



## **A Touch of Glass**

10th April 2015 – 9th May 2015

Angela Glajcar

Michal Macků

Marc Lepilleur



## Introduction

The first in an occasional series of exhibitions curated around the theme of materials in art, this visually arresting exhibition explores new possibilities offered by glass as a medium through the eyes and hands of three of Europe's leading artists.

Glass as a medium of expression has always fascinated artists with its exciting alchemy and endless possibilities for creative transformation. From Cameo art in the Roman Age to the 19th Century Art Nouveau movement, it has always been a significant branch of the decorative arts. From the 20th century however, it began to rightfully claim its space in the world of Fine Arts as several glass artists working on conceptual three-dimensional compositions in glass began to refer to themselves as sculptors. Traditional techniques for producing glass art included glass blowing, kiln casting, fusing, slumping, pate-de-verre, flame working and hot sculpting. Today, modern glass studios use a great variety of new techniques such as cold working and lampworking in creating studio glass.

Created by melting a mixture of sand and metal oxides, Glass has changed in its form and appearance from opaque coloured glass in ancient times to a pale coloured transparent glass in the early first century and then to brilliant crystal in the sixteenth and seventeenth centuries as technologies evolved. Temperature resistant borosilicate and glass thread that is woven to create fiberglass fabric are modern day innovations. Down the ages, the exploitation of the visual and tactile properties of glass in new ways has continued to play a key role in its appeal.

'A Touch of Glass' brings together a body of new work by gallery artists Michal Macku and Angela Glajcar linked by their stylization of contrasts and the absence of colour. The sensory impact of light reflections on their creations creates an almost poetic spatial experience comprising both delicacy as well as strong definition.

Transparency and space experienced through a material that is fragile and light characterize Angela's oeuvre. Well known for her paper sculptures, the artist has recently discovered 'glass fabric,' which she now uses extensively especially in installations. Her most recent work, *Within The Light*, is currently set up in Southwark Cathedral, London. Says the artist, "Each single panel of glass fabric is irreversibly transformed by the act of cutting or pulling out and, as a result, is no longer whole, no 'blank paper'. By lining up individual elements, new impressions arise as does, simultaneously, a look back. Neither a tunnel nor a vista is formed, nor a view into the future created, but a face that is filled. All my works are a memory of an inward view and a return to the past. It is never a full restitution; thereby remaining an impression which arises only by experiencing the flow of time."

Michal Macku continues to draw his inspiration from the human form, with its contrasts of perfection and fragility, its complexity and transitional nature. The subject and object of his work, he celebrates the human body in graphic tones with a complex interplay of light and dark, positive and negative, in his unique three-dimensional photographic sculptures.



## Angela Glajcar (b. 1970)

Making her debut with Karin Weber Gallery, contemporary sculptor Angela Glajcar was born and still lives in Germany. Her work embodies sculpture and installation; it examines the way in which space is experienced. Traditionally working with paper, Glajcar gives it a strong sculptural presence by ripping and perforating it, using vertically hung sheets of white paper to produce impressions of great depth.

Although for Angela Glajcar paper was initially the material with which she was able to express herself perfectly, she came to realise its limitations with regard to outdoor installations, which is when she first engaged with glass fabric.

The tissue is cut with scissors and individual strands are picked out using tweezers. In contrast to paper, glass fabric is point elastic, so that it is easier to curve. More easily activated than paper, glass fabric works can, depending on air currents at the place of installation, almost be described as kinetic objects. Sometimes described as frozen movement, the glass fabric works thus take the artist one step further. The objects not only depict movement, but also actually present a curving, flowing motion.

Conceptually, Angela examines life with all its complexity in her works often presenting compositions that treat paradoxical themes e.g. beauty and destruction, lightness and heaviness, contemplation and movement, fragility and strength. These contrasts are often two sides of the same coin and it is the artist's endeavor to represent these in one work. Her works have the unique distinction of combining both the static visual appeal of a painting as well as sculptural expansion.

