



Another epoch, historicism, is represented by glassware from the main glass manufactures in Jelenia Góra valley: count Schaffgotsch's glassworks Josephine in Szklarska Poręba (Schreiberhau) and Fritz Heckert's firm in Pieschowitz (Petersdorf). These are elegant vases, fruit bowls, mirror and candelabrum made of excellent quality crystal glass and stylized historicist cups, beer steins in old German style coloured with enamels. In the further display cases you can follow through Art Nouveau tendencies in glass art on examples from the best European glassworks. There are exquisite etched French (Gallé, Daum, Legras, Argy Rousseau) and German (Arsall) vases, and unique iridescent coated glassware from Czech manufacturers Loetz-Witwe, Palme Koenig and Kralik. The next display shows Silesian Art Nouveau with characteristic painted glass Jodhpur and Bidhri type imitating Indian glassware. Besides the painted glass, you can also see layered, etched vases from Fritz Heckert's firm. The last display part, dedicated to styles from the first half of the twentieth century, shows items from Josephine glassworks in Szklarska Poręba by Alexander Pfohl and Siegfried Haertel, the Art Déco artists. Also very interesting objects in this group are free-form fruit bowls and figurines from Italian glassworks and examples of vases from famous Polish glassworks Niemen.

The last element of the exhibition is the modern glass gallery, where you will find over forty examples of unique artistic creations of artists connected with Lower Silesia, especially with University of Fine Arts in Wrocław and excellent glass objects by Czech artists. The most represented is so called 'Wrocław School'. Among its precursors there are: Władysław Zych, Barbara Miszczyk-Urbańska, Ludwik Kiczura, Witold Turkiewicz, Władysław Czyszczon, Czesław Zuber, Tasios Kiriasopoulos and Regina and Aleksander Puchal. Present trends are set by people connected with parent university, among others: Małgorzata Dajewska, Kazimierz Pawlak, Jerzy Chodurski, Barbara Zworska-Raziuk, Beata Mak-Sobota, Wojciech Peszko, Marta Sienkiewicz, Mariusz Łabiński, Dagmara Bielecka, Marzena Krzemińska, Agnieszka Leśniak, Stanisław Sobota, Jakub Wrzalik i Maciej Zaborski. On exhibition there are also works of artists not connected permanently with University of Fine Arts in Wrocław, among others Barbara Idzikowska, Monika Rubaniuk, Beata Stankiewicz-Szczerbik, Wojciech Olech, Magdalena Pejga or Czesław Roszkowski.



All these artists chose glass as their artistic material, but every one of them understands and processes it in their own individual way, use different techniques of glass producing and decorating. Some of the forms were 'cold made', through sculpting in a glass block, gluing perfectly fitted glass elements (Dajewska, Chodurski, Wrzalik, Leśniak) or by engraving and cutting (Zaborski). Other exhibits were created by welding in forms in chamber furnace or bending and welding through glass fusing. Many artists also use traditional technique pâte de verre (among others Peszko, Sobota) and enrich their objects through combining glass with other materials, mostly chamotte (Zworska-Raziuk). It is characteristic for this generation of artists to use base materials like window glass sheet (Olech, Zworska-Raziuk, Mak-Sobota). On the exhibition we get to know innovative use of stained glass technique thanks to Marta Sienkiewicz works (combining traditional stained glass in lead frames with fusing), Beata Stankiewicz-Szczerbik (combining flat stained glass with solid elements) and Monika Rubaniuk (using stained glass for spatial installations). The Mieczysław Buczyński artistic glass collection is continuously increasing thanks to the funds from the Ministry of Culture and National Heritage, foundations supporting culture and thanks to the support of companies and private sponsors. The permanent artistic glass exhibition is a kind of start for a conversation about this fascinating field of art and craft and a meeting place for centuries-old glassmaking tradition in Karkonosze with current trends set by contemporary artists. The Karkonosze Museum in Jelenia Góra is open for all those who would like to begin or continue their personal adventure with artistic glass.



