



let's meet
in better
times



Incontriamoci
nei giorni
migliori

GLASSON

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/EN/

The exhibition **GLASS_ON**. Let's meet in better times, is a presentation of works by tutors and PhD students connected with the only Glass Faculty in Poland, with history dating back to the beginnings of the Eugeniusz Geppert Academy of Art and Design in Wrocław.

Our aim is to show artists who are characterised by exceptional creative temperaments. The participants in the exhibition are masters in their respective disciplines and present individual ways of understanding the creative process itself, as well as different approaches to artistic philosophy. The exhibition **GLASS_ON** – let's meet in better times, is a reflection on the world around us and the time of isolation that has become our everyday reality. The exhibition will tell many stories through the material of glass.

We invite you to better times, the journey begins today.

Curators:

PhD Agnieszka Leśniak-Banasiak
PhD Marzena Krzemińska-Baluch

/IT/

La mostra „**GLASS_ON**. Incontriamoci nei giorni migliori” è una presentazione di educatori e dottorandi associati all'unico Dipartimento del Vetro in Polonia, la cui storia risale agli inizi dell'Accademia di Belle Arti di Breslavia.

Mostriamo artisti che hanno temperamenti creativi unici. I partecipanti alla mostra sono i veri maestri nelle loro discipline, mostrano modi individuali di comprendere il processo stesso della creazione, nonché diversi approcci alla filosofia artistica. La mostra «**GLASS_ON** – Incontriamoci nei giorni migliori» è una riflessione sul mondo che ci circonda e sul tempo di isolamento a cui abbiamo preso parte.

La mostra racconterà tante storie raccontate attraverso la materia del vetro. Vi invitiamo ai giorni migliori a partire da oggi.

I curatori di mostra:

dr Agnieszka Leśniak-Banasiak
dr Marzena Krzemińska-Baluch



Kalina Bańka-Kulka

We are a consumer society, we acquire more than we need, and cannot understand that by buying less we own more. Things begin to own us, whereas it is us who should be their owners. Excessive consumerism fuels by the world of advertising and social media. Popular social networks make us addicted and consume more and more of our time. In my glass works refer to internet addiction especially in children. They consume the virtual world, but this world eats them.

←

Enjoy your meal!

2019

fused tempered glass

600 x 800 x 20 mm

photo: Dzikie Studio

→

**Glass object from the
Garbage series**

2019

hand-formed glass

photo: Małgorzata Kujda





Agnieszka Aleksandra Bar

In „Growth” I am talking about the idea of combining two crafts: glass blowing and wicker weaving and about how I understand human growth. When creating the collection, I operated at the meeting point of plaiting – providing an organic base and free blowing – giving a light open form. Objects start from the shape of the roots with a trace of nature on the surface, evolving into the form given to them by man. This transformation is a reflection of the constant movement that takes place between our human roots and our aspirations. A movement which is both an increase and a return to the past, to the wisdom of the ancestors and connection with nature. Facing the vision of the future, we leave the known and tame space, setting off towards the indescribable.

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GROWTH

2020

glass blown into a wicker mold
Objects were made in cooperation
with polish weavers and glassmaker
Peter Novotny

photo: Linda Parys



→
ORGANICA 01
2016
flameworking elements cut,
composed, fused, slumped,
cold worked
290 x 200 x 35 mm
photo: Stanisław Sielicki
←
photo: Małgorzata Kujda

Dagmara Bielecka

The creation of the Organica series was inspired by the pulsating life of nature.

The idea was developed from the experience of the vitality and beauty of the organic world, full of dependencies, communities and relationships, which we continually deprive of space for its existence. Organica is an expression of delight, lined with a feeling of helplessness and growing ethical conflict over systemic cruelty, destruction and the irreparable loss of nature – the infamous legacy of anthropocentric relations between people and other species.

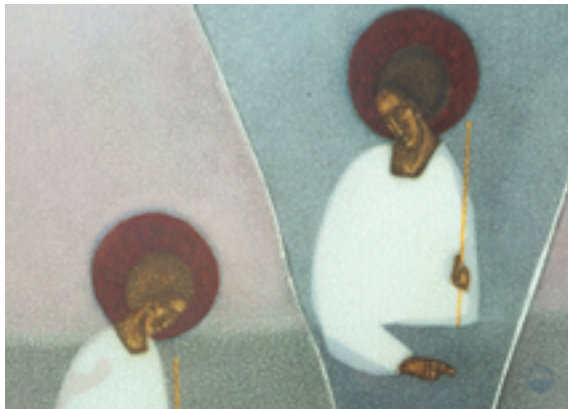
We are losing time.





Joanna Bujak

The work is the result of a fascination with the traditional Orthodox icon. Many elements that make up one image convey consistency and unity. The nature of the work, taken from the idea of the Holy Trinity, consists in the diversity that forms the complete whole.



