

Only a small selection of personal contributions to this publication provided here.

To see **GLASSOGRAPHY: the Journal (vol. 3)** in full, pilgrimage to either the Rakow Research Library at The Corning Museum of Glass or the resource library in the UrbanGlass community room.

A handwritten signature in black ink, appearing to read 'd. Schnuckel', with a long horizontal flourish extending to the right.

David Schnuckel

# GLASSOGRAPHY

the journal

mickey **bourne**  
kate **crankshaw**  
anna **kovach**  
suzanne **peck**  
david **schnuckel**  
liesl **schubel**  
amanda **simmons**

volume **three**

# Use Your **Foreword(s)**

The third iteration of **GLASSOGRAPHY** was hosted by UrbanGlass as part of the 2022 summer program, presented online once a week from July 14th to August 11th.

A handful of strangers from Portugal, Scotland, and the United States met each other for the first time on Zoom on a Thursday evening in July and dove right into the content. Their conversations were rich, the camaraderie was sincere and receptive, their work was illuminating. The course's pace was short, but determined... and the five weeks went by very quickly. Regardless, **GLASSOGRAPHY** asked everyone involved to investigate the multi-faceted organism that both glass and their personal practices are through various writing exercises and projects. These activities would then invite further conversation between the group on topics of shared appeal, which would often influence more writing direction.

They wore many hats in the work they did. They explored various corners of thinking about their relationship to a shared material (and creative field) of interest through several ways in which writing exists: list making, critical assessment, field journalism, the opinion piece, short stories, poetry, and the experimental. All different lenses with which to examine this glass thing through; a variety of methods engaged to help them explore its various parts, as well as their individual relationships to it.

Hopefully the workshop planted new seeds of understanding to what they do, how they do it, and/or why. But even more importantly, the hope is that each **GLASSOGRAPHER** developed a deeper love and admiration for the role that words and writing might have in fully comprehending who they are and what more they could potentially become as creative practitioners.

This third group of **GLASSOGRAPHERS** included Mickey Bourne, Kate Crankshaw, Anna Kovach, Suzanne Peck, David Schnuckel, Liesl Schubel, and Amanda Simmons.

The following are selections of work they had done during their time together as part of the UrbanGlass 2022 summer program.



Clockwise is a turn of phrase;

a direction that might take me yes  
a direction that might give you no  
a direction that forever might maybe

Clockwise is the what and where;

to a place with fixed look forward  
to a place in motion stayed put  
to a place both in and out of round

Clockwise is a spectacle unknown made known;

where the practice is boring  
where the boredom is practiced  
where we hold it down and give it up

Clockwise is a sound I make;

one of closed mouth metallic screech  
one of generous murmurs aimed elsewhere  
one of whirrings sung in light soprano

Clockwise is a rite unrehearsed;

the ceremony of rubber cloaks  
the call of fluid movements in and out  
the faithful turning their backs for a moment

Clockwise is a line of thought;

where I just might make it right  
where you just might take it wrong  
where we dwell in what seems unclear

Clockwise is all I have to give;

when I wash away the residue  
when I shimmy the camera somewhere else  
when I leave you at a hard stop

The first floor has an exhibition of work that sings its intellectually alluring song using notes well out of its current artistic range. On paper, the show speaks of adult level eco-feminism horticulturist myth making in a provocative interweaving of historical atrocities connected to colonized female bodies of color, patriarchal oppression, and suppressive social mores regarding sexuality and desire. But, in visual terms, the show reads as something entirely different; as an exhibition of work that lives as a tween-level love interest with the kitschy flame working tropes of figurative form and foliage. This rift between how compellingly sold I am on the “what” of the show and how deflated I’m left with the “how” it exists as artwork is boggling. In fact, the ways in which antithetical dualities collide between theory and practice are many. But it starts with a professional-grade issue of intention that has prompted the work versus the overwhelming dilettantism in how those ideas translate into speculative sculpture.

It’s a classic case in the glass scene, notably of people just emerging from American graduate programs. A case where the conceptual dots the artist is attempting to connect in their practice are far more engaging as talking points than what the artist does (or can do) in the actual artwork produced. A very unique art-based cart-before-the-horse kind of phenomenon. But not on purpose. Not ironically. Not on purpose. Just a clear division between a mastery between how one “talks” about where the artwork comes from and the lack thereof in how one makes it.

If anything, this exhibition best showcases this glass world rift between artistic vision and artistic output, landing on all kinds of conflicting tendencies: brilliance of thought versus amateurism of the hand, trauma versus kitsch, maturity versus adolescence, the conceptual places the work comes from versus the ways those ideas are brought to life as visual things. The disconnect isn’t unlike the image of a young child trying on the wardrobe of a beloved parent. It’s cute for a minute or two, but ultimately, the clothes just don’t fit. It’s hard to take seriously after that.

And, as a broader reflection of post-millennium studio glass, this exhibition might be an example in how this moment in the field’s trajectory is revealing a time where the emerging artist’s words and actions just aren’t lining up with one another. But what if this incongruence is on purpose? Is that possible? Is this work doing that? There’s nowhere else to go with it, so shall we try this idea on for size?