Angela Glajcar is a graduate of the Academy of Visual Arts in Nuremberg, Germany and has subsequently received numerous awards and scholarships. She has exhibited and received commissions internationally with large-scale installations created in public and private venues throughout Europe and America.







Corum 2014-005 | Glass fibre 170g, metal bracket | 40 x 30 x 30cm | 2014 | HK\$ 40,000



Corum 2014-078 | Glass fibre 170g, metal bracket | 70 x 49 x 30.5cm | 2014 | HK\$ 45,000

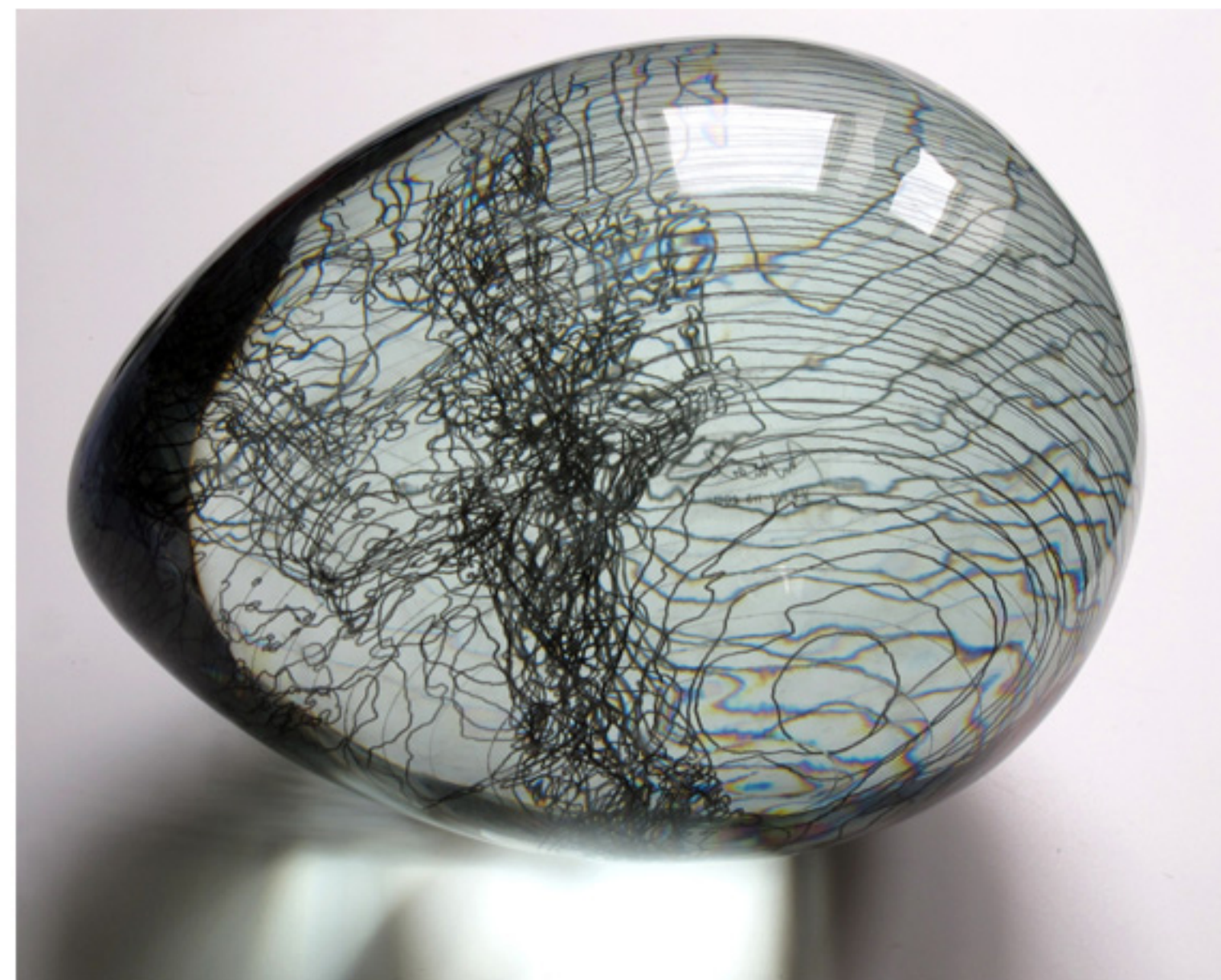


## Michal Macků (b. 1963)

Czech born Michal is a graduate of the Polytechnic Institute in Brno and the Institute of Art Photography in Prague. His fascination with photography started at the age of fifteen and has been a lifelong passion since then. In 1989, he created his own unique photographic technique called 'Gellage,' a synthesis of the words gelatin and collage. This technique consists of a complex chemical