



Jeronim Tišljar

Glass – Sculpture
and Design

INTRODUCTION

The speed with which a glass object can be turned into a lifeless heap is disproportional to the long-lasting procedure of its creation from exceptionally sensitive material. People have used glass for thousands of years, and the artistic expression via this material pregnant with connotations and symbolism has existed equally long. While technological advances have enabled numerous other artistic disciplines to upgrade and develop faster, simpler and more precise ways of transforming their concepts into reality, this advance has not affected the development of glass artists. The technology of traditional glass shaping has remained essentially the same and includes prolonged periods of heating, cooling and above all the skilful hands of masters who transform a heated mass into a piece of art par excellence. Jeronim Tišljar, one of the rare artists who has devoted all his skills exclusively to the shaping of glass, extremely successfully transforms his fascination with this material which depends solely on light. Thus glass appears almost like a living organism, awake while there is light and temporarily of doubtful existence while in the dark. With his famous glasses Floppy Disc and Ammonit, their derivatives and a further series of glass artworks, Jeronim Tišljar has become one of the leading names in this artistic discipline worldwide.





Floppy Disc and Ammonit – Tišljar's renowned masterpieces, own their distinctiveness mostly to the contemporary way of life, the life in which every one of us gladly and affirmatively responds to every possibility of our own pleasures. Insatiability brings the compression of data as well as living space. In this way two glasses were compressed into one which allows one, not concurrently but through a neurotic economy of time, to enjoy in two kinds of one's favourite drinks. Their organic, snail-like shape gives a special charm and style to their user's hedonism.



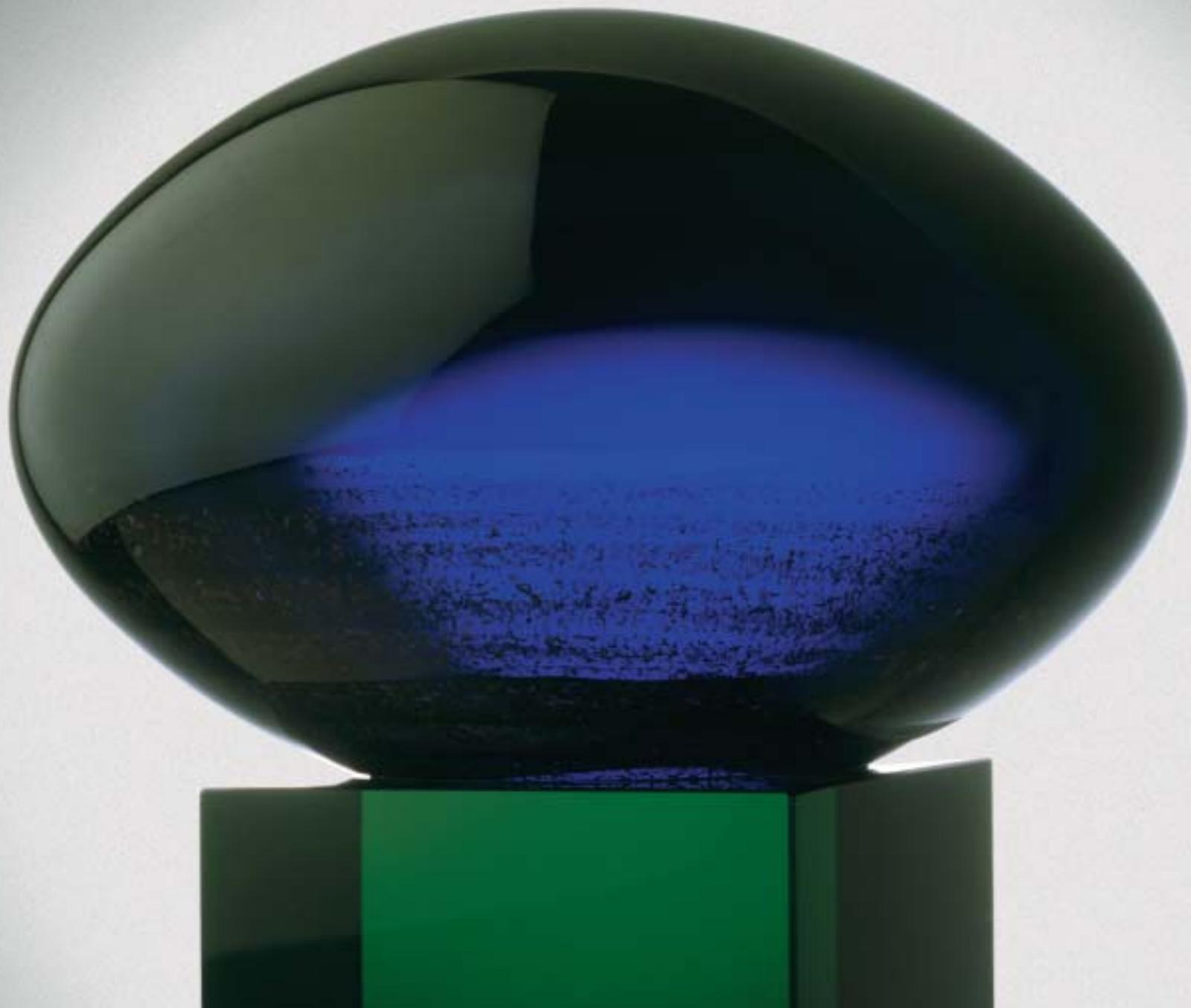


Through the refraction of light Tišljar ushers us to the wondrous world of glass. The breaking of light rays warns us of the brokenness of our own worlds, of the fragmented nature of senses which are subject to reflection and interaction with the external.