Through the words of the artist, the realities the work is referencing is overwhelmingly grim. The botanical referencing comes from both folklore and historical fact; instances where female agency is subjected to oppressive circumstances either through mythological punishment, moral puritanism, or even actual cases of self-induced abortion as represented (and historically ingested) by certain flora. And it’s this collage of imagery merging flowers and female struggle for physical, sexual, and societal emancipation painted so drearily that I begin to soften my critical posturing. Perhaps the incongruence between the art ideas and the art gestures is purposeful. Perhaps the artist is leaning into the amateurism for a reason. Perhaps it’s her own kind of sympathetic magic. Perhaps the artist’s impulse was to make a hard turn from the conceptually horrendous to the aesthetically childish as an emotional safety mechanism...

So, let me look again.  
Let me look with empathetic eyes.  
Let me look with an adolescent perspective.  
Let my thinking turn simple.  
Let me know nothing and speak plainly about what I see, not what I read.

This is not about going to a happy place, but about building one.  
To build it out of glass.  
Make it look like flowers and foliage.  
Accent it cartoonishly with boobs and butts.  
Lean into the fragility.  
Lean into the damage one might imagine a glass thing being subjected to in this space.

Make some of these parts that makeup this glass world dainty as fuck.  
Place some of it unconventionally low; strategically so.  
Put some of it down near our pathways where one might trample it by foot in their meandering.  
Hang some of it from up above; strategically so.  
Hang some of it at eye-level in the open where one might take it to the face in their walking.  
Maybe you are redirecting the anxiety.  
Placing it in our lap.  
Filling up our nose.  
Disguising it with song.

I want to write about my impulse to give things a chance.  
I want to write about the notion of finding reasons to believe.  
I want to write about the potential that I sense, but currently not on view.  
Perhaps even impossibly out of reach.

I have notes.  
I have notes about things I just can't get to.  
I have notes about the pale and the fruity.  
I have notes about density and sore thumbs.  
I have notes about the hazards of cute.  
I have notes about breeding and botany, art speak and puberty.  
I have notes about the gap between reading about and looking at.  
I have notes about development and the words "full" and "formed" somewhat nearby.  
I have notes about innuendo and PG-rated movies.  
I have notes about hardware and the shame of orthodontics.  
I have notes about being sort of up front, sort of held back.  
I have notes about sensorial mash ups written out like  
"To see as if to smell."  
and  
"To smell as if to hear."  
and  
"To hear as if to touch."  
I have notes about not having notes about "taste" in those mash ups.

Jolly Rancher color palettes. Prosecco Spritz in the air. Desire contended with in private.  
Shame contended with in public. Changing bodies and sit-down talks we didn't want to have.

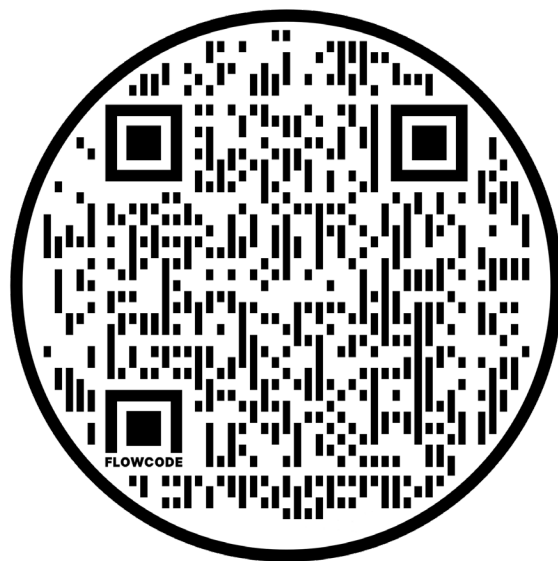
Let's have big thoughts.  
Let's be satisfied with their partial structure.  
Let's not realize we'll cringe at this in several years.  
Let's get it wrong for now.  
Let's maybe get grounded.  
Let's lose our allowance for a week.  
Let's play dumb.  
Let's swap one belief system for another and loudly demand "no trade backs."  
Let's get overwhelmed easily.  
Let's let our voices crack.  
Let's play pretend.  
Let's not quite be a child anymore.  
Let's not quite be an adult yet.  
Let's shrug our shoulders and roll our eyes.  
Let's wake up horrified at the new acne.  
Let's "whatever" everything.  
Let's "as if", too.  
Let's call the crush and hang up immediately.  
Let's admire cool from a distance.  
Let's wish it was in reach for us.  
Let's do all the above forever until we grow out of it.

Caught within a committed relationship to glass that is as motivated by irreverence as it is admiration, the language of technique and the rules of "doing things well" are challenged by a provocative and equally thoughtful exploration of "(un)doing things well."

