, cut by water-jet for example, or on the contrary, the making of incisions or apertures. Upon this “canvas” he then paints by applying pigments, lustres or precious metals such as silver, platinum or gold on both sides, although their actual hues become apparent only after multiple periods of firing in a kiln, which fuses together the underpainting, the painting within the glass “sandwich”, and the painting on the surface.

The artist's early paintings on glass radiate an opulent sense of colour as well as an exuberance of shape. In later works, however, he minimizes his visual language, and his line increasingly attains the nature of a sign. He accentuates the significance of light, both penetrating inside and emanating from the object, and its symbolic meanings in time and space. The artist does not pursue a straightforward narrative in his work, but instead invites the viewer to dream and contemplate. The work of Palo

Macho can be defined as non-verbal materialized poetry: he is also perfectly capable of expressing himself through words as a poet, having published two volumes of poetry and various song lyrics.

Palo Macho strives to open new means of expression not only for himself, but also for colleagues from different fields of the visual arts. He has undertaken collaborations fusing diverse approaches with artists such as the doyen of modern Slovak sculpture, Jozef Jankovič; the younger painter Svatopluk Mikyta; and last but not least, the photographer, associate professor and vice-chancellor of the Academy of Fine Arts and Design in Bratislava, Jana Hojstričová. Their successful joint work incorporates photography, transferred onto a glass pane, and then developed into spatial compositions, where the metal construction bearing the glass piece becomes an equally important component of a large-format multimedia installation.

Palo Macho also shares his knowledge with young aspiring artists at the Academy of Fine Arts and Design in Bratislava — first as an assistant lecturer and now as associate professor at the Studio of Glass. His specialized seminars in painting on glass are also attended by students of other departments — painting, graphic design, and photography.

Pavla Rossini

Palo Macho

”Kombinationen af tegning, maling, fotografi og glas er i sit inderste væsen en udforskning af mulighederne for at give disse former en tredje dimension. Filosofisk opfatter vi cirklen som det øverste i formel orden og harmoni og som symbolet på verdens enhed. Idé, farve og tegning er lige så væsentlige som transparensen i mediet. Glassets transparens sætter mig i stand til at lade ting være usagte, at bevare en vis mystik i værket. At male på glas giver mig plads til at finde min tankes frihed.”

Pink Isn't Diffused Red
Palo Macho
malet varmbehandlet glas
painting on thermoformed glass
Ø 70 cm
2019



“The combination of drawing, painting, photography and glass essentially explores the possibilities of endowing these forms with a third dimension. We understand the circle philosophically both as the pinnacle of formal order and harmony and as the symbol of the unity of the world. Idea, colour and drawing are as important as the transparency of the medium. The transparency of glass enables me to leave things unsaid, to retain a certain mystery in the work. Painting on glass gives me the space where I find freedom for my thinking.”



Great Vessels
Palo Macho
malet med glas luster og
platin på varmbehandlet glas
*painting with glass lustre and
platinum on thermoformed glass*
240 × 350 cm
2011 — 2018

...og du,
blæst, hvad
med dig?

I
Syng
Lær en sang af mig
Og syng
For jeg er her ikke evigt
Der er flygtige øjeblikke
Hvor du tror
Der er én, som tilhører dig
Der er skrøbelige øjeblikke
Hvor du faktisk tilhører én
Og du er den eneste, som ved det
Og selv nu vil du gerne
Men det kan ikke være

II
Jeg er en have
Som du slentrer i
Og du lader lågen stå åben
Når mine blade falder
Lemper du dem til side
Så kan jeg skimte
Hvad sandhed er
Du elsker mine træer
Min frihed
Og jeg lader lågen stå åben til dig
Til haven
Hvor du slentrer
Jeg slentrer
Man slentrer

III
Og der er ingen blade
Der er intet dig
Der er intet jeg
Kun luften omkring os
Er stadig væsentlig
Kun luften
Og meget
Mellem bladene
Mig
Og dig

IV
Du løfter en hånd
Ingen grund til at danse
Vi ser hinanden i øjnene
Og vi behøver end ikke le
Og dog, kun to skridt bag os
Spiller musikken
Prægtig musik

Fra Palo Machos
digtsamling:
Moon in Red,
Bratislava 2006

...and you,
wind, what
about you?

I
*Sing
learn a song from me
and sing
because I won't be here forever
there are fleeting moments
when you think
someone belongs to you
there are fragile moments
when you indeed belong to someone
and you're the only one who knows
and even now you'd like to
but it cannot be*

II
*I'm a garden
where you stroll
and you leave the gate open
when my leaves fall
you toe them aside
then I distinguish
what is truth
you love my trees
my freedom
and I leave the gate open for you
to the garden
where you stroll
I stroll
one strolls*

III
*and there are no leaves
there's no you
there's no I
only the surrounding air
has remained important
only the air
and much
between the leaves
me
and you*

IV
*you'll raise a hand
no need to dance
we look each other in the eye
and we needn't even laugh
and yet two steps behind us
music is playing
glorious music*

Selection from
the Poetry collection:
Moon in Red,
Bratislava 2006

Žofia Dubová

”’Du er en rejsende’ sagde han engang til mig. Det er jeg virkelig. Både bogstaveligt og i overført betydning. Jeg bevæger mig langt væk fra velkendte ting, mennesker, steder, måske endda langt væk fra mig selv. Hvad leder jeg efter? Jeg ved det ikke endnu. Spor i sneen, billeder i sandet, forsvindende bølger, skjulte tegn, glemte veje, ukendte dufte, uendelig himmel, flydende skyer — alt interesserer mig. Jeg vil se det, undersøge det, forstå det og huske det. Og så bare fortsætte. Jeg jagter nye steder, indsamler dem, og som private trofæer lagrer jeg dem dybt i hukommelsen og skaber en voksende database af inspiration. Dér ligger jeg i skjul, blandt farverne, standset i en tidslomme.”

“‘You are a traveler’, he told me once. Indeed, I am. Both in the literal and an abstract sense. I’m moving far away from familiar things, people, places, maybe even far away from myself. What am I looking for? I don’t know yet. Traces in the snow, pictures in the sand, forgotten roads, disappearing waves, hidden signs, unknown scents, infinite sky, streaming clouds — everything interests me. I want to see it, examine it, understand it and remember it. And then simply continue. I hunt for new places, collect them and as personal trophies, store them deep in my memory, creating a growing database of inspiration. I’m hidden there, between the colors, arrested in time.”



fra serien Drawings
Žofia Dubová
blyantstegning på matteret glas,
transparent glasemalje
pencil drawing on matte glass,
transparent enamels
145 × 90 cm
2014





fra serien The Line
 Žofia Dubová
 maling med glas luster og emalje
*painting on glass by lustre
 and glass enamels*
 50 × 40 × 0,5 cm
 2018

installation: The Line
 Žofia Dubová
 maling med glas luster og emalje
*painting on glass by lustre
 and glass enamels, metal modul*
 190 × 200 × 40 cm
 2018



Paulína Chrenková

”Serierne *Birds* og *Fluid Happiness* præsenterer sarte fortællinger indfattet i glas om befrielse og tilgivelse, om perspektiv og blikket, om optur og nedtur, om timer og sekunder, om dyr og mennesker. Det metaforiske plan i mine malerier har baggrund i mundheldet om, at en ubehagelig hændelse med en fugl skal forestille et varsel om held og lykke.

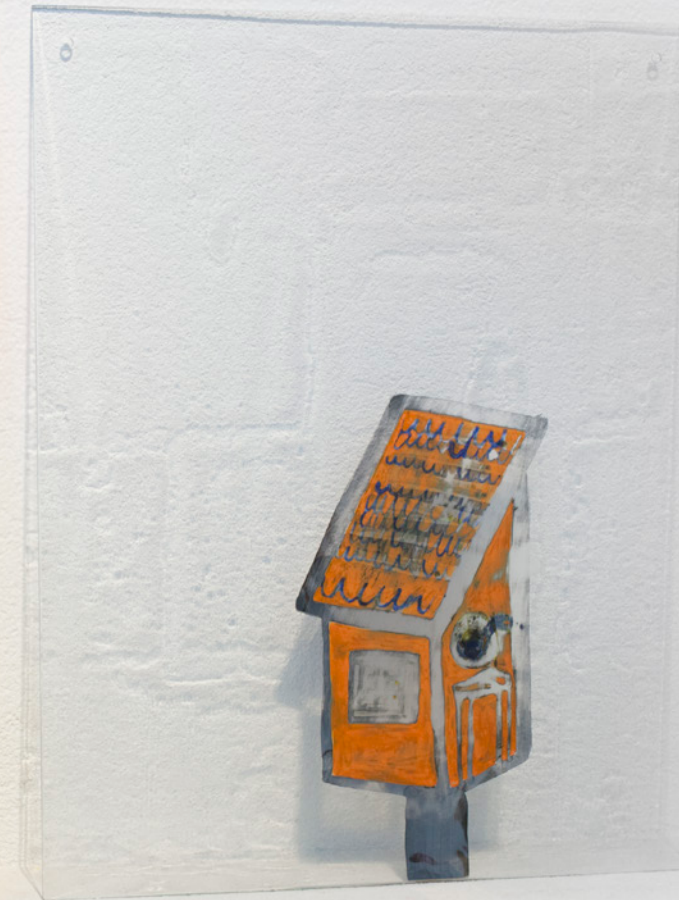
I den anden serie malerier af kukure har fuglene den symbolske rolle som dem, der udråber og definerer tid. Den idylliske afbildning af farverige fugle brydes i processens sidste fase ved at behandle billedets blanke overflade, så den fremtræder mat, ridset, hakket. Herved understreges det hårde og skarpe i udsagnet.”

fra serien *Liquid Happiness*
Paulína Chrenková
maling med glas luster,
emalje og platin
painting on glass by lustre,
glass enamels and platinum
hvert billede
each piece
50 x 40 cm
2019



“The series *Birds* and *Fluid Happiness* present delicate narratives set in glass, of liberation and forgiveness, of perspective and the gaze, of ups and downs, of hours and seconds, of beasts and men. The metaphorical plane of my paintings is based on an adage in which an unpleasant occurrence connected with birds is supposed to be a harbinger of happiness.

