

GLASS SCULPTURES

# PETR STACHO GLASS SCULPTURES





#### PETR STACHO

**BORN** 23. 6. 1965 in Ústí nad Labem, Czech Republic

#### **EDUCATION**

1980-1984	Glassmaking School in Kamenický Šenov, specialization: glassmaking
1984-1985	Preservation of monuments workshop in Mladá Boleslav, focused on window restoration
1988-1994	Prague Academy of Arts, Architecture and Design, studio of creative glassmaking
1993	Fellowship study in Gent, Belgium, at the Royal Academy of Fine Arts
2007	Head of the Glasscutting Department at the Kamenický Šenov Glassmaking School
2010	Head of the Glasscutting and Engraving Department at the Kamenický Šenov Glassmaking School

#### SELECTED EXHIBITIONS

#### 1992

- Vojanovy Sady, Prague, Czech republic
- Žatec, Czech republic
- Kostelec na Hané, Czech republic
- Olomouc, Czech republic

#### 1993

- The Rob van Den Doel Gallery, Prague, Czech republic
- Bamberg, Germany

#### 1994

- Artefiera 94, Bologna, Italy
- The Vetro Gallery, Frankfurt, Germany

#### 1995

- Kunst und Gewerbe, Hamburg, Germany
- Trója Chateau, Prague, Czech republic

#### 1998

- Czech and British Contemporary Glass, Czech republic
- Sculptures, Studio Glass Gallery, London, UK

#### 2000

• Salon 2000, Prague, Czech republic

#### 2003

- Sovinec Chateau, exhibition of works by Professor Kopecký's students, Czech republic
- Muzeum dětské kresby, Prague, Czech republic
- Fine Figures from the Isles, exhibition in the Kamenický Šenov Glass Museum, Czech republic
- Světozor Cinema, Prague drawings, Czech republic
- The Jazz Section, Prague opening exhibition of the SME STAJAN graphic arts fellowship, Czech republic

#### 2009

• 9th International Art Glass Festival in Karlovy Vary, Czech republic

#### 2010

- The Magic of Czech Glass, Belgrade, Serbia
- 10th International Art Glass Festival in Karlovy Vary, Czech republic
- Glass in Glasshouse, gallery "Weltl" Düsseldorf, Germany

- 11th International Art Glass Festival in Karlovy Vary, Czech republic
- Glass in glasshouse, galery Welti, Düsseldorf, Germany

#### 2012

- 12th International Art Glass Festival in Karlovy Vary, Czech republic
- Glass in glasshouse, gallery Welti, Dusseldorf, Germany
- International Festival of Glass, Stourbridge, Great Britain

#### 2013

- 13th International Art Glass Festival in Karlovy Vary , Czech republic
- Glass in glasshouse, gallery Welti, Dusseldorf, Germany
- TUCET, exhibition of glassmaking school in Kamenický Šenov teachers, Glass museum Kamenický Šenov, Czech republic
- POWERS OF NATURE-Hotel sansoucci, resort SPA, Karlovy Vary, with Zhu liyue (China), Czech republic

#### 2014

- 14th International Art Glass Festival in Karlovy Vary
- Glass in glasshouse, gallery Welti, Dusseldorf, Germany
- KILN CAST 2, Železný Brod, Czech rep.
- Hangzhou art fair 2014, Hangzhou, China
- Art of glass biennial, Shanghai, China

#### 2015

- Art gallery MOSER, Prague, Czech republic
- Exhibition of teachers and selected students works of Glassmaking school in Kamenický Šenov, Czech republic
- GLASS AND PAINTINGS-regional museum in DĚČÍN with Petr MENŠ, Czech republic
- EUROPEAN GLASS FESTIVAL in Wroclaw, Poland
- BOHEMIAN GLASS ART COLLECTION, Bao gallery, Beijing, China
- CITY ART GALLERY in Lodz, Poland
- CONTEXT ART, Miami, USA

#### 2016

- Muzeum KARKONOSKIE, Jelenia Gora, Poland
- Art Palm beach, USA
- Galeria sztuky LEGNICA, Poland
- NO LIMITS exhibition-tour around Europe
- SOFA-by Ai Bo gallery, Chicago, USA

- GLASOBJECTEN Glass gallery BROFT, Leerdam, Holland
- Petr Stacho GLASS FINE ART, Glass gallery STOELTING, Hamburg, Germany
- 7-th international glass festival in Asselborn, Luxembourg
- International glass exhibition in Sulzbach-Saar, Germany