Unitatis

2019
glass painting, polymer
670 x 750 mm

photo: author's archive



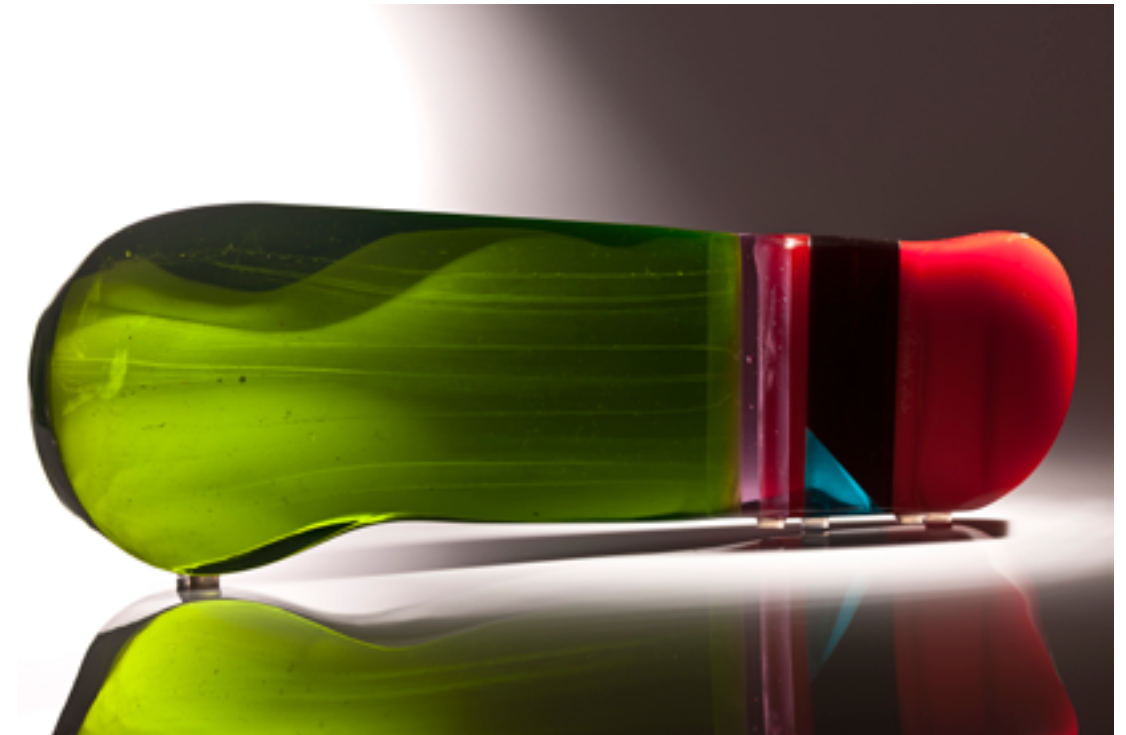
→
Niepokojąca Fala
 2020
 fused glass, and cold worked
 1600 × 5000 × 70 mm



Małgorzata Dajewska

My works presented in the exhibition are a reaction to the situation that surprised the world at the beginning of 2020. They talk about how a seemingly small event can infect and destroy a perfectly functioning, harmonious structure and spread a wave of danger to the whole world. This is how I create my glass works. They are a spatial sign-lapidary message, condensate of my experiences, commentary to reality. The multidimensional nature of glass gives a chance to encrypt emotions and reflections, which accumulate and permeate in a small object

→
Elektropolis Italia
 2020
 fused glass, and cold worked
 1200 × 6000 × 60 mm
 photo: Krzysztof Pachurka





Antonina Joszczuk-Brzozowska

The work „Materializatio” takes up the problem of woman crammed into a culture of sin and guilt. From the 15th to the 18th century, there was a witch hunt, during which, over 20 million people were murdered. In the 21st century in Europe, women still have to fight for equal treatment every day. Presented work concerns the unspeakable, accumulating in man for years. Growing layer by layer until it finally has to be thrown outside.

Materializatio

2020

installation freehand formed glass

the whole composition: 700 × 250 × 900 mm

photo: Dzikie Studio





Marzena Krzemińska-Baluch

„Folded artefacts” is a project I have made this year. I used some of my small art pieces I created before covid pandemic and couldn't finish. I decided to change the character of the idea, use a new method of expression which to reflect the mood, ambience and shapes of sceneries I memorized. Involving the gravity process, objects arise to reveal the subtleties of memorized places and events, in their details encouraging reflection and musings.

Folded artefacts

2021

3 elements: 300 × 120 × 120 mm

/2 elements: 450 × 110 × 110 mm

kiln formed and hot
finished glass

photo: Alicja Kielan





Aleksandra Kujawska

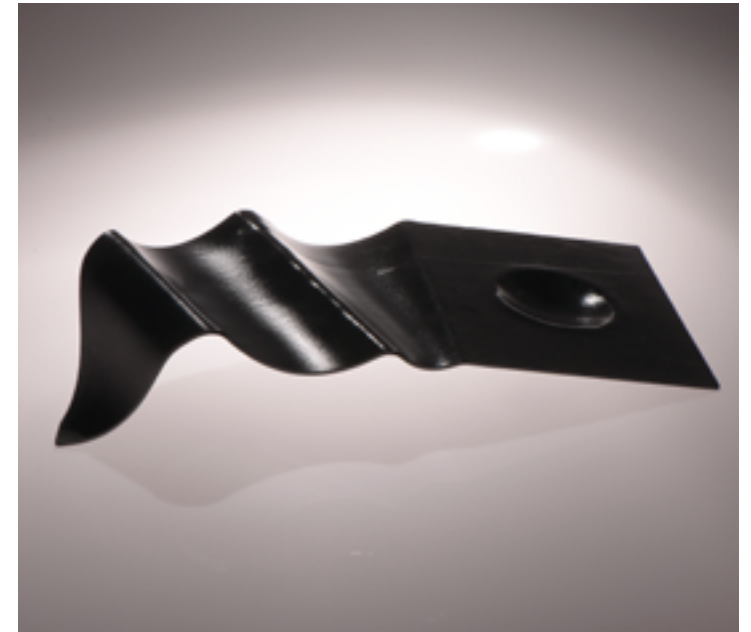
I am interested in human's relationship with nature. In my works, I concentrate on the modern man's atavistic needs of connection with nature and fellowship. I am searching for areas of human desires and emotions associated with loss of the relationships and longing for them. I am interested in the modern man's realization that man is biological, mortal, is a part of nature which he or she lost contact with and of which he or she forgot. Man needs nature to maintain physical and mental stability. I am far from creating instructions or constructing everyday reality. I am interested in self-realization and related emotions, needs, longings, fears. I am trying to present them in my works.

