

MOSAICS BETWEEN INNSBRUCK AND PRAGUE

Magdalena Kracík Štorkánová

Magdalena se věnuje mozaice od roku 2000, kdy začala studia na Akademii výtvarných umění v Praze, v ateliérech restaurování a figurálního sochařství. V roce 2017 obhájila dizertační práci OPUS MUSIVUM, specializovanou na restaurování mozaik přelomu 19. a 20. století. Absolvovala množství odborných semestrálních stáží v souvislosti s mozaikou - na Accademia delle Belle Arti v Carrare (2003), Opificio delle Pietre Dure ve Florencii (2014), Akademie der Bildenden Kunst in Vídní (2016) a množství krátkodobých studijních pobytů v prestižních školách a institucích zabývajících se mozaikou. Dnes se mozaice věnuje profesionálně, tvoří autorské závěsné mozaiky, realizuje díla do interiéru a exteriéru, restauruje muzivní památky a zabývá se teoretickou činností (výstavy, publikace, přednášky, výuka). V roce 2012 založila spolek Art a Craft Mozaika, z.s., který sdružuje příznivce muzivního umění.

Magdalena has been involved in the mosaic since 2000, when she began her studies at the Academy of Fine Arts in Prague, in the studio of Restoration and Figurative sculpture. In 2017 she defended the dissertation theses „OPUS MUSIVUM“, specialized in the restoration of the mosaic of the turn of the 19th and 20th centuries. She has completed a number of professional internships related to the mosaic - the Accademia delle Belle Arti in Carrara (2003), the Opificio delle Pietre Dure in Florence (2014), the Academy of Bildenden Kunst in Vienna (2016), and a number of short-term study stays in prestigious schools and institutions dealing with mosaics. Today, Magdalena devotes to mosaic professionally by creating mosaics, interior and exterior ones, restoring and rescuing mosaic sights with the Ministry of CZ Culture licence and deals with theoretical activities (exhibitions, publications, lectures, teaching). In 2012, she founded association Art and Craft Mozaika, z.s., for supporters and lovers of mosaic art.

INTRODUCTION

The goal of this article is to bring out the list of mosaic heritage in the Czech Republic that was carried out by the Innsbruck company founded by Albert Neuhauser (today called Tiroler Glasmalerei) on the turn of 19th and 20th century and to show on selected cases located in the territory of Prague specific restoration processes.

MOSAIC LOCATED IN PRAGUE /EXECUTED BY INNSBRUCK STUDIOS/ EXAMPLES OF RESTAURATION INTERVENTIONS

One of the first connections between Innsbruck mosaic company and Prague was most likely the invitation of Albert Neuhauser and Luigi Solerti in 1879 to Prague due to reconstruction of St. Vitus Cathedral and its gothic mosaic work depicting Last Judgement. *„...In order to save this artwork, experts were called to the Prague - the director of the ‚Compania Venezia‘ mosaic factory and Luigi Solerti, director of the mosaic workshops in Innsbruck, who decided that the cohesiveness of the mosaic is weak and that the glass was weathered due to the wrong chemical composition. There was an excess of alkali in the glass. They suggested transferring the original mosaic and making a copy. In 1889, experts were again called to Prague, besides L. Solerti, there was also prof. Grandi of the Vatican mosaic workshops, and both agreed again that the picture could no longer be rescued and recommended removing the original placing it inside the cathedral. In 1890, the transfer took place, commissioned by Neuhauser from Innsbruck...“*. According to Presidential office's archive, twenty years later the original mosaic (in 270 pieces) was restored and installed in its original place by V. Foerster, the first Czech mosaicist. The first Solerti's and Neuhauser's stay could be the first impulse to begin the collaboration with the prominent Czech architects as well as the religious and private sector of mosaic interested public.

