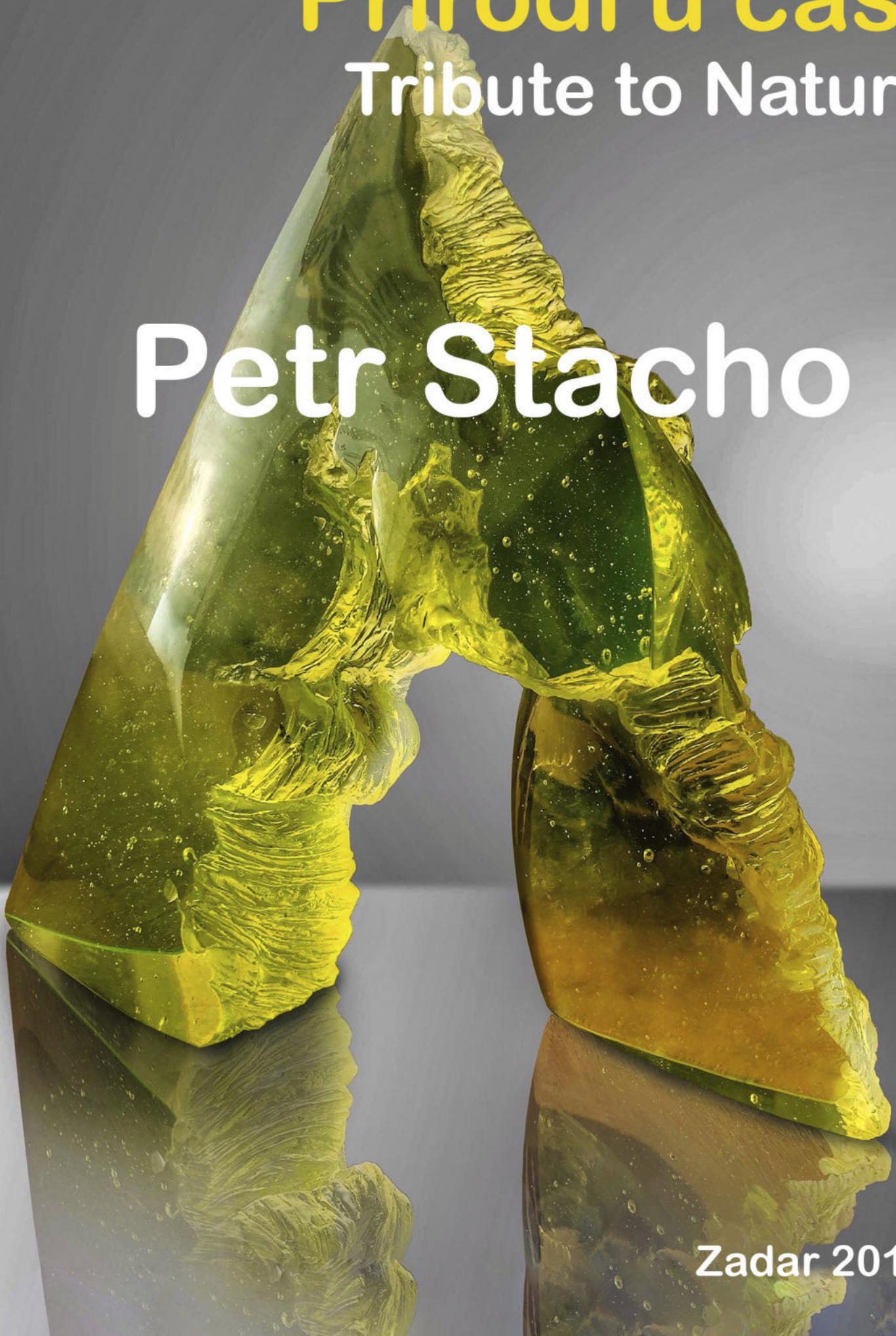


Prirodi u čast  
Tribute to Nature

Petr Stacho



Zadar 2019.



ANATOMIJA VODE, uranijsko staklo  
lijevano u peći, rezano i polirano,  
48x36x15 cm, 2016.  
ANATOMY OF WATER, kiln cast,  
cut and polished uranium glass,  
48x36x15cm, 2016

Nakladnik / Publisher  
Muzej antičkog stakla u Zadru /  
Museum of Ancient Glass in Zadar

Za nakladnika / For the publisher  
Ivo Fadić, ravnatelj Muzeja antičkog stakla u Zadru /  
Director of Museum of Ancient Glass in Zadar

Urednik / Editor  
Ivo Fadić

Tekst u katalogu / Catalogue text  
Dr. Jaroslav Polanecký

Fotografije / Photos  
Jaroslav Koudelka  
Petr Stacho  
Jakub Šrejber

Prijevod na engleski / Translation to English  
Marija Kostić

Lektorica / Croatian language supervision  
Edita Medić

Korektura / Proof-reading  
Vedrana Jović Gazić

Grafičko uređenje naslovnice / Design of the cover  
Jadranka Belevski

Grafičko oblikovanje / Graphic design  
Marija Marfat

Tisk / Printed by  
Printer d.o.o.

Naklada / Issued  
500

ISBN 978-953-7866-89-1

CIP zapis dostupan u računalnom katalogu Znanstvene  
knjižnice Zadar pod brojem

Izložba / Exhibition

Petr Stacho

# PRIRODI U ČAST

Tribute to Nature

**mAS** MUZEJ  
ANTIČKOG  
STAKLA

Zadar, 2019.



PLAVA VRATA, lijevano staklo, 52x52x52x8 cm, 2002.

