

Reflection – Surface as Depth

Our view from the exterior to the interior does not pass through the window, because the space between the window frames is blocked. Nevertheless, the window is not blind. By blocking the glass, we prevented the view and created a reflection resembling an image in the mirror. Reflection means to double the space, to look back. By filling in the window, communication between the interior and the exterior was prevented. The interior and the exterior remain separated, the mirroring has turned the surface into depth.

Martin Jurík records the obstacle in the window, works with the situation when it returns as a reflection, when the look outside comes back, back to the interior.

In the first stage, Jurík photographically captures the space between two windowpanes filled with insulating cotton wool from the exterior side of the facade. This surface record is transferred from the exterior to the interior and forms the basis for spatial objects, kinds of “aquaria” filled with non-transparent interlaced mineral wool. A new visual and semantic quality arises from this interspace. Mineral wool fills the space in which a sculpture is created, limited by the walls of the aquarium. One part of the objects is left as a definitive work, while Jurík experiments with the other part in the glass furnace. Spatial objects lose their volume and transparency by casting, become flat and gain a character of relief. This reversible process from volume to surface, from surface to volume and back is the subject of investigation. Jurík does not interpret his subject, but experiments. He provides a visible form for us to talk about the theme. The visible is turned into the utterable.

By melting the windowpane, we deprived it of its natural colour, clarity, and our view through the window into the distance. Patrícia Bačenková visualises these lost properties in her object. “The object is a tool, thanks to which it is possible to be more directly aware of where and in what situation we are. The installation features a viewer – observer, a glass object and the space of the synagogue.¹” While Jurík’s installation communicates with the real windows of the synagogue, Bačenková’s installation concept deals with its symbolism.

The solitary object functions as a mediator, as a go-between or an intermediary between us and the space. The object consists of the panes of glass to which a coloured transparent layer is applied. By placing them on top of each other, Bačenková amplifies the principles of light intensity. She compresses the colour scale and the viewer deciphers the colours thanks to the optical properties of matter through the wide edges of glass. Perceptibility depends on light, on our movement and attitude, on light reflection. “The installation is a point where the relationship between the viewer and the matter is multiplied.²” The space that we see in the reflection on the glass connects our view with the ceiling above us and it is reflected back into our mind. That is why we attach importance to a particular place, to its past, symbolism and proportions. “Matter – the facade goes down, while the soul – the chamber goes up,³” says

¹ Patrícia Bačenková, *exhibition concept in the Synagogue in Stupava*, 2021

² Patrícia Bačenková, *exhibition concept in the Synagogue in Stupava*, 2021

³ Gilles Deleuze, *Záhřeb*, Hermann&synové, Prague, 2014. p.51

⁴ Gilles Deleuze, *Záhřeb*, Hermann&synové, Prague, 2014. p.63

Gilles Deleuze and continues: “The facade can have doors and windows, it is full of openings, the opening is only a place with a subtler matter. (...) Up and down: to a perfect agreement with the split or the resolution of tension occurring by division into two floors, while both of them being from one and the same world.⁴”

One and the same intention is noticeable in both artists. They both work with the image created by mirroring on the glass surface. This reflection is conceived as creation, not as a reflection. They both extracted visibility and they not only read but also see the world.

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