The symbolic role of the birds depicted in the second series of paintings of cuckoo clocks is announcing and defining time through the “birds” voices. The idyllic rendering of brightly coloured birds is deliberately broken in the final phase of the process by treating the glossy surface of the painting so as to make it look matted, scratched, chipped off. This treatment accentuates the abrasiveness of the message.”





fra serien Liquid Happiness
 Paulína Chrenková
 maling med glas luster,
 emalje og platin
*painting on glass by lustre,
 glass enamels and platinum*
 hvert billede
 each piece
 50 × 40 cm
 2019



Dávid Kurinec

”Malerierne på LCD-skærme, fra serien *This is a painting. Not an Installation* udspringer og følger i sporet af traditionel folkekunst inden for maling på glas, hvor billeder blev kopieret på bagsiden af en glasplade, og sådan kombineres en traditionel teknik med nutidig digital teknologi. Det centrale motiv er jomfru Maria, som bliver synlig gennem et vedlagt forstørrelsesglas. Motivet til højre er en omvendt synder, som er tilsløret for at genvinde sin dyd. Motivet til venstre viser tegneseriefiguren Honningbien Maya, som har tildækket en ISIS-kæmper og derved reddet en fange fra henrettelse. Maria skærmer begge.

I mit projekt *Virtual Windows* bruger jeg VR-teknologi og arbejder med et (virtuelt) arkitektonisk rum og (virtuelt) glas. Det, jeg prøver at opnå, er et skift i forholdet mellem den opfattede (virtuelle) virkelighed og (virkeligt) rum. Samtidig forsøger jeg at finde ud af, om en simulation af glas stadig kan defineres af ordet ‘glas.’”

“The paintings on LCD screens from the series This Is a Painting. Not an Installation are derived from and further develop traditional folk painting on glass, where pictures were copied by tracing them on the underside of a glass plate, thus combining a traditional technique with contemporary digital technology. The central motif is of the Virgin, which becomes visible when looking through the attached magnifying glass. The motif on the right of the Virgin is a reformed sinner, veiled in order to regain her chastity. The motif on the left represents the cartoon character Maya the Honey Bee, who has successfully covered an ISIS fighter, thus rescuing a prisoner from execution. Mary protects both actions.

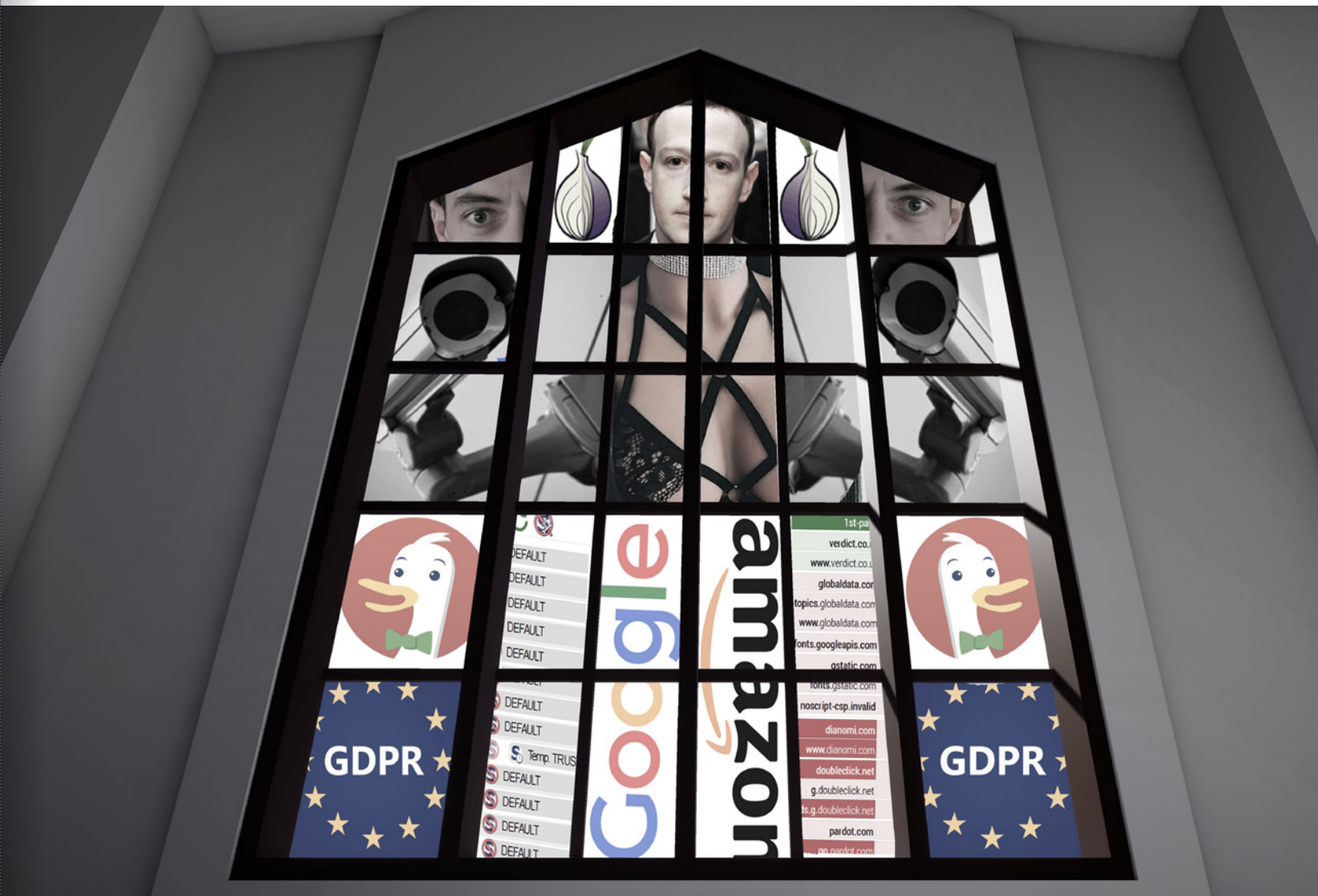
In my project Virtual Windows I use VR technology working with a (virtual) architectural space and (virtual) glass. What I am trying to do is achieve a shift in the relationship between perceived (virtual) reality and (real) space. At the same time, I am trying to find whether a simulation of glass can still be defined by the word ‘glass.’”

StainedVR.apk
Dávid Kurinec
GoogleVR
Google Cardboard
forskellige mål
various dimensions
2019





Self-portrait
Dávid Kurinec
2019



StainedVR.apk
Dávid Kurinec
GoogleVR
Google Cardboard
forskellige mål
various dimensions
2019

Ján Mýtny jr.

