

The background is an abstract composition of overlapping geometric shapes in various shades of red and orange. A large, dark red shape dominates the upper right, while a lighter, more vibrant orange shape is visible in the lower left corner. The overall effect is a dynamic and modern visual field.

Czech Atelier Glass

Galerie Kuzebauch, Paris
20/10—25/10/2026

The exhibition brings together several generations of Czech artists who work with glass as an autonomous artistic medium. Here, the Czech tradition of studio glass meets diverse personal experiences, cultural perspectives, and contemporary approaches to the material. The individual works are united by a shared engagement with form, light, and matter, alongside an exploration of memory, archetypal symbols, and the mutable nature of glass – a material that, even in its solid state, retains a trace of its once-fluid form.

Czech glassmaking continues to maintain a strong continuity, rooted not only in distinctive artistic personalities but also in the craftsmanship of hot shops, smaller studios, and family-run glassworks. It is precisely their expertise and technical know-how that allow artists to realize ambitious, experimental ideas while passing down the knowledge of handmade glass production to future generations. The significance of this heritage is further underscored by the inscription of the knowledge, craft, and skills of handmade glass production on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

The featured works reveal the breadth of possibilities offered by this medium – from painterly gestures, sculptural approaches to glass mass, and archetypal forms to organic structures and experiments with movement, surface, and light. Here, glass transcends its traditional function and becomes a vessel for memory, personal experience, and our relationship to natural and cultural structures. An open dialogue thus emerges between different generations and artistic approaches, in which what remains unspoken becomes visible through light, form, and matter.

Vladimíra Klumpar (b. 1954) is a glass artist. From 1969 to 1973, she studied at the Secondary School of Applied Arts for Glassmaking in Železný Brod, followed by the Academy of Arts, Architecture and Design in Prague (UMPRUM) in the Glass Studio of Professor Stanislav Libenský. She has exhibited both in the Czech Republic and internationally since 1982, and between 1985 and 2003, she lived and worked in the United States and Mexico. During her early years in the Americas, she developed a series of glass sculptures inspired by pre-Columbian architecture in Mexico.

Her works, frequently defined by vibrant coloration, possess a dynamic presence while retaining a deep sense of internal focus. Even in their more contemplative forms, an underlying energy of motion, tension, and metamorphosis remains tangible – as though capturing a singular, unrepeatable moment. It is precisely this approach that places Klumpar among the most prominent figures of her generation: she approaches glass not merely as a conventional material, but as a unique natural phenomenon – a fifth element. Perceiving glass as an autonomous sculptural medium with its own innate energy and expressive power, her vision has captivated generations of artists and collectors worldwide, particularly across Europe, the United States, and Japan.





Waiting, 2025
Cast glass
45×35×10 cm
14 900 EUR

After the Rain, 2025
Cast glass
40×50×13 cm
14 500 EUR

Matyas Pavlik (b. 1984) is a Czech glass artist whose work emerges from a combination of traditional techniques and a contemporary visual language. Growing up in a family of glass artists – Vladimíra Klumpar and Michael Pavlik – he was immersed from childhood in the international environment of art studios across Europe and the Americas. He studied graphic design and humanities in San Francisco and Prague, where, under the mentorship of his mother, he began working with glass, focusing particularly on kiln-casting and, later, cold-working techniques.

He creates glass sculptures and masks that bring together aesthetic impact and symbolic resonance. He has long explored and evolved the motif of the mask through variations in scale, form, and distinct attributes; his latest series incorporates faces covered in dotted patterns. His initial encounter with masks dates back to his childhood in Mexico. Over the years, he has repeatedly returned to this motif, gradually translating it into a distinctive visual language in glass. His masks appear as quiet yet evocative archetypal faces that enter into dialogues with one another, with surrounding objects, and with spatial environments. Pavlik's works have been exhibited across the United States and Europe, representing an acclaimed example of contemporary studio glass that bridges the Czech glassmaking tradition with international experience.

Hello Stranger! I, 2025
Cast glass
39×24×12 cm
10 900 EUR





You will see, 2025

Cast glass

44×27×14 cm

10 900 EUR

Vladimír Kopecký (1931–2026) is a painter, printmaker, glass artist, and educator, and one of the leading figures of post-war Czech glass. He studied at the Secondary Schools of Applied Arts for Glassmaking in Kamenický Šenov and Nový Bor, and subsequently in Josef Kaplický's studio of monumental painting and glass at the Academy of Arts, Architecture and Design in Prague (UMPRUM). In his work, he brings together painting and glass, exploring the tension between strict geometry and spontaneous, expressive gesture. From the 1960s onward, he developed the principle of so-called "ugly glass" and later worked with layered glass sheets, sand-blasting, paint, and found materials. Kopecký's abstract painterly compositions – executed on or within glass, or across other supports – often evoke ambiguous lyrical poems that simultaneously soothe and lacerate the soul.

From 1990 to 2008, Kopecký headed the Glass Studio at UMRUM. He has created numerous monumental works for architecture and public spaces and participated in the world exhibitions Expo 58 in Brussels, Expo 67 in Montreal, and Expo 92 in Seville. His work has received numerous accolades, including a gold medal at Expo 58 and the Czech Ministry of Culture Award for his contribution to the visual arts. The glass objects presented here were created in early 2026 specifically for Galerie Kuzebauch in collaboration with glassmakers Martin Janecký and Jan Janecký.