Prayer for a good death for the father

2019

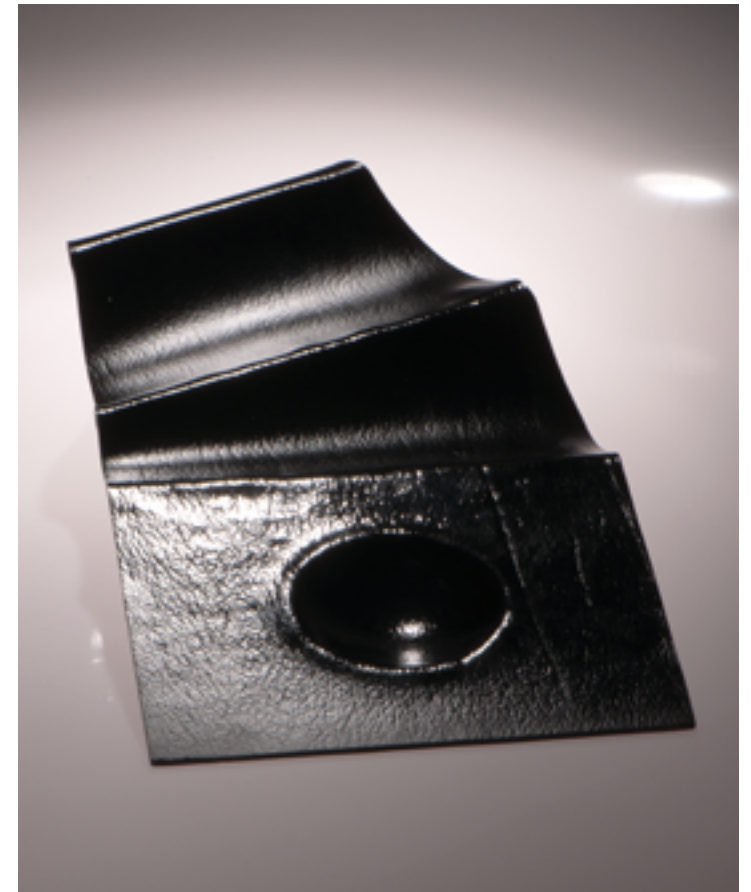
sculpture made by gravity-slumping technique, of black Bullseye glass, made in Urban Glass, New York City ca. 300 × 200 × 5 mm

photo: Olek Iwazskiewicz



*The intuitive mind is a sacred gift,
the rational mind is its faithful
servant. We have created a society
that respects the servant and forgets
the gift*

Albert Einstein





Agnieszka Leśniak-Banasiak

Geometry of Emptiness is a series of works that reflect on the physical and symbolic existence of this phenomenon. The series is a meditative story, which departs from the purely aesthetic dimension. I invited to reflect on the emptiness that fills, takes a place that we must tame. The emptiness that always leaves a trace of its presence - shadow, memory, traces, afterimages. The Emptiness that fills but also purifies. Following this thought, I realized the objects with an empty space that speaks of absence. I touched a phenomenon on the edge of reality to tame its presence. In difficult lockdown times, my intentions gained another strength.



Absorption of emptiness from the cycle: Geometry of emptiness

Transparent and opaque glass.
Melted and cold worked
380 × 300 × 75 mm

photo: Krzysztof Pachurka



Mariusz Łabiński

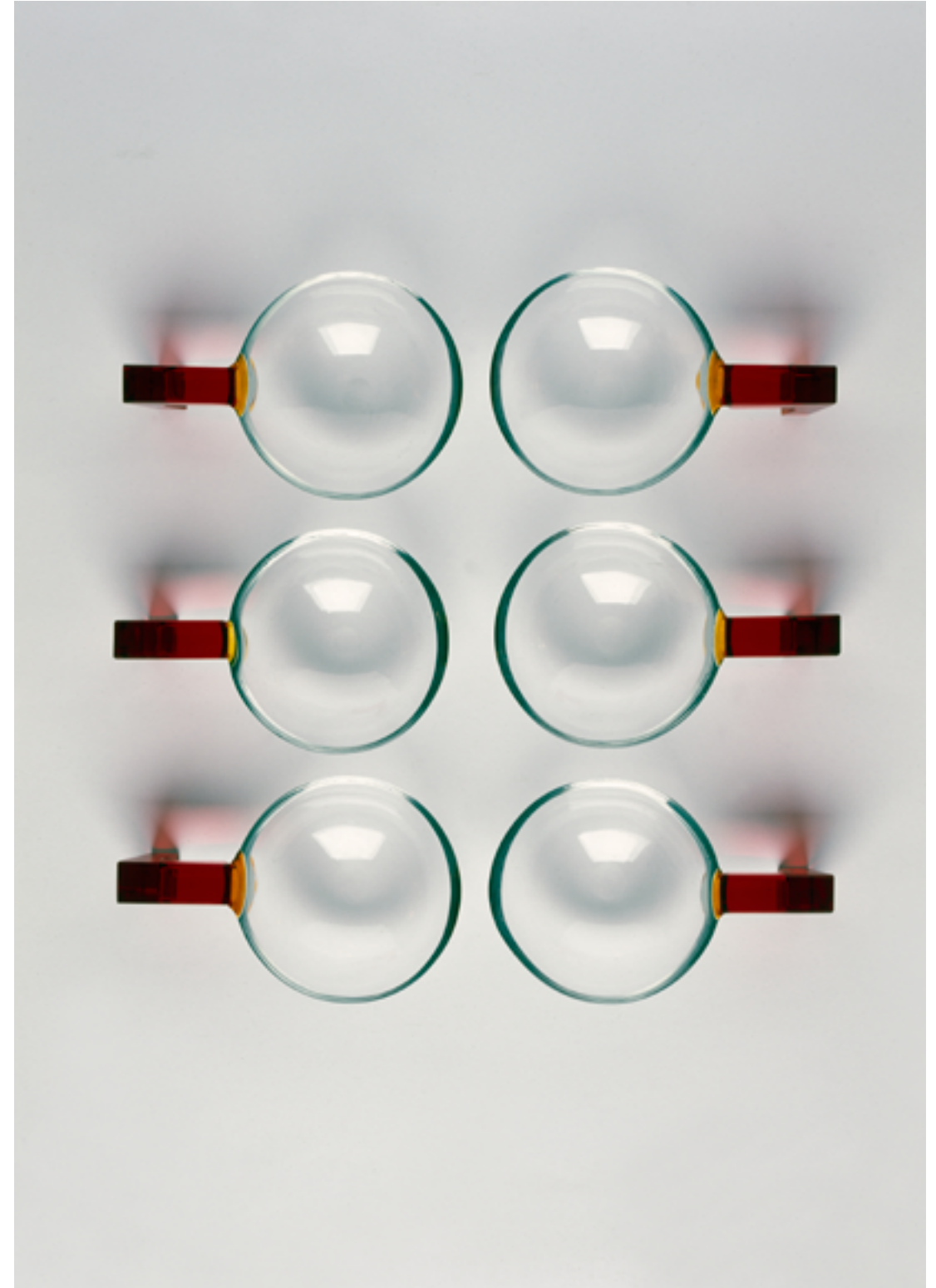
↓
Kandinsky's decanter
2014
blown and ground glass
photo: Stanisław Sielicki