Virgin Mary of Rajhrad (Immaculate Conception) by prof. Klein and designer Bernard Otto Seeling (sculptor and restorer from Prague - 1850 - 1895), Monastery Church of the Benedictine Abbey in Rajhrad, 1895. According to Illustrated price list of A. Neuhauser company in Innsbruck, where the Madona Immaculata type is offered for 250 flo.W. and it is written designed after J. Klein.

Madona with a child in pilgrimage church of the Annunciation of the Virgin Mary in Tuřany, Brno. During the reconstruction of new-baroque facade, a window was built over the main portal in 1898, and a mosaic

14 Mosaik-Lunetten-Bilder

am reichen Bogenfries der vom Architekten Pollioka in Prag neu erbauten
Landesbank für das Königreich Böhmen.



Goldbergbau



Böhmen



Silberbergbau



Münze



Prag



Bergbau



Kunstgewerbe



Künste



Handel



Jagd



Poesie und Geschichte



Geflügelzucht



Schafzucht

in Mosaik ausgeführt von der

Mosaikwerkstätte

in

Innsbruck.



Viehzucht

fig. 7, 14 allegoric lunette sketches designed by Mikoláš Aleš and painted by Vojtěch Bartoněk with Bohumír Roubalík in life-size, Archive of Storch family



fig. 2, Missing parts of the mosaic in the tympanum of the tomb of the Beneš family, Olšany Cemetery



fig. 5, Signature of Luigi Solerti at the central mosaic in the lunette with the Czech lion, Former Land bank



fig. 6, Injecting - fixation of cartellina protective layer of gold metal plate - by Paraloid B72, Former Land bank



fig. 2 b) Mosaic of Holy family by Haidegger, Prague 3, Vinohradský cemetery, Bursik family grave, Tirolerglas-malerei archiv

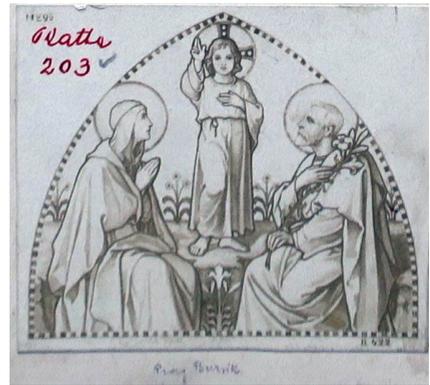


fig. 1, a) Copy of carton of Holy family mosaic by Haidegger, Photo Album of Tiroler Glas-malerei archive, vol.1 Inscribed_ Platte 203, Prague 3, Vinohradský cemetery, Tirolerglas-malerei archiv



fig. 3, Administrative and shopping palace U Nováků, detail, foto Klauďie Debnárová

depicting Madona of Tuřany- after the miraculous statue was inserted. On the cloudy background, the figure of the Virgin Mary is sitting on the golden throne at the center of the composition. Madona holds a scepter in her right hand and holds the blessing Jesus. The mosaic was realized by A. Neuhauser from Innsbruck.

Mosaic decoration of St. Wenceslas church in Smíchov, Prague 5

Neuhauser's company won a glass mosaic competition of decorating in the apse of the new church of the St. Wenceslas in Smíchov, they were made according to the cartoons of Professor Joseph Matyáš Trenkwald (1894). The exterior mosaic decoration is probably also executed in Innsbruck.

Christ`s head mosaic and two types of **Madona with child** in Vyšehradský cemetery, Prague 2, Vyšehrad; Grave number 6, Department 2, about 50 cm in diagonal, end of the 19th century. All according to the catalogue *Illustrierte Preisliste von Verschiedenen Mosaicarbeiten aus der Mosaik Werkstatte des Albert Neuhauser in Innsbruck Tirol*.