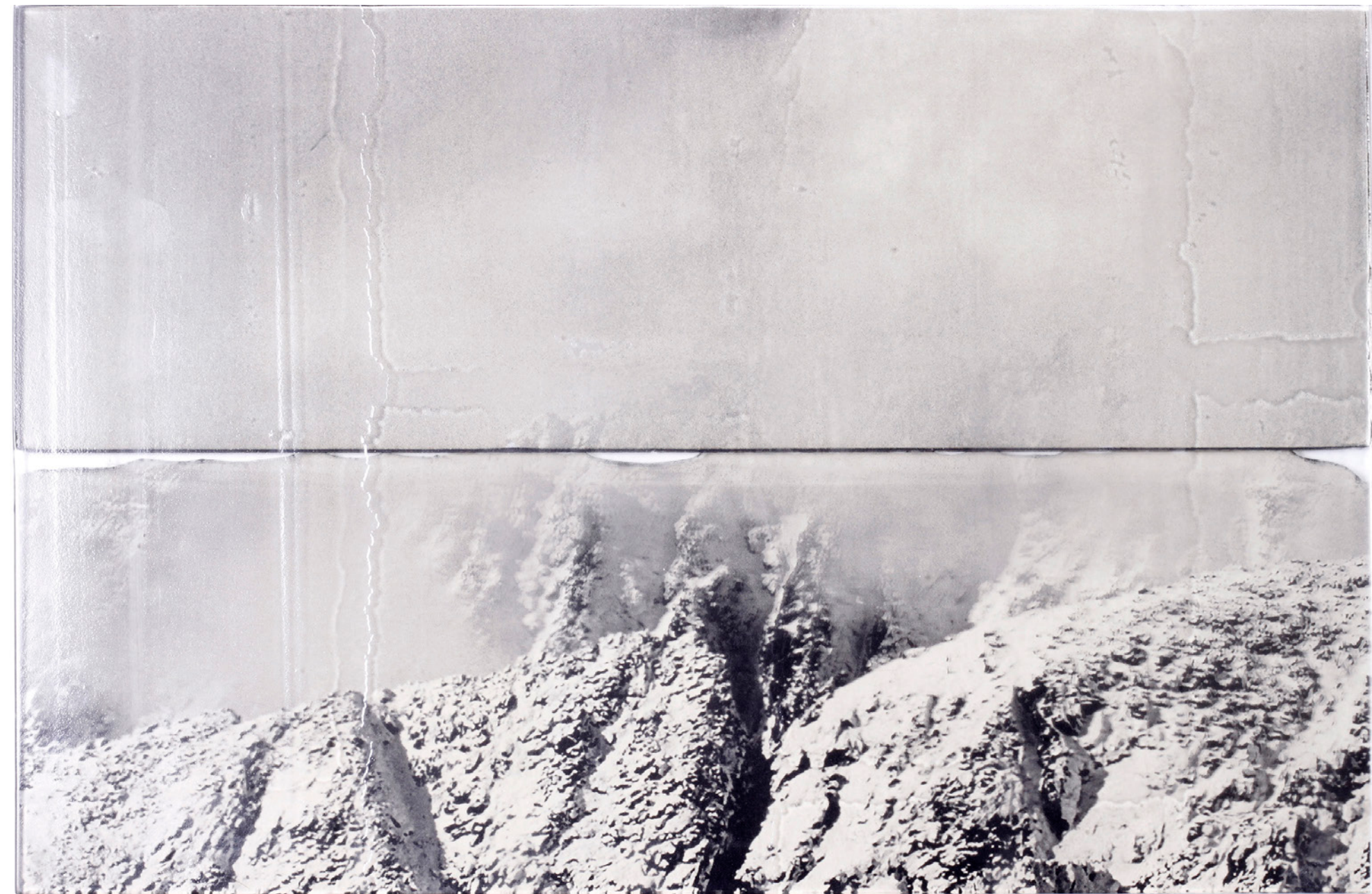
”Mit arbejde er en stræben efter dialog med naturen. Derfor vælger jeg strategier, hvor det er essentielt at fundere værket i naturen. Jeg går rundt om et bjerg og fotograferer det for hver få meter. Billederne er ikke bare optegnelser om bjerget, men først og fremmest optegnelser om den fysiske handling, om rejsen. Jeg konfronterer selve fotomediet med naturen.

Min tilgang til glas har samme vægt som min skildring af naturen og mediets betydning. Glas gør indtryk på mig med sine skarpskårne kanter, sin hårdhed, sin stædige, trodsige fladhed; ved første blik er det meget langt fra naturen. Bjerget er en naturlig milepæl, et orienteringspunkt. Et glasobjekt materialiserer dette orienteringspunkt. Et objekt, som repræsenterer et bjerg, skaber et fiktivt landskab, som man kan gå igennem. Det, jeg søger, er en fintfølende skildring af et sted i naturen transformeret til rum ”konceptualiseret i glas”. Bjerget transformeres til et punkt og en linje, til orientering i tankens rum.”

“My work is striving for a dialogue with nature. I therefore opt for such strategies where grounding the work in nature is essential. I walk around a mountain and photograph it every few yards. The photographs are not simply a record of the mountain, but above all they are a record of the physical act, of the journey. I confront the very medium of photography with nature.

It is with equal emphasis as in my rendering of nature and the significance of the medium, that I approach glass. Glass impresses me with the strictness of its edges, its hardness, its obstinate, unyielding flatness; it is something far from nature at first glance. The mountain is a natural landmark, a point of reference. A glass object materializes this point of reference. An object representing a mountain creates a fictitious landscape through which one may pass. What I am after is a delicate rendering of the transformation of a natural place into space “conceptualized in glass.” The mountain transforms into a point and a line, into orientation in a space of thought.”

Horizon — Mountains/ Line
Ján Mýtny jr.
fotografi på varmbehandlet glas
photography on thermoformed glass
23 × 35 cm
2018





Fixed point — Mountains Nature
as a part of the thinking
Ján Mýtny jr.
fotografi indkapslet i varmbehandlet glas
photography in melted glass
39 × 24 × 10 cm
2018



Stone Cutting — plane
Ján Mýtny jr.
fotografi på varmbehandlet glas
photography on thermoformed glass
39 × 22 cm
39 × 20 cm
2018