“He started to build a very different world of glass entities on border of glass art and design. Some new glasses, jars and shot glasses were created – always clever, always innovative saturated with simplicity and peculiarly paradoxical. Dubbed by the author “Kandinsky’s Decanters” characterised by sophisticated form, apposite possibilities of a glassworks and cultural context, eccentric, multilayer vessels are particularly outstanding.”

(Text by Małgorzata Dajewska from the catalog Pliva and Łabiński/2016)

→
The Ferocious dog
2011
blown and ground glasses





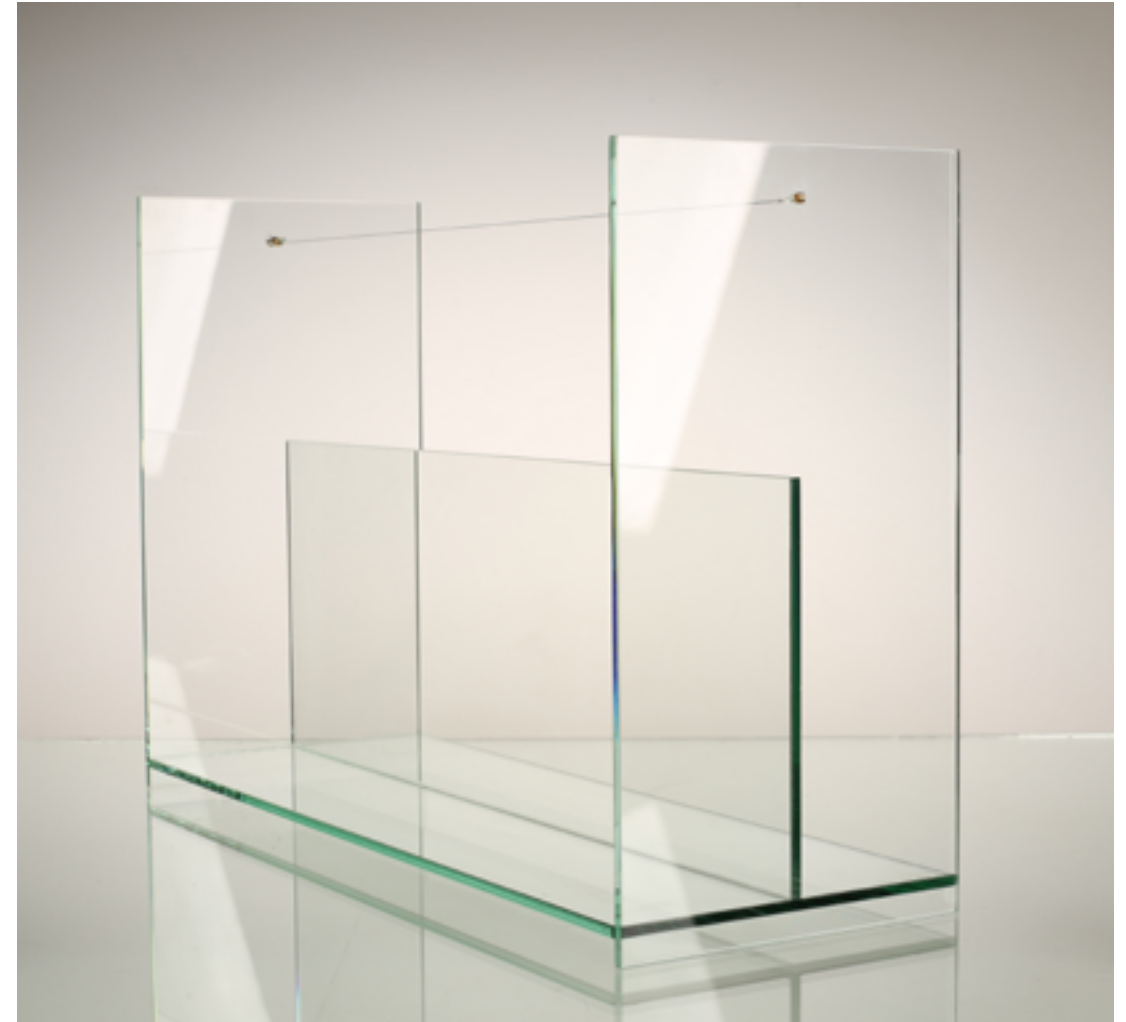
**Beata
Mak-Sobota**

Glass objects, the form of which results from combining systems and transformations of geometry elements, from the simplest, such as a figure, area, distance, angle measure, through more advanced ones, such as curvature, line, point, dimension. Symmetrical, regular, ascetic, made of flat glass, delineated with light in space, are meant to encourage reflection on the minimalism of form and the way the material interacts.

Onestring

2017
from the series: Audiovisual
objects sodium glass, steel
450 × 160 × 300 mm

photo: Justyna Żak





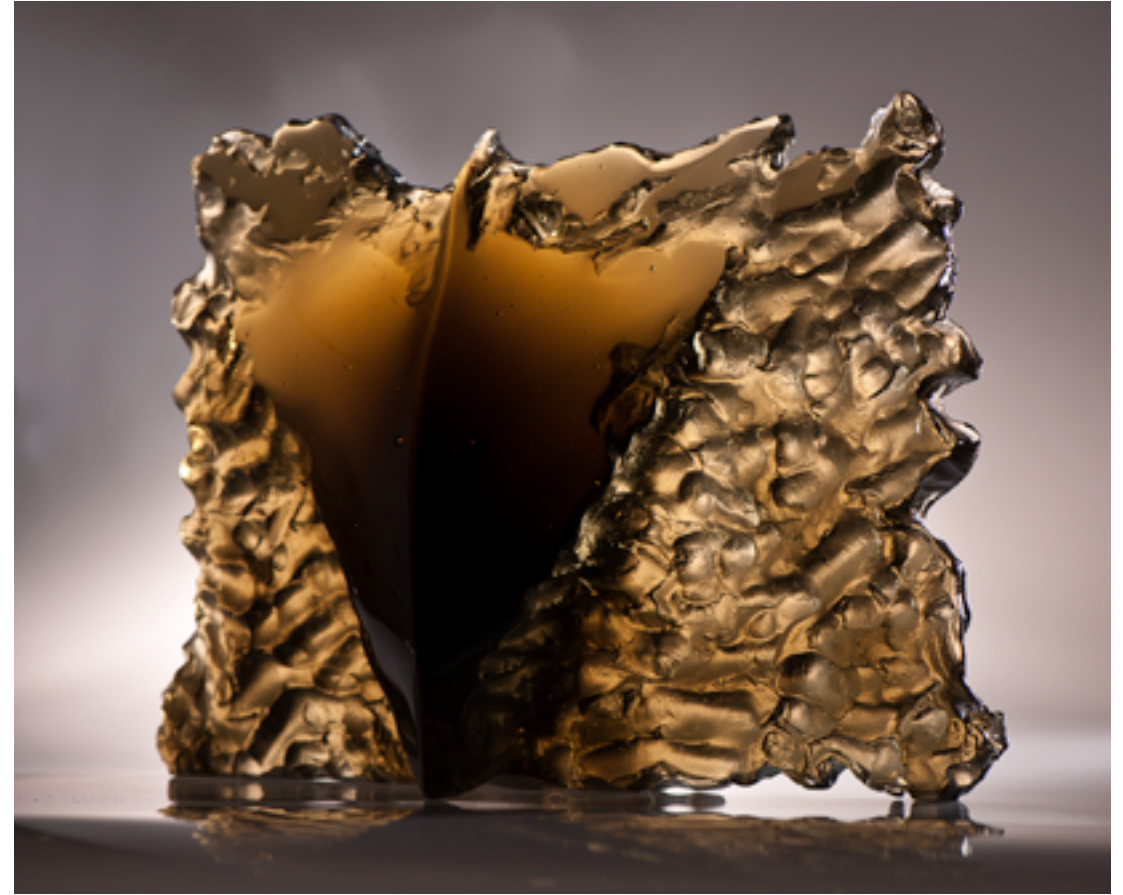
Stanisław Sobota

Nature and observation inspire the imagination. Drawing is always a starting point for a sculptural analysis of the topic in the context of expression and color. My works are an admiration for the nature and the specific essence of glass, in which light harmonizes with the sculptural dimension of the form.

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Raven

2015
melted sodium glass, cut, polished
470 × 110 × 320 mm
photo: Krzysztof Pachurka





**John
Moran**

Lost in a sea of rubble. Cameras flashing.
Covered in the rubble of a classroom and the
blood of fellow students. Scared and alone,
while surrounded by people. You survived.
You are alive.



Tragic Kingdom
2017
free hand sculpted glass, mixed media
70 × 80 × 35 mm
photo: Karel De Bock



Kamila Mróz

The first answer that appeals to the question asked in the title is – “Yes, of course, we have a choice, we have free will.” But are you sure? Although the beginning and the end are certain, destiny is not a coincidence. It’s not something you can expect, it’s something to choose. Lack of choice is also a choice – the first constant of free will.

→

Do we really have a choice?

