



Jeronim Tišljar

Sacral Space

The artist's discovery of the Secret of faith

The Modern entered our Christian – sacral art particularly strongly through the creative work of two giants of our artistic expression: in the realm of sculpture through Ivan Meštrović, and in painting through Ivo Dulčić. The two made a decisive step, although not without first encountering opposition from their environment. However, many realised relatively quickly that the two were genuinely great artists who in addition to their numerous motifs demonstrated the possession of a deep sense for sacred in a Christian, Catholic way. Their sacral opus demonstrates a true entry into the realms of the Secret of faith, as well as its discovery through a work of art.

After these two, many Croatian artists have tried – boldly or less boldly – to penetrate the Secret of faith. However, the appearance of Jeronim Tišljari's stained-glass presentations opened our reception to an experience of a totally new strength and quality, because without experience there can be no art. His at the moment not quantitatively extensive sacral opus, for which we dare hope that it is only at its beginning, is permeated with a strong stamp

of awe towards the Secret of faith. Because of his visual approach Tišljari undoubtedly deserves to be called a genuine discoverer of Christian Secrets. Tišljari has the gift of observation. He is an observer of the Secret of faith. He is fascinated with the Secret of the Christian sacred. Therefore he shows restraint in visual shaping. For, who can shape the Mystery? In Jeronim Tišljari we recognise a true humility before the Beauty of the faith, humble wonderment at its Secret. This is the impression pressed upon us by Tišljari's stain-glass windows at the sanctuary of the Holy Mother of Freedom in Zagreb or in the house chapel of the Franciscan nuns of the Immaculate in Šibenik. Masterfully shaped by the renowned architect Nikola Bašić, these spaces breathe the transcendental. They open us to an understanding, and above all to the profound experience, of the Mystery. Jeronim Tišljari leads us towards Beauty... as it behoves an artist. And we discern yet again to what extent the signified Beauty in its profoundest meaning is an inextricable component of the Mysterious.

Bernardin Škunca, ofm



Jeronim Tišljar occasionally gives us a gift of a sign. A signpost to the Mystery. Sometimes it is a symbol, sometimes a word, but the dosages are minimal. Because, signposts intended for everyone are not an easy matter. Everyone will discern his or her own path to the discovery of the Mystery. A genuine artist allows for this right.







A minimalistic figuration and the reduction of colours. Well-defined, almost mathematically apportioned figurative and, more often, symbolic indications. These elements will endow every believer with wonderment before the Secret of faith. Tišljár allows entry into its realm to everyone who stands humble and open before the Secret.



Is Secret in ourselves? If it is, it is no wonder that the road to it is often crowned with thorns. Tišljar asks questions. He observes. Leads to Beauty. To the inextricable component of the Mystery.



Through Tišljar's artistic treatment, liturgical items are formed into a story about a profound understanding of faith, the faith which after its first touch hardly ever leaves the heart and mind. Do we not discern in these items the same reflections of Christ's suffering, the seed which had to die in order to sprout?





But, an artist assumes certain rights. The right to instill poetry into faith. Anyway, can one exist without the other? The message of our mission is conveyed: we not only worship, but in worshipping we create. Our respect as a reflection of faith, respect towards the Creator and towards ourselves, and from it the responsibility for acting. For, it is not irrelevant what we will create.



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Jeronim Tišljarić was born in 1963 in Zagreb, Croatia. He gained his first experience in artistic modelling at the School of Applied Arts. He soon permanently focused on glass modelling, and went to the Academy of Applied Arts in Prague, Czech Republic, where he perfected his craftsmanship under the famous Professor Lybenski.

Upon his return to Zagreb, Tišljarić's concentration on form in his first projects developed in three main directions: glass as sculpture, glass as design and glass in interaction with architecture. Tišljarić's works have become part of numerous private collections around the world from Prague and Chicago to Australia and New Zealand, owned by the French President Chirac as well as Thorvald Stoltenberg, Karl Schwarzenberg and Bill Clinton.

Tišljarić's stained glass windows adorn important public and sacral places such as the Croatian Parliament, the Croatian State Archives, the sanctuary of the Holy Mother of Freedom in Zagreb and many others.

Tišljarić develops contemporary usable glass designs for widely known consignees such as the J. & L. Lobmeyr company from Vienna, Austria, and the Beranek glass factory. His unique pieces of craft-work have been ordered by the Croatian State Protocol as well as other national institutions.

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