removal of the gelatin emulsion from photographic film and transferring it onto wet paper, completely re-elaborating the previous visual outcomes. By this deconstructing and constructing process, Macků multiplies and tempers the image, which is often his self-portraiture. All his works – gellages, carbon prints and glass objects – use the human body as a symbolic reference to historical and political events that have impacted his life.

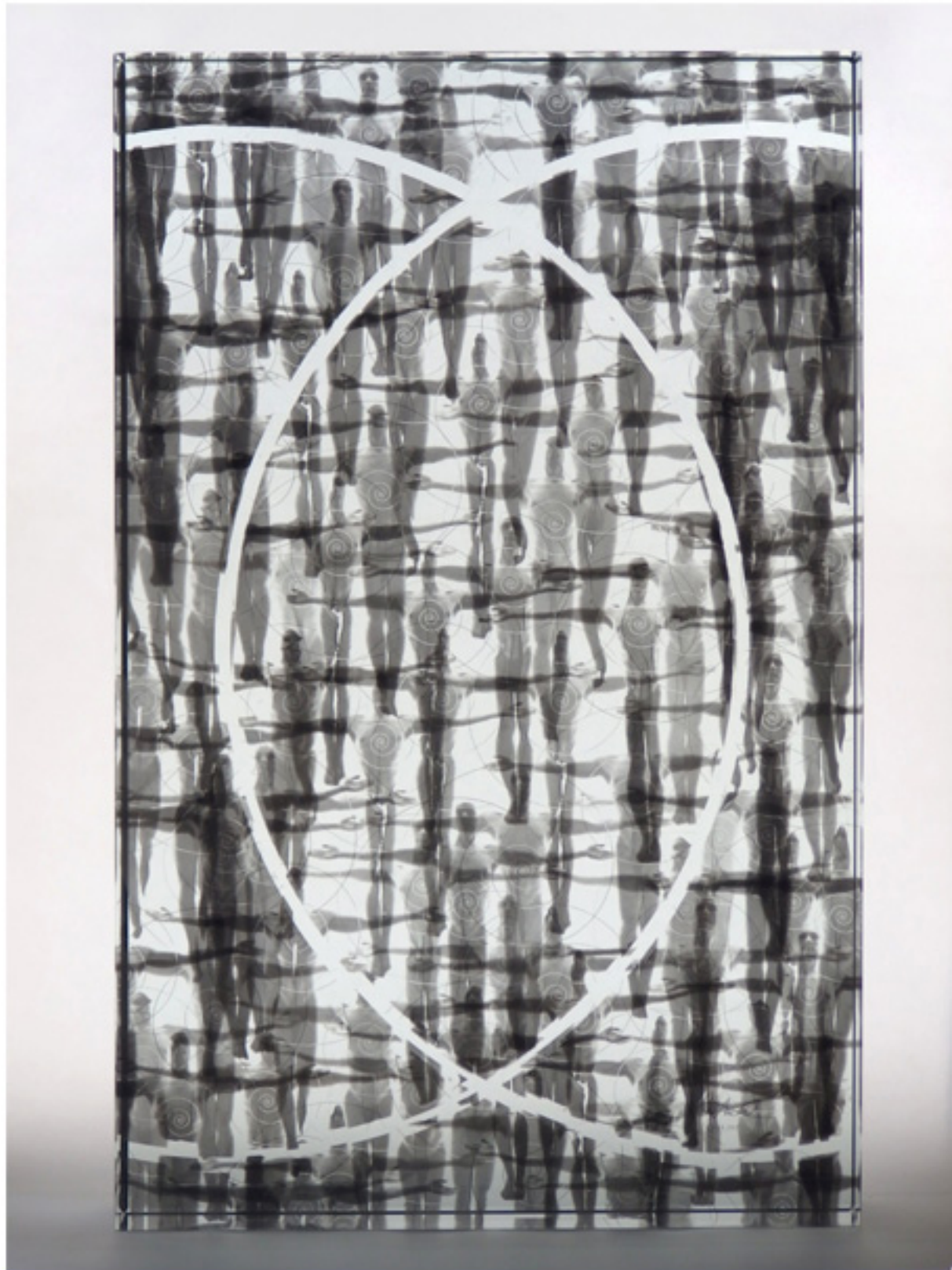
*"My body is my unique physical possession. Fascinating in its contrasts. My body is the vehicle for all of my perceptions. My body is a temple as well as a prison for my soul. The most complicated and most intimate object I can explore and discover. It is the subject and object of my work at the same time. I am not trying to create my version of autobiography. But yes, many of the works mean some concrete story for me, experience, meeting, relationship."* Michal Macku

