

INTRODUCTION BY PROF. MISHAEL HOFSTETTER

Since 2013, Garance Arcadias has been experimenting with industrial glass in collaboration with Munich Art Academy's workshop. Arcadias brings this mundane material in combination with its tradition in art history to a field of reference in which only very few artists work, and yet one that is highly relevant to the current situation. If Munich's Akademie der bildenden Künste, as art historian Dietmar Rübel recently claimed, is outstanding in the field of glass art, Arcadias' work has played a key role here. Her artistic research until now has shown great quality both conceptually and in terms of craftsmanship, and she has great potential to develop in the future.

Arcadias' art deals with the image, the object as a threshold between two states and/or modes of being. On the one hand, she does this on a real level by making the window the material she uses in her art. But she also works on the imaginary level by adding for example a special form of photographic exposure, a cyanotype, to her sculptural studies on glass as a medium. In the annual exhibition 2017, Garance Arcadias replaced the windowpanes of the classroom at the Akademie der bildenden Künste with windowpanes from the Alte Pinakothek Museum. In this way, she combined the real threshold of the window between inside and outside and the imaginary threshold of the photograph between fiction and reality with an additional third threshold, the symbolic threshold between reception and production. By exchanging the windows of two different sites of art, the conditions of reception were placed over the production of art. The window of the museum became a window of the studio. The latter is a common motif of art history: the window of the museum as the hidden condition of this history. In a second step, Garance Arcadias transformed this conceptual installation back to a two-dimensional medium. The windows of the Alte Pinakothek had originally been outfitted with a layer of infrared adhesive and UV protection between panes of glass that over the course of the years yellowed due to light and temperature, melting and leaving color and form irregularities in the glass. For Garance Arcadias, this painterly decay served as the model for an exposure of the window on canvas using the cyanotype technique. The real window of the room becomes an ideal window as an image.

A second strategy of the "pictorialization" of the windowpanes, Garance developed for her degree project. On the front and back walls of the class studio, Garance mounted two windows that in their appearance and size were similar to the existing studio windows. The two "blind" windows were placed at the same height as the "seeing" windows they referred to. The panes of both art windows were panes removed from the Alte Pinakothek. The distortions of the infrared adhesive took shape against the white wall and thus become painting. The affinity between the picture and the window in art history flashed up in this work, along with that between the picture and the mirror. The opposite windows reflect one another and the room infinitely. Since the painterly forms all showed blisters, there is a nice contrast between the strict pattern of the panes of glass and the yellow blisters that have something natural about them.