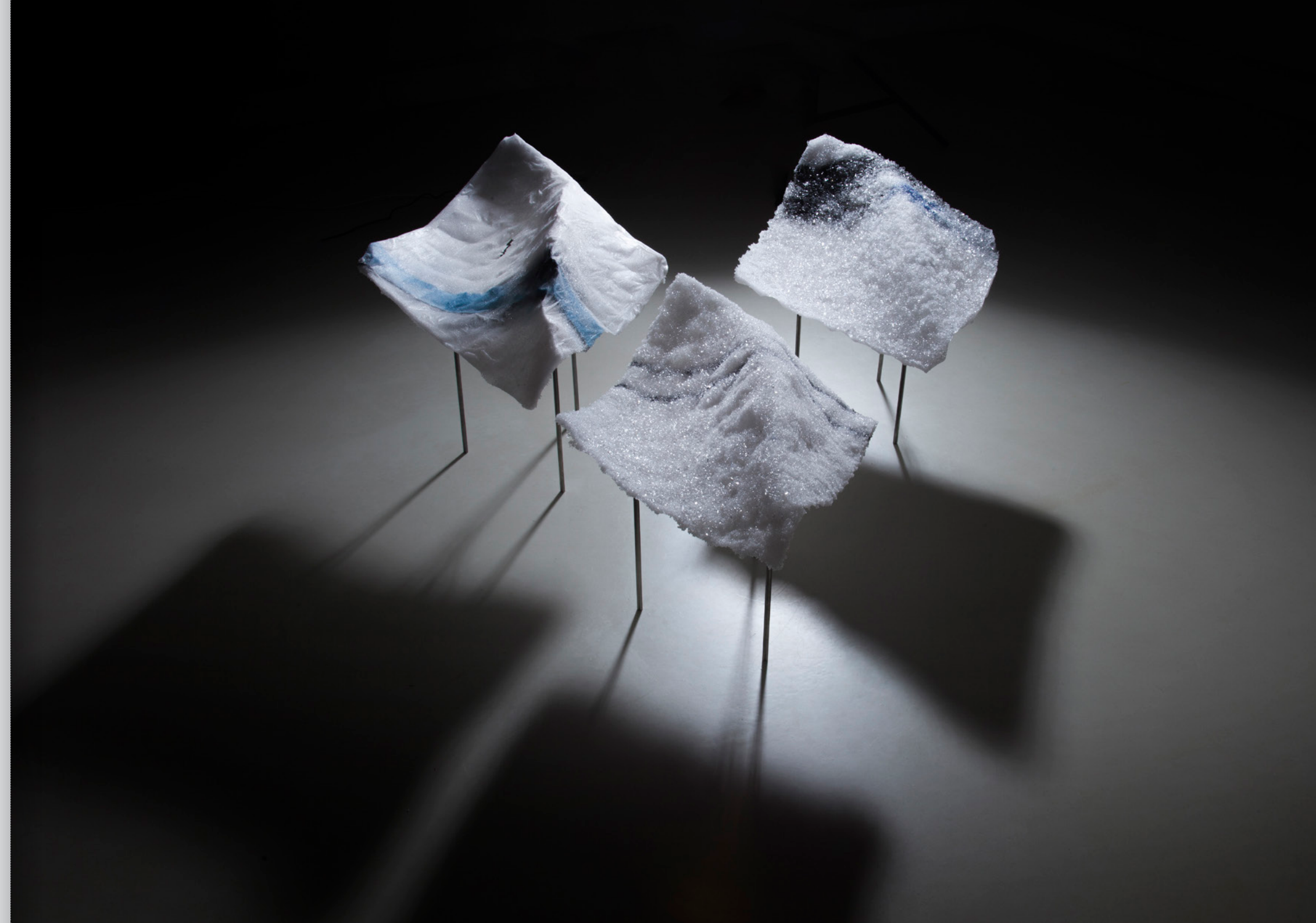


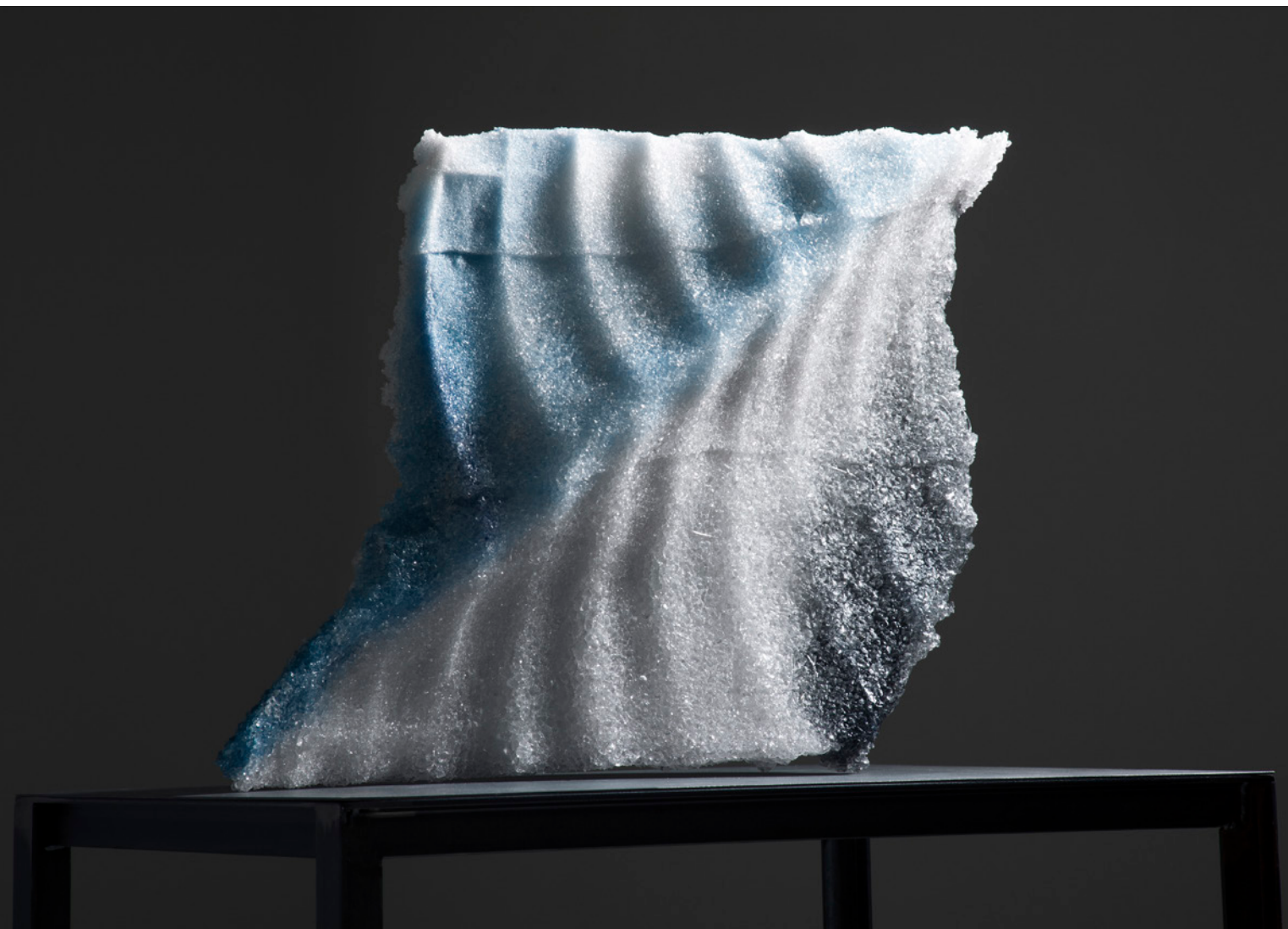
Patrícia Šichmanová

”Alt bevæger sig, alt er i flux. Jeg er fascineret af at standse denne proces. Spændt på næste øjeblik, bliver jeg tvunget til at fokusere på nuet. At sætte farten ned. Naturen er et element, som altid inspirerer mig. Storm, lyn, regn, bølge... Jeg standser øjeblikke af tid og fokuserer på dem. Det er næsten det samme med glas, med sin transparens, formbarhed og optiske egenskaber — og samtidig er det væsentligt anderledes i sin endelige form, i sin bearbejdning. Farvernes fluiditet er et eksperiment for mig. Jeg kontrollerer det, mens jeg lader det føre mig. Storm, lyn, regn og bølge har jeg altid i hovedet.”

“Everything moves. Everything is in flux. I am fascinated by arresting this process. The thrill of the next moment forces me to focus on the present. To slow down. Nature is an element that is ever inspiring to me. Storm, lightning, rain, wave... I am stopping moments of time and focusing on them. Glass is similar, in its transparency, malleability and optical properties — and at the same time it is significantly different, in its final form, in its treatment. Fluidity of color is an experiment for me. I control it while letting it lead me. Storm, lightning, rain and wave are always on my mind.”

fra serien Waves
Patrícia Šichmanová
pâte de verre, glasemalje
glass enamels
50 × 50 × 20 cm
2018





fra serien Waves
 Patrícia Šichmanová
 pâte de verre, glasemalje
glass enamels
 50 × 50 × 20 cm
 2018

Liste over glasmaleriets fagtermer

Sammensat af Palo Macho

Blyantstegning
Dekorationer kan tegnes med blyant på en mattered glasoverflade. Tegningen skal derefter dækkes med et lag transparent emalje. Når glasset brændes, bliver tegningen permanent fikseret.

Brændingskurver
En brændingskurve er en grafisk illustration af brændingsskemaet for forskellige slags materialer (emalje, luster, guld, platin). Den viser forskellige ovntemperaturer under brændingsprocessen. Glas brændes i en kammer-ovn eller kontinuerlig ovn. Et brændingsskema består af fem stadier:1) Langsom opvarmning op til 350°C. På dette stadie brændes opløsninger og bindinger af. 2) Hurtig opvarmning op til 560°C. Farven på emaljen skifter, og selve emaljen sintrer og smelter. 3) Her fastholdes stadiet på max temperatur. Emaljen opnår glans og hæfter på glasset. 4) Langsom afkøling. Varigheden af dette stadie afhænger af tykkelse, overfladeareal og glastype. Dette stadie er helt afgørende for at undgå indre spændinger i glasset. 5) Afkøling til 50 °C. På dette stadie får glasset ikke længere spændinger.

Cyanotypi
Cyanotypi er opfundet 1842 og er en fotografisk aftryksteknik, som udnytter jernsaltets fotosensitivitet. Denne teknik giver ret enestående

lystryk. Først laves en let fotosensitiv opløsning, som påføres en modtagelig overflade, såsom fotografisk glasplade eller papir, under normale indendørs lysforhold. Når opløsningen er tør, eksponeres den for UV-lys, normalt solen. Et billede anbringes på den tørre overflade og eksponeres så længe, det er nødvendigt. Når den ønskede farveintensitet er opnået, kan emnet fjernes fra lyset. For at fremkalde billedet skal emnet skylles i rent vand i ca. 30 min. Overeksponerede dele kan få mere farve, hvis de udsættes for ilt, mens de stadig er i vandet, eller senere hvis de udsættes for luft.

Dækfernis
En fernis fortyndet med vand, som påføres områder på glasset, som ikke skal males med emalje. Når fernissen er påført, skal man lade den lufttørre og danne et kompakt, beskyttende lag. Når fernissen er tør, påføres et lag emalje, som ikke er vandopløseligt. Bagefter kan fernissen skrælles af som selvklæbende folie.

Fotografi i glas
Når et foto skal indsættes i glas, må emnet have mindst to lag. Der anvendes samme principper som ved foto på glas. De enkelte glaslag lægges oven på hinanden og smeltes sammen til én blok. Før smeltningen skal hvert foto brændes separat for at fjerne organiske elementer.

Fotografi på glas
Fotos kan påføres glas på lignende måde som overføringsbilleder. Et digitalt foto trykkes med glas- eller keramisk emalje på et papirsubstrat. Så lægges et beskyttende lag over fotoet; dette lag har betydning for overføringsprocessen. Når fotoet derpå nedsænkes i vand, skilles papiret fra fotoet og den beskyttende hinde. Billedet bliver så omhyggeligt overført til glasset. Vandet skal langsomt

brørstes af fotoet. Når det er tørt, skal det brændes ved 760—800°C. Nu kan fotoet fjernes eller males i negativ.

Fritte
Det har samme komposition som transparent emalje. Den eneste forskel er, at pulveret, det er lavet af, består af grovere knust glas. Det brændes lige som transparent glasemalje.

Glas luster
Luster er en substans, som når den males på glas giver en højglanseffekt, der kan være farveløs eller farvet. Luster er en brunlig opløsning af organiske komponenter og metaller (kobber, sølv, krom, uran, mangan osv.). Farven påvirkes af indholdet i opløsningen. Farven fremkommer først efter brænding. Lusterens glans kan forøges ved at påføre flere lag. Luster brændes ved ca. 560 °C under iltning.

Glasbrændingssovn
Glasovn, som bruges til at brænde emalje på glas. I industriel produktion bruges kontinuerlige transportbåndsovne; til små produktioner bruges kammerovne.

Glasemalje
Glasemalje er lavet af fint formalet let smelteligt glas, som indeholder et farvestof. Emaljen skal have en lavere smeltetemperatur end glasset, som det påføres. Pulveret blandes med et opløsningsmiddel (vand, terpentin) og et bindemiddel (sukker, dammar fernis). Al glasemalje indeholder et flusmiddel (farveløs, let smeltelig glasblanding), et farvestof (metal oxyder) og en opakisør, som bestemmer graden af transparens. Hvert lag af emalje skal brændes på; efter brændingen kan et nyt lag påføres. Visse værker er brændt op til seks gange.

Glasemalje bindemiddel
Denne substans forbinder emalpulver og et opløsningsmiddel og giver en glat, blød blanding, som let kan påføres glas. Når den er tør, klæber den til glasset og bliver så brændt. Bindemidler indbefatter dammar fernis, nødvendige olier og sukker.

Glasemalje opløsningsmiddel
Denne substans bruges til at opløse emalpulver. Terpentin og vand er de typiske midler.

Glat, mat emalje
Den har samme karakteristika som mat emalje, men indeholder mere flus og mindre opakisør. Ved brænding opnås et meget svagt, mat resultat.