Michal's work is striking and thought provoking - One of the most powerful and compelling pieces in the current exhibition is *Glass Gellage XXXV* which contains the skull (of the artist) in the egg – a dramatic representation of the symbolic connection of life (egg) and death (skull) in one piece. This is Michal's second show at Karin Weber Gallery.



Glass Gellage XXXV - unique  
Gelatin, pure carbon pigment, optical clear glass  
28 cm long, diameter 21.5 cm, weight 17 kg  
2014  
HK\$ 100,000





Glass Gellage XLV - 9 editions

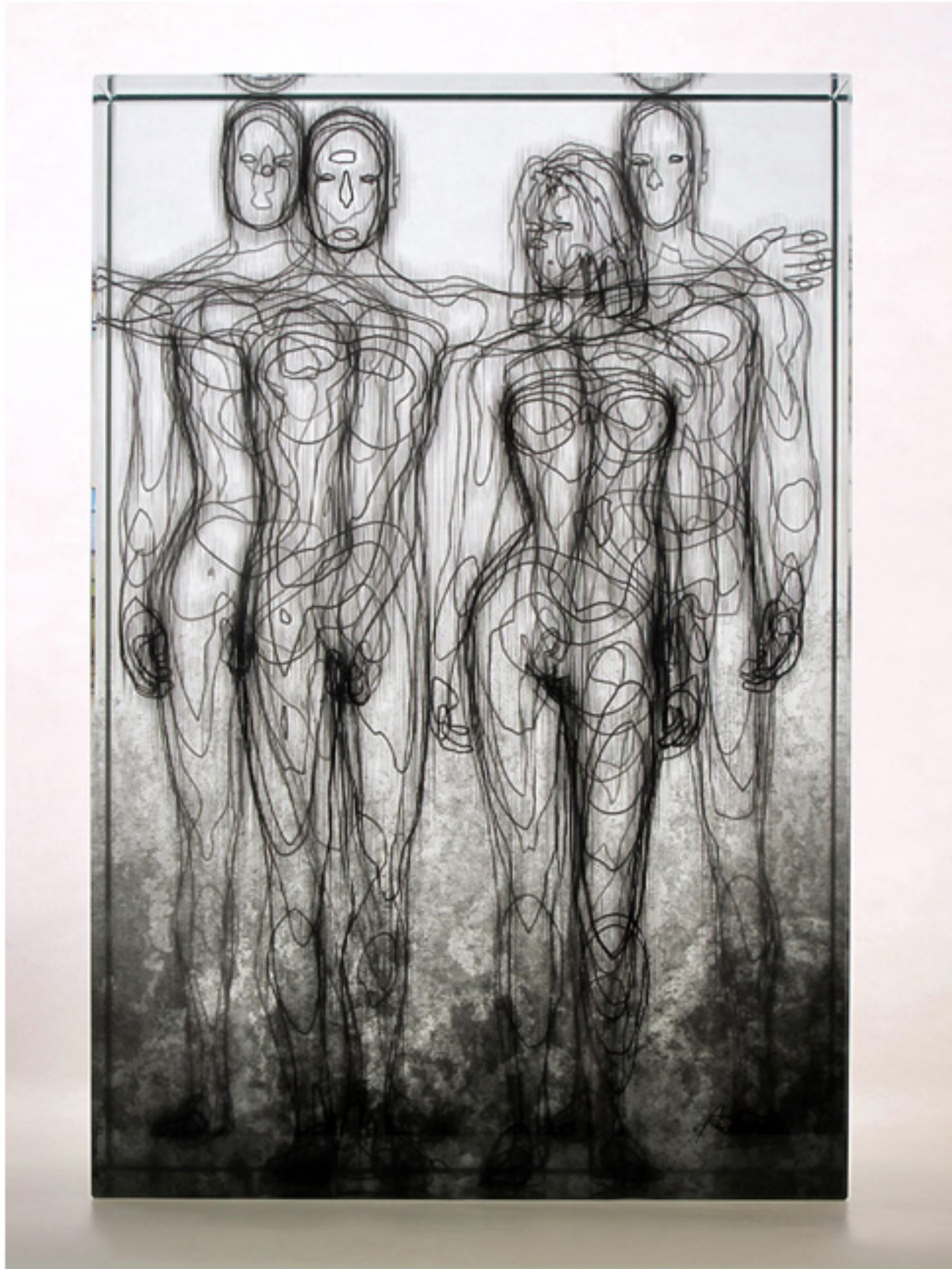
Gelatin, pure carbon pigment, optical clear glass | 60 x 37 x 6cm | 2014 | HK\$ 110,000



Glass Gellage XL - 9 editions

Gelatin, pure carbon pigment, optical clear glass | 50 x 24 x 10cm | 2012 | HK\$ 110,000





Glass Gellage XL - 9 editions

Gelatin, pure carbon pigment, optical clear glass | 50 x 24 x 10cm | 2012 | HK\$ 110,000



Glass Gellage XX - 12 editions  
Gelatin, pure carbon pigment, optical clear glass  
38 x 30 x 4cm  
2012  
HK\$ 70,000





**Marc Lepilleur (b. 1968)**

Being attracted by the wide range of possibilities brought by glass material, and by the technical challenges, Marc Lepilleur studied at CERFAV (Centre Européen de Recherche et de Formation au Arts Verriers). He combines glass material with color pigments, while playing with light, volumes, and surfaces. Marc is mostly inspired by nature, making reference to the four elements, the mineral or organic world. He was the winner of sculpture art award at Cholet Art fair in 2010.



Meandres-Meandering | glass | 70x28x12cm | 2015 | HK\$ 50,000





**karin weber gallery**  
Contemporary Fine Art

## About Karin Weber Gallery

Established in 1999 and now in its 16th year in Hong Kong, Karin Weber Gallery has a strong reputation for curating and presenting contemporary art with unique perspectives from almost all over the world. Whilst the space in Aberdeen Street, Central, remains firmly at the heart of the gallery, a network of partners and representatives in London, Mumbai and Berlin connects us with artists, clients and art institutions across three continents and as many time zones.

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