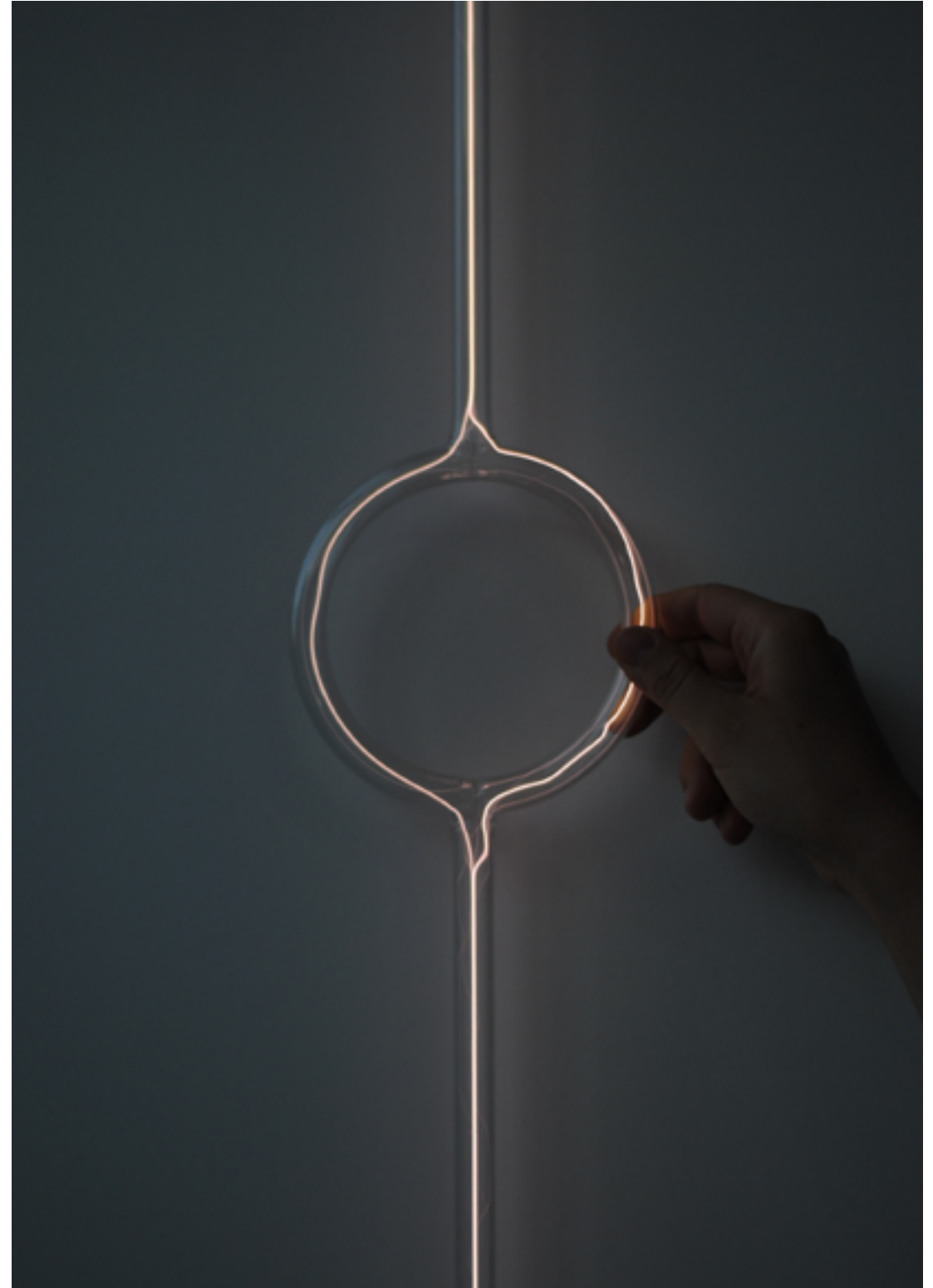
2019

flameworked borosilicate glass,
cold cathode discharge tube
technology

950 × 420 × 150 mm

photo: Magdalena Wodarczyk

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Jagoda Nowak-Bieganowska

The composition was made of minimalist bowls, which, derived from a simple, classic form, evolve, bend and take on soft, flexible shapes. Although it might seem that this process is a strictly artistic variation on the theme of a vessel commonly used in the human environment, it is in fact a comment on the surrounding reality. The bowls fold up and close, contradicting the prevailing belief in the availability of what they should contain – food. In this way, the artist draws attention to one of the more serious problems of the contemporary world, which is disproportionate access to food, waste in the countries of the rich “West” confronted with the starvation of the global “South”. The deformed, bent vessels included in the installation are intended to provoke questions: is the fact that we always have something to put in them as constant and unchanging as the classic form of a bowl? Do we really not care that so many people have nothing to eat while we eat our favorite delicacies from the other side of the globe?