Object
from the series *Scream*, 2026
Free-blown glass, hand-painted
with kiln-fired glass enamels
25×36×50 cm
The objects were created
in collaboration with
Martin Janecký and Jan Janecký
6 600 EUR

Object
from the series *Scream*, 2026
Free-blown glass, hand-painted
with kiln-fired glass enamels
20×38×48 cm
The objects were created
in collaboration with
Martin Janecký and Jan Janecký
6 600 EUR



Josef Divín (b. 1982) is a glass artist and educator. From 1998 to 2002, he studied at the Secondary School of Applied Arts for Glassmaking in Valašské Meziříčí. Between 2002 and 2008, he continued his studies at the Academy of Arts, Architecture and Design in Prague (UMPRUM) in the Glass Studio of Professor Vladimír Kopecký. Since 2008, he has been teaching at the glassmaking school in Valašské Meziříčí, where he leads the Glass Design and Light Objects programme.

Josef Divín's practice is fueled by a heightened sensitivity to the visual and existential dimensions of nature and atmospheric phenomena. Compelling moments of this kind can be encountered anywhere – across the České Středohoří highlands, in Brittany, or along ocean shores – yet nowhere do they imprint themselves quite as deeply as they do upon this artist's private perceptions and sensibilities. In his work, he combines glassblowing and hot-sculpting at the furnace with silver foil inclusions, cold-working, and engraving. These exceptional pieces have rightly earned widespread acclaim on the international art scene.

Vessels, 2020

Colour-flashed blown glass, sealed silver foil, cut

28 × 22 × 12 cm

2 200 EUR





Vessels, 2020
Colour-flashed blown glass,
sealed silver foil, cut
35×24×12 cm
2 500 EUR

Vessel, 2020
Blown glass with silver foil,
artistically cut
Ø 15×40 cm
2 500 EUR



Ondřej Strnadel (b. 1979) is a glass artist, designer, and educator. He studied at the Secondary School of Applied Arts for Glassmaking in Valašské Meziříčí and subsequently in the Industrial Design Studio of Professor Pavel Škarka at the Faculty of Multimedia Communications, Tomas Bata University in Zlín. Since 2000, he has been teaching both at the glassmaking school in Valašské Meziříčí and at Tomas Bata University.

He is one of the rare artists who have mastered the glassmaker's craft firsthand, executing his own designs directly at the hot shop. He creates objects predominantly characterized by organic forms derived from the circle and oval, which he animates with surface deformations. He employs free-hand glassblowing and off-hand sculpting with traditional hand tools, alongside blowing into wooden moulds. To grasp the essence of Strnadel's work, it is vital to emphasize that Czech studio glass, from its modern beginnings in the mid-20th century, has always been defined not only by artistic originality and imagination, but also by technical virtuosity. Drawing inspiration from everyday life, his works are held in public and private collections in the Czech Republic and internationally. In 2018, he received the Bavarian State Prize.

Object, 2018

Blown and frosted glass

19 × 21 × 17 cm

1 800 EUR





Vessel, 2018
Blown and frosted glass
13×29×27 cm
2 000 EUR

Object, 2022
Hand blown glass,
etched surface and cut
Ø 24×12 cm
2 600 EUR

Corn, 2017
Blown and frosted glass
25×12×20 cm
1 800 EUR



Eva Vlčková (b. 1966) graduated from the Secondary School of Applied Arts for Glassmaking in Železný Brod and the Glass Studio at UMPRUM in Prague. While still a student, she received the Bavarian State Prize. For many years, she has modeled and cast her own objects, collaborating with skilled Czech glass cutters and cold-working masters on their final execution.

Her dynamic, fluid forms explore the interplay of mass, light, and shadow. Through intricately conceived compositions, she tests the limits of kiln-cast glass, balancing stillness with tension, lightness with a sense of bound energy. Vlčková's work builds upon the strong tradition of Czech studio glass, which gained international renown not only for its distinct aesthetic and technological innovations, but also through the prominent role of women artists. For generations, their presence has continuously shaped the depth and diversity of the medium. Eva Vlčková stands out among them as an artist with a singular visual language – one where precision, an intuitive feel for the material, and a vivid spatial imagination converge, ensuring that each object remains entirely unique despite shared formal affinities.

Möbius strip, 2025

Cast glass

47×20×19 cm

11 500 EUR





Red Shell, 2017

Cast glass

25×29×18 cm

9 900 EUR

Jiřina Žertová (b. 1932) is one of the leading figures of Czech studio glass. She studied at the State School of Graphic Arts and subsequently at the Academy of Arts, Architecture and Design in Prague (UMPRUM) in Josef Kaplický's studio. Since the second half of the 1950s, she has pursued independent artistic practice while also collaborating with the glass industry. Her work gradually evolved from functional glass toward autonomous objects in which she explores the relationships between matter, colour, space, and light.

A characteristic feature of her practice is the interplay of glass and painting, together with a long-standing interest in the internal space of the object. Moving from large-scale blown sculptures marked by expressive interventions, she shifted after 1990 toward layered compositions of painted glass sheets that create shifting optical and spatial relationships. Her work retains a distinctly experimental character and a unique artistic language. She remains one of the most prominent figures of contemporary studio glass in the Czech Republic, and her oeuvre holds an acclaimed position in the international context.

Object, 1989

Hand-painted blown glass

45 × 35 × 23 cm

6 600 EUR





Embrace, 1970
Freehand-blown glass
55×43×25 cm
6 600 EUR

By the Water (left), 1960
Hand-shaped hot glass with ruby-coloured glass
Ø 10×38 cm
2 200 EUR / piece

Above the Pond (right), 1960
Hand-shaped hot glass with ruby-coloured glass
Ø 8,5×36 cm
2 200 EUR / piece







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