Holy Family, mosaic in the tympanum of Church of St. Wenceslas, Vinohrady Cemetery, Prague 3 - Vinohrady of height 0.9 m and width 1.1 m is installed on the side walls of the church`s nave in the arcade gallery. It is one of two mosaics on this church. The other is depicting half figure of St. Wenceslas, however, the authorship is unknown as well as the realisation while the Holy family mosaic cartoon was founded in the archive of Tiroler glasmalerei (fig. 1 a) + b))

Mosaic lunnette with **Head of Christ** in Olřany Cemeteries, Prague 3 - řiřkov; cemetery VII, department 23 of P. Maulus Mich Pfannerer, height 30 cm, width 50 cm made in 90ties of 19th century. No further evidence of authorship was found.

Karel Sladkovský monument in Olřany Cemeteries, Prague 3 - řiřkov with the segment mosaic from 1883- 1884, while sculptures by Josef Václav Myslbek. This mosaic was completely reconstructed in 2016 - 2017, the missing mosaic was accomplished according to archive photographs.

The Malvazinky Cemetery in Prague 5 was built in 1876 under the architectural supervision of Antonín Barvitijs and where five family tombs with a similar glass mosaic decoration and identical dimensions were identified. Their emergence is undoubtedly related to the construction and decoration of the Church of Sts. Philip and James between 1894 and 1896 at the Malvazinky Cemetery and at the same time newly built and decorated parish church of St. Wenceslas (on the site of the former church of Sts. Philip and James in Smíchov) consecrated in 1885. The author of the final concept of the main mosaic of apse is Josef Matyáš Trenkwald (1824-1897), made by A. Neuhauser in Innsbruck and where also the Venetian mosaicist Gotroli was involved. The cost of the execution was 19,000 Zlatý (currency).

Lunettes mosaics on the Malvazinky Cemetery appear exclusively on tombs of donors, maecenas and supporters of the construction and decoration of the mentioned churches. Their link is, therefore, local ties to architects of sacral buildings and the generation of artists who decorated the churches. In archive records of the Tiroler Glasmalerei company, we managed to trace specific mosaic works from this cemetery - Madona (perhaps the Roskoschny family), the Risen Christ (probably from the Tomb of the Peluněk Family) and the Crucified Christ (apparently from the Finger Family Tomb). Builder of the Church of Sts. Philip and James was Adolf Duchoň. On his order mosaics were made into lunette niches by Innsbruck company.

Mosaic with the display of the Resurrection of Christ, Malvazinky Cemetery, Prague 5, grave No. 4. This funerary mosaic was created in the style of the so-called Nazarene school around 1900, which corresponds to the death of Antonín Peluněk, councilor and later Mayor of Smíchov(1825-1900). In 2009 the mosaic was in a high-level of damage. Approximately one third of the original tesserae were missing. Based on the results of the analyzes, the preparation of test base materials took place. The transfer (a strappo) of the mosaic occurred in 2012. First, the surface of the mosaic was cleaned in situ only dry to the extent possibility to its condition. Subsequently, a protective gauze overlay was provided to secure the individual mosaic tesserae glued with a animal skin adhesive based on starch, glycerin and admixture of desinfection. The mosaic was transferred to the restoration studio in seven manipulation works. Approximately 30% of the tesserae fallen during the past years were found on the ledge and in the neighborhood.

To determine the main lines and rhythm and the tesserae, size and color of the tesserae, a preparatory drawing was made. Missing gaps were filled in with secondary use. The newly laid tesserae were of the same color and size, however, they were located at slightly larger distances from one another with a slightly noticeable joints. In order to panelize the mosaic, it was necessary to design and create a frame made of stainless material to avoid corrosion of iron parts and consequently degradation of the materials of the mosaic itself (galvanized iron). The top of the back side was covered with lime-cement mortar with an effort to apply between individual tesserae. Removal of hedge overlay was done sensitively, either dry or wet, with distilled water. The last step was to place the mosaic in the original place in the tombstone. It is reversible and detachable. If it needs to revise, perform restoration work or to be uninstalled, it is removable and transportable.

Mosaic in the tympanum of the tomb of Beneš family (Olšanský Cemetery, Prague 3, Cemetery IV, department 14).