#### LECTURES

**BEZALEL ACADEMY CERAMICS, GLASS** and **DESIGN** in Jerusalem (ISRAEL), 2-nd international glass summer school, (class of kiln casting technique), 2015

National university of Arts in Bucuresti (ROMANIA), 2016

Glass furnace in Istanbul (TURKEY), 2016

Kiln casting workshop on Academy of fine arts in Wroclaw (POLAND), 2016

#### **TURKEY TOUR (2017)**

BEYKOZ-cold working, lecture
ESKISEHIR-lecture on faculty of fine arts, Anadolu university
BURSA-lecture on ULUDAG university, demonstration of modeling
and mould making

Kiln casting course in Nyborg (DENMARK), 2017



Petr Stacho (born in 1965 in Usti nad Labem, Czech Republic) earned his reputation as an excellent glass artist in the early 1990s while still a student at the Academy of Arts, Architecture and Design in Prague, where he studied at the studio of the world-famous Czech artist and teacher Vladimir Kopecky. Stacho came to the Academy after attending the renowned Secondary School of Glassmaking in Kamenicky Senov for four years, where he first learned glasscutting and started to develop his deep and sincere respect for arts and crafts, a trait which has been the hallmark of all his later work as an artist. Another formative factor of Stacho's early career was his sabbatical at the Royal Academy of Fine Arts in Ghent, Belgium in 1993, which, by virtue of the classes he took in the Atelier of Monumental Painting, significantly contributed to his understanding of the essential principles of colour and light.

Stacho is a truly flexible and versatile artist. The exceptional education he received at the secondary school and later at the Academy, combined with relentless, intensive artistic endeavour, enabled him to acquire excellent general skills across the field of fine arts. His paintings, sculptures and especially his drawings have been the subject of collectors' interest and admiration for years, as have his glass objects. Yet it is his extraordinary devotion to glass that has made him stand out as a glass artist characterised by his stubborn insistence on maintaining the highest standards of glassmaking craftsmanship and purity of expression. His attitude to glass and to art in general might be defined as a refusal of compromise combined with an unflinching emphasis on the quality of each and every work of art without exception.

Hot glass techniques were particularly significant for Stacho's work in the early 1990s, when his potential as a young artist meshed with the traditional skills of Czech glassmaking and the newly emerging opportunities offered by the transformation of Czech society following the Velvet Revolution, and he was eager to answer the challenge. His daring ideas found their outlet in the astounding possibilities of the hot glass processes that were developed in certain elite glass workshops, thus connecting centuries of European glassmaking experience with the fresh ideas and concepts of the contemporary visual arts.

Stacho carefully chose the best of the many hot-glass techniques in order to create objects of sculptural character decorated in a sophisticated manner resembling painting, while all the lines and shades of surface were the result of thoughtful designs and elaborate work with liquid glass. His objects may at first sight look as though they have been painted on, but they are actually coiled and covered with lines, scraps and sheets of coloured glass treated with heat. The surface of the sculptures meets the body of the sculpture. Both parts incorporate the artist's message and unite with complex and inseparable results. The series of objects entitled "Triangles", created between 1993 and 1998, or "Mediums" from 1999 are the best examples of this line of work.

The diversification of glass production and the specialisation of European and Czech glassmakers brought to the fore what was to become a widespread phenomenon: cast glass. Essentially, cast glass became a world phenomenon driven by the need to search for new means of artistic expression and simultaneously to establish a sort of independence of the artist of the traditional methods of glass production. Cast glass extended the possibilities of glassmaking and offered refreshing opportunities for experimenting with technologies and shaping traditional material in novel ways. Ever since the 1950s, Czech glass artists have always been ahead of their time and competition – thanks mainly to the pioneering work of Stanislav Libensky and many of his contemporaries and successors. These artists paved the way for art glass and introduced numerous ground-breaking alternatives to the time-proven methods.

Furthermore, the expansion of cast-glass technology brought about the creation of many small workshops and studios specialising in casting, thus offering artists more freedom and independence from the traditional modes of glass production. On the other hand, this demanded quite a different approach to glass, one that arguably requires more individual creativity and personal involvement. Petr Stacho anticipated these new trends and focused on molten glass with all the responsibility and comprehension of an expert. In realising his cast-glass projects he became even more knowledgeable about the medium of the raw material itself and made the creative leap to using rod glass (i.e. something that was originally a mere prefabricated product intended for further processing) for conceptual purposes.