BLUE GATE, cast glass, 52x52x52x8cm, 2002

# PRIRODI U ČAST

## TRIBUTE TO NATURE

Petr Stacho (rođen 1965. u mjestu Usti nad Labem u Češkoj) proslavio se kao izvrstan umjetnik u staklu početkom 90-ih godina prošlog stoljeća dok je još studirao na Akademiji umjetnosti, arhitekture i dizajna u Pragu u klasi čuvenog češkog umjetnika i profesora Vladimira Kopeckog. Stacho se upisao na Akademiju nakon što je završio poznatu srednju školu za staklarstvo u mjestu Kamenicky Šenov u trajanju od četiri godine gdje je savladao osnove rezanja stakla te je počeo razvijati dubok i iskren interes za umjetnost i obrt, što će označiti njegov cijelokupan kasniji umjetnički rad. Drugi formativni faktor Stachove rane karijere njegov je studijski boravak na Kraljevskoj akademiji likovnih umjetnosti u Ghentu u Belgiji 1993. gdje je, zahvaljujući naobrazbi u Ateljeu za monumentalno slikarstvo, znatno napredovao u razumijevanju osnovnih načela boje i svjetla.

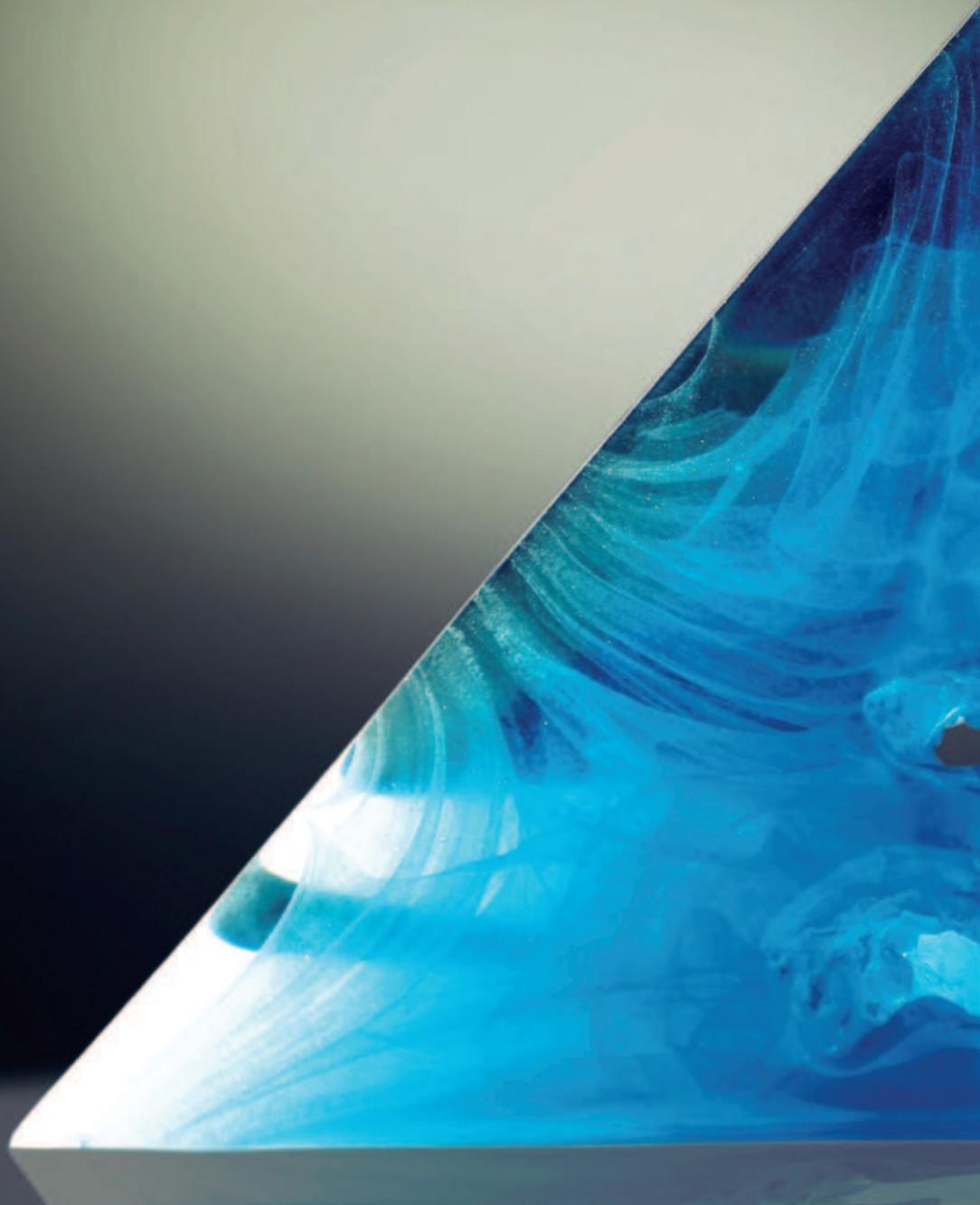
Stacho je vrlo raznovrstan i prilagodljiv umjetnik. Njegovo iznimno obrazovanje u srednjoj školi i zatim na akademiji, udruženo s neumornim, intenzivnim umjetničkim nastojanjem, rezultiralo je izvrsnim općim sposobnostima u nizu lijepih umjetnosti. Njegove

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 glass-cutting 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

CIRKULATOR, lijevano staklo, 80x56x13 cm, 2008.

CIRCULATOR, cast glass, 80x56x13cm, 2008







ODJECI IZ ŠUME, lijevano, rezano i polirano uranijsko staklo, 36x38x12 cm, 2016.  
ECHOES FROM FOREST, cast, cut and polished uranium glass, 36x38x12cm,2016

slike, skulpture i posebno crteži već su godinama predmet interesa i divljenja kolekcionara, baš kao i njegovi stakleni predmeti. Ipak, ono po čemu se Stacho ističe kao umjetnik njegova je izuzetna predanost staklu, obilježena tvrdoglavim inzistiranjem na održavanju najviših standarda staklarskog zanata i čistoće izraza. Njegov stav prema staklu i umjetnosti općenito mogao bi se definirati kao odbijanje kompromisa u kombinaciji s nepokolebljivim naglaskom na kvaliteti svakog umjetničkog djela bez iznimke.