„Revival of the Czech-Polish glass making tradition for the development of tourism”
Project co-financed by the European Union from the European Regional Development Fund and budget of the Self-Government of Lower Silesian Voivodeship within the Cross-border Cooperation Operational Programme Czech Republic - Republic of Poland 2007 - 2013

LeadPartner - Nowy Bor

Muzeum Karkonoskie w Jeleniej Górze



Mieczysław Buczyński

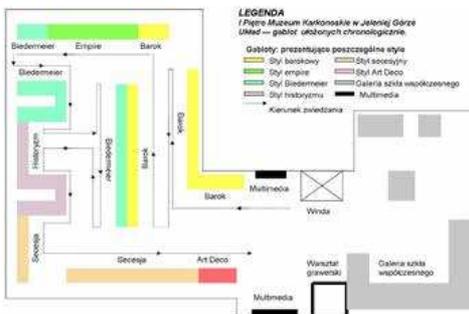
artistic glass collection

MUZEUM KARKONOSKIE W JELENIEJ GÓRZE

ul. Jana Matejki 28, 58-500 Jelenia Góra
Tel/fax: +48 75 75 234 65
www.muzeumkarkonoskie.pl
sekretariat@muzeumkarkonoskie.pl

OPENING HOURS:

Tue – Fri: 9.00 – 16.00
Sat – Sun: 9.00 – 17.00
Monday closed
Free admission on Sundays



The Mieczysław Buczyński artistic glass collection has over seven thousand exhibits. The core collection consists of glass objects made and decorated with different techniques, they are documenting the development of glass-making technology. In terms of size and quality the collection of Karkonosze Museum is one of the most important of its kind in Europe. The permanent exhibition comprises more than one thousand items showing in chronological order the development of glass-making and the variety of techniques of making and decorating glass. The idea to build up the collection emerged from the centuries-old tradition of glass-making in Karkonosze and Izery Mountains. The beginnings of glass manufacturing go back to mid fourteenth century, when the natural wealth of this region such as water, wood and quartz sand deposits necessary for making glass started being exploited. People set up travelling glassworks called 'forest glassworks', which produced simple practical dishes and crown glass for filling windows. In time, thanks to knowledge and experience of members of glass manufacturing families arriving in Karkonosze, such as the Preusslers, the Friedrichs and the Schürers, Silesian glass and adornment workshops in Cieplice and Sobieszów gained recognition in Europe. Among them the finest craftsmanship in cutting glass techniques achieved Friedrich Winter. He worked from 1685 till 1712 for count Christopher Schaffgotsch in Sobieszów (Hermsdorf). Winter developed an individual style that formed the shape of Silesian cup and lived to see many followers.

The exposition of glass objects is preceded by multimedia display. To the right we find the 'infomat', where we can figure out how the exposition is organised and read some basic information about the artistic styles and periods and see some pictures of the exhibits. All the information is available in four languages: Polish, Czech, English and German. To the left we can watch multimedia show of glass engraving at a nineteenth century workshop. There's also a touch screen with educational games with glass as a leitmotif. Additional attraction is a short film about the history of glass with archival iconographic and film materials. The exposition opens with modern functional glass: cut and grinded colourless mugs, cups, goblets and carafes and a group of enamel painted glass (also applied 'cold').

The most interesting are cups from 1730s decorated with bas and sunk reliefs made in 'Preusslers' glassworks and decorated in workshops in Cieplice. Also unusual in historic and artistic respect is a small cup with medallion with Preusslers' emblem made using eglomisé technique. In the following part of the exposition we can see the carafes. One of them with the Mniszchs emblem from Polish glassworks of the Radziwiłłs in Urzeczce and Naliboki. There are also guild and memorial cups from Silesia. Besides the guild symbols and heraldic motifs they also include Karkonosze panorama and the view of Jelenia Góra and Cieplice as popular souvenir motifs.



The next on display is milk glassware imitating china. White opaque glass is decorated with subtle plant-like motifs painted or gilded, taken from ornamental motifs from Meissen china. Examples of milk-glass illustrate fashion for this kind of glassware in Silesia, Bohemia, Germany, France and England, especially in the second half of eighteenth century. In the following display cases we can observe the Empire style in glassware on the most characteristic exhibits. It is distinguished by restrained decor carved in form of floral festoons and medallions with initials and a specific shape of the chalice with square, massive plinth and oval goblet. Within this group paintings and a goblet by Johann Siegmund Menzel of Cieplice with black-figure decoration are especially worthy of your attention. Colourful, richly decorated glassware from the Biedermeier epoch in mid nineteenth century makes the large part of the exhibition. It represents almost all glassmaking and decorating techniques. Cups, glasses, bottles for spring water or souvenir plates manufactured in Jelenia Góra valley, Kłodzko valley and Czech glassworks made excellent souvenirs from mountains and spas. They're also a valuable evidence of taste of the bourgeois at the time, the main purchasers of the craftwork in the nineteenth century. Among wide range of colours you could find cobalt blue, red, pink, yellow, green and black and white glassware, coloured in the mass or by coating with colour layers or staining. Decorative motifs, besides the memorial ones, comprised genre scenes, mythological and hunting scenes, as well as religious and vanitas themes.