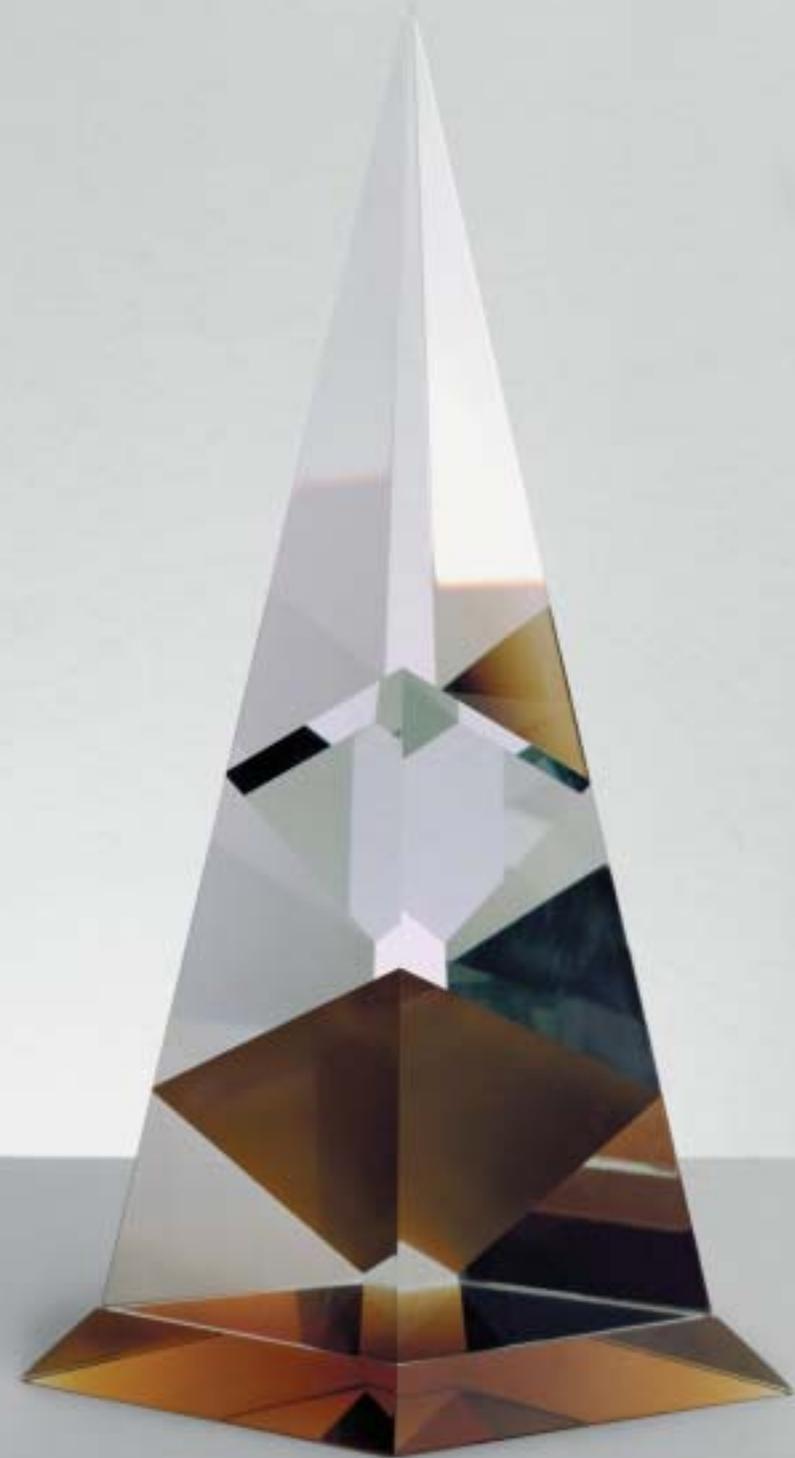




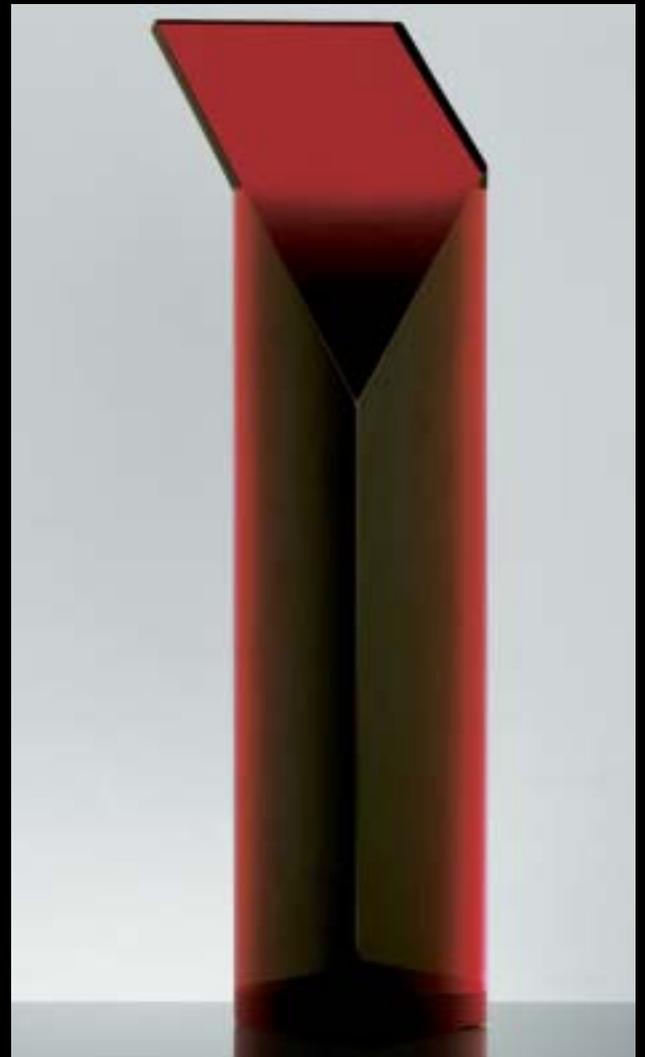
Postmodernism as the paradigm of re-examination receives here its incarnation in poetic expression. Glass as a material of almost mystical qualities speaks of the shaping of one's own existence.



Any and every work of art is an inter-penetration of sociality and "Zeitgeist", and the overcoming of these through the artist's intimate aspirations and energy. This uninterrupted clash of energies in Tišljari's glass world takes shape and expression in the elegant and dying victory of Creation.









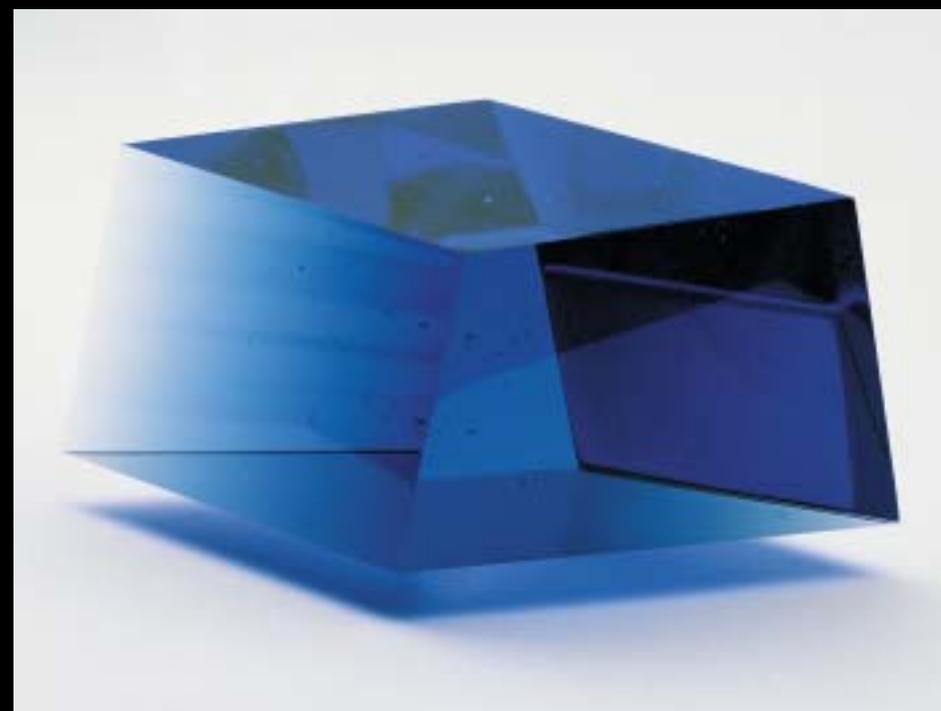














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Jeronim Tišljarić was born in 1963 in Zagreb, Croatia. He gained his first experience in artistic modelling at the School of Applied Arts. He soon permanently focused on glass modelling, and went to the Academy of Applied Arts in Prague, Czech Republic, 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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Nikola Tačevski / *front page, pages 3-8, 14*
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Tomislav Marić / *page 16*
Author's archive / *page 19*

Design:
Bruketa&Žinić

Prepress:
Kaligraf, Zagreb

Printing:
Kerschhoffset, Zagreb