Staklarske tehnike na visokim temperaturama bile su posebno važne u Stachovu djelovanju početkom 90-ih godina prošlog stoljeća kada se njegov potencijal mladog umjetnika isprepletao s tradicionalnim vještinama češkog staklarstva. Transformacija češkog društva nakon baršunaste revolucije nudila je niz novih mogućnosti i Stacho je bio više nego spreman suočiti se s izazovom. Njegove smjele ideje odgovarale su zapanjujućim mogućnostima oblikovanja stakla na visokim temperaturama koje su razvijene u određenim elitnim staklarskim radionicama, povezujući na taj način stoljeća europskog staklarskog iskustva s novim idejama i konceptima suvremenih likovnih umjetnosti.

Stacho je pažljivo izabrao najbolje među mnogim tehnikama obrade stakla na visokim temperaturama da bi stvorio predmete skulpturalnog karaktera, ukrašene na sofisticiran način koji je blizak slikanju, a sve linije i nijanse površine rezultat su promišljenog dizajna i minucioznog rada s tekućom staklenom smjesom. Njegovi predmeti na prvi pogled izgledaju kao da su oslikani, ali

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 glass-making 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 glass-making 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

zapravo su namotani i prekriveni linijama, komadima i pločama obojenog stakla obrađenog na visokim temperaturama. Površina skulptura susreće tijelo skulpture. Oba dijela uključuju umjetnikovu poruku i sjedinjuju se u složenim i neodvojivim rezultatima. Serija predmeta nazvana "Trokuti", nastala između 1993. i 1998., ili "Mediji" iz 1999. predstavljaju najbolje primjere tog pristupa.

Diversifikacija staklene proizvodnje i specijalizacija europskih i čeških staklara iznjedriла је lijevano staklo koje će postati široko rasprostanjena pojava. Zapravo je lijevano staklo postalo svjetski fenomen koji je proizšao iz potrage za novim sredstvima umjetničkog izraza te istovremene potrebe uspostavljanja jedne vrste samostalnosti umjetnika i tradicionalnih metoda staklene produkcije. Lijevano staklo proširilo je mogućnosti staklarstva i ponudilo nove prilike za eksperimentiranje s tehnologijama i oblikovanjem stakla na nove načine. Još od 50-ih godina prošlog stoljeća češki umjetnici u staklu bili su ispred svog vremena i konkurenциje – zahvaljujući uglavnom pionirskom radu Stanislava Libenskog i mnogih njegovih suvremenika i epigona. Ti su umjetnici utrli put umjetnosti u staklu i uveli niz revolucionarnih alternativa za iskušane metode.

Širenje tehnologije lijevanog stakla rezultiralo je nastankom mnogih malih radionica i studija specijaliziranih za lijevanje, nudeći umjetnicima na taj način više slobode i samostalnosti od tradicionalnih načina proizvodnje stakla. S druge strane, to je zahtjevalo drukčiji pristup staklu, pristup koji podrazumijeva individualnu kreativnost i osobno sudjelovanje.

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

Petr Stacho predvidio je ove nove trendove i koncentrirao se na staklenu smjesu s odgovornošću i razumijevanjem stručnjaka. U realizaciji projekata u lijevanom staklu stekao je dodatna znanja o samoj sirovini, napravio kreativni skok te počeo koristiti staklene štapiće (odnosno nešto što je prvotno bilo samo poluproizvod namijenjen daljnjoj obradi) za konceptualne svrhe.

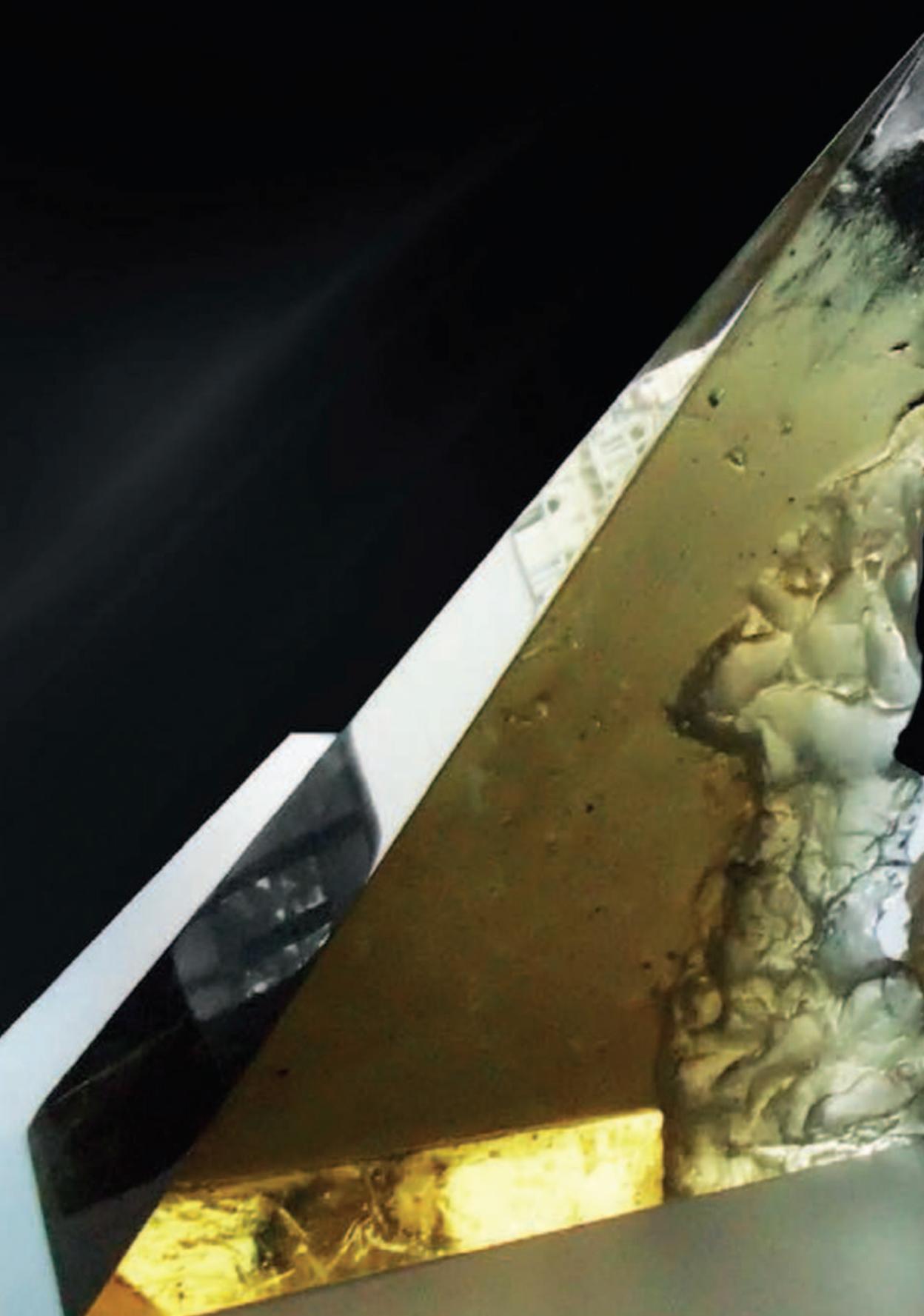
Njegovi najvažniji radovi s kraja 90-ih godina prošlog stoljeća i početka novog milenija obilježeni su tendencijom k monumentalnim formama te (p)osvjetljivanju staklene materije. Jasna poruka stakla izložena je za javnost u iznenađujućim vezama, često u kombinaciji s drugim materijalima ili u neuobičajenom okruženju u specifičnom kontekstu instalacija na otvorenom. U svojim je ambicioznim projektima i instalacijama na otvorenom Stacho uspio predstaviti staklo kao suvereni materijal. Njegove intervencije u javnom prostoru, kao "Napad" ili "Skrivena linija", načinjene od staklenih štapića, postale su visoko cijenjene kao pokušaji da se prijeđu granice između umjetnosti u staklu i suvremenih likovnih umjetnosti. Stachove instalacije na otvorenom na izložbi u Pragu 1995. bile su prethodnice mnogih kasnijih koncepata te su inspirirale buduće generacije umjetnika.