His major works of the late 1990s and the early years of the new millennium are distinguished by a tendency towards monumental forms and the brightening of the substance of the glass itself. The lucid message of the glass was, however, exhibited to the public in surprising connections, often combi-

ned with other materials or set in an unorthodox environment within the specific context of outdoor installations. In his ambitious projects and open-space installations, Stacho succeeded in introducing glass as a sovereign material. His interventions in public spaces such as "Attack" and "Hidden Line", created out of glass rods, became highly valued as attempts to transcend the borders between glass art and contemporary visual arts. Stacho's outdoor installations at the Prague exhibition in 1995 were a precursor of many later concepts and inspired a future generation of artists.

During this period, Stacho simultaneously developed diverse lines of work: installations, works combining glass with other materials such as metal and in particular wood, and pure glass sculptures. His series of cast glass sculptures from the 1990s – "Phoenix" (1993) or "Growth" (1999) for instance – may be seen as milestones of the artist's progression towards geometrical forms. The geometrical form nevertheless seems in Stacho's work like a fundamental substance which naturally integrates various forms of erosion, disintegration, wear and tear. Sharp lines and contours are interrupted by organic gaps, seemingly accidental cracks and sudden cuts.

Stacho's enchantment with triangular forms is a distinguishing characteristic. The triangle is the most dynamic and aggressive of geometrical forms. The triangle with its points and sharp edges evokes danger and unease. In Stacho's own words: "To me, the triangle – as opposed to the circle – represents permanent restlessness and excitement. I will never stop admiring its sharp points. One has to be careful not to get hurt. When leaving the studio I always look back to check that the triangle is not creeping up to attack me." Poetic license aside, from the point of view of a glass artist so obsessed with the form of the triangle, this playful statement carries much significance.

Glass art combines hard physical work with craftsmanship, manufacturing technology with subtle mental processes. These are the aspects that make glass art so attractive and also so hard to master. Stacho apparently chose the triangle as a symbol of intuitive search for perfection and a balance of all these elements of glass art – the ideal perfection of the artist's vision which is being constantly disturbed and interfered with by human imperfection and the random interventions resulting from the unpredictable nature of the glass

itself. It is well known that glass always follows its unpredictable essence, and only master artists come close to commanding it.

Triangles are of course not the be all and end all of Stacho's art. His mastery of glass handling can be equally convincingly demonstrated by means of another basic geometric form, one which is a symbol of perfection and infinity – the circle. The circle can be traced back to the 1990s in Stacho's work as a complementary and logical element of balance. The round contours of the blown-glass object "Mediums" (1999) are a good example. Even the hot glass surface interventions offer a certain calm and pleasure. Sometimes the circle can be observed even inside the triangles as a turbulent gap or hole.

The cast glass sculpture "Growth" from the same year tells a different story, however. With its yellowish colour and compact molten shape, which is simultaneously monumental and restless in nature, the work evokes fragments of fluorescent rotting wood or even burning substances of mysterious origin. It is suggestive of a balance between the somewhat menacing and permanently transforming powers of nature on the one hand, and the solid forms of perfectly defined sculpture on the other.

Thus are the powers of nature brought to crystallisation in ultimate harmony under the master's supervision. Basic geometrical forms are invaded by the artist's intent while retaining a striking resemblance to patterns defined originally by Mother Nature – melting ice or freezing liquid, meteorite minerals or transparent substances, all colliding in a dynamic environment of physical natural relations and human imagination. The imposing forms of the sculptures "Crash" (2008), "THC" (2010), and "Frozen" (2011) may serve as defining examples of Stacho's supremacy over the almost colourless and primarily amorphous substance which is shaped under his informed and competent supervision into brilliant masterpieces of glass art. His latest sculpture "Fracture of Fragment" is the best proof of the artist's direction and the maturity of his work: capturing the essence of the idea while respecting the material and its intellectual and spiritual values.