This mosaic decoration in the tympanum of the Beneš family tomb, designed by architect Antonín Barvitius stands in the Olšany Cemetery in Prague. The realization of the tomb was commissioned to Ludvík Šalda. The central composition shows a laurel wreath wrapped in a pink ribbon. At its center there is a gold isosceles cross with an IHS Christogram. Background color is cobalt blue lined with gold and red tesserae frame. The mosaic was created before 1900, probably originated in connection with the first buried (hotelier Václav Beneš deceased 1896).

In 2013, the mosaic was in a high stage of damage - half of the tesserae were missing, with some noticeable tesserae beds. The mosaic's authentic parts were „blown“ from the underlying mortar due to the direct effect of water and climatic conditions.. The tesserae kept together due to its tight structure and almost no joints between the individual tesserae. The mosaic was created in the indirect technique using small tesserae with the edging of the individual components into the desired shapes. It was decided to transfer the entire mosaic including the metal frame. Initially, detailed documentation of the entire mosaic was obtained by means of schematic drawings of preserved tesserae and readable beds in a 1: 1 scale (fig. 2). Detailed examinations (including optical microscopy) have shown that the glass smalti are compact and show only locally minor cracks on the surface, bubbles and defects (caused by the melting and cooling glass during the process of their creation) penetrating evenly at all depths of the tesserae.

The frame was free of impurities and minor corrosion products and was treated with anti-corrosion paint and ready to re-insert the reconstructed mosaic into the original place. Reconstruction of the missing tesserae was done by the indirect method. After mortar maturation, mosaic rotation and control of lime mortar carbonation processes were performed, gauze overlaps were taken away and mosaic surface cleaned with distilled water. Cartelline and Au foils were locally consolidated with a solution of 10% Paraloid B72 in toluene prior to purification. The reinstallation of the mosaic panel was carried out by inserting the original structure - the panel - into the original place of the stone tympanum.

The lunette mosaic **Prague with a fire** from 1901, Staroměstské square 6, Prague 1 - made in accordance with the proposal of academic painter František Urban, who received 900 Crowns, The realization of the work was dealt with by Luigi Solerti for a fee of 2772 Crowns. There is a female figure sitting in front of Prague panorama on the right side. The allegory kneels at the foot of the legs, and under her protection there is a girls, symbolizing perhaps their country clothing, the boy kneeling on the right holding a chest where the allegory puts money. "The Prague City Insurance Building in the Old Town Square holds a glass mosaic made by the already mentioned innsbruck firm at the design of the academic painter Frant. Urban." While Dr. Čtyrkoký tells about the authorship of Innsbruck company, L. Solerti was already in Munich by 1901.

Allegory of business and industry designed by Jan Preisler, **Administrative-shopping center U Nováků**, Vodičkova street 699/30, Praha 1 - Nové, 1903-1904. In this case the house becomes the wearer of a mosaic-mediated vision, regardless of the tectonics of the structure freely developed across the facade (fig. 3).

The lunette glass mosaic **Tribute to Prague** on the facade of the Municipal House in Prague 1 that was made according to the drawing by Karel Špillar in 1909. Its dimensions are 5.76 m x 10 m. In the arc above the mosaic, there is the inscription: „Thank You Prague! Resist the time of anger, as you resisted all the storms!“ There were two vertical cracks of static character that intersected the entire mosaic from the top to the bottom in 2012 before the intervention. The horizontal crack and missing tesserae are located in the

area of the knees of the standing nude figure and the adjacent drapery.

"The Mosaic was made by Neuhauser from Innsbruck of material of Venetian origin. In 30 years of its duration, the mosaic image has suffered greatly from the weather and had to be restored about two years ago."