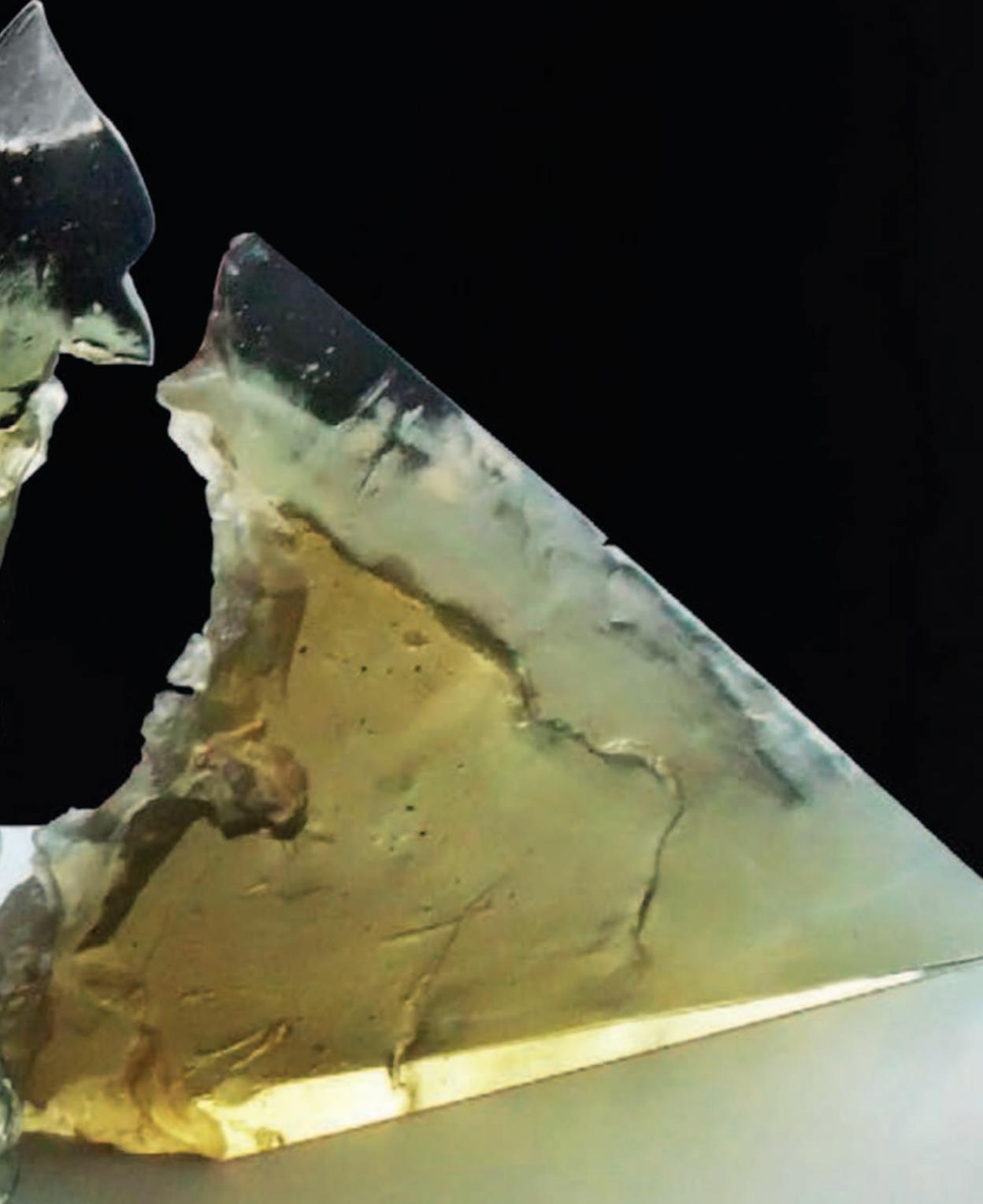
U tom je razdoblju Stacho istovremeno razvijao različite načine rada: instalacije, radove u kojima se staklo kombinira s materijalima kao što je metal i posebice drvo, kao i skulpture od čistog stakla. Njegove serije staklenih skulptura iz 90-ih godina prošlog stoljeća – naprimjer "Phoenix" (1993.) ili "Rast" (1999.) – mogu se interpretirati kao prekret-

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 combined 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"





SUDAR- lijevano staklo, 58x31x11 cm, 2008.  
CRASH, cast glass, 58x31x11cm, 2008

nica u umjetnikovu napredovanju prema geometrijskim formama koje u Stachovim djelima izgledaju kao osnovna tvar koja prirodno integrira različite forme erozije, dezintegracije i trošenja. Oštре linije i obrisi prekinuti su organskim rasjedima, naizgled slučajnim putinama i naglim rezovima.