Gravering på et emaljeret emne
Med en skarp stylus skrabes emaljen af et emne, som endnu ikke er brændt. Efter brændingen står de skrabe­de riller tomme. Emalje opløst i vand er bedst egnet til gravering, fordi det er mindre klæbende og derfor kun ligger løst på overfladen. Der anvendes bl.a. skarp stylus, pensel og pen.

Guldemalje
Når finguld opløses i kongevand og yderligere kemiske processer, fås en brun-sort kolloidal opslæmning af guld. Denne tyktflydende væske indeholder organiske komponenter, som binder sig til guld og også danner et lag mellem glasset og guldet. Guldmaling indeholder også nødvendige olier og opløsninger. Det brændes ved ca. 560° C under iltning. Højglans guld indeholder 12—17% rent guld. Alt efter tykkelsen af det påførte guldlag, kan den påbrændte guldemalje fremstå lyserød, blå, lilla, bronzefarvet eller som guld, når den ses mod lyset.

Mat emalje
Et emaljelag, som påføres glas og derpå brændes for at opnå et opak,

mat resultat. Emaljer kan nuanceres ved at tilføje en smule opak emalje.

Opak emalje
En glasemalje som indeholder en mindre mængde flus og en større mængde opakisør. Den brændes på ved 560 °C.

Overføringsbilleder på glas
Ved overføringsbilleder bruges grundprincipperne fra skabelontryk. Et overføringsbillede består af et papirsubstrat med et billede trykt på med glasemalje, som er dækket af et beskyttende lag gelatine. Når billedet sænkes ned i vand, skilles papiret fra de andre to lag, som så overføres til glasset. Kunstneren må så omhyggeligt fjerne alt vand fra overfladen, før emnet kan brændes ved 560° C.

Pâte de verre
Glaspasta, som bruges til at forme beholdere eller objekter, lavet af knust glas og bindemidler, lagt i en ildfast støbeform og brændt i en ovn.

Sandblæsning af glas
Sandblæsning er en dekoreringsteknik, hvor sand drives frem af lufttryk for at skære et mønster/billede i glassets overflade. Resultatet er en mat, ru overflade. Glasset bliver lysgennemskinneligt, men ikke transparent. Man bruger et specielt udstyr, som kaldes et sandblæsningsskab. De dele af glasset, som ikke skal sandblæses, skal dækkes. Normalt bruger man selvklæbende folie. Hvor dybt, der sandblæses afgøres af hvor lang tid behandlingen varer. Sandblæsning kan også bruges til at lave huller i glas.

Skæring med water-jet
Ved water-jet skæring skydes med højtryk en hård vandstråle ud, blandet med slibemidler, som kan bruges til at skære i hårde materialer. Strukturen

på den skårne overflade kan ændres alt efter strålens hastighed.

Slumping
At lade en glasplade folde sig ned i en form under opvarmning i en ovn.

Stregtegning
Med en lille metalpen lægges glasemalje, guld, platin eller luster på glasemnet. Resultatet ligner tuschtegning på papir.

Syre-ætsning
En koldglas dekoreringsteknik, hvor hydrofluorid syre anvendes til at ætse glassets overflade. Først dækkes hele overfladen med beskyttende syreresistent materiale. Derpå bruges en skarp stylus til at tegne de ønskede dekorative elementer i dette lag, som skrabes bort over dekorationerne. Så nedsænkes glasset i syren, som æder sig ind i de åbne områder. Dekorationen er nu ætset ind i glasset. Når syrebehandlingen er færdig, fjernes det beskyttende lag.

Transparent emalje
En glasemalje som indeholder en større mængde flus og en mindre mængde opakisør. Brændes ved 490 °C.

Vitreografi
Vitreografi er en art tryk på papir, som bruger en glasmatrice og baserer sig på samme principper som monotypi. En glasplade behandles med forskellige dekorationsteknikker (gravering, sandblæsning, slibning), og derefter påføres glasemalje. Emaljen kan tegnes eller males på. Denne matrice bruges til at fremstille et tryk, som kaldes en vitreograf. Hver enkelt vitreograf er unik.

A Glossary of Art Glass Painting Terms

Compiled by Palo Macho

Acid-etching glass
A cold-glass decoration technique in which hydrofluoric acid is used to eat into the surface of the glass. The entire glass surface is first covered in a protective acid-resistant material. A sharp stylus is then used to draw the desired decorative elements in this layer. The protective layer is scraped away in these places. The glass is then submerged in acid, which bites into the exposed areas. The resulting decoration is cut into the surface of the glass. After the etching process is complete, the protective layer is removed.

Covering varnish
This is varnish diluted with water that is applied to areas of a glass surface that will not be painted with enamel. After the varnish is applied, it must be left to fully air-dry and to create a compact protective layer. After the varnish dries, a layer of non-water soluble enamel is then applied. Afterwards the varnish can be peeled off like adhesive foil.

Cyanotype
Cyanotype, invented in 1842, is a photographic-printing process consists of five stages: 1) Slow heating up to 350 °C. In this stage solvents and binders are burned off; 2) Rapid heating up to 560 °C. The colour of the enamel changes, and the enamel itself sinters and melts; 3) Hold

a photographic plate or paper, under normal indoor lighting conditions. After the solution has dried, the surface is then exposed to a source of UV light, generally the sun. An image is placed on the dried surface and exposed for as long as necessary. Once the desired depth of colour has been achieved, it can be removed from the light. To develop the picture, the surface should be rinsed with clean water for about thirty minutes. Overexposed places may gain colour after being exposed to oxygen while still in the water bath or later when exposed to air.

Engraving an enamelled surface
A sharp stylus is used to scrape away enamel that has been applied to a surface that has not yet been fired. After the glass is fired, the grooves scratched into the enamel remain empty. Enamel dissolved in water is most suitable for engraving because it is less adhesive and thus only loosely attached to the glass surface. Sharp styluses, brushes, and pens, among other tools, are used.

Frit
Frits have the same composition as transparent enamels. The only difference is the powder they are made from consists of more coarsely ground glass. They are fired on in the same way as transparent glass enamel.

Firing curves
A firing curve is a graphic illustration of the firing schedule for different kinds of materials (enamel, lustre, gold, platinum). It depicts different kiln temperatures during the firing process. Glass is fired in a chamber kiln or a continuous kiln. A firing schedule consists of five stages: 1) Slow heating up to 350 °C. In this stage solvents and binders are burned off; 2) Rapid heating up to 560 °C. The colour of the enamel changes, and the enamel itself sinters and melts; 3) Hold

stage at the maximum temperature. The enamel acquires a sheen and adheres to the glass surface; 4) Slow-cooling. The duration of this stage is based on the thickness, surface area, and type of glass being fired. This stage is crucial for avoiding internal stresses in glass. The kiln is gradually cooled to 400 °C; 5) Cooling to 50 °C. In this stage permanent glass stresses will no longer occur.

Firing kiln
A device used for firing enamel onto the surface of glass. In industrial settings, continuous conveyor-belt kilns are used; chamber firing kilns are used for small-scale production.

Glass decals
Glass decals are applied using the basic principles of screenprinting. A decal consists of a paper substrate with a design printed on it using glass enamel that is covered in a protective layer of gelatine. When the decal is submerged in water, the paper separates from the other two layers, which are then transferred to the glass. The artist must then carefully remove all the water from the surface of the transfer before firing the piece at 560 °C.

Glass enamel
Glass enamel is made of finely powdered low-fire glass that contains a colourant. Enamel must have a lower softening point than the glass to which it is applied. The powder is mixed with a solvent (water, turpentine) and a binding agent (sugar, dammar varnish). All glass enamels contain a flux (a colourless low-fire glass compound), a colourant (metal oxides) and an opacifier, which determines the enamel's transparency. Each layer of enamel must be fired on; after firing, a new layer can then be applied. Some pieces are fired up to six times.

Glass-enamel binding agent
This substance binds together powdered enamel and a solvent and creates a smooth mixture that can be easily applied to glass. Once dried it sticks to the glass surface and is then fired. Binders include dammar varnish, essential oils, and sugar.

Glass-enamel solvent
This substance is used to dissolve powdered enamel. Turpentine and water are typical solvents.

Glass lustre
Lustre is a substance that when painted on a glass surface produces a high-gloss effect that can be colourless or coloured. Lustre is a brownish solution of organic compounds and metals (copper, silver, chromium, uranium, manganese, etc.). The colour of the lustre is influenced by the contents of this solution. The colour only appears after firing. Lustre is fired on at about 560 °C under oxidizing conditions.

Gold enamel
Dissolving pure gold in aqua regia and further chemical processing results in a brown-black colloidal suspension of gold. This viscous liquid contains organic compounds that bind to gold and also create a layer between the glass and the gold. Gold paint also contains essential oils and solvents. It is fired on at about 560 °C under oxidizing conditions. High-gloss gold contains 12—17% pure gold. Depending on the thickness of the gold layer applied, fired-on gold enamel can appear pink, blue, purple, bronze, or gold when viewed through light.

Line art on glass
A small metal pen is used to apply glass enamel, gold, platinum, or lustre to a glass surface. The resulting images resemble ink-and-pen line drawings on paper.

Matte enamel

A layer of enamel that is applied to a glass surface and then fired to produce an opaque matte finish. Enamels can be tinted by adding a small amount of opaque enamel.