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←
photo:
Alicja Protasewicz

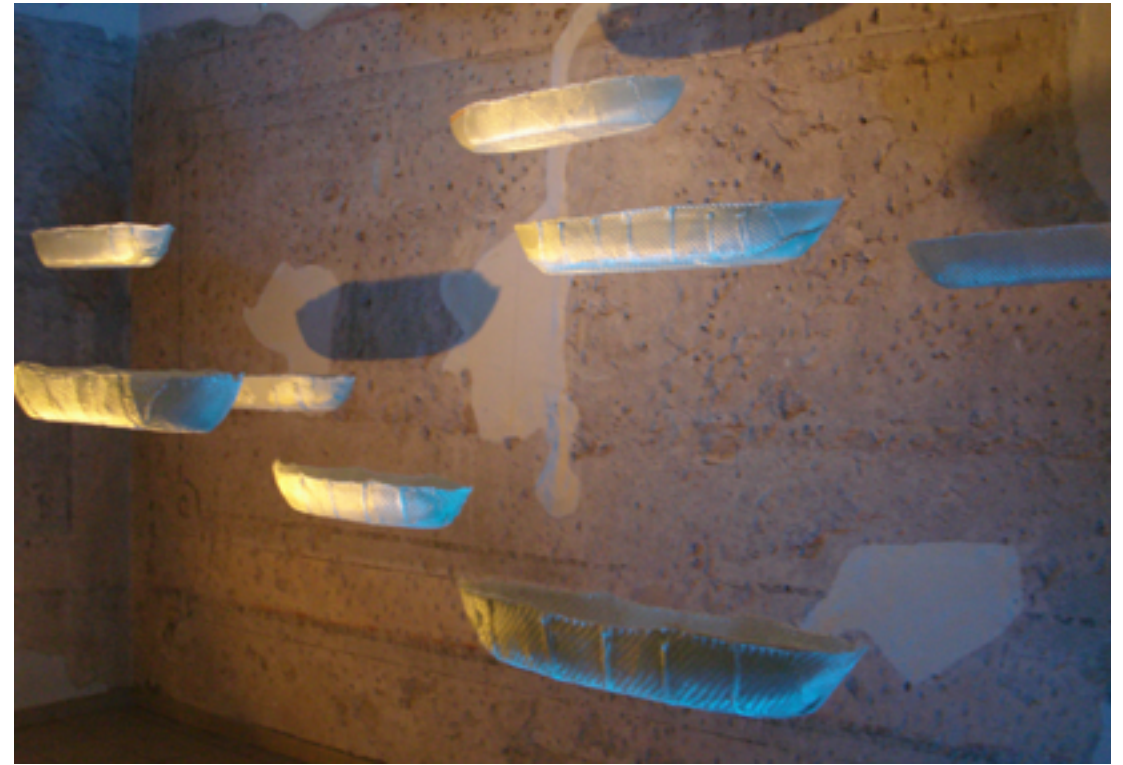
Empty bowls
2020
slumping glass
150 × 60 mm
the whole composition:
1000 × 500 × 60 mm
photo: Jagoda Nowak-Bieganowska



Kazimierz Pawlak

Forms made of glass fibre are mostly inspired by nature. I like to combine the glass fibre form with metal elements and build large scale installations.

All my art objects are full of signs and symbols. I observe the world around me - life in all variations.



Boats

2012
pate de Verre
the whole composition:
2000 × 1200 × 500 mm
photo: Łukasz Pudelko

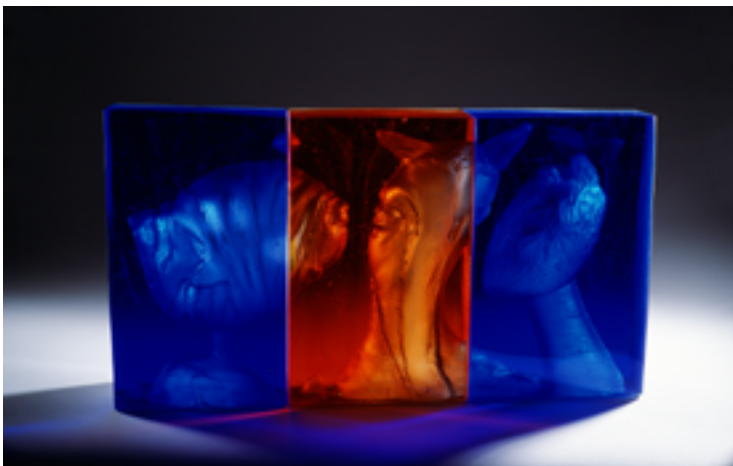




←
photo: Justyna Żak

Wojciech Peszko

Like in glass ball, I mix reality and illusion in my works.



←

Eye to Eye

2012
coloured glass fused in the form,
ground, polished, sandblasted

530 × 280 × 90 mm

↑

The Labyrinth

2018
coloured glass fused in the mould,
ground, polished, sandblasted
270 × 350 × 240 mm

photo: Stanisław Sielicki



←
photo: Justyna Żak

Magdalena Wodarczyk

“Light gives me an impulse to act, to discover, to experiment. My eyes and mind open every day to capture even the slightest glimpse of it. Glass is a light-sensitive matrix for me to transfer my visions to. It is a starting point for my actions on many levels of reality. During the creative process, I seek balance in the clash of light and shadow – transparent glass matter and opaque, matt structure.”



Implosion I

2017
coloured, blown and cut glass
240 × 280 × 270 mm
cooperation Martin Stefanek
Glassworks, Desna, Czechy



**Ryszard
Więckowski**

I create images that escape the traditional reception of classical stained glass. Authorially processed glass by means of glazing techniques create abstract, but at the same time very personal images that refer to graphics and drawings. Abstraction, through a new form of expression in the glass image, brings it significantly closer to the contemporary relationship of glass and architecture.