Stachova fascinacija trokutastim oblicima jedno je od prepoznatljivih obilježja njegova rada. Trokut je najdinamičniji i najagresivniji od svih geometrijskih oblika. On svojim vrhovima i oštrim rubovima pobuđuje opasnost i nelagodu. Stacho taj osjećaj opisuje riječima: "Za mene trokut za razliku od kruga predstavlja stalni nemir i uzbudjenje. Nikad se neću prestati diviti njegovim oštrom vrhovima. Treba paziti da se ne ozlijediš. Kad izlazim iz studija, uvijek se osvrnem da provjerim vreba li trokut da me napadne." Na stranu pjesnička sloboda, sa stajališta umjetnika u staklu toliko opsjednutog formom trokuta ova zaigrana izjava ima itekakvo značenje.

Umjetnost u staklu kombinira težak fizički rad sa zanatskim umijećem, proizvodnom tehnologijom i suptilnim mentalnim procesima. To su aspekti zbog kojih je tako privlačna i tako zahtjevna. Stacho je očito izabrao trokut kao simbol intuitivne potrage za savršenstvom i ravnotežom svih ovih elemenata staklene umjetnosti – idealno savršenstvo umjetničke vizije koja se stalno remeti i narušava ljudskim nesavršenstvom i slučajnim intervencijama koje su posljedica prirode samog stakla. Dobro je poznato da staklo uvijek slijedi svoju nepredvidivu bit, a samo majstori staklari na tragu su njezina obuzdavanja.

(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



SVJEŽI ZRAK, lijevano, rezano i polirano staklo, 25x24x11cm, 2019.  
FRESH AIR, cast, cut and polished glass, 25x24x11cm, 2019



PARAZIT, lijevano, rezano i polirano staklo, 47x26x10 cm, 2013.

PARASITE, cast, cut and polished glass, 47x26x10cm, 2013

Trokuti nisu početak i kraj Stachove umjetnosti. Njegova umještost obrade stakla jednako se uvjerljivo pokazuje i kroz drugi osnovni geometrijski lik – krug. Krug nalazimo u Stachovim djelima iz 90-ih godina prošlog stoljeća kao komplementarni i logični element ravnoteže. Zaobljeni obrisi predmeta od puhanog stakla iz ciklusa "Mediji" (1999.) dobra su ilustracija rečenoga. Čak i intervencije na vrućoj staklenoj površini nude određeni mir i zadovoljstvo. Ponekad se krug može opaziti i unutar trokuta kao turbulentna pukotina ili rupa.

Skulptura od lijevanog stakla "Rast", iz iste godine, ipak priča drukčiju priču. Žučkastom bojom i kompaktnim rastaljenim oblikom koji je istovremeno i monumentalne i nemirne prirode, rad podsjeća na fragmente fluorescentnog drveta koje truli ili goreću tvar zagonetnog podrijetla te asocira na ravnotežu između nekad prijetečih sila prirode koje se stalno mijenjaju s jedne strane i čvrstih oblika savršeno definiranih skulptura s druge strane.

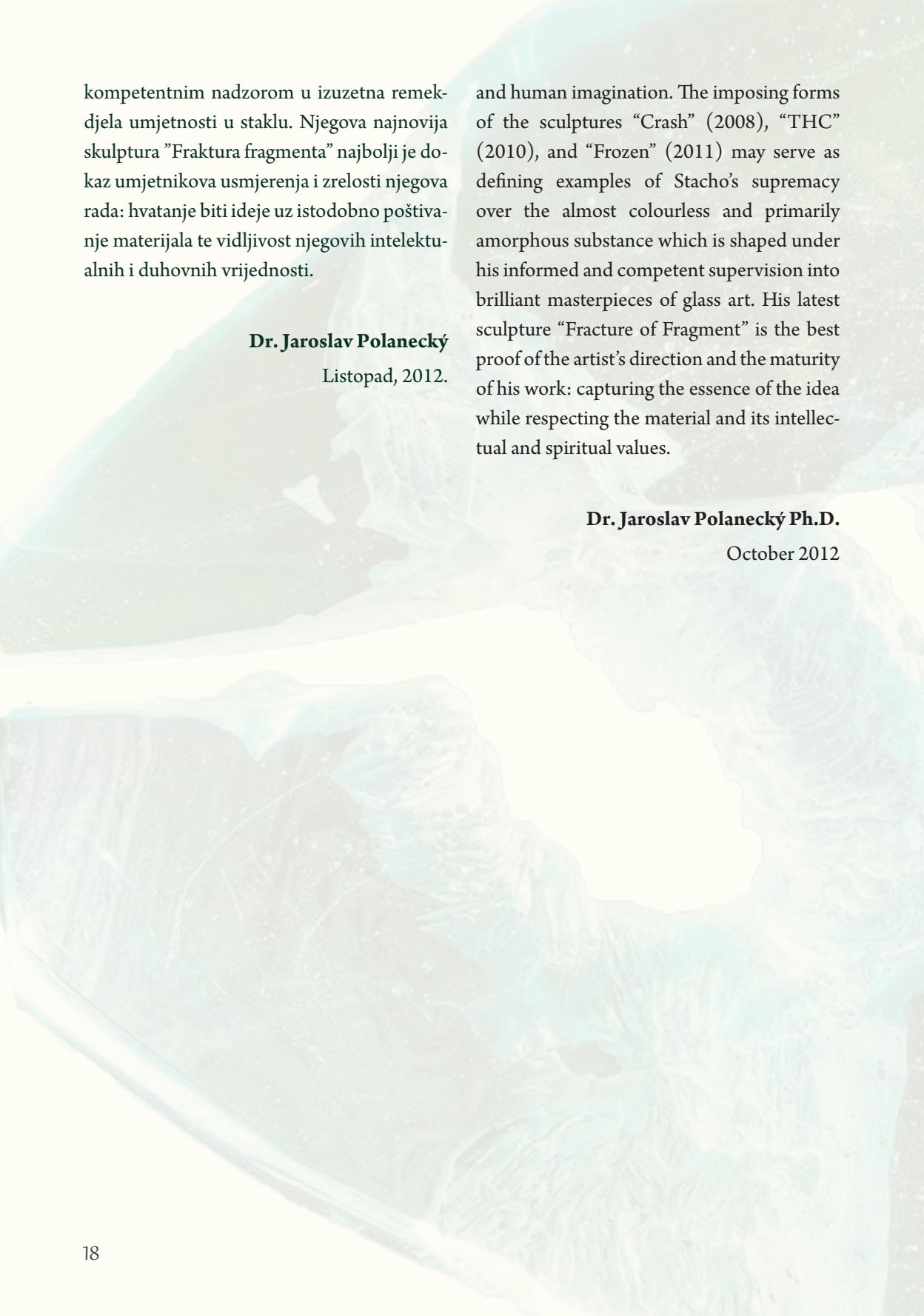
Tako su sile prirode pretočene u kristalizaciju u savršenoj harmoniji, pod budnim okom majstora. Osnovni geometrijski oblici uzurpirani su umjetnikovim namjerama, ali zadržavaju upečatljivu sličnost s uzorcima koje je odredila Majka Priroda – led koji se topi ili tekućina koja se smrzava, minerali meteorički ili prozirne tvari, u koliziji, u dinamičnom okruženju fizičkih odnosa i ljudske maštice. Impozantni oblici skulptura "Sudar", "THC" (2010.), i "Zamrznuto" (2011.) mogu poslužiti kao ogledni primjeri Stachova vladanja gotovo bezbojnom i uglavnom amorfnom supstancom koja se oblikuje pod njegovim