Dr. Jaroslav Polanecký Ph.D. October 2012

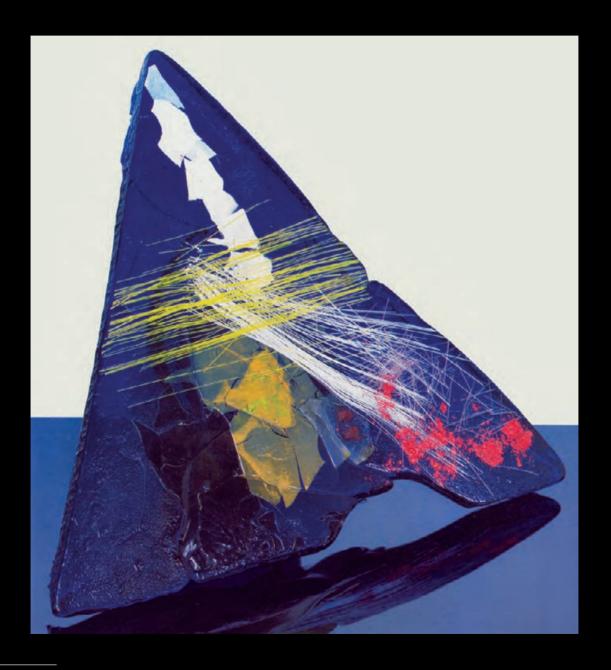
50 x 50 x 50 x 30 cm 1993-1998



50 x 50 x 50 x 30 cm 1993–1998



50 x 50 x 50 x 30 cm 1993–1998



50 x 50 x 50 x 30 cm 1993–1998



### MEDIUM

d – 50 cm x 15 cm 1999



### MEDIUM

d – 50 cm x 15 cm 1999



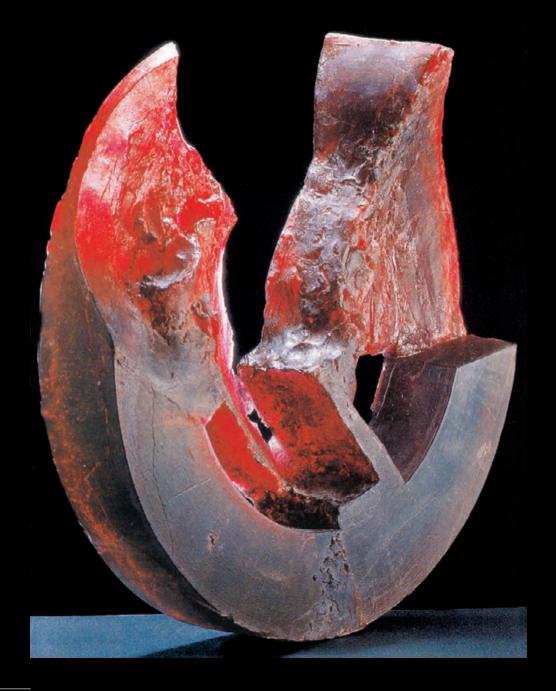
## KILN CASTING GLASS SCULPTURES



CORNWALLS WAVE

### PHOENIX

d – 45 x 15 cm



### GROWTH

d – 40 x 12 cm



# MESSAGE FROM THE INSIDE I.

52 x 52 x 52 x 9 cm 2002



# MESSAGE FROM THE INSIDE II.

52 x 52 x 52 x 8 cm



### VISOR

2003

54 x 54 x 54 x 8 cm



### RUPTURED CERTANTIES I.

50 x 54 x 56 x 14 cm



### RUPTURED CERTANTIES II.

54 x 54 x 54 x 8 cm



### CIRCULATOR

80 x 56 x 13 cm



### ENERGIZER

44 x 34 x 11 cm



### CRASH

58 x 31 x 11 cm



## BULLET HOLE

35 x 35 x 9 cm 2009



### WHIRLPOOL

50 x 35 x 15 cm



## THC

45 x 40 x 10 cm



### FROZEN

40 x 35 x 13 cm



## TWISTER

27 x 25 x 9 cm 2011



### PROPHECY

53 x 48 x 10 cm 2011



### FRACTURE OF FRAGMENT

49 x 40 x 11 cm



#### STRESS

90 x 32 x 10 cm 2013



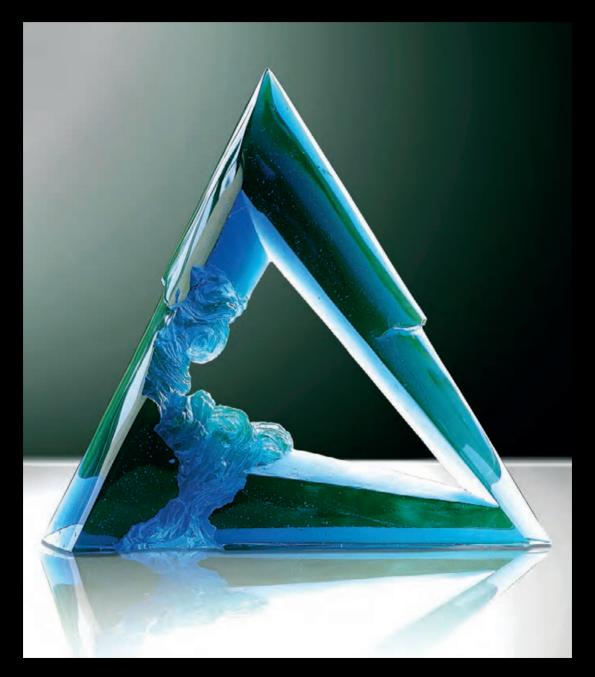
#### DEFIANCE

63 x 42 x 11 cm 2013



#### WATER WHISPERS

54 x 55 x 56 x 11 cm



#### PARASITE

47 x 26 x 10 cm 2013



#### FORCES OF NATURE 1.

82 x 50 x 9 cm



#### FORCES OF NATURE 2.

82 x 50 x 9 cm 2014



#### WAVE

52 x 50 x 50 x 14 cm 2014



#### LOCKING OF WATER

53 x 36 x 13 cm