Opaque enamel

A glass enamel that contains a lower amount of flux and a greater amount of opacifier. It is fired on at 560 °C.

Pâte de verre

Glass paste used to form vessels or objects, made from crushed glass and binding agents laid in a refractory mould and formed in a kiln.

Pencil drawing

Decoration can be drawn with pencil on a matted glass surface. The drawing must then be covered in a layer of transparent enamel. Firing the glass afterwards will permanently affix the image.

Photography in glass

In order for a photograph to be inserted inside a glass piece, the object must have at least two layers. The same principles used in transferring photographs to a glass surface are applied. The individual layers of glass should be piled on top of each other and then fused into a single block. Before fusing, each photograph must be fired separately to remove organic elements.

Photography on glass

Photographs can be applied to glass in a similar manner to decals. A digital photograph is printed with glass or ceramics enamel on a paper substrate. Then a protective layer is applied to the photograph; this layer is also instrumental in the transfer process. When the prepared photograph is immersed in water, the paper separates from the photograph and its protective film. The decal is then carefully applied to the glass surface. Water

should be slowly brushed away from the photograph. After drying, the piece should be fired at 760—800 °C. The photograph can then be removed or reverse painted.

Sandblasting glass

Sandblasting is a decorative technique in which sand is propelled by air pressure to cut a design into the surface of the glass. The result is a matted, rough surface. Such glass is translucent but not transparent. A special device known as a sandblasting cabinet is used to achieve this effect. The surface of the glass that should not be abraded must be covered, usually with adhesive foil. Blast depth depends on the length of time that the glass is treated with the sand. Sandblasting can also be used to make holes in glass.

Slumping

Allowing sheet glass to slump into a mould when heated in a kiln.

Smooth matte enamel

It has the same characteristics as matte enamel but contains more flux and less opacifier. Firing produces a very fine matte finish.

Transparent enamel

A glass enamel that contains a higher amount of flux and a lower amount of opacifier. It is fired on at 490 °C.

Vitreography

Vitreography is a type of printmaking on paper that uses a glass matrix and is based on the same principles as monotyping. A sheet of glass is modified using various glass-decorating techniques (engraving, sandblasting, grinding) and then glass enamel is applied. This enamel can be drawn or painted on. This matrix is used to produce a print known as a vitreograph. Each vitreograph is an original.

Water-jet cutting

A water-jet cutter shoots out a high-pressure jet of water mixed with abrasives that can be used to cut hard materials. The structure of the cut surface can be changed depending on the speed of the jet.

Žofia Dubová

(*1991 Bratislava)
www.zofiadubova.sk

EDUCATION

2010—2014 BcA Academy of Fine Arts and Design, Painting Department, Studio +-XXI of Daniel Fischer, Bratislava, SK
2012—2013 Faculdade de Belas Artes da Universidade do Porto, Porto, PT
2014 VŠVU Internship at Department of Applied Arts, Studio of Glass, Bratislava, SK
2014—2016 MgA studies, Academy of Fine Arts and Design (Painting Department, Studio +-XXI of Daniel Fischer), Bratislava, SK
2014—2017 additional pedagogical degree studies at VŠVU, Bratislava, SK
2015 University of Arizona (The School of Art), exchange programme, Arizona, USA
2017 Postgraduate internship at the Faculty of Fine Arts, University of Porto, Porto, PT



LECTURES, CONFERENCES, WORKSHOPS
2015 *Hunted Spaces*, Interdisciplinary Critique

Subject, Faculty of Fine Arts, University of Arizona, USA
2016 *Defining the Space*, Lectures on the connection between architecture and painting, The Faculty of Architecture, Comenius University, Bratislava, SK
2017 *Over the Edge*, International Congress on Contemporary European Painting, Faculty of Fine Arts of the University of Porto, Porto, PT
2017 *Drawing on Glass: Thoughts Caught by the Material*, GLASSAC, FCT Universidade Nova de Lisboa, Lisboa, PT
2017 Painting on Glass, workshop by Palo Macho, MusVerre, Sars-Poteries, FR

SOLO EXHIBITIONS

2012 *Split Time*, Theatre Malá Scéna STU, Bratislava, SK
2013 *Peepholes*, Culture House, Šaľa, SK
2014 *Observation*, Freshmen's Gallery, Bratislava, SK
2015 *Hunted Spaces*, Lionel Rombach Gallery, Tucson, Arizona, USA
2017 *Aspect/Prospect*, Jan Koniarek Gallery, Trnava, SK
2018 *Waiting for the Distance*, Gallery DOT, Bratislava, SK
2019 *Everyone is an Island*, Gallery Čin Čin, Bratislava, SK

SELECTED GROUP EXHIBITIONS

2011 *The Phenomenon Book*, The Mendel Museum, Brno, CZ
2013 *Move Up*, Galéria dos Leões da Reitoria da Universidade do Porto, Porto, PT
2014 *Biennale of Young Artists*, Museum of Contemporary Russian History, Moscow, RU

2014 *Illo — Macho & Students*, BWA Wrocław — Gallery of Contemporary Art, Wrocław, PL
2016 *Beyond the Edge*, Nitra Gallery, Nitra, SK
2016 *The Techniques of Recollection*, Bratislava City Gallery, Mirbach Palace, Bratislava, SK
2016 *Diploma Fest 2016*, Orava Gallery, Dolný Kubín, SK
2016 *6th Biennial of Visual Arts*, Turiec Gallery, Martin, SK
2016 *VIII. Ogólnopolską Wystawę Najlepsze Dyplomy Akademii Sztuk Pięknych*, Zbrojownia Sztuki oraz Aula Akademii Sztuk Pięknych, Gdansk, PL
2017 *2 × 3 Awards*, Limes Gallery, Komárno, SK
2017 *Another Nature of Materials*, FBAUL Gallery, Lisbon, PT
2017 *Knowing, Seeing, Painting*, Medium Gallery, Bratislava, SK
2018 *Line*, Gallery Nova, Bratislava, SK

AWARDS

2016 Rector's prize AFAD, SK
2016 Award of Slovak Union of Visual Arts, SK
2017 1st place, Mal'ba (Painting) — The VUB Foundation Award for Paintings by Young Artists, SK
2018 The Novum Foundation Award, SK

Paulína Chrenková

(*1976, Považská Bystrica)
paula.chrenkova@gmail.com

EDUCATION

1992—1995 SOU Glassmaking School, Lednické Rovne, SK
1995—1998 ŠUV School of Applied Arts, Lednické Rovne, SK
1998—2004 VŠVU: Academy of Fine Arts and Design (Painting Department under Vladimír Popovič), Bratislava, SK



SOLO EXHIBITIONS

2003 *Marat* Art Gallery (with Silvia Krivošíková and Denisa Rakosky) Bratislava, SK
2006 Artforum, Trnava, SK
2007 Oravská galéria, Dolný Kubín, SK
2007 *Bonjour*, Bratislava, SK
2009 Galéria M++ LoĎ, Bratislava, SK
2010 Turčianska galéria, Martin, SK
2012 SND, Bratislava (with Zuzana Benková), SK
2014 Malá scéna, Bratislava, SK
2016 Kabinet, Bratislava (with Mária Čorejová), SK
2017 Kabinet, Bratislava, SK

GROUP EXHIBITIONS

2001 *Prieskum* VŠVU, PGU Žilina, SK
2002 *Trienále emajlu*, Galerie Beskyd, Ostrava, CZ
2003 *Trienále emajlu*, Kysucká galéria, Čadca, SK

2005 *Zoologická záhrada: Výstava združenia Party*, Galéria Umelka, Bratislava, SK
2005 *Prieval v súčasnej maľbe*, PGU Žilina, ŠG Banská Bystrica, Liptovský Mikuláš, SK
2005 *Get the Party 3*, SVU Bratislava, SK
2006 *Maľba roka*, Nadácia VÚB, Klarisky Church, Bratislava, SK
2006 *Bienále SVU*, Galéria Umelka, Bratislava, SK
2006 *Out-Portrait-Picasso tu nevystavuje...*, Galéria Umelka, Bratislava, SK
2008 *Zlínský salon*, Dům umění, Zlín, CZ
2010 *Maľba po maľbe*, contemporary Slovak painting, SNG Bratislava, SK
2010 *Maľba roka*, Nadácia VÚB, SNG Bratislava, SK

Dávid Kurinec

(*1990 Bratislava)
fraudavid@gmail.com

EDUCATION

2001—2009 St. Uršula High School
2012— VŠVU: Academy of Fine Arts and Design (Glass Art Department under Juraj Gavula), Bratislava, SK
1993 École des Beaux-Arts (student exchange), St. Etienne, FR



2015 Estonian Academy of Arts (Glass Studio of Mare Saare), Tallinn, EE

GROUP

EXHIBITION

2013 *Figurama*, Bratislava, SK
2014 *Hommage á Peter Strassner 2014*, Devín, SK
2015 *Hommage á Peter Strassner 2015*, Devín, SK
2015 *Interpretations*, Tallinn, EE
2017 *Junior Glass Ways 2017*, Sázava, CZ
2017 *A to my — Trienále skla a bižutérie*, Jablonec nad Nisou, CZ