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



kompetentnim nadzorom u izuzetna remek-djela umjetnosti u staklu. Njegova najnovija skulptura "Fraktura fragmenta" najbolji je dokaz umjetnikova usmjerenja i zrelosti njegova rada: hvatanje biti ideje uz istodobno poštivanje materijala te vidljivost njegovih intelektualnih i duhovnih vrijednosti.

**Dr. Jaroslav Polanecký**

Listopad, 2012.

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

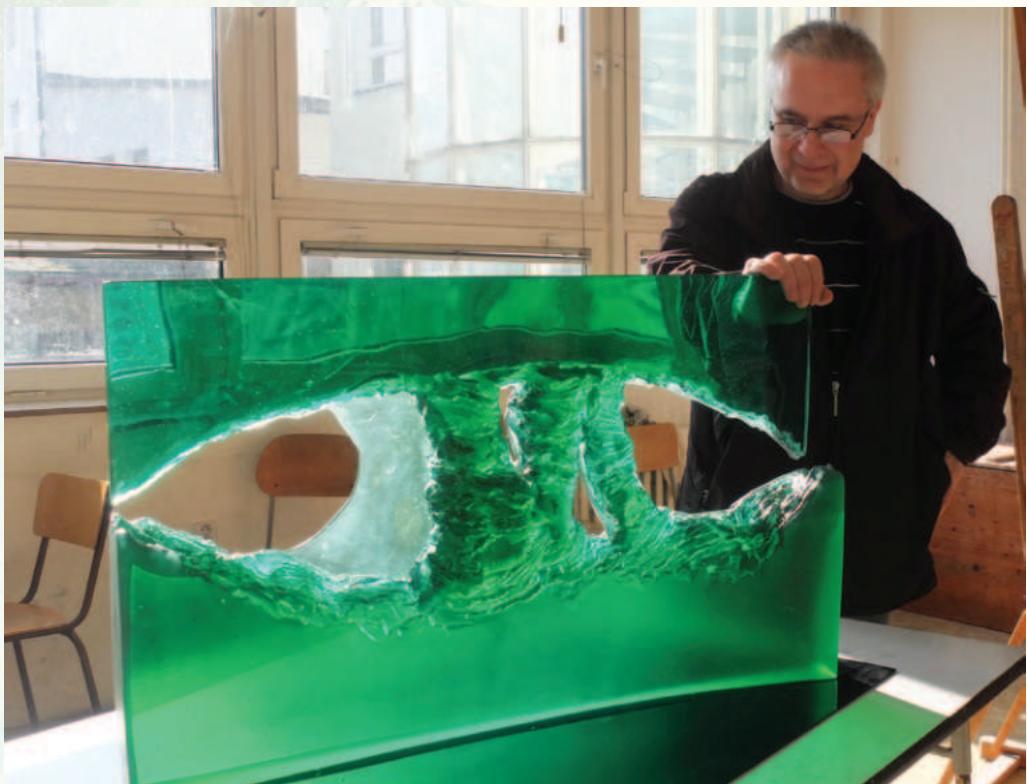


DUH PUSTINJE, lijevano, rezano i polirano staklo, 40x30x13cm, 2019.  
GHOST OF DESERT, cast cut and polished glass, 40x30x13cm, 2019



KRADLJIVAC SUNČEVIH ERUPCIJA, uranijsko staklo lijevano u peći, rezano i polirano, 41x42x11cm, 2019.  
SNATCHER of SUN ERUPTIONS, kiln cast, cut and polished uranium glass, 41x42x11cm, 2019

# CURRICULUM VITAE PETR STACHO



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## **OBRAZOVANJE**

1980. – 1984. Staklarska škola u Kamenický Šenovu, specijalizacija: staklarstvo  
1984. – 1985. Radionica o očuvanju spomenika u Mladá Boleslavu, s fokusom na restauraciji stakla  
1988. – 1994. Akademija umjetnosti, arhitekture i dizajna, studio kreativnog staklarstva  
1993. Studijski boravak u Ghentu, Belgija, na Kraljevskoj akademiji likovnih umjetnosti  
2003. Osnivač SME STAJAN stipendije za grafiku  
2007. Predstojnik Odjela za staklarstvo u Staklarskoj školi u Kamenický Šenovu  
2010. Predstojnik Odjela za rezanje i graviranje stakla u Staklarskoj školi u Kamenický Šenovu