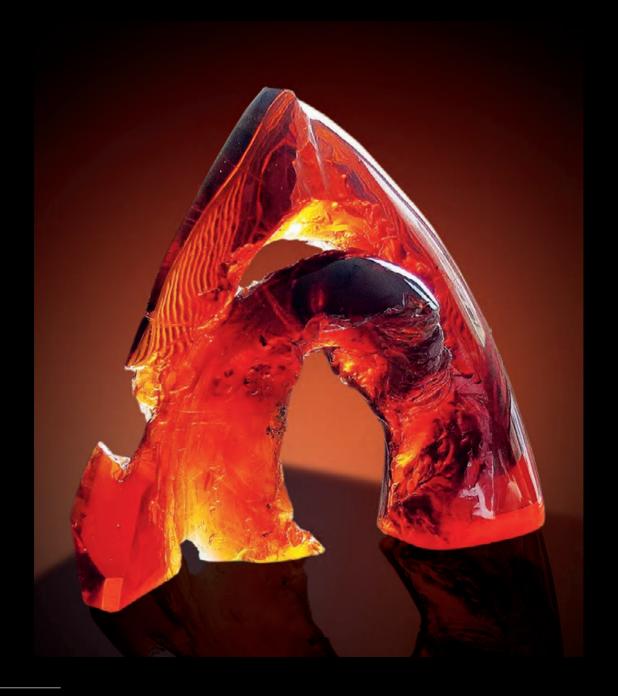
#### WING

44 x 15 cm



## SALUTE DADDY

54 x 44 x 17 cm



#### UP AND DOWN

49 x 39 x 15 cm



#### FACES OF LOVE

50 x 53 x 15 cm



#### SECRETS OF ICEBERG

30 x 25 x 15 cm



#### TURKEY

d – 25 x 8 cm 2015



#### ONE OF THOSE DAYS

54 x 28 x 17 cm



### AFFECTION

31 x 31 x 15 cm 2015



#### PLAYING WITH WATER

50 x 37 x 16 cm 2016



#### STEP

47 x 41 x 9 cm 2016



#### TRIBUTE TO NATURE

55 x 53 x 7,5 cm



# SEARCHING OF WATER SPRING

43 x 43 x 12 cm



#### ERUPTION

38 x 34 x 12 cm 2016



#### WATERFALL

54 x 28 x 18 cm



#### WELCOME THE SUN

32 x 33 x 7 cm



#### FLIGHT

20 x 18 x 4 cm 2016



#### ANATOMY OF WATER

48 x 36 x 15 cm



#### VIOLET WHIRL

35 x 29 x 9 cm 2016



#### RIDDLE

35 x 23 x 11 cm



#### CIRCULATION

d – 48 x 18 cm 2017



#### CIRCULATION OF WATER

d – 28 x 13 cm 2017



#### GUARD OF ANTARCTICA

42 x 44 x 15 cm



#### BAD DREAM

27 x 22 x 6 cm



# MODELING MOULD MAKING GLASS CUTTING









# **COURSES**WORKSHOPS







#### **LECTURES**







Cam Ocagi, Beykoz (TURKEY, 2016).



Academy of fine arts in Wroclaw (POLAND, 2016).

Cam Ocagi, Beykoz (TURKEY, 2016).

Academy of fine arts in Wroclaw (POLAND, 2016).



Cam Ocagi, Beykoz (TURKEY, 2016).



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#### THANKS TO

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## FROM CYCLE CIRCULATION OF WATER PETR STACHO