Exceptional examples of the involvement of mosaic art in architecture are representative buildings designed by progressive architect Osvald Polívka (1859 in Enns, Austria - 1931 in Prague). We can consider him a pioneer of mosaic decoration in territory of Bohemia. He collaborated with prominent Czech artists such as Mikoláš Aleš, Jan Preisler, Stanislav Ullmann and with realisation companies of Innsbruck mosaic company as well as with Viktor Foerster when he founded it in Prague in 1903.

Mosaic decoration on the façade of the building of the former Land Bank of the Czech Kingdom (later Živnostenská bank), Na Příkopě No. 858, Nekázanka No. 858, 110 00 Praha 1)

The Land Bank was built between 1894 and 1896 in the Neo-Renaissance style by architect O. Polívka. The western and northern side of the building facades, carries, among other artistic decoration, set of fourteen figural glass mosaic lunettes, that alternate regularly in two sizes - smaller (110 x 190 cm) with larger (148 x 290 cm) and depict individual sources of economic welfare and patriotic allegories. There are eight rectangular ornamental mosaics depicting plant motifs on the top of the building, which are again different in size - smaller shots (170 x 60 cm) alternating regularly with larger (170 x 76 cm). They were designed by Anna Suchardová Boudová (1870-1940), Mikoláš Aleš (1852 Mirovice - 1913 Prague) was the author of the designs of figural mosaics in lunettes, while the painters Vojtěch Bartoněk (1859-1908) and Bohumír Roubalík (1845 Prague - 1928) prepared the life-size cartons along his sketches (fig. 4) The actual realization of the mosaic was carried out under the guidance of Art Director Luigi Solerti at the company Neuhauser Innsbruck showing the signature of L. Solerti on gold piece on the central mosaic (fig. 5). The total area of glass mosaics is about 50.2 m². The mosaics were realised in the studios in the indirect method, transported and individually installed in metal frames to its place. In 2014, the restoration of mosaics was part of a complete renovation of the building. The intervention was directed to providing cartellinas by fixing them with injection of Paraloid B72 - acrylate copolymer (fig. 6). At the exposed sites, degraded mosaic joints were replaced by new jointing compounds. (fig. 7)

Živnobanka (former Land bank building)

Figural scenes and central motifs by Czech painter Jan Preisler were executed in a classic mosaic way imitating brush strokes and enhancing the main elements and themes of the composition of height cca 1.7 m and width 0.6 m.

"Mosaics are installed on the front wall (3x) and the side wall (1x) under the ledge of the house. Proposals on the scenes to „allegorically express the work of the monetary institution" were created in 1909 by Jan Preisler. He had to cope with the compositional constraints that forced him into just rectangular fields to plant only seated or kneeling figures. In the concept of the assignment, he moved rather loosely. On the main façade he incorporated into the center panel two figures - a man with a hammer and a woman with apples, perhaps representing the allegory of Work and Abundance. In the right panel there is a composition of kneeling older man showing the little boy the city in the distance. In the left panel there is a young man watching the flight of big birds. These two paintings could be symbols of Youth and Adolescence. On the side facade of the building there is a scene of apple-beetles. Jan Preisler created small pastel skizas for the mosaic, figurine angular studies according to figural models as well as the final design of oil painting and contouring cartons for realization".

CONCLUSIONS

This paper studies and summarizes mosaic heritage from Innsbruck mosaic studios designed by the famous Czech artists hand in hand with architects of the end of the 19th and the beginning of the 20th century (Osvald Polívka, Antonín Barvitius). With their degree of resistance, they give us testimony of the defunct civilizations and mirrors the time of creation. The nineteenth century brought new interest in mosaic decoration in connection with the use of the technique of an indirect method of planting. The selection of the described examples is chosen to affect the greatest possible range of rescue processes from partial restoration interventions to complete reconstruction.

The documentation of these mosaic works of Austrian origin can be demonstrated by the coming wave of the popularity of the mosaic technique in Czech territory before the beginning of the 20th century and show the undoubteble influence of this company and its implementation went beyond the borders of Austria-Hungary.

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