My practice examines the traditions of glass working through the lens of language and linguistics. It draws from interests in the bodily mechanics of craft, material science and material paradox to summon something provocative in purposeful mishandlings of glass process. On one hand, it consists of material research that thinks about instances when language follows the rules; when it is understood in a very direct and literal way. These moments lead into material research that then thinks about when words and word systems are dismantled; glass working as it relates to alternative functions of language when off the beaten path of common vernacular. In response, my relationship to glass and glass methodology is cured by the notion of speaking in tongues. A practice that, too, dwells in bold, nonsensical gestures in an effort to connect with something uncertain and out of grasp. Something unclear, yet is somehow heard and substantial. Something articulate in its own private, mystical way and, in turn, revealing.

Prompted by the phenomenon of surrender, current projects examine media-specific instances of erasure, negation, compromise and abandon; work that relies on object making, installation, prints, photographs, video and writing as tools to consider the curious nature of letting go.



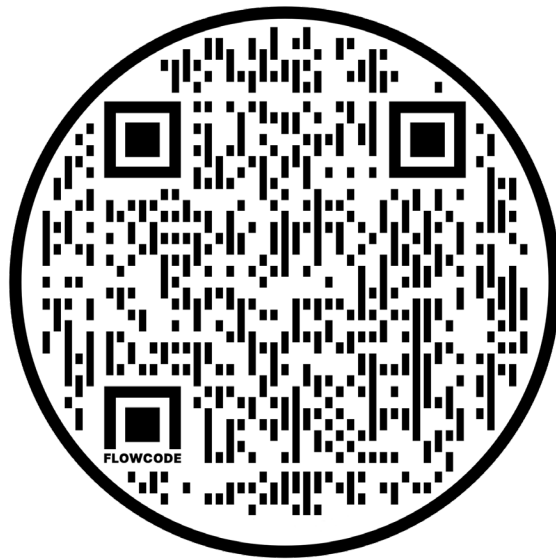


duet

Caught within a committed relationship to glass that is as motivated by irreverence as it is admiration, the language of technique and the rules of "doing things well" are challenged by a provocative and equally thoughtful exploration of "(un)doing things well."

My practice examines the traditions of glass working through the lens of language and linguistics. It draws from interests in the bodily mechanics of craft, material science and material paradox to summon something provocative in purposeful mishandlings of glass process. On one hand, it consists of material research that thinks about instances when language follows the rules; when it is understood in a very direct and literal way. These moments lead into material research that then thinks about when words and word systems are dismantled; glass working as it relates to alternative functions of language when off the beaten path of common vernacular. In response, my relationship to glass and glass methodology is cued by the notion of speaking in tongues. A practice that, too, dwells in bold, nonsensical gestures in an effort to connect with something uncertain and out of grasp. Something unclear, yet is somehow heard and substantial. Something articulate in its own private, mystical way and, in turn, revealing.

Prompted by the phenomenon of surrender, current projects examine media-specific instances of erasure, negation, compromise and abandon; work that relies on object making, installation, prints, photographs, video and writing as tools to consider the curious nature of letting go.

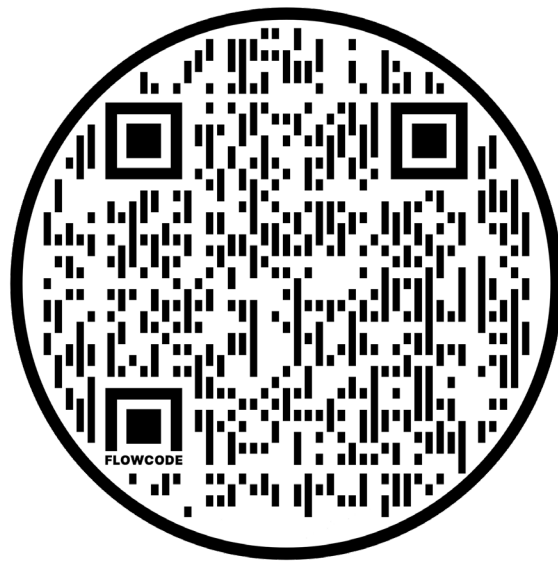


ensemble

Engaged within a committed relationship to glass that is motivated by reverence as it is admiration, the language of technique and the rules of "doing things well" are challenged by a provocative and equally thoughtful exploration of "(un)doing things well!"

My practice examines the traditions of glass working through the lens of language and linguistics. It draws from interests in the bodily mechanics of craft, material science and material paradox to summon something provocative in an impossible mishmash of glass process. On one hand, it consists of material research that thinks about instances when language follows the rules, when it is understood in a very direct and literal way. These arguments lead into material research that then thinks about when words and word systems are dismantled, glass working as it relates to alternative functions of language when off the beaten path of common vernacular. In response, my relationship to glass and glass methodology is guided by the notion of speaking in tongues. A practice that, too, dwells in bold, nonverbal gestures in an effort to connect with something uncertain and out of grasp. Something unclear, yet is somehow heard and substantial. Something articulate in its own private, mystical way and, in turn, revealing.

Prompted by the phenomenon of surrender, current projects examine media specific instances of capture, negotiation, compromise and alteration; work that relies on object making, installation, prints, photographs, video and writing as tools to consider the curious nature of letting go.



chorus