Palo Macho

(*1965, Streženie)
www.palomacho.com

EDUCATION

1980—1983 Glassmaking School at Nový Bor, Nový Bor, CZ
1983—1986 Secondary Glassmaking School, Kamenický Šenov, CZ
1989—1995 VŠVU: Academy of Fine Arts and Design (Glass Art Department under Juraj Gavula), Bratislava, SK
1993 École des Beaux-Arts (student exchange), St. Etienne, FR



WORKING EXPERIENCE

1994—1998 Teacher at School of Applied Arts, Lednické Rovne, SK
2011—2018 Assistant Professor at VŠVU Glass Art Department, Bratislava, SK
2018—Associate Professor at VŠVU Glass Art Department, Bratislava, SK
2017 Workshop: Painting and Drawing on Glass, Musverre, Sars Poteries, FR

GLASS SYMPOSIA, CONFERENCES

1995 3th International Glass Symposium, Lviv, UA
1998, 2002, 2012, 2014 International Glass Symposium RONA, Lednické Rovne, SK
2012 XI. Interational Glass Symposium, Nový Bor, CZ
2014 International Glass Art Symposium Glass Jazz, Panevėžys, LT
2017 International Art Glass Conference, Ningbo, CHN

SELECTED SOLO EXHIBITIONS

2000 *Triptych*, DIVYD Gallery, Bratislava, SK
2001 *Flames of My Memory*, Etienne & Van den Doel Gallery, Den Haag, NL
2005 *Palo Macho in Concept* *Laco Teren*, Tranzit Workshops, Bratislava, SK
2007 *In extenso*, Orava Gallery, Dolný Kubín, SK
2007 *Lasitaidetta Slovakiasta*, *Glass Art from Slovakia*, Suomen Lasimuseo/ The Finnish Glass Museum, Riihimäki, FIN
2009 *Vessels and Lights*, Art House, Bratislava, SK

2010 *From Silence to the Light*, Slovak East Gallery, Košice, SK
2011 *Scanning*: Galéria NOVA, Bratislava, SK
2012 *Jankovič + Macho*, Galéria Z, Galéria Nova, Bratislava, SK
2013 *Crossing Points: Art from Slovakia — Palo Macho*, *Patrik Illo*, *Zuzana Graus Rudavská*, Cisternerne: Museet for Moderne Glaskunst, København, Frederiksberg, DK
2013 *Jana Hojstričová: Human Scan* & *Palo Macho: Glass Objects*, Gallery Zahorie, Senica, SK
2013 *Patrik Illo*, *Palo Macho*, *Petr Stanický*, Art Glass Museum, Yelagin island, St. Petersburg, RUS
2013 *Drawing — glass — glass — drawing*, NOVA Gallery, Bratislava, SK
2014 *Illo — Macho & students*, Gallereja Tonnel', Moskovskaja gosudarstvennaja chudožestvenno-promyšlennaja akademija im. S. G. Stroganova, Moscow, RUS

2014 *Invisible Skin*, BWA Wrocław, Gallery of Contemporary Art, Wrocław, PL
2015 *Outside The Body: Hojstričová — Macho*, SiC!, Gallery BWA, Wrocław, PL
2016... and *what about you*, *Wind?*, The Finnish Glass Museum, Riihimäki, FIN
2016 *Invisible Skin*, Glasmuseum Hentrich, Stiftung Museum Kunstpalast, Düsseldorf, DE
2016 *Concurrence*, GJK Trnava, SK
2016 *Med Glasset som Lerret*, S12 Galleri, Bergen, NO
2016 *Blick auf eine unsichtbare Haut*, Slovak Institute, Wien, AT

2017 *Timing the Line*, Galéria Nedbalka, Bratislava, SK
2017 *Pohled na neviditelnou kůži/ View of Invisible Skin: Hojstričová — Macho*, Muzeum Bruntál, Sovinec, CZ
2017 *Concurrence*, Zoya Museum Elesko, Modra, SK
2017 *...How are you*, *Wind?* Danubiana: Meulensteen Art Museum, Bratislava Čunovo, SK
2018 *Summer Sale*, Nova Gallery, Bratislava, SK
2018 *Between Walls: Hojstričová-Macho*, Central European House of Photography, Bratislava, SK

SELECTED GROUP EXHIBITIONS

1995 *Glass Now: 17th World Studio Glass Exhibition*, Shizuoka, JP
1996 *Via lucis — Le verre contemporain slovaque*, Château Musée, Boulogne-sur-Mer, FR
1998 *7 verriers contemporains de Slovaquie*. Verrerie d'Art de Claret, Claret, FR
1999 *Steninge World Exhibition of Art Glass*, Steninge Palace Cultural Centre, Steninge Gallery, Mårsta, SE
2000 *L'art slovaque à la Cité International des Arts*, Cité International des Arts, Paris, FR
2000 *Vessels: The International Exhibition of Glass*, Koganezaki Glass Museum Kanazawa, Shizuoka, JP
2001 *Dialogo con la luce: Cristallo slovaco contemporaneo*, Galleria Via Larga, Firenze, IT
2002 *Steninge World Exhibition of Art Glass 2002*. Steninge Slott, Mårsta, SE

2002 *Hadeland Glassverk*, Jevnaker, NO
2005 *Steninge World Exhibition of Art Glass 2005*, Steninge Slott, Mårsta, SE
2006 *The Coburg Glass Prize 2006 for Contemporary Glass in Europe*, Kunstsammlungen der Veste Coburg, Coburg, DE
2010 *Lasitaidetta Slovakiasta: Glass Art from Slovakia*, Suomen Lasimuseo, Riihimäki, FIN, Eesti Tarbekunsti, Ja Disainimuseum, Tallin, EE, Dekorativās mākslas un Dizaina muzejs, Riga, LV, Muzej chudožestvennogo stekla, Jelaginoostrovskij, St. Peterburg, RUS, Glasmuseum Frauenau, Frauenau, DE
2012 *SOFA Chicago*, PISMO Gallery, Chicago, USA
2013 *Blood*, Slovak National Gallery, Bratislava, SK
2013 *Ocean, A Look at Marine Life through Glass*, Glasmuseet Ebeltoft, Ebeltoft, DK
2013 *VIP, Glass symposium IGS 2012*, Museum of Decorative Art, Prague, CZ
2013 *Slovak Contemporary Glass*, Levant Gallery, Shanghai, CHN
2014 *The Coburg Prize for Contemporary Glass 2014*, Kunstsammlungen der Veste Coburg & Europäisches Museum für Modernes Glass, Rödental, DE
2014 *BODYTALK*, Glasmuseet Ebeltoft, Ebeltoft, DK, Glazenhuis, Lommel, BE
2015 *Glass Sculpture: Object, Painting, Drawing & Photography*, Galéria Nedbalka, Bratislava, SK
2016 *European Glass Context 2016*, Bornholm, DK

2016 *Dr. Jekyll and Mrs. Hyde*, European Glass Festival, Wrocław, PL
2017 Greenwave Gallery, Ningbo, CHN
2017 *Knowing, Seeing, Paiting*, Medium Gallery, Bratislava, SK
2018 *Version originale*, Centre d'art contemporain Tignous, Montreuil, Paris, FR
2018 *Toyama International Glass Exhibition 2018*, Toyama, JP

REPRESENTED

Cisternerne — Museet for Moderne Glaskunst, København, Frederiksberg, DK
Danubiana, Meulensteen Art Museum, Bratislava, SK
European Museum of Modern Glass, Rödental, Coburg, DE
The Finnish Glass Museum, Riihimäki, FIN
Gallery of Levoča, Levoča, SK
Glasmuseum Hentrich, Stiftung Museum Kunstpalast, Düsseldorf, DE
Glasmuseet Ebeltoft, Ebeltoft, DK
Glass Remis, Panevėžys, LT
Glass museum Nový Bor, Nový Bor, CZ
Latvian National Museum of Decorative Art and Design, Riga, LV
The Museum of Glass Art on Yelagin Island, St. Petersburg, RUS
The Novohrad Museum and Gallery, Lučenec, SK
The Orava Gallery, Dolný Kubín, SK
Toyama Glass Art Museum, Toyama, JP
Slovak Glass Museum, Lednické Rovne, SK
The Turiec Gallery, Martin, SK
UPM: Museum of Decorative Arts, Prague, CZ

Wuxi Greenwave Gallery, Ningbo, CHN
Zoya Gallery, Bratislava, SK
Viva, Zlín, CZ

AWARDS

2016 Tatra Banka Foundation Art Award (nomination)
2017 Crystal Wing Award (laureate)
Palo Macho's work has been the subject of a number of films, the most prominent of which are *Sklenené obrazy/ Glass Pictures* by Meir Lubor Dohnal (2008) and *Portrét umelca / Portrait of the Artist / Palo Macho* by Anton Faraonov (2016).
The artist also writes poetry and has published a few collections of verses.

Ján Mýtny, jr.