More white

2018
own technique
730 × 730 mm

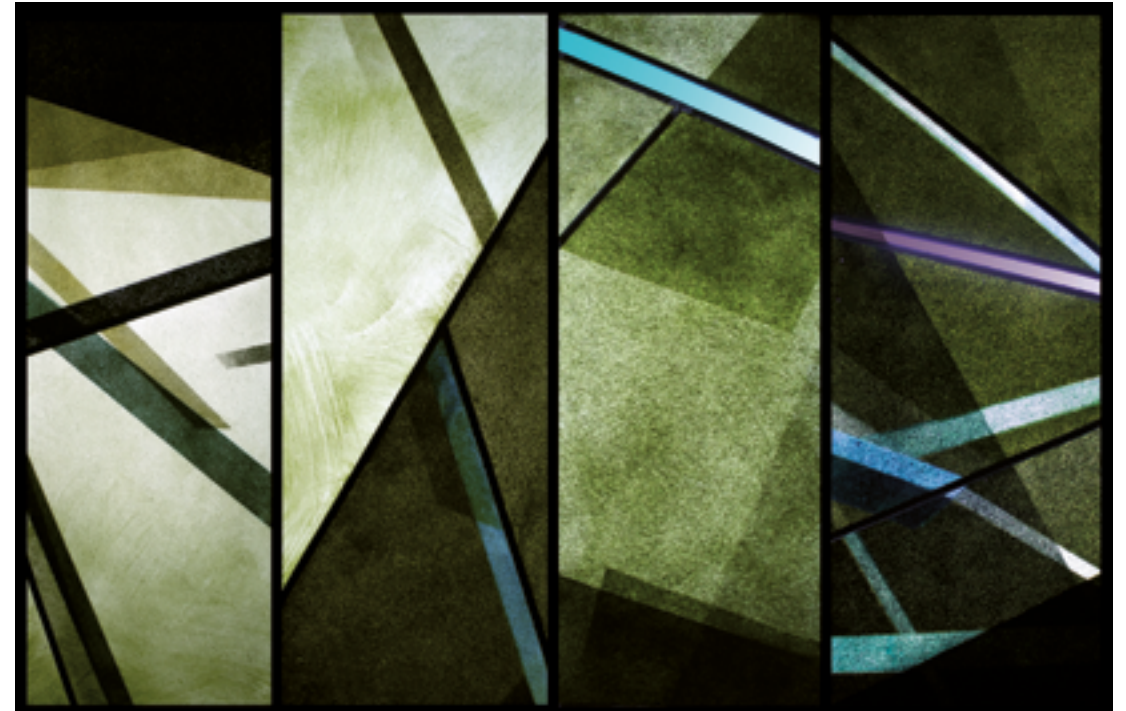
photo: author's archive



Adam Włodarczyk

The transition accompanies each of us at some point in our lives. No matter what moment we are in now, sooner or later we will always be on the transition from one stage to another. This stained glass is my vision of going through problems, difficult moments, barriers, bad memories. For me, it is contemplation over the road, full of lights and shadows, numerous obstacles, and sometimes easy paths. But I invite the viewer to look for their own transition in this composition. There is a difficult time behind us, so let's cross this transition together with art, and let's meet in better times.

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Transition

2020
stained glass, float glass, cathedral
glass, lead, overglaze paints,
patina, contour
4 elements 260 × 650 mm



Justyna Żak

The presented object is inspired by “wild” water reservoirs, ponds and lakes on the surface of which vortices are formed, created when the water meets an obstacle on its way. The circles created at that time absorb everything within their radius of reach. Spinning and rotation is also an element of glass forming using in glass blowing technique – it is winding portions of plastic material from the pot or rotation the portion of glass in a wet, wooden form. During regular and piecework production in glassworks factories, any deviations from the standard and deformations, such as twists, cause that the object produced with such a feature, not meeting the standards, ends up in the rubbish. Personally, I do not see any flaws in these imperfections, although perhaps this is how I should perceive them according to the rules governing the production process. Such imperfections are for me a symbol of lack of rush, stopping, relaxation, and momentary lack of focus. They are very “human” because they do not involve mechanical repetition. They remind me of swirling water that something or someone knocked out of its frantic, incessant running.

→

Vortices

2020

glass blowing techniques,
280 × 280 × 240 mm

photo: author's archive

←

photo: Małgorzata Kujda



Ryszard Banasiak

(b. 1952) Poland

graduated from The State Higher School of Fine Arts (at present The Eugeniusz Geppert Academy of Art and Design) in Wrocław. Professor at the Academy. He works in the area of artistic glass, stained glass and glass in architecture. Selected shows: Ceramics and Glass Show, Rabat, Morocco, 2007; Fire-resistant Beings, Sielecki Castle, Sosnowiec, 2008; Ludwik Kiczura, History of Glass Passion-50 Years of Artistic Work, BWA SIC Gallery, Wrocław, 2010; Made in Wrocław, N Gallery, Jablonec, Czech Republic, 2011; Wrocław-Glass, BWA Gallery, Rzeszów, 2012; Wrocław Glass Today, Glass Heritage Centre, Krosno, 2012; Freeze-Frame, BWA SIC Gallery, Wrocław, 2013; Stained Glass - Pictures Painted with Glass, Glass Heritage Centre, Krosno, 2014; Polish Glass Made in Wrocław, Glasmuseum Alter Hof Herding, Coesfeld, Germany, 2014; TransDesign, Lazne Regional Gallery, Liberec, Czech Republic, 2015.

Agnieszka Leśniak-Banasiak

(b. 1978) Poland

graduated from The Eugeniusz Geppert Academy of Art and Design in Wrocław. Student of Accademia di Belle Arti, Milan, Italy, 2002/2003. Since 2006 she has worked at the Faculty of Ceramics and Glass. Doctor of fine arts in the discipline of design. Designer collaborating with Krosno Glassworks in Krosno, Violetta Glassworks in Stronie Śląskie, Makora Glassworks in Krosno and Villa Glass Studio in Krosno. Awards: 1st prize at PRODECO 2007, Polish edition of Elle Decoration; Golden Medal at International Fairs Craft and Design, category Meister der Moderne, Munich, Germany, 2014. Selected solo shows: Spatial System, NOVA Gallery, Bratislava, Slovakia, 2013; Line in Space, Praska Gallery of Glass, Prague, Czech Republic, 2013; Verre, Clara Scremini Gallery, Paris, France, 2014. Selected group shows: Glass Van Poolse, Kunstenaars de Aventurijn Galerie,

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