## **IZLOŽBE U ČESKOJ I INOZEMSTVU**

### **1992.**

- Vojanovy Sady, Prag
- Žatec
- Kostelec na Hané
- Olomouc

### **1993.**

- Galerija Rob van Den Doel, Prag
- Bamberg, Njemačka

### **1994.**

- Artefiera 94, Bolonja, Italija
- Galerija Vetro, Frankfurt, Njemačka

### **1995.**

- Kunst und Gewerbe, Hamburg, Njemačka
- Trója Chateau, Prag

### **1998.**

- Češke i britanske suvremene skulpture u staklu, Studio Glass Gallery, London, Velika Britanija

### **2000.**

- Salon 2000, Prag

### **2003.**

- Sovinec Chateau, izložba rada studenata profesora Kopeckog

## **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  
2003 Founding member of the SME STAJAN graphic art fellowship  
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

## **EXHIBITIONS IN THE CZECH REPUBLIC, EXHIBITIONS ABROAD 1992**

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

### **1993**

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

### **1994**

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

### **1995**

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

### **1998**

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

### **2000**

- Salon 2000, Prague

- Muzeum dětské kresby, Prag
  - Lijepe figure s otoka, izložba u Muzeju stakla Kamenický Šenov
  - Světozor Cinema, Prag – crteži
  - The Jazz section, Prag – uvodna izložba SME STAJAN stipendije za grafiku
- 2009.**
- Čarolija češkog stakla, Beograd, Srbija
  - 9. međunarodni festival umjetnosti u staklu u Karlovim Varima
- 2010.**
- 10. međunarodni festival umjetnosti u staklu u Karlovim Varima
- 2011.**
- 11. međunarodni festival umjetnosti u staklu u Karlovim Varima
  - Staklo u staklari, galerija Welti, Dusseldorf, Njemačka
- 2012.**
- 12. međunarodni festival umjetnosti u staklu u Karlovim Varima
  - Staklo u staklari, galerija Welti, Dusseldorf, Njemačka
  - Međunarodni festival stakla, Stourbridge, Velika Britanija
- 2013.**
- 13. međunarodni festival umjetnosti u staklu u Karlovim Varima
  - Staklo u staklari, galerija Welti, Dusseldorf, Njemačka
  - TUCET, izložba učitelja Staklarske škole iz Kamenický Šenova, Muzej stakla Kamenický Šenov
  - Sile prirode, Hotel Sansoucci, resort SPA, Karlovy Vary
- 2014.**
- 14. međunarodni festival umjetnosti u staklu u Karlovim Varima
  - Staklo u staklari, galerija Welti, Dusseldorf, Njemačka
- 2003**
- Sovinec Chateau, exhibition of works by Professor Kopecký's students
  - Muzeum dětské kresby, Prague
  - *Fine Figures from the Isles*, exhibition in the Kamenický Šenov Glass Museum
  - Světozor Cinema, Prague – drawings
  - The Jazz Section, Prague – opening exhibition of the SME STAJAN graphic arts fellowship
- 2009**
- The Magic of Czech Glass, Belgrade, Serbia
  - 9th International Art Glass Festival in Karlovy Vary
- 2010**
- 10th International Art Glass Festival in Karlovy Vary
- 2011**
- 11th International Art Glass Festival in Karlovy Vary
  - Glass in glasshouse, Gallery Welti, Dusseldorf, Germany
- 2012**
- 12th International Art Glass Festival in Karlovy Vary
  - Glass in glasshouse, Gallery Welti, Dusseldorf, Germany
  - International Festival of Glass, Stourbridge, Great Britain
- 2013**
- 13th International Art Glass Festival in Karlovy Vary
  - Glass in glasshouse, Gallery Welti, Dusseldorf, Germany
  - TUCET, exhibition of glassmaking school in Kamenický Šenov teachers, Glass museum Kamenický Šenov
  - POWERS OF NATURE-Hotel sansoucci, resort SPA, Karlovy Vary

- KILN CAST 2, Železný Brod, Češka
  - Sajam umjetnosti Hangzhou 2014, Hangzhou, Kina
  - Bijenale umjetnosti u staklu, Šangaj, Kina
- 2015.**
- Umjetnička galerija MOSER, Prag (Češka)
  - Izložba učitelja i odabranih djela učenika iz Staklarske škole u Kamenický Šenovu
  - Staklo i slike – Zavičajni muzej Děčín (Češka) s Petrom Menšom
  - Europski festival stakla u Wroclawu (Poljska)
  - Češka zbirka umjetničkog stakla , Bao gallery, Peking (Kina)
  - City Art Gallery u Lodzu (Poljska)
  - Context Art, Miami (SAD)
- 2016.**
- Muzej Karkonoskie, Jelenia Gora (Poljska)
  - Art Palm beach (SAD)
  - Galeria sztuk Legnica (Poljska)
  - NO LIMITS izložbena turneja po Evropi
  - SOFA-by Ai Bo gallery, Chicago (SAD)
- 2017.**
- Glasobjecten galerija stakla Broft, Leerdam (Nizozemska)
  - Petr Stacho – Glass Fine Art,Galerija stakla Stoelting, Hamburg (Njemačka)
  - 7. međunarodni festival stakla u Asselbornu (Luksemburg)
  - Međunarodna izložba stakla u Sulzbachu – Saar (Njemačka)
- 2018.**
- Boje svjetlosti, Minsk (Bjelorusija)
  - Kulturbrucke, izložba stakla u Fratresu (Austrija)
- 2014**
- 14th International Art Glass Festival in Karlovy Vary
  - Glass in glasshouse, Gallery Welti, Dusseldorf, Germany
  - KILN CAST 2, Železný Brod, Czech Republic
  - 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
  - GLASS AND PAINTINGS - Regional Museum in DĚČÍN (Czech Republic) with Petr MENŠ
  - 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 sztuk LEGNICA (POLAND)
  - NO LIMITS exhibition-tour around Europe
  - SOFA-by Ai Bo gallery, Chicago (USA)
- 2017**
- GLASOBJECTEN- Glass gallery BROFT, Leerdam (HOLLAND)
  - Petr Stacho- GLASS FINE ART, Glass gallery STOELTING, Hamburg (GERMANY)

- Glas zur zeitenwende, Theuern castle (Njemačka)
- Tajna stakla, Alpha BB centrum, Prag (Češka)
- Međunarodni bijenale umjetnosti u staklu, Haacht (Belgija)

#### **2019.**

- Šest vizija stakla, Zavičajni muzej Děčín (Češka)
- Boje stakla, galerija Portheimka, Prag (Češka)
- Prirodi u čast, pojedinačna izložba u Muzeju antičkog stakla, Zadar (Hrvatska)

#### **PREDAVANJA**

- Bezalel Akademija umjetnosti i dizajna u Jeruzalemu (Izrael), 2. međunarodna ljetna škola stakla (tehnika lijevanja u peći), 2015.
- Umjetnička akademija u Bukureštu (Rumunjska), 2016.
- Staklena peć u Istanbulu (Turska), 2016.
- Radionica o lijevanju u peći na Akademiji likovnih umjetnosti u Wroclawu (Poljska), 2016.

#### **TURNEJA PO TURSKOJ (2017.)**

- Beykoz – hladna izrada predavanje
- Eskisehir – predavanje na Fakultetu likovnih umjetnosti, Sveučilište Anadolu
- Bursa – predavanje na Sveučilištu Uludag, demonstracija modeliranja i izrade kalupa
- Tečaj o lijevanju u peći u Nyborgu (Danska), 2017.
- Predavanje na Tehničkom sveučilištu u Minsku (Bjelorusija), 2018.

- 7-th international glass festival in Asselborn (LUXEMBOURG)
- International glass exhibition in Sulzbach-Saar (GERMANY)

#### **2018**

- Colours of light-Minsk (BELARUS)
- Kulturbrücke,glass exhibition in Fratres (AUSTRIA)
- Glas zur zeitenwende, Theuern castle (GERMANY)
- Secret of glass, Alpha BB centrum, Prague (CZECH.REP.)
- International glass art biennial, Haacht (BELGIUM)

#### **2019**

- Six visions of glass, Regional Museum in Děčín (CZECH REP.)
- Colours of glass, gallery Portheimka,Prague (CZECH REP.)
- Tribute to nature, solo exhibition in the Museum of Ancient Glass, Zadar (CROATIA)

#### **LECTURES**

- BEZALEL ACADEMY OF ARTS and DESIGN in Jerusalem (ISRAEL), Second 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 at the Academy of Fine Arts in Wroclaw (POLAND), 2016

- Tečaj o lijevanju u peći u Gdovu (Rusija), 2018.
- Studijski boravak na Sveučilištu Mimar Sinan u Istanbulu (Turska), 2019.

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

- BEYKOZ-cold working,lecture ESKISEHIR-lecture at the Faculty of Fine Arts, Anadolu University BURSA-lecture at the ULUDAG University,demonstration of modeling and mould making
- Kiln casting course in Nyborg (DENMARK), 2017
- Lecture at the National Technical University in Minsk (BELARUS), 2018
- Kiln casting course in Gdov (RUSSIA),2018
- Residence on MIMAR SINAN University in Istanbul (TURKEY), 2019

**PLIMNI KRUG**, staklo lijevano u peći, rezano i polirano, 36x27x14 cm, 2019.  
**TIDAL CYCLE**, kiln cast, cut and polished glass, 36x27x14cm, 2019





POZDRAV TATICI, lijevano, rezano i polirano staklo, 54x44x17cm, 2015.  
SALUTE DADDY, cast, cut and polished glass, 54x44x17cm, 2015



ZAGONETKA, pozlaćeno staklo lijevano u peći, rezano i polirano, 35x23x11 cm, 2017.  
RIDDLE, kiln cast, cut polished and gilded glass, 35x23x11cm, 2017



SLAP, staklo lijevano u peći, rezano i polirano, 2016.

WATERFALL, kiln cast, cut and polished glass, 2016



LJUBIČASTI VRTLOG, lijevano, rezano i polirano staklo, 35x29x9 cm, 2016.  
VIOLET WHIRL, cast, cut and polished glass, 35x29x9cm, 2016



PRKOS, lijevano, rezano i polirano staklo, 2013., 63x42x11cm, 25.  
DEFIANCE, cast, cut and polished glass, 2013, 63x42x11cm, 25





KORAK, lijevano, rezano i polirano staklo, 47x41x9 cm, 2016.  
STEP, cast, cut and polished glass, 47x41x9cm, 2016



NAIVČINA, staklo lijevano u peći, rezano i polirano, 34x35x11 cm, 2017.  
SUCKER, kiln cast, cut and polished glass, 34x35x11cm, 2017



SILE PRIRODE, staklo lijevano u peći, rezano i polirano, 82x50x9 cm, 2013.  
FORCES OF NATURE, cast, cut and polished glass, 82x50x9cm, 2013





LICA LJUBAVI, staklo lijevano u peći,  
rezano i polirano, 50x53x15 cm, 2015.  
FACES OF LOVE, kiln cast, cut and  
polished glass, 50x53x15cm, 2015



ERUPCIJA, olovno staklo lijevano u peći, rezano i polirano, 38x34x12 cm, 2016.  
ERUPTION, kiln cast, cut and polished lead glass, 38x34x12cm, 2016

**IZLOŽBA / EXHIBITION  
PRIRODI U ČAST / TRIBUTE TO NATURE**

Organizatori izložbe / Exhibition organizers  
Muzej antičkog stakla u Zadru / Museum of Ancient Glass in Zadar

Autor izložbe / Author of the exhibition  
Petr Stacho

Koncepcija izložbe i likovni postav / Exhibition concept and display  
Petr Stacho

Stručna koordinacija projekta / Project coordination  
Jadranka Belevski

Suradnici na izložbi / Collaborators on the exhibition  
Jadranka Belevski, Josip Filipović

Tehnička realizacija postava izložbe / Technical realization of the exhibition set-up  
Šime Mičić

Generalni pokrovitelj / General sponsor:

**EUROHERC**