(*1991, Bratislava)
jan@mytny.sk

EDUCATION, COURSES

2013 Entry Photography Course (by J. Hojstričová), Bratislava, SK
2013—2014 Photography Laboratory Workshop (by L'ubo Stacho), Bratislava, SK



2015—2017 Photography Workshop (by Silvia Saparová), Bratislava, SK
2012—2018 VŠVU: Academy of Fine Arts and Design (Department of Photography and New Media)/ Kunst- og Design Akademiet, Bratislava, SVK

EXHIBITIONS

2013 *Ľubo Stacho & Laboratórium*, Galéria P. M. Bohúňa, Liptovský Mikuláš, SK
2014 *Snacks*, CC-centrum, Bratislava, SK
2014 *SLOVACIA SLOVENSKO*, Galéria Médium, Bratislava, SK
2014 *Renesancia fotografie 19. storočia*, Galéria Médium, Bratislava, SK
2015 *Silvia Saparová a študenti*, Synagóga, Levice, SK
2016 *OFF Festival*, Pisztoryho Palác, Bratislava, SK
2016 *Výstava Katedry fotografie a nových médií* VŠVU 2011—2016, Galerie 4, Cheb, CZ
2017 *FOTOGRAIE*, Stredoeurópsky dom fotografie, Bratislava, SK
2017 *Vedieť, vidieť, malovať (sklo ako plátno)*, Galéria Médium, Bratislava, SK
2017 *Issues of Reality*, Galéria Promocyjna ASP, Cracow, PL
2018 *Diplom 2018, výstava diplomových prác* VŠVU, Dom Umenia, Bratislava, SK
2018 *Stanislav Libenský Award*, DOX — Center for Contemporary Art, Prague, CZ
2018 *OFF Festival — Obchodný dom Dunaj*, Bratislava, SK
2018 *Čiara*, Galéria Nova, Bratislava, SK

AWARDS

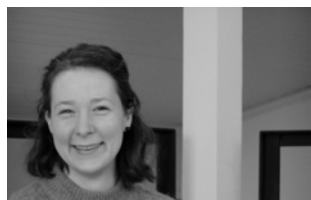
2018 Special Jury Mention: Stanislav Libenský Award 2018, Prague, CZ

Patrícia Šichmanová

(*1992 Bratislava)
www.sichmanova.sk

EDUCATION

2003—2011 High School
2011—2017 VŠVU: Academy of Fine Arts and Design (Glass Department under Patrik Illo and Palo Macho), Bratislava, SK



INTERNSHIPS AND EXCHANGES

2014 Telemark University College (Metal Studio of Arne Magnus Johnsrød), Rauland, NO
2016 Häme University of Applied Sciences (Glass and Ceramics Design under Auli Rautiainen and Jari Vesterinen), Hämeenlinna, FIN
2016—2017 S12 Open Access Studio and Gallery (assistant to Ľesa Björk), Bergen, NO
2018 9-month scholarship from Slovak Art Council, Bratislava, SK

SYMPOSIUMS

2013 9th International Blown Glass Symposium, Lviv, UA
2015 Glass Lab Session, Sázava, CZ

AWARDS

2013 finalist of Glass Award Gallery Nova, SK

2015 finalist of Stanislav Libenský Award, Prague, CZ
2016 finalist of Glass Award Gallery Nova, SK
2017 MgA. Summa cum laude (rector's prize), SK
2017 3rd Prize in Stanislav Libenský Award, Prague, CZ
2017 *New Glass Folder*. The Orava Gallery, Dolný Kubín, SK

SOLO EXHIBITIONS

2017 *Between the End and the Beginning*, Gallery 19, Bratislava, SK
Fluidity, Gallery Nova, Bratislava, SK

SELECTED GROUP EXHIBITIONS

2013 *Visual Inspiration and Personal Quests*, Slovak Institute, Moscow, RUS; Riga, LT; Tallinn, ES; Tampere, Helsinki, FIN
2013 *Illo, Macho, Stanický and Students*, Muzej chudožestvennogo stekla, St. Petersburg, RUS
2014 *Finalists.sk.*, Gallery Nova, Bratislava, SK
2014 *Illo — Macho & students*, Gallereja Tonnel', S. G. Stroganova, Moscow, RUS, Galeria BB, Cracow, PL
2015 1200 °C — *Space on the Edge*, Gallery Médium, Bratislava, SK
2015 *Stanislav Libenský Award*, Gallery Ziba, Prague, CZ
2016 *Young & Loving*, S12 Open Access Studio and Gallery, Bergen, NO
2016 *FUNN*, S12 Open Access Studio and Gallery, Bergen, NO
2016 *Decades of Slovak Glass /Contemporary Slovak Glass Design/*, Brussels, BE

2016 *Slovak Contemporary Glass Design*, Gallery of the Artists' Union of Latvia, Riga, LT
2017 *Glass Award Gallery Nova*, Gallery Medium, Bratislava, SK
2017 *Glass from Bratislava*, Glass Pavilion, Klatovy, CZ
2017 *Knowing, Seeing, Painting / Glass as Canvas*, Gallery Medium, Bratislava, SK
2017 *Stanislav Libenský Award*, Centre of Contemporary Art DOX, Prague, CZ
2018 *Sklo: Možnosti a limity*, GMB Mirbachov palác, Bratislava, SK

Jana Hojstričová

(*1972 Myjava)
www.hojstricova.sk

Jana Hojstričová er kandidat fra Akademiet for kunst og design i Bratislava. Arbejder som fotograf og underviser i afdelingen for fotografi og nye medier på Akademiet for kunst og design i Bratislava, hvor hun er docent. Hojstričová har også været akademiets pro-rektor siden 2015.

Jana Hojstričová's værker har været på mange udstillinger og betydningsfulde foto-festivaller, både i Slovakiet og i udlandet. I 2013 blev hun udnævnt til Årets Fotograf af Central European House of Photography. Hun gjorde sin entré på kunstscenen i 1990'erne. Det centrale tema i hendes fotografier er kroppen, som hun behandler i lyset af den stadigt stigende indflydelse fra forbrugersamfundet. For tiden

fokuserer Hojstričová på at skabe visuelle, sociologiske fortolkninger af nutidens familie.

Som en del af et projekt om både kunst og forskning kombinerer Jana Hojstričová også historiske fotos fra 1800-tallet med nutidige billeder. Siden 2010 har hun arbejdet sammen med Palo Macho om projekter hvori kunst-fotografi inkorporeres i glas.



The Sense in the End
Palo Macho & Jana Hojstričová
(detalje fra multimedia installation)
malet varmbehandlet glas med fotografi
painting and photography on
thermoformed glass
2019

Jana Hojstričová graduated from the Academy of Fine Arts and Design in Bratislava. She works as a photographer and teaches at the Department of Photography and New Media of the Academy of Fine Arts and Design in Bratislava, where she is an assistant professor. She has also served as the academy's deputy rector since 2015.

She has exhibited her work at many shows and important photography festivals in Slovakia and abroad. In 2013 she was voted Photographer of the Year by the Central European House of Photography. She first came on the art scene in the 1990s. The central theme of her photographic work is the body, which she contextualizes in light of the increasing influence of consumer society. Her current photographic work is focused on creating visual sociological interpretations of the contemporary family.

As part of a project focused on both art and research, she also combines historical nineteenth-century photographs with current images. Since 2010 she has been working with Palo Macho on projects in which artistic photography is incorporated into glass.

Pavla Rossini

(*1952 Praha)
pavlarossini@gmail.com

Pavla Rossini, PhD i æstetik, er uddannet på Karls universitetet i Prag (Institutet for kunsthistorie og æstetik) og på Det Kongelige Danske Kunstakademi (Skolen for Arkitektur, Design og Konservering). Hun arbejder som freelance kurator og kulturskribent med speciale i glasdesign og designhistorie. Gennem årene har Rossini været med til at arrangere internationale udstillinger i Danmark, Tjekkiet, Slovakiet, Tyskland, Holland og Italien. Rossini har forfattet mange publikationer, studier og artikler til magasiner og kataloger i mange lande og har blandt andet udgivet "Crossing Borders", en bog om tjekkisk glas og "A Century of Danish and Czech Furniture Design", 2018, (sammen med professor J. Pelcl).



Pavla Rossini har i mange år arbejdet inden for cultural management, marketing og reklame for FMCG, er rådgivende medlem af kunstfonde i Italien og Schweiz. Hun holder også gæsteforelæsninger på flere europæiske universiteter, heriblandt Gerrit Rietveld Academie, Aalto universitet, Det Kongelige Danske Kunstakademi, VŠVU i Bratislava, T. Baťa universitetet i Zlín, J. E. Purkyně universitetet i Ústí nad Labem.

Pavla Rossini, PhD in aesthetics, studied at Charles University in Prague at the Institute of Art History and Aesthetics and at the Royal Danish Academy of Fine Arts (Schools of Architecture, Design and Conservation). She works as a freelance curator and cultural writer, specialized in glass design and design history. Over the years Rossini has been involved in organizing international exhibitions in Denmark, the Czech and Slovak Republics, Germany, the Netherlands, and Italy, and has also authored many publications, studies and articles for international magazines and catalogues. Rossini is the author of Crossing Borders, a book on Czech art glass, and 2018's A Century of Danish and Czech Furniture Design (together with prof. J. Pelcl).

Pavla Rossini has worked in the fields of cultural management, marketing and advertising of FMCG for many years, and is an advisory council member of art foundations in Italy and Switzerland. She also lectures at several European universities, among others, Gerrit Rietveld Academie, Aalto University, The Royal Danish Academy of Fine Arts, VŠVU in Bratislava, T. Baťa University in Zlín, and J. E. Purkyně University in Ústí nad Labem.

Glasbilleder —
unik nutidig
glaskunst fra
Slovakiet

Images Captured
in Glass —
Glass Art from
Slovakia

27. april —
20. oktober
2019

Udstillingskurator
Curator
Pavla Rossini

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Bodil Busk Laursen,
Palo Macho,
